

**DEEP PURPLE's big change-a frank interview**

# RECORD & Radio MIRROR

We're looking for  
**MARC BOLAN'S**  
Superfans...  
Can YOU name 'em



A BILLBOARD PUBLICATION

MARCH 9, 1974

7p

**INSIDE**

**S  
W  
E  
E  
T**

on  
romance

**PAPER  
LACE**  
'No joke'

**PLUS:**  
EXCLUSIVE  
**CHARTS**  
with BBC  
Top 50

**REBEL  
BOWIE**  
Why the patch?



# RECORD MIRROR

## RRM/BBC chart

Supplied by BMR6

# TOP FIFTY

## SINGLES

| Wk | Wk in chart | Title | Artist                              | Label                        |
|----|-------------|-------|-------------------------------------|------------------------------|
| 1  | 2           | 4     | JEALOUS MIND                        | Alvin Stardust/Magnet        |
| 2  | 1           | 5     | DEVIL GATE DRIVE SUZI QUATRO        | RAK 167                      |
| 3  | 3           | 5     | THE AIR THAT I BREATHE              | Hollies                      |
| 4  | 7           | 3     | YOU'RE SIXTEEN                      | Ringo Starr/Apple            |
| 5  | 5           | 3     | REBEL REBEL                         | David Bowie/RCA LPB0 5995    |
| 6  | 8           | 5     | REMEMBER (SHA-LA-LA-LA)             | Bay City Rollers             |
| 7  | 4           | 7     | WOMBLING SONG                       | Wombles                      |
| 8  | 15          | 3     | BILLY, DON'T BE A HERO              | Paper Lace                   |
| 9  | 11          | 4     | THE MOST BEAUTIFUL GIRL             | Charlie Rich                 |
| 10 | 17          | 2     | JET PAUL MCCARTNEY & WINGS          | Apple R 5996                 |
| 11 | 28          | 2     | CANDLE IN THE WIND                  | Elton John                   |
| 12 | 16          | 3     | IT'S YOU                            | Freddie Starr                |
| 13 | 10          | 5     | MA HE'S MAKING EYES AT ME           | Lama Zavoroni                |
| 14 | 14          | 7     | NEVER NEVER GONNA GIVE YA UP        | Barry White                  |
| 15 | 12          | 6     | LOVE'S THEME                        | Love Unlimited Orchestra     |
| 16 | 6           | 8     | TIGER FEET                          | Mud                          |
| 17 | 9           | 7     | THE MAN WHO SOLD THE WORLD          | Lulu                         |
| 18 | 20          | 4     | BURN BABY BURN                      | Burns                        |
| 19 | 19          | 5     | HAPPINESS IS ME AND YOU             | Gilbert O'Sullivan           |
| 20 | 13          | 10    | SOLITAIRE                           | Andy Williams                |
| 21 | 27          | 7     | AFTER THE GOLD RUSH                 | Prelude                      |
| 22 | 26          | 5     | SLIP AND SLIDE                      | Medicine Head                |
| 23 | 22          | 10    | ALL OF MY LIFE                      | Diana Ross/Tamla Motown      |
| 24 | -           | -     | I GET A LITTLE SENTIMENTAL OVER YOU | New Seekers                  |
| 25 | 20          | 5     | SCHOOL LOVE                         | Barry Blue                   |
| 26 | 21          | 5     | TEENAGE DREAM                       | Marc Bolan/EMI               |
| 27 | 18          | 8     | ROCKIN' ROLL BABY                   | Stylistics                   |
| 28 | 44          | 3     | WHO DO YOU THINK YOU ARE            | Candlewick Green             |
| 29 | 32          | 4     | UNTIL YOU COME BACK TO ME           | Aratha Franklin              |
| 30 | 23          | 13    | DANCE WITH THE DEVIL                | Cozy Powell                  |
| 31 | 30          | 16    | MY COO-CA-CHOO                      | Alvin Stardust/Magnet        |
| 32 | 25          | 9     | LIVING FOR THE CITY                 | Stevie Wonder                |
| 33 | 49          | 2     | SMOKIN' IN THE BOYS ROOM            | Brownsville Station          |
| 34 | 24          | 8     | TEENAGE RAMPAGE                     | Sweet/RCA LP30 5004          |
| 35 | -           | -     | EVERLASTING LOVE                    | Robert Knight                |
| 36 | 45          | 3     | FUNKY NASSAU                        | Beginning of the End         |
| 37 | -           | -     | WHO'S IN THE STRAWBERRY PATCH       | WITH SALLY Dawn/Tony Orlando |
| 38 | 43          | 3     | JUST MY SOUL RESPONDING             | Smoke Robinson               |
| 39 | 33          | 15    | YOU WON'T FIND ANOTHER FOOL LIKE ME | New Seekers                  |
| 40 | 48          | 2     | JAMBALAYA                           | Carpenters                   |
| 41 | 34          | 8     | GALLOPING HOME                      | London String Chorus         |
| 42 | 37          | 4     | WILL YOU STILL LOVE ME TOMORROW     | Melanie                      |
| 43 | -           | -     | MA-MA-MA-BELLE                      | Orchestra                    |
| 44 | 35          | 5     | A LITTLE LOVIN'                     | New Seekers                  |
| 45 | -           | -     | SEVEN SEAS OF RHYME                 | Queen                        |
| 46 | 38          | 6     | BABY WE CAN'T GO WRONG              | Cilla Black                  |
| 47 | -           | -     | LISTEN TO THE MUSIC                 | Doobie Brothers              |
| 48 | 31          | 8     | HIGHWAYS OF MY LIFE                 | Isley Brothers               |
| 49 | 42          | 15    | LOVE ON A MOUNTAIN TOP              | Robert Knight                |
| 50 | 46          | 12    | THE SHOW MUST GO ON                 | Leo Sayer                    |

## ALBUMS

| Wk | Wk in chart | Title | Artist  | Label                   |
|----|-------------|-------|---|-------------------------|
| 1  | 2           | 7     | THE SINGLES 1969-1973   | Carpenters              |
| 2  | 4           | 4     | OLD NEW BORROWED AND BLUE                                     | Slade                   |
| 3  | 17          | 2     | BURN DEEP PURPLE  | BAND ON THE RUN         |
| 4  | 5           | 12    | PAUL MCCARTNEY AND WINGS                                      | Apple PAS 10007         |
| 5  | 7           | 32    | AND I LOVE YOU SO   | Perry Como              |
| 6  | 6           | 6     | SOLITAIRE   | Andy Williams           |
| 7  | 3           | 3     | PLANET WAVES  | Bob Dylan               |
| 8  | 14          | 9     | TUBULAR BELLS   | Mike Oldfield           |
| 9  | 4           | 10    | SILVERBIRD  | Leo Sayer               |
| 10 | 8           | 21    | THE DARK SIDE OF THE MOON                                     | Pink Floyd              |
| 11 | 22          | 18    | GOODBYE YELLOW BRICK ROAD                                     | Elton John              |
| 12 | 9           | 84    | SIMON AND GARFUNKEL'S GREATEST HITS                           | Simon and Garfunkel     |
| 13 | 20          | 26    | THE BEATLES 1962-1966   | Apple PCSF 717          |
| 14 | 16          | 35    | NOW AND THEN  | Carpenters              |
| 15 | 15          | 112   | BRIDGE OVER TROUBLED WATER                                    | Simon and Garfunkel     |
| 16 | 13          | 11    | BRAIN SALAD SURGERY   | Emerson Lake and Palmer |
| 17 | 10          | 3     | HARBOR  | Jack Jones              |
| 18 | 11          | 7     | TOUCH ME IN THE MORNING                                       | Diana Ross              |
| 19 | 26          | 39    | HUNKY DORY  | David Bowie             |
| 20 | 28          | 2     | A LEGENDARY PERFORMER VOL. 1                                  | Elvis Presley           |
| 21 | 19          | 26    | THE BEATLES 1967-70   | Apple PCSF 718          |
| 22 | 12          | 22    | I'M A WRITER, NOT A FIGHTER                                   | Gilbert O'Sullivan      |
| 23 | 20          | 5     | TALKING BOOK  | Stevie Wonder           |
| 24 | 32          | 18    | PIN UPS   | David Bowie             |
| 25 | 21          | 11    | TALES FROM TOPOGRAPHIC OCEANS                                 | Yes                     |
| 26 | -           | -     | HERE COME THE WARM JETS                                       | Eno                     |
| 27 | -           | -     | VALENTINE   | Roy Harper              |
| 28 | -           | -     | SING IT AGAIN   | Rod Stewart             |
| 29 | 24          | 3     | GLEN CAMPBELL'S GREATEST HITS                                 | Glen Campbell           |
| 30 | -           | -     | STONE GON   | Barry White             |
| 31 | 18          | 7     | OVERTURES AND BEGINNERS                                       | Rod Stewart/Faces       |
| 32 | 34          | 11    | THE RISE AND FALL OF ZIGGY STARDUST AND THE SPIDERS FROM MARS | David Bowie             |
| 33 | 23          | 53    | ALADDIN SANE  | David Bowie             |
| 34 | 46          | 11    | BY YOUR SIDE  | Peters and Lee          |
| 35 | 37          | 5     | A NICE PAIR   | Pink Floyd              |
| 36 | 35          | 10    | TOM JONES GREATEST HITS                                       | Tom Jones               |
| 37 | 47          | 14    | STRANDED  | Roxy Music              |
| 38 | 29          | 7     | INNERVISIONS  | Stevie Wonder           |
| 39 | -           | -     | RAINBOW   | Neil Diamond            |
| 40 | 50          | 2     | HELLO   | Status Quo              |
| 41 | 27          | 3     | RINGO RINGO STARR   | Ringo Starr             |
| 42 | 31          | 2     | EASY  | Ralph McTell            |
| 43 | -           | 1     | AFTER THE GOLD RUSH   | Neil Young              |
| 44 | -           | 1     | AMERICAN PIE  | Don McLean              |
| 45 | 25          | 2     | DON'T SHOOT ME I'M ONLY THE PIANO PLAYER                      | Elton John              |
| 46 | -           | 1     | DREAMS ARE NUTHIN' MORE THAN WISHES                           | David Cassidy           |
| 47 | -           | 1     | SLADE!  | Slade                   |
| 48 | 38          | 2     | MUSIC MAKES MY DAY  | Olivia Newton John      |
| 49 | 42          | 2     | THE BEST OF BREAD   | Bread                   |
| 50 | -           | 1     | MATCHING TIE AND HANDKERCHIEF                                 | Monty Python            |

## chart chatter

Some of us expected the Hollies to make the top. Instead Alvin tells Suzi to move over, but leather is at one and two. Ringo moves to four and poised to make the double, like his one in the States with You're Sixteen. Bay City Rollers still rolling upwards and Jet is 10 but should be at one. Paper Lace in the big league with their Murray-Caldwell number about Billy the hero.

Ellen almost in the top but don't you really prefer Benny the sledge? Instead Fred sing Burn Baby Burn to 13 with the delightful lyrics. What would Harold at house number ten say about them? Medicine Head and Prelude do a turn-a-head and head upwards again. Lyn is back with the New Seekers. Can they stay for years selling records like The Seekers?

Candlewick Green rear to 28 and at 33 all the way from America come Brownsville Station. They are a three piece rock outfit from groovy Ann Arbor where smoke externally fills the sky. A high energy group is one description and some even say America's Slade.

Robert Knight, years late but not too late, makes it with Everlasting Love. Come in Steve Gills... Tony and his son interesting girls make 37 Smokey is placed 38, moving a bit faster, ain't he? ELO are back and owe to a top 10 and the old cello. They're different - even to the title. Doublets are 47, at long last, after many plays.

Goodbye Isley Brothers and Leo your show is ending for the moment. Why no immediate follow-up? London String Chorus are losing wheels and the 50 high-life line to end. Cilla has but a brief excursion to the chart-land where she once reigned supreme as a girl-singer.

Queen, you say, you've forgotten them. No. Good news, really fine group, heading for '74 fame and fortune. Top of The Pops has done them well, though they had doublet success it, but as John Deacon said, "We realised the publicity was good for our music."

Next week then? Ringo or Paul. Is it an ex-Beebees battle for the top? Can the leather duo hold out? The Hollies?

Beyond our control I'm afraid, but we cannot print any US charts this week. Our apologies.

# Breaker S

Goodbye Mick Ronson. They should have put out a better single. The album is another kettle of fish though, just so well. Carry might make it with James and Mick and friends still shouting Brown Sugar. Whispers an almost Top 50 group and, so too, Yes. Joshua Rifkin in the breakers and so too at last, Jim Croce. Dylan having a hard time?

- STAR BREAKERS**
- ROUNDABOUT Yes Atlantic K 10407.
  - TAKE GOOD CARE OF HER Elvis Presley RCA APB0 0114.
  - I JUST CAN'T GET YOU OUT OF MY MIND Four Tops Probe 6012.
  - BOOGIE DOWN Eddie Kendricks Tamla Motown TMG 84.
  - BROWN SUGAR/BITCH/LET IT ROCK Rolling Stones RCA 1000.
  - THE STING Ragimere Pye 7N 45323.
  - MOCKING BIRD Carly Simon Elektra K 12134.
  - A MOTHER FOR MY CHILDREN Whispers Janus 6194 023.
  - SHOW AND TELL Al Wilson Bell BELL 153.
  - JOY Issue Hayes Star 2025 220.

- BREAKERS**
- BONGO ROCK Bongo Band MGM 2006 181.
  - DREAM KID Sutherland Brothers & Quiver Island WIP 6182.
  - FUNKY STUFF Funk & The Gang Polydor 2001 474.
  - HE AIN'T HEAVY HE'S MY BROTHER Neil Diamond MCA 183.
  - I KNOW WHAT I LIKE Genesis Charisma CB 234.
  - LEAVE ME ALONE Helen Reddy Capitol CL 15770.
  - MAPLE LEAF RAG Joshua Rifkin Transatlantic 150 201.
  - ON A NIGHT LIKE THIS Bob Dylan Island WIP 6180.
  - SITTING ON THE DOCK OF THE BAY Out Rolling Atlantic K 10390.
  - THOMAS THE RHYMER Steeleye Span Chrysalis CHR 2026.
  - THE JOKER Steve Miller Band Capitol CL 15760.
  - THE WAY WE WERE Barbara Streisand CAS 1913.
  - TIME IN A BOTTLE Jim Croce Verigo 6073 372.
  - TO MAKE YOU MY BABY Hurricane Smith EMI 2115.
  - WHEN A MAN LOVES A WOMAN Percy Sledge Atlantic K 10394.
  - Y VIVA ESPANA Sylvia Sonet SN 2037.

# Gossip

Richard Bennett of Bakewell, Derbyshire has been busy and sent us this, "You Won't Find Another Fool Like Me said Tigerfoot the teenage rampager to Fool Hally Richard, the man who sold the world. But the show must go on forever as the teenage lament of '74, my dear Co-Co-Choo."

Meanwhile Yado Via, the star of Paper Roses who was livin' for the city with his rockin' roll baby, Radar Love said, "How come all of my life I've been rolling away the stones on the highways of my life in an attempt to make love on a mountain top with solitaire to whose only response is to take me high when she does a dance with the devil, singing a wondrous song under the lamplight from which I can't get no satisfaction." Anyone else want to try a story from current hit titles? Thanks Richard.

# Facts and Figures

ON THEIR recent World Tour the Moody Blues played 48 cities in 19 countries before an estimated 750,000 people. 11 albums in current album 50 have sold over £150,000 worth each.

Demis Roussos quit Aphrodite Child one year ago and since has sold six million singles abroad and one million of Forever And Ever. Roussos visits the UK from March 6 to 11.

Should you want to buy oldie singles from Bell and United Artists action should be taken soon. They are deleting 200 titles by March 31.

Half of EMI's catalogue over 1,500 titles is being suspended because of current national difficulties.

Only one US song in last week's Top ten singles and that was You're Sixteen.

Records with sales over 250,000 in singles chart are Devil Gate Drive, Jealous Mind, Tiger Beat, Dance With The Devil, Teenage Rampage, My Co-Co-Choo, You Won't Find Another Fool Like Me, Radar Love and The Show Must Go On.

Sheet music best-sellers: 1 You Won't Find (ATV); 2 Top Of The World (Rondor); 3 Solitaire (Kirshner/Warner); 4 Paper Roses (Leeds); 5 Walk Right Back (Leeds).

# Chart posts postponed

JIMMY OSMOND'S SINGLE has been put back and will now be issued March 15. The first 100,000 copies will be sold in a special sleeve with a full colour pic of Jim. Jimmy's song, I'm Gonna Knock On Your Door was a hit in 1960 for Eddie Hodges. America has gone for the flip side, Good Ole Mammy Song. Needless to say the Osmond member retains his usual standard.

# You write

THOSE of you wondering why your letter awaits reply when you enclosed a stamped addressed envelope please believe me there is an avalanche of mail each week. To repeat a former statement we cannot send captions and figures from previous years. Just take one request, chart placing of

all Top 50 singles for three years! Multiply three years by 49 or so charts and just imagine the time it would take to copy! We're sorry and would like to help really! We're trying to answer your letters but again think how long it takes to write just one! Last week over 200 arrived to Chart Parade!

# CHART PARADE

COMPILED BY TONY JASPER



# Barry hits the jackpot

IT MUST BE the song of playgrounds! School Love from Barry Blue is this week's fastest riser.

Barry, born December 12, 1950 in Middlesex Hospital, London with light brown hair, brown eyes and a collar size of fourteen and a half inches is obviously no hit wonder. Barry Blue, alias Green, hit the charts in 1973 with Dancing On A Saturday Night. It shot to number two and then followed another big one, Do You Want To Dance. Now it's

the hat-trick of hits as School Love makes for the Top Ten. The song was co-written with Lynsey de Paul and the pair wrote Lynsey's big hit single, Sugar Me. Barry is much more than a recording artist. His song-writing has been mentioned but he also produces and records artists and is always looking for new talent! Barry's success means another smash for Bell records. Bell and school... perhaps a connection!

# Focus on Nazareth

FANTASTIC NEW SINGLE called Shanghaïd in Shanghai brings us to focus on Nazareth. Collectively Nazareth made their TV debut at the Beat Club, Bremen, Germany, November 1971. Their radio debut was In Concert, Radio One October/November 1971. Hit discs - Broken Down Angel; Bad, Bad Boy; This Flight Tonight. Other discs which have appeared in best sellers: Razamanaz I.P., Loud 'n' Proud I.P. Albums issued: Nazareth, Exercises, Razamanaz, Loud 'n' Proud. Present disc label: Mooncrest (BMC) - UK and Eire. A&M in USA and Canada. Rest of world, Phonogram. Recording Manager - Mountain Records Ltd. Personal managers: Bill Fehilly, Derek Nicol. Musical Director: Razama-

naz/Loud 'n' Proud and forthcoming album - Roger Glover, Group members: Dan McCafferty, Manny Charlton, Pete Agnew and Darrell Sweet.

