

Inside: Why DAVID ESSEX would like to live in America!

RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

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7p

LEO SAYER

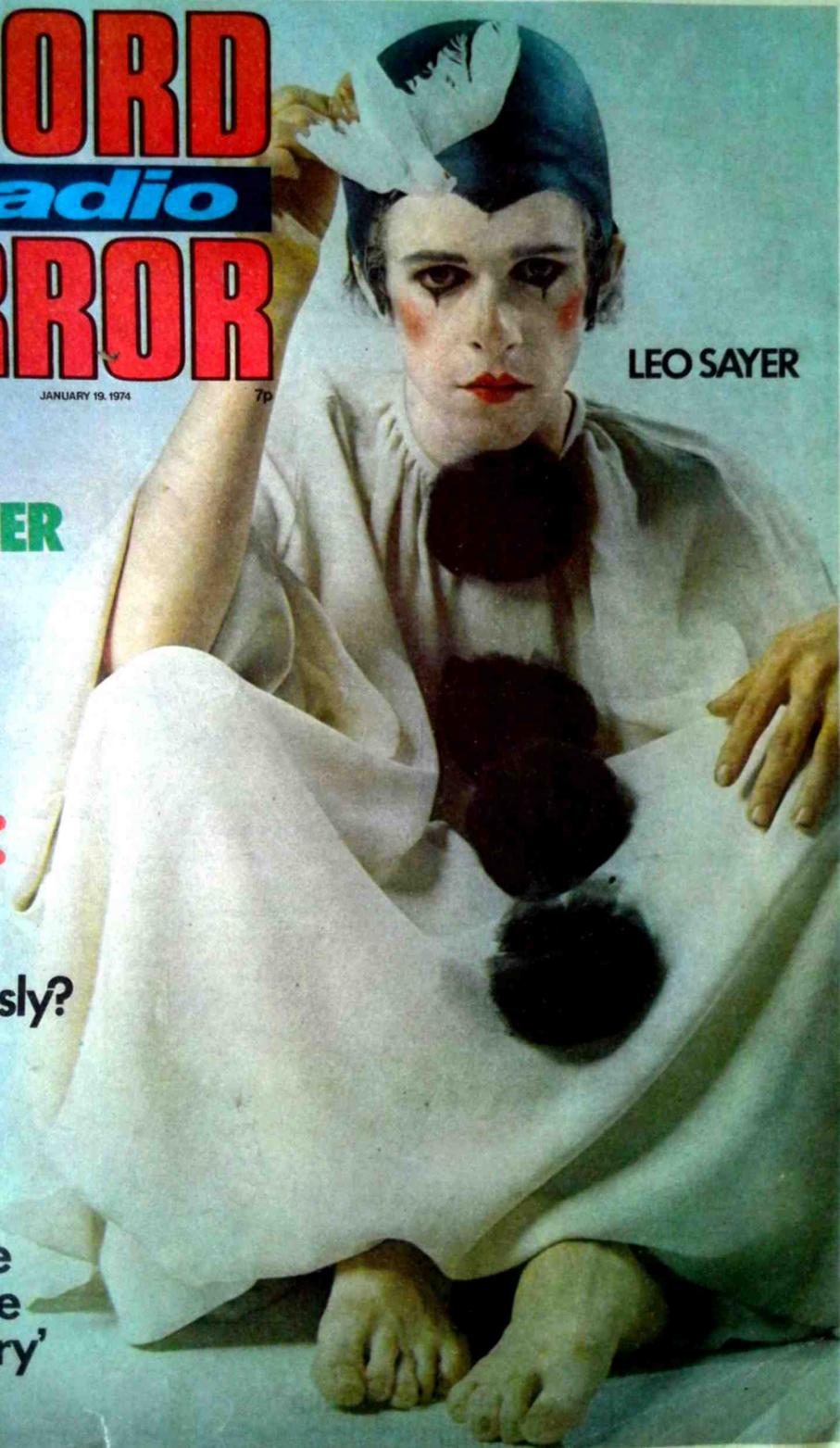
The
ONLY PAPER
with the
BBC charts

**THE
GOODIES:**

Can you
EVER take
them seriously?

**SUZI
QUATRO:**

'Now they're
mobbing me
in the laundry'



RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

This week	Last week	Weeks in chart	Title	Artist	Label
1	2	8	YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers	Polydor 2058 422
2	3	5	THE SHOW MUST GO ON	Leo Sayer	Chrysalis CHS 2023
3	1	5	MERRY XMAS EVERYBODY	Dance	Polydor 2058 422
4	6	6	BLANCE WITH THE DEVIL	Cozy Powell	RAK 164
5	5	11	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1
6	—	—	TEENAGE RAMPAGE	Sweet	RCA LPB0 504
7	9	6	RADAR LOVE	Golden Earring	Track 2009 116
8	14	9	PAPER ROSES	Marie Osmond	MGM 2006 315
9	12	7	FOREVER ROY WOOD	Harvest HAR 5078	Rak 166
10	—	—	TIGER FEET MUD	David Essex	CBS 1902
11	8	6	POOL HALL RICHARD / I WISH IT WOULD RAIN Faces	Warner Brothers K16341	Monument MNT 1875
12	11	8	LOVE ON A MOUNTAIN TOP	Robert Knight	EMI MARC 6
13	7	9	I LOVE YOU LOVE ME LOVE	Gary Glitter	Bell 1337
14	22	3	SOLITAIRE Andy Williams	CBS 1824	CBS 1902
15	10	10	LAMPLIGHT	David Essex	CBS 1902
16	4	6	I WISH IT COULD BE CHRISTMAS	EVERYDAY Wizzard	Harvest HAR 5079
17	13	8	ROLL AWAY THE STONE	Mott The Hoople	CBS 1895
18	17	10	WHY OH WHY OH WHY	Gilbert O'Sullivan	MAM 111
19	15	9	STREET LIFE	Roxy Music	Island NIP 6173
20	38	3	ALL OF MY LIFE	Diana Ross	Tamla Motown TMG 880
21	19	7	VADO VIU Drupi	A&M AMS 7083	EMI MARC 6
22	18	8	TRUCK ON (TYKE)	T. Rex	EMI MARC 6
23	16	6	GAUDETE	Steeleye Span	Chrysalis CHS 2007
24	27	7	VAYA CON DIOS	Millican & Nesbitt	Pye 7N45310
25	49	2	HOW COME Ronnie Lane	GM GMS 011	RCA 2402
26	29	20	FOR THE GOOD TIMES	Perry Como	Rocket PIG 4
27	32	10	AMOUREUSE Kiki Dee	RCA 2402	Rocket PIG 4
28	34	3	TAKE ME HIGH	Cliff Richard	EMI 2088
29	—	—	ROCKIN' ROLL BABY	Stylistics	Avco 6105 026
30	50	2	LIVING FOR THE CITY	Stevie Wonder	Tamla Motown TMG 881
31	23	13	TOP OF THE WORLD	Carpenters	A&M AMS 7086
32	42	2	THE LOVE I LOST	Harold Melvin & The Blue Notes	Philadelphia PIR 1879
33	40	3	WALK RIGHT BACK	Perry Como	RCA 2432
34	30	3	SORROW	David Bowie	RCA 2424
35	20	10	WHEN I FALL IN LOVE	Donny Osmond	MGM 2006 365
36	44	2	THANKS FOR SAVING MY LIFE	Billy Paul	Philadelphia PIR 1928
37	33	3	KEEP ON TRUCKIN'	Eddie Kendricks	Tamla Motown TMG 873
38	—	—	TEENAGE LAMENT 74	Alice Cooper	Warner Bros. K 16345
39	21	12	LET ME IN	Osmonds	MGM 2006 321
40	48	2	AND I LOVE YOU SO	Perry Como	RCA 2346
41	25	11	HELEN WHEELS	Paul McCartney & Wings	Apple R5993
42	28	14	DAVID REEMER / PUPPY SONG	David Cassidy	Bell 1334
43	35	3	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
44	26	6	STEP INTO CHRISTMAS	Elton John	DJM DJS 290
45	—	—	GALLOPING HOME	London String Chorale	Polydor 2058 280
46	37	3	MIND GAMES	John Lennon	Apple R 5994
47	41	3	DAYTONA DEMON	Suzi Quatro	RAK 161
48	—	—	HIGHWAY OF MY LIFE	Isley Brothers	Epic 1980
49	24	11	DO YOU WANNA DANCE	Barry Blue	Bell 1336
50	39	3	PHOTOGRAPH	Ringo Starr	Apple R 5992

ALBUMS

This week	Last week	Weeks in chart	Title	Artist	Label
1	10	15	SLADE'S Slade	Polydor 2442 119	
2	8	15	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
3	2	4	BRAIN SALAD SURGERY	Emerson Lake & Palmer	Manticore K53501
4	3	11	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLP 1001
5	6	7	STRANDED	Roxy Music	Island ILPS 9252
6	11	5	BAND ON THE RUN	Paul McCartney & Wings	Apple PAS 10007
7	4	11	PIN UPS	David Bowie	RCA RS 1003
8	16	7	ROCK ON	David Essex	CBS 65823
9	5	5	A TIME FOR US	Donny Osmond	MGM 2315 273
10	9	25	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
11	23	77	SIMON & GARFUNKEL'S GREATEST HITS		CBS 69003
12	24	46	ALADDIN SANE	David Bowie	RCA Victor RS 1001
13	1	4	TALES FROM TOPOGRAPHIC OCEANS	Yes	Atlantic K 80001
14	29	4	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
15	35	32	HUNKY DORY	David Bowie	RCA Victor SF 8287
16	17	19	THE BEATLES 1962-1966	Apple PCSF 717	2244
17	20	6	SABBATH BLOODY SABBATH	Black Sabbath	WWA 005
18	42	6	GLITTER	Gary Glitter	Bell bells 216
19	25	19	THE BEATLES 1967-1970	Apple PCSF 718	2251
20	21	14	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
21	34	2	HELLO Status Quo	Vertigo 6360 098	
22	7	8	DREAMS ARE NUTHIN' MORE THAN WISHES	David Cassidy	Bell BELLS 231
23	12	8	TOUCH ME	Gary Glitter	Bell BELLS 231
24	15	6	MIND GAMES	John Lennon	Apple PCS 7165
25	40	8	BACK TO FRONT	Gilbert O'Sullivan	MAM 502
26	41	2	SING IT AGAIN	Rod Stewart	Mercury 6499 484
27	13	7	OL' BLUE EYES IS BACK	Frank Sinatra	Reprise K 44249
28	19	105	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS 63699
29	30	9	QUADROPHENIA	Who	Track 2657 013
30	38	4	WE CAN MAKE IT	Peters & Lee	Philips 6308 165
31	43	11	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
32	27	28	NOW AND THEN	Carpenters	A&M AMLH 63519
33	44	2	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
34	45	2	MUSCLE OF LOVE	Alice Cooper	Warner Bros. K 56018
35	—	—	A NICE PAIR	Pink Floyd	Harvest SHDW 403
36	—	1	MOTOWN CHARTBUSTERS VOL. 8	Various	Tamla Motown STM 11246
37	31	3	INTRODUCING M. W.	Michael Ward	Philips 6308 189
38	22	4	BY YOUR SIDE	Peters & Lee	Philips 6308 192
39	18	7	RINGO	Ringo Starr	Apple PCT 252
40	—	1	SPACE ODDITY	David Bowie	RCA Victor LSP 4813
41	—	1	PILED RIVER	Status Quo	Vertigo 6360 082
42	—	1	SLADE & ALIVE	Slade	Polydor 2383 101
43	—	1	FOR YOUR PLEASURE	Roxy Music	Island ILPS 9232
44	—	—	DIANA & MARVIN	Diana Ross & Marvin Gaye	Tamla Motown STMA 8015
45	28	3	TOM JONES GREATEST HITS	Tom Jones	Decca SKL 5176
46	—	1	THE MAN WHO SOLD THE WORLD	David Bowie	RCA Victor LSP 4813
47	—	1	MOTT MOTT	Mott The Hoople	CBS 69036
48	37	3	SILVERBIRD	Leo Sayer	Chrysalis CHR 1050
49	—	1	GILBERT O'SULLIVAN HIMSELF	Gilbert O'Sullivan	MAM 501
50	—	—	TAKE ME HIGH	Cliff Richard	EMI EMC 3016

