

POP POLL RESULTS EDITION - SENSATIONS GALORE!!

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

DECEMBER 29 1973

7p

THE CARPENTERS

"Karen's obviously the star," says Richard
EXCLUSIVE

EXTRA SPECIAL:

Full colour poster of . . .
SLADE

PLUS: Our controversial and widely quoted
CHART PARADE

**DAVID
BOWIE:**
He's tops!



CHART PARADE

COMPILED BY TONY JASPER

The singles that made it in '73

SINCE OVER 4,000 singles were issued in the UK during the past year, it's not surprising many of them failed to make the 50.

When you've heard some of them, there's no need to wonder why they failed, for many are simply terrible.

However, there are quite a few which seem to have the right ingredients, feel and sometimes "star name" to make the charts, but inexplicably fail to do so.

Ploughing through a mass of '73 singles on my shelf produced a good number of these. The Ch-Lites did make a fleeting chart appearance but no more, yet their "Stoned Out Of My Mind" was a massive US hit and the group have had several biggies over here in recent time to establish their name. "Stoned Out Of My Mind" (Brunswick) has so much going for it.

The velvet harmonies of Nino Tempo and April Stevens with the A&M single, "Put It Where You Want It" was again a big Stateside hit but no joy here. "Kick Your Boots Off" was a stormer by the Sisters on Bell. It showed signs of breaking and like Fanny's "I Need You Need Me" (Reprise) almost made it but almost is not enough.

Nicky Thomas seems to produce consistently good reggae discs but chart-life seems to desert him for the moment. His "Images Of You" (Horse) was certainly a strong contender and so was another reggae sound from The Pioneers called "At The Discotheque" (Trojan).

Then there was a most attractive lady on CBS called Chi Coltrane with a pacy, forceful offering called "Thunder And Lightning" and, in different vein, a Liverpool group, The Real Thing, deserved to make it with "Listen Joe McGintoo" with a more attractive flip side, "Girl, I Don't Mind (Losin')" on EMI and one hopes this Liverpool group will continue to build on their successful club gigs.

The Average White Band threatened to break big during '73 but seem to have met some internal troubles. At the time when the musical press were pouring kind words upon their undoubted skills, MCA released "Show Your Hand" and strangely enough the expected hit failed to come.

CBS produced Brotherly Love with a very, very commercial, number "Tip



Of My Tongue" but no joy and then, and perhaps he will make it really big in '74. Alex Harvey deserved to score well with "Jungle Jenny" (Vertigo).

Family may be no more but before their final tour they had made a lovely single, "Boom Bang", some change of style but very commercial yet the single on Raft made no impression.

And didn't Jonathan King have a powerhouse of disco feel to his UK release "Mary, My Love"? As a change and a very nice difference too was Groucho Marx on A&M with "Show Me A Rose". That one almost did, but Billy Preston should have been at least in that position with "Will It Go Round In Circles" (A&M). But no, he didn't.

Ronnie Dyson produced some good singles through '73. The home-territory of the States gave him reward but here we only slightly gave our attention to one goodie like "One Man Band" (CBS).

And there was "Such A Night" from Dr John on Atlantic and then "Summer (From The Seasons Suite)" from Blackfoot Sue on Jam. What do they have to do to make chartland once more, though the sudden re-release of Fleetwood Mac's "Albatross" didn't make life easy for them.

Bread should have at least made the 40 to 50 spot with "Let Your Love" on Elektra and shouldn't Rita Coolidge have managed even a tiny bit of chartland with "I'll Be You Baby Tonight" on A&M?

Margie Joseph, a knock-out of a girl visually and possessor of a good voice, received the cold shoulder for her "How Do You Spell Love" and even a tour with concert performance of "Take A Step (In My Direction)" couldn't get Arthur Conley far with his Atlantic number.

Simon Turner had dollops of publicity and even if his "Baby (I Gotta Go)" wasn't exactly original or astounding, one did expect some chart action and maybe it was lack of air-play, which

prevented a revival of the Latin-American oldie, "Besame Mucho", from Apollo 100 (Young Blood International).

Gallagher & Lyle have probably had more publicity, air-play and anything you name than any non-chart group since I don't know when, but '73 failed to shine a light for them and singles released like "Jesus Saves Me" (A&M) one after another failed to do anything for them.

The Association have always been high in my singles ranking and again I'm sure lack of air-play was largely responsible for their lack of success with the MUM single, "Names, Tags & Labels".

Dusty - what can she do to re-establish herself in the charts? She's had a succession of very good albums and from these have come good, good singles. One was "Who Gets Your Love" (Phillips).

America are another group with chart triumphs behind them but seemingly no longer in favour with the public. Their "Muskrat Love" (Warner) might have made it, and for the prize of chief breaker of the year, then the award must surely go to the mighty curry eater Judge Dread. His Trojan single "Oh She Is A Big Girl Now" backed with "The Big One" hung around the 50 for weeks, but I'm told sales were certainly very good, 50 or so.

Clifford T. Ward's "Wherewithal" also threatened to break week after week in the autumn, but, like the Judge, it was not to be with his Charisma disc.

Betty Wright deserved chart placing for "Clean Up Woman" (Atlantic) and what was wrong with Jimmy Cliff on his EMI disc, "On My Life"? And the Dells? A big soul hit Stateside was their good sounding title, "Give Your Baby A Standing Ovation" (Chess) and it had good disco reaction here.

The Bay City Rollers threatened a biggie with their Bell number, "Saturday Night" but it failed to please, as did "Midnight Cruiser" from the most promising Capability Brown (Charisma) and Alan Price's Warner record, "Poor People".

How about Lou Reed only getting brief chart life with "Satellite Of Love" (least I think he did!) though I preferred the more earthy "Vicious" on the B side. Indeed, it was flipped over for a time. The revival of "Sweet Jane" for Lou and the Velvet Underground (Atlantic) should have made it as well.

Some revival discs

succeed and others don't. Shirley Ellis almost had more than a fleeting 50 look-in and how's about the big, big US teenage family, The Sylvers? One of theirs was "Wish That I Could Talk To You" but they, like Foster's releases, received very unsympathetic treatment from the British media.

The American Breed's "Bend Me, Shape Me", a big US hit some time back and a minor one here thanks to Amen Corner, could well have been huge but wasn't and with all the publicity and what-have-you why didn't Phillip Goodhand-Tait make it with "You Are" backed with a rouser, "Five Feet Tall"? (DJM). Didn't Yvonne Elliman deserve one chart outing at least for her Pete Townshend number, "I Can't Explain"? (Purple) And the same for Cher's pulsating Half Breed (MCA)? Ah well, '73 is over and doubtless '74 will have equal mysteries. It's not that very many of these would seem to be big hits but considering what does often get in the lower regions of the 50 they would seem to have a strong case.

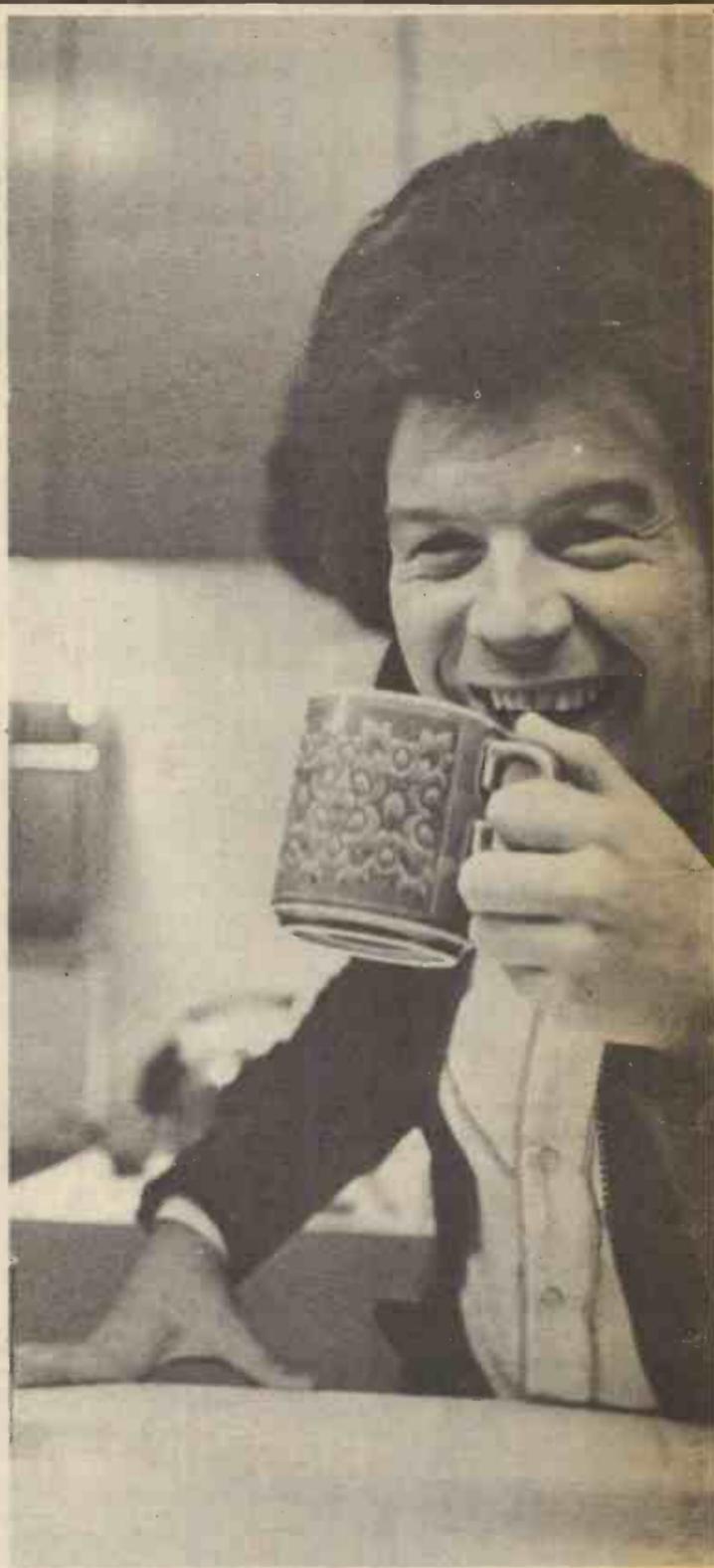
Of course, some discs which do get into the lower regions fail to go higher for some strange reason, one being the Pearls and "You Are Everything" (Bell). But that is another story.

BY THE end of January, Gary Glitter was poised to start an incredibly fantastic year. His "Do You Wanna Touch Me" had moved from 34 to five. Elton John was making quite a storm as well. "Daniel" had left comparative obscurity of 38 and reached ten. The Strawbs came in with "Part Of The Union" and Focus were busily winning fans as "Sylvia" entered the 50.

Good discs were disappearing, the Lennon and Yoko number, "Happy Christmas, War Is Over" plus Rod Stewart's "Angel". The Sweet had reached number one, Little Jimmy Osmond was at two and Bowie three. Only Jimmy was to fade as a singles power during the next eleven months.

Chuck Berry was back with "Reelin' And Rockin'", to follow up his fabulously successful, "My Ding-A-Ling" and Stevie Wonder charmed us with a February 3 entry for "Superstition".

By mid-February Blue Mink were in the chart with "Stay With Me" and Dave Edmunds



...and the singles

was removing everybody out of his way as he went higher and higher with "Baby I Love You". Neil Sedaka and Jimmy Helms made the charts the last week of February and Sweet were still at the top.

March was about Slade. They hit number one first week off as "Cum Feel The Noize" made many a floor shake. The Detroit Emeralds rose fast with a lovely disco number, "Feel The Need In Me" and Kenny was knocking out "Heart Of Stone". The Faces sang "Cindy Incidentally" and the O'Jays were off on a "Love Train".

Roxy hit home with "Pyjamarama" on March 10 and Donny was doing the old Cliff and Johnny Mathis hit, "The Twelfth Of Never". T-Rex went right to three with "20th Century Boy" for things were going well for them at the outset of '73.

Opportunity Knocks had a very good '73 and there at March's end was "Amanda" from Stuart Gillies. Jimmy was in with "Tweedle Dee" and so was Carly plus Argent.

The Handley Family, one of the British hopes to match the US teenage power saw chart life in April with "Wam Bam" and Don McLean gave Buddy Holly's golden oldie, "Everyday" a new lease of chart action.

Gilbert O'Sullivan was at

the top on April 14 with "Get Down" and Simon Turner made the RM front-cover - but no entry into the 50. The instrumental, "Duelling Banjos" made chart impression, but nothing like its number one position Stateside.

And Dawn made the top with the year's longest selling single, "Tie A Yellow Ribbon". "Whatever Happened To You" came on the BBC label from the team known as Highly Likely and their title is now a question.

Sunshine and May with Dawn still at one: "Hell Raiser" from Sweet came in at four and "One And One Is One" from Medicine Head brought a welcome duo to the record scene.

And Nazareth were in the 50, the disc was "Broken Down Angel". Non-Chelsea fans from North London found Britain singing with them, "Nice One, Cyril" and if some groaned over that one there was universal love for "Hello I'm Back Again" from Gary.

Perry Como put the over-Fifties on the map with "And I Love You So". The re-issued Albatross disc from Fleetwood Mac caused the group concern as it made the chart but it proved popular with buyers.

"Walk On The Wild Side" was for some of us one of the best for ages and nice sounds came from The Detroit Spin-

Ten Maddy Bell albums to be won!

YOU've sussed by now I'm quite a fan of Madeline Bell and so it's great to say this week's competition is to win her lovely new album on RCA, called "Comin' Atcha."

Among the album tracks is "I'm So Glad" and, you'll remember from Chart Parade (December 8), our news of Led Zeppelin's John Paul Jones's involvement in Maddy's solo album. Ten albums wait to be won from the first twelve correct answers pulled from our massive bin on the closing entry date of January 8.

Send entries to Madeline Bell Competition, Record & Radio Mirror, Chart Parade, 7 Carnaby St., London W1V 1PG. Please, please print clearly!

Remember, Christmas people, there's still time to send in your

Name

Address

1 Name the group Madeline is part of.....

2 What TV programme was/is she part of?.....

3 What country is she from?.....

Cliff Richard, Bobby Pickett competition entry forms. But each entry must be in a separate envelope. We haven't the staff or time to sort out different entries in one envelope. Bad enough sorting comps from ordinary mail. Happy New Year from Chart Parade!!



that didn't

ners. By May's end, Roy and Wizzard had taken the top spot, with Suzi Quatro blowin' mighty well with "Can The Can". Peters & Lee arrived, and so did Edgar Winter and Stealer's Wheel.

