

in colour-Zal Cleminson, the face of '74?

RECORD & Radio MIRROR

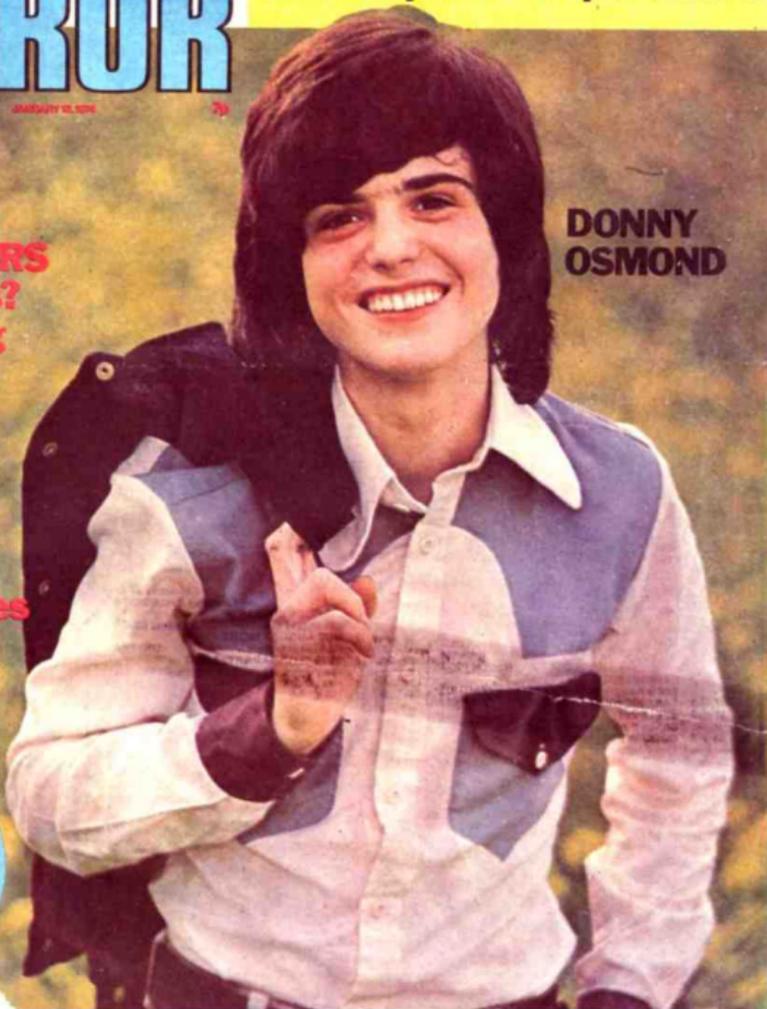
Inside: **ROD STEWART,**
RONNIE LANE, SUZI QUATRO,
STEVIE WONDER, THE BEATLES
and many more in part two
of our Top of the Pops feature.

Who are the
TOP POPPERS
in the States?
-fascinating
survey

**DENNY
LAINE:**
from Moodies
to Wings

PLUS:
The Latest
news and
reviews

**DONNY
OSMOND**



RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	4	MERRY XMAS EVERYBODY	Slade	Polydor 2058 422
2	2	7	YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers	Polydor 2058421
3	7	4	THE SHOW MUST GO ON	Leo Sayer	Chrysalis CHS2023
4	4	5	I WISH IT COULD BE CHRISTMAS EVERYDAY	Wizzard	Harvest HAR 5079
5	5	10	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1
6	14	5	DANCE WITH THE DEVIL	Cozy Powell	RAK 164
7	3	8	I LOVE YOU LOVE ME LOVE	Gary Haller	Bell 1337
8	16	5	POOL HILL RICHARD/I WISH IT WOULD RAIN	Faces	Warner Bros K 16341
9	26	5	RADAR LOVE	Golden Earring	Track 2094
10	8	9	LAMPLIGHT	David Essex	CBS 1902
11	13	7	LOVE ON A MOUNTAIN TOP	Robert Knight	Monument MBT 1875
12	11	6	FOREVER	Roy Wood	Harvest HAR 5078
13	9	7	ROLL AWAY THE STONE	Mott The Hoople	CBS 1895
14	6	8	PAPER ROSES	Marie Osmond	MGM 2006
15	10	8	STREET LIFE	Roxy Music	Island WIP 6173
16	17	5	GAUDETE	Steeleye Span	Chrysalis CHS 2007
17	12	9	WHY OH WHY OH WHY	Gilbert O'Sullivan	MAM 111
18	15	7	TRUCK ON (TYKE) T.	Rex	EMI MARC 6
19	22	6	VADO VIVA	Drupi	A&M AMS 7083
20	18	9	WHEN I FALL IN LOVE	Donny Osmond	MGM 2006 365
21	23	11	LET ME IN	Osmonds	MGM 2006 321
22	36	2	SOLITAIRE	Andy Williams	CBS 1824
23	27	12	TOP OF THE WORLD	Carpenters	A&M AMS 7086
24	28	10	DO YOU WANNA DANCE	Barry Blue	Bell 1336
25	25	10	HELEN WHEELS	Paul McCartney & Wings	Apple R 5993
26	24	5	STEP INTO CHRISTMAS	Elton John	DJM DJS 290
27	20	6	VAYA CON DIOS	Millican & Nesbitt	PYE 7N 45310
28	30	13	DAYDREAMER/PUPPY SONG	David Cassidy	Bell 1334
29	29	19	FOR THE GOOD TIMES	Perry Como	RCA 2402
30	34	2	SORROW	David Bowie	RAK 159
31	21	11	DYNA-MITE	Mud	Rocket PIG 4
32	19	9	AMOUREUSE KIKI DEE	Amoureux	Rocket PIG 4
33	32	2	KEEP ON TRUCKIN'	Eddie Kendricks	Tamla Motown TMG 873
34	37	2	TAKE ME HIGH	Chiffi	EMI 2088
35	31	2	EYE LEVEL	Simon Park Orchestra	Columbia DB/8946
36	44	2	GOODYE YELLOW BRICK ROAD	Elton John	DJM JJS 285
37	33	2	MIND GAMES	John Lennon	Apple R 5994
38	43	2	ALL OF MY LIFE	Diana Ross	Tamla Motown TMG 880
39	35	2	PHOTOGRAPH	Ringo Starr	Apple R 5992
40	39	2	WALK RIGHT BACK	Perry Como	RCA 2432
41	45	2	DAYTONA DEMON	Suzi Quatro	RAK 161
42	-	-	THE LOVE I LOST	Harold Melvin & The Bluenotes	(Philadelphia PIR 1897)
43	48	2	LONELY DAYS	Lonely Nights	People PEO 102
44	-	-	THANKS FOR SAVING MY LIFE	Billy Paul	(Philadelphia PIR 1828)
45	38	2	SWEET UNDERSTANDING LOVE	Four Tops	Probe PRO 604
46	40	2	AND YOU SMILED	Matt Monro	EMI 2091
47	42	2	DECK OF CARDS	Max Bygraves	PYE 7N4 5276
48	-	-	AND I LOVE YOU	Sou Perry Como	(RCA 2346)
49	-	-	HOW COME	Ronnie Lane	(GM GMS 011)
50	-	-	LIVING FOR THE CITY	Stevie Wonder	(Tamla Motown TMG 881)

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	1	3	TALES FROM TOPOGRAPHIC OCEAN	Yes	Atlantic K 80001
2	2	3	BRAIN SALAD SURGERY	Emerson Lake & Palmer	Manticore K 53601
3	3	10	GOODYE YELLOW BRICK ROAD	Elton John	DJM DJLPD 1001
4	8	10	PIN UPS	David Bowie	RCA RS 1003
5	4	4	A TIME FOR US	Donny Osmond	MGM 2315 273
6	9	6	STRANDED	Roxy Music	Island ILPS 9252
7	6	7	DREAMS ARE NUTHIN' MORE THAN WISHES	David Cassidy	Bell BELLS 231
8	5	14	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
9	7	24	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
10	11	14	SLADEST SLADE	Slade	Polydor 2442 119
11	13	4	BAND ON THE RUN	Paul McCartney & Wings	Apple PAS 10007
12	10	7	TOUCH ME GARY GITTER	Gary Glitter	Bell BELLS 222
13	12	6	OL' BLUES EYES IS BACK	Blondie	Raprice K 44249
14	20	20	THE PLAN	Osmonds	MGM 2315 251
15	15	5	MIND GAMES	John Lennon	Apple PCS 7165
16	17	6	ROCK ON	David Essex	CBS 65823
17	21	18	THE BEATLES	The Beatles	Apple PCSF 717
18	27	6	RINGO RINGO STARR	Ringo Starr	Apple CTC 252
19	20	104	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Apple PCS 63699
20	23	5	SABBATH BLOODY SABBATH	Sabbath	WWA 005
21	19	13	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
22	16	3	BY YOUR SIDE	Peters & Lee	Philips 6308 192
23	18	76	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003
24	24	45	ALADDIN SANE	David Bowie	RCA Victor RS 1001
25	18	18	THE BEATLES 1967/1970	The Beatles	Apple PCSF 718
26	35	5	WELCOME SANTANA	Santana	CBS 69040
27	39	27	NOW AND THEN	Carpenters	A & M AMLH 63519
28	22	2	TOM JONES GREATEST HITS	Tom Jones	Decca SKL 5176
29	32	3	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
30	30	8	QUADROPHENIA	The Who	Track 2657 013
31	26	2	INTRODUCING M. W.	Michael Ward	Philips 6308 189
32	1	1	HOT AUGUST NIGHT	Nail Diamond	UNI ULD 1
33	29	5	SING ALONG PARTYSONG	Three Degrees	Pye NSPL 18419
34	1	1	HELLO STATUS QUO	Status Quo	Vertigo 6368 098
35	34	31	HUNKY DORY	David Bowie	RCA Victor SF 8244
36	38	5	MUSIC FOR A ROYAL WEDDING	Musical	BBC RF 163
37	33	2	SILVERBIRD	Leo Sayer	Chrysalis CHR 1050
38	31	3	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
39	35	10	A SONG FOR YOU	Carpenters	A&M AMLS 63511
40	28	7	BACK TO FRONT	Gilbert & Sullivan	MAM 502
41	-	-	SING IT AGAIN ROD	Rod Stewart	Mercury 6499 484
42	42	5	GLITTER GARY GLITTER	Gary Glitter	Bell BELLS 216
43	37	10	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
44	-	-	TUBULAR BELLS	M.Oldfield	Virgin V 2001
45	-	-	MUSCLE OF LOVE	Alice Cooper	Warners Brothers K 56018
46	41	16	SINGALONGA MAX	Max Bygraves	Pye NSPL 18401
47	-	-	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MOKS 8012/3
48	40	2	ALONE TOGETHER	Donny Osmond	MGM 2315 210
49	-	-	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
50	-	-	SING ALONG WITH MAX	Max Bygraves	Pye NSPL 18361

chart chatter

Faces, Golden Earring and Cozy Powell could take over the top spot next week from Slade but odds on it going to Leo Sayer. For the moment it's still Merry Xmas Everybody with sales shooting toward the million mark. The action is at the top this week for elsewhere most people seem to be going up or down a few places.

Andy Williams provides the only big jumper with Solitaire making 14 places and what else is there to say about the 30 but a big, big yawn. It does look like another week of Radio One having to spin the same old discs we've been hearing through December. The thing to do is obviously have some more album-tracking, radio people.

The other radio rave could be American single chart buggies. Anyway, welcome to two goodies from Harold Melvin and Billy Paul. They should have been there ages ago. Puzzles not to see the Stylistics in the 50, plenty of air play for the punchy disc. Good to see Stevie at 50 even if a somewhat low entry position and Ronnie Lane one in front. Perry Como returns but doesn't seem to be going up with Walk Right Back. Already I'm falling asleep.

Well, as someone might point out in one of those slightly eerie phone calls which come most weeks, "Are you the one who does the chart chatter. Well, I think you ought to know there was movement in last week's chart because my favourite artist Barry Blue went up four places and you didn't notice and I would like to say... Well, part two, David Bowie is up four with Sorrow and same for the Carpenters. Diana Ross up five with the haunting All Of My Life. Like that one very much.