chart chatter

MUD to make one. Mud will outsell Sweet. The verdict comes from James Hamilton, our DJ and record reviewer. Sweet for now lead but only enter at six, that is their lowest entry for some time. How about, say it again, how about the New Seekers at one. That's surprise, that's pretty shattering. No fan of their disc here in Paul of our subs department. What matter though for they reign high. Didn't you expect Leo Sayer. Right circus this week and must be fun morning at Tony Barrow International. They supply the press with news and info on both Sweet and New Seekers.

Look, look who's moving fast, very fast up the 50. Check back RRM last week and who did we want to hit the charts hard? Every disc we mentioned is moving, moving and moving. There's the Stylistics with their raver. They make 29 first time. Stevie Wonder makes 20 places, now 30 with Living For The City. How about Billy Paul? He goes from 44 to 38. Then Harold Melvin zooming away from 42 to 32.

Well, well, Andy Williams is having best outing for a bit. His Solitaire is now 14 and one I dig, the more to hear, the lady Diana Ross and her haunting All Of My Life. That disc has quality, one of those numbers with appeal beyond age. Do you see Paper Roses is on the move upward once more, now 8 from 14. This week's Osmond TV prod should make their record sales jump. Millican & Nesbitt have given up mining and make three places to 24. Perry Como making late fast progress, 40 to 33.

In '73 it was a Jones craze in single titles. Now as our ever watchful Roger Greenaway says we're into a 'Teenage' boom. Note Teenage Ramage from Sweet. Teenage Lament from new entry Alice at 38 and newie released soon from T-Rex titled Teenage Dream. What will be next, then?

From titles and to chart positions and noting Cliff is back in the 30 with Take Me High, entry from Isleys 48, London String Chorale 45. Plenty of dropping discs with David Cassidy dropping 14, Elton 16 and gulp. Barry Blue 25. Makes room for the newies.

And next week? Will it be Sweet or Mud? Can someone else pinch the scene now Slade have dropped down. One thing about Slade. Take a look at the album charts. Amazing, the group are back to the top with Sladest. Nearly, nearly forgot Ronnie Lane. He's really moving after a long time disappointing people by apparently not making it with How Come. Where will he be next week? And those ravers from Harold Minton, Billy Paul and Stylistics? Diana Ross to make the 10? Just looks as if things are beginning to move. So good listening and Ian Sparks, you've won albums in our New Year's Competition but your address, send it clearly to us!

us soul chart

- (2) I've Got To Use My Imagination — Gladys Knight & The Pips (Buddah)
- (3) Lovin' You — Al Green (Hi)
- (1) Until You Come Back To Me — Aretha Franklin (Atlantic)
- (8) Let Your Hair Down — Temptations (Tamla)
- (4) Stoned To The Bone — James Brown (Polydor)
- (10) What It Comes Down To — Isley Bros (T-Neck)
- (5) This Time I'm Gone For Good — Bobby Blue Bland (Dunhill)
- (12) Put Your Hands Together — O'Jays (Philly)
- (9) I Miss You — Delis (Cadet)
- (13) Trying To Hold On To My Woman — Lamont Dozier (ABC)

Breaker S

DEXTER, one of our tips for '74 is on the verge of making the 50. Dexter Redding of course, son of the late great Ois. Jonathan King moving fast with his latest game, Bubble Rock and the old Stones' number Satisfaction. Cream Clifford T Ward, let's see Scullery in the charts. Premon still almost for umpteenth week. Stealer's have a goodie and here's some info. The first 5 listed are the next best sellers outside of the 50, the remainder are in no particular order. Hey, notice Geordie are threatening the 50!

WOMBLING SONG	The Wombles	CBS 1794
REMEMBER DES O'CONNOR	Pye 7N45310	
(CAN'T GET) NO SATISFACTION	Bubble Rock UK 103	
AFTER THE GOLD RUSH	Dawn DNS 1052	
STAR SCALERS WHEEL	A&M AMS 2084	
AND YOU SMILED	Matt Monro	EMI 2901
BLACK CAT WOMAN	Geordie	EMI 2100
GOD BLESS DEXTER REDDING	Cappricorn K 1715	
GOLDEN DAYS	Tom Jones	Decca F 18471
JERUSALEM	Emerson Lake & Palmer	Manticore K 1983
QUICK FAST IN A HURRY	New York City Polydor 801	
SCULLERY Clifford T. Ward	Charisma CB 221	
STONED OUT OF MY MIND	Chi-Lites	Brunswick BR 2
WILD THING	Fancy	Atlantic K 10583

CHART PARADE reggae bonanza

You write

CALLING himself a 'great reader' Robert Galliers of Gordon Rd, Finchley writes, "I must congratulate you on your Chart Parade which is great and helps make RRM the best music paper on sale." Thanks very much from us all Robert!

Christine Mills from Granby Barracks, Devonport, tells us, "I know I've taken two and a half months to write but after seeing the Osmonds live I've been in a dream. Thank you RRM for the competition to win a ticket. And a million thanks for making me a winner. When I got your letter I couldn't think what it was and when I opened it I nearly fainted (no kidding). I'd done almost everything to try and get a ticket but nothing! Then your ticket. I'm so grateful. I met some nice girls at the concert though we've lost contact now. Now I'm looking forward to next year. Thank you for everything and keep up your smashing paper. Love from a forever grateful reader, Christine."