Gorgeous June and birth-days for us Geminis, Suzi and me! Wings make it good with "Live And Let Die" and soul man Barry White makes chart impression but nothing more after "I'm Gonna Love You" said goodbye, in spite of more US triumphs. 10CC knocked many out with "Rubber Bullets" and it made the top, giving UK records their first number one.

Snoopy was around once more looking for the red baron and "Groover" from T-Rex entered June 23.

June was bid goodbye with Bowie's "Life On Mars" entering at 23 and more dramatic was yet another first - time - in - at - one from the Slade with "Skweeze Me Pleeze Me".

July saw Elton coming into the 50 with "Saturday Night's Alright For Fighting" and Mungo Jerry back once more with "Alright Alright Alright". Paul Simon was showing up well with the inevitable single from an album, "Take Me To The Mardi Gras". Mott were thriving with the long-sounding "Honoloochie Boogie Man". "Goin' Home" put the

Osmonds high in the charts once more and from yesterday came "Spanish Eyes" from Al Martino.

By mid-July "Sweet Illusion" from Junior Campbell was on the wane but Sylvia was growing more comfortable in the charts with "Pillow Talk". On July 21 Gary was in at two with "I'm The Leader Of The Gang" and there at 49, one of the year's sleepers, "You Can Do Magic" from Limmie & The Family Cookin'.

Peters & Lee opened August where they left July, at two with "Welcome Home". Suzi was climbing once more with "48 Crash". Medicine Head were back with "Rising Sun" and Dawn, still moving well with "Tie A Yellow Ribbon" and another entry, "Say Has Anybody Seen My Gypsy Rose". "Bad Bad Boy" from Nazareth was in the top ten and new entry came from Bobby Goldsboro with "Summer". August 19 and "Rock On" from David Essex made the chart, then tentatively at 46. Hudson Ford from Straws pastures and going on the road together had heartening news with their catchy "Pick Up The Pieces" making the 50. August closed with Donny topping via "Young Love".

Follow the Autumn to Christmas hits of 1973 in next week's RRM.

The best 'Jesus music'

THE religious side lying behind Jesus music may or may not be your groove, but there's no getting away from the mass of records being made available from small religious companies to the big boys who issue every sort of music.

One religious company told me they expect sales of 10,000 or more for some of their discs.

I don't know the expectations of the major record companies, but doubtless inspired by Superstar, Amazing Grace and Godspell they've been entering the stakes.

Pye release Parchment (remember they reached 31 in BMRB charts with Light Up The Fire) and Malcolm & Alwyn. CBS have been giving Johnny Cash album footage to express his beliefs and on MGM comes Larry Norman, former lead singer with ex-US chart-toppers, People, now Christian and a solo performer.

Philips are ready to tell us more of Randy Stonehill and sometime expect from EMI, Judy McKenzie, an intelligent, creative lyricist and a girl with a voice.

Anyway, listening through the mass to arrive over the year, here's a personal Top 10 and for Billboard, the American music journal for the trade who run a monthly US Gospel chart.

- 1 Heart Food - Judees-ill (Asylum)
- 2 Only Visiting This Planet - Larry Norman (MGM)
- 3 The Gospel Road - Johnny Cash (CBS)
- 4 Giltrap - Gordon Giltrap (Philips)
- 5 I Am Your Servant - Cindy Kent (York)
- 6 Bright Side Up - Graham Kendrick (Key)
- 7 The Beautiful Zion Missionary Baptist Church Choir - The Beautiful Zion Missionary Baptist Church Choir (Myrrh)
- 8 Hollywood Sunset - Parchment (Pye)
- 9 Fools Wisdom - Malcolm & Alwyn (Pye)
- 10 RSVP - Alethians (Myrrh)

For various reasons the soundtrack of Godspell has not been listed.

Newcastle still where it's at for folk...

TOPIC'S Canny Newcassel (12TS219) still ranks as the best traditional folk disc for '73. The cast is a good one with four of the High Level Ranters around and Les Pearson, various members of the famous Birtley Elliott family and Billy Conroy.

There's plenty of variation in song and having given some of the big names one should add plenty of unknown folk adom the tracks. Stand-out tracks to these ears are Jowl And Listen, Fire On The Quay and the winning song from the 1970 North East Folk Federation songwriting competition, The Graveyard Shift.

Topic, early this year, released another of their fine samplers. This one was called English Garland. Among the personnel listed are Anne Briggs, Roy Harris, Dave and Toni Arthur and Peter Bellamy. Some of the recordings came early in the careers of some artists but none the worse for that. The record number is TPSS221.

The first few months of '73 also brought some interesting material from Village Thing. One of their most adventurous and popular guys is Ian A Andron. He produced Singer Sleeps On As Blaze Rages (VTS-18) and his guitar work fairly rips into you and here for his first disc outing is Ian

on 12-string as well as the normal 6-string. Tucker Zimmerman had a release titled after his name (VTS-13) and he made me sit up for he seems to have plenty of ideas.

Then there was some good stuff from Derroil Adams on Feelin' Fine (VTS-17) and the man from the Archers, Bob Arnold reminded people of his authentic folk background with a pleasant disc, Mornin' All (Argo ZFB 83). Vanguard released Greatest Folksingers Of The Sixties (VSD17/18) and gave something of their vast US catalogue. The double record album has particular interest for giving one of the earliest Joan Baez recordings, Virgin Mary Had One Son and the same for Dylan's rendering, rough but effective of Blowin' In The Wind.

Leader gave us riches galore in The Coleman Country Traditional Society's, Music From The Coleman Country (LEA 2044) and an unusual album from Trailer brought Lal and Mike Waterson's, Bright Phoebus (Trailer LER 2076). Bert Jansch gave much worth on his Moonshine (Reprise L44225) and Dave Brady, teamed with Jim Boynes came up with some fine work on Swan Arcade's, Swan Arcade (Trailer LER 2032).

Spring saw release of several goodies. First there

was A Mile To Ride from The High Level Ranters. The Border Widow's Lament and The Shoemaker are two exceptional tracks and supported by John Peel Esq come The Cheviot Ranters with another welcome album of old time and country dances via their The Cheviot Hills (Topic 12T222). Planxty with the excellent Irish musician, Christy Moore merged on the scene and went down a bomb at London's Marquee and Polydor (2382 186) came out with an album titled after them.

Pastime With Good Company from The Druids (Argo ZFB39) provided something different.

Electric rock received a golden one with Steeleye's Parcel Of Rogues (CHR 1046) with fine tracks like Rogues In A Nation and Cam Ye O'er To Frae France and Dick Gaughan featured as one of the people on a lovely The Boys of Lough album by the group of same name (Trailer LER 2086). Early Joan Baez material became re-released by Vanguard under The Joan Baez Ballad Book (VSD 41/42). Social and political songs came from Mick Moloney and We Have Met Together (TRA 263). Nic Jones, Tony Rose and Jon Raven combined for a well-worth listening record, Songs Of A Changing World (Trailer LER 2083).

To traditional once more and mention of Songs From Suffolk from Bob Hart (Topic 12TS225). Celtic music came with Brenda Wootton and Richard Gendall's, Crowdy Crawn (Sentinel SENS 1016) a collection of Cornish songs sung in fine style. The past became recalled with the splendid Young Tradition's, Galleries Revisited (TRA SAM30) and late winter folkies revelled in Cyril Tawney's, I Will Give My Love (Argo ZFB 87) and out from '73 with colourful Dave Peabody (Village Thing VTS 22) and from Mawson and Wareham music, Songs Of Alex Glasgów (MWM 1006).



Next week: RRM writers pick their top five singles and top ten albums

RADIO WAVES

Journey into Eden



ROB EDEN, R.N.I.'s mercurial Mr Fix-It is more than a disc jockey. He's got a natural talent for sorting things out, getting involved where it counts, wheeler-dealing if you like.

There's the group he manages over here, Dutch band Earth and Fire, the administration he handles for Radio Northsea, a deal here and a deal there. Pretty long in the tooth you'd probably guess, and you'd be wrong.

Rob the son of a London journalist, is all of 21 years and is the epitome of the young go-getter jet-setting executive who can come up with the goods every time. And still basically, he's a d.j., you can hear him for a stretch on R.N.I. then he'll be back in London covering publicity for the station or seeing record companies, generally keeping things on land afloat, if you see what I mean.

He's become a frequent

caller at RRM and took time out recently to tell his story.

Perhaps, typically, there is an element of luck in that as soon as he left school (in Dorset) he at once got involved in various deals and was at a Beacon Record company in London where he met Larry Tremaine (R.N.I. programme director at the time).

"I hung around there for a few days and saw Larry a few

times. I was interested in what was going on. I didn't know what I wanted to do although I knew I wanted to get into some sort of record business. Then one night I went to Larry's for dinner and he said he was in trouble and needed someone else out on the ship. It didn't matter whether I had a good voice, the main thing was to be able to get on with people like Andy Archer and Carl Mitchell. There was

a lot of tension out there at the time, so I was sent out there to cool down tension and do programmes as well. I was only meant to be out there two weeks but in the end it was three. Then I went back to London thinking really, although I was interested in radio and what went on on board, that I would have to find work. Larry asked me to look after the office."

That was back in 1970 just when Veronica decided R.N.I. was making the political situation too hot and persuaded Bollier (with money) to close down. Rob went back on board the ship with Mark Wesley just as it went off the air.

He stayed on board with Mike Ross and Peter Chicago for about five days, tidying up and the like, then he went off to spend a month in Amsterdam, staying at Carl Mitchell's place.

During the following months he worked as a d.j., first at Bumpers in London then for one month in Turin (Italy) then back to Bumpers.

"I was asked to go back to Northsea in December, if and when it was necessary. I wanted to go out and get excited but I had a contract with Bumpers until July. It was O.K. because round the corner was Andy Archer in Sloopy's and Brian McKenzie

in Tiffany's. Together we had a good time."

So he stuck it out until the contract expired and returned to R.N.I. in August '71 and stayed until September '72.

"Then I got involved in a bit of a scandalous situation but one which was called for. The library on board Mebo-2 is very compact and there was always this problem of storing records. No-one was in charge so I wrote to Meister and suggested giving the rubbishy records that didn't make it to some hospital or other."

This was agreed, the library was cleared and recatalogued, then came the problem of disposing of the records which were cluttering the ship in boxes waiting for transit. To cut a long story short, they were given to the crew.

"Someone told Meister and Bollier that Rob Eden was giving records to the crew and so immediately I was fired. It was my idea and I took the blame."

After a holiday, which he had been planning anyway, he found he had made a lot of friends in the record business and though he found there was lots he could do, it ended up with him selling plug time for R.N.I. and getting odd bits of equipment for the boats, even getting new records.

Now he works for Mebo Ltd., the Swiss holding

company, he makes up the R.N.I. charts, handles Press, and generally keeps things together - the station's front man in England.

"People in England still think Northsea is a Free Radio station because they haven't seen what type of station it is. It is the same as say Radio London was over here. I believe the pirate stations in Holland are only there because of the social climate. Not for fulfilment on the part of individuals who want some sort of radio scene.

He can't say how many listeners the station has. "It's very difficult. I could quote you how much mail we get but it wouldn't mean much. I think Luxembourg claim about one million listeners a night and I don't think we are much below that. If Northsea was received in England as well as Radio One I'm sure we would have a winning format."

If and when Northsea does close down, Rob may follow in his father's footsteps and become a journalist, but knowing his head for deals, it's more likely he'll end up a tycoon.

Peter Harvey

DIANA ROSS

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Top female vocalist



Uproar as Mott gig ends in chaos

MOTT THE HOOPLE'S sensational British tour ended in chaos at London's Hammersmith Odeon.

The band were playing their last encore after two capacity-house performances when the theatre's steel-rimmed safety curtain was brought down bringing the show to an abrupt and unpredictable end.

Mott's Ian Hunter told RRM that as a result of the scenes that followed, a valuable bass guitar was "badly damaged." Ian added: "We usually take a five-minute break in between the last number and the encore but we were virtually pushed on early and our guitarist Aerial Bender was in the middle of his solo stint when the curtain started to come down."

Ian said that the theatre management had given no warning about the curtain although the group did realise that the second show had started almost an hour late.

"I joined Aerial out on front when I saw this happen and our roadies and the ones from

the supporting group, Queen, helped to keep the curtain up. We even ended up with the piano wedged under the curtain to prevent it from cutting us off completely."

Ian, who was almost manhandled off the stage, said that he wasn't sure who had dragged him off stage: "It might have been some of the audience who had also added to the confusion by climbing on stage or it could have been the management. I don't understand how it turned out as it happened because we co-operated fully with the theatre management."

Mr Phil Leivers, the Hammersmith Odeon manager defended his action at the end of the concert: "The theatre is licensed by the Greater London Council only until midnight. We have been warned twice before about running late and that was the



reason behind letting the safety curtain down. "We only wanted to show the group and audience that the show had to finish. Some groups get a little irresponsible and don't realise the problems that we have with local residents, parents and such like."

Mr Leivers added that on Friday night the theatre foyer was "Full of parents waiting

anxiously for their children."

"We have to take all these things into consideration and some people don't realise this," he added.

The theatre manager said that he had spoken to the band afterwards and they had agreed with him. "There is no question of banning them," he said, "the crowd were a bit enthusiastic but no damage was done to the theatre."

Sandy – major tour

SANDY denny will make her first major tour of Britain for over a year with an itinerary of approximately 20 dates beginning next month. And Island Records are releasing a new LP featuring her to coincide with the gigs.

The tour dates confirmed so far are Strathclyde University (January 12); Manchester University (19); Warwick University (23); Bradford University (28); Southampton University (February 2); Sheffield University (9); Norwich University of East Anglia (12); Leicester University (16), and Walsall Town Hall (18).

Further venues, including one in London, are in process of being arranged, and it is



likely that the same band which will accompany her British dates will travel with Sandy to America in the spring for her next US tour.

Her new LP is called Like An Old Fashioned Waltz.

Tour dates

GREENSLADE are finishing 1973 and starting the New Year with a series of dates on the Continent.

From December 27 to 29 they will be appearing in Germany at Dusseldorf, Hamburg and Hanover, and from January 9 they have three dates in France at Caen, Paris and Strasbourg, followed by seven in Switzerland from January 12 till 18. From February 12 to 19 they will be playing dates in Spain.