Harold and Billy to make really big tracks next week? It's Drupi to make a last hour assault on the 10? Cliff to make the 30? Can Marie last another week in the 20? No more chart joy for Millican & Nesbitt? Diana Ross to have a Top 20 smash? End of the road for My Co-Ca-Choo? Nearly forgot, Andy Williams on the road to first place in chartville land? And those breakers... Read them and make your predictions. Otherwise listen to Stevie's and put it higher in the 50.

us soul chart

- 1) Until You Come Back To Me - Aretha Franklin (Atlantic).
- 2) I've Got To Use My Imagination - Gladys Knight & The Pips (A&M).
- 3) Livin' For You - Al Green (Hi).
- 4) Stoned To The Bone - James Brown (Polydor).
- 5) This Time I'm Gone For Good - Bobby Blue Bland (Dunhill).
- 6) Living For The City - Stevie Wonder (Tamla).
- 7) Baby Come Close - Smokey Robinson (Tamla).
- 8) Let Your Hair Down - Temptations (Tamla).
- 9) I Miss You - The Dells (Cadet).
- 10) When It Comes Down To It - The Soul Brothers (T-Neck).

From Billboards Specialist Soul Survey

last week's next week

50

CLIFF HANGS - what you've been waiting for! We've got your verdict on what should be the Top 16 knock-out tracks on a Cliff Greatest Hits volume. Reggae fans - it's really going to be something for you. Tell you why. We have, and breathe in deeply, 100 albums to give away though since one is a double-record effort there's even more discs. We will have 25 sets of four and 6 sets of three. The new releases from Desmond Dekker, I Roy, John Holt and the compilation 20 tracks. Dragon His album, a knock-out record for those never, never ending reggae parties!

FOR various reasons beyond our control we could not print a Top 50 chart. Last week's positions can be raced by reading the appropriate column in this issue's listing. The records to go out of the 50 from last week were Dawn - A Yellow Ribbon (41); The Unlabeled (42); The Fashioned Way (48); Do Down - Lonely Days (49); Elvis Presley - Raised On Rock (39).

Breaker S

Still the sound of horses as the London String Chorus threaten the 50 after a brief outing in '73. Clifford and Stylistics must make the chart but in the Spare Rib office a fan of Mr Ward? Really good one from Sealers and with all their TV appearances the Bachelors could be back with their brand of singing. Prelude and Isley Brothers just waiting for chart action, the former's purely vocal treatment of the Neil Young song picking up plenty of radio plays.

GALLOPING HOME London String Chorus Polydor 3600
 ROCK AND ROLL BABY Stylistics AVCO 4105 050
 REMEMBER Des O'Connor PYS 7N 45301
 SCULLERY Clifford T. Ward Charisma CH 222
 GOLDEN DAYS Tom Jones Decca F 13471
 STARS Stealers Wheel A&M MAM 705
 BLACK CAT WOMAN MCA MOKS 8012/3
 THE SHEPHERD SUFFERER
 AFTERIT
 HIGHW

people



ROD STEWART: Released this week is the Rod Stewart and The Faces live album. In the UK Warner's will distribute the album but the tape when released is issued on Mercury. If you buy the import album then it's Mercury and Warner's for the tape. Got it! The album here is retailing for £2.45 and the cassette and cartridge for £2.99 and £2.78 respectively. Rod's, Sing It Again Rod has gone gold.

NEW YORK DOLLS: Those heavily looking boys have found famous producers for their next album. Lieber and Stoller are the duo and they've been responsible for hits by the Coasters, the Drifters, etc.

CHUCK BERRY: Chuck Berry fans are in for a treat. Chuck Berry's *Golden Decade Vol. 3* will include six fantastic tracks never before issued in the world. No release date is yet scheduled.



LINDA LEWIS: Super Linda is back with us once more after a good American tour and her *Faithful Deep* album on Ruff is getting attention. It seems as if the lady is going to make an appearance on a George Melly show for the telly.

ARTISTS

COMPILED BY TONY JASPER

GOLDEN EARRING are shooting to the top! Holland's star group are creating quite a scene for the result of their pre-Christmas British tour is Radar Love making a 17 place jump.

Golden Earring have a big fan in RRM's John Beattie. John says they are a tight rock band with plenty of spectacular stage freaking like Caesar's eye-boggling drum leap, to get everyone talking. They use quad sound.

The group have big future plans. They are due back here early this year for a big tour. They are to record their next album at The Who's new studios in Battersea, London. Golden Earring are off to the States to tour with music giants, The Allman Brothers and the J. Geils Band.



1974 has dawned pretty bright for Barry (drums), Rinus (bass guitar), George (lead guitar), Caesar

smash hits

YOU must get excited about some singles and I'll give you some of mine which are not there in the charts (maybe today, fingers crossed) and they OUGHT TO BE! First is Harold Melvin and The Blue Notes with the Love I Lost (Philly) and what a lovely sound. What is stopping it hitting the charts high? Next to the disc which does sound slightly in the groove of Ooh Baby, from the Stylized It's Rockin' Roll Baby (Aveo), plenty of power there, no kiddin'. Next then, another Philly sound from Billy Paul titled Thanks For Saving My Life (Philly) and isn't it so, so commercial.

My oh, my, what is happening when a disc like that doesn't hit home. Now to one not yet released but for crying out loud (Philly) you like hits? You do, you must. Here it is, Chicago and Just You 'N' Me. Stuart Henry played the other day. He knows! Keep it going Stuart! CBS release it, go on, you heard!

your pick

THIS has to be last look back and we're sorry there hasn't been space to use more but thanks to you all who have trouble to write in. S. Post from Newark lists, See My Baby Drive Down At The Club (by Chaos), Merry Xmas Everybody, Angel Fingers, Roll Away The Stone, I Wish It Could Be Christmas Every Day, Do You Like Boys (by You De Luxe), This Flight Tonight, My Co-Co-A-Cho, All The Way From Memphis, Coast To Coast (Dux De Luxe); Here's Alan Thomson with I Saw The Light, Rubber Balle, I Am A Woman, Midnight Train To Georgia, When Boutoukis Played, Delta Dawn, Jimmie Don't Do It, I Think Of You, Tip Of My Tongue and Drive In Saturday. Hey, Alan, note you've Helen Reddy picks. You do deserves better luck over here.

facts

STEVE MILLER'S The Justice has earned a Gold. And that's a record nice to write. Muscle Of Love, the latest Alice Cooper album has done the same. The Who crossed 155,000 dollars for their sell-out performance at the 19,500-seat Spectrum Hall, Philadelphia on one US tour. At the same place ELP grossed 107,250 dollars and the Beach Boys pulled in 117,000. Elton John has sold three million albums world-wide in the last three years. German, Les Humphries singers (Mama Lou) claim to have sold twice as many on the European continent alone in two and a half years. World sales are estimated at 17 million.

Bette Midler chosen as Best New Female Artist and Barry White picked as Best New Male Artist in Billboard, the American music one trade music paper. In 1973 Bell has 19 hits out of 60 releases, a pretty good track record, to put it mildly. Val Mabbis, writer for one over five years is now Bell's Press Officer. John Together has been chosen as the antihero for the 10th Commonwealth Games which start later in the month. One version here is by Steve Allen.

cliff's club

WE'VE received a number of letters asking for Cliff's fan-club address. It's Post-box 4164 Amsterdam Netherlands. Membership fee is 80p per year and one specific an interesting bi-monthly clubpaper. They do care in the International Cliff Group Movement.

Goodie Goodie yum yum

HERE'S a special competition to start off the New Year. The Goodies first album, on the Decca label, is the special prize? We're giving away ten of them. And the questions have been set by arch-Goodie Bill Oddie. Send your entries to Goodies, Chart Parade, Record and Radio Mirror, 7, Carnaby Street, London, W1.

1. What is the name of their three-seater bike?
2. Which Goodie is a qualified doctor?
3. Which radio show do the Goodies all appear in?

Name _____
Address _____

YESTERPLAYS

10 years ago 5 years ago

- | | |
|---|--|
| January 4, 1964 | January 4, 1969 |
| 1 (1) I Want To Hold Your Hand - Beatles (Parlophone) | 1 (2) Oh-La-Di-Oh-La-Da - Marmalade (CBS) |
| 2 (6) Glad All Over - Dave Clark Five (Columbia) | 2 (1) Lily The Pink - Scaffold (Parlophone) |
| 3 (2) She Loves You - Beatles (Parlophone) | 3 (3) Build Me Up A Buttercup - Foundations (Pye) |
| 4 (3) You Were Made For Me - Freddie and The Toppers (Columbia) | 4 (12) Albatross - Fleetwood Mac (Deram) |
| 5 (9) Twenty Four Hours From Tulsa - Gene Pitney (UA) | 5 (5) The Urban Spaceman - Bonzo Dog Doo Dah Band (Liberty) |
| 6 (5) I Only Want To Be With You - Dusty Springfield (Philips) | 6 (7) Sabre Dance - Love Sculpture (Parlophone) |
| 7 (7) Dominique - Singing Nun (Fontana) | 7 (2) Ain't Got No-I Got Life/Do What You Gotta Do - Nina Simone (RCA) |
| 8 (10) Maria Elena - Los Indias Tabajaras | 8 (4) One Two Three O'Leary - Des O'Connor (Columbia) |
| 9 (4) Secret Love - Kathy Kirby (Decca) | 9 (20) Son Of A Preacher Man - Dusty Springfield (Philips) |
| 10 (8) Don't Talk To Him - Cliff Richard (Columbia) | 10 (33) Something's Happening - Herman Hermits (Columbia) |

The singles that made it '73

LAST TIME we reached August with the last chart of all having Donny's, Young Love, right there at the top. Due to the Bank Holidays we had to wait until September 3 to see if he was still there. He was. Angie from the Stones was climbing like mad, from 27 to 9! The strongest single from The Jackson 5 for some time, Skywriter made 28. Our big, big tip (and who else bothered much at first?) Joybringer from Manfred Mann Earthband made 29. Moti were in as well, at 40, with another stormer, All The Way From Memphis. By mid-September Rod Stewart was doing fine with the Goffin-King number, Oh No! My Baby and by

September's end Brian Ferry was doing a ton on Dylan's A Hard Rain's A Gonna Fall. Al Martino was beginning to drift downwards with Spanish Eyes and it was true, third week in and number one for Eye Level. It was confidences for Sweet, the expected toppers, right in at two the week before.

Winter coming on and October but Eye Level stops Slade doing their usual friend to number one. My Friend Stan only makes four. Dylan back once more with Knockin' On Heaven's Door and heavens! Max in with Deck Of Cards! Mr. David Cassidy makes the

biggest entry for October 13 chart with the double smash, Daydreamer/Puppy Song. The Who make it with 2.15, so do Nazareth with Joni's This Flight Tonight. Alan Clarke returns and the Hollies are back in the 50 with The Day That Curly Billy Shot Crazy Sam McGee. October disappears with Kingo's, Photograph coming in at 26. Lynsey De Paul makes the invitation of the year. Won't Someone Dance With Me and it's there at 25. Mud return with Dynamite and Dalton's Demon from Suzi goes RAK another hot seller.

Guy Fawkes month with David Cassidy up at the top

but the Osmonds move from 32 to 4 and Barry Blue is no one-hit wonder as Do You Wanna Dance puts him back at 31. Paul and Linda say another hello with Helen Wheels and down at 50 Mr. Shane Fenon is doing an Alvin Stardust and that one is really going to move. November 17 and Roxby power their way back in 19 places forward at 24 another Osmond sensation for Marie enters and Christmas is getting near, the time of year is good for Lyn and the New Seekers for they hurtle toward the top five with You Won't Find Another Fool Like Me.