And thanks to all of you who did write to me all that sorting worthwhile and all of you sounded thrilled with the evening. And tell your friends to buy RRM so they can be in on our weekly fantastic competitions and of course news and features.

THE MYSTERY DEEPENS. The week in which Alice Cooper shoots into the UK chart at 38 with Teenage Lament sees Alice with his team disappearing from the music scene. It seems Cooper and his entourage are discussing where to go next.

What kind of music, what kind of act are two questions under discussion. The point is whether Alice sticks with Billion Dollar Babies or looks for something completely different but what? Cooper is also thinking hard where he will be playing in the next twelve months.

For the moment it's chart entry for Alice here and the States with his single plus a good selling new album from which the single comes. Last year though, Alice was placed 40 in the US Top Album Artists list and only 55 in the Singles category. Obviously change must come.



focus on john cale

JOHN CALE co-founded with Lou Reed the Velvet Underground in 1966. Recently he signed a three-year world-wide recording contract with Island Records.

John has never appeared in concert under his own name. He now intends to work with other musicians and will make extensive tours of the United States and Europe. His visit here is scheduled for late Spring and his debut album will be issued the same time.

He was born in Wales and studies classical composition in Britain and the States. In the early Sixties he rather upset his London Guildhall School of Music tutors when his contribution to a student's concert was to smash the school's grand piano.

His 1966 meeting with Lou Reed brought him into

contact with Andy Warhol, then the rage of New York's artistic circle. Cale played viola, guitar and piano with the Velvet Underground and was a very important influence on early group sound.

He left the group following their second album in 1968 to work as a producer but he

returned to make with Lou Reed and Nico a group reunion album called Velvet Reunion. Cale albums available on other labels than Island are Vintage Violence (CBS), The Church of Anthrax (with Terry Riley, CBS), The Academy In Peril (Reprise) and Paris 1919 (Reprise).

Album recall

LESS releases means more chance to discover what's around and we aim from time to time to remind you of what is really good and worthy buying.

Quite honestly I've been bored with Gallagher & Lyle in concert but then I thought maybe their album is a little better. Little isn't the word for its very, very good. There's so much variety, some very fine backing work and the songs, many are haunting like The Clearings

or up-tempo numbers such as Shine A Light. The Gallagher & Lyle album is titled Seeds (another very good track) on AA M 68207.

Now how's about the Hudson-Ford first long-player called Nicheloden on AAM? Worth taking a listen to this one, a number of bright, right into it Pick Up Your Pieces style tracks plus some slightly Moody Blues tinges on Revelations and little Beatle hints scattered round. Don't think though Hudson & Ford fail to come through. Far from it and try hit single material on Take It Back and Angels.

Last call goes to How Long Is Forever from Prelude on Dawn. Prelude are the three people who sing so well with them second-time round. Anyway the first disc ain't no throw-away, far from it. I mean just play yourself in with track one Carry Me and bet you'll stay for more. Ian Vardy, Irene Hurst, Brian Huine, we're watching you!

Chart birthday

NOW here's the first of many brand new ideas to hit the 1974 Chart Parade and it's a simple one really. We aim to remind you of the star's birthdays. Now last week it could have been Dave Cousins on the 7th, Elvis and David Bowie one day later and Rod Stewart had his on the 10th.

This week we know of just one and it belongs to Peter (Oliver of the New Seekers). Peter's date is Tuesday, January 15. To keep ahead it makes sense to tell you what's coming but alas none at all next week. There's one on Tuesday the 29th. Who? Ah, just wait and see! One thing you can be sure of - we'll tell you next week!

TAKES your old breath away when you think. Here we are zooming into 1974 with Chart Parade's most fantastic offer yet. I mean there's 100 albums to be won and it means 53 readers getting four discs each and one of them is a double record album. First off we're going to give some fillers on the artists in question and then you can get weaving on those bewildering, head thumping questions thought up by our reggae expert Yip Wong. And people, all the answers can be found from a close, close examination of what we have to say about, first of all DESMOND DEKKER.

Desmond used to be a welder on the docks in Kingston, Jamaica. Someone heard him singing away and told a top reggae producer. An appointment was made but somehow Desmond was ready but no record guy. So Desmond said right and burst into the office, played the guy's piano and it was big business and Desmond has had many a hit.

Second is Nicky Thomas and he's from Portland, Jamaica. He came to Britain in 1970 at the age of 22 to promote the hit single, Love Of The Common People. In reggae land they call him "Naughty Nicky" and ask Nicky who he likes and with a big smile says, "James Brown." One thing he does in the clubs is drive the girls crazy.

Number three is JOHN HOLT and this gentleman has a string of success already behind him. He won at the age of 15 the Jamaica National Schools' Opportunity Talent Spot. He went to University because he wanted to be a doctor. Whilst there he founded a group called the Paragons and hey, they made number one with their first disc. The group really hit a winning trail but studies interrupted again and they broke up. John came back to the singing world and a solo artist and has topped the Jamaican charts no less than 15 times.

RIGHT THEN! And by the way EVERY album is a BRAND NEW release. Desmond's is a compilation of issued discs but new in this double-record form. That fourth album is a compilation of top reggae sounds on the Dragon label.

Name

Address

1. What job did Desmond do?

2. Where is Nicky Thomas from?

3. Name Nicky's rave artist

4. What was John Holt's group called?

5. How many times has he topped the Jamaican charts?

Chart tip

OVERWHIPPED by your letters saying Billy Paul, Harold Melvin should be in the 50 and of course the Stylistics. Well, two did make last week's charts and bet the third does it today. Now who else can we plead to get there. Answer lies in Steve Miller (pictured here). Have you heard his knock-out US number one? Really, really so subtle, clever, catchy and it's called The Joker. One IM on Radio One knows it must happen and



It's good old Shaart Henry once more. That guy is getting into a great run.