OSIBISA returned from their American tour last Saturday, and begin a fresh batch of British dates next month. The itinerary is Uxbridge Brunel University (January 11); Luton Technical College (12); Oxford Polytechnic (14); London City University (18); Sheffield University (19); Croydon Fairfield Hall (20); Wolverhampton Civic Hall (21); possibly London Rainbow (23), and Leicester Polytechnic (25).

Blue in studio

BLUE ARE currently planning their second album to be recorded in the States, from which they recently returned after a debut coast-to-coast tour.

The LP will be produced by Elliot Mazer, who is Neil Young's producer, and will be recorded in San Francisco during January and February.

Blue will remain in America through March for a second transatlantic tour.



ELTON JOHN has been awarded another gold honour in the States for a million unit sales on his single Goodbye Yellow Brick Road. The single has also qualified for a silver award here in the UK with sales of 250,000.

Seekers success

NEW SEEKERS fans flocked to London's Alexandra Palace last Saturday to attend a convention organised by the group on their behalf. A total of 6,000 turned up at the venue, which has a capacity of 10,000, including some enthusiasts who flew down from Scotland.

The event was compered by disc jockey Ed Stewart, and the afternoon was climaxed by a 60-minute stage show by the New Seekers.

NEXT WEEK IN RECORD & RADIO MIRROR



TOP OF THE POPS – great new series about what goes behind the scenes in TV's longest-running pop show.

SLADE secrets:



Lots more!

COCKNEY REBEL: Are they REALLY the big new band of 1974? Well they say: "Yes, we're the leaders."

PLUS: Nicky Hopkins, the keyboard wizzard who tells all he knows about the big names he's worked with.

AND: Names of the extra winners in our 'rare single' competition.

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PETER HARVEY FINDS A BRITISH BAND IN GERMANY

Deep in the Forest of the Gods — the smell of Nektar



MOST PEOPLE who haven't heard Nektar know them only as the English band who are based in Germany. And that arouses suspicion

immediately. Why does an English band hole itself up in the middle of Europe?

"Elementary", comes the reply from Mo Moore, bassist and leader of the band. Where better than Frankfurt as a centre from which to cover Europe.

There are a few more factors as well, like the current musical climate in Germany — heavy rock bands with light shows are still very popular — and then there's the record deal they have.

Bellophon have released four albums and suddenly it seems, Britain is catching up with them. They have just completed a very successful

tour of colleges and clubs and proved that there is still room for a really good psychedelic band.

Hawkwind are their only competitors in that respect, but really Nektar are very involved with their music, as their new album, "Remember The Future" shows.

It's a symphonic-type work with thoughtful lyrics. Yet, Mo explains, it was conceived inside three weeks and recorded in just three days.

"We've been working so much, we haven't had a holiday in two years, we just had to do it like that."

The band are one of the few European aggregations to adopt a Grateful Dead-Allman Brothers style of existence. Living together in one big group of about 18 people.

Mo admits that, in a way, they are one of the few bands who are still truly underground, though he hates the word.

"There's no other word for it. I mean, before when you said underground it really meant something but now so many bands tried to be underground that it became commercial. We are commercially successful, though more so in Germany than here, but it is building up in England now.

"We don't want to be stars though. We are just people who have got together to make music as a group rather than music as individuals. The music is most important. We use lights so that we stimulate two senses. We've all played a long time and we could do it the other way but then the image takes over from the music."

Very often there are 40 or 50 people travelling around with the band when they are in Germany and though he

agrees the psychedelic period is almost over, Mo thinks it's a lot to do with big business.

"You can feel there is big management behind everything", he says. "We manage ourselves and we have control over prices. We have a clause in our contract that limits them. It's the people who make you, and if you forget them you won't stay on top for long."

There's a place deep in the German countryside called Odenwald — Forest of the Gods — and that's where Nektar go to make their music. Mo says it's very inspirational, like on the new album, they had no plan but it all came together like a jigsaw. "Very weird", he says.

Mo's pet theory is that if all the bands got together, they could wipe out big business and bring about cheaper music for the listener.

This attitude stopped Nektar going to America to support Frank Zappa. They had toured with him in Europe and decided the business surrounding it all was destroying the music.

"It's ruining the creativity level, you know."

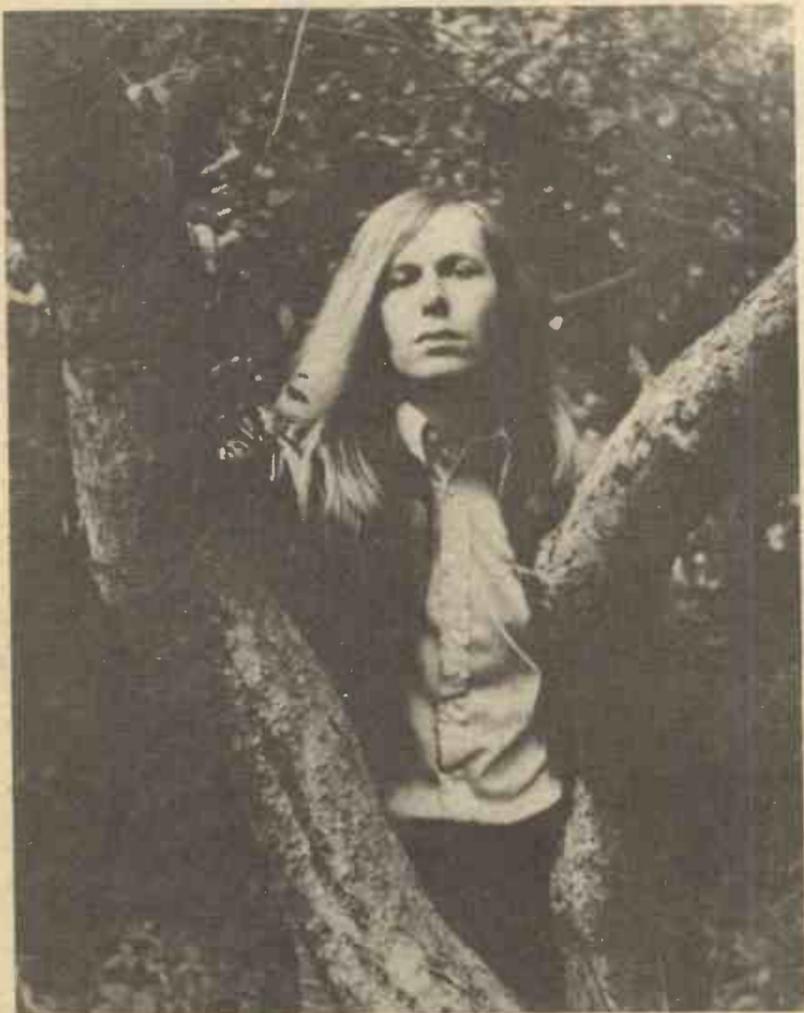
So Nektar keep it all to themselves and they are doing very nicely thank you. They return to Britain next February but in between we can all sit and envy them. They have been invited by the Indonesian Government to play concerts over there at Christmas, mainly because people in Indonesia like light shows. And at the same time they hope to fit in Australia and New Zealand. For a band who move under their own steam, they get about. Maybe there's a moral there for the strugglers.

You've put us on top of the World!

ARPENTERS



Record Mirror Poll Winners TOP NEWCOMERS



Clifford T. Ward



Nazareth



Mantle Pieces
CAS 1077



Loud 'N' Proud
CREST 4



Mooncrest

MERRY XMAS EVERYBODY

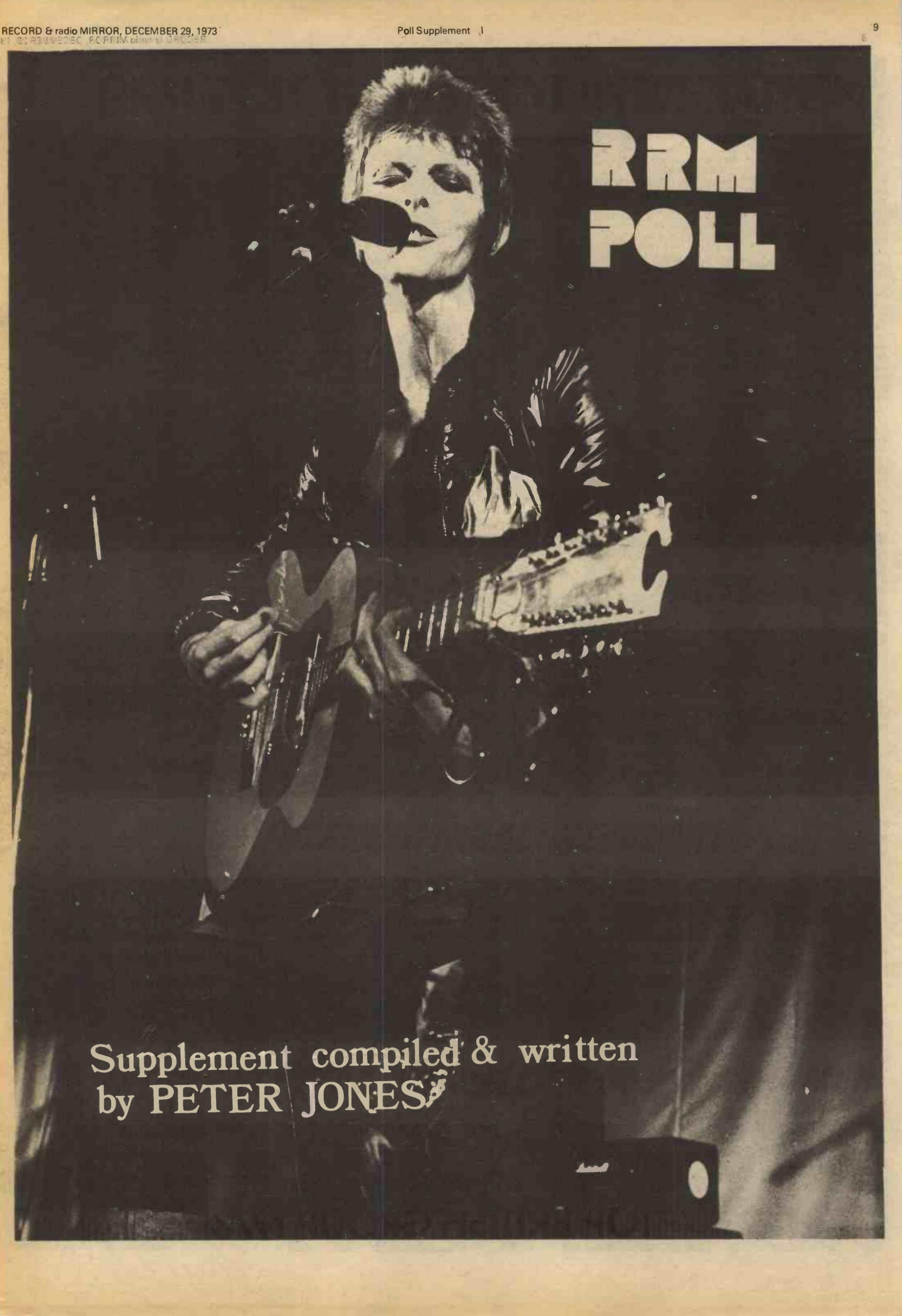
FROM DON, NOD,
JIM & DAVE



Dailydor
Produced by POL DOP LEM

THE PRODUCTION

TOP BRITISH GROUP 1973



RRM POLL

Supplement compiled & written
by PETER JONES

RRM POLL SUPPLEMENT-BRITAIN

THERE'S A STARMAN waiting in the sky, and he'd like to come and meet us... so sings Starman David Bowie, easy winner of the British male singer section in this year's vote-gathering ceremony.

He's a starman, all right. His single *Life On Mars* proved the most popular of his hits this year, and his *Aladdin Sane* album topped the LP category.

The lad himself said he was chucking the performing side of the business, and going into other fields of entertainment, but his support grew and grew. Mind you, he's always had a lot of support from within the business... shrewd judges who said he'd become a truly international star, and perhaps and most important pop figure of the Seventies.

Elvis in the Fifties, the Beatles in the Sixties, Bowie in the Seventies.

David learned his stagecraft the hard way. By experiment, by watching all kinds of show, by learning. By realising that the use of ancient arts like mime could heighten a pop performance. He got into the

glam-rock thing, into a blatantly bi-sexual scene. He shocked people. And the straight Press talked about the "utter decadence" of rock these days.

As David Jones, Starman Bowie dropped out of school, dropped out of working in an advertising agency, dropped out of his group the Lower Third.

And eventually dropped into his new image as David Bowie — he got the name after the "knife."

Many critics have taken up acres of space trying to analyse what makes David tick. That they generally fail isn't surprising, because the lad himself is not sure.

In one interview, he said: "I'm no intellectual. I get worried when I see publicity about me which makes me out some kind of new-wave intelligentsia. But I'm not primitive, either."

"But I know I'm cold. A very cold person. I have strong lyrical emotional drive, but I'm not sure if that's the real me coming through on the songs. I'm so numb. I'm a bit of an iceman."



"And on stage I feel like an actor. I rarely feel like a rock artist. I don't think that's much of a vocation, being a rock and roller." He's a giant among giants. Strange to think now that he changed his name from David Jones to avoid any mix-up with the then superstar Davy Jones, of the Monkees. The Monkees were to vanish from the face of the pop world. David Bowie

was to move smartly up to the top of the pile.

Our poll shows commendable loyalty. Only two new names come in — Noddy Holder (Slade were second in our best newcomer section last year) and Gary Glitter, who emerged with a flourish after trying for years to make it as Paul Raven.

Cliff is still in at third place,

and Rod Stewart, Gilbert O'Sullivan, Elton and Marc are all well-placed. But OUT of last year's top ten go Tom Jones, John Lennon, Engelbert Humperdinck and Cat Stevens.

You can't predict anything in pop music except its sheer unpredictability. But in another interview King David (Bowie) did say: "I've always found it difficult to determine

which way different eras in rock will go. I'm just sure there is a new era coming... there's this resurgence of SPIRIT in entertaining.

"It's a sort of cross-weave of social significance... hard to say whether the next batch of top artists will be entertainers as such, like Doris Day or Engelbert Humperdinck, or whether they are going to be big because they have some kind of redeeming social value.

"I don't even know which category I fit into. I have no kind of stability as an artist. It's best to ask those experts where I'm at... not me. I just don't know."

Cliff Richard knows just where he is at. He has to have a special mention for being so consistently in the popularity polls. You might think he's now a little blasé about all the plaques and cups and paraphernalia... Rod Stewart is said to decorate his lavatory with his various awards.

Said Cliff: "You never ever lose the thrill of knowing that you are pleasing people. I'm just grateful that I've had such a long and exciting career."