Gary is topping with I Love You Love Me Love and Elvis

has his only spurt with the non entity called Raised On Rock and oh for the days of Don't Be Cruel! Faces in on December 8 and Prescher for friendship for the angels in comes Cozy Powell drumming his way on Dance With The Devil. Sladeezy make it with Gaudete and Slade this time say no nonsense and so December 13 it's the tops for RRRR Xmas Everybody. Then you say that you're there from RRM on the front page of December 22 and the last chart for '73 was only a 30 with Slade going out still at one and the big new comer from December 15 Lou Sayer truckin' upwards. T-Rex are at 13 and Dupri has come a standstill with Golden

part two

Earring moving from 36 to 25 and it is waz on 74.

Can Wizzard, the three Davids, Roy Wood, New Seekers, The Osmonds, all in my's guises, Gary, Sweet, Slade, Wings just keep going so strong? Will Brian Ferry be back in the top 100? Will Goodie? Moti will but who else? There's Status Quo, Elton... more names than you can shake a stick at. And what's the name and what a team! Not even said Clifford T Ward, Ringo, Gilbert and Gary... Must be, strikes or no strikes, governments or no governments! Keep spinning them.

Rebel single is re-released

SEBASTIAN, the Cockney Rebel single now at Number Two in the Dutch charts and Number Five in Belgium, is to be re-released by EMI on January 18.

EMI have made a special three-minute edited version of the single in the hope that the BBC will pass it for playing on Radio One.

This follows the refusal of the original which is five-and-a-half minutes long.

EMI say the full-length version will still be available in the shops while the shortened version will be distributed to disc jockeys.

The single is also released in Germany and France this week.

Cockney Rebel appear on Radio One's In Concert on January 22. Other dates: Southampton College of Education (January 11), Bristol University (12), Manchester University (16), Glasgow Strathclyde Univer-

Heep in Germany

URIAH HEEP who are set for a three-week tour of America's West Coast from January 28 are flying out to Munich to record tracks for their next album, as yet untitled. Heep have been busy rehearsing material for the session at Shepperton film studios.

Eno debut

ENO's debut solo album, Here Come The Warm Jets, is to be released by Island Records on February 1.

sity (18), Bradford University (19), Stafford Top Of The World (24), Nottingham, University (26), Keele University (30), Lowestoft Pier Pavilion (Feb. 2), Lanchester Poly Arts Festival (5), and Cambridge Corn Exchange, (8).

Hudson-Ford out next week

HUDSON-FORD have been in the studios to record their new single Burn Baby Burn which is set for release on the A&M label on January 18.

The new single proved to be popular with audiences during the band's recent tour of the UK and it was immediately decided to re-record it off the Nickelodeon album after the success of Pick Up The Pieces.

Meanwhile the concert dates which Hudson-Ford missed due to the illness of John Ford on the last tour are to be rescheduled to fit in with a forthcoming tour of universities and colleges.

Dates as follows: Chester (February 4); Birmingham (8); Manchester (9); Colchester (10); Cleethorpes (11); Greenwich (15); Worcester (18); Taunton (23); Carmarthen (24); Aberystwyth (27); Teaside (28); Reading (March 1); Bangor (2).

Nickelodeon — the band's first



Caravan date

CARAVAN, presently in France for a ten-day tour are to appear in a special one-night concert at London's Rainbow Theatre on February 1 followed by their first American tour during March/April.

The group's 'live' album, recorded with the New Symphony orchestra in London during the latter part of 1973 is expected to be on general release in the UK in March.

WISHBONE ASH, who played to more than 6,000 people at a special Alexander Palace Christmas show, were presented with gold and silver records at a party afterwards.

The awards — a gold for Argus and a silver for Wishbone Four — were presented by Morecambe and Wise showstopper, Janet Webb.

Wishbone fly to America on January 13 for selected dates and start work on their next album on their return. They are not expected to appear again in concert in England for six months.

Earring are back

GOLDEN EARRING, whose current single, Radar Love is well-placed in the charts, are to undertake a major tour of Britain in the Spring followed by an American tour in April which will include projected dates with the Allman Brothers and the J. Geils band.

The band return to Britain in mid-February following a German tour to begin recording tracks for their next album at The Who's new studio in Battersea.

Earring begin their British tour on February 28 at Cheltenham Town Hall and continue through until March 24 including major halls and universities.

The band were recently voted very highly in all sections in a poll run by the Dutch paper, Musik Express.

Essex 'Variety' honour

DAVID ESSEX has won the Variety Club of Great Britain award for The Most Promising Newcomer Of The Year. He was presented with the award at London's Talk Of The Town shortly before flying off to America to promote his earlier single and album, Rock On.

The single Rock On and its successor Lamplight have both earned silver discs in the UK while Rock On has reached number 36 in the American charts.

David's promotional visit will include special appearances on the coast-to-coast TV shows, The Phil Everly Show and NBC's Midnight Special.

Lizzy man collapses

THIN LIZZY guitarist Eric BowI was carried off-stage suffering from nervous exhaustion last week during the band's current tour of Ireland.

Gary Moore of Skid Row stood in for BowI and still continue to do so during Lizzy's Irish dates. The band return to England towards the end of January to record numbers for their new album and do a number of college and university dates.

These include: Central Poly, London (February 1); Manchester University (2); Marquee, London (5); Cavern, Liverpool (7); Aberdeen University (8); Glasgow University (9).

I'M



DEXTER REDDING AND I
THANK YOU ALL AT
RADIO LUXEMBOURG
FOR THE POWER PLAY
ON MY NEW SINGLE
'GOD BLESS' WHICH
IS STILL VERY MUCH
ABOUT

Review for Rainbow

LONDON'S RAINBOW Theatre will be the scene of Stevie Wonder's return to live concerts. The blind

Hollies rush

THE HOLLIES new single, a Hammond/Hazlewood composition The Air That I Breathe, is being rush-released by Polydor on Friday January 25.

This week the group return from television work in Holland and will consider offers to return to live performances.

Their new album, The Hollies, containing eleven tracks penned by the group, is to be released on February 10.

Nazswitch

NAZARETH, forced to change their recording plans because of the power shortage, this week flew out to Switzerland to make their next album.

The band had planned to record once more with the Pye Mobile at their "Gang Hut" in Scotland, but will now be using the Stones mobile in Montreaux.

They hope to complete the album leaving leaving for their next US tour on February 15, and will release it in May.

A single, which won't be on the album, is being recorded for release in mid-February.

Faces tour

THE FACES are to tour Australia, New Zealand and the Far East from the end of this month.

First stop is Auckland, New Zealand, on January 27, then four of five Australian dates, one in Hong Kong, and finally two in Japan.

RECORD & RADIO MIRROR

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musician, seriously injured in a car crash during the summer, brings his entourage of six musicians and three girl singers to the theatre for two special concerts on January 24.

Tickets have already gone on sale, available through personal applications to the theatre

Carmen 'No'

CARMEN lead vocalist Angela Allen has turned down the opportunity to become resident singer/comper of a new pop TV show in America. A spokesman for the band said that Angela had "gracefully declined" the offer.

Accepting the offer the Carmen singer would have had to spend at least six months of the year in the States doing the series and added the spokesman, "this would severely handicap her commitments with Carmen."

Meanwhile Carmen, introduced on to the British music scene late last year by David Bowie, are currently working on a new album and will do a number of British dates in March.



only. It will be the only concert of Stevie's short European tour which is otherwise devoted to personal appearances on TV.

New Savoy

CHICKEN SHAKES have disbanded after a career spanning eight years, leaving Stan Webb free to join a re-vitalised Savoy Brown.

The band also takes on former Hemlock members, Miller Anderson (guitar), Jimmy Leverton (bass) and Eric Dillon (drums), giving a three lead guitar line-up.

Recording for Savoy Brown's next album, Boogie Brothers, has already been completed for release on February 10 in line with the start of their 17th tour of the States.

Doobies fly in

THE DOOBIE BROTHERS arrive in Europe later this month to play eleven major dates.

First off is a concert in Amsterdam on January 18, followed by Rotterdam (19), Frankfurt (21), Bremen (22, 23), Madrid (24), Brussels (25), Old Grey Whistle Test (28), Southampton Guildhall (29), London Rainbow (31), and Oxford Poly (Feb 1).

As yet no plans have been made to release any follow up to the band's best-selling American album, The Captain And Me.

Skellern fit

PETER SKELLERN was forced to miss the opening night of his tour with George Melly at Brighton, because of illness. He recovered in time to make last night's Portsmouth date and is now set to complete the 12 remaining gigs.

Skellern's new album produced by Derek Taylor and titled Not Without A Friend, is among records hit by the power crisis. It will now be released on January 25

instead of the 18th. Outstanding tour dates: Bournemouth Winter Gardens (January 11); Bristol Colston (12); Birmingham Town Hall (15); Sheffield City Hall (16); Leeds Town Hall (17); Southport Floral Hall (18); Newcastle City Hall (20); Edinburgh Baley Cinema (23); Glasgow City Hall (24); Leas Cliffes Hall Polkstone (27); Guildford Civic Hall (Feb 3); Fairfield Croydon (5).

news in brief

THE RELEASE of Principal Edwards' first album since their Magic Theatre days has been postponed because of the fuel crisis. Titled Round One and produced by Pink Floyd's Nick Mason, the album will now be released by Decca on March 8. In the meantime, P.E. have cancelled a European tour scheduled for March so that they can extend their British tour which begins at the end of this month. During April they will tour Germany, France, and Belgium.

A SIX year-old collection of Rory Gallagher tracks, hitherto unknown, is to be released on the Emerald label next month. Titled In The Beginning - An Early Taste Of Rory Gallagher, the collection, containing seven records, was recorded in Ireland in 1967.

HAWKWOOD plan to dedicate early January 25 concert at Edmont Sundown to American acid-king, Dr. Timothy

Leary. The concert will also feature an audience participation competition with prizes for the winners. Concert goers are being invited to wear masks based on the one used in Hawkwind adverts. The best two will be given an all-expenses-paid weekend on the road with Hawkwind, sharing their hotels and travelling with the band to gigs.

AL GREEN'S current American album 'Livin' For You' is to be released here by London on April 1. The collection features his single, The Same Name.

THE MOODY BLUES begin the last leg of their mammoth four month world tour this week when they fly out to Japan for five dates. These are followed by two dates in Honolulu (January 27/28) L.A. Forum (30), Oakland Coliseum (31), and San Diego (Feb 1). The group will return for a holiday and then start work on their eighth album.

AB stay in the States

AVERAGE WHITE Band have cancelled all January dates in England to remain in America following their successful debut tour supporting B. B. King.

They will be recording their next album there and planning a further tour.

In the meantime their new single, Alan Gorrie's How Can You Go Home, is released by MCA this Friday.

Allmans tour cancelled

THE ALLMAN BROTHERS have cancelled their proposed European tour because of the energy crisis.

A spokesman for Warner Brothers told RRM that because of the size of the entourage travelling with band (about 10 people) it was impossible to undertake the tour in the present conditions.

Deke back with Man

DEKE LEONARD has rejoined MAN, causing a major shake-up in the Welsh band.

Leonard, who quit MAN in 1972 to form his own group, Iceberg, returned to his old band after Christmas, and is currently recording with them prior to their first US tour in March.

With him go two musicians he has been working with recently, Malcolm Morely (keys) and Ken Whaley (bass) and out of Man go Phil and Alan Lewis, and is currently recording with them prior to their first US tour in March.

Man's new line-up: Nicky Jones (guitar vocals); Deke Leonard (guitar vocals); Terry Williams (drums vocals); Malcolm Morely (keys); Ken Whaley (bass). Iceberg is to continue without Leonard.

NEXT WEEK IN RECORD & RADIO MIRROR

'I'd love to live in the States'

DAVID ESSEX



'They even mob me in the laundrette'

SUZUQUATRO



THE GOODIES

Can you take them seriously?

PLUS - Genesis, Davey Johnstone, our special '73 chart survey and all the latest news, reviews and charts

So look out for big new superstar

LEO SAYER in full colour



FAIRPORT CONVENTION set off last week on a tour which will take them around the world and includes several concerts in Japan, New Zealand, Australia, the United States and Canada.

By the sacred Stones

LOOK FOR a new novel, The Texts Of Festival, out towards the end of this month. It's by Mick Farren, who writes very well indeed of rock and pop and idolatry.