YESTERPLAYS

5 years ago 10 years ago

- January 18, 1969
- (3) Ob La Di Ob La Da - Marmalade.
 - (4) Albatross - Fleetwood Mac.
 - (3) Build Me Up Buttercup - Foundations.
 - (1) Lily The Pink - Scaffold.
 - (10) For Once In My Life - Stevie Wonder.
 - (8) So much to give - Herman's Hermits.
 - (5) The Urban Spaceman - Bonzo Dog Do Dah Band.
 - (6) Sabre Dance - Love Sculpture.
 - (7) Ain't Got No - I Got Carry Me and bet you'll stay for more. Ian Vardy, Irene Hurst, Brian Huine, we're watching you!

- January 18, 1964
- (2) Glad All Over - Dave Clark Five.
 - (1) I Want To Hold Your Hand - Beatles.
 - (3) Hippo Shake - Swinging Blue Jeans.
 - (4) I Only Want To Be With You - Dusty Springfield.
 - (5) She Loves You - The Beatles.
 - (6) 24 Hours From Tulsa - Gene Pitney.
 - (8) Swinging On A Star - Big Dee Irwin.
 - (11) Stay - Hollies.
 - (7) You Were Made For Me - Freddie & The Dreamers.
 - (10) Dominique - Singing Nun.

Cliff's top tracks



AT LAST, at last we can give you YOUR CHOICE of the top 16 singles to adorn a possible Cliff's Greatest Hits album. And what a runaway victory for the top choice!

Just for kicks, here's a few which scored incredible low voting. Blue Turns To Grey, Brand New Song, I Love You and Nine Times Out Of Ten failed to score more than five votes!

We also had other singles listed which were not included in our list. Thanks for them but none scored high enough to make the 16.

- The Young Ones 570
- The Day I Met Marie 374
- Livin' Doll 355
- Summer Holiday 305
- Bachelor Boy 300
- Congratulations 292
- Power To All Our Friends 255
- The Twelfth Of Never 233
- Goodbye Sam Hello Samantha 230
- The Next Time 220
- It's All In The Game 212
- Move It 212
- Visions 200
- I Could Easily Fall 200
- Sing A Song Of Freedom 184
- All My Love 175
- Do You Wanna Dance 175

Dylan signs for Island

ISLAND RECORDS shattered the music establishment this week by announcing the signing of Bob Dylan for the British Market.

It had been widely accepted that Elektra would handle the British market for America's re-emerging rock hero following his signing for Elektra / Asylum in the States.

The deal, concluded in the States by Island's Chris Blackwell means Dylan's new album, Planet Waves, will be released by Island at the end of this month.

probably in late spring and several English dates could be expected.

CBS Dylan's previous record company, release a single, Presley's Fool Such As I c/w Lilly Of The West, on January 25. Both titles are taken from his latest CBS album, Dylan, which has already reached gold status in the States.

All future recordings are to be handled by Island in Britain.

Meanwhile it is confidently predicted that Dylan will be touring Europe and Britain later this year.

Bees make 'Dogs'

THE BEE GEES' new single, Dogs, will be released to coincide with their U.S. tour which opens in Pittsburgh on February 8. The single on the R.S.O. label is produced by Arif Mardin, Bette Midler's producer, who has been in London working on the Bee Gees' forthcoming album.

The album will be completed in New York during the tour and is due for release in April. Several club dates are planned when the group return to Britain before they embark on a summer tour of Europe. Later in the year the Bee Gees are off to Australia, Hong Kong, Manila and Bangkok.

Nektar's third

NEKTAR, the British band based in Germany, arrive in Britain on February 8 to start their third tour after completing a 17 day German tour.

The band's second album, Tab In The Ocean, previously only available on the continent, is to be released by United Artists in this country on Friday.

Tour dates are: Slough Community Centre (Feb 8), Greyhound, Croydon (Feb 10), Newcastle City Hall (Feb 13), Stoneground, Manchester (Feb 15), Dagenham Roundhouse (Feb 16), Reading Town Hall (Feb 18), Warwick University, Coventry (Feb 21), Surrey University, Guildford (Feb 22), Cambridge Corn Exchange (Feb 23).

Yeovil Technical College (Feb 25), Corn Exchange Devizes (Feb 26), High Wycombe Town Hall (Feb 28), Aberdeen College of Technology (March 1), Dundee University (March 2), Top Rank, Doncaster (March 4), St. John's College, York (March 5), Patti Pavilion, Swansea (March 7), Durham University (March 8), University East Anglia (March 13), North London Poly (March 15), Laas Cliffe Pavilion, Folkestone (March 16).



Cabaretrock from Alex

of new music. The band are due to appear at Doncaster Top Rank (Jan 18), Bath University (Jan 25), Exeter University (Jan 26), and the Empire Ballroom, Leicester Square (Feb 11). On February 15 the band release a new single - a shortened version of Faith Healer from their Next album with St Anthony as the B-side.

THE SENSATIONAL Alex Harvey Band have a new stage-show described as an extravaganza of cabaret rock 'n' roll featuring a new visual concept and a lot

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Al's Friends

AL STEWART goes on the road this week with a semi-permanent band in preparation for his debut American tour.

Billed as Al Stewart's Friends, the band comprises Francis Monkman (keyboards), Florian Pilkington (drums), and Pete Zorn (bass). Francis and Florian both played with Curved Air and Pete Zorn was formerly a member of F.F.F. & Z.

Monkman featured on Stewart's most recent album, Past, Present and Future and has also worked with him on previous gigs.

Dates this week: Reading University (Jan 19); Liverpool University (Jan 23).

Sharks sign

SHARKS have signed a new management deal with Trendale Promotions Ltd., and also a sole agency representation deal with John Sherry Enterprises. The band, however, will still continue to record for Island and their second album entitled, Jab It In Your Eye is scheduled for release on February 15. January dates so far confirmed for the band are: Penthouse, Scarborough (11); Marquee, London (15); Cleopatra's, Derby (17); North Staff Poly (18); Thames Poly (23); Kent University (26).