BRITISH MALE SINGER



1 (20) David Bowie 586



2 (—) Noddy Holder 309



3 (2) Cliff Richard 285



4 (—) Gary Glitter 276



5 (6) Gilbert O'Sullivan 235

6 (3) Rod Stewart 194

7 (10) Elton John 149

8 (10) Marc Bolan 147

9 (11) Paul McCartney 102

10 (8) George Harrison 76



RRM POLL SUPPLEMENT-BRITAIN

TOP GIRL singers generally are known by just one name. Years back, mention Ella . . . and it was obvious who you meant. Sarah . . . same thing. Doris.

And on to that rich vein of British girls, like Sandie, Dusty, Lulu, Petula, Cilla, Shirley. This was added to by the likes of Olivia, who won our popularity poll last year . . . and is tops again this time round.

Incidentally, Olivia — Australian-born, and she came to Britain as part of a singing duo — is currently winning great popularity in the country music field, even in Nashville, Tennessee, where it takes an authentic voice to break through.

The new ladies in the top ten are also ONE NAMERS Suzi (Quatro), Lynsey (de Paul) and Linda (Lewis). From last year's top ten, those departing are Sonja Kristina, Sandy Denny, Mary Hopkin, and Petula Clark.

The two main new girls are number two Suzi, and number

three Lynsey. And it's hard to find a more "different" pair. Suzi, American and tough, loves getting out on stage and putting on a violent often unladylike performance. She says: "I like to hit 'em right between the eyes. Call it butch if you like . . . but the on-stage me honestly isn't the same as the off-stage Suzi."

And then there is Lynsey, with her little girl voice, and her reluctance to get up there and sing. Lynsey is an artistic little soul . . . she writes stories, composes poems, writes lovely little songs of wistful romance — like Won't Someone Dance With Me. She says she genuinely is shy. That she can't sing very well, and really would rather just make records and produce and write songs for other singers.

A mention here for Linda Lewis, because her arrival in the top ten is not quite so predictable. Her luscious voice has long been praised, via albums and personal appearances, but there's that



touch of real class and quality about her . . . and it's not easy for girls in that category to make the pop breakthrough. But girl singers know they ALWAYS have to fight that bit harder to do the overnight-sensation routine . . . unless your family surname happens to be Osmond, that is Polly Brown, for instance, left Pickettywitch, but despite good singles hasn't returned to the charts.

And Madeline Bell made solo records, but wasn't a chart regular until she joined Blue Mink. Unlucky Lesley Duncan has contributed hugely to umpteen hits for other people, but still hasn't broken herself. Still, at least there are signs that Kiki Dee is on the fringe of something, having long been a ludicrously under-rated seller of blue-eyed British soul.

But the last word rests on behalf of Olivia Newton-John. She doesn't have to have regular top ten records to maintain her popularity. Hasn't she done well?

BRITISH GIRL SINGER



1 (1) Olivia Newton-John 629



2 (-) Suzi Quatro 524



3 (-) Lynsey de Paul . 261



4 (6) Maggie Bell 215



5 (-) Linda Lewis 186

6 z)2) Cilla Black 160



7 (3) Shirley Bassey .. 129



8 (9) Dusty Springfield 111



9 (5) Lulu 104



10 (12) Eve Graham 100



RRM POLL SUPPLEMENT-BRITAIN

AS EVER, the Top British Group results are topsy-turvy, unpredictable and the performance of many of the bands concerned is of yo-yo origins.

However, five of last year's top ten groups manage to stay in this year. And the big triumph is by the rumbustious Slade, who move from fifth place to top . . . and a ruddy easy win, too. Not far off four times the votes as given to last year's winning combination, T Rex, who are now runners-up.

And of the other survivors, the New Seekers slip three places, the Faces move down four rungs, and the Moody Blues go from ninth to tenth.

So what about the newcomers? Well, third-place Wizzard, skipped by Rockin' Roy Wood, weren't in existence last year, so that's an acceptable excuse! Nor, when our poll came out, was the Paul and Linda McCartney band Wings (fourth this year), and we barely had time to count the votes for this group when we got the news of split, departures and a seemingly insecure future.

Two bands tied for eighth place - Roxy Music and

David Bowie's Spiders. And ninth were the newish gentlemen from Scotland, Nazareth.

But the Slade lads have this section sewn up, good and proper. What happened, simply, was that they put themselves around the country on tours . . . and proved that they really DID want to bring back excitement to on-stage performances.

The erudite Neville Holder summed it up:-

"These progressive geysers get up there on stage, then tune up for half-an-hour. Then they go into half-hour solos which bore the pants of everybody. And the fans are expected to sit there, bottoms on their hands, and listen to every last note of it. Well, the fans rightly got choked off. And we came along at just the right time. . ."

Slade, guided by Chas Chandler (ex-Animal and discoverer of Jimi Hendrix), made each gig a real party. If people wished to stomp, clomp or sing-along-a-Noddy, then that was okay with the band on the grounds that the public were paying their



wages and therefore could do what they liked.

The records came thick and fast. Despite complaints about alleged illiteracy and sabotage of teaching methods, Slade slayed 'em . . . and each sladest Slade record roared up the charts. I'll talk more about the instrumental talents of the individual Slade gents in another section.

Now a word of com-

mendation for Sweet. They were 18th in our poll last year, and only just scraped into the "most promising newcomers" division. To move up to sixth place now is an exceptional achievement . . . tribute again to good management, commercial song-fodder, and some explosive high-camp stage shows. Again, Sweet are not afraid to put themselves about on tour.

And not scared to create a party atmosphere.

Maybe they do suffer from some kind of artistic frustration. If you know you're a good group and can play, it's not easy to be lumped into one pop-commercial category. Those so-called progressives can be bitingly sarcastic about pure-pop bands. Well, Sweet have time on their side. They'll be able to spread their musical wings as they like now they've assured themselves of consistent hit records and full-house tour audiences.

I've talked about the upward swing of the yo-yo in this year's results as compared to the 1972 pronouncement. What about the downward results as compared to the 1972 pronouncement. What about the downward, deck-hitting side of it? . . . I hear you asking.

Well, out of the 1972 top ten go: The Who (from number four), Middle of the Road (from number five), Led Zeppelin (from seventh spot), the Rolling Stones (they were eighth), and Marvin Welch and Farrar (now a re-formed Shadows).

And just for the record, the eight other bands listed last year, starting with number eleven: Deep Purple, Beatles, New World, Bee Gees, Rock and Roll All-Stars, Blue Mink, Lindisfarne, Hollies, Chicory Tip and Sweet.

Be interesting to be able to look ahead to next year and see which group is likely to be top of the pile. Anyone who actually COULD do that would become a millionaire overnight . . . just like that!

However this year's poll does prove one thing. Nobody dominated it to the same extent as did bopping Marc Bolan in the 1972 honours list. He dominated the whole scene. Top British male singer; second to Elvis Presley in the world male singer section. His album Electric Warrior topped the LP department. Marc was Top Songwriter. T. Rex were streets ahead as Top World Group and Top British Group. Marc got in the Top Ten Instrumentalists' rating.

You might say that it was a very good year for Bolie . . . and he's still doing very nicely, thanks.

BRITISH GROUPS

1	(5) Slade	816
2	(1) T. Rex	261
3	(-) Wizzard	186
4	(-) Wings	180
5	(2) New Seekers	171
6	(18) Sweet	140
7	(3) Faces	114
8	(-) (Roxy Music	96
	(Bowie and Spiders	96
9	(-) Nazareth	84
10	(9) Moody Blues	70



RRM POLL SUPPLEMENT-BRITAIN

IN THE CONSIDERED judgement of Record and Radio Mirror readers, Clifford T Ward, Nazareth, Suzi Quatro, Peters and Lee, and Wizzard are the five most promising new attractions to hit the pop scene during the year.

Clifford, the schoolmaster songwriter-singer; Nazareth, who came to London from Scotland and had to graft very hard indeed to gain recognition; Suzi Quatro, the tough little American chick who we all knew would make it sooner or later (sooner — once Mickie Most got to work on her behalf); Peters and Lee, experienced cabaret artists who hit the disc world via Opportunity Knocks; Wizzard — anything Roy Wood touches turns instantly into Gold Discs.

Our readers have a reputation for picking talent. That's understandable, because Record and Radio Mirror prides itself on giving newer names and groups and early break.

So it's interesting to look back and see the top ten "newcomer" acts picked out

by readers last year: in order — Lindisfarne, Slade, T Rex, Neil Reid, Chicory Tip, New Seekers, Colin Blunstone, the Faces, Olivia Newton-John, Lai Siffre.

Maybe one or two are taking longer REALLY to make it than we thought. Maybe Neil Reid was unexpectedly slowed down by his voice breaking — though he's planning a long-term career these days, and is studying drama and dancing and all the things that go to make a determined and successful show-business all-rounder.

But let's go a little deeper down this year's list. The second five as supported reads: Simon Turner, Geordie, Mud, Albert Hammond and Barry Blue.

That shows a little more shrewd judgment. Actually Barry Blue was Barry Green before he changed name-colour . . . he'd written quite a few hit songs. Albert Hammond has been around, and attracted critical support, but finally got a breakthrough single under his own name.



Mud have already proved they can survive, despite my personal desire to wipe them out when they kept on threatening to teach me to

tango. Geordie . . . well, they were naturals to make it once audiences right round the country had a chance to sample their vocal-in-

strumental talents.

Which leaves Simon Turner. Now Simon is right into the teen-talent areas, and comes our way by kind

permission of talent-spotting Jonathan King . . . and some acting chores on television. The year has been marked by a long list of young singers who are hailed as "the new Donny" or "even greater than David Cassidy" and so on.

And the interesting thing is that our readers clearly need more than mere publicity blurbs — they need evidence of real talent. Only Simon Turner of the much-heralded new "teeny" singers is placed in the top ten.

No point mentioning the ones who have been ballyhooed into the headlines. They've been cropping up week after week. But there's no way, these days, that somebody can be hoisted onto the pop public . . . unless the pop public feels there's something worthwhile being offered.

As for Simon Turner . . . well, he's got off to a fair old start. Let's see how much he achieves in the next twelve months. Our readers have a habit of being right when it comes to supporting pop newcomers.

BRITISH NEWCOMER



1 Clifford T. Ward 549



2 Nazareth 304



3 Suzi Quatro 261



4 Peters and Lee 216



5 Wizzard 119



6 Simon Turner 86



7 Geordie 81



8 Mud 76



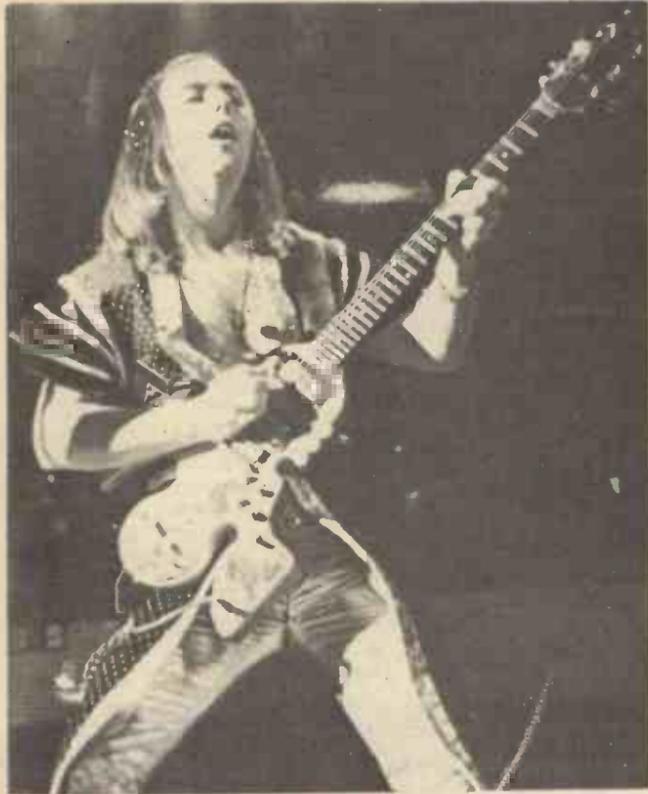
9 Albert Hammond 71



10 Barry Blue 64

RRM POLL SUPPLEMENT-BRITAIN

BRITISH GUITARIST



SLADE'S SUCCESS as top British group is, predictably, recognised in the voting for individual instrumentalists. Dave, Jim and Don are all in various top tens, while Noddy Holder was second in the British section for human voice (male).
Take guitar section. Top guitarists in 1972 were Hank

Marvin, Jimi Hendrix and George Harrison, but now Dave Hill alias H-bomb, takes over in top spot. Not a lot in it, mind, but he nevertheless managed to hold off mighty Eric Clapton, and mighty Mick Ronson — the Bowie shadow-man who could well front the big NEW group of 1974.
And there in seventh guitar-

playing place is . . . Jimmy Lea, acknowledged as the musical mind of Slade. 'Twas Jim who played in a youth symphony orchestra in the Midlands. So, naturally, he is regarded as a sort of Beethoven-cum-Bach figure in the band.

In the keyboard department, Elton John has stormed ahead, a good jump from his eight position of last year. And while keyboard battering isn't a dominant part of Slade's act, Jimmy Lea is there in ninth position. But the three giants are: Elton, Keith Emerson and Gilbert O'Sullivan. If you can find a more varied trio than that, kindly drop a line to the Guinness Book of Records.

It just had to be that Roy Wood would win the miscellaneous instruments' division, because he plays everything and anything that can be beaten, blown, strummed, picked or fried. But Jimmy Lea's prowess on old-fashioned fiddle gets him second place . . . miles behind, yes. But still second place.

A nice clean-cut win for Don Powell in the drum depot. Twice as many votes as for Ringo Starr, and the ex-Beatle is substantially ahead of Mickey Finn, Keith Moon, Woody Woodmansey and Carl Palmer.

Don's triumph is a reward for all kinds of things. For the remarkable courage he showed in fighting back after that crippling and tragic car crash . . . when many people thought his Slade career was really over.

But Don was determined to get back on his drum stool. At first, through the first tricky rehearsals, he couldn't even remember the old Slade hits. But as the others patiently took him through the million-sellers, his memory came back . . . and he soon proved he'd lost none of his old drive and technique.

His drum award is also a tribute to his consistent performances through the years . . . right from the *In Between's*, to *Ambrose Slade*, to today's top band. He sits, locked in his own thoughts, at

the back . . . and the others tend to get more of the limelight. But his job is to provide the rhythmic base for the band. He does it unselfishly and brilliantly.