He was with the Deviants, then after three albums with the band had a solo album or two out before retiring from being an active musician.

He wrote a book on the politics of rock, called Watch Out Kids. And produced Nasty Tales, the underground comic.

His book is set in the 21st century - a community of merchants, bums and drag artists are celebrating the ruins of the Rock Era. . . . the ancient words of the witch gods: Jagger, Dylan and Morrison.

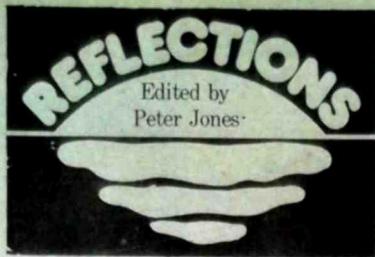
Changes at the top

FORGET the rumours about poll-winning girl group the Supremes. From Ross Burt, boss of the Supremes fan club, I glean the following information:

Lynda Laurence has married and expects a baby this month and therefore bows out for a few months. But will return. Cindy Birdsong is returning, though whether as a permanent fixture or not is uncertain. Jean is leaving - tired of travelling and wants to settle, maybe into a solo career.

Mary is singing lead, and with Lynda and Cindy completes the 1974 line-up of the group.

Here endeth the current game of musical chairs . . .



Yes, it was Ziggy's year

WHEN IT CAME to seeing the old year out in style, David Bowie inevitably, but quite unpredictably, had all the answers. Judge '73 on album sales, excitement, mystique even, and you've got to admit it was his year.

Bowie became a legend, an untouchable, yet not too remote to finish his best year with an exclusive little luncheon party for us lucky hacks.

Rules, a restaurant dating back to the days when Nell Gwynne was allegedly a regular diner, was the scene for the feast. And just to add a little icing to the cake, RCA had a special plaque to present to their star to honour his unparalleled album sales.

For the record (groan?) David had no less than five albums in RRM's top fifty for 19 consecutive weeks. And at times, Mr Bowie had six albums in the charts. These, as if you didn't know, were: David Bowie; Man Who Sold The World; Hunky Dory; Ziggy Stardust; Aladdin Sane; Pin Ups.

Looking like a medieval king at the head of a long table in an upstairs room, David finally rose to thank everyone: "I don't know what to say, I feel like a rock 'n' roll star. At least it keeps the kids on the streets." Then, grinning: "Thanks to everyone who bought or were given the albums."

After the dinner David talked about his upcoming production of 1984, his overland trip across Russia, there were even whispers about a Ziggy Stardust stagshow. Maybe the year of the albums will be followed by the year of the shows.

Moon River was never like this

DECK OF CARDS originator (or perpetrator) Wink Martindale talked to Andy Williams about old times and Andy explained how he once sang a show number . . . under water.

"I was a stand-in for Steve Lawrence. I had to stand dressed in a diving helmet, under water in the hotel pool.

They said to be careful not to get a shock, because all the microphones were there.

"But they didn't tell me that there was a baby shark in the pool, and an eel and a

harracuda and other things. So I'm rehearsing and then call for a coffee break, and everybody stops work.

"Suddenly, nobody's pumping water into the suit and I didn't know how to get out of the helmet. I got pneumonia and ended up in hospital for two weeks."

As Mr Martindale said: "Isn't show business a scream?"

When it's right it's a hobby

JOE WALSH has had a lot of acclaim in recent months for his album The Smoker You Drink, The Player You Get - he's the guy who used to be front-man and singer for the James Gang. Knows his music, does Joe . . . and he feels that jazz will be the "new" direction for pop through 1974.

Says he: "There was a jazz feel on that album, and I guess it's because I'm influenced by what the other guys are doing. If they get into jazz, I get into jazz. Even so my basic philosophy still bends around rock."

"But performing on stage is THE thing. When the music gets really heavy, there's nothing like it for a performer. But when things are wrong, then playing is like JOE. When everything is right it's like a hobby."

Policeman in pyjamas?

LISTEN to this one - it's a true story. Vyvyan Morris, comper of all Man shows and producer of their Underneath which was staged in London last month, was arrested on his way back from a Newcastle gig . . . nicked for "impersonating a policeman".

He was picked up at a motorway services station while wearing a policeman's helmet, a pink bow tie, and pyjamas under a long plastic overcoat. Taken in haste to the nearest police station by a car crew.

But in the end the station sergeant saw the funny side of things and released Vyvyan with a short, sharp caution.

Can this man play cocktail lounges?

COULD be that the Rolling Stones will, this year, headline in one of the plush, cabaret, mink-and-champagne hotels in Las Vegas. A new hotel, the MGM Grand . . . and strangely enough the boys would like to do the gig, out of character though it may appear.

Their touring manager, Peter Rudge, tells me: "Touring now is so routine. It's all governed, in the States, by hotel managers, firemen, unions and hockey games . . . you often have to play second



fiddle to the basketball team. I'd rather the Stones went out in tents or something - we hate those big stadiums and racetracks.

One thing is sure. The Stones, surely now the oldest supergroup in them all, can sell out in any hall anywhere. Even Vegas.

Jermaine Jackson's \$200,000 wedding spectacular

NOW THE BILLS are in, it's estimated that the marriage of Hazel Joy Gordy to Jermaine Jackson cost poppa Gordy somewhere around 200,000 dollars. However his bank manager is still smiling - it's estimated that Berry Gordy Jr's salary as Motown boss is ten times that of

the President of General Motors, also headquartered in Detroit.

Nothing was stinted - that's for sure. As a remembrance of the occasion, all guests were given silver goblets engraved with the date and

the newly-weds' names, from which the champagne toast had been drunk.

Some of the trimmings were, apparently, returnable. Like the 175 white doves in white cages which symbolised matrimonial peace and goodwill.

The brash, ebullient and talented Darin

IT'S LATE, I know - but I must just add a word or two in memory of Bobby Darin, who died just a few weeks ago after heart surgery. He was 37.

His first hit was at the peak of the rock scene in 1958 - Splash Splash, followed by Queen of the Hop. But he later topped the charts with Mack The Knife, my own favourite; though the next one, Beyond The Sea, was also a stand-out.

The hits kept coming through to 1969 . . . forty

singles hit the American top hundred. He was a brash, ebullient, sometimes down-right rude little guy. He was also extremely versatile; and highly talented.

Pop rock

DO YOU like rock and roll music? Fine . . . only don't keep calling it rock. So says Jim Pankow, of the Chicago group. He says: "Rock music today is dead - all that exists is pop - or popular - music."

"Rock was a phenomenon of the 1950's and 1960's. Now the word is outmoded because rock has converged with a few other streams of music. The amalgamation is pop."

"It's pop because it's popular. What was once rock and roll doesn't exist anymore. Pop is what you have. It's partaking of the classics, country and what WAS rock. It's integrated."

Talk of pop and roll, then, in future . . .



Which John Lennon?

TAKE a look at this starry picture. In one magazine, it was captioned: "Anne Murray opened last week at the Troubadour and pictured here with Anne are John Lennon, Harry Nilsson, Alice and Micky Dolenz, a former Monkee."

So Warners' promotion man Derek Taylor seized on this and wrote me: "I think it is only right that you should also know that Harry Nilsson is a former bank employee, that John Lennon is a former Beatle, Anne Murray was formerly housewife and Alice is a former member of Nazz." I like it; I like it!



DENNY LAINE must surely rank as one of the most respected musicians in England today. One time driving force behind the Moody Blues, present member of Wings and much acclaimed songwriter, he's recently released a solo album Aah Laine that although somewhat belated in its release, still stands up in 1974.

"I actually started to work on it nearly three years ago" he told me. In fact I was just about to finish it off when I got this call from Paul asking me if I wanted to join Wings. I said "yes" and then it just got shelved until I had time to get back to it. In fact I'd never have got back to it at all if it hadn't been for Paul encouraging me to do so."

"What a lot of people don't realise is that he's great like that. He's always encouraged

Denny's writing a whole lot more

us all to do our own individual projects and has tried to help us as much as he can."

Now all this appears rather strange in view of the recent departure of both Henry and

Mike Beatty down memory Laine

Denny, both of whom supposedly left due to musical restrictions.

"I really don't know why Henry and Denny decided to leave" continued Denny.

"Perhaps part of it was due to the pace that Paul works or perhaps it was because they felt that their creativity was being stifled. If it was the latter then there was certainly no need for it because Paul has always encouraged us to contribute whatever we felt we could.

"He suggested that I write a song for the Band On The Run album, which was something I'd never thought of doing up until then. I've always been the sort of person who writes when he's got nothing better to do. However I think it turned out fine and I'll probably be doing a lot more in the future."

"That's part of the things with Wings. We want people to be involved totally in the band. They've got to believe in it. Paul, Linda and myself do. In fact perhaps that was part of the problem with Henry and Denny. They always appeared to act more like sideman than members of the band. Denny thought that he was fed up with just doing session work and wanted to join a permanent band. Its strange that now that he's left he's gone back to doing session work again."

"Paul worked really hard at trying to keep the band together. He certainly never wanted either Denny or Henry to leave."

"I think it was the same with the Beatles too. For some unknown reason everyone seems to look upon Paul as being the one who caused the final split. This simply isn't the case. I know that he tried to keep the band together after he saw all these other bands splitting up left,

right and centre. If it hadn't been for him I reckon they'd all have gone their separate ways at least a year before they did. It was only the entrance of Allen Klein that finally alienated him. He felt that he just couldn't trust a man like that."

But back to Wings. The early days of the band were undoubtedly made more difficult by the aura that surrounded Paul.

"Perhaps people just expected too much. But if they did I don't really blame them. In a funny sort of way they had every right to do so."

Musically I suppose it was. But the thing is it's really attitude rather than musical ability that counts. I've never been one of these sort of musicians who expected someone to know all the scales before they worked with them. Perhaps Henry and Denny subconsciously resented Linda because of this. I don't know. Personally I've always liked her singing and apart from anything else she was a photographer when I first met her and I've always liked photographers!"

But did Denny feel that she'd improved that much since the early days.

"Oh yes. In fact I think its very noticeable on the Band On The Run album."

I think most of us who have followed the chequered career of Wings up until now, will all agree that Band On The Run is easily the best to date. It appears to have effectively quashed those amongst us who believed that the McCartney genius had faded.

"I think we all realised that this album had to be good," said Denny. "It's just a pity that Henry and Denny didn't stay around to see it happen. I tend to see it as being more of an extension of Ram than Wildlife and we're certainly all very pleased with it."

The next problem on the agenda is obviously finding replacements for Denny and Henry. Did Denny see this as a problem?

"No not at all. That's one of the fantastic advantages of this band. Basically we could get anyone we wanted. What we DO want are people who are committed and will be part of the band. I just hope this turns out to be possible."

After Band On The Run it shouldn't be too difficult.

'I guess you're my demise' says Paul

"I remember one time when we were sitting in the park and there had been some article in a paper that said something like "With the advent of Wings, Paul has met his demise". Paul just turned to us and said "Oh Well. I guess you're my demise!"

At the beginning of the band's career, it was always Linda who took most of the critical barrage from the press. Did Denny feel that it was justified?

"Well, it depends which way you want to look at it.



Jacksons with a difference

MICHAEL JACKSON, he of the Jackson 5, is a keen sportsman. Nothing he likes better than issuing a challenge to other male pop groups for a game of volleyball, or basketball, or even a clash at rounders... sorry, baseball!

Nothing he likes more unless it is issuing a challenge to an all-girl group... like the fast-rising Jackson SISTERS! In one interview he

mentioned that he'd possibly challenge them to quick, or long, bouts of all-in wrestling, judo or even kung fu.

A talented team, the Jackson girls. Growing up in ghetto conditions, they know full well, is tough. When one has to double and triple-up in bedrooms, sometimes sleeping on the floor, and live on a very modest budget, dreams and desires of the future tend

to take second place to just worrying about what tomorrow will bring...

But the Jackson girls DID dream of stardom. The attractive fivesome are still at school, but they are also building a very big reputation for themselves in pop music. And, naturally enough, they've had to overcome comparisons with their male counterparts (they're certainly not related).