Current activity: Nazareth are touring the Continent on a major 21 date itinerary taking in five countries. Their records have always done well overseas as for instance Loud 'n' Proud number one in Switzerland, Sweden and Finland. This Flight Tonight in present German Top Ten.

# Label news

CANNED HEAT, Bette Midler and The Persuaders are three singers and groups aiming for the charts from the Atlantic stable. One More River To Cross from Canned Heat comes from the recently released album of the same name and ties in with the West Coast group's current UK tour which ends at London's Rainbow on March 30. The band have only recently signed with Atlantic. Bette Midler challenges for first chart recognition with In The Mood and this flip side comes from the album Bette Midler. In The Mood was originally a Judy Garland song. Soul group, The Persuaders have issued Some Guys Have All The Luck. Also just out on Atlantic is King Of Rock And Roll from Carl Simmons, an outrageous piano player called a "chip joint" by Jerry Lee Lewis with the Liberace look. March 7 sees a Herbie Mann single, Spinball.

# Competition winners

WE would like to hear from Brian Litchfield, A. Bennett, Jeannie Brown, R. Ellis, Sherce Harding. The industrial troubles still prevent us from sending out The Beach Boys Double album. You may see it in some shops but the record company concerned has still not been able to give us the copies - for all you winners. Sorry but we will get them to you as soon as humanly possible through thick and thin we'll fight, to do what is right.

# Coming up

MOTT THE HOOPLE call their next, golden smash, single, The Doubtless Age Of Rock 'n' Roll, a rock blast with fascinating intro by a CBS gentleman Dan Loggins. Loggins has been closely associated with Mott's recent recordings and is the CBS A&R Director. Two hot Philly releases are issued the same date, The Love Of Money by The O'Jays and The Trampms (formerly called The Dreamlovers) with Love Epidemic.



# YESTER PLAYS

5 years ago 10 years ago

- March 8, 1969
- (1) Where Do You Go To My Lovely - Peter Sarstedt
  - (2) Half As Nice - Amen Corner
  - (4) Please Don't Go - Donald Peers
  - (11) Surround Yourself With Sorrow - Cilla Black
  - (18) I Heard It Through The Grapevine - Marvin Gaye
  - (3) I'm Gonna Make You Love Me - Diana Ross, Supremes and Temptations
  - (9) Wichita Lineman - Glen Campbell
  - (20) Monsieur Dupont - Sandie Shaw
  - (5) The Way It Used To Be - Engelbert Humperdinck
  - (17) Gentle On My Mind - Dean Martin

- March 8, 1964
- (1) Anyone Who Had A Heart - Cilla Black
  - (4) Bits and Pieces - Dave Clark 5
  - (3) Diane - Bachelors
  - (2) Needles and Pins - Searchers
  - (5) I Think Of You - Merseys
  - (8) Candy Man - Brian Poole and Tremeloes
  - (6) I'm The One - Gerry and Pacemakers
  - (7) 2-4-3-2-1 - Manfred Mann
  - (-) Little Children - Billy J and Dakotas
  - (3) As Usual - Brenda Lee



# Competition

CHART STAYERS, Dawn have a super new album out and we are offering 10 copies of this hit American disc. All you have to do is answer our usual very, very hard questions, print your name and address over so carefully and send on a POSTCARD. Yep, say it hard POSTCARD to Dawn Competition, Record & Radio Mirror, 7 Carnaby Street, London W1V 1PG. You can copy comp on to the POSTCARD or stick and cello tape our printed entry form. POSTCARDS only accepted. This is to save our secretaries from opening umpteen letters marked Record & Radio Mirror. We say again we send out comp. winner's albums but cannot accept responsibility for any lost in the post, though these have been only about 5 packages in around 300 or more.

# COMPETITION

Name .....

Address .....

1 Name Dawn's latest single.....

2 Who is the lead singer?.....

3 How many people make up the group?.....

4 Their record label is.....

Next week: Simon Turner's new single.

# Caravan Special

Caravan are doing a special gig on April 7 at Fairfield Halls, Croydon, as a forerunner to a lengthy British tour later that month.

Dates have yet to be finalised but the release of their album, Caravan With The New Sinfonia Orchestra, recorded live at London's Drury Lane theatre last year, is March 29.

Negotiations for an American tour in May are presently in hand.

# Johns to produce Bruce

Andy Johns is to co-produce Jack Bruce's new solo album on which Jim Keltner and Steve Hunter will also appear. Johns and Bruce flew out to LA last week where they will be recording.

# Mayall dates

John Mayall and his band are to play four British concert dates next month one of which will be at London's Royal Albert Hall.

The band will be the first to play this venue since its ban on groups was imposed. Following Mayall's British dates he embarks on a two month European tour.

The Mayall band will include guitarist Jesse Ed Davis, bass player Larry Taylor, tenor sax Red Holloway and drummer Soko Richardson. Mayall's first album with this line-up will probably be a live performance from the Albert Hall gig.

Dates: Birmingham Town Hall (Apr 14), Manchester Free Trade Hall (Apr 15), London's Royal Albert Hall (Apr 16), Newcastle City Hall (Apr 18).



# Mungo's woman

Mungo Jerry have a new single, Long Legged Woman Dressed In Black, out on the Dawn label on Friday.

The band's March dates are Lyceum, London (March 6), Dorking Hall, Dorking (March 8), Newcastle Poly (March 13), Strathclyde University (March 16), Sheffield City College (March 21), SV Union Building, Dudley (March 22).

# Neil's bee

FORMER Bonzo Dog pianist, Neil Innes, has a new single called Momma Bee out on the United Artists label. It's a track from his album, How Sweet To Be An Idiot.



# Alpert to tour

Trumpet star Herb Alpert is to play concerts again for the first time in four years. The release of his first album with the Tijuana Brass for almost as long, You Smile - The Song Begins, and UK tour dates are not yet finalised.

# Freeman's history

Arca records are soon to release a double album dealing with pop music from 1951 to 1966 entitled, Alan Freeman's History Of Pop. Artists include Adam Faith, The Beach Boys, Ernie Ford, Johnny Otis, Gene Vincent, The Kingston Trio, The Shadows, Gerry And The Pacemakers, The Dave Clark Five and Manfred Man. There will be 40 tracks in all and the retail price will be £3.25.

More than £300,000 will be spent in launching the package and in addition to promoting the album on television, Alan Freeman is planning to make a series of personal appearances around the country.



# Mud & Rainbow

MUD ARE to join the Spring tour bonanza with a huge 30-date trek around Britain including their debut appearance at London's Rainbow theatre.

A new single, The Cat Crept In - again written and produced by Mike Chapman and Nicky Chinn, will be released in April.

Dates: Coventry College of Education (March 15); Norwich Theatre Royal (24); Portrush Arcadia, N. Ireland (27); further N. Ireland dates (28, 29, 30); Hull City Hall (April 7); Manchester Free Trade (8); Newcastle Mayfair (11); Brighton

Dome (13); Isle of Man Palace Lido (14); Birmingham Town Hall (16); Preston Civic Hall (18); Halifax Civic Hall (19); Bourne-mouth Winter Gardens (20); Leicester City Hall (21); Sheffield City Hall (22); Leeds Town Hall (24); Sunderland Leazes (26); Chatham Town Hall (27); London Rainbow (28); Southampton Top Rank (30); Stevenage Leazes (May 3); Edinburgh (May 4); Dundee Civic Hall (5); Glasgow Apollo (6); Plymouth Guildhall (9); Bristol University (10); Llanelli Glam (11); Reading Top Rank (12).

Following these dates the band go to Holland for a short tour.

# Crimson album

King Crimson's new album, Starless and Bible - Black, is released by Island on March 15. Later this month the band embark on a European tour and in the summer visit America. No British concerts are scheduled at present.

# Blackfoot tour

Blackfoot Sue whose latest single, Bye, Bye, Birmingham is released by DJM this week, begin a new club, college and ballroom tour later this month.

Dates: Queen Margaret College, Edinburgh (March 15), Jackdale Grey Topper (March 16), Ashurst Frenchman's Hotel (March 20), Civic Hall, Portsmouth (March 21), Redditch College (March 23), Malvern Winter Gardens (March 29), Plymouth Poly (March 30). More dates are planned but not yet confirmed.

# Jazzers gather

A host of top international jazz stars are being lined up to appear in the Isle Of Man in May for a week-long series of concerts and jazz band balls.

Duke Ellington, Buddy Rich, Woody Herman and Stan Kenton plus Acker Bilk, Alex Welsh, Humphrey Lyttelton and the Dutch Swing College Band will be among those appearing at "Jazz Man '74" which starts on May 19.

# Andy's album



Andy Mackay, saxophonist-oboist with Roxy Music, has almost completed work on his own album at Island studios. At present untitled, it should be released next month.

# Vinegar Joe Split!

ELKIE BROOKS - hit of London's recent Tommy production - IS to go solo.

The split means the disbanding of the group she formed three years ago with husband Peter Gago, and follows a number of tempting offers.

Two strong possibilities for the lady are a West End musical and a television play.

Elkie's publicist said though she was keen to follow a theatrical career she would not neglect her music. Already several major record companies are lining up for her signature and she is expected to sign to one this week.

Meanwhile the band make their last London appearance at King College this Friday followed by their farewell British show at Cheltenham St. Paul's College, on Saturday. They then fly out for a two week tour of Yugoslavia.

Elkie returns to Britain in mid-March with V. J. guitarist Robert Palmer travels to the States to record. The rest of the band have no plans as yet.

# Fare deal

VANITY FARE, currently over in Germany, have a new single out called Fast Running Out of World on the Philips label.

|  |
|--|
| <b>RECORD AND RADIO MIRROR</b>   |
| 7 Carnaby Street, London W1V 6PL Tel. 01-497 8306  |
| <b>A BILLBOARD PUBLICATION</b>   |
| <b>EDITOR</b><br>Peter Jones   |
| <b>ASSISTANT EDITOR</b><br>Peter Harvey  |
| <b>CHAIRMAN</b><br>Tony Jasper   |
| <b>EDITORIAL</b><br>John Beattie<br>Genevieve Hall<br>Roy Hill<br>Peter Dignam<br>Chris Poole  |
| <b>PRODUCTION EDITOR</b><br>Roger Greenaway  |
| <b>CONTRIBUTING EDITORS</b><br>James Hamilton<br>Tony Bywater<br>Barry Taylor<br>Rex Anderson<br>Max Needham   |
| <b>PHOTOGRAPHER</b><br>John McKenzie   |
| <b>ADVERTISING CO-ORDINATOR</b><br>Barry Keef  |
| <b>ADVERTISING MANAGER</b><br>Arnie Marie Barker   |
| <b>CIRCULATION MANAGER</b><br>John French  |
| <b>EDITORIAL DIRECTOR</b><br>Mike Hennessey  |
| <b>PUBLISHING DIRECTOR</b><br>Andre de Vekey   |
| <b>FINANCIAL DIRECTOR</b><br>William E. S. Newton  |
| <b>CARDPONT PUBLISHERS LTD.</b> 1974<br>Published by Cardfont Publishers Ltd, 7 Carnaby Street, W1V 6PL. Distributed by Spotlight Publications Ltd, Spotlight House, 1, Bessing Road, London, SE15 2JF. Printed by Kent Messenger Group, Larkfield, Maidstone, Kent. |

# Lungs collapse

THE Air That I Breathe sounds a good song right now to console Brian Eno and Dave Lawson of Greenslade since they are both laid up with a collapsed lung.

Eno's illness means that all the remaining dates of his tour with the Winkles have had to be cancelled and Eno is not to undertake any

engagements for an indefinite period.

He has been in considerable pain since his appearance at Croydon on February 24. His condition was initially diagnosed as a mild chest infection, but after playing two more dates, Eno was in such pain that his London doctor was

called in. He was rushed to hospital where X-rays showed a severely collapsed right lung.

Dave Lawson, Greenslade's lead singer and keyboard man, is recovering in a Hampstead hospital after taking ill the night before the group's departure to Germany. As a result the

band has had to cancel its three week tour of Italy and Germany.

The hospital reports Dave will be unable to sing for a few weeks, but it is hoped that it will not be necessary to cancel any British dates for their tour which starts on March 22.



## Bowie's patch

DAVID BOWIE, returned to the stage yet again when he visited Holland to pick up an Edison Award for sales of Ziggy Stardust.

As our cover picture shows, Bowie wore a patch over one eye for his performance on Dutch Television's Grand Gala Du Disque.

He was invited to appear at the last minute and immediately accepted. As to the reason for the patch? He was suffering from an infection and has now recovered.

Further theories that his weak eye - injured in a childhood accident - can no longer take the constant glare of flashbulbs, have been discounted.

## SSSS SH!

WE start this week's column with an apology for our deliberate mistake in an article which appeared in your much-loved RRM last week.

Our own Mr. Beattie said in his Hobbies feature that Terry Sylvester joined the band two years ago, when in fact, it should have been five.

JB wants credit for this but so does our illustrious new sub Mr. Chris Poole.

We haven't heard from either of them since but we understand that they are still fighting it out for the prestige somewhere in Carnaby Street.

Now look at the picture at the top of SSSSH and you'll see a fine selection of bodies catering for a varied group of tastes.

but in reality it's a certain Paul Nicholas (the freak with the bowler) who has just released a single called DJ Saturday Night.

It's supposed to be as back to the time when we were 13 years old and remembering

# Elton's tour dates



Elton John, currently making the charts with Candle In The Wind, is to undertake a major tour of Britain in April and May. The 17 dates are likely to be his only appearances here during 1974.

Elton who returns from a successful tour of Australia and Japan later this month, will be backed by his band which features Nigel Olsson, Dee Murray, Dave Johnstone and new percussionist Ray Cooper.

Tour dates: Paignton Festival Hall (Apr 28), Leicester De Montfort

Hall (Apr 30); Bournemouth Winter Gardens (May 1); Ipswich Gaumont (May 2); Coventry Theatre (May 3); Southport New Theatre (May 6); Cardiff Capitol (May 7); Southampton Gaumont (May 9); Birmingham Town Hall (May 10); Croydon Fairfield Hall (May 12); Empire Theatre (May 13); Sheffield City Hall (May 20); Glasgow Apollo (May 21); Kirkcaldy Ice Rink (May 23); Manchester Belle Vue (May 24); Bradford St. George's Hall (May 25); Wembley Empire Pool (May 27).

## Bown joins Framp

ANDY BOWN, former keyman with Herd, has joined Frampton's Camel - now to be known simply as Peter Frampton - for their most extensive American tour to date.

Bown joins permanent members Rick Willis (bass), and John Simos (drums) for a two-month coast-to-coast itinerary.

At the same time a new album, Something's Happening featuring Nicky Hopkins, will be rush released in the States and out here next month.

Peter Frampton will return late April for British concerts.

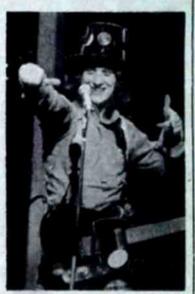


## Slade Single

SLADE's new single, by popular demand, will be Every Day c/w Good Time Gals - both taken from their number one album, Old New Borrowed and Blue.

The cuts, both Lee / Holder compositions, are released on March 29 in time for the big Slade tour.

A spokesman for the band said the album track had been used purely because of the big demand. It was also pointed out that the album had sold twice as many cartridges and cassettes than their previous offerings: "Perhaps because



Slade fans are getting older and probably use tapes in their cars.

## Webber

ANDREW LLOYD WEBBER, has been nominated for an Academy Award for his Jesus Christ Superstar score.

Webber, who wrote the musical with Tim Rice, continues to work closely with his partner and is also engaged on several film scores.

His first single, an instrumental called Clouds, was released in February.

## Argent

ARGENT are to record a live album at St. Albans City Hall on March 9 and Swansea Top Rank on March 11 which will conclude Ruas Ballard's appearances with the band in Britain.

A mid-summer release is planned.

## Dobie Gray 'GOOD OLD SONG'



Dobie Gray's "Drift Away" was one of the classic singles of 1973. Now Dobie begins 1974 with another winner - "Good Old Song", MCA 112.

MCA RECORDS  
Marketed by EMI Records

one certain fact that it was the beginning of the alcoholic problems! ... now for something less thirsty, Lindisfarne's Ray Jackson became a daddy this week, obviously he doesn't spend all of his days and nights with the band and we've just learnt that Andy Johns, producer of many a fine album took a few hours off work recently to marry Paula Boyd thereby becoming George Harrison's brother-in-law.

Irish band Horslips have their troubles as well ... their manager Michael Deeny was held at London airport as an IRA suspect and missed the band's gig in Rotterdam and to top it all, one of the band's roadies is lying in a Frankfurt hospital recovering from an emergency appendix operation.

... things are sent to try us as they say ... oh remember Dave Dee of Dory, Beaky, Mick and Titch fame, well he's just been named as the new label manager of Antic, a new company set up by Atlantic records.

Neil Sedaka was spotted taking over the New Seekers' reception at the Talk of the Town and everybody wanted to talk with Linda this week and he sounds just as Queen as he looks.

Butch are touring around at the moment and having equipment problems ... seems that they get to the digs on time but the gear never arrives so it's a question of beg, steal or borrow apparently.

## Who have a smashing time

"LES WHO" as the French call the British band, had a smashing time at the George V hotel in Paris when Polydor Records presented gold discs as a souvenir of their French tour. M. Kermer of Polydor, handed the group the discs.

Thirty seconds later they were smashing to smithereens. The band decided it would be much more fun reducing them to ashes rather than adding them to their collection of trophies.



## Trapeze dates

TRAPEZE are scheduled to begin their eighth American tour - a five week concert and college itinerary - in late May.

Meanwhile March dates in Britain are: Maidstone Civic (8), Brierley Hill Civic Hall (9), Alasser College, Croydon (10), Sutton (11), Ashfield Golden Diamond (11), Glamorgan Poly (14), Marquee, London (15), Chelsea College (16), Bristol Old Granary (21), Worlington Slypt Disc (22), Walsall Town Hall (25), Barbarella's Club, Birmingham (26), Ammensford Civic Hall (30), Pandora's, Swansea (31).

## SKIN PROBLEMS? DDD cream soothes them better.

Spots, pimples and rashes can be physically irritating and socially embarrassing. Yet many people tolerate them unnecessarily. DDD Cream has been helping people to overcome minor skin problems for years. It starts by soothing irritation, then penetrates into the skin where its antiseptic and healing properties quickly get to work. This fast acting DDD formula, containing no less than five separate antiseptics, can't be found in any other skin treatment. Which is why DDD has a reputation that is second to none.