Most of the votes, perhaps predictably, in the instrumentalist sections go to individuals picked out of groups, rather than actual solo performers. One sees Bobby Crush, and Gilbert O'Sullivan, there in the pianistic section, but virtually all the others are integrated into top-line groups and bands. And it was much the same in the American sections for instrumentalists.

It means farewell from the

voting for stars like Jose Feliciano, or the Spanish genius Manitas de Plata, or country man Chet Atkins . . . who figured in the 1972 poll. Maybe we should think about including a specific solo instrumentalist division in next year's poll.

As a matter of fact, we'd like to hear from YOU about any ways we might improve the general coverage and scope of our popularity poll. After all, it's an annual event which is eagerly watched by the entire pop-music industry. But you can always make improvements . . . even on the best.

1 Dave Hill	316
2 Eric Clapton	296
3 Mick Ronson	245
4 George Harrison	231
5 Marc Bolan	209
6 Hank B. Marvin	201
7 Jimmy Lea	154
8 Paul McCartney	79
9 Richie Blackmore	64
10 Pete Townshend	54

A DOUBLE WIN for Noel Edmonds . . . apart from picking up the top dee-jay crown, he heads the list of favourite radio shows. Sound of the Seventies picked up a lot of support, too, and so did Solid Gold Sixty. Predictable results, yes. Top radio show last year was the old *Pick of the Pops*, then fronted by pop-picker Alan Freeman. And it was interesting that the *Elvis Presley Story*, a definitive series, was also highly placed.

On radio, it's all happening. Surely only a niggler would argue against the current *Story of Pop* series, for instance. It's well-researched, informative and sometimes controversial. There was the series on the Beatles, and on the Rolling Stones. Great chapters of pop history presented fully and clearly on radio.

So maybe you find the odd dull spot on Radio One. So maybe you'd find them on any station network in the world. But it's unfair to pick out the little hang-ups and forget the quite brilliant things that are now regularly

a part of Radio One thinking.

And then we come to the television favourites. Only three programmes got any support, and one of those (*Monty Python's Flying Circus*) is hardly a pop-music extravaganza.

No, it's all down to the long-running (ten years of it, but not a decayed as one critic had it!) *Top of the Pops*, followed by the *Old Grey Whistle Test* which is at an instant disadvantage because it's so late at night.

The hard truth is that somebody somewhere has got to come up with a new idea for presenting contemporary pop on telly. The BBC-2 in-concert series cater for a higher-browed set of fans. But somewhere there must be a someone, like Jack Good of *Oh Boy* etc., fame, who can project the life and vitality of pop on television.

That's not to decry the hard graft and efforts put in by the *Whistle Test* and *Top-Popper* teams. Just to say that pop music itself is constantly changing, but television coverage of it is simply standing still.

BRITISH RADIO SHOW

1 (12) Noel Edmonds	368
2 (5) Sound of Seventies	271
3 (-) Solid Gold Sixty	268
4 (11) Tony Blackburn	236
5 (-) Kenny Everett	218
6 (-) Johnny Walker	178
7 (15) Scene and Heard	162
8 (13) Savile's Travels	97
9 (-) Round Table	94
10 (-) Dave Lee Travis	93

BRITISH TV SHOW

1 (1) Top of the Pops	1714
2 (2) Old Grey Whistle Test	472
3 (4) Monty Python's Circus	138

BRITISH KEYBOARD

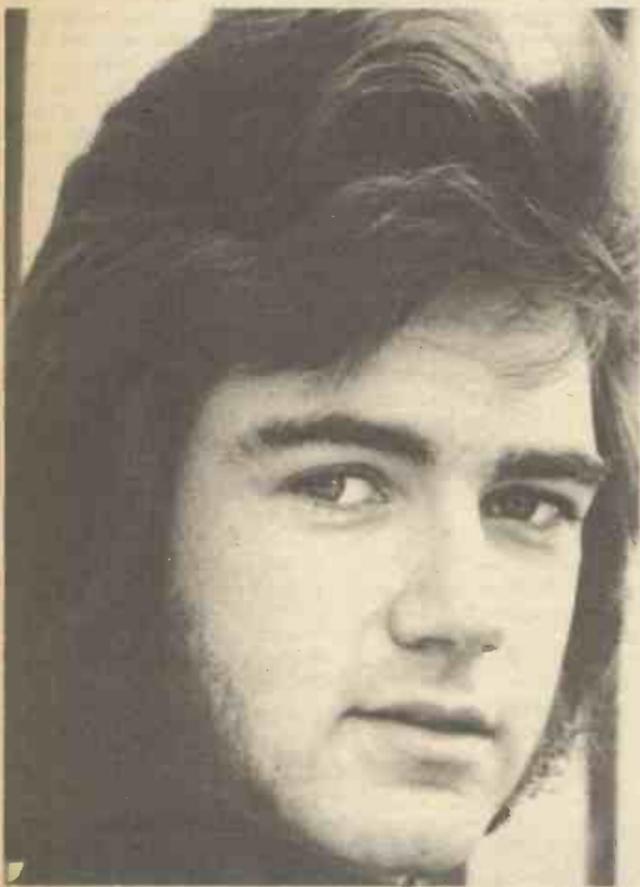
1 Elton John	481
2 Keith Emerson	398
3 Gilbert O'Sullivan	315
4 Rick Wakeman	249
5 Rod Argent	120
6 (Eno	119
(Paul McCartney	"
7 Ian McLagen	96
8 Jon Lord	91
9 Jim Lea	79
10 Bobby Crush	60

BRITISH PERCUSSIONISTS

1 Don Powell	561
2 Ringo Starr	259
3 Mickey Finn	175
4 Keith Moon	149
5 Woody Woodmansey	144
6 Carl Palmer	124
7 Roy Wood	99
8 Ian Paice	89
9 Kenny Jones	85
10 Mick Tucker	81



RRM POLL SUPPLEMENT-BRITAIN



'TIS THE YEAR of Noel Edmonds. This year he's really taken over as top disc-jockey, so ending an astonishingly long run by Jimmy Savile. And, alas, it's a

very decisive end for Jim... his travels take him from number one to somewhere outside the top ten.

Last year, he was a substantial winner over Tony Blackburn (still second, this time round) and over Noel.

As for Noel... well, taking over that early morning spot has done him a power of good. He used to write regular columns for Record and Radio Mirror did Noel... and he REALLY did write his own stuff. None of yer ghost-writers in the sky for Noel.

But as with all success stories, Noel hasn't always had it so good. When he first joined Radio One he was effectively replacing the much-loved Kenny Everett. Ken's supporters claimed that Noel was but a pale imitation, and they were reluctant to accept a substitute.

Now Noel has won over the waverers. Apart from his disc-jockery, and he makes a lot of personal appearances round the country, he is organising his own chain of record stores. Business is brisk... fans know there's always a chance that Noel will be behind the counter. Always the chance of hearing first-hand one of those excruciating jokes.

So on the dee-jay front, it's Beeb One as tops. Noel, Tone, Johnny Walker, Dave Lee Travis, Stuart Henry, John Peel, and good ole Emperor Rosko.

The outsiders? Well, there's Luxembourg's royal ruler chappie, Tony Prince — he didn't make the Top Twenty last year, but is in fifth place

this year, and good luck to him. K. Everett, who has a following whether he's actually on the air or not, is hovering between his home in Welsh Wales and the Capital Radio studios in London.

As for Roger "Twiggy" Day... well, he's from the "other" side of radio, and he too has always had a strong following among our readers. He also used to write regular columns for the paper.

But it's always hard to assess the actual popularity of disc-jockeys when it comes to polling popularity votes. Take Ed Stewart, for instance. He's the hero of millions of young people all over the country. He's one of the longest-running dee-jays, too. And he's versatile... has conducted his own sports programmes on radio — and was once a near runner-up when the Beeb conducted a national audition to find a new sports commentator to follow David Coleman and the others.

Another thing about disc-jockeys. Their talent lies in an ability to communicate. Now if they do the job well, it means they apparently do it without strain or effort.

And the better they do it, the more fans there are who say: "It's the easiest job in the world — a doddle. So cushy it's a wonder they don't do it for nothing."

It's only when you actually try coping at a studio that you realise what a tricky and complex business it really is. To our top ten jocks... congratulations.

BRITISH DISC—JOCKEY

1	(3) Noel Edmonds	661
2	(2) Tony Blackburn	316
3	(20) Kenny Everett	246
4	(9) Johnny Walker	235
5	(—) Tony Prince	216
6	(5) Dave Lee Travis	191
7	(8) Stuart Henry	158
8	(4) John Peel	122
9	(6) Roger Day	117
10	(7) Emperor Rosko	108

BRITISH SINGLE

1	See My Baby Jive — Wizzard	342
2	Life On Mars — David Bowie	208
3	Welcome Home	163
4	Rock On — David Essex	89
5	The Groover — T. Rex	47
6	My Love — Wings	43
7	Get Down — Gilbert O'Sullivan	39
8	Angel Fingers — Wizzard	34
9	Skweeze Me Please Me — Slade	27
10	All the Way from Memphis — Mott Hoople	21

BRITISH ALBUMS

1	Aladdin Sane — David Bowie	262
2	Red Rose Speedway — Wings	188
3	Tanx — T. Rex	157
4	Slayed — Slade	104
5	Don't Shoot — Piano player — Elton John	98
6	That'll Be The Day — Various Artists	76
7	Touch Me — Gary Glitter	69
8	Dark Side of Moon — Pink Floyd	43
9	Living In Material World — George Harrison	36
10	Foreigner — Cat Stevens	28

MISCELLANEOUS INSTRUMENTS

1	Roy Wood	781
2	Jimmy Lea	190
3	Ian Anderson	109
4	Eno	98
5	Paul McCartney	84
6	Mickey Finn	81
7	Keith Emerson	79
8	Dave Edmunds	75
9	Andy Mackay	71
10	Don Powell	67

THE MOST COMMERCIAL of all the pop composers in Britain right now? Arguments rage... but there are very strong arguments indeed to put forward for the title going to Roy Wood.

The shy fellow with the fearsome on-stage image has consistently turned out chart biggies... from his days with the Move, to the Electric Light Orchestra, to Wizzard and now, sometimes, for his own solo-singing self.

Roy is the only composer to have two titles in the top British singles' section — See My Baby Jive and Angel Fingers were the few picked out of the many. And now artists all over the world are lining up for the first bite at new Wood-en compositions... including, 'tis said, Elvis Presley.

But if Roy is spot-on commercial in his lyrics and melodies, then there must be a special mention for David Bowie. His Life on Mars single comes second in the ratings, and his album Aladdin Sane, containing his own songs, is top British album... holding off challenges from a big-name quartet: Wings, T Rex, Slade and Elton John.

Marc Bolan — single rated: The Groover; album: Tanx — is also consistently there or

thereabouts as performer and writer; and the Slade team of Jim Lea and Noddy Holder have the single Skweeze Me Pleeze Me in the top ten, plus their album Slayed.

And one thing emerges from interviews with all these top-rated composers. They work fast. Frighteningly, amazingly fast. Talk to Noddy and Jim and you hear hair-raising stories of how a chart-topping, million-selling song was created in twenty minutes flat. Or about as long as it takes me to write this section of the paper... for peanuts as opposed to thousands of pounds.

Differentiation between solo artists and groups is fairly level — taking the top ten singles and the top ten albums, there are eight solo contributions, one by a duo (Peters and Lee) and the rest from groups of various sizes.

Just remember next time you see Marc Bolan walking along the pavement with a slightly glazed expression in his eyes... don't interrupt him. He could be right in the middle of writing a new hit song. And if Noddy Holder looks straight at you, don't wave your arms about — he might be getting inspiration for a new hit, using yew as subjikt matta!



RRM POLL SUPPLEMENT-INTERNATIONAL

THE HOUSE was just like thousands built in the Southern States in the 1920s and 1930s to house the poor, both black and white. Designed in what was called the "shot-gun style", with white walls, a peaked roof and a small covered porch.

And it was just thirty feet long — just ten man-sized steps from the front door to the rear. And only half that in width, divided into two perfectly square rooms.

The front room was the bedroom, with an iron bedstead and a lumpy mattress. The whole house rested on concrete block legs . . . protection against flooding and heavy rain.

In that front room, shortly after noon on January 8, Elvis Aaron Presley was born. His mother had stayed at home rather than go to the local hospital.

A neighbour and friend said: "All along Gladys told every body she was going to have twins, but the doctor wasn't having any of it. Elvis was born, they done washed him, and she said she was still in labour. The doctor said he didn't think so . . ."

"And Gladys said, 'Well, it sure is the same pain'. A neighbour said: 'Doctor, there's another baby got to come out of there'."

But the second child was born dead. The names of the two were matched . . . Elvis Aaron and Jesse Garon. Little Jesse was laid out in a tiny coffin in the front room. He was buried in an unmarked grave on a hillside cemetery a few miles away.

In later years, the loss of that twin brother was to be analysed and talked about by fans and experts.

Some said that Elvis was a "mirror" twin, which meant he had psychic strength beyond the normal . . . yet was only half a person. That he needed his twin for total strength.

Others analysed how to the near poverty stricken Presleys it was a kind of relief . . . and that it led to Elvis himself being somewhat spoiled, leading in turn to him being rather overbearing and ambitious . . . even for a Capricornian!

Whatever happened at that level, the fact is that Elvis Presley went on to become the greatest, most successful,



solo pop singer in the world.

Elvis heard his first music as a toddler — heard the Gospel singers in the First Assembly of God Church in Tupelo, just a block and a half from where the Presleys lived.

By 1956, Elvis was second in our charts with Heartbreak Hotel, so starting a run of triumphs which has lasted now for nearly twenty years. His consistency has been remarkable. He was originally hailed in Britain as "America's sensation with the platinum tonsils." He's gone on to break every record in the recording industry. By the end of his first decade, by 1966, he'd had more than fifty records in the Top Twenty, and fifteen had hit top spot, and another nine had got to number two.

The loyalty of his fans has been remarkable. Take this year's popularity poll, with Elvis now in his 18th year of stardom. An easy winner in the international male singer division. Ninth in the top guitarist section. Top album of the year — Aloha From Hawaii. And even more remarkably he made the TOP FIVE singles in the

international singles' poll.

That loyalty has been stretched — to the limit, one might think — several times. When Elvis was enlisted into the US Army, for instance. He was away from the scene for two years, serving where many other top popsters had refused to tread. But the loyalty stayed. It stayed when he married the beautiful Priscilla. And continued when the marriage ended in divorce and startling revelations in court.