Alvin for Midem gig

ALVIN STARDUST will be singing to perhaps the most critical audience in the world when he makes his debut as a live performer next week.

in Cannes - the annual get-together for the music industry.

The show, on Wednesday next, will be Alvin's first since he last appeared as Shane Fenton.

He has accepted an offer to appear at the Gala at this year's Midem Festival

Plans for a follow up to My Coo-Choo are still under discussion.



TONY ORLANDO and Dawn will be making a one day visit to Britain on February 16 to record a television spectacular for broadcast later in the year.

Due to the energy crisis they had to cancel their British and European tours although they are making an appearance in Holland prior to coming here. However, there are still hopes for a later tour.

Next month Tony Orlando and Dawn release their new album, Dawn's New Ragtime Follies on the Bell label as well as a single, Who's In The Strawberry Patch With Sally? The group achieved the overall number one record of 1973 with Tie A Yellow Ribbon.

Rab in Gear

RAB NOAKES begins his first New Year dates on January 15 at Newcastle Polytechnic in a short tour which includes a recording for John Peel's Top Gear show and a supporting gig to Horslips at the Imperial College, London.

Dates are: Newcastle (18); Leicester University (19); John Peel's Top Gear (21); Imperial College, London (26); Nottingham Playhouse (Feb. 1); Durham University (21); Oxford Poly (4).

£300 gig

HAWK WIND raised £300 for the Royal National Lifeboat Institute at a sell-out concert at Clapton Town Hall on Friday last. The band will now play a second night at Edmonton on Sunday 26 following the complete sell-out of January 25. There is also the possibility of a third date being added.

Atkin tour

PETE ATKIN'S new album, The Road of Silk, written by Clive Tames, is due for release in April.

This will coincide with a concert tour which for the first time Pete will headline with his own backing band.

news in brief

A NEW Joni Mitchell single — her first for nearly a year — titled *Raised On Robbery* is released this week. Recorded in Los Angeles, she is featured for the first time with a rock backing. The Band's Robbie Robertson plays lead guitar. The track is taken from her forthcoming album, *Court And Spark*, set for release in mid-February.

JIMMY RUFFIN new single *Tell Me What You Want*, due for release on February 8th on Polydor, is a track taken from his current album "Jimmy Ruffin." At present he is writing new material with Barrett Strong, and preparing for his tour of England in the Spring.

THE ELECTRIC LIGHT ORCHESTRA are to play their first British gig for seven months when they headline at Brunel University, Uxbridge on Friday, February 1st — the same day as the release of their first Warner Brothers single *Ma Ma, Ma Belle*. Because of overseas commitments, no further British gigs have been set. An extensive European itinerary, involving concerts in Holland, Belgium, Germany and Switzerland, is due to begin in early February and will continue until March 11th.

MANFRED MANN'S EARTHBAND are set to follow up their chart single *Joybringer* with a track from their Solar Fire album on Bronze Records. The band have been in the studios editing and re-mixing *Father Of Day*, *Father Of Night*, which was chosen after strong airplay had created a demand for the track as a single. Earthband head out to America with Uriah Heep later this month. While there they will appear on Nationwide American TV on the In Concert programme with Uriah Heep and The Faces. The programme is recorded live.

RICK WAKEMAN'S solo concert debut at London's Royal Festival Hall this Friday is a complete sell-out. The box office for the two evening shows — in which Wakeman will be featured alongside the London Symphony Orchestra, the English Chamber Choir and a hand-picked rock band — was closed over a week ago. The entire second half of each concert will be devoted to Wakeman's new 40-minute *Journey To The Centre Of The Earth*, and will be recorded by A & M Records for Wakeman's second solo album.

CHILLI WILLI and the *Hot Peppers* will be supporting T. Rex on their forthcoming tour. The group was recently signed to Charisma Artists.

MEDICINE HEAD will debut their new Polydor single *Slip And Slide* — their first recording with the new quintet line-up — on *Top Of The Pops* on January 24th. The single will be issued the following day. The band resume live gigs at Dundee University on February 8th, followed by Strathclyde University on February 9th; these gigs will be followed by a 10-venue British tour, for which dates will be announced next week.

PAUL McCARTNEY is in Manchester producing an album for his brother, Mike McGear, who sings some of his own songs, some of his brother's and some golden oldies. Paul, repatriated with his new American visa, will return to New York next month to record tracks for *Linea's* *Suzie And The Red Stripes* album.

Marc's dream rushed

THE NEW Marc Bolan / T-Rex single, *Teenage Dream*, is being given release by EMI at the end of the month.

Written and for the first time co-produced by Bolan, the L.A. recorded track is being given priority release to coincide with the end of the T-Rex tour (Birmingham, January 28).

An extended version of the track is to be included on the new T-Rex album, *Creamed Cage In August and the Hidden Riders Of Tomorrow*, released on



February 1. Material from this album will be featured on

the short tour which opens at Newcastle City Hall on January 21.

Who Paris trip

THE WHO set off on a seven-date *Tour-de-France* next month including two gigs in Paris.

They appear first in Lille (February 8) followed by Paris (9, 10), Toulouse (16), Pottiers (17), Nancy (22), and Lyons (24). *Speedy Keen* will support some of the gigs.

Before the band leave they will be completing the re-recording of *Tommy* for the soundtrack of the forthcoming Ken Russell film.

Bass player John Entwistle is also planning to enter the studios again with his own band, *Hogor Mortis*, who will be recording a second album.

Superbaby for Carly

LAST YEAR'S superstar marriage — Carly Simon and James Taylor — has produced the first superstar baby of 1974. Her name is Sarah and she was a bonny 9½lbs. at birth.