Just ask anyone who has tried it.

**DDD Cream**  
From Chemists Everywhere

# The Glitter Band Angel



# Face

BELL 1348

**SENSATIONAL FIRST SINGLE!**



BELL RECORDS, 3 CHARLES STREET,  
BERKELEY SQUARE, LONDON W1X 6LN.  
TELEPHONE 01-491 3870

iam

For further information contact:  
R.A.M. LIMITED 01-487 3414 / 01-434 1881

# Memories

We started with David Cassidy, then Slade, Gary Glitter and David Bowie. Now Superfans — watch out! It's the trucking Tyke — Marc Bolan's turn for the spotlight. We're on the lookout for Marc's very special Superfan.

Marc is by far the most talked about pop idol in Britain. A 27-year-old immensely self-confident cult figure who stands about 5ft 5in in his socks, wears exotic clothes and cultivates an image of mystical grandeur.

Marc is a phenomenon whose origins are predictably humble. Born the second son of a working class family in Hackney, he set out by the means of his own prolific imagination and a firm conviction that he was the messenger of creative forces beyond his own mortal capabilities, to become a star. And he did become a star. A big star with a vast following of fans.

Marc says, "I like to groove about on stage". And groove about he does. With a background of sighs, screams and unrelenting chaos, Marc works astonishingly hard. He leaps, darts, almost flies — he hops, scuttles, thrashing his guitar and arms in all sorts of off-beat ways. He lays on a brand of sheer visual excitement that has rarely been matched in the history of pop music.

He says, "I know that I have tremendous energy and the ability to feel a sense of urgency and get it across to people. I'm here to play and let people decide whether I'm good or not... not just to become rich. There are

times when I think I'd be happy just to play for food — just for my meals as well as to give myself and other people a buzz. In this kind of life there's no norm, no reality, no security."

His amazing and spectacular career began when at the age of 15 he was spotlighted by Town Magazine as one of the leaders of the "mod" cult. His flair for choosing original and somewhat extravagant clothes brought him to the forefront of this new fashion for young teenagers.

Says Marc, "It was the day of the Mods and you had to have a wardrobe bulging with suits. I thought those Mods were just fantastic. I used to go home and literally pray to become one. I really pray to become one. I did that. Then I started and gradually I came to have about six suits. Suddenly people started to look at me."

"I got a lot of razz, of course, from other lads. But in that environment, if anyone did that you just smashed them over the head with your cane handle — that's what it was down to. When I was featured in a glossy magazine, it made me feel top cat in the world where I lived. I was knocked out by my own image. So was everybody else in our gang."

His academic life hit no great heights. He found school far too stifling for his extremely imaginative and inquisitive mind and was finally expelled for playing truant too often.

"They just wouldn't answer my questions at school. I mean questions about real-life things — about the whole business of growing up. I was an okay pupil in art and history, but I

wanted to find out about things that you couldn't just look up in books."

So with little regret Marc left, but how did his parents take it?

Says Mrs Feld (for that's Marc's real surname), "We honestly didn't mind him being expelled. He just didn't have any interest in school. Anyway schooling never bothered us as long as the kids could read and write and add up. So we just encouraged him to go ahead with his music. Whatever he did, that music thing was the aim at the end of it."

"As a kid, of course, he'd reassure us. 'One day, one day,' he'd say. Of course he had his disappointments, but we were so confident for him we'd say just leave him and one day it will happen."

Well it happened didn't it? And how! In one superfan year, 1971, Marc Bolan took British pop music by the scruff of the neck, and really shook it around. He became the biggest of the big. So now who's his biggest Superfan write in and tell us why you think you qualify as his Superfan of 1974.

Each week we're inviting the fans of different stars to take part. 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 panel of pop folk, will receive a commemorative Superfan plaque to be presented by... well that's a secret!

Write about Superfanshop to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London, W1V 1PG. Entries to be in by Monday 18th.



around the country

tony byworth

# in the right place

THOUGH it's by no means the rule, success sometimes comes through being in the right place at the right time.

Carl Perkins, however, was just out of his time. He possessed all the right ingredients for success — a distinctive vocal style and a catalogue of fine songs, as well as being a helluva brilliant guitar picker — but was overshadowed when it mattered.

A couple of decades back he was a forerunner in the infant rock 'n' roll scene and, in 1955, he notched up over a million sales with his self-penned Blue Suede Shoes. But at the same time, Elvis Presley had just broken through with Heartbreak Hotel and although Perkins was to work out on his original version of the ultimate glory.

Had it not been for the explosion which shaded all others from the limelight and a serious car accident which put Perkins out of action for many months, things might have been a little different. As it was, his career dipped and, if

he had not made a London visit some ten years back, Carl Perkins might no longer have been part of the music business.

"The truth is that I always enjoy coming to England," he told me. "It was England, in 1963, that sent a country boy back to America real happy. I came here the first time with Chuck Berry and, at that time, I had just hit about quit the music business — I had been out farming for about a year and a half."

"I had come to England to see the country and, naturally, do the shows, but I didn't expect the reception that I got. I returned to America determined to get back into the music business."

Carl Perkins is forthrightly honest, and, when discussing the past years and the turn of events in his career, also brings unprompted emphasis upon Johnny Cash — his former Sun recording colleague — for his part in keeping him in the music. Now he plays an integral part in the Johnny Cash show as well as making appearances in his own right.

"I've been working with

John for eight years this past January and it's worked out really great. At the time I joined John's show we were both hooked very bad on habits — John on one particular kind and myself with alcohol. If we accomplished nothing but quitting that, we've done a lot."

"I was with him when he first went to Folsom Prison and recorded his live album which, in my estimation, was the beginning of the big comeback for Johnny Cash. We've had a very good association — I keep working with John and the rest of the group. There's love in this situation and respect for the other man."

In terms of his own recording career, Perkins admits the changes. The days of rock have passed, although his material often recalls a memory or two, and it's been a return to his Tennessee country roots.

"I think that has a lot to do with myself being older. I still like rock very much — and I always will because it's just part of me to want to speed up my songs, and put rhythm in

them. But, lately, in the last four or five years, I've tried to write songs that would appeal to a lot of people. Songs like Daddy Sang Bass or Rise And Shine and a few other things."

"I want to stay in the business, but I've found out that you kinda have to go where the water flows to do it, unless you are one of the magic few who can do what you want to and still sell. I haven't really been that successful in this business to be able to stick to one particular kind of music."

Carl Perkins' current album — My Kind Of Country (Mercury 6338 475) — is his initial release following a new recording deal. It finds him completely at home with the Nashville musicians, as well as eight original titles which fully spotlight his prolific material output.

Country music for Carl Perkins, a Southerner, is more than just a career. In the early days it presented an escape from a way of life, and provided an ambition to succeed.

"I sung all my life, ever



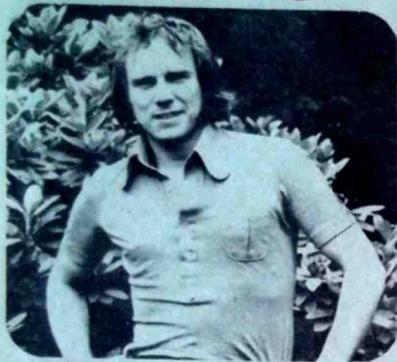
since I was a youngster in the cotton fields back home," he explained. "That's about all you had to look forward to. It seemed like in the era that I grew up, one of the few ways of ever getting out of the cotton belt was maybe to get to the Grand Ole Opry. I think for this reason, there have been a lot of people from this area who have made it in the music business, they were trying hard. There's no factory work in this part of the country and, unless you come out by way of music, the chances are very slim of getting away."



# RADIO LIVES



## Ringing the changes Capital night flight



PAUL BURNETT, the Beeb's new boy from Radio Luxembourg, WILL start his Radio One career on Sunday mornings. RRM understands.

The BBC were expected to announce this on Wednesday when the new Spring schedules are unwrapped. So far they have kept the changes top secret, but RRM believes Paul Burnett will replace DLT in an extended programme taking in the hour currently held by My Top 12.

This would make Radio One's Sunday schedule read: Paul Burnett (10.00 a.m. - 1.00 p.m.) Jimmy

Savile, who is expected to re-introduce his highly successful Speakeasy sessions (1.00 - 3.00 p.m.) DLT (3.00 - 5.00 p.m.) and My Top 12 (5.00 - 6.00 p.m.) followed by Tom Brown.

These changes would effectively scotch rumours suggesting that DLT was about to leave the station in favour of a move to Piccadilly Radio.

The BBC is expected to announce comprehensive changes on Radio Two to counteract the popularity of commercial broadcasting in the day. Full details will be reported next week.

CAPITAL'S Saturday Night Flight live music session features two upcoming stars from London's cabaret circuit, Joy Hyman and Graham Prescott, and their friends. The show is presented by Sarah Ward.

## Piccadilly jingles

WHAT is thought to be the largest identification jingle package produced to date has just been completed by PICCADILLY RADIO, Greater Manchester's Independent Station.

Produced by Bob Snyder, written and orchestrated by John Cameron, the package is the final result of 12 months research by key executives at PICCADILLY RADIO into I.D. jingles in the U.K., Europe and America.

The 60-odd cuts are based on a tight format. There are four sections, each has ten to fifteen jingles, and each has the same basic logo and melody line, tailored specifically to programming content and total sound.

The Station earlier listened to submissions from four leading music companies, but the final decision was to do it themselves. PICCADILLY RADIO will be on the air April 2nd.

## beeb bulletin

STORY OF POP enters the final straight this week with an appraisal of pop's debt to the southern States of America, looking at r'n'b and gospel music. Among the

artists involved are Joe Tex, Johnny Cash, Delanie and Bonnie, Fats Domino and Bob Dylan.

Also Chris Blackwell talks about the importance of

reggae music pointing out that if the Story of Pop had been made three years ago there would have been no mention of reggae.

Later on Saturday Robin Trower and the Kiki Dee Band go on in Concert.

Sunday's My Top 12 features Jeff Beck... which should prove interesting, then Sounds

On Sunday features Ronnie Lane.

John Peel this Thursday has featured wizzards, Martin Carthy, Isotope, and brown ale champions, Jack The Lad.

Bob Harris on Monday has Steeleye Span and Toot & the Tooties. Tuesday has Philip Goodhand-Tan, the Chieftains, and Sutherland Brothers and Quiver.

## New Lux sound

RADIO LUXEMBOURG gets a new sound from this Friday (6.45 p.m.) when a completely new set of jingles will be introduced.

Station jock Mark Wesley is the engineer of this change of image, having written, performed, recorded and produced all 40 tapes to be used.

He made them in his own studio which he has built at considerable expense in his Luxembourg flat.

## CARL PERKINS

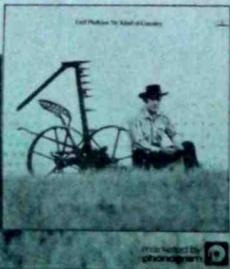
### New LP

# My Kind Of Country



Also Available  
Original Golden Hits  
6367 004  
(only £1.49)

Carl Perkins  
My Kind Of Country  
6338 475



## Alternative voice

AMIDST THE HEAT OF THE GENERAL ELECTION THE M.V. Janine quietly slipped up her power and made Radio Atlantis this week's hot news story. The power on 270m. went up to somewhere near 7kw, and the station became a lot more audible in most of Britain. On Sunday afternoon at 4 p.m. CET Atlantis went off 270m. to return to 237m. which they had tested on before Christmas obviously in preparation for the new 50kw. transmitter.

Atlantis is at the moment audible but not good on 1313kc/s, 227m. on most £20+ radios but power should go up soon. All we will say is please be careful. When Swinging Radio England/Radio Dolfin/Radio 227 used the frequency they interfered with Italy. And were the 50 to be used on 270m. it would interfere with BBC radios Leeds and Derby.

Atlantis seems Free Radio's brightest hope and although reception isn't good and one of two of the DJ's aren't yet used to the radio some of the programmes really are what a modern day Big L could well sound like.

And after a paragraph written in the one and only Lett condescending style good news for hopeful DJs you're still wanted at Atlantis. The address is P.O. Box 283, Oostburg, THE NETHERLANDS.

One other good thing about Atlantis - all times on the English service are in GMT. Still on the North Sea. I hope, but who can tell with Meister & Bollier). RNI are very disappointed with the performance of their 105 kw. RCA transmitter and offered Caroline's miracle man Peter Chicago 1200 to come out for a



weekend and do what he could with it. He refused and with the stories heard about RNI's transmitter I can understand why.

Radio Mi Amigo are not at all happy with what's happening aboard the Mi Amigo especially to their programmes and if Ronan O'Rahilly doesn't succeed in pacifying them when he goes to Holland next week then they could take their custom elsewhere.

Possibly to the Norderney - Radio Veronica's ship. We are told that she has been sold but will not be handed over until either the Dutch Marine Offences Act comes in or Veronica decides to let it go which ever comes sooner.

One ship could disappear from the Dutch coast and that is the Mi Amigo. Present plans at the now virtually empty Caroline House are to move her to the middle of the North Sea to keep both the British and Dutch governments happy!

Tony Allen has been sacked from Caroline and it's interesting to note he was sacked just before his first gay programme could go out. Maybe some at Caroline aren't quite as daring and progressive as they pretend to be - a pity when their only audiences lies with people who couldn't care less what pleases and

what displeases non-existent advertisers.

There is - according to Alan Keen's desk disappointment at the new Luxy DJ from some of his future colleagues. They wanted two appointments of people they knew. Chris Carey for example.

Our Chris is, incidentally, not quite the Golden boy he's been painted recently. He wants the Peace Ship not for a new British radio station but for scrap. The loyalty and devotion of these long time offshore DJs to the cause is incredible.

This column is compiled by the Free Radio Information Service. We can be contacted at 01-670-8228 and 061-773-0149 between 7 p.m. and midnight. At Arbroath 4180 and Plymouth 36665 between 8 p.m. and 11 p.m. every weekday. At 06621745 from 8 a.m. to 6 p.m. every weekday and Saturday.

The photographs which we use to illustrate this column are provided by the FRA. This week's picture is from the New Caroline set of 3 photographs which may be obtained for 99p from the Free Radio Association, 339 Eastwood Road, Rayleigh, Essex. SS6 7LG.

Mark Lett

# RADIO WAVES

## Prince Tony and the invention of Osmondmania

MANY years ago — back in the Dark Ages Oldham Repertory Company was approached by a tiny lad of 15 who wanted to become an actor.

He must have impressed them since they got around to working out what sort of parts they could put him in... but the answer was too few, because he was so small.

Tony Prince shrugged off the disappointment and considered his future.

From where he stood — below the level of the mantelpiece in those days — it just had to be an apprentice jockey. But even that didn't work out, except to give him the title in later years of "The only disc jockey who was once a horse jockey."

It's funny how it all works out (isn't it?) but those original aims, first actor then jockey, have somehow come true for the peerless Prince. Sure he's only riding a turntable but the actor bit is very much part of his make-up.

"I've always felt I was an actor," he admitted under the arc-light glare down in Radio Luxembourg's basement torture chamber in London. Actually the place could better be described as a dungeon but since I'm a regular visitor, I'd better be careful... they might lock me in next time.

Anyway, unperturbed by the masked terror (Rodney Collins) or the bearded wonder (Jimmy Parsons) Tony goes on: "Being on the radio, I'm acting, I'm being a Royal Ruler. That's what disc jockeying is about. You pretend to be happy all the time. I don't believe in going on the air and letting the listener know when I'm down in the dumps. Your job is to make them happy, make them think that life is great, and that is acting."

Never the less, Tony did get his big chance to go on the stage a few years back when he quit 206 for a while with a severe case of "Luxembourg Blues." This lesser known disease produces a deep loathing of the Grand Duchy of Luxembourg, leading ultimately to withdrawal from the saillands.

The Royal Ruler decided to go back to his

home town and try again with Oldham Rep.

"I was offered a part in a play called Butterflies Are Free," he remembered. "They wanted me to play the part of an American film producer. I had to put on a Brooklyn accent and a big-mouth, which was easy, but right at that time Alan Keen rang me up and asked me to stand in for someone who was sick. It was really difficult making that decision but I opted

### Peter Harvey visits the Lux dungeon

for the secure choice and went back to Luxembourg for a couple of weeks."

Eventually, after about a year of abortive attempts to get to America and a spell working in a Luxembourg disco, Tony was asked to return to 206, which he did like a shot. His return meant an increase from five to six jocks and coincided with ripening good fortune for him and his colleagues. In the six years that he's been involved with the station he's seen a lot of changes, not least the public appearances in Britain that now play a big part in a 206 jock's life. As for the "sound of Luxembourg..." when first went out there without doubt the station prostituted itself to the record companies in allowing them to buy time to play records. It was hereditary and the station wouldn't have been here today if it hadn't done that. I can't knock it because I know they had to do it. But slowly over the years particularly since Alan Keen, we've cut back and cut back until there's hardly any more of this. Now when a record company says "we want to buy time on this record" Ken Evans our programme controller listens

to it and can say 'no I don't like it'.

"Our first and foremost thought all the time is the listener. As long as we have got them, we are in business."

Tony reckons developing a radio personality has been his most valuable contribution to the growth of Lux, but his proudest memory is his single-handed campaign to create Osmondmania.

"We broke them in Britain. I'd just returned from interviewing Elvis and was on top of a cloud because that had always been my ambition, when I met Polydor's Roger Holt in the Speakeasy and was talking to him about Vegas. He said he was going out there to fix a tour for a group called the Osmonds and my ears pricked up because I'd been getting a fair bit of mail about them. I said I'd like to do something on them and he said why not see them in Vegas. Luxembourg agreed, so I flew back out four days after getting back and the Osmonds management put me up at Caesar's Palace. What place!

"I met the lads in the sauna room and immediately thought what a lovely set of guys. Then I saw the show in the evening and it was sheer magnetism. I thought God we've had all these drugs, all this progression, all this going on in dirty denims. It's surely time this came back. I interviewed the five eldest and took the tapes back. I told Allan Osmond that Beatlemania would become Osmondmania when they came to Britain and he said 'you're joking'. So every night I plugged the Heathrow arrival, no one else did, no-one thought anyone would be interested. But you know what happened. It brought back excitement."

Yet even though Tony introduced the Osmonds when they last toured here and claims his push and them did a lot to bring young listeners to the station, he does not want to be known as a teenybop jock.

"I don't want to do just the early show. I want to be round the clock and adapt myself to each audience. I want to be an



# PROFILE

all-rounder — not in a pigeon hole."