There's Jackie Jackson, eldest of the girls and the most outgoing. She's involved with student government, and is President of the College Council. She's been playing violin for nine years and can read music as well as sing it

Lyn is more reserved. She enjoys homemaking courses in school, and sews pretty well as often as she sings. "I like designing clothes... like to look the best I can at home and on stage."

And the sport-loving Pat (Olivia, actually) enjoys meeting people. "When someone comes along and has a great personality I really respond. I love people

Rae (Rachelle, to be exact) is the most musically inclined. She sings, plays violin and piano. At school, she is best at science and physical education. And she's a terrific volleyball player, who wouldn't mind at all taking on the male strength of the Jackson 5.

Gannie (Gannine) is the youngest. At eleven her school average is good and she prefers English language to maths. "But outside school I love to play baseball, basketball and volleyball. We Jackson girls are quite a team. We'll take on anybody anytime anywhere."

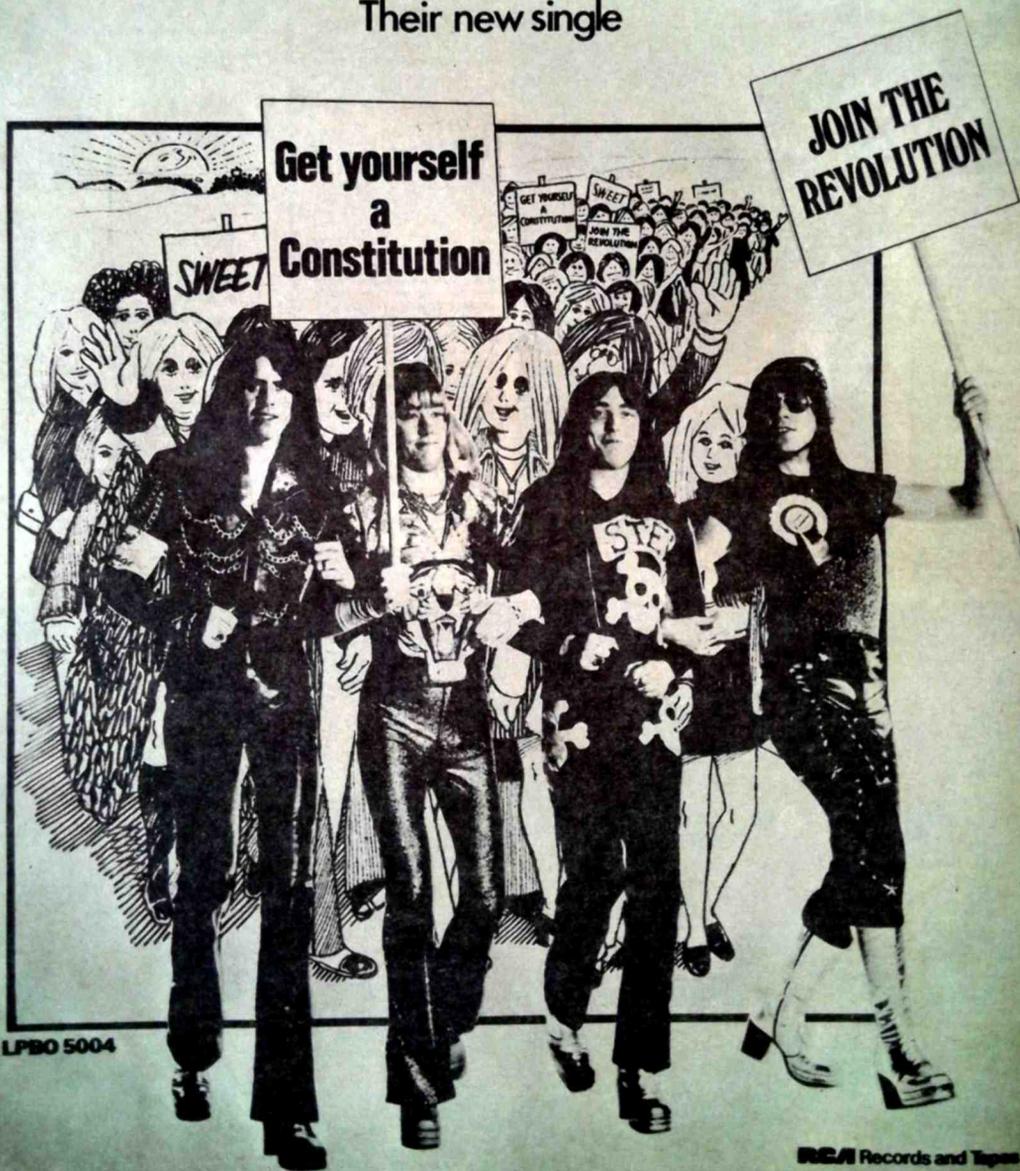
Says Jackie: "We know from our own experience that singing makes people happy. That's why we do it."

And they do it well... their first single was Why Can't We Be More Than Just Friends on the Mums label. Look, like 1974 is going to be a good year for ALL the massed Jackson!

Peter Jones

SWEET TEENAGE RAMPAGE

Their new single



LPBO 5004

RECA Records and Tapes

The day Rodney forgot about his date in the studio



Marty — missed the plane . . . Ronnie Lane — sent a cardboard replica.



MOST THINGS that happen in front of the Top of the Pops cameras are planned down to the last gesture, flicker and note. But things don't always run as smoothly as the production team would hope.

For example, it may surprise you to know that the Faces have earned themselves a reputation at TOTP for being . . . well, a mite UNRELIABLE!

Robin Nash, producer, told me: "I remember with a certain amount of horror one occasion when Ronnie Lane, with the band then, decided he couldn't make it. So he sent a cardboard cut-out of himself instead.

"It was quite amusing, but it still didn't solve the problem that we were one Face, an important Face, short!"

Bother

Another time Robin Nash had a bit of bother with Rod Stewart.

"I went down to the studios the day before to supervise the recording of the backing track. That went fine and I told him to come in for rehearsals at twelve thirty the next day. Well by four o'clock he still hadn't turned up so I replaced him. The ridiculous bit is that after the show he rang me up to find out why he wasn't on! He sounded a bit surprised when I told him it was because he hadn't turned up to do it!

"Naturally with groups flying in from all over the place mishaps are bound to occur. Suzie Quatro has only just made it back from Germany by the skin of her teeth and the other week Marty Kristian didn't make it from

. . . and then rang to ask why he wasn't on

airport was fogged in. When the group arrived to do the show they were still hoping Marty would make it and there was something rather amusing about seeing a burly stage hand standing in during rehearsals and attempting to imitate Marty."

In the early days the show was recorded in Manchester. Johnny Stewart was the producer then and he had the added headache of worrying whether the artists would catch the nine o'clock flight up from London.

It was not uncommon to find the Beatles, Cilla Black, Gerry and the Pacemakers, Billy J Kramer, the Moody Blues and the Rolling Stones, all on the same plane.

Eventually it became necessary for the Beatles to do their filming in secret at Lime Grove but in the early days they arrived for the show in the same way as anyone else.

"I remember driving up and the car breaking down" said Tony Bramwell who was the Beatles PR.

"We broke down about half way and had to get a truck to tow us into the studios. It was a bit of a laugh actually, — the Beatles arriving with the help of a tow truck!"

Johnny Stewart had his hands full when he had the whole of the Rada Krishna Temple on for five weeks in a row with Hare Krishna.

"wailing children" he said. "They stayed in their dressing room most of the time but it was the numbers that made it difficult. Also they weren't allowed to eat canteen food. In the end they brought their own rice and cooked it on gas stoves in the dressing room.

"I remember another time when Peter and Gordon missed the plane up and walked into the studio just as the record was being played. It was too late for them to do anything except sign a few autographs".

Cock ups

We've had cock ups with the music as well Pete Murray once introduced Alan Price and suddenly Jimi Hendrix's Purple Haze blasted out of the speakers. Neither Pete nor Alan knew what had hit them. We just had to stop and start again.

"Also Simon Dee once introduced the wrong record. Unfortunately this was when the record was being played live and it was rather embarrassing.

"But I think the funniest thing was when Alan Freeman introduced the Sounds Orchestral song 'Cast Your Fate To The Wind' as 'Cast Your Wind To The Fate!'. Nobody could stop laughing. That was when the show was live as well."

their mishaps in those days as well. The people too were just as nice. Johnny has had thank you letters from people like Aretha Franklin, the Four Tops, Diana Ross, the Temptations, the Carpenters, Jimi Hendrix, Petula Clark and even Frank Sinatra, although that was not for Top of the Pops. He also remembers



RRM reveals more TOTP secrets

Mike Beatty meets another of pop's top ladies Dana really does have it all

YES, once again it's Beatty's time to have a crack at the ladies, if you see what I mean. I must say that if our editor continues to dispatch me on these choice assignments I may well be forced to increase his weekly allowance to at least a pint.

Dana is quite simply the nicest lady to date. She's grown up an awful lot since the days of the Eurovision song contest and All Kinds Of Everything. For one thing she's dispensed with the hair grip and the 'sweet little girl' image that so characterised her early onslaught on our TV sets — and for another she's . . . well . . . filled out in those places that young ladies are meant to fill out in.

When I met up with her she was on the tail end of her week with Tom Jones at the London Palladium. She'd also just finished recording Robin Hood, this year's BBC pantomime, with Anita Harris and was soon on her way up to Doncaster where she is playing Cinderella.

In a way she's very lucky. Not only are people beginning to realise that she can actually sing well, but she's also the type of artist that lends herself perfectly to other channels of variety entertainment. In view of all this it seems

beginning of her career, she was very much the 'reluctant star'.

To start with I never really thought I had a chance in the Eurovision she said. 'I certainly never had any intention of making a career out of singing. I remember being very depressed after all the excitement of winning was over. I'd been hoping to be able to go back to school and finish off my exams but this just proved impossible.

Suddenly there were reporters everywhere. They just kept turning up at the house from all sorts of places. I remember one arriving from Amsterdam, for goodness sake! It was then I realised that I just couldn't go back to school, it would have disrupted everyone else's life as well!

"If I'd had a proper agency or manager at that time I might have been able to get by, but I didn't. The manager who had helped me before the contest completely changed. When we went over there he wouldn't let me see my family or anything and I was absolutely miserable. In the end I got rid of him and now my father and an agent called Dick Katz look after me. I think it's very important to have a manager who has been a performer himself. That way they understand your

inserts. "I can see what she means" Dana said thoughtfully. The only thing is that if you just had the straight plot the only age group to whom the story would come as a complete novelty, would be the tiny tots. In a way I think the



Dick used to be a pianist with Ray Ellington and he's just great.

You may remember that when I spoke to Mary Hopkin the other week, she complained of being manipulated into recording material she didn't like. Did Dana experience the same trouble?

"Not really. I think I've been very lucky in that I've got a definite choice. There have been a couple of things I haven't liked but not very many. This latest single Sunday, Monday, Tuesday, I love. Actually it was my father who chose this when it was sent over from Australia."

Perhaps it's not fair to keep bringing up comparisons but as Dana and Mary were both born out of the same mould I feel it is justified. I asked Dana about her attitude to pantomimes. Mary for example felt that they had become too commercialised and would rather they went back to the straight fairy tale and cut out all the 'variety act' inserts.

"A warm welcome back then, to Dana, the girl who quite literally has all kinds

tomime is that kids of all age groups can enjoy them. I do believe in sticking to the story line as much as possible though."

Dana's stay at the Palladium has been a happy one. However she does admit that she'd been worried about appearing in front of an audience that was there almost exclusively to see Tom Jones.

"I needn't have worried, the audiences have been lovely. Obviously they're mainly female, but I think that they're all so pleased that Tom is there at all, that they just sit back and enjoy it."

What is strange is that it's still only recently that Dana has been 'enjoying it all' herself.

"It's only in the last six months that I've really come to terms with myself. After the Eurovision I became very tired and depressed and completely withdrew into myself. I became petrified if someone recognised me in the street and virtually avoided possible contact with other people. I'm fine now though. I was brought back to reality with the help of my family and friends."