More important, it has stayed during the years when Elvis has apparently snubbed his worldwide fans . . . by failing to tour outside the States, and failing for quite a while even to step on a cabaret stage down Las Vegas way.

Nothing can shake the Elvis Presley fan. And I can understand their loyalty. There are some things he can be blamed for; and others for which the blame lies elsewhere.

But he is, quite definitely, the greatest and most significant pop singer of all time. You can't knock that. It's unknockable!

INTERNATIONAL MALE SINGER



1 (1) ELVIS PRESLEY 798



2 (-) DAVID BOWIE .. 274



3 (2) MARC BOLAN .. 137



4 (3) ROD STEWART 108



5 (12) STEVIE WONDER 88

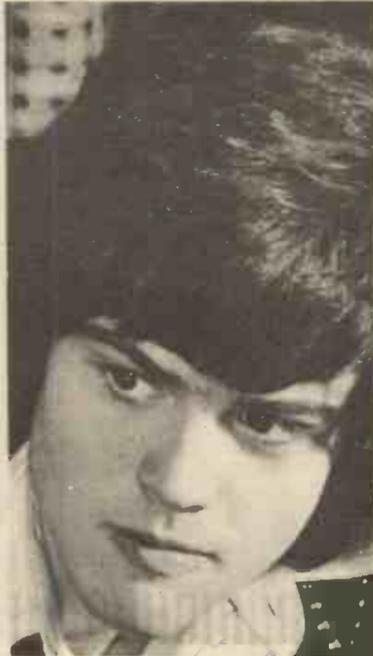
6 (-) ALICE COOPER 74



7 (-) MICHAEL JACKSON 58



8 (-) DONNY OSMOND 48



9 (-) ELTON JOHN 29



10 (-) PAUL McCARTNEY 18



RRM POLL SUPPLEMENT-INTERNATIONAL

THERE WAS a time when girl singers really did dominate the charts . . . when they were known just by their first names. Lulu, Sandie, Dusty, Cilla, Petula, Shirley, Diana.

Not now. It's tough for the girls. The established ones have to fight every inch of the way to make the Top Thirty. And new ones establish themselves on a freck-type hit — one top fiver single builds a reputation that lasts for a year or two.

Raise no eyebrows at Diana Ross coming top of the International Girl Singer section. Diana Ross has class, is a thoroughbred stayer. Diana Ross split from the world's top girl group the Supremes, and she was tempted into movies and she damn near won an Oscar for her magnificent performance as Billie Holiday in *Lady Sings The Blues*.

Diana Ross is something special. There's a touch of mystique about her — an enchantment which loses nothing from the fact that she's American and thousands of miles away for all but a few days of the year.

Take Lulu. She gets her own television series on a



regular basis, and the top stars queue up to guest for her. But Lulu doesn't get hit records nowadays. Despite having tried just about every style and every kind of producer.

So in the Top Ten international ladies, there's four British girls listed . . . Shirley Bassey who has been written off countless times as a disc artist and then returns to confound her confounded critics; and Olivia Newton-John, whose popularity seems to be unaffected by not getting giant hits now; and Linda Lewis, who is just beginning to get recognition, though some of us have been shouting about her talents for ages.

And Sonja Kristina, who looks good, sounds good and receives poll justice where apparently there is none for the magnificent Elkie Brooks.

But how about Suzi Quatro? She's American, but would she have found fame in the States? . . . or was it pre-ordained that she had to find it in London, supported by star-making Mickie Most, probably the world's most successful producer?

Anyway, Suzi is the big NEW one of the year. Roberta

Flack strayed in from the jazz field to score with class songs like *Killing Me Softly With His Song*, since recorded by everybody short of Hurricane Smith or the Who.

No, it's always been a long hard fight for most girl singers. I feel a bit sorry for Karen Carpenter, who wasn't placed, simply because she's one half of a group. But her crystal-clear voice has had a good influence on the 1973 charts. The wondrously-moulded Tina Turner has even had a look in, at long last, in recent months. And Kiki Dee . . .

Gawd knows how long she's had to wait to make the charts, but Elton John finally administered the plug-power by signing her to his own label, then producing her.

Di Lee, of Peters and Lee . . . well, she's in the same position as Karen Carpenter. As for Marie Osmond — one wonders how fast she'd have made it if her name had been Marie Sidebottom.

All credit to those who have maintained their popularity. All commiserations to those who know they've got talent but find it's not a case of "ladies' first" in pop music.

INTERNATIONAL GIRL SINGER



1 (1) DIANA ROSS 498



2 (5) OLIVIA NEWTON-JOHN 364



3 (-) SUZI QUATRO .. 203



4 (20) CARLY SIMON 196



5 (2) MELANIE 107



6 (6) SHIRLEY BASSEY 84



7 (14) SONJA KRISTINA 78



8 (-) ROBERTA FLACK 67



9 (3) CAROLE KING .. 38



10 (-) LINDA LEWIS ... 31

RRM POLL SUPPLEMENT-INTERNATIONAL

ONE ETERNAL PROBLEM in the International Groups section of a popularity poll is . . . what constitutes a group? Do two persons add up to a group? And how about massed outfits, like the Band of the Scots Guards, or CCS, or even the London Symphony Orchestra?

Anyway, T Rex — ie Marc Bolan, to all intents and purposes — noses out in front of the aforementioned Carpenters who, this year, have been banging big drums rather nails in coffins.

We thought we'd simplify this section this year — in 1972 there were separate votes for male, female and mixed groups. So the figures in brackets relate to placings in appropriate sections. In fact, T Rex were streets ahead of the Faces and Led Zeppelin last year on the male side; The Supremes outstripped — if they'll pardon the expression — Fanny and the Flirtations on the girl side; and the voting in the mixed-group division ran: 1 New Seekers; 2 Carpenters; 3 Curved Air.



In the past, the international group section has invariably led to one outfit having a runaway victory. This year it is noticeable that the voting is that much closer. For years

the Supremes WERE supreme, but the departure of Diana Ross in the end obviously did lessen the impact. You'll surely note that

1	(1)	T. REX	.....	397
2	(-)	CARPENTERS	...	278
3	(2)	FACES	.....	194
4	(4)	SWEET		
		INSPIRATIONS	.....	184
5	(-)	OSMONDS	.....	172
6	(-)	WIZZARD	.....	161
7	(10)	JACKSON 5	.....	138
8	(17)	SLADE	.....	121
9	(6)	ROLLING-STONES		
			.....	117
10	(-)	WINGS	.....	91

Diana remains top of the international girl singer section.

But there always has been a high mortality rate in the world

of world pop groups. I throw in a few nostalgic names from the 1972 results: Middle of the Road (at one time the most consistent pop vocal team in

the business, with number one following number one), Pickettywitch (with Polly Brown, blondely statuesque as the focal point, and even she hasn't had solo success), and Fifth Dimension (top two years ago, sixth last year, and now nowhere to be seen nor heard).

And a pertinent query: in the 1972 section, a group named Dawn made a hesitant appearance at number fifteen, having collected 36 votes. That's fair enough . . . they were then just breaking through. But since then they've had the single of the year, surely, with Tie A Yellow Ribbon Round The Old Oak Tree, and Tony Orlando and the lovely Dawn chorus have been much interviewed and much televised . . . yet they are not in the top ten as voted this year.

As I say, it's a difficult section and a very inconsistent section. But all power to Marc Bolan and T Rex . . . his and their success is one in the eye for those who said the skids were well and truly under.

INTERNATIONAL GROUP



RRM POLL SUPPLEMENT-INTERNATIONAL

"NO, IT HASN'T much chance of reaching the charts," said a good many people when CBS released Rock On from David Essex. It was an interesting point for all the signs seemed to point in another direction, the opposite! At the time David was nearing the end of an incredibly successful run as Jesus in the religious musical, Godspell. He had made many appearances on television and some weeks it so happened David appeared in virtually every teenage magazine and paper, often adorning the front or middle pages with his smiling face. Then again, he had starred with Ringo in the film *That'll Be The Day* and yet THEY SAID his disc from the movie would not be a hit! They were wrong.

At least underlying their reasoning was admittedly one very important fact. David had tried to make the record charts in the past, the lad had attempted to become a pop

star — but then he had FAILED.

After all you can trace David's ambitions back a long way, right to when he was fifteen.

"When I was that age I used to belong to the mod scene. I was very smart in my clothing. The group to which I belonged was called The Avarons. My manager David Bowman heard me playing with them and seemed for some reason to be impressed. I used to hit the drums in those days but did do some singing. I used to sing rock 'n' roll and some blues material."

David departed from the East End scene into the world of records. His manager had great faith in this aspect of David's career and David made several records, one of which got taken up by a Pirate ship and featured in its hit-parade. He began to find demand and went on a national tour but it all fizzled out and it became hard to find



a record company to release his discs and put enough effort behind promoting his material.

His manager stuck with him but took David into other fields. And — with some training — David found himself involved in theatre productions and even pantomime, in the latter he once understudied Tommy Steele. Out of all this came Godspell. He didn't sing in the musical but it got him attention, plenty of magazines rushing to publish his good looks, interviewers liking his sincerity and friendliness.

Then during Godspell's, London West End run, came two months off to go and make *That'll Be The Day*. The recording urge returned and David recorded the unusual Rock On.

This time a record company believed in him. CBS saw his many possibilities. They went out of their way to make sure everyone heard Rock On. The

rest is known for Rock On went surging up those charts to be followed by Lamplight and David's album, Rock On, has made considerable impression upon the album 50.

So 1973 has proved THE YEAR for 25-year-old David Essex. Back in 1966 in a Press release David, singer of Can't Nobody Love You, was said to be surrounded by teenage girl friends screaming out "Sexy Legs". Well, now they don't have to sell him in such a way.

He may well owe something to a massive promotional campaign but few would say he lacks talent. His abilities are many. And in 1973 he fulfilled his own feelings from years back, the desire to be a singing star.

As he said, "In past days people told people what to record. Now I use my judgment. I write the material and record it. It makes a difference."

It certainly has!

INTERNATIONAL NEWCOMER



1 DAVID ESSEX 402



2 SUZI QUATRO 383



3 PETERS AND LEE ... 256



4 CLIFFORD T. WARD 201



5 BARRY BLUE 198



6 MARIE OSMOND ... 173



7 NAZARETH 152



8 10 C.C. 138



9 LINDA LEWIS 102



10 FOCUS 87

RRM POLL SUPPLEMENT-INTERNATIONAL

JAMES BURTON — top guitarist. **Eric Clapton**, third in the list. And **George Harrison** way down the list in eighth position, and definitely struggling on the votes pattern.

But there is, nevertheless, a tremendous range of style and ability inside the results on this section of the poll. **David Cassidy** gets in to the top ten, and is only a handful of votes behind **Elvis Presley**.

Now neither of these superstars makes a great habit of playing superstar guitar, but they are given high votes because they are **WHAT** they are. This is fair enough. But for **George Harrison**, owner of one of the most distinctive guitar styles in the business, to be so low down simply means that the **Beatle syndrome** has gone, once and for all. **George** was third last year, behind **Hank B. Marvin** (he of the **Shadows** and **Cliff Richard** fame), and **Jimi Hendrix**, and the first and second had been first and second the year before, too.

We didn't do a keyboard section last year, but **Glen**

Hardin won the 1973 title hands down, beating mighty **Keith Emerson** and **Rick Wakeman**. Go back a year and **Gilbert O'Sullivan** was the top keyboard man in the instrumentalist general section. He had beaten **Keith Emerson** by quite a few votes. This year, **Osmond Bros** fans had their say . . . so **Donny** found himself in fifth position.

When you come to miscellaneous instruments, there is fair confusion. No surprise that **Roy Wood** comes out on top, even in the international section, because nobody has a more "miscellaneous instrumental section" than he . . . he plays the whole ruddy lot!

And back to the **Osmonds**, for a moment. **Wayne Osmond** gets himself placed eighth in the miscellaneous instrument division, and **Jay** shows third in the percussion section. Okay, so that kind of decision will cause guffaws and near-hysteria among the progressives of pop, but it's only fair to state that the **Osmonds DO** take their music



very seriously indeed and they are all involved in trying to learn new instruments.

What's more, there's no point in trying to justify or

explain how, for instance, **Jay** comes third, beating **Keith Moon**, or **Carl Palmer**, or **Slade's Don Powell** (in at ten, this year) . . . beauty is in the

eye of the beholder . . . and pop drumming is obviously in the ear of the beholder. Incidentally no drummers at all were mentioned in the general "world instrumentalist" section last year . . . the top twenty mostly comprised guitarists and pianists.

Tastes in instrumentalists change as fast as in singers. Missing this year in the various sections are the following who were high-rated and high-placed last year. **Jimi Hendrix**, **Hank Marvin**, **Isaac Hayes**, **Gilbert O'Sullivan**, **Cat Stevens**, **Manitas de Plata** (the Spanish gypsy of fantastic technical skills on **Flamenco** numbers), **James Taylor**, **Jose Feliciano**, trumpeter **Herb Alpert**, country guitarist **Chet Atkins** and **Phil Cordell**, who was the whole of **Springwater** and had a hit single.

Highest vote in any of our four instrumental sections this time round went to **James Burton**, which in a way is further loyalist vote for **Elvis Presley** and all who work with him. In fact, if we had a vote for **Favourite Pop Manager** it

would probably go to **Colonel Tom Parker** . . . despite the fact that he is blamed by many fans for being the person most responsible for **Elvis** never visiting Britain.

But **Burton** says of **Elvis**: "Working with him on a cabaret gig just has to be the most exciting thing in the business, because with **Elvis** out there you are in the shadow of a giant among singers. He has personal electricity which pulls out the very best in his musicians."

Which explains how **Burton** is top-dog guitarist. Even if he personally doesn't care for some of the **Presley** singles released over the past year or so . . .

Our poll seems to imply that **British** is best when it comes to instrumentalists. Seven **British** in the drumming division; six in the miscellaneous market; five in the pianistic polling; and six in the guitar arena.

Congratulations, then to the winners. To those who were not even placed . . . well, maybe it's a mite unfair to say: "Keep practising."