Oh and here's another Royal Ruler prediction. He mentioned over the air that he was taking his friend Alvin Stardust to a gig in Nottingham. 2,500 people turned up with 500 turned away on a Monday night! Alvin was not performing, just signing autographs. "It was Beatlemania again," says Tony. "They were wild, wild. That guy's going to be another Glitter."

He speaks with the sort of authority you might expect from some millionaire promoter, but he does know what he's talking about. From singing in a band — once doing a Butlins audition at the same time as Ringo — he moved to jockeying on a ballroom circuit then television work with Kent Walton's Discs A'Gogo programme in Bristol until Tony Blackburn said "Radio Caroline" and he began the long process of building his Royal Ruler — Knights Of The Turntable image.

"I don't like the idea of being a background sound and since I came from the North everyone was comparing me with Jimmy Savile. As soon as I got on Caroline it all came together."

He quit Caroline when the Bill came in.

"Dave Lee Travis carried me off the tender crying in his arms. It was the most depressing day of my life. We loved it on Caroline and so did the listeners. We went into the casino on the Isle of Man that night and got stoned out of our minds. I woke

up the next morning without any money, wages, I had nothing." As a measure of how things have changed, Tony opens a boutique out in Luxembourg shortly. "I'll make a fortune," he

says. "No-one sells T-shirts over there." And as for 206: "It just gets better and better. I don't think I'll ever leave."

So Oldham Repertory... you can forget it.

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

British Offshore Radio is celebrating its 10th Anniversary this year. To mark this occasion, we are producing a special Double LP containing many recordings from all the offshore radio stations, which have operated off our coasts.

The Double LP or Cassette contains many Historic, Valuable Recordings: Original Opening Broadcasts, Highlights and typical extracts from all stations, First announcements of closure, Station Closures, SOS Mayday Calls and many more famous, nostalgic moments from Radios' London, Caroline, England, 270, City, Essex, Scotland, 390, Sutch, Britain, Inverca, 355, Dolphin, Atlanta, King and RNI.

Includes: Simon Dine opening announcements on Caroline, Kenny B Cash on Big 15 — Radio England Test Transmissions, RNI Bomb attack — Jingles — Commercials.

WITHOUT DOUBT THE MOST COMPREHENSIVE COLLECTION OF RECORDINGS EVER OFFERED.

Please Note — We are offering a Limited Edition which are due to be released in Early April. We will allow a discount of 50p on all advance orders received before 31st March 1974.

So order now, to avoid disappointment  
PRICES  
£4.99 for Double LP Record Set  
£5.49 for Double LP Cassette Set  
Postage & Packing 25p

Send to  
**JUMBO RECORDS**  
15 Clifton Gardens, London N15  
Limited Edition — Now Historical  
SURE TO BECOME A COLLECTOR'S  
ITEM IN THE YEARS TO COME

# Pulver-ised

Every so often something really special comes along, and I can scarce contain my enthusiasm to spread the good word. Judi Pulver is just such a something-special lady . . .

Pulver Rising was her first album, via MGM. Apart from the sheer beauty of her voice, and the way she can cope with any type of song, she's into song composing . . . her songs being covered by the likes of Rod Stewart and Petula Clark. She used to be with an American group called Mudd (no relation to our own happy fellows), and she plays drums, and piano as well.

Everybody American seems to be saying that she'll be a big new star. She says if she doesn't make it as a singer she'll be an actress, or comedienne or air-line stewardess.

Having heard an advance copy of her album, I say we're going to be . . . Pulver-ised!

# Elvis says thanks

Here's a message from Colonel Tom Parker's office in the States: "Your enthusiasm and dedication is to Elvis what gasoline is to a car - it gives him his GO-POWER!"

"For this he is most grateful and sends his sincere appreciation. Every time he stops to count his blessings and reflect on his life, he realises just how fortunate he has been and feels very humble."

"He knows that without you, his faithful friends and fans, his success would never have been possible. If it weren't for his fans he may still be driving a truck at 50 miles an hour and running out of gas."

YEP, there are no plans for a tour of Britain. NOPE, we can't say just what effect the gasoline shortage will have. NOPE, there is no way Colonel Parker can arrange personal meetings with Elvis.

The last bit is from the same message from Parker's office. Such gratitude; such little response to please from British fans.



# Farmed out

So there's this new band, and they are called Farm - and I can't think why, except that they actually do live on a farm, in East Hothley, in Sussex.

They produce their own sort of Rural Rock, and the first single is Fat Judy, on the Spark label - it's out now. The group line-up is Bob Bett,

leader and singer; Norman Ley, lead and rhythm; drummer Dick Gardner; bassist Graham Thatcher; and guitarist Alan Davies.

They hoed and sowed and reaps and mows and think it's fine being Farmer's boys. But don't get too near . . . I've a feeling one of them trod in something as he came out of the barn.



# Steelwind

A high-school English teacher leading a rock and roll band? Sure . . . and the group is made up of his former students. The teacher is Jack Traylor, and the group is Steelwind, and they're making plenty of noise in America.

Jack Traylor used to teach Craig Chiguito, Skip Moriarity and Diana Harris . . . and persuaded bassist Danny Viridier to give up his job as a park ranger to join the band. As for the teacher-student relationship . . . well, Traylor admits his old colleagues still think he's a bit "wild and crazy."

## REFLECTIONS

Edited by  
Peter Jones

## 'good time song'

a new hit  
from  
**GLYN POOLE**

Star of  
**JUNIOR SHOWTIME**  
I.T.V. TUESDAYS  
4.25 pm



'GOOD TIME SONG'  
YR 206



CBS DISTRIBUTION



ON YORK RECORDS

# Close-knit

Ask the Carpenters just how much money they've made in the past few years and they've no idea at all. Most of it is invested on their behalf. Some of it they spend they're moving into a luxurious new home in Beverly Hills, having already gifted their old "pad" to mum and dad Carpenter, in Downey, Los Angeles.

Karen says: "We're a close-knit family, make no mistake about that. But you know how it is . . . you get to a point in time where the kids want to get away and live on their own."

Of course it's different if you don't have to do your own cookin' and cleanin'."

# Showbiz kids

Big mistake for big-name pop stars: going into movies when they are not ready for the silver screen treatment, or when they don't have the right vehicle to showcase their talents.

The warning comes from Terry Ellis, head of Chrysalis in London. He mentioned no names, but said that a whole lot of pop-rock group documentaries shown in cinemas died the most terrible death at the box office.

"The mistake is that they think people will go to a film showing their rock favourite in his dressing-room, or a hotel lobby. They think millions will turn up. Well, millions don't. Only thousands do, and they tell their friends how bad the movie was."

And several of our big names are currently engaged in trying to knock up a quick documentary . . .

But Terry is into films. It's War Child, with synopsis by Ian Anderson, front man of Jethro Tull. BUT . . . "It's a musical fantasy, NOT a rock documentary," says Terry.



LYNSEY de Paul says she doesn't much like making live appearances - prefers to write songs. Same thing apparently applies to Lesley Duncan, another outstanding talent.

She says: "I'm able to do my writing at home, look after my husband and children and work at my own pace. Being a big star doesn't interest me."

"Playing live is really something of a penance. I don't really consider myself a performer. I love people like Harry Nilsson who never appears live anywhere, and Handy Newman who does nothing but slouch over his piano and mumble beautifully."

Yet . . . the same Lesley topped a bill at the Queen Elizabeth Hall and I was among those giving her a standing ovation!



# Roy Hill ties his laces



ACTS from that popular television programme, Opportunity Knocks, seem to be making a bigger impact than ever on the charts these days.

Take this week - Peters and Lee have two albums in the respective top 50 while Lena Zavaroni, Freddie Starr, Candlewick Green and Paper Lace storm the singles chart.

For Paper Lace, a Nottingham group enjoying success with Billy, Don't Be A Hero, their number of appearances on Opportunity Knocks last year totalled four. They won the show twice and took part in the all-winners programme.

Morris, 19, and Michael Vaughan, 23, Cliff has also been in the group from the start. Chris used to be in Billy Fury's backing band and Michael played in a duo.

"Although we're doing cabaret and beat dances at the moment trying to cater for all people, what we're aiming for is concerts," said Cliff. Phil added, "Cabaret is very old fashioned, it puts you in a bag right away and we want to get away from that. In concerts people don't know what to expect until they actually see you."

Is their current hit single representative of Paper Lace music, I asked?

"No, not really," replied Cliff.

"It is one of the unfortunate things about it. But to get recognition you've got to have a hit record."

Mick who'd been trying to speak but couldn't get a word in edgewise, came in, "On stage our vocal arrangements are probably out strong point. We're a harmony group but not like the Beach Boys or Four Seasons."

Billy, Don't Be A Hero, which has been released in every European country, tells the story of a soldier playing the big hero in the American civil war and getting killed.

TV appearances have seen Paper Lace dressed as Union soldiers, an instant reminder of Gary Puckett and the Union Gaps.

"We're not trying to copy Gary Puckett so don't think that," came in Phil.

"It is just a gimmick for the record, a one-off thing. Generally we're trying to put a class message over so we can get on good family shows. We want to get in all the markets although I suppose the rock musicians think our single is a big joke. A joke or not, it's what the public want as its success has proved."

TV appearances have seen Paper Lace dressed as Union soldiers, an instant reminder of Gary Puckett and the Union Gaps.

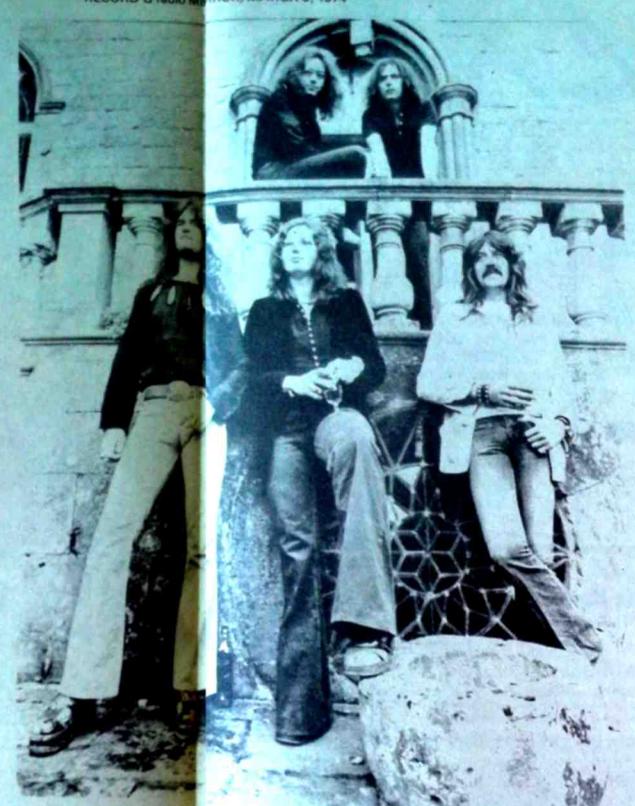
# Paper heroes

Lucky for them songwriter Peter Callender was looking in and as a result the group were signed to Callender and Mitch Murray's record label and given Callender and Murray's Billy, Don't Be A Hero to record.

"In actual fact it's the group's fourth record in the past three years," said founder member and drummer, Phil Wright, 25, when I met the lads up in the city of lace last week. "Our second record, In The Morning, scraped into

the Swedish charts about two years ago. We applied for Opportunity Knocks about two years before we actually appeared on it. We auditioned in a Nottingham hotel and afterwards Hughie Green said we were okay. Six

months later we got a letter saying we'd passed the audition but nothing to say we were on the show. "But then we got another saying we were on and that was it." Of the other members - Cliff Fish, 22, Chris



I ENTERED Purple's office for the second time that day to find, their supersonic drummer Ian Paice, perched on the arm of the settee.

David Coverdale, who was then working in a Yorkshire boutique and said, "David Coverdale, you've a heart of gold (and a throat to match). I'm going to change your colour to a deeper shade of purple, and place you in the loudest band in the world." (see Guinness Book of Records, page 340.)

"I'm sorry I missed you this morning," he said, "but I'm due to fly off to Miami tomorrow and I had a lot of last minute hassles to deal with, plus the fact . . . he pulls a face, "a full medical examination. Still I see you've been fixed up to see young Dave," he winks, "you'll be all right with Dave, he's very enthusiastic and you won't be able to stop him from talking - not like an old hand like me."

Ian, being one of the few originals had been with Purple "for ever" at the very least.

He laughs, "I hadn't heard at it as being for ever, but I suppose you could put it that way."

And so it came to pass that Lady Luck beheld young

It was happening every week - Purple were looking for a singer, so I thought Christ I may as well have a go.

I rang up a few people I knew in the business and asked them to mention my name, there was no point in doing all that because I still had to send photographs and a tape of my voice. The photographs was three years old, which I borrowed from a friend. The tape I sent was recorded with the Fabuloser Brothers; now the backing was excellent - they're really fine musicians, but my voice was like I'd drunk a bottle of Scotch - a full bottle of Bell's whisky.

"Like on the night it sounded really good, I was pleased. But when I heard it again, the day after I was supposed to send it off to Purple, I listened to it and it was slurred - drunken."

What was actually on the audition tape?

things. I'd always loved rock, but I feel you can't perform heavy metal rock, without a certain amount of volume."

Wosh, just hang on a minute I said, I'm still not sure about what is or isn't heavy or soft metal.

He laughs, "It's just a term for riff rock, I suppose, that sort of driving, loud chunky guitar sound."

Had he followed Purple's career?

"I knew all about Purple, I'd admired them as musicians, the last thing I'd heard by them was like Deep Purple in Rock, I'd heard bits and pieces and was always impressed by them musically, but I didn't think I had the sort of voice they'd want."

Really one of the reasons I applied for the job, was that I was hoping they could offer me something as a solo artist, or would know someone who was looking for a vocalist with my sort of voice because I

"I stood there and thought, what's going on. I was stood in the corner, and I thought I'd better start so I started shouting my brains out. You see I sing from the stomach and it doesn't really show nerves so much as singing purely from the throat. My voice is a gritty sort of harsh sound - nothing like I talk. My influence lies round Ray Charles' rockers, and the sort of the American soul people."

Did he know most of Purple's material?

"No, I didn't know any. Well I don't smoke On The Water, and Strange Kind Of Woman, because I'd borrowed all of their albums from a friend of mine. A week before the audition I thought I'd better get prepared, and after all that, we didn't sing any of their numbers."

"We were all blowing on old rock stuff. One of the reasons I got the job was because they started blowing in the room. Glenn and I would combine things

and come out with the things we wanted."

"I've always been a frustrated musician and not being able to sit down and play with the band, I used to sing as they played, just improvise, make words up as I went along and also the melody, this impressed them. The audition was supposed to be only for two hours, but we ended up going from 3 o'clock till nine."

Did they tell you that you had the job straight away? I asked.

"No they didn't the bastards, I suffered six days of great humility. I was making excuses to myself what I could tell people. You see after the audition they said would I come in and meet the management with them, so I thought I must have got it. I met the management and I was told I had the job 90 per cent, the 10 per cent they had to consider and talk about."

"This was on a Wednesday and I got a phone call on the following Monday and went to the recording studio, and the boys have asked me to tell you that you're in - I freaked out completely."

How do they get round to writing their material?

"Somebody, Richie, Jon or Glenn will come up and say, I've got this riff - I've got this idea for a song, and if it sounds all right, we'll work on it, sculpt it down, just like an

artist, and gradually colour it in. Everyone contributes, it's a very democratic situation."

"Naturally we have had a lot of disagreements, but that's to be expected when you get creative people together."

How do they get round to writing their material? "Somebody, Richie, Jon or Glenn will come up and say, I've got this riff - I've got this idea for a song, and if it sounds all right, we'll work on it, sculpt it down, just like an

do a tour of the States - it'll be the first time over there for me and I'm looking forward to it. I'm not sure when we get back, but we've got a huge British tour lined up starting on April 18."

How many tours had he done with Purple?

"We've done two tours of Europe up until now, apart from Britain that is. Then we

## labelines

BACK in the mid 1960s an electronics company by the name of PTE operated from the University town of Cambridge. They were eager to gain an interest in the music business.

Working through investment companies was put onto a company called PTE, which was selling the company out, but they wanted to get into popular music. Fortunately for PTE, Polygon, a label owned by record producer Alan Freeman, was also on the market.

So PTE bought both

## Drink On Me

Kenny Ball, who holds the distinction of still being with Pye making him their longest serving recording artist, was equally as successful. His hits included Midnight In Moscow, March Of The Siamese Children and Green Leaves Of Summer.

Two big things happened to Pye in 1958.

Louis Benjamin joined them as sales controller after being manager of the Winter Gardens theatre in Morecombe and today he is the company's chairman. Also that year ATV Corporation bought an interest in the record company from Pye of Cambridge.

## ATV went on to buy Pye

out in 1963 on condition that they kept the logo the same. Meanwhile, in 1961 Pye changed its headquarters moving out of an old house in London's Chandos Place to its present base in Gt. Cumberland Place. The same year Pye was given the task of handling Frank Sinatra's company, Reprise, on this side of the Atlantic which it did until Reprise amalgamated with Warner.

With the sixties came the great Liverpool pop groups. Pye signed up the Searchers who churned out hit after hit with numbers like Sweet's For My Sweet and Needles and Pins. Other notable Pye recording stars were

## Genny Hall

Bygraves, who's their biggest money spinner, Des O'Connor, Mungo Jerry and Labi Siffre.

Pye Popular, Pye International, Pye Chartbusters, Dawn, Golden Hour and Golden Guinea which gave Pye the distinction of being the first company to produce budget records. Marble Arch and Ember are some of the labels owned by Pye.

The company is also heavily involved in distribution and tapes which are marketed under Precision tapes.

# A true pro at work



A GROUP of 66 women, plus a few husbands, were tramping around the La Costa Country Club in California, watching Andy Williams play golf. They were Englishwomen and members of the Andy Williams Appreciation Society, and that is what explains everything or nothing.

They were watching Open play in the pro-am of the Andy Williams San Diego Open, which is a golf tournament. The problem here is that while most people take pleasure in watching a true professional at work - be it shoeshine boy or stripteaser, Andy was hitting a golf ball, not singing, and Williams can't hit a golf ball very well.

A further complication is that none of these Englishwomen play golf or had seen a tournament before.

So, obviously it was not for the golf that the 66 had flown 6,000 miles. They seemed a bit puzzled by the game and somewhat put-off by the tee-off time intensity showing in the faces of otherwise mature men preparing to whack a little white ball in the general direction of a very small hole in the ground.

So great was their concern for Andy's concentration as he paced around the first tee that they decided not to sing their theme song, "We love you Andy."

Williams proceeded to par the hole, playing neither spectacularly well nor incredibly badly.

member had spent about 500 for plane fare and hotel rooms alone on the two-week jaunt to Las Vegas and Los Angeles.