A warm welcome back

delivering the rather incongruous greeting "Nice to see you again".

Fiercer

"Nothing has really changed that much except that the competition has got much fiercer" he

rather work with them than actors any day despite the odd hassles."

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MISCELLANEOUS

SCRIPT MAGAZINE would like to apologise for the cancellation of the Christmas Party at Windsor Castle on 21st December. This was due to a double booking on the part of Watneys. A further disco is to be arranged — watch for details in this column.

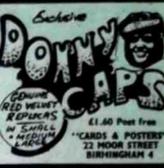
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WHEEL STRAWBERRY

Rod settles down with the Strawbs



THE DAYS are long gone when drummers were regarded as the men who simply kept up the beat, who didn't play any major part in the musical construction and who were of least importance in the band's line-up.

With the progression within the music industry has come the sophisticated musical arrangements and instruments and the musicians themselves have leapt ten years ahead of their time.

So what have we got now. Take Rod Coombs of the Strawbs for instance: "I lie in bed at night and think of a drum pattern. I get such a shot of adrenalin that the night is all over and there's no way that I can get back to sleep."

It virtually sums up the drummers of the 70's. They are now as important, if not more important than most in the band. They are indeed a vital part of the set-up and there's no need to plough through the list of today's great drummers.

Rod Coombs joined the Strawbs not long after Messrs Hudson and Ford left the line-up and the band had to be re-formed. It seemed a stormy situation to be dragged down and Rod talked of the "stormy" atmosphere within the group when he first joined.

"All the initial teething problems were sorted out when we did our tour of Europe. I found it difficult at first but I did so with Stealer's Wheel as well - maybe I'm gettin' old."

But from an outsider's point-of-view Rod Coombs looks as if he's settled into the Strawb way of life remarkably easy. The effect has been minimal to all but what was the real situation?

"I think it has blown over now but I could sense the sort of storminess when I came into the band. I could feel it although I didn't know too many details but I knew roughly what had happened.

John Beattie meets drummer Rod Coombs

"I could see that there were a lot of things hanging over which needed to be washed away and a fresh start was needed. And they have been and I believe the band is really good now."

One of the apparent reasons for the initial split was blamed on Dave Cousins's "influence" and decision-making but Rod says that he has just as much say as anyone in the band.

It seemed an opportune moment for Rod to join the Strawbs as Stealer's Wheel had just folded in heavy scenes and the Strawbs split had just occurred.

"I'd done some sessions

with Dave Lambert and the Stealer's manager had told me on the quiet that Strawbs were looking for a drummer.

"It was just coincidental because I hadn't pushed it or anything. After Stealers I took a rest for a while as I wasn't ready to just dive back in and then along came the Strawbs offer."

After a career with people like Jeff Beck, Spooky Tooth and the one-hit success, Julicy Lucy, Rod was a bit indecisive about whether he could work with a commercial group.

"I must confess I've opened up in the last year. I wouldn't have liked to join a commercial band before because I didn't consider a lot of commercial music as being good. I'm a purist really but I've just widened my horizons to accept that a band can play good music and be commercial.

"If you've got these two lives you can be the happiest musician in the world - I've got one anyway."

Looking briefly through the career of Rod Coombs he's had a wide and varied career in a relatively short space of time. Lulu's old backing band, the Lovers, Spooky, Jeff Beck, the Strawbs and Stealers. It all mounts up to a lot of experience.

"I don't actually look back on it and see it as being with this band and this band, it's really a state of mind. I just worked and got some money in the band."

Obviously Rod likes to avoid talking much about his Stealers days because it did and still does to a certain extent have an effect on him as a drummer.

"It took me a while to get back on my feet again. When I joined any band you had to absorb their music, ideas

and there's also the personal confrontations as well.

"The Stealers thing lasted about a year and a half and we did a lot of rehearsing. We only started working really hard after Rafferty initially left because the album was taking off and so was the single. It's funny but my average stint with a band seems to be around a year and a half."

Rod can remember leaving the Lovers when Rod Stewart phoned him up and asked him if he'd like to play with Jeff Beck. It only lasted two weeks "but it was damn good experience", as Rod puts it.

Another wasteful scene seemed to be his days with Julicy Lucy - remember the band with the smash hit, Who Do You Love and who appeared on a pop festival film comedy which was screened around this country some years back.

"It was really bad," adds the new Strawb, "we ended up working one date a month and in terms of running a band it was nothing to do with the music at all. The hit single probably helped to sustain the band for a period but there was nothing in terms of product coming out."

Rod has always taken a rest in between joining bands so that he can choose his direction. He's not hard on his drums and has thousands never dies, despite previous set-backs.

Rod describes the feeling he gets out of drumming as a beautiful experience and in his mind, he can up and play anywhere, anytime, anyhow (because the sun).

Rod Coombs may be at last the settling influence in the life of a stormy band. He deserves it, don't you think?

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Elton, Paul, David, Gilbert, Purple



Stateside stormers '73

IN TERMS of successful exporting of pop music to America, we should this week be offering thanks, gratitude and possibly knighthoods to Elton John, Gilbert O'Sullivan, Paul and Linda McCartney and Wings, Deep Purple, and David Bowie.

For according to the Billboard Magazine analysis of top discs and artists for 1973, it can truly be said of those artists: "Didn't they do well!"

As for the balance of power in pop among American fans... well, it must be admitted that basically it's swung back to Stateside artists. Even so, Britain produced three of the top ten singles artists; and did exceptionally well in the

top album artist section, with six out of the top ten.

But there could be a warning note for British pop patriots in the showing in the top new artists (singles) division. You have to go down to number twenty place to find a British act and that is Sweet, who had two records on the Hot 100 chart... and four places further down Hurricane Smith appears, not exactly blowing in at gale-force but at least getting a name check.

But let's look more closely at the results. In the top singles artists (that is male and female together), Gladys Knight and the Pips top the list, having had five hit singles during the year.

But Elton John, with four,

is THE most remarkable effort because no less than five of his albums hit the charts... old and new releases. Nobody else had that many hitting the hundred.

Herewith the twenty, and again it is worked out on the basis of chart positions and longevity in the ratings. But first a mention to the following British/European names who made it into the listed hundred: Focus, Uriah Heep, Pink Floyd, Yes, Mahavishnu Orch., Rod Stewart, Paul and Wings, Ten Years After, Rick Wakeman, George Harrison, Eric Clapton, Bee Gees, Gilbert O'Sullivan, Traffic, Humble Pie, Beck Bogart and Appice, Black Sabbath

not bad, eh?
— 1, Deep Purple (4); 2, Al Green (4); 3, Neil Diamond (3); 4, Seals and Crofts (2); 5, Elvis Presley (3); 6, David Bowie (5); 7, Elton John (3); 8, Moody Blues (1); 9, Led Zeppelin (2); 10, Rolling Stones (2).

11, Loggins and Messina (3); 12, Helen Reddy (3); 13, Doobie Bros (2); 14, Diana Ross (3); 15, Carole King (3); 16, Stevie Wonder (2); 17, War (2); 18, Beatles (2); 19, Bread (3); 20, Jethro Tull (1).

Now the Billboard stack of statistics also breaks down the singles and albums divisions into groups — male, female, duos, groups and so on. Just the top ten placings in each of these:

Top male singles vocalists:
1, Elton John; 2, Stevie Wonder; 3, Jim Croce; 4, Gilbert O'Sullivan; 5, Marvin Gaye; 6, Al Green; 7, Lobo; 8, Paul Simon; 9, Billy Preston; 10, Elvis Presley.

Top girl singles vocalists:
1, Helen Reddy; 2, Diana Ross; 3, Bette Midler; 4, Carly Simon; 5, Roberta Flack; 6, Donna Fargo; 7, Vicki Lawrence; 8, Anne Murray; 9, Sylvia; 10, Cher.

Top duo and group singles vocalists: 1, Gladys Knight and Pips; 2, Paul and Wings; 3, Tony Orlando and Dawn; 4, Spinners; 5, Seals and Crofts; 6, War; 7, Four Tops; 8, Temptations; 9, Doobie Brothers; 10, Carpenters.

Top new artists on singles: 1, Seals and Crofts; 2, Doobie Brothers; 3, Steely Dan; 4, Bette Midler; 5, Edgar Winter Group; 6, Loggins and Messina; 7, Barry White; 8, Ohio Players; 9, Dr. John; 10, Dobie Gray.

And in the interest of "absolute" statistics, the singles are further split into

style categories, and these line up as:

Top instrumental singles: 1, Deodato; 2, Focus; 3, Eric Weissberg and Steve Mandel; 4, Billy Preston; 5, Manu Dibango; 6, Afrique; 7, Ramsey Lewis; 8, Herb Alpert; 9, Mystic Moods; 10, Donald Byrd.

Top country singles: 1, Freddie Hart; 2, Conway Twitty; 3, Merle Haggard; 4, George Jones; 5, Tammy Wynette; 6, Lynn Anderson; 7, Tanya Tucker; 8, Johnny Rodriguez; 9, Sonny James; 10, Tom T. Hall.

Top soul singles: 1, Gladys and Pips; 2, James Brown; 3, Temptations; 4, Spinners; 5, Stevie Wonder; 6, Four Tops; 7, Marvin Gaye; 8, Marhattans; 9, Al Green; 10, O'Jays.

Top easy listening artists: 1, Gilbert O'Sullivan; 2, Helen; 3, Helen Reddy; 3, Carpenters; 4, Tony Orlando and Dawn; 5, Lobo; 6, Jim Croce; 7, Bette Midler; 8, Paul Simon; 9, Seals and Crofts; 10, Neil Diamond.

And, for the record, the actual records which make up the top ten singles of the year: 1, Tie A Yellow Ribbon (Dawn); 2, Bad Bad LeRoy Brown — Jim Croce; 3, Killing Me Softly With His Song (Roberta Flack); 4, Let's Get It On (Marvin Gaye); 5, My Love (Paul and Wings); 6, Why Me (Kris Kristofferson); 7, Crocodile Rock (Elton John); 8, Will It Go Round In Circles (Billy Preston); 9, You're So Vain (Carly Simon); 10, Touch Me In The Morning (Diana Ross).

Now let's look more closely at the album artists: **Male Artists:** 1, Al Green; 2, Neil Diamond; 3, Elvis Presley; 4, David Bowie; 5, Elton John; 6, Stevie Wonder; 7, Cat Stevens; 8, John Denver; 9, Curtis Mayfield; 10, Bobby Womack.

Top female album artists: 1, Helen Reddy; 2, Diana Ross; 3, Carole King; 4, Carly

Simon; 5, Bette Midler; 6, Liza Minnelli; 7, Roberta Flack; 8, Barbra Streisand; 9, Billie Holiday; 10, Rita Coolidge.

Top album duos and groups: 1, Deep Purple; 2, Seals and Crofts; 3, Moody Blues; 4, Led Zeppelin; 5, 5, Rolling Stones; 6, Loggins and Messina; 7, Doobie Bros; 8, War; 9, Beatles; 10, Bread.

Top new album artists: 1, Doobie Brothers; 2, Focus; 3, Steely Dan; 4, Bette Midler; 5, Deodato; 6, Earth Wind and Fire; 7, Rick Wakeman; 8, O'Jays; 9, Barry White; 10, Liza Minnelli.

And then the top ten popular albums of the year: 1, The World Is A Ghetto (War); 2, Summer-Breeze (Seals and Crofts); 3, Talking Book (Stevie Wonder); 4, No Secrets (Carly Simon); 5, Lady Sings The Blues (Diana Ross); 6, They Only Come Out At Night (Edgar Winter); 7, I Am Woman (Helen Reddy); 8, Don't Shoot Me, I'm Only The Piano Player (Elton John); 9, I'm Still In Love With You (Al Green); 10, Seventy Sojourn (Moody Blues).

So that's the way the pop cookie crumbles. In the early days of rock and roll, it was one-way traffic from the States; and then the Beatles heralded an era of British domination of the American Charts; and then the pendulum swung back again.