INTERNATIONAL GUITARISTS

1	JAMES BURTON	645
2	MARC BOLAN	248
3	ERIC CLAPTON	163
4	RONNIE WOOD	142
5	JAN AKKERMAN	118

6	MICK RONSON	109
7	DAVE HILL	102
8	GEORGE HARRISON	92
9	ELVIS PRESLEY	88
10	DAVID CASSIDY	81

INTERNATIONAL KEYBOARDS

	GLEN HARDIN	609
2	KEITH EMERSON	358
3	RICK WAKEMAN	321
4	ELTON JOHN	187
5	DONNY OSMOND	162

6	STEVIE WONDER	148
7	JERRY LEE LEWIS	131
8	IAN McLAGAN	127
9	MIKE GARSON	109
10	BILLY PRESTON	98

INTERNATIONAL MISCELLANEOUS INSTRUMENTS

1	ROY WOOD	549
2	MICKY FINN	268
3	PAUL McCARTNEY	219
4	THIJS VAN LEER	206
5	RONNIE TUTT	187

6	STEVIE WONDER	174
7	ENO	170
8	WAYNE OSMOND	158
9	JIMMY LEA	138
10	IAN ANDERSON	120

RRM POLL SUPPLEMENT-INTERNATIONAL

LOOKS LIKE our pop poll caught the Elvis Presley fans on the hop a little. They were okay in the international album-of-the-year division, voting Aloha From Hawaii into top place with a commanding lead over the kay output of the likes of T Rex and David Bowie and even the Osmonds.

But the singles? Trouble was that Elvis had several singles out over the year under review. Burning Love, Fool, Polk Salad Annie, Steamroller Blues, Always On My Mind . . . but which one to block-vote into the top spot?

It ended with a split-vote decision. Like having the aforementioned five titles voted one, two, three, four and five . . . in the order as printed! It's a remarkable result, no matter how you judge it.

However there is just one warning note. While it can be argued that no ONE Elvis single really stood out as being the best of a good batch, it can also be argued that no ONE Elvis single stood out as

being the least poor of a BAD batch!

For it's no secret that the fans have been grumbling about the standard of some of the Elvis singles. Not to vote for one of his records would be unthinkable. But as one fan wrote recently to Record and Radio Mirror: "If he carries on producing such poor records, he'll be finished as far as the charts are concerned. Then it would take a real personal appearance tour to put the matter right again."

And, of course, Elvis doesn't look like touring. Not for two years at least because of all his commitments in big-money cabaret.

For those who like a touch of nostalgia, last year's top three albums were, in order: Electric Warrior; That's The Way It Is; and Imagine.

And the top eight was completed by: Every Picture Tells A Story; A Nod's As Good As A Wink; Bangla Desh; Tapestry; Teaser And The Firecat.

No prizes awarded . . . but just see if you can think back



and remember which artists and bands performed those albums. We can't complete the 1972 top ten because ninth and tenth were: Motown Chartbusters volume four, and Led Zeppelin IV.

A mention here for Diana Ross, who remains one of the best-supported girl singers in the business. She's the only girl to figure in the top singles section — that's with Touch Me In The Morning, which was taken from the album of the same name . . . and that album is the only female contribution to the LP division. However, a half-mention for Karen of the Carpenters' duo, whose Now and Then album comes in at number six.

Mind you, there's always the bi-sexual image of Alice Cooper . . . so maybe he merits half-a-mention, too.

And while we're in analytical mood: what do Elvis Presley, Diana Ross, T Rex, the Osmonds and David Bowie have in common? And the snappy answer is: all five have both single and album in the poll sections!

INTERNATIONAL PERCUSSION

1	RONNIE TUTT	530
2	MICKEY FINN	271
3	JAY OSMOND	198
4	KEITH MOON	174
5	RINGO STARR	140

6	MICK WOODMANSEY	138
7	CARL PALMER	122
8	KENNY JONES	109
9	JERRY ALLISON	98
10	DON POWELL	92

INTERNATIONAL SINGLES

1	Burning Love — Elvis Presley	382
2	Fool — Elvis Presley	270
3	Polk Saladannie — Elvis Presley	230
4	Steamroller Blues — Elvis Presley	204
5	Always On My Mind — Elvis Presley	140

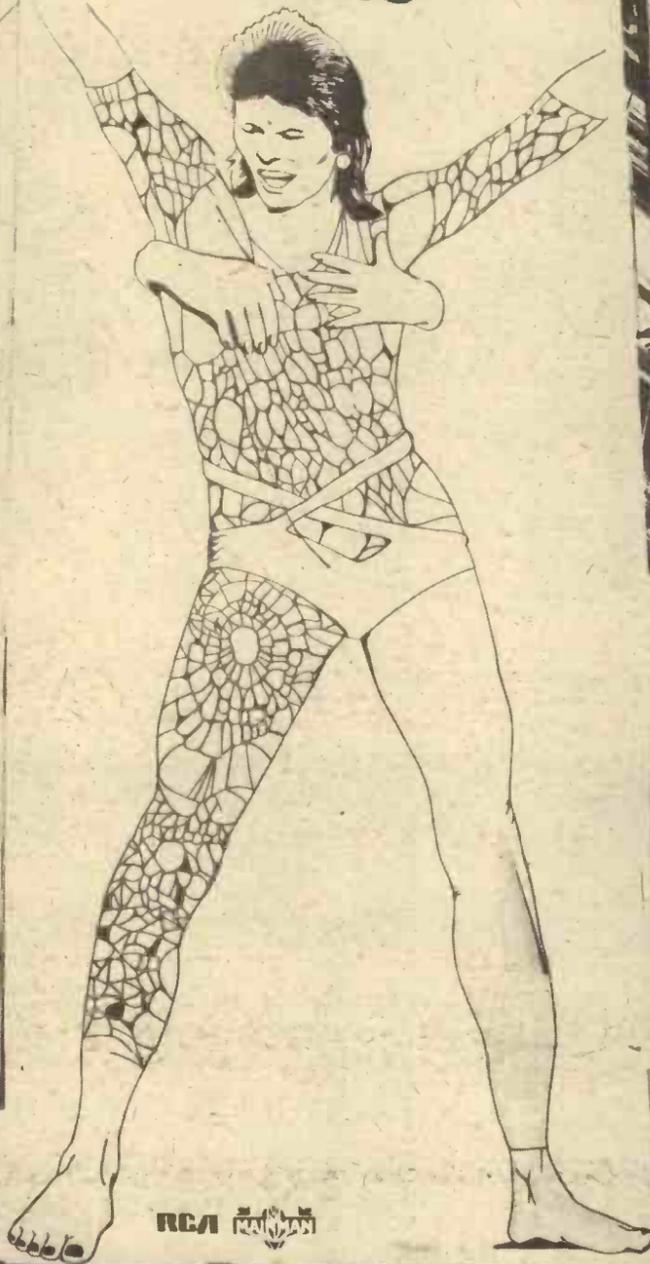
6	Touch Me In The Morning — Diana Ross	129
7	The Groover — T. Rex	108
8	Power To All Our Friends — Cliff Richard	91
9	Going Home — Osmonds	84
10	Life On Mars — David Bowie	81

INTERNATIONAL ALBUMS

1	Aloha From Hawaii — Elvis Presley	890
2	Tan — T. Rex	268
3	Aladdin Sane — David Bowie	239
4	The Plan — The Osmonds	207
5	Billion Dollar Babies — Alice Cooper	176

6	Now And Then — Carpenters	143
7	Ooh La La — Faces	131
8	Touch Me In The Morning — Diana Ross	104
9	Rock Me Baby — David Cassidy	91
10	Slayed — Slade	49

it looks like
Christmas
love on ya!
Bowie



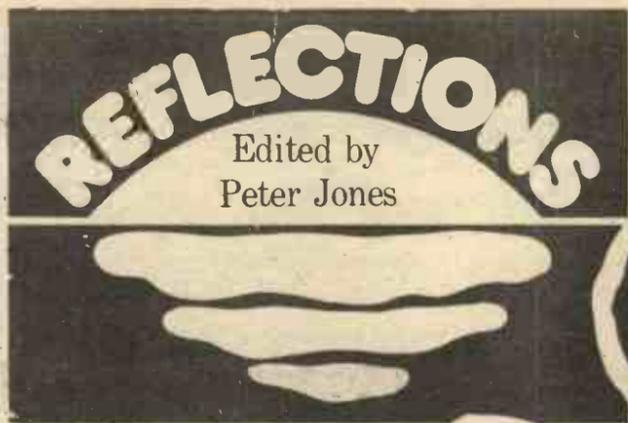
Record Mirror Poll 1973 DAVID BOWIE MALE SINGER OF THE YEAR

BRITISH SECTION

RCA Records and Tapes



It's a family affair



Yes, it's all a matter of degree...

THERE'S Steptoe and Son - right? Matthew and Son - by kind permission of Cat Stevens, right? And Mulcahy - Morgan and Son, and Johnstone and Son. At which point you may be asking... WHO?

Well, Mulcahy - Morgan and Son are businessmen Peter and son John; Johnstone and Son are BBC cricket commentator Brian and his son Barry. Barry and John are members of the always-on-telly vocal team Design.

But I report upstaging by fathers over songs when it comes to TV ratings...

John's dad recently appeared in a BBC-2 Man Alive documentary on business management, the day after his son was a guest of Morecambe and Wise. Within a few days, Design were on Morecambe and Wise's show again... and there was Brian Johnstone on Call My Bluff, also on BBC-2.

Barry's dad is about to publish his autobiography. Said Barry: "He can go one-up on that. I won't pip him on the post. After all, I'm only 23."

Just how old are the Dawn chorus?

DAWN had one of the biggest hit singles of the year with Tie A Yellow Ribbon, and all I asked Tony Orlando was which age group he felt the trio most strongly attracted as fans. And he said: "I think we appeal to a particular age group but it's one contrary to what people believe. A lot think we appeal to the tenny-boppers or bubble-gum set. I've found that not to be true.

"But yes... it IS true on certain songs... and then on Tie A Yellow Ribbon demographically we appealed to the 11-70 age group. Or no age group at all, if you see what I mean.

"In concert and live shows we appeal to anywhere from 25 years and up. In Las Vegas, it's an older age group because you have to be 21 to gamble. And the young group in concerts - the really young, say from ten to thirteen.

"But then they come with their parents, or uncles and aunts... the 30-35 year-olds!"

I honestly merely asked him which age group he felt the Dawn chorus most strongly attracted as fans!

No honour...

A NOTE from publicist Derek Taylor: "To grannies and aunts, boys and girls, freaks, headmasters, mothers, fathers, to the maimed, divorced, misguided, motherless, to lovers and friends everywhere who would like to buy each other twelve beautiful love songs for Christmas... a reminder that Harry Nilsson's lovely album A Little Touch Of Schmilsson In The Night is unbeatable."

A blatant, super-confident plug from the man who produced the album. But... I had already included it on my list of the ten best albums of the year, so who cares?



MEET the Three Degrees. They've been together for eight years, have cornered part of the soul market, have worked in cabaret with the likes of T. Jones and E. Humpherdinck, popped up out of the blue

in that fine movie The French Connection, and have had a string of US hits, notably Maybe. I was trying to think up a line about feeling One Degree Under, but it honestly hasn't worked out.

Country music - in a penthouse?

A DEFINITION of country music as from Danny Davis, leader of the Nashville Brass - a bouncy band currently being given the big build-up in Britain: "Country is an expression that speaks of life. And anyone can relate to that.

Just in case you're wondering

MY congratulations and assurance that the albums are on the way to 25 winners of my Catch My Soul competition.

Just as a check against the problems of Christmas Post, here are the names, in alphabetical order:

D. Alexander, Ian Anderson, R. H. Atkins, Denis Bond, Andrew Bridge, Sara Chapman, P. J. Crump, Barbara Donegan, A. Edwards, Carole Evans, Oliver Fallon, Paul Forbes;

Andre Grimshaw, Linda Gwen, Chris Hill, R. MacMillan, Brian O'Connell, Miss L. Parrott, Miss J. Pountain, K. M. J. Rangel, Norman Robb, D. C. Seal, Douglas M. Smith, P. J. Sweetman, John T. Windridge.

"A guy who lives in a penthouse can relate to that. A guy living in poverty can relate to it, probably out of a simple desire to be living in some penthouse.

"Yet, at the very same time, that guy in the penthouse is tapping his toe to the often-sad strains of country music, just trying to figure out how to pay the penthouse rent! "That's life."

Heart-throb in a hurry

THE IDEA was that Jeff Phillips would become an instant scream-age star... through his first single I'll Never Fall In Love Again.

But the Aussie heart-throb will have to wait a little longer - though he's long been a star "down under".

But the face is certainly right, isn't it? And the voice is experienced, and has won song festivals and contests... including the Aussie equivalent of Opportunity Knocks.

So my bet is that it'll be second time lucky for Jeff. Third time at the very latest!

THE SON OF MISTER SOUL

HE'S thirteen, black, good-looking, and his name is Dexter Redding. He has a record, God Bless, out on the Capricorn label, and I had a hunch it might be a breakthrough hit this Christmas-time.

Dexter Redding... name sounds familiar. Could he be anything to do with the late great Otis Redding, soul-master, who died in a plane crash some years back? He could... Dexter is the eldest son of Otis.

Dexter idolises the memory of his dad, knows all his old songs and says his one ambition is to become as good a performer. He plays drums and guitar and has won umpteen talent contests.

Dexter Redding. Remember the name...



So you fancy your chances

I MENTION this in passing. If you happen to fancy your chances as a songwriter, then why not enter the First Annual American Song Festival? It's for amateurs and professionals, and there are 100,000 greenbacks to be won.

Sections are rock; pop; folk; country and western; soul, rhythm and blues and jazz; Gospel and religious.

To enter: send ten dollars per song entry, plus 85 cents postage, to PO Box 57, Hollywood, California 90028. By return, you'll get an entry kit, which consists of an entry form, a cassette on which to record the song, an official Songwriters' Handbook, which includes vital details about copyrights and publishing.

Walking backwards

MUSICALLY speaking, seems we're walking backwards into 1974. The giant figures of pop music are steeping themselves in pure nostalgia harking back instead of looking ahead.

Like Bob Dylan and his Dylan album... on which this great composer records numbers previously made famous by Presley, Cash, Joni Mitchell, and others. His single (out January 25) will be the former Presley hit, Fool Such As I.

Nilsson did his album of all-time standards. Bowie did his Pin-Ups album of mix-sixties goldie-goldies. John Lennon is currently into an oldies LP, produced by Phil Spector. Bryan Ferry sang of These Foolish Things and others.

It's good for amateur composers like me. Every song I try to write comes out sounding like Night And Day.

Saving for Bob

THREE times in one week I received phone calls from three different people asking if I could provide the actual dates on Bob Dylan's comeback tour in the States, which opens in Chicago.

Reason: all three had been saving up against the possibility of Dylan coming back after six years off the stage... and all were determined to fly to the States and catch at least one of the gigs.