"Most of the girls got extra jobs at night, working in pubs or as secretaries so they could pay for the trip," said Penny Probert, co-president and real estate agent.

But why? "Because he's gorgeous," said Pat Cavanagh, travel agent and soccer star.

"The greatest singer in the world," chimed in Mrs Everson. "And a very nice person. He was at the airport to meet us and gave each one of us a red rose. He's paying our way to Sea World and the golf tournament."

"I went back to work full time for the trip," said Mrs Jean O'Callaghan, hairdresser. "My husband isn't here, but he's an Andy Williams fan, too. I'd never been on a plane before and I was petrified, but it was worth it to know he (Williams) was at the end of the flight."

Mrs O'Callaghan, to put it bluntly, was blushing and gushing.

Andy on the cover, the society keeps in touch with fellow fans behind the Iron Curtain where they can't get Andy Williams records, according to Mrs Everson.

Members in England mail records to less fortunate fans in places like Poland and Rumania. There may even be a black market in Andy Williams records in Warsaw and Bucharest. The society members don't seem sure.

Neither were they positive about their numbers in England. "Thousands," said Mrs Everson vaguely. "Most people keep joining every month."

Most are women, but some men join the society, mainly the husbands of members.

"They help us raise the money," Mrs Everson added. "They really take an interest."

Mrs Susan Marcus had bought her husband Peter, an office furniture sales disc, along on the trip, presumably so he wouldn't wear out her albums while she was away.

"I took on a carpet sales job to pay for the trip and Peter was good about it," Mrs Marcus said. "He took the car out of the garage and let me put the carpets in."

Back on the golf course, one of the women said, "I understand Andy is an 11-under-par golfer, is that good?"

Just as she asked, Williams nonchalantly poked a 6-inch putt and missed. She didn't notice, but that's how fans are.

Beyond that and the usual fan club monthly magazine with

Laura Deni

# MARKETPLACE

## FOR SALE

**ILLUSTRATED POP TEE SHIRTS**  
Short sleeved, small 30-32; Medium 36-38. Please give 3 colour print.

- Deep Purple
- Status Quo
- Genesis
- Roxy Music
- Allas Smith & Jones
- New Seekers
- Led Zeppelin
- Black Sabbath
- Rolling Stones

£1.25 (p/p included).  
"Cards & Posters"  
22 Moore St., Birmingham 4

**PHOTODATES.** You choose from hundreds. SAE for free details. CET(RM), 3 Manor Road, Romford, Essex.

**NEW TRANSPARENT RECORD COVERS**  
Single Size - LP Size  
100 - £1.75 100 - £3.50  
250 - £4.00 250 - £8.00  
500 - £7.50 500 - £15.00

Reductions for larger quantities. These prices are delivered free U.K.

M. I. MacLean (DEPTRM)  
The Leys House,  
Newton Longville,  
Milton Keynes, MK17 0EG

**ELVIS BOOKS JAPAN**  
£5.25 now deleted. P. Cenly, Bakery Shop, Dolphin Square, S.W.1. 01-834 3800 extn: 82.

**COLOUR CONCERT PHOTOS** for sale - T. Rex, Bowie, Mick Ronson, New York Dolls, Lou Reed, Queen, Roxy Music, Faces, Elton John, Kiki Dee, Mott, Nazareth, Argent, Yes, Status Quo, Family, Vinegar Joe. - S.A.E. with enquiry please. - Ian Clegg, 11 Woodside Crescent, Staincliffe, Bailley, Yorkshire. WF17 7DZ.

**ASHLEIGH SOUND**  
NOW IN STOCK:  
7in Record Sleeves - £1.90p per 100  
Record Adapters - £1.00p per 100  
8 track car cartridge players with speakers - £14.00p + 40p Postage and Packing.

Mr J. T. Palin, 22 Circle Avenue, Willaston, Near Nantwich, Cheshire.

**MOBILE DISCO THEQUES**  
THE DEMANS DISCO plus lights. - 01-904 2808.

**ROCK JINGLE MASTER**  
NOW YOU'VE READ ABOUT IT  
NOW YOU CAN BUY IT

TELEPHONE 01-731 0769

## RECORD CASES BY

**ASHLEIGH SOUND ALL NIGHTER CASE.** Holds approx. 150 records measuring 18in x 8in x 8in. Available in black - only £6.00p.

**D. J. CASE:** Holds approx. 300 records, measuring 18in x 15in x 8in. Available in black and green - only £9.00p.

**ALL CASES:** Leather look fabric finish, made of solid wooden construction, detachable lid, sturdy lock and key, and buff corners, sanded felt interior and carrying handle.

Post and Packing 50p extra on both sizes.

**N.B. Special cases** made to order, please write for quotation. Cheques and Postal Orders made payable to Mr J. T. Palin 22 Circle Avenue, Willaston, Near Nantwich, Cheshire.

## TAPES

**Syndicated Radio and Commercial Radio**

**TAPES** from all over the world, plus jingles by the thousand. None of these recordings has ever been marketed before! S.A.E. for full lists to: Northern Tapes, P.O. Box 4, MIRRORFIELD, Yorkshire, WF14 8PX.

**CASSETTE TAPES** for sale, 60p each for all three sizes. - S.A.E. P. Baker, 41 Tenyson Road, Chelmsford, Essex.

**CASSETTE HIRE**  
Join Britain's leading cassette library. 100s to choose from. For full details of membership send for our FREE brochure. STEREO CASSETTES LENDING LIBRARY, Room 6, Sherwood House, Canterbury, CT1 3RL.

**JINGLES** radio shows, live performances, offshore gems, recordings never before available. S.A.E. for lists: Northern Tapes, P.O. Box 4, MIRRORFIELD, Yorkshire, WF14 8PX.

## RECORDS FOR SALE

**3,000 ODDS! CHEAP!!!**  
Rock 'n' Roll / Soul / Current Pop (Gene Vincent / Presley / Beales / Stones / Blade / Bowie, etc, etc, etc).

Send **LARGE** stamped addressed envelope for free 18 page list.  
Crosby (RM), 2 North Road, West Kirby, Cheshire.

**TAMLA, SOUL, POP** records from 5p. Send large SAE - "Soulcentre", 6/8 Stafford Street, St. Georges, Telford, Salop.

**LARGE SELECTION** ex-juke box and Soul Records. - SAE lists, 47 Chelmsford Road, Weymouth, Dorset.

**IMPORT ALBUMS,** lists, Engert Records, 58, Beechwood Close, Chandlersford, Hants.

**GOOD PRICES PAID** for all your unwanted 45's, LP's, cassettes, cartridges. Send record details. - F.L. Moore Records Ltd., 1674 Dunstable Road, Luton, Beds.

**AMERICAN & BRITISH** Ex-juke box records, £10.75 for 100 + 25p p.p. £5.75 for 50 + 25p p.p. Sample order £1 for 7 records + p.p. J.G.G., 39 Scotia Drive, Sheffield, S2 1HN.

**BEBOP DELUXE** "Teenage Archangel" 50p also Bill Neilson "Northern Dream" album £2.25. Available only from: Record Bar, 21 Upper Beulah, Wakefield. Post free - Cash with order.

**KUNG FU ENTER THE DRAGON** (original track) £1.90

**IN MEMORY OF BRUCE LEE** (45 rpm) 50p

**POST FREE - CASH WITH ORDER**

**WAKEFIELD RECORD BAR (EXPORT) LTD.,** 55 WESTGATE, WAKEFIELD, YORKS.

**"RECORDMAG"** Published Monthly 100's discs listed, Rock 'N' Roll, Rockabilly, Pop, C & W, Golden Oldies. Every issue full of goodies. Send now for your copy. 20p P.O. payable to - Davis (B) 74 Tredworth Road, Gloucester. "Recordmag" is available first day of every month.

**MASKELL'S RECORDS** 1000 new LP's and Cassettes at cut prices. Bargain. Send for free lists. - 108 Seaford Avenue, New Malden, Surrey.

## RECORDS WANTED

**RECORDS BOUGHT.** Send Lists - Gavin Holme, 2 Skipton Street, Harrogate, Yorkshire.

## PENFRIENDS

**MALE/male exclusive** contacts. 100 initially! SAE to: Secretary, The Golden Wheel, Liverpool L15 3HT.

**MEET YOUR PERFECT PARTNER** through Dateline Computer. Free details 01-937 0102 or write Dateline (RM), 23 Abingdon Road, London, W8 (24 hrs.).

**S.I.M. COMPUTER DATING.** The most exciting way to make new friends - Write S.I.M. (R.H.M.), 109 Queens Road, Reading.

**JANE SCOTT** for genuine friends. Introductions opposite sex with sincerity and thoughtfulness. Details free. 3p stamp to Jane Scott, 50/51, Maddox Street, London W1.

**UNUSUAL PENFRIENDS.** Excitingly different. Stamped envelope for free details. (RM3) Bureau des Amies, P.O. Box 54, Rugby.

**Penfriends wanted** urgently, all ages. S.a.e. to - Penfriends (NSB), Chorley, Lancs.

**PENFRIENDS WANTED,** all areas. - H.F.D., Box 108, Stoke-on-Trent.

**PENFRIENDS AT HOME AND ABROAD,** all ages. Send s.a.e. free details by return. - European Friendship Society, Burnley.

**FOR FREE LIST OF PEN PALS** send a stamped addressed envelope to: WORLD WIDE FRIENDSHIP CLUB, 46 Cemetery Road, Denton, Manchester, H34 1ER.

**TEENAGERS,** Penpals anywhere, send s.a.e. for free details. Teenage Club, Falcon House, Burnley.

## ANNOUNCEMENTS

**DJ's** you can't do without our COMPLETE JINGLE TAPE. It features 20 jingles including: "Go-go", "More Music", "Hitpick", "In Sound", "Music Power", "Doing Our Thing", "Now Sound", Music Explosion and music to dance to.

All of brilliant quality on C80 cassette. 75p.

**"A BIG HUNK OF ELVIS BOOK"** for sale or exchange. Write Elvis Presley Club, 62019 Recanat, Italy.

**"THIRTY MINUTES OF BROADCASTING HISTORY"** featuring the off-shore stations of 1964 - 67 with comments from Roman O'Rahilly, Johnnie Walker and Tony Windsor, plus recordings of most of the stations. C80 cassette. 50p. RNI RECORD featuring all the jingles and promos. Includes forty of the RNI jingles on a Tinch E.P. disc. £1.

## SONGWRITING

**SONGWRITER MAGAZINE.** Free sample from ISA (RM), New Street, Limerick.

**LYRICS TO MUSIC /** Marketing Service / Donovan Meber Ltd., Excel House, Whitcomb Street, London WC2H 7ER.

**LYRICS WANTED** by music publishing house. 11 St. Albans Avenue, London W4.

**HOLLYWOOD COMPANY** needs lyrics for new songs. All types wanted. Free details - Musical Services, 1305-B North Highland, Hollywood, California, USA.

## FREE RADIO

**IT'S HERE!** What? Number 24, February Free Radio news snippets. 24p + S.A.E. D. Robinson, 22 Mallow Way, Chatham, Kent.

**IT'S NEW and it's free.** "Radio Reporter". Send 3p stamp to P.L. Productions, Snodland, Kent.

## COMMERCIAL RADIO INFORMATION BULLETIN

**PACKED WITH FACTS ON THE I.B.A. LOCAL RADIO STATIONS RADIO LUXEMBOURG & THE OFFSHORE STATIONS**

Send 20p for sample copy or £1.50 for 10 issued to:

**COMMERCIAL RADIO NEWS AGENCY**  
67-69 CHANCERY LANE  
LONDON WC2A 1AF

**Support . . .**  
**Radio Nordsee International**

- RNI Record  
Containing Jingles & Promos. Yes! - Over 40 Jingles and Promos from RNI on a 7" E.P. Disc. - £1.00 each.
- RNI T-Shirts  
Available in Small, Medium or Large complete with Logo and RNI in bold letters - £1.00 each. Postage & Packing 5p per order.

\*\*\*\*\*  
★ **Special Offer!** ★  
★ Buy both the Record and a T-Shirt and receive FREE ★  
★ the RNI information sheet, containing details of the ★  
★ Mebo II, Desjays, etc. ★  
\*\*\*\*\*

- Support RNI  
Rush your order today . . . cheques or postal orders only to:  
RNI PROMOTIONS  
15 Clifton Gardens, LONDON N15  
MAIL ORDER ONLY

## MARKETPLACE ORDER FORM

TO PLACE your advertisement phone 01-437 8090 or complete the order form below and send to: R6RM Marketplace, 7 Carnaby Street, W1V 1FG.

Please insert the following advertisement in R6RM dated \_\_\_\_\_ under the classification \_\_\_\_\_

All classifieds must be prepaid (**8p per word**). Special series rates available.

Please note: when enclosing payment include name and address or Box Number.

I enclose cheque/postal order for £ \_\_\_\_\_

Signed \_\_\_\_\_

Address \_\_\_\_\_

|  |       |
|--|-------|
|  | 24p   |
|  | 48p   |
|  | 72p   |
|  | 96p   |
|  | £1.20 |
|  | £1.44 |
|  | £1.68 |
|  | £1.92 |
|  | £2.16 |
|  | £2.40 |
|  | £2.64 |
|  | £2.88 |
|  | £3.12 |

# Yes across the oceans

Lorraine Fusco in Toronto

ACCORDING to popularity polls on both sides of the Atlantic, Yes are now recognised as the world's No. 1 band — an opinion readily confirmed by their spectacular performance at Toronto's massive Maple Leaf Gardens. The two-and-a-half hour show — a light and sound experience unmatched by any band visiting Canada for more years than I care to remember — was greeted with ecstatic response from the capacity audience.

I understand that the musical content of the concert was unchanged from the series of shows presented by Yes in Britain late last year — so I confess to being baffled by the negative critical reaction during the English dates.

"Yes, we were pretty heavily mauled by a section of the press," admitted Jon Anderson. "The critics are entitled to their opinion — after all, that's their job. And we were hurt by some of the accusations that Tales From Topographic Oceans was boring. But the adverse comment didn't shake our own belief in the music. We wrote and recorded the music, we performed it live and we still stand by it. And whatever the critics think, audiences here and back home appear to like it a lot."

Were the critics wrong? "That's not for me to say," replied Anderson. "But I do believe that a lot of them got the wrong end of the stick about Topographic Oceans. You see, they reviewed it from the standpoint of rock and I think that was wrong. Sure, it has a rock basis. But there are

also elements of jazz, classical music, all sorts of influences. It was never meant to be a rock symphony or anything like that.

Like any bunch of serious, thinking musicians, Yes took note of the criticism and have spent long hours analysing their music. They even toyed with the idea of bowing to pressure and reducing the overall length of Topographic Oceans (the four movements span one hour and 20 minutes) by omitting parts 2 and 3 on stage dates.

## Compromise

"We tried it during a matinee show in Philadelphia," revealed Steve Howe, "and it just didn't work out. The four movements are so inter-related that it's just not possible to leave out big chunks and still hope to achieve continuity and cohesion. The first movement was OK, but when we jumped straight into the final, I felt I was playing things that have no real meaning. The build up and the tension was gone. It was a compromise that was very unsatisfying."

Jon Anderson raised another valid point. "Look at this way. Supposing you went along to a Sibelius concert, primarily to hear . . . let's say The Fifth Symphony . . . and out of the blue, without any forewarning, all you got was excerpts from the work. How would you react? Well, I'd feel cheated — really pissed off about it."

"Now I'm not trying to



introduced the Fragile programme — Heart Of The Sunrise, Roundabout, etc. — we kept getting calls for the Yes Album things.

## Investigation

"By the time we got around to doing Close To The Edge on live gigs, the requests had changed to material from Fragile. A couple of albums from now, I imagine people will be yelling out for Topographic Oceans. People always want to hear things they are familiar with, but there comes a time when you have to virtually forget the older things. If you don't, there's a danger of stagnation in terms of musical output. We don't ever want to get in a rut, to get complacent about our music," added Chris.

In terms of musical content, audience reaction and album sales, Topographic Oceans is an obvious high point in the band's richly successful career. So — where do they go from here? What happens next?

"Briefly, we're toying with the idea of music based on the theme of war and peace — nothing to do with the Tolstoy book, though. If you translate war and peace into love and hate, beauty and ugliness, etc., you can see that the twin subjects offer limitless scope for investigation."

After this tour, we'll do a handful of gigs in Germany in April and then we've promised ourselves a three-month holiday. So it'll be autumn before we get down

compare Topographic Oceans to a Sibelius symphony. But we do happen to have written a long work, and on both our British and American tours, we've found from first-hand experience that audiences want to hear the entire work, not just excerpts.

"I'm not trying to defend Topographic Oceans; neither am I trying to prove the critics wrong. What I am saying is that Topographic Oceans is totally representative of where Yes are at today. We haven't set out to blind the world with technical brilliance or instrumental virtuosity. And we didn't pressure ourselves into writing a long work — it just came out that way," added Anderson.

Unlike British audiences, who weren't able to get the

new album until midway through the UK tour, fans here and in America were already familiar with Topographic Oceans by the time Yes kicked off their tour in Miami a couple of weeks ago. The LP is currently No. 4 in the national charts, and current sales suggest that only Mr. Dylan's new "Planet Waves" set could keep it from hitting the top spot.

Even so, audiences still call out for older established favourites like Yours Is No Disgrace, Heart Of The Sunrise, and the like. "Well, that'll always happen," mused bass guitarist Chris Squire. "I mean, when we first started touring here, we were playing material from The Yes Album. A couple of trips later, when we

to any serious work on a new album," he added.

The three-month rest period doesn't mean that the individual members of Yes will be inactive, because over the next couple of years we can expect solo albums from all five musicians. Rick Wakeman's second solo LP (Journey To The Centre Of The Earth) is already recorded and will be released in April. And it's on the cards that the next solo set will come from Steve Howe, who already has enough material for his album.

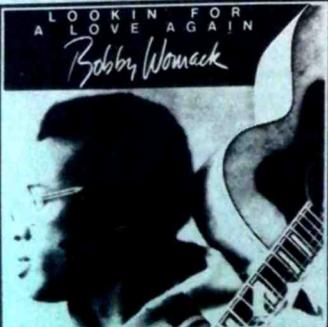
He played me some home-recorded tracks on a portable cassette and I confess to being intrigued by the variation in material — ranging from downright folkie through to country rock and flamenco-flavoured things. It's a jazz outing that was little short of amazing.

Chris Squire already has a lot of ideas "in the can" for his album, which he'll probably record in the studio that is currently nearing completion in his country home. Jon Anderson is well advanced in his thinking for his solo album (he really has some great ideas for using voices) and Alan White is determined to come up with what he terms a real percussion album — not just half-a-dozen tracks with drum solos all over the place.