Seems noticeable that the glam-rock brigade didn't dent the American charts very much.

But the British exports did reasonably well and constant tours through the States by our big names generally are reflected in the charts. It's only when you see the fantastic range of talent and musical styles that are represented in these chart analyses that you realise just what an incredibly competitive business is pop music.

and in second place really did do well — Stevie Wonder, who had one helluva up-and-down year, what with record smashes and car crashes, also only had four. In a way it was the year of Jim Croce, too — he appeared from nowhere to seventh place and then, tragically, was to die suddenly and violently in another crash.

Here's a list of the Top Twenty, with the number of hits in brackets:

Gladys and Pips (5); 2, Elton John (4); 3, Stevie Wonder (4); 4, Paul and Wings (3); 5, Helen Reddy (4); 6, Tony Orlando and Dawn (4); 7, Jim Croce (5); 8, Gilbert O'Sullivan (4); 9, Spinners (5); 10, Seals and Crofts (4).

11, War (4); 12, Marvin Gaye (3); 13, Four Tops (4); 14, Al Green (3); 15, Lobo (5); 16, Temptations (4); 17, Doobie Brothers (4); 18, Carpenters (3); 19, Diana Ross (3); 20, Steely Dan (4).

But Britain chalked up near enough a fifty per cent success in the top album artists' section. Our Mr. Bowie is actually rated in sixth position, but in a sense



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RECORD REVIEWS



JOBRIATH: Take Me I'm Yours; Earthling (Elektra K 1112). This skinny, fly-complexioned porcelain pierrot is being promoted by his totally wierd manager with the most unreal spaced-out super hype of all time. "Elvis... Beatles..."

JOHNNY CASH & JUNE CARTER: Jackson; We're For Love (CBS 1994). Country Music's Tony Byrth assures me that this is indeed the original version of Nancy Sinatra and Lee Hazlewood's 1967 hit, but I have a sneaking suspicion that I saw it on the Country Charts by someone else as well. Anyway, there's a hint of the old Sun Sound amongst the string bass plucking behind Johnny's laid-back growling and his wife's more upfront hollering. Lazier Joe-along flip.

SUE THOMPSON: Oh, Johnny! Oh, Johnny, Oh! Just Plain Country (Come To Town) (London HE 1040). The girl without whom there could have been no Carol Deens is back in her old "James (Hold The Ladder Steady)" (the babe of my youth!) cutesy-pie style of this anachronistic rehash of an old, old song, an early big band version of which by the Orrin Tucker Orchestra was sung in a similarly grotesque ugly manner by the equally mature Evelyn Nelson under the pseudonym of Wee Bonnie Baker. Look, even Shirley Temple had to grow up, so can't Sue leave this to carry on singing jolly Country ditties like she does on the flip?

GLEN CAMPBELL: Wherefore And Why? Give Me Back That Old Familiar Feeling (Capitol CL 15768). Mister Vegas sounds happy enough turning this Gordon Lightfoot romper into a speeded-up version of "Elusive Butterfly." Dreary slow flip by Bill C. Graham, not to be

Jobriath being its campaign slogan and the Paris Olympia its first rallying point. The proof of the posuer is in the delivery or otherwise it's too early to judge him without scepticism. Although I heard on the radio a track from his album which sounded interesting, the evidence of these two sides suggests a mannered mixture of Jagger, Morrison and Bowie on a slinkily lurching well-accompanied slow and slightly faster though similar flip. Very "Let It Be," in fact, with jangling guitars, chanting back-up, jagged rhythms and exaggerated enunciated vocal posturing. Actually, y'know, with repeated jowling this has grown on me... completely thanks to its Stones sound! Hmmm, let's wait and see. Meanwhile - MUSIC PICK.

confused with Bill E. Graham (the hot potato artiste).

ROGER MILLER: I Believe In Sunshine; Quis La Linta (CBS 1878). Not long ago I told you about the glut in the Country Chart of sunny titles, and this here was one of them. A fairly nondescript though jaunty chicked-back jigger. It's nothing for Alan-A-Dale to cover over.

TODD RUNDGREN: Hello It's Me; Cold Morning Light (Bearsville K 1531). With Gary Glitter already the new Depression and Slade shaping as the Bing Crosby of World War III, what others of the current crop will become - in retrospect the nostalgic classics of the great 'Seventies Slump, the toms we tightened our belts to? Whizz-kid of the studios, wizard Rundgren (a true star) is culling coin in America, where singles have big centre holes and thus need less precious vinyl than small hole fixated Britain's, yet this lethargic re-working of his old tranquil slowie lacks the simple purity of his original Nazi version, and seems unlikely to make him the Rudy Vallee of our day. (See enough though it is). Both sides, incidentally, are from a fittingly brilliant 1972 double album called "Something Anything" which really is worth investigating. In fact, the gently churning plaintive slow flip is a good Neil Young-ish intrusion to his brilliance. Remember, he created, recorded, played and sang every sound that you hear by himself, and some time before Stevie Wonder did likewise. MUSIC PICK.

Thank You Just The Same (Probe Pro 605). Bubbling about the bottom end of the US Hot 100, the sweet-voiced chick who comprises Sonoma are in the Helen Reddy bag with overtones of Karen Carpenter on this come-and-go strummer, and signed with radio programmers in mind. Just to be confusing, a bloke sings too on the slow chug flip, which isn't bad in a totally sterile New Seekers-type way.

BLOOD, SWEAT AND TEARS: Save Our Ship; Inner Crisis (CBS 1845). Elton John meets "A Salty Dog," if you want it in words of one syllable. Jazzy mooning and doodlings on the dead soft and then brashly brassy instrumental flip. What we want is Blood, Sweat and Glitter!

STORIES: Mammy Blue; Travelling Underground (The Kama Sutra 2013-078). The Los Pop-Tops oldie gets speeded up by the Rox Stewart-accented Ian Lloyd, whose group did such a good and independently valid version of "Brother John" last time out. This time, the treatment is less successful. Burbling wah-wah swooshes about all over a moodily slow instrumental flip, which could be more accurately titled "Underwater."

LETHOMAS: Boom-Boom-Boom; L-O-V-E (Philips 627370). A few weeks ago I referred to "Leon Thomastype jazz yodelling" on Santana's new single. How right it was, as it turns out - indeed Leon is now part of the group! He came to fame via his unusual singing on Pharoah Sanders' "The Creator Has A Master Plan" (on the "Karma" Impulse LP), but his vigorous voice is in more of a nite-clubby bluesy vein on the fiddle-backed thumping John Hooker topside here. The jazzier flip, with a snappy rhythm, girle group and honking tuneless sax, is much more interesting and well worth hearing.



THE SWEET: Teenage Rampage (RCA Victor 5004). Rampage is the right word. It rampages right from the start. Chinn and Chapman strike a jab, right to the commercial heart of the matter. Disc opens with screams, cheers and audience rampaging before the Sweet rampage on. There's a kind of incredulous feel to

the way the young gentlemen sing out - frenzied incredulity, in fact. It's in the tried and trusted traditions of Blockbuster, Hellraiser and Ballroom Blitz, and will occupy the traditional number one spot. A sort of mocking feel to it, too. Rampage on, lads. Rampage on. CHART CERT.



VELVET NIGHT: Judy (Decca). A family group with a blonde grandmother on drums - mum, dad, three sons. Young lad on lead voice, and a song which is catchy enough to click specially with the club patrons who are seeing a lot of the group in the Midlands. **FREDDY BRECK:** So In Love With You (Decca). German star with a strong, vibrant personality, and here with a mid-tempo waltzy slice of romance. Guy has charm; personal appearances here would surely help.

ANTON KARAS: The Harry Lime (CBS 1992). But then Johnny Nash is perhaps THE classicist of the soft-voiced reggae peddlers. Trouble is, perhaps, the song nibbles at the breaker. I suspect this big-building ballad could, with proper radio projection, make it. It's a good, commercial, rolls-along song, too - nothing too strenuous, but well-arranged and produced. The boys, real-life posters, get a pretty fat sound going. CHART CHANCE. **JOHNNY NASH:** Loving You (CBS 1992). But then Johnny Nash is perhaps THE classicist of the soft-voiced reggae peddlers. Trouble is, perhaps, the song nibbles at the breaker. I suspect this big-building ballad could, with proper radio projection, make it. It's a good, commercial, rolls-along song, too - nothing too strenuous, but well-arranged and produced. The boys, real-life posters, get a pretty fat sound going. CHART CHANCE.



GRAND FUNK: Walk Like A Man; The Railroad (Capitol CL 15771). Two more trax from the Todd Rundgren-produced "We're An American Band" album, these find the three plus one in their most concise and accessible from since "Footstompin' Music"; however, Brits has hundreds of homegrown groups who make the same sort of beastly noise without any great success. Now, now... big girls don't cry!

JUDITH DURHAM: I Wanna Dance To Your Music (Pye 18312). When Judith was with the Seekers, and having hits galore, she had one of the sweetest, most accurate voices in the business. But she also had a leaning towards jazz. Now she's in a new-to-the-public style, along with The Hotest Band In Town. It's a San Francisco line-up, full of easy-swinging style, and hot-momma Judith belts out a touch of the blues. "We're trying to do a Beale Smith blues," said she. The result: a good try. It's earthy. CHART CHANCE.

BROTHERLY LOVE: Weekend Love Affair (CBS 2004). THIS TEAM took good, work well with an experienced art, swing more than a little. Previous singles have nibbled at the breaker. I suspect this big-building ballad could, with proper radio projection, make it. It's a good, commercial, rolls-along song, too - nothing too strenuous, but well-arranged and produced. The boys, real-life posters, get a pretty fat sound going. CHART CHANCE. **JOHNNY NASH:** Loving You (CBS 1992). But then Johnny Nash is perhaps THE classicist of the soft-voiced reggae peddlers. Trouble is, perhaps, the song nibbles at the breaker. I suspect this big-building ballad could, with proper radio projection, make it. It's a good, commercial, rolls-along song, too - nothing too strenuous, but well-arranged and produced. The boys, real-life posters, get a pretty fat sound going. CHART CHANCE.

Reviews Peter Jones

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GUY DARRELL: Hard Road (Santa Pons PMS 10). This is a thumper of a song, by Vanda Young. It's already been tried and tested in various Darrell gigs, and the fans have positively demanded that it be released. So... it's a fait accompli. Guy invests it with his most determined sense of power. It's direct as I've been hurt, but astoundingly so at much more up-to-date in production concept. Let's hope Guy hits it fast... he waited seven years for Hurt to make it. - Chart cert.

MIRRORMAIL

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

Trash

AFTER listening to that number one, Slade's Merry Christmas Everybody, I was wondering how many records should have got to that position but never really entered the charts.

The main reason is Radio One, who seem to have something against American artists. For instance, Bread's Let Your Love Go got just one play a week for two weeks.

Others like the Beach Boys, Doobie Brothers and the Allmans had next to no air-time with their latest.

Hence the situation: trash like Gary Glitter, Slade and Wizzard get the sales. — Mick Richardson.

88 Helme Lane, Mettham, near Huddersfield, Yorkshire.

Thanx

PLEASE can I use Record & Radio Mirror to thank the New Seekers for a fantastic time at their fan-club convention? I have never enjoyed myself so much — it was worth travelling 150 miles for, and I would travel a hundred times that distance to see them again. — Karen Hollis, 27 Field Lane, Alwinton, Derby.

Fab Five

MY protest. Why aren't the Jackson Five high in the charts — Get It Together is a masterpiece . . . and should be number one, with Skywriter number two and Music and Me in third place. Bloody brilliant. The boys have more talent than most groups. And anybody even comparing them with the crappy Osmonds wants hanging. Listen to the Jacksons . . . they make a change from the trash we get from Slade / Glitter / Bygraves / Osmonds. — Jackson Freak,

48 Henry Avenue, Glen Parva, Leicester.

RRM: Now that's what we call a REAL well-balanced argument, light on hysteria and big on logic! Come on, Freaky One what's wrong with pop providing something for everybody?