Dylan opens in Chicago, then follows with 39 other dates.

And my callers show just what loyalty the man commands, despite a somewhat erratic career pattern.

MARKETPLACE

ANNOUNCEMENTS

NEW ROCKPILE — Change of address. Now: Eddie Muir, 12 Romsey Close, Brighton.

FREE RADIO

DO YOU LIVE IN THE MEDWAY AREA? Are you interested in helping to form a local branch of the Free Radio Campaign? If so, contact: Philip Wright, 14 Sherwood Avenue, Walderslade, Chatham, Kent.

OFFSHORE RADIO LP's "The History of Offshore Radio" (£3.00) and "The History of RNI" (£4.50) as well as Dutch Records available from: Peter Lenton, 101 Pythley Road, Kettering, Northamptonshire. Ask a sample of HPM.

RECORDS FOR SALE

C & W LISTS NOW AVAILABLE. (Low prices) included are: W. Jennings, C. Twitty, J. Pacycheck, G. Jones, C. Monroe, G. Morgan, H. Snow, P. Wagoner, T. Wynette, Wilburn Bros. Montana Slim, B. Owen, F. Young, S. Whitman, Jerry Lee, D. West & many many more. Rush a large SAE for our mammoth lists to REDDINGTONS RARE RECORDS, 20 MOOR STREET, BIRMINGHAM B4 7UH.

ALVIS WAYNE, Swing Bop Baby EP. **CHUCK HIGGINS**, Bip Bop Boom, **WHITEY PULLEN**, everybody's Rockin', **PAT CUPP**, Guess Its Meant That way. All four rockin platters from Rollin Rock at only £1.25 each. Just in, **BOBBY BRANT**, Piano Nellie. (White Rock). £1.50. Rush a large SAE for our mammoth lists to REDDINGTONS RARE RECORDS, 20 MOOR STREET, BIRMINGHAM B4 7UH.

LARGE SELECTION Ex-Juke Box and Soul. S.A.E. lists 47 Chelmsford Street, Weymouth, Dorset.

RARE ROCK 'N' ROLL Rockabilly record auction. All originals! Many artists. Lists from: Brian, 74 Tredworth Road, Gloucester.

CHRISTMAS BOPHOPS ORIGINAL ROCKHOUSE TYPE Sessions With "Breathless" Dan. Friday, Dec. 21st, British Legion, Rogerstone, Nr Newport. Friday, 28th December "Open Hearth", Newport.

"ELVIS — TROUBLE IN VEGAS" one of the rarest Elvis albums ever to be offered. Many unissued tracks including: Tiger Man Blues / I Need Your Loving / Sweet Inspirations / Your Mama Don't Rock / Flip, Flop and Fly / My Boy / Trouble 1973 / and many more, limited quantity. Once they are gone, they are gone forever — £7.95. Other albums include "From the Dark — To the Light", very rare. £7.95. / "Elvis Golden Hits", 24 tracks. £6.25 / "Elvis Golden Voice", very unusual album. £6.95 / "The Original Sun Sound", £7.95 / "Gone With The King E.P.", the rarest at £4.75, many more, your collection is not a collection without this material. To secure — rush your order, enclosing **BLANK P.O.S.** + S.A.E. to King Sound Recording Services, P.O. Box 6, Caerleon, Newport, Mon.

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

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MISCELLANEOUS



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MUSIC FANS. Penfriends Club (membership 20p). S.a.e. — 10, Charlton Road, Tetbury, Glos.

PENFRIENDS, all areas, S.A.E. to — H.F.B. Penfriends Dept, PO Box 109, Stoke-on-Trent, Staffs.

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PERSONAL

SCRIPT MAGAZINE Christmas Party, Friday, December 21st, 7.30 pm at Windsor Castle, Harrow Road, London. W9. Sounds, lights, bar, free food competitions. Admission 40p.

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

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UFO ENTERPRISES require DJ's with equipment and transport. 01-393 6968.

SONGWRITING

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details — Musical Services, 1305/R North Highland, Hollywood, California, USA.

LYRICS REQUIRED, (marketing service.) Donovan Meher Ltd., Excel House, Whitcomb Street, London WC2.

LYRICS WANTED by music publishing house, 11 St. Albans Avenue, London W.4.

TAPES

RENT A CASSETTE offers a huge range of Musicassettes for Hire from 2p per day. 4p stamp for Free Library Catalogue to: Rentacassette, PO Box 3, Wareham, Dorset.

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To place your advertisement complete the order form below and send to: **RECORD & RADIO MIRROR, 7 CARNABY STREET, LONDON, W1V 1PG.** Please note: when enclosing payment include name and address or Box Number.

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Write to: Sue, Record & Radio Mirror, 7 Carnaby Street, London, W1V1PG

Hit-picking on the motorway



DRIVING along the M6 motorway, Southwards, I tuned into the Top Thirty show on Radio One. Johnnie Walker said there were seven new entries.

So I turned to my friend and said I positively

guarantee that three of the seven are Pool Hall Richard, Step Into Christmas and Merry Christmas Everyone. So . . . all three HAD entered the chart.

I simply guess the entries by the NAME of the group or singer . . . the Faces, Elton John, Slade in this case.

But that's for male names. Female-wise, it would be a case of if you release a record make sure your name isn't Olivia Newton-John. If it is, then you'll have either a sleeper like Take Me Home Country Roads, or a flop . . . like Let Me Be There.

Mrs W. Moore, 26 Marlborough Road, Flixton, Manchester.



Who needs all that nonsense

THOUGH I'm not very keen on soul pop music, I do own a few soul singles. Three of the few have just the backing track slapped on the flip side, so you are really getting poor value for money.

Who wants to hear a boring piece of music which keeps on repeating itself?

Also, with modern recording techniques, the artists do not have to record the same thing again, since the engineers just erase the vocals. It's a real liberty for people paying 48p or so for a disc with the same thing on both sides.

Come on, you coloured folks . . . you can produce good music but the same thing on both sides isn't very good.

P Richards, 23 Snowdon Avenue, Maidstone, Kent.

New set for Donny

THOUGHT you might like to see my Christmas present list for this year. Donny's getting a pair of false teeth — in case anything happens to his own. David Cassidy will have a year's supply of panstick make-up . . . should the need for it still arise.

To Elton John I will send a wig — after all, we can't have balding superstars. Slade will get four pairs of boots, so they can keep on stomping.

Sandra Dickson, Kenilworth, Warwickshire.

around the country

Don't fret, folks, Roger's decided to write us all a musical letter

AS ROGER MILLER will be the first to admit, he's been away a little while. The imaginative mind that had created such items as Chug-A-Lug, Dang Me and King of the Road — and the voice that had made them million sellers on record — had remained inactive for far too long.

Now the silence is over and Roger Miller's making a fresh onslaught with a new recording contract — and a new album that proves that none of the inventiveness has disappeared.

He was on hand, during the recent Nashville Convention, to provide the host duties as CBS presented their line-up of country entertainers before the six thousand disc jockies, and other trade personnel, that attended the celebrations.

"When you're hot, you're hot", Miller

quipped, during the proceedings, recalling the title of the Jerry Reed success a couple years back. Then added his own punchline: "When you're not, you're comper." None of the humour that had made him one of popular music's most sensational entertainers of the past decade had vanished.

In Britain, his re-birth is confirmed with an album that's appropriately titled Dear Folks, Sorry I Haven't Written Lately (CBS 65777).

"I guess you can call the album an apology", Miller said. "The title is just something clever. You know, you write your folks and say 'Sorry I haven't written!' A lot of folks have been asking me when I was going to write again so, finally, I decided that I would write some more music and then coast a while again."



"I didn't exactly retire from writing, though. It's just been a slack two or three years that I haven't done anything. I just took some time off, I guess. I went through a 'to hell with it' period and then decided that I was too young to do that. 'I'm still a young fellow and I decided not to drift through the rest of my life.'"

The album finds Roger Miller with nine original tracks — plus one additional written by top Nashville songwriter Red Lane, a humorous account of sky diving entitled The Day I Jumped From Uncle Harvey's Plane which fully demon-

strates the complete ease in which he can create lyrics which cut across normal, predictable areas.

Perhaps a little less gimmicky than some of his earlier albums, Dear Folks nevertheless contains items such as The 4th of July and Whistle Stop which instantly recall the smash novelty successes of the early Sixties which had landed him the nickname The Mad Cap King of Country Music.

"I was just fresh in those days", he said, recalling the period that he had first launched himself into writing while, at the same time, was work-

ing as a sideman with a number of top country names including George Jones, Ray Price and Faron Young.

"I was always keen to try new things and I liked to be inventive without trying to be too terribly clever. You can clever yourself out of the business if you're not too careful."

When asked how he went about writing his material, he joked that that was his own business.

"In truth, I write as it comes to me. I sit around and think about things . . . I'm always thinking. If something strikes a good chord in my head I'll sit down

tony byworth

and try to piece it together."

In addition to the album, though, Roger Miller makes December a complete re-establishment with the British public through the appearance of the Walt Disney full length cartoon film Robin Hood.

He has written the music for the film, including the title tune which he sings, and also provides the voice of the Travelling Minstrel.

"The studio had contacted me and asked if I would like to do the music. It's something that really interested me and I jumped at the idea because I love the Walt Disney Studios and the kind of films that they produce. "All together we've been working on it for around three years but I think the time spent will show through. It'll be a good picture."

It could be a case of welcome back Roger Miller, but he'd be the first to disagree. With inimitable tongue-in-cheek he springs to his defence for the final word.

"It's not exactly a come-back because I haven't been anywhere", he said. "I've been around and I've been as successful as ever. It's just that not too many people have been talking about it!"

RICHARD CARPENTER SPILLS THE BEANS ON HIS SISTER KAREN



My little sister, the big star



THE APPEAL of the Carpenters? Mainly it's down to their middle-of-the-road music, soft rock, a sort of antidote to all the brashness and loudness and over-amplified output of so many other groups.

But also it's down to their image. American journalist Frank H. Lieberman said: "It's not personality that sells their records, nor gimmicky theatrical antics on stage.

"Karen may eat a candy bar for quick energy, but not an amphetamine, and there are no groupies camped out in hotels where the Carpenters stay. Autograph hounds perhaps, but no groupies."

Social image

Richard Carpenter says: "We've had to put up with a great deal the social image thing with our music coming in second. It has nothing to do with the music, how we record or play. It's mostly garbage that came from our early press literature. I never cared for it, and still don't. Pushing this ridiculously clean image that hardly anybody is.

"Still, we're starting to overcome it. Karen and I have reached the point where we can't hide our feelings just because somebody is not going to like it. We're expressing our minds and I don't think our thoughts vary that much.

"But we've been called sticky sweet, goody-two shoes and squeaky clean. But we happened along in the middle of acid rock, when all the performers had this negative sort of take-me-as-I-am attitude, never concerned about their stage appearance.

"And then we walk out, just normally clean. I

mean, most people shower, right?"

So now Richard at 27 and Karen 23 stand on top of a typical American dream. But Richard had to bully his sister into taking an interest in music when she was a kid.

Couldn't care

"I loved any kind of music... Karen couldn't care less. Dad had a fantastic collection of records, the old 78s and everything. Les Paul and Mary Ford, Red Nichols, Spike Jones. I can even remember the first record I heard on the radio... it was Teresa Brewer singing Music, Music, Music!

"While Karen was showing interest in every-

thing BUT music, I couldn't leave it alone. It even got to the point where I got out of gym class to join the marching band at school. I knew piano, my instrument, wasn't in the marching band, but I took a chance and asked the director anyway. He said he didn't really need a pianist.

"So the next day I was back there and telling him I could play trumpet. I had bought one before for four bucks at an auction. The guy let me in. No audition. In his office I played piano... and never did get to play trumpet.

"For the next six months I was on a class project, 'Rhapsody In Blue.' Nothing else. We did it in concert with the concert band. And this director put me in his own band, kinda

like Louis Prima's... and for three years I was his pianist, playing at weddings, dances and the like.

"But in the end Karen decided she should show some interest in music... mainly to get out of that gym class, just like me.

Good drummer

"In our band we had a good drummer, and drums turned Karen on, and she started practising with chopsticks on a line up of bar stools. Eventually Dad bought her a good drum kit and she played it right away.

"I guess I'm still a musical perfectionist... I believe in getting it right. But we're lucky to be with our record company, A and

M, because they give us anything we want. We want a 40-piece orchestra and we get it."

Richard has been writing songs right from the start, but until comparatively recently the Carpenters' hits were written by other composers.

Then Richard hit the Top Ten streak with "Goodbye To Love", "Yesterday Once More" and "Top Of The World." And he's collaborated all the way with his college friend, John Bettis, whom he met at choir class back in 1967.

Enter Mr. Bettis: "I was a folksinger, but Richard trained me in music. I sang with him at Disneyland... he played his butt off. I just tagged along. Even during the tough times he never lost his musical responsibility.

"He has this unique sense of commercial value. He pays attention to faces to try to grasp what the ordinary person might feel. What he's doing is feeling what he lives..."

So here's the ironic touch. While Richard has always searched for fame in music, while Karen was a reluctant starter... now Richard accepts that

Karen is the star of the act. "My end is not a whole ego-building thing. Karen is the star. She's the one who gets the letters and the requests for autographs. The audience don't realise what I do. They don't know I've written several hit songs... it's always Karen.

"Which is fine. It's the same way with Donny and the Osmonds. But me - I KNOW what I've done. Even though a lot of people and critics don't like it, the fact is it's very commercial and I know it's not crap. It's well-produced and it feels nice to me that I selected an unknown song and made it a hit.

Sure sign

"I feel so good... and sure it feeds my ego."

One sure sign of the way Richard feels about music can be seen via the album called "The Singles 1969-1973".

"I just don't like the term 'greatest hits'. It's so over-used. Individuals and groups with two or three hits all of a sudden put them on one album, use fillers for the rest and... it's our greatest hits, folks.

"Our album contains eleven true hits, and it was not slapped together. We re-mixed, re-cut, joined others together. It's simply something I feel we owe to our audience and ourselves.

Not hip

"We're normal people. The rock thing made so many people's thinking so freaky. So we're not painting our face, and dressing up for a show, so we're not hip.

"Glitter rock comes, but it wasn't the force of the 1970s... not to the era what the Beatles were to the 60s.

"What people don't realise is that Sinatra, Elvis and the Beatles still have the same magnitude today. They haven't faded... their make-up hasn't worn off."

Peter
Jones

'Karen decided to show some musical interest — to get out of gym class'

RRM gallery



Slade