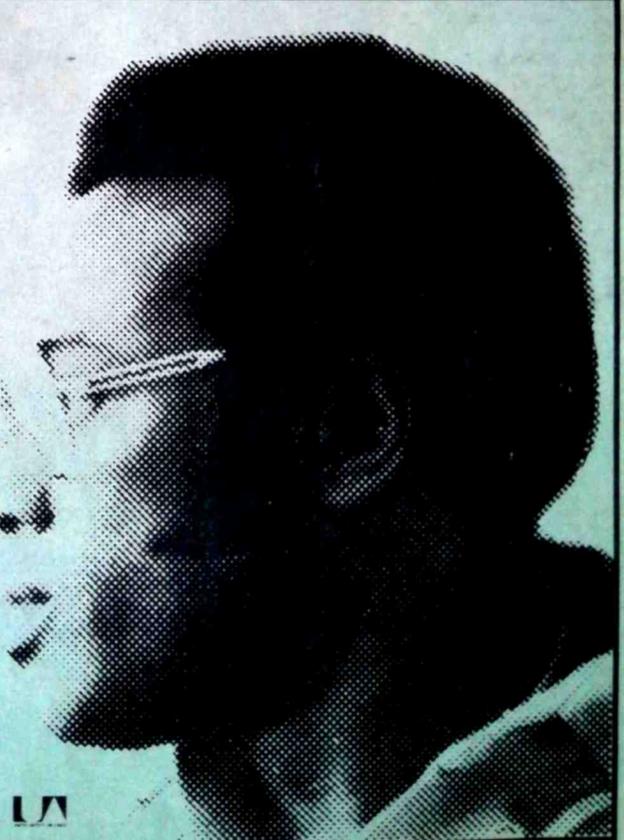
The solo albums are interesting projects — but don't expect to hear them for quite a while. None of the Yes-men want to rush things, it's just not their way.

# BOBBY WOMBACK

NEW SINGLE ~  
**LOOKIN' FOR A LOVE** UP 356.44  
 LOOK OUT FOR BOBBY'S NEW ALBUM  
**-LOOKIN' FOR A LOVE AGAIN-** UAS 295.74  
 TO BE RELEASED IN APRIL



The song "Lookin' For A Love" gave Bobby Womack his first taste of popular success and has since become an R&B classic. It was originally a hit for the Valentinos — a group Bobby was in that recorded for Sam Cooke. Now Bobby has recorded it again, making it one of the best things he's ever done. And it's just the beginning of his new album, "Lookin' For A Love Again."



On Single Artists Records & Tapes. 

# SLAUGHTER ON 10<sup>TH</sup> AVENUE!

**MICK RONSON**



APL1 0253

APK1 0353 cassette

APS1 0353 cartridge



**RCA** Records and Tapes

# Hotcakes

**Hotcakes (Elektra K32965).**  
This is the fourth album from the lovely Carly Simon and it certainly seems to be living up to its name in America at least where it is selling like the proverbial — Carly Simon albums? It is a very satisfying and complete record, it is beautifully produced by Richard Perry, while the strings are arranged by Paul Buckmaster. The best two tracks are the ones co-written with lyricist Jacob Brackman, Safe And Sound and Haven't Got Time For The Pain. The musicians playing include

Robbie Robertson, Dr John, Klaus Voorman and David Spinozza. They provide a very solid backing to Carly's voice which must be one of the best in rock. There are a couple of novelties included — the Inez and Charlie Fox x number. Mockingbird is a duet, sung with husband James Taylor, who features prominently throughout the album playing acoustic guitar. James also co-wrote one track and wrote the instrumental title track. The overall feel is one of harmony and domesticity — the girl is quite obviously in love. C. P.

# Live Lou

**SMOKEY ROBINSON AND THE MIRACLES** (Tamla Motown Anthology, 1974). Absolutely, positively definitely and supremely worth a place in any collection. Smokey is one of the true Great Ones of pop history and his work with and without the Miracles will surely stand the test of time. As a producer he has produced more good ideas than most. This is a three-record set which covers all the ground, right from the days of Got A Job, which featured Berry Gordy on the session, and up to Tears Of A Clown, and Abraham, Martin and John and so on. Compare the sound through the years. And specially marvel at I Second That Emotion.

**DAVID ELLIOTT** (Solid Ground / Atlantic K4057). 24-year-old David Elliott makes good looking on the outside of his album sleeve. The question is does he make good listening on the inside? The opening track I Read The News is a catchy number, which keeps Mr Elliott busy on vocals, guitar and piano — a mad for a hors d'oeuvre. I like the steel guitars on the following two tracks, Railroad Line, and Can't Go Home, it gives them a country feel. But goodness gracious he's beginning to sound very much like Jose Feliciano on the latter. By far the best track on side 1 must be Stuck In Love which features prominently Terry Stannard on drums and Gasper Lawl on congas. On side 2 — he IS Jose Feliciano. G. H.

**LOUREED** (Rock 'n' Roll Animal (RCA AFL1-0472-A)). Despite the grotesque facial make-up and weird expressions, Lou Reed looks no more terrifying or animalistic on the album cover than our Editor when he comes in snarling for an argument after spending some time in a famous place of refreshment near Carnaby Street. Avid fans were obviously disappointed with Berlin and so the man himself tries to redeem the situation with the release of this live album recorded at Howard Stein's Academy Of Music in New York. His stage act hasn't changed much since his British Tour last year — the tasteful instrumental by his band at the beginning and then into the grinding familiar chords of Sweet Jane as Lou casually walks on to receive the applause before he utters a word. It's a bit too professional for ver actual live album, Heroin having lost most of its sexual tinge and Reed seems to lose interest in what he is doing. Light White Heat and Lady Day. Seems Lou has lost a lot of spontaneity since his VU days and the only track which matched up to anything in Transformer was Rock 'n' Roll when for once, he seemed to forget he was recording a live album. This album just tells us that Mr Reed is drifting away on his own miserable trip but he's always done that to my knowledge anyway. J. B.



# UN-KNOCKABLE!

**ALVIN STARDUST** (The Untouchables (Magnet 5001)). There were those who laughed outright, or giggled nervously, or guffawed openly when this Alvin Stardust first came out with My Coo Ca Choo, hit the charts and was finally unveiled as your actual Shane Fenton (real name Bernard Jewry) . . . a former hit parade hero of the Sixties. The instant success of the Jealous Mind follow-up put the mockers on those who assumed he was going to be a one-hit wonder. And now it's album time for the surly-burly rocker. He operates largely on Peter Shelley songs, co-writing some of them. It's a pretty strong mixture of song forms — a touch of blues here and there, with useful guitar boost; a bite or two at a ballad; and mostly the all-action rock and roll for which our hero is now justly famous. He manages somehow to up-dale rock and roll — hard to define this, but he has some of the 1950 mannerisms, yet adapts them to cope with the demands of the Glitter-Bowie addicts. He has a pouting style, vocally; again still hard to define, but it's pop-rock which glowers and yet can still get over a romantic message. Jealous Mind is the stand-out track, and was rightly put out as the single; but there is quality on such as Dreambreaker, Guitar Star and Dressed In Black, all of which Alvin is. With guys like Big Jim Sullivan abounding in the back-up sound, it's a good album and, for those unconvinced of Alvin's star-status, often a surprising album. P. J.

# Consistent Skellern

**PETER SKELLEREN** (Not Without A Friend. — (Decca NKL 5178)). There's a constant aura of class about Peter Skellern's recordings. So he hasn't been a consistent hit-maker — but he HAS been a consistently good composer, full of surprises, painting his musical magic on some pretty broad canvasses. He bounces along on Send My Heart To San Francisco, with backing chorus; Still Magic changes mood again,

with the plaintive voice and the concerto-type piano; nobody gets the plaintive mood better than Peter. Piano Rag is another mood-buster. And on the B' side, Song In The Critics is a selling bit of self-defence as well as satire, and No More Sunday Papers is good! The voice may not be of operatic quality, or of spot-on accuracy, but it suits perfectly the romantic mood of most of the songs. P. J.

# HOLLIES

Hollies (Polydor 2383-262 A). They've been described as the most consistent group on the pop scene but unlike the singles, The Hollies have never quite hit it off in the album market. Romany was a fine, but unrecognised effort and now we have no flash design cover with the release of this one simply titled, Hollies. The album lives up to the true tradition of Hollie harmonies and it's the first group album to be released since the much-publicised return of Allan Clarke. The lyrical credit goes to Clarke and rhythm guitarist Terry Sylvester with Hicks and Elliott adding a couple of compositions and the album also includes the last and current Hollies' singles, Curly Billy and the Hammond-Hazelwood song, The Air That I Breathe. I particularly liked the inclusion of Duffy Power's harmonica on several tracks — such as Down On The Run. It'll had to stick an outstanding



song, apart from the single, then it would be Sylvester's Pick Up The Pieces Again — this guy could turn out as Britain's answer to David

Gates! The orchestral arrangements are very crisp and Ron Richards, as always excels with the production work Obviously Allan's return

# Joni's masterpiece

Court And Spark (Asylum TE 1001). "Help me! I think I'm falling in love again." The opening to Help Me says it all. Joni Mitchell once again exposes her perplexed soul to the scarring gaze of her fellow man, once again delves deep within the complexities of her personality to reveal her particular brand of intellectual / animal / emotional / philosophic quizzaphenia. How long her sanity can survive this process of dissection remains to be seen. At least she can provide us with a collection of songs whose poetic brilliance is so far above that of her contemporaries it creates a category of its own. The lady's already carved one masterpiece — Blue — and now comes a second with a comparatively short time span. The music of Court And Spark is not the intrinsic part of the whole called Blue, more a framework, a point of reference as on For The Roses, or perhaps more aptly Ladies Of The Canyon. That's not to demean it in any way. Joni's piano work is as individually excellent as ever and the qualities of co-conspirators like Jose



consequences of the process. I doubt that we'll see a better album this year and despite the sycophany surrounding Dylan's Planet Waves, I know we'll not have a more relevant or important one. R. G.

# Logical Dan

Pretzel (Probe SIFA 6282) There's a few surprises here, like the intrusion of brass, even strings, and an increasing sophistication which worries, but basically it's still Steely Dan. They are perhaps the most distinctive sounding of the newer American rock bands. A shame then that their last album, Countdown To Ecstasy, a favourite of many last year, was obviously so hard to follow. To their

credit the Dan have not stood still. They bring in a lot of acoustic piano when electric stood before and, pity though it is, miss out some of the 'ole flowing electric guitar. But the songs are still good if a little short of rock. The harmonies are fine and just to freak you there's a gassy Duke Ellington toot East St. Louis Toodle Oo, that's given the treatment. Overall it's a little over-done this time but still ahead of the field. P. H.

# Corny Sedaka

Lauder In The Rain (Polydor Super 2383 265). I heard several tracks from this album when Sedaka was in concert recently at London's

Festival Hall and performed live they didn't sound too bad. But now I've got the chance of hearing them whenever I like. I'll be quite honest and say I'll be a long time before I put this album on the stereo again. The lyrics are really corny, the music for my money is the worst I've ever heard from Sedaka, and generally the whole thing is a big disappointment. It's not a dancing record, nor a listening one — in fact I wouldn't like to say when's the best time to play it. The best track is his latest single, A Little Lovin', and I can't even say the others grow on you even after several plays. Perhaps the Tra La Sedaka reach a climax and now for the anti-climax. Still, if you're a mad keen Sedaka fan then you'll probably say that. For me, I think I'd have the bread. R. H.



J. B.

Reviews

Peter Jones



Reviews

James Hamilton



**MAGGIE BELL:** Oh My My (Polydor 2058 447). You've heard Maggie's great Queen Of The Night album, of course. If not, then buy this first as a sampler. It's a nature hit sound, a song by Ringo Starr and Vinny Poncia, and it fair belts along and the Scots lasses give it all the oomph of their very considerable lbt! Some very strong back-up instrumental touches, but it's Maggie's show. The sort of single that registers from the very first few bars. — **CHART CERT.**

**CLODAGH RODGERS:** Get It Together (RCA Victor 5008). Poignant and philosophical big ole ballad, with a pretty strong chorus hook. Gives Clodagh a chance to sing out rather than simmer and chuckle... and the copes very well indeed with the added heaviness. Big blasts from orchestral backing punctuate the production; also snappy interjections from backing singers. Mood varies from the frenzied to the gentle. — **CHART CHANGE.**

**ENGELBERT HUMPERDINCK:** Free As The Wind (Decca 18494). Beautiful creamy ballad sound on this, which is the theme from the Dustin Hoffman - Steve McQueen movie Papillon. It hits along Engel in vocal top form... song is by the Anglo-American team of Jerry Goldsmith and Hal Shaper. Could well become a movie-theme classic. That's after Mr. Humperdinck has had a first hit at the charts with it. — **CHART CERT.**

**THE RUBETTES:** Sugar Baby Love (Polydor 2058 442). Everything including the kitchen sink, is chucked into this one... it's a blatant attempt to Fifty-ish re-create Spector-ish hits of way back... All the top-oh-waddle touches and a gentleman lead voice which hits astronomic heights in the falsetto range. — **CHART CHANGE.**

**PETER STRAKER:** Love Motion (RCA Victor). A strong Howard and Blakley song for the man tipped as a future big-name. Nostalgic material well produced, and a faintly familiar feel to the melody here and there. One of the best singles of the week.

**RAYMOND FROGGATT:** French Fairlier (Reprise 14296). Some people are a bit slow on picking up the talents of Mr. Froggatt. Anyway, this is one of his own songs, given the continental treatment by use of accordian, which is actually a musical cliché. Story-line song with a rather ponderous sort of back-beat rhythm, but put over with skill. Actually it's by no means his best but let's hope it has a... — **CHART CHANGE.**

**MILLICAN AND NESBITT:** Near You (Pye 45328). There was a number one piano-styled version of this way back, and now the singing ex-miners give it another lease of life. The same rolling style behind the voices bring back a touch of nostalgia, and there's also some neat use of strings (a credit here for arranger Alan Tew)... but... and there's a sort of chattering basic rhythm, with falsetto voices — scores heavily. — **CHART CHANGE.**

**SIMON TURNER:** She Was Just A Young Girl (No Way) (UK 60). Good story line here... the folk singer who attracts a runaway girl who was just too young for him... and the girl ends up suffering a very nasty death. It is a real test of Simon's style — much more breadth and width than his earlier performances. Aided, gently by song up front. The song stands up well to this kind of treatment. — **CHART CHANGE.**

**ROSS: Alright By Me (RSO).** Album track from a promising guitarist - composer, singer, and this is reasonably commercial as a sampler, but it may not be 'different' enough to break through. Ross is a very dynamic sort of bloke, seems to me.

**BUBBLEROCK:** Get Off My Good (UK 41). Here we go again. Jonathan King boldly teaching Mick Jagger how Jagger-Richard songs should REALLY be put across. It's languid as in the Satisfaction style. Perhaps a shade too close for comfort, but we're in grave danger of King-mania. The way things are going, so who is to say it won't be a big hit? Banjo lopes along behind Mr. Emotion's voice. — **CHART CERT.**

**PHILIP GOODHAND-TAIT:** Almost Killed A Man (DJM 280). Very soulful indeed from the young master... he's a fast-rising writer, singer, keyboard man. Strings bled behind, along with vocal group, and the tortured tones of Phillip hear the whole happening. I thought his You Are single should have made it, but certain disc-buyers let me down. Don't let it happen again... ever. — **CHART CHANGE.**

**STACKRIDGE:** Dangerous Back (MCA 124). From the album The Man In The Bowler Hat. By one of my own favourite bands, so stand by for a biased and bigoted view of this single. They purvey the unusual and the offbeat, do Stackridge, but this one has a basic theme which seems pretty commercial, too. Lyrics are worth listening to, and there's a sort of chattering basic rhythm, with falsetto voices — scores heavily. — **CHART CHANGE.**

**DEEP FEELING:** Let's Spend The Night Together (Santia Ponsa 12). If it's not Jonathan King, then it's someone else giving Rolling Stone oldies a rev-jig. Previous ones were revivals for the band — Do You Love Me and Do You Wanna Dance. This Jagger-Richard smash is slowed down, with strings added, gently by song up front. The song stands up well to this kind of treatment. — **CHART CHANGE.**

**GEORGE MELLY:** Good Time George (Warner Brothers 1856). John Chilton wrote this — he's the leader of the Feetwarmers, and the team has been doing well in concert appearances of late. It's a self-analytical portrait, for George Melly is not adverse to having a good time when good times are going. And a bonus is that the flip is his eloquent My Canary Has Circles Under His Eyes. — **CHART CHANGE.**

**SUNNY: Doctor's Orders (CBS).** Sunny was part of the Sue and Sonny duo who stared as back-up soul-sellers on many a hit. This is a very commercial and catchy song, a trifle involved in construction — you won't be able to sing along with it, but it's beautifully presented and Sunny is in chart-worthy voice.

**BILL HALEY AND HIS COMETS:** (We're Gonna) Rock Around The Clock; Shake, Rattle And Roll (MCA 128). What more can be said about this, which for many of us started it all? To think that it was written as a novelty toxtro... Crazy, Man, Crazy! — **ROCK 'N ROLL PICK.**

**DON DOWNING:** Dream World (People PEO 108). Produced by Tony Bongiovi, Meco Monardo & Jay Ellis for Fred Frank Enterprises... do you detect an air of desperation about those names as they frantically work to keep the good thing they've got going? They're certainly taking no chances, as in place of the intricacies of 'Lonely Days'... they've given Don a straightforward buoyant thumpalong beat that's indeed easier if less rewarding for Pop pickers. — **R&B PICK.**

**THE DELLS:** I Miss You; Don't Make Me A Storyteller (Chess 6145029). The mark of a true sleeper — this amazingly rich arrangement has been hanging around the middle of the US Charts for ages while its subtle quality gradually sinks in. Basically by a huskily-sung creamy clomper, it's absolutely MADE by the strings and things, which need to be heard... LOUD on good speakers. Equally good slinky slow sweet flip. — **R&B PICK.**

**GWEN MCGRAE:** For Your Love; Your Love (President PT 413). With an intimate rap intro, Gwen gives the 1958 Ed Townsend slowie a 1973 'Let's Get It On' treatment — and, of course, Ed co-made that too, though this is all the work of the Betty Wright crowd from Florida. Er, in other words, this is a great lurching Soulie that's a funky flip! — **SOUL PICK.**

**DIANA ROSS & MARVIN GAYE:** You Are Everything; Include Me In Your Life (Tamla Motown TMC 280). A big advance on their initial offering, this Gaye 3-Ross 2 reading of the Stylistics' super-sweet slowie is much more hit-worthy, while the flip is so cosy it could be called 'Include Me In Your Bed!' — **SMOOTH PICK.**

**JACK JONES:** Wives And Lovers; The Impossible Dream; If You Go Away (MCA 118). AND: Fools In Love; Do Me Wrong, But Do Me (RCA AFBO 628). Discounting the dull B-side maxi trax, Jack's 1963 reading of Bacharach & David's 'Wives & Lovers' jazz-waltz still has more relevance today than do most of the beady noises he's prone to make on telly; thus his brand new RCA coupling comes as welcome relief. The tinkling top-side lazy plowper with its sinuous melody and multi-tracking is lovely enough, but it's the flipside funky cha-cha that's the real ear-opener. Maybe 'I'm a sucker 'bout them Latin rhythms...' 'cos this gets a... — **MUSIC PICK!**

**JAMES WILLIAM GUERICO:** Tell Me; Prelude (CBS 1838). Sung in fact by Chicago's Terry Kath, here's that interminable dirge — all 7:43 of it — which accompanied the final multi-track desert vista in JWG's curate's egg of a movie, 'Electra Glide In Blue'. The actually quite pretty instrumental flip sounds like Chicago with strings... and probably is.