Gene genie

ALVIN STARDUST is, nothing more than a pathetic second-rate second-hand copy of the late, great Gene Vincent! Not only is his get-up a carbon copy, but his vocals are a deliberate



imitation. He ought to be booted off stage wherever he appears. I challenge Record & Radio Mirror to print this picture of Gene, King of Rock, alongside the current picture of Fenton, alias Stardust, real-name Jewry. — Rockin' Dave Byers, 30 Taunton Road, Sale, Cheshire.

RRM: Herewith the two jks, Gene left and Shane right.

Wrong song

HERE'S a valid point: In a recent feature you stated that Your Song was written by Lesley Duncan and appears on Elton John's Tumbleweed Connection album. It was of course written by Elton and Bernie Taupin and is on the Elton John album. Lesley Duncan wrote Love Song. — Elton Fan,

107 Ardmay Crescent, King's Park, Glasgow.

RRM: Of course you're right . . . so were the other righters who rote. Seriously; we apologise for the mistake.

Think first

PERSONALLY I think your reader Kim Ellison wants her brains testing. Any main singer has to have a good backing. Alice Cooper and Perry would be lost without



the rest of the band. I doubt if Miss Ellison has even heard a Roxy LP, but if she hasn't she should because it's weird but excellent. Next time you write a letter, Miss Ellison, have a good think first — eh? — Mike Hunter, Wootley, Leeds.

Superb Bobby

I WAS very saddened by the sudden death of Bobby Darin and I'm sure many thousands feel the same way. His versatility was boundless. Rock and roll, ballads, standards, and even solo albums, with self-written lyrics are all down on precious wax for the people who didn't earlier know his music. He made two superb albums . . . Commitment and Bob Darin, and they were nothing short of magnificent.

And songs like Mack The Knife, Multiplicacion and Splash Splash will never be forgotten. — Paul Walsh, 27 Forster Street, Galwey, County Galway, Eire.

RRM: See Reflections page this week for a further comment on Bobby Darin.



Incredibles head for a golden decade

"NINE YEARS we've been together," said Mike Heron almost surprising himself as much as me at this irrefutable fact. "I'll tell you something else," he added, "we've not been on the television for at least four years. Quite honestly it puzzles me why we haven't. Does it sound sour, I'm not meaning to, but when you see what does get on the TV programmes can you wonder at our concern? It certainly can't be due to the incredible String Band's musical talent or their material.

The first is beyond question and the second has never been anything but good with imaginative songs, perceptive lyrics aided by arresting musical ideas and unusual vocal work.

They haven't stood still during the nine years. As Mike says: "We've always been progressing, some of our loved fans may yearn for the early days but today's more important. If you stay still you might as well give up, you have to be constantly creating."

Certainly the incredible's latest Island album, No Ruinous Feud, is quite a way from say the world of The Hangman's Beautiful Daughter and influences are even more mixed than usual and include reggae and country fusions.

Mike defends change quite strongly though he is quick to add: "There are of course certain things very basic to us, our own reaction to one, our way of looking at things. We do have a sense of distance in our lyrics yet there is a very personal element as for instance the song Saturday Maybe on our latest album.

"It's true we did seem to be part of a trend during some of our early years, the sort of scene as you say was mirrored on the back sleeve of The Hangman's Beautiful Daughter. We don't though, angle for such an occurrence. I mean where are we on the current decadent scene? I'm more sure someone like Bowie likes to be part of a musical trend though that isn't to say he doesn't think his material is no less important. I just think we're obsessed with the music we are creating.

"I think if we stopped at one emotional point when surveying our work it would be a positive one yet there is often a down feeling to many of our songs.

"At the moment we are in the fortunate position of having too much material and having to hold it back for we want No Ruinous Feud to get across to people. It has something to do with our being very conscious of achieving something as a group, we're into group success and to do so without losing the fun element to our work.

"I think the current scene is quite a good one to be in and we've been through a few! Procul Harum are people I admire greatly and the same goes for John Martyn and the Led Zeppelin group. Elton is another guy doing some great stuff. I like a group good on disc but also as a live act. I think a good live show is the means of stimulating sales, particularly if through the media someone's music is not being heard."

The Incredibles fall into the last category. Their danger now is to be regarded as a part of a parcel of the music scene and at the same time being ignored for that very reason as people go chasing new sounds and styles. Yet as Mike Heron said the incredible's are not standing still. Maybe we ought to check them out, live first, then disc.

Tony Jasper

The Ryans: no showbiz hype this time round

WHEN Paul and Barry Ryan first hit the pop scene, they were influentially boosted into all the top radio and television "plug" shows. Wrote one critic: "The only show they haven't starred in is the Epilogue, and they'll probably do that soon."

A fantastic career launch. Mum was a famous singer, Marion Ryan, dad a top-dog impresario. The boys had talent, style, flair... but the very flashiness of their "arrival" in pop lead to a lot of critical sniping — and snide comment.

Paul and Barry soldiered on. The hits came around 1968. They faded. Paul wrote songs for international stars like Frank Sinatra and Elvis Presley. Barry sang solo. Now they're together again. And it seems like they've never been away... In the early days they had a large share of the teeny market, along with Love Affair and Marmalade (who are still going, of course) and Amen Corner, with the remarkable voice of Andy Fairweather-Low.

But the biggest was Barry's solo job on Eloise, which Paul wrote and produced. Now they're banking on success for their joint single 'Won't You Join Me'.

Said Paul: "We're twenty-five, now. We haven't changed much, I'm glad to say, but as the years go by you learn a lot about the business. Learn who to trust, and who to steer clear of."

Of course Barry had been touring in Europe with his own band, and I've been writing, and sometimes working on stage with Barry. I just went on when I felt it... must be better, because I knew I didn't HAVE to go out there and face the audience."

All the way through it's been Barry who liked live shows, Paul who was the reluctant performer.

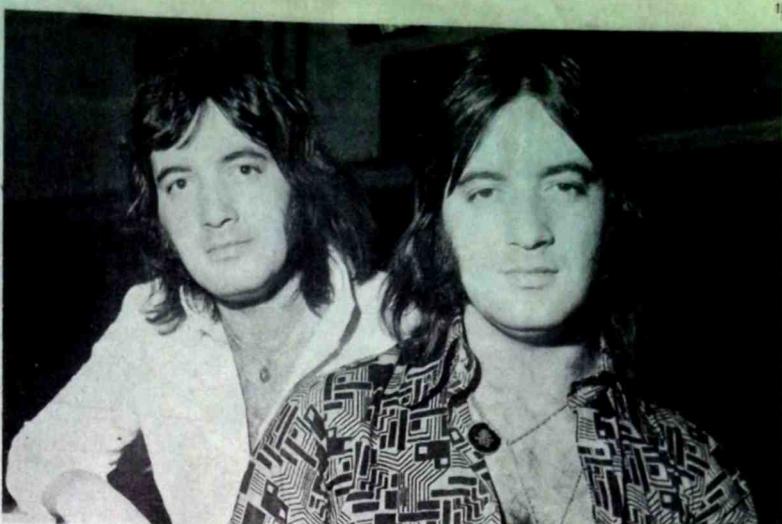
But in the early days when we did all the shows, we were not really us... just a couple of puppets. Now it's just Barry and myself and our manager.

As for Barry's voice... well, it's really come on. He's always at the front, which is the way I want it. People want to be entertained these days. You

just can't go on stage and do you hit anymore, like when we used to sit on stools, tap our tootsies and smile at each other."

Paul smirked an honest smirk at the very thought of the old routines. If the "comeback" disc goes well, he'll be forming a band to back the two of them — go out on live gigs... and no more tootsie-tapping and smiling.

An honest guy, Paul — well, so is his brother! "It's not going to be easy. But it can be done. We're not going to be pessimistic about it. We'll let the others moan. I can understand people's



now on, and do it for fun, and see what happens."

The flip side of the single is semi-rock and also marks the first time the brothers have collaborated on writing a song. "It was fun to do, but it's too experimental for an 'A' side. For the top one, you've got to play safe. We wouldn't have a chance if we came back doing rock. I just don't see Paul and Barry Ryan as a rock act, no way. That would mean being something we're not, and so we'd be back where we started. Plastic."

"I love those big orchestral sounds. Our 'A' side is commercial. A simple song, but done in a big way. If it's a flop, we'll still carry on. We've got nothing to lose and everything to gain. Anyway we're well into an album — which is a bit experimental."

The boys are a bit non-committal about the future, because they just have nothing definite planned. It all depends on what results they get from the record. But if they go on the road...

"Well, I've had an idea of presenting the act in an operatic kind of way. Take a lot of different styles of music, mixing them together with our own contributions and see what comes out."

So Barry nips into the room. And smartly nips out again. Obviously Paul must be the front man when it comes to interviews. Or possibly Barry has said it all before.

Is this the right time for them to try a real comeback to the big time?

Is there a big new market available — of young fans who don't remember the boys too clearly from the good old days?

I hope so. The boys have had too much of the backstabbing and knocking. Their talent deserves better response from INSIDE the pop business.

Perhaps a complete revamp would help — I suggested. Perhaps they could become The Twinkle Twins.

Paul smiled a scared kind of smile. I think he believed I'd gone stark, staring, raving mad.

Knight on a mountain

THE OLD SAYING of Confucius was that man who makes love on a mountain-side cannot be on level. To up-date the saying: man who SINGS about love on a mountain top is instantly pulled back from obscurity and earns warm smiles from bank manager.

Robert Knight's hit Love On A Mountain Top triggered off the above homely philosophy. When the record first started showing through disc-company executives had the devil's own job even finding Robert to undertake the round of interviews and picture sessions.

In the end he called me from Nashville, Tennessee, where he lives, and where he records his soul epics. That's unusual for a start... generally speaking soul merchants from Detroit or Philadelphia; country-singing gentlemen from Tennessee.

He's had on-and-off successes in the States for some seven years. Originally he preferred chemistry to singing, took a degree in the subject and also played trumpet. Then on a visit to New York, he met up with Jimmy Breedlove, lead singer with the Cues... and Mr. Knight was encouraged to sing for his supper.

He formed a band, the Paramounds. When they disbanded, he formed another, the Farlanes, who still back him. Two of his biggest hits in the States were Everlasting Love and Rainbow Valley, which didn't get in the British charts because of "cover" versions by the likes of Love Affair.

That's the background. Mind you, the "downs" in his Stateside career were also due to cover versions of his songs... like O. C. Smith on It's Lonely Together and Johnny Preston and Free Me.

But Love On A Mountain was a different story. A big hit in the British charts and no action with the American release. Unusual. "But I have hopes of a big breakthrough with it in the States", he said. "But it wasn't a planned release in Britain. You see the song was the 'B' side of a somewhat unsuccessful record I had out — Power Of Love was the top deck. It broke through in the discotheques, then... and hey presto, they released it as the 'A' side."

"Didja know I was in Britain in 1968 as apart of the Aretha Franklin show? You sure have a lovely country. I hope to visit again soon, this time with my own six-piece band. Over here, I'm

concentrating a lot on writing songs; and we're doing a second album, and we're rehearsing with the band. But I still continue with my chemistry studies... you never know when it'll come in useful!"

His personal manager writes a lot of material for Robert, who prefers love songs with a beat. His own favourite singers are Smokey Robinson, Marvin Gaye and Stevie Wonder... "I go for the most of the Tamla Motown acts", he said.

I felt I was just getting to know this quiet-voiced American with the inbuilt soul. But the trans-Atlantic telephone line developed a crackle.

"Look forward to meeting you when you hit London, Robert."

"What did you say?"

"Look forward to meeting you in person, Robert."

"Sure is. Been one of my best New Years ever."



'As the years go by you learn a lot about the business — who to trust and who to steer clear of'

attitudes... 'Oh, no, it's THEM again!'

"Anyway criticism is good for you... up to a point. They usually only knock big failures, or big successes, but we're not either."

"In Britain there's always been this thing against us, and the only way we can break this down is to be a success. We always came over as kind of... well, plastic! It was our presentation. But people did change their attitudes after Eloise hit the top. No, we'll just do things naturally from

HUDSON BURN BURN HUDSON BURN

Sue James