Sweet tv

A TELEVISION documentary on the Sweet is to be screened on BBC1 on February 28th and March 1st. Titled "All that Glitters", the film shows their recent Rainbow gig, and excerpts from a "Top of the Pops" show.

Carly celebrates with the release of her new album *Hot Cakes*, which is out in February.

A single is also due and will probably feature Carly and James for the first time together on record in a recognisable form.

Simon live

In March, Sweet have their new album out, titled either, "We're Revolting" or "Sweet F.A.". Also at the beginning of March, the group commence their first British tour which will cover 20 major cities, including Glasgow, Manchester, Bristol and London. Full tour dates to be announced shortly.

PAUL SIMON is preparing a live Album of material recorded during his 73 USA tours and probable selections include, "Sound of Silence," "The Boxer," "Bridge Over Troubled Water," "Mother & Child Reunion," "El Condor Pasa," "Me & Julio" and "Loves Me Like a Rock."

gigs around town

String Driven Thing

STRING DRIVEN THING sure have the drive, they leave the old hugholes ringing after doing their own thing, but there's nothing in the sound that you haven't heard before.

Although this Glaswegian folk rock band have two albums and two singles to their credit, I must be open and admit that it was the first time I'd meant to go when they took the platform at London's Marquee on Monday night.

Be that as it may, the audience gave String Driven Thing an enthusiastic reception and their chanting called for two encores.

The gig kicked off with a strong rock number called *Night Club*, a track from the band's last album. Guitarist Chris Adams who writes the bulk of their repertoire took the vocal for best part of the set with his wife Pauline lending support. The electric



violin of Grahame Smith was undoubtedly the backbone to their sound providing talent ed improvisation and some fine solo spots notably in *Jack Diamond* and *To See You*. Bill Fairley on drums and Colin Wilson on bass both worked hard to give the numbers a foundation on which to build. After taking us through several fast rockers like *Two Timing* Ramer, *Sold Dan*



The River and their first single, *Circus*, String Driven Thing sound things up with *The Machine That Cried*, the title of their last album.

By this time the audience were really into it and quite obviously wanted more. The band returned to play their best song of the night, *It's A Game*, which was their second single and almost made it.

As Pauline let rip with her harmonica crashing it down onto a cymbal, everyone just rocked on. More cheering saw String Driven Thing take a last stand with *Hoochy Coochy Man* and then it was all over.

Supporting group were Be Pop Delux who I understand were recently featured on John Peel's radio show.

ROY HILL

Blue/Tim Hardin

AN APPEARANCE by Blue has become something of a rare occasion in Britain. Since Jimmy McCulloch split to follow a solo career they have been to America, and so far, they return again to make their second album.

Judging by their controlled, if short set at Goldsmiths College, London, on Fridays, they should receive a warm welcome.

The group ignored material from their much-loved first album to concentrate on mostly new songs. And the surprise came from Hughie Nicholson's guitar playing. The ex-Marmalade man had always been provider of songs and singer of them in the beginning, but there he was licking out gently measured guitar phrases that blended well with the warmth of the songs and general overall raunch of the band.

Tim Hardin followed Blue and had more than a little trouble grabbing the crowd's attention.

Looking and sounding vaguely like Van Morrison with a touch of Les Reed in there somewhere, Tim introduced his ill-balanced but musical band and played a creditable set. Trouble was

it was the wrong place and definitely the wrong audience.

PETER HARVEY

Hookfoot

IF HOOKFOOT do as well on their tour as they did at the Marquee, it will prove one point: jamming bands are finding favour again.

Let's face it, you expect a loose rockin' band to do well at a London club renowned for music freak and the Hookfoot set, with it spontaneous jam, exactly suited the mood of the crowd. Caleb Quaye and co. were in the middle of their best number, *Cruise*, when on walked Elton Dene (tenor) and Mark Charig (horn) and proceeded to blow up a swirling storm, and to hell with anything but the music.

Hookfoot tended to decline a little after this climax but Caleb played some really fine guitar throughout. If only the band wasn't quite so blowing strong, and to hell they'd surely win enough converts to start the jamming ball rolling again.

PETER HARVEY

However you add it up (almost) he's still the KING

THERE'S a guy name of Joel Whitburn who periodically produces books in the States relating to chart positions culled from the Billboard Hot 100. It's fascinating material, analytical and factual.

He's worked out a list of the hundred most successful artists over the years 1955 to 1972... based on chart positions and longevity. Elvis is top, of course, followed by the Beatles, Pat Boone, Ricky Nelson, Connie Francis, Fats Domino, Ray Charles, The Supremes, James Brown and Brenda Lee.

But going deeper into the "hundred," the following British artists get placings: Rolling Stones (26), Herman's Hermits (45), Tom Jones (52), Dave Clark Five (56), Petula Clark (67), The Hollies (86), and the Bee Gees (98).

Only eight out of a hundred. But the Beatles had the most number one records - 20, as against Elvis' 14. Elvis had the most consecutive Top Ten discs - 29, against the Beatles 22. And Mr. Presley had the most charted record sides - 130, against 75 by James Brown.

Elvis also wins it on grounds of most consecutive years to hit the Hot 100... sharing the title with Andy Williams on 17 years! With Frank Sinatra and Ray Charles second with 16.



'Say it quick'

I'VE an idea America chick Melissa Manchester is going to be a real asset to pop music. For a start, the singer-pianist-composer has been getting fantastic reviews for her records and shows.

But she's also a TALKER-singer-pianist-composer. Her dad plays bassoon with the

New York Metropolitan Opera orchestra, played on Melissa's debut album, Home To Myself. 'He'll never be the same again. He'd love to be funky... though he doesn't know what funky means.'

And she admits her dedication to Paul Simon for his help with her songwriting career. 'He taught me the most important thing. Say what you have to say as quickly as possible before anybody can figure out what you're saying.'

Some you win — some you lose

WAY BACK in the old days, budding musicians Allan Clark, Graham Nash and Tony Hicks used to idolise the Everly Brothers. They would, in fact, spend rainy afternoons outside the Evs' Manchester Hotel, waiting for autographs.