**JERRY GOLDSMITH & SOUNDTRACK:** Theme From 'Papillon' (EMI 2118). Accordion and strings, with a touch of brass, wasting vinyl on a movie theme that Engelbert sings words to elsewhere.

**BOBBY WORMACK:** Lookin' For A Love; Let It Hang Out (UA LP 35644). An excellent whomping rhythm re-cut of gospel-throat Wormack's old Valentinos hit, featuring as does the chugging Psyche-Soul throb-beat flip his own lastingly talking guitar. This is a recommended... — **MUSIC PICK.**

**THE CHILITES:** Homely Girl; I Never Had It So Good (Brunswick BR 9). Eugene's in the 'Have You Seen Her' mould on this mildly risqué tale about an ugly ducklings good points. Shimmering strings and a confidential rap distinguish the flip-side biker-sweet dead slowie, which is all about a divorce becoming final — and might have been a better A-side.

**ELVIS PRESLEY:** I've Got A Thing About You Baby; Take Good Care Of Her (RCA AFBO 0196). Obviously El will succeed where several others have failed with this cheerful and extremely catchy Tony Joe White sitty — especially as it's the pleasantest thing he's done for ages. Vibrato emotion and a whistling kettie chick make the 1961 Adam Wade flipside semi-slowie more mundane. — **MOR PICK.**

**THE RAN-DELLS:** Martian Hop (London HLU 10450). Unlike 'Monster Mash', this glibberish 1963 US hit is fairly unknown here yet, and presumably this is the reason for its sudden re-appearance now! Its kiddie-pitched chipmunk voices, offset by rumbling doo-wop bass — are suitable for Womble's fans. I've always liked it, and even used to use the sound effects intro along with 'Dr. Who' before 'Silver Machine'! — **KIDDIE PICK.**

**AL DE LORY:** Song From 'M.A.A.S.H.' (Capitol CL 1578). Out again (and with the new-style US label design) no doubt to catch televiewers, this is the speeded-up piano treatment of 'Sulicide Is Fine' that I raved over in 1970. Time changes naught. — **EASY PICK.**

**MIKIS THEODORAKIS & SOUNDTRACK:** Theme From 'Serpico'; Honest Cop (Paramount P.A.R.A. 3046). Even Perry Como's done a vocal version of this forthcoming flick's funeral theme by the 'Zorba's Dance' Greek, which features the inevitable quivering bouzoukia... and a nicer jolly jazz flip, arranged by CTI's Bob James.

**K.C. & THE SUNSHINE JUNKANO BAND:** Blow Your Whistle (Jay Boy 80). A disco smash for some months, this zany Party dance is possibly the best of its type (along with War's 'Me And Bubsy Brothers'), and it certainly deserves to do even better than the more stolid but similar 'Funky Stuff'. Join Mr. Casey (K.C. — let it) and blow those whistles! — **PARTY PICK.**

Pick of the week

**THE NEW SEEKERS:** I Got A Little Sentimental Over You (Polydor 2058 438). All is over — well, nearly. Just a few well-timed notes, and maybe a couple more hit-singles. Lyrics on as usual, with a little chattering, and an instantly commercial chorus line put down by Geoff Stephens and Tony Macaulay.

It's amiable pop, friendly pop, jaunty pop — pop with a good-natured glint in its eye. The bridging orchestral sounds are written with foot-tapping in mind, and the whole thing sort of rolls along. A Top five job, if you ask me. — **CHART CERT.**

Pick of the week

**LATIMORE:** Stormy Monday; There's No End (President PT 415). Remember Ramsey Lewis ('The In Crowd')... 'Wade In The Water', and the good, good, finger-snapping... 'Whoo!'-inducing feeling that his jazzy piano-playing and rock-steady rhythm can create? Well, Charles Latimore has given that sort of treatment, plus a smoky vocal and

some punctuating harmonica (or is it melodia?), to this old Blues standard... and the result's a gas! It's from Florida's T. K. Productions, now at last with an outlet here for their high class R&B on President. Nice old-fashioned Rock Bottom ballad flip, sold with stungated Soul.

LIVE



## Wizzard

WIZZARD must be still wondering what they did to deserve an almost psychopathic response from the impatient youth of Hammersmith.

For nine-tenths of their total rock 'n' roll set the mostly teeny audience sat like dummies, politely applauding each up-tempo offering. Not until the encore did they shift their asses and then all hell let loose; swaying, chanting, clapping. It was baffling.

In effect Wizzard did their own warm-up spot then repeated the best of their earlier numbers like Forever, and Angel Fingers — the second time to ecstatic response. Maybe they should have a true warm-up band to get our enigmatic British audiences out of the doldrums. Raymond Froggatt's impressive band played a fine moving set, but it was too divorced from the rock 'n' roll that was to come.

As for Wizzard, they've got new keyman Bob Brady, pushing his electric piano to the fore, they've dropped the 'cello, and opted for an exclusively rock 'n' roll set. This follows constant criticism of their more extended jazzy jams and seems to be the obvious answer, but after Hammersmith's negative response who knows?

As usual Roy's high-voice sounded perfect and some of the new songs from the upcoming *Eden* and the *Falcons* album had that hit ring. But...

Even with their new lighter compact sound, Wizzard are failing to connect. There's nothing wrong with the band or the material so it's all down to presenting. The lights did nothing to help Roy's vague shyness on stage and the sound mix managed to lose his excellent guitar work, as well as Mike Burney's baritone lines.

Having said that, I'm sure



## Phillip G'hand-Tait

HAVING RAVED ABOUT Phillip Goodhand-Tait in a recent feature and really got into his album, I was bitterly disappointed when I saw him live for the first time at London's Marquee.

His style seemed out of place in the club and for a Friday night the place was far from packed. PGT came on in a white suit — hardly Marquee gear — and kicked off with a rocker which was not the PGT sound one would expect. Some bad mixing drowned both his singing and piano playing. The pace slowed up as he went into *Warm Summer Rain* and *Everyday*, the Buddy Holly classic which he does a fine version of on his *Songtail* album, but here it was yuk. Another track from that album, *Leon*, which I rate as good single material, followed a couple of hymn-like numbers on the harmonium. PGT played *Leon* on the grand without his backing group and at long last it was what I'd come to hear.

Just how many of the audience were into his music is hard to say as it's common courtesy to applaud an act even if you do chat all the way through it. PGT's latest single, *Almost Killed A Man*, and his single before that, *You Are, came over well*. He finished up with another rocker before taking his leave. Supporting act, *Martin Carter*, gave a nice performance of contemporary folk music.

PETER HARVEY

## Python

THE GAFFER, Hercules Harvey, said write something about Monty Python's *First Farewell Tour* at London's Drury Lane theatre which is nothing to do with it... know what I mean, nudge, nudge, wink, wink, say no more.

So I thought I'd tell you all about the Chinese meal I had before the show. Due to a lack of finances I had to make do with a 50p beef curry and boiled rice and a coffee. Incidentally did you hear the one about the Irishman who joined the AA and after three weeks wrote in to see what had happened to his uniform.

Anyway, to quote a quote, Monty Python is one of those rare programmes, which perfectly recaptures the feelings and aspirations of a generation, a programme which for so many of us today represents and identifies the spirit of its own age. And now...

ROY HILL

ROY HILL

## Kinks

IF ever there was a band who couldn't fail, it was the Kinks at Birmingham Town Hall last week.

The bizarre mixture of freaks and bank clerks who thronged the sell-out concert, rose to the dapper Mr. Davies and friends from the very first number and stayed with the band right through the hotch potch of songs — which spanned ten years.

Not a solitary glimpse of new material apart from the *New Preservation* album but the crowd loved every minute — and so did the Kinks.

The magical charm of Ray Davies made up for the fairly sloppy musicianship and the whole aura of fun reached a climax with the last number — a blend of *You Really Got Me* and *All The Day And All Of The Night!*

The Songs from *Preservation*, like the album, are an extension of the *Village Green Preservation Society* and perhaps the best example of Davies's humorous lyrics and his more serious side.

But Dedicated *Follower Of Fashion*, *Waterloo Sunset*, *Sunny Afternoon* and a host of other old hits, were the

show stealers.

The band have been strengthened in presentation by the brass section and the girlie chorus to complement Davies's vocals (never the strongest) is a tremendous success.

For me the stand out song was the atmospheric *Celluloid Heroes*.

Pity the Kinks didn't try anything new — but then if they had, I have a feeling the crowd would have lynched them.

JOHN CLEGG

## New Seekers

HAMPERED by a sound system which can only be described as diabolical, the New Seekers started their third and final three-week season at London's Talk of the Town on Monday.

It was so bad that even some of the group's best-known hits such as *Never Ending Song Of Love* became blurred and almost unrecognisable despite some brave attempts by Lyn Paul and Eve Graham to swallow the mike stands.

The season marks the start of their farewell tour before the group go their own ways and I'm sure that Lyn Paul will prove the most successful judging by her

individual flair and modesty. Lyn's performance was stylish and appealing throughout especially during her solo song, *I Wanna Be Loved By You* and the group's recent number one hit, *You Won't Find Another Fool Like Me*.

On the other hand Eve strikes me as being shy and evasive of the public eye at times which is a shame because she has the talent as shown by her solo stint on *You Made Me Love You*.

Paul Layton seems the most reserved but best musician in the line-up and he looked particularly at

ease with some tasteful guitar work during the Tommy medley *Pinball Wizard*. See Me, Feel Me.

The poor sound quality might have been one reason why the set was so hurriedly completed and there was no encore for the enthusiastic audience. The orchestra were in fine fettle with some really tight backing arrangements and the New Seekers should thank their lucky stars for this in an evening which was entertaining in most respects but nothing to go home and shout about!

JOHN BEATTIE

"The love theme from 'Papillon' gets a simply gorgeous treatment from Engelbert Humperdinck and is a sure shot for Top 10 once the film really gets going... Headed towards status as a movie classic."

CASHBOX

# Engelbert Humperdinck

## Free As The Wind

F13498

DECCA RECORDS & TAPES

The New Record Company Limited, 200, Queen Street, London W1P 9LP

# Welcome to pick of the pops



An early picture of the Yardbirds, with two of the great guitar heroes on the right. Jimmy Page of Led Zeppelin and Jeff Beck are still easily recognisable.

## RRM is giving away 25 copies of Alan Freeman's History of Pop album in this easy to enter competition

ALAN FREEMAN'S History Of Pop, a two-record and forty-track production is being given the big boost treatment by Arcade Records - a £300,000 launch campaign and pop-picking Alan himself zooming round the country urging the pop populace to buy.

But we're giving away 25 copies of the £3.25 package. Just giving away this remarkable pop-history production in return for the answers to five simple questions which appear at the end of this feature.

Alan talked about the idea behind the album, and his involvement in it. "As you know, I had ten years on Pick Of The Pops and really lived through the years that saw popular music develop to its present situation.

"Fantastic, exciting, often amazing years. But it's only when you set out to pick just forty tracks to represent the 1960's, pre-Beatle days, and the 1960's, Beatles onwards... then you realise how much good stuff there has been in the charts.

"It's stupid to put pop music down as being trivial. It's important, can be of very high musical standard... and it's the music of today."

Naturally Alan has his own favourites. And his own dislikes, and he says that this first volume of the History Of Pop is only the beginning... others will come out at regular intervals.

First, let's go through a listing of the tracks: - 1960's: How High The Moon (Les Paul and Mary Ford); Wheel of Fortune (Kay Starr); Dreamboat (Alma Cogan); Sixteen Tons (Tennessee Ernie); Bad Penny Blues (Humphrey Lyttelton); Be-Bop A Lula (Gene Vincent); Got The Whole World In His Hands (Laurie Clifton); He's Making Eyes At Me (Johnny Otis); White Sports Coat (The King Brothers); Don't You Rock Me Daddy (Vipers).

Be My Girl (Jim Dale); Big Man (Four Preps); Kisses Sweeter Than Wine (Jimmy Rodgers); Tom Dooley (Kingston Trio); Move It (Cliff Richard); Lollipop (Mudlarks); Tom Hark (Ella); Zag-Zag Blues; What Do You Want (Adam Faith); Seven

Little Girls (Avons); Only Sixteen (Craig Douglas).

The 1960's: Apache (Shadows); Tell Laura I Love Her (Ricky Valance); Shakin' All Over (Johnny Kidd); Johnny Remember Me (John Leyton); Walkin' Back To Happiness (Helen Shapiro); Speedy Gonzales (Pat Boone); How Do You Do It (Gerry and the Pacemakers); You Were Made For Me (Freddie and the Dreamers); Hippy Hippy Shake (Swinging Blue Jeans); Little Children (Billy J. Kramer);

A World Without Love (Peter and Gordon); Bits and Pieces (Dave Clark Five); Yeh Yeh (Georgie Fame); Silhouettes (Herman's Hermits); We've Gotta Get Out Of This Place (Animals); I'm Alive (Hollies); Good Vibrations (Beach Boys); Pretty Flamingo (Manfred Mann); Shapes Of Things (Yardbirds); To Billie Joe (Bobbie Gentry).

A lot of pop history there. And a few random thoughts from your genial host, Alan Freeman suggested.

"Take the Animals' track. Eric Burdon's voice - for my money one of the two most dynamic voices in pop history. A remarkable voice. The other? Just listen to the old Spencer Davis records - and there's the other voice, that of Stevie Winwood. Burdon and Winwood - that pop excitement.

Then Alma Cogan, who died so suddenly and tragically. She was much, much more than some of her records suggested.

"There's little Laurie London on this collection. Now we take all these teenage sessions for granted, but he was the first in his class. Nothing like him had happened till then.

"And we included Jim Dale. Now there's an all-rounder. If you like. He had his hits as a teen sensation, now he's a star actor host of the London Palladium TV show and so on.

"Then there was John Leyton. And his producer early on. Joe Meek. Joe had a revolutionary concept of arranging and producing. I did it all on a sort of British Phil Spector basis. John was the successful actor who turned singer and made good. Joe was the creator, but John

sang well - he sang, whereas the others have been more narrators than actual singers.

"You see so many of these tracks represent a trendsetting idea, much followed and copied in the years since. "Freddie and the Dreamers, who brought comedy to the group scene - they set trends. The Swinging Blue Jeans - well, I'm glad they are included. Incidentally they recorded that Hippy Hippy Shake ten years on, and it just proves that even after a decade artists don't forget original sound ideas.

"Gene Vincent, who reminds us that wild stage acts and leather gear wasn't just last year's stage fashion. The Yardbirds, with their Who's Who list of big stars. Jimmy Page, Eric Clapton, Jeff Bee - a nursery school for geniuses, that was the Yardbird reputation.

So we're giving away twenty-five copies of this compilation masterpiece. All you have to do is answer the following five questions relating to artists and records on the package.

1. The bass player of the legendary Animals, who hit the charts with House Of The Rising Sun, now manages a world-class group. His name, please, and the name of the group.
2. Two different lead singers starred in various hits by Manfred Mann - their names?
3. The Avons and the Mudlarks were two successful singing trios. What was the difference between them in terms of personnel?
4. With their first three singles, Gerry and the Pacemakers set a remarkable precedent - what was it?
5. Cliff Richard had to change the name of his original backing group. Why? - and what was that original name?

Replies, post-haste, on a postcard to Peter Jones, Record and Radio Mirror, 7 Carnaby Street, London W1V 1JN. The first twenty-five all correct replies out of the bag will lead to instant despatch of a copy of Alan Freeman's History Of Pop. The closing date for the competition is March 18th.

## De Franco winners

HERE is a special message for Record and Radio Mirror reader Valerie Feensy. Congratulations, Val - you've won yourself a date with American teen-sensation Tony de Franco when he visits London in April for a promotional tour.

The de Franco Family have been soaring all over the American charts recently, since their Heartbeat It's A Lovebeat hit struck gold. Now Mr. and Mrs. Antonia de Franco's five kids are seeking international stardom.

The family comprises Benny (20), Nerlins (18), Nino (18), Maria (19) and the much-photographed Tony, who is copying Donny Osmond-type spaces in the Stateside fan magazines.

We offered twenty albums to twenty runners-up in the competition which was

simply this: if you did meet Tony de Franco, face to face, what questions would you like to put to him, rather than just stand there tongue-tied. Valerie Feensy, who lives in Britannia Row, London N1, came out with some pertinent and interesting queries - we won't print them here because we'll be eavesdropping on her chat with Tony on the occasion of their great get-together in London.

Valerie will be able to get her copy of the de Franco album autographed by the talented family. But here's a list of the runners-up -

- Wendy Hollis, Ladbroke Road, Epsom, Surrey;
- Faenela Richards, Tawnhill, Swansea, South Wales;
- Sue Light, Union Road, London SW8;
- Rosemary Watson, Waterside, Londonderry, Northern Ireland;
- Michael

Goldspink, Mile End, Colchester, Essex.

Lindsay Cornell, Abbey Wood, London, SE2; Faith Ward, Walthamstow, London, E17; Lynne, Fosse, Holmfild, Halifax, Yorks; Pauline O'Sullivan, South Shields, County Durham; M. E. Hewitt, Bealwood Park Estate, Nottingham.

Carole Arnold, Old Windsor, Berkshire; Myra King, Aylesbury; Anne Winkill, Liverpool 7; Sue Jones, Everton, Liverpool 13 SE10;

Carol Roberts, Morley near Leeds, Yorkshire; Denise Shirley, Cleeveley near Blackpool, Lancashire; Grace de Souza, Haverhill, London W7; Beverly Bobins, Beamount Close, London, SW19; Tracy Sangster, West Ealing, London, W13.

VERBODEN

Marketed by Phonogram

# Yankee doodles a close-up on the Ramblin' Man

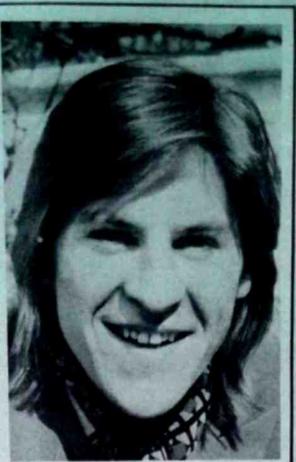
RRM regrets there are no US charts in this week's issue due to circumstances beyond our control. Our usual service will be resumed next week.

## Lucky man

New York... ALAN PRICE has won the Young New York Film Critics award for the Best Musical Score and Best Song for his original soundtrack to "O Lucky Man". Price wrote, produced, arranged and sang the score which was issued as an original soundtrack album by Warner Bros. Records. The Young New York Film Critics Association is comprised of critics from music periodicals, weeklies, as well as college papers in the metropolitan area.

Price, currently at work on his next Warner Bros. album in England, was represented at the January 20 award ceremony by Liz Both Rosenberg of Warner Bros. Records.

The "O Lucky Man!" score is in serious contention for an Academy Award nomination.



SHAWN PHILLIPS is a soft-spoken, soft-sounding guitarist whose philosophy is that if people don't start doing something about pollution, there won't be any more people.

The number one priority, he says, is "stop polluting the ocean. People are going to die if they don't stop messing around."

Texas-born, but now living in Italy, where he composes and relaxes, the A&M Records star admits that in his music "I just deal with all the problems that are around us. I mean, I just try and deal with various aspects of human emotions and human behaviour and whatever is going down in the world."

His writing, he confesses, does not come easy, as it does to many contemporary composers. "I sit down and I'll wait for eight, nine hours, sometimes, before the words start coming out. But then, when it does start coming out it's more like automatic writing than anything else."

Phillips is unique among performers, in that he is more of an intimate entertainer than most others. He'd rather play to a small hall, and fill it twice in one night, than headline at a large facility where his fans are "miles away."

THE ALLMAN BROTHERS BAND rose to the absolute pinnacle of the rock world in 1973 with recently published year-end polls reflecting their success story. The Capricorn

Records group has been represented in the upper reaches of virtually every trade and consumer magazine poll.

The band was chosen as



Allmans - a very good year

Rolling Stone's "band of the year", and cited as Zoo World's "group of the year" for '73. Rock listed the group's "Ramblin' Man" as one of the top ten songs of the year and Playboy readers selected the Allmans' "Brothers and Sisters" as the best album in its category. In addition, the late Duane Allman was voted into Playboy's Hall of Fame. Time listed "Brothers and Sisters" as one of the top ten albums of the year, while the Allmans topped the Cincinnati Enquirer's poll of one hundred music industry figures with "Brothers and Sisters" selected as the top album of 1973.

On the trade side, "Brothers

and Sisters" was ranked two in the top albums of the year category in Record World. The magazine also placed the band at five in the top male vocal group listings. Cashbox had the group listed among the best male artists of 1973, while "Brothers and Sisters" placed in the upper quarters of the top albums of the year. Additionally, "Ramblin' Man" was cited as the number two top song for October in Cashbox's monthly singles breakdown. Billboard rated "Brothers and Sisters" among the top albums by duos and groups in its year-end report. A good year for the Allmans then... let's hope they can keep it together.

return from the States in mid-March he will complete work on Supertramp's new album for A&M.

## Eagle

AMERICAN country/rock band, The Eagles, have added a fifth member, guitarist Don Felder who used to be with David Blue's back-up band.

His addition has meant almost a complete re-recording of the tracks cut by the band while they were in England on the Neil Young tour last November.

A spokesman for Elektra records said the band would be returning for a headlining tour of Britain this year.

"Sports or show business... those are the major escapees from the ghetto, and it makes no difference what your colour or your nationality," says Bobby Rogers of the Miracles, now in Los Angeles where the group is recording. And he says that the band, which was formed in Detroit in the 1960s, along with fellow Miracles singers Pete Moore and Ron White.

## Ralph signs

BRITISH folksinger and songwriter Ralph McTell, whose most recent album Not Till Tomorrow appeared on Reprise in the US and Canada, has just been signed to a label for worldwide reproduction.

## stateside newies james hamilton

LAWRENCE PAYTON: One Woman Man; Love Makes You Humm (abc/Dunhill D 4376). Know the name? Yes, it's the 4 Top... and his solo debut reveals him to be an accomplished romantic soul balladeer, with slight stylistic traces of the modern Stevie Wonder in the pretty lyrics that surrounds him. Gil Askey has whipped up the most beautiful arrangement imaginable, languidly building from delicately lazy electric keyboard, guitar and popping rhythm, while flipside the soft beat is almost samba-ish. In fact, it's the gorgeous musical setting that made me describe Payton as "accomplished" - he actually sounds a bit ill at ease, I would realize. Still, an instrumental album like this would be a treat!

JOHNNIE TAYLOR: We're Getting Started With But Love (Stax STA 0193). Yet another hit from Johnnie's "Taylor in Silk" album, this Soulfully-sung slowie has a thundering dominant beat, back-up chix, squeaky strings and hints of "Hot Butted Soul" during the more spacious moments.

NRBQ: Get That Gasoline Blues (Kama Sutra K 586). One of several of crisis hits, this nifty '60s blues finds NRBQ at last in the Charts along with all the other backwards-looking groups who followed them but beat them to hidom. From their

early "Stomp" and work with Carl Perkins, NRBQ have always combined the traditions of Rock'n Roll and early 60's Pop with modern funkiness, thus they now add some particularly effective wozy brass and a noisy guitar break to a Commander

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

THE THREE DEGREES: Year Of Decision (Philadelphia International ZST 359). With their "Dirty Ol' Man" yet to make it here as big as it did on the Continent, those gorgeous gals Faye, Sheila and Valerie (who are still managed by Richie "Some Other Guy" Barrett)

are scoring again Stateside with a Norman Harris-style spitter, which I keep meaning to write about. It's interesting mainly on account of its obvious influences: amidst a straightforwardly considerably mellow heavy framework they have inserted direct eribs from Jimi Hendrix, Elvis (the old Sun echo), and Sly Stone (the wah-wah vocal). It's a clever Bille platter.

JERRY LEE LEWIS: I'm Left, You're Right, She's Gone (Mercury 73453). You may have caught the rare early Elvis, and Sly Stone (the wah-wah vocal). It's a clever Bille platter.

JERRY LEE LEWIS: I'm Left, You're Right, She's Gone (Mercury 73453). You may have caught the rare early Elvis, and Sly Stone (the wah-wah vocal). It's a clever Bille platter.

## in brief

EVEN after they announced their splitup, Sonny & Cher grabbed Starship's plane to fly them to Houston for a concert performance (don't they know the family that wings together, sings together?)... Dr. Hook & the Medicine Show will tour audiences in Europe this spring, being backed on a major tour of 10 countries. Their "Belly Up" album is a biggie there now... Chrissie in Hollywood, expanding enough so they could pick up Greg Kinnelmann and Fred Mancuso for their promotion department. Formerly eastern region promo director, while Mancuso will work out of the West Coast office, both men reporting to Michael Papaleo in King Records in Japan has set Shawn Phillips' "Bright Light" album as one of their main releases... Thanks to his popularity there after winning the World Song Festival in Tokyo last year... Paul Williams is elated over his Oscar nomination for "Nice To Be Around" tune from "Cherish the Liberty", he's told his managers to get a p.r. people to line him up for

any TV and radio shows. Well, why not?... Steve Howe of Yes claims his four-year-old son Dylan is almost as good on the guitar as many older folks... The Rolling Stones have temporarily abandoned plans to release their half-live, half-studio album in favour of an all-studio collection. An April release date is planned, according to Mick Jagger, who says there may be a "live" album later this year... Spooky Tooth group, now living on the east coast (they're British, you know), having a ball romping across country on a spring concert tour... Gary Glitter's full-length documentary being released in Ireland around Easter, then in London - and then... in the United States. The British star will tour the US on a promotional swing, but no concerta this time around... It's official now. The Paul Williams - Liza Minnelli stand at the Riviera Hotel in Las Vegas broke every box office mark at that hostelry, dating back to Liberace's premiere in 1950... Emerson, Lake & Palmer nabbed a gold record

for their "Brain Salad Surgery," and were given the plaque at a party given for them at the swank Beverly Hills Hotel... Neil Bogart of new Casablanca Records was one of the hectic contributors for Israel Bonds at a dinner given in Los Angeles recently. Warner Communications (W.B. Records et al) and Bank of California were biggest buyers... Mick Jagger boogeying regularly at the new Bottom Line in New York, which seems to be the "in" place for the rock stars in merry Manhattan... The Rolling Stones' hit "Star-Struck" now a bigger hit in Germany, climbing the charts like a star should... Suzi Quatro's "Daytona Demon" has been released in Japan by Toshiba EMI in London, and already a smash hit there... Because of all the furor surrounding Jethro Tull's future plans, Chrissie in London has issued a three-page release called "Telling It Like It Is" (gee, even that wouldn't have said that) explaining the group's action and plans.

# Mailman

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

## Rex rule

IN REPLY to that Slade fan's letter about Marc Bolan and Steve Currie being figures of the past, she's talking out the back of her pea-brain head.

They are still toppers of the pop-scene, and if she tries to remember, T. Rex were voted No. 1 world group by the public. Though they came second in Great Britain, it doesn't mean they are figures of the past.

So just watch out! What are a few thousand Slade fans against millions of T. Rex fans?

Your group may have been first, but T. Rex will crash back into the No. 1 spot in the future year, you'll see.

John, T. Rex Fan

46 Anchor Road,  
Clacton-on-Sea,  
Essex.

While we're on the subject of toppers, don't I look dazlingly debonair in mine?



I CAN'T believe it. I was absolutely shocked when I read this morning's papers. How can a group doing as well as The New Seekers have been doing recently just split-up as they intend to do?

Have they no feeling for their fans? I didn't believe it when I heard it, but I guess it must be true. I have been an ardent New Seekers fan since

## Split ends . . .

their first single, and I have all their records.

A Shocked and Upset Fan  
16 Haversham Road,  
Nr. Crumpsall, Manchester 8.  
I was absolutely shocked when I read this morning's letters, not one was written (as is often

the case) on that particular type of tissue paper that comes on a roll. I would remind you all that there is a national shortage at present, so please bear this in mind with any further correspondence, thank you and Goodnight.

## Ronson — a gas

YOU can forget your Leo Sayers and Queens and your Cockney Rebels, Mick Ronson and his Spiders knocked them all into a cocked-hat!

He has just made a great album and done a brilliant show at the Rainbow. I saw him last night and was amazed. I had gone not knowing quite what to expect, but he proved himself to be a real STAR. His show was really superb, at first he was a bit nervous, but he went from strength to strength, till at the end the audience went berserk for him.



Ronno, we all love you lad.  
Cherie Darling  
108 Langthorne St.,  
Fulham,  
S.W. 6.

I quite agree with you Cherie, darling, but are you sure it wasn't a top-hat?

## Hot Rod

you might call a perfect example of virility.

A Devoted Rod Fan  
(No Address)

RE, the 'Osmond intercourse case'. I too found it hard to believe that Donny Osmond has had sex. Personally, I think he looks incapable! I don't believe he could 'rise' to the occasion. Or maybe it's just his teeth that turn everyone on!

Sorry folks, but I prefer Rod Stewart, now he really is worth sweating over. What

What's this, more smut? This permissiveness gets worse and worse by the minute, now they're even sweating. I don't know, I try and keep a nice clean letters page and look what happens: the country appears to be littered with young girls expecting Osmond juniors.

its the

# SCOTCH CASSETTE SHOW

Radio Luxembourg

starring

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

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

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

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



C60

C90

C120

3M and Scotch are trademarks.

Hi, this is Bob Stewart. Regardless of whether you've got a £20 cassette recorder or a £200 hi-fi cassette deck, you'll improve your sound by using Scotch cassettes. Myself and the other DJs at Radio Luxembourg use only Scotch. They're the best you can buy.



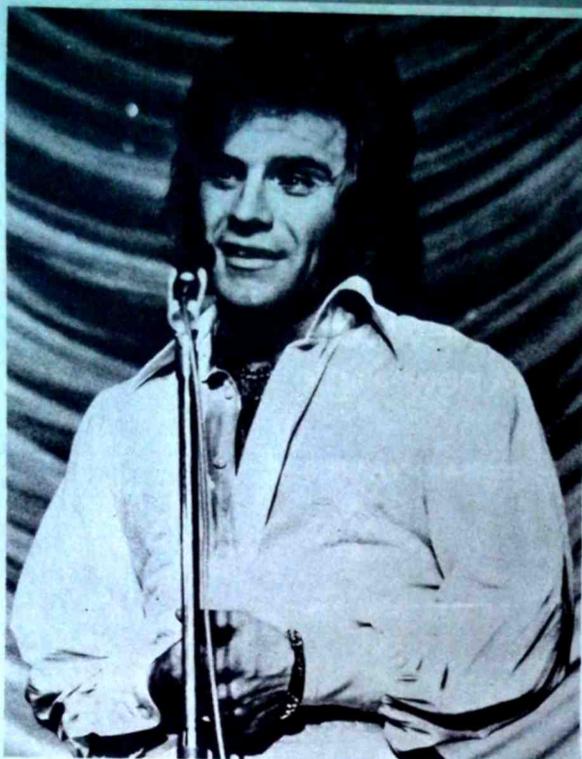
BOB STEWART

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

Twice a week, every week the Scotch Cassette show brings you the greatest sounds on 208—the rock of Europe.

| February                 | Thurs 14th | 10.45 - 11.00 pm |
|--------------------------|------------|------------------|
| Mon 4th 8.00 - 8.15 pm   | Wed 20th   | 11.00 - 11.15 pm |
| Wed 6th 9.00 - 9.15 pm   | Fri 22nd   | 11.45 - 12.00 pm |
| Tues 12th 8.45 - 9.00 pm | Thurs 28th | 11.30 - 11.45 pm |
| March                    | Sat 16th   | 8.00 - 8.15 pm   |
| Sat 2nd 1.15 - 1.30 am   | Sun 17th   | 9.15 - 9.30 pm   |
| Sun 3rd 8.00 - 8.15 pm   | Tues 19th  | 11.45 - 12.00 pm |
| Fri 8th 1.00 - 1.15 am   | Mon 25th   | 10.45 - 11.00 pm |
| Mon 11th 9.30 - 9.45 pm  | Wed 27th   | 11.30 - 11.45 pm |

**RRM's  
Roy  
Hill  
talks  
to  
Freddie  
Starr**



**A Starr is born**

"HELLO, is that Freddie Starr?", croaked yours truly, suffering from an annual bout of flu, down the phone.

"Could be. Who's that? Record Mirror, in that case this is the guy you want," came a cautious voice at the other end in some Leeds hotel.

"What's the time? Twelve noon, you've just woken me up."

From the sound of it Freddie had obviously been enjoying his sleep after doing cabaret the night before. Nevertheless, he soon roused himself from his slumber and began to be the joker I imagined.

"No, I'm not really surprised at the success of my record, said Freddie eager to tell me it's You had sold getting on for 20,000 copies in one day.

"I had faith in it as a number. I thought it would make the top 50, but not the RRM/RBC thirty."

The last time Freddie tasted chart success was back in the early sixties as Freddie Starr and the Midnighters, but they never made any great impact.

When the group disbanded in 1964 Freddie found himself working at Cammell Lairds shipyard in Birkenhead.

"I worked there for a while after Brian Epstein had told me I'd never make it," said Freddie with an air of triumph.

"I'm now earning £8,000 a week." Funny man Freddie who says he's cracking on 30, and a Liverpoolian, is now one of the country's top impersonators. He's had his own television series, Who Do You Do, appeared on the Royal

stage and that was it." Freddie's earliest recollection of an impersonation was him taking off Ruby Murray, the female singer. Today he is a man of many parts - Mick Jagger, Adam Faith, Billy Fury, Cliff and Freddie's favourite, Elvis who he calls

television for about a year, I just wanted people to want me."

Going off at a tangent Freddie told me how he was a rock 'n' roll fan at heart.

"There's so many recording gimmicks today and everything is so technical that most of the groups are a load of rubbish," he went on.

Take the rock 'n' roll days - when they showed Bill Haley's film, Rock Around The Clock, at the cinemas, people absolutely wrecked the place. It was like a breath of fresh air. Today all the groups sound alike except Slade who I think show originality. I mean if you think the Beatles are good, then composers like Chopin and Tchaikovsky are fantastic."

Well spoken for someone who's only just surfaced, which led me on to ask Freddie's plans right now...

"Well I've got this beautiful girl lying next to me," he jokes (or was he serious?).

"I had a bad time going through a divorce and I'll be marrying the girl who helped me through it soon. I'm also getting an album together and of course have the cabaret."

At that point the pips went and it was time to ring off as no doubt Freddie wanted to get up.

**'Brian Epstein told me I'd never make it'**

Variety Show, and packs the cabaret clubs wherever he goes.

"Although I'm now making it as a singer I could never be one," he says.

"Not even if I wanted, I will always be funny. Not because it's what the public wants, but it's the way I am. Hang on while I light a fag."

After a moment's silence...

"I was like I am at school. The impersonations started many years back when I was passing a club one night where the Delmonts were on. I was hungry, it was raining and I had holes in the soles of my shoes. I had something inside me I wanted to come out, I don't know what it was. So I went into the club, got on the

the gunvor, are but a few.

"My act which lasts an hour, has taken over 10 years to perfect," he comments.

"I like things to be done properly and if I can't do a person then I won't bother."

Freddie's big break came three years ago when he was appearing with the Bachelors in a summer review in Blackpool. Impresario Bernard Delfont saw him and invited Freddie to appear on the Royal Variety Show.

The lad stole the show and the press gave great reviews. Despite all this, Freddie didn't go on to do what was expected and his name faded from the public eye.

"Through my own policies I didn't want to be seen on

**NEXT WEEK IN  
RECORD & RADIO  
MIRROR**

**THE SWEET:**

**We want  
their  
superfan  
- could**



**it be YOU**

**From Australia**



**ELTON  
JOHN  
tells why  
he's so  
marked**

**about his new  
release**

**From America**

**Jimmy Helms  
says hit records  
"aren't all"**

**And from London:  
Russ Ballard on  
Argent's problems**

**PLUS Nazareth,  
Limmie and all  
the latest news,  
views and  
reviews**