The years pass. And the lads formed the Hollies and eventually were invited to sing some of their songs to the Everlys for the brothers to use on an album. Pride bursteth from the Hollies' breast. And then the Evs split, and the Hollies have their own



troubles. But Allan Clark is back with the Hollies now, fronting the vocal on a great single 'The Air That I Breathe.'

It'll be a smash. Yet it was recorded some while back on the main voice was that of RCA single by the now-single Phil Everly. It sank without trace. Times change, as they say. But the Hollies go on.



Trend setters

IF GEORDIE look like the best-dressed band in the land next time they appear on Top Of The Pops there's a reason. Drummer Brian Gibson and bassist Tom Hill have just opened a boutique in the land of brown ales. Sounds a bit like clothes to Newcastle (ouch) they'd rather have cash! but as Tom said when I bumped into him at the Marquee the other night: "You've got to get the latest gear." So after setting the trend with dungarees, what next lads?

Pull the other one

WE KNOW from past medical bulletins that those who play in highly-amplified groups are likely to damage their eardrums... that certain musicians are in grave danger of deafness.

But now, according to another report, we chaps are in similar danger. The warning is that girls in mini-skirts or see-through gear, when in a disco or dance-hall, can also do our eardrums a bit of no good.

Bare legs and thighs help to reflect and raise the level of sound, says this ear surgeon. High-thigh disco music, as the man said, can cause deafness.

He also suggests that trumpeters and other brass musicians should wear pres-

surised space suits when playing because of the strain they endure.

Or... what's all this ear!

!! Quote !!

QUESTION to Mott the Hoople's Ian Hunter: "What was the biggest influence on you as a singer?" And the answer: Sonny Bono, of the Sonny and Cher team. And Ian adds: "In the early days, when life was a bit of a struggle, Sonny Bono and Screamin' Lord Sutch kept me going, musically speaking."

For the star who has everything

What do you buy as a present for the pop-singing hero who has... well, everything? Members of Dynamite / International, dedicated to the support of Cliff Richard, raised £37 to buy him a birthday present... which is more than last year when they got thirty quid and bought him a tape recorder.

Best wishes to

I DON'T often get into the trade-news side of pop gossip, but I want to wish well to two publicity lads who are into new scenes. There's Mandi Newall, one of Billboard Publications (our lot) then, of the WEA record group, and now in New York handling promotional work for Alice Cooper, Focus, Foghat, New York Dolls, Lou Reed, Todd Rundgren and others.

And to Anni Ivel who goes to head the publicity department of Atlantic Records in their New York office as from next week. One of the best PR's ever, is Anni.

Sam & Dave jive again

REMEMBER SAM AND DAVE? Soul fans will, surely. Held on 1965 to the end of the decade... Held On I'm A Comin', Soul Man, I Thank You and a dozen or so others. Used to be known as Double Dynamite. They split but failed to make it as Single Dynamite. And neither could find the material to match their earlier songs by the Porter-Hayes team.

So now they're back together again. Double Dynamiting with the old act.



Hey Jude

THERE wouldn't have been any New Seekers if it hadn't been for the OLD Seekers! I mean, it stands to reason, doesn't it? And in the OLD Seekers, who had hits galore, the main voice was that of Judith Durham (pictured above), classically-trained Australian lady.

But what, you may ask, ever happened to that voice? Well, she joined Herb Alpert's A&M company for a while. Now she's with Fye. And she's singing jazz. Singing it with a bunch of San Francisco musicians known as The Hotest Band In Town.

It all started with a few impromptu sessions in Turk Murphy's club Earthquake McGoon's. I think, and hope, it will be the start of a new career for little Judith. Except they DO say there's no money in jazz!

HE REALLY DID sound enthusiastic. David Essex high in the American charts with *Rock On*, already a two-hit maker this side of the Atlantic, sat there full of smiles. And what was making him so happy could spell danger to his British fans. You see David has fallen in love and in a big way. No, he hasn't fallen out with Maureen, his attractive wife; she was there sitting opposite him anyway. David has fallen in love with America.

Since December he's been there twice. American teenagers have been falling for his good looks, that cheeky smile and of course his catchy disc, *Rock On*. Maybe you've seen the film David stars in, *That'll Be The Day*. He doesn't sing during the film, at least not here. In the States his disc is being played over the final credits. That's the measure of the possibilities the trade sees in his future. The crowds queuing for the film, the audience ratings for the TV shows David has done, the record sales all prove the extent of his teen following.

"I simply loved America and I keep wanting to say it. I found the people marvellous and some of the scenery was breathtaking. You leave the damp and cold of London and find warmth, the sun in L.A. and the marvellous West Coast of America. Nothing like it in my memory."

David went to the States to give personal promotion to his record and film activities. The fan clubs were already born, there waiting to meet his arrival. Fan mail was piling up before he stepped off the plane and the cuttings file was bulging.

"There was attention wherever we went. I don't know, it just really seems as if they go in a big way for the kind of thing I'm doing. I've believed in it and it's great to find response which is positive from others."

David covered 14 cities in 12 days. The travel and diary activity was hectic. Wherever he went there were special receptions to play his music and of course to meet the lad himself. He also went to many radio stations and at times did a small DJ spot.

'Say something'

"One place, the DJ told me to go on and say something to the people, pretend I was the DJ. So I did and then there were phone calls from masses of people saying they dug the boy with the English accent but what was he saying sometimes!"

There were no end of people coming up and saying he was going to be bigger in the States than even Britain. Even some papers not known to go overboard about a pop star wrote glowing copy, one was the *New York's Village Voice*.

Obviously David stayed in good hotels, it seemed the

Livin' in the USA

by Tony Jasper

best. "One place in particular was a hotel giving a superb view of Hollywood. At night American cities with all their lights look fantastic. While I was there I went to see Dr John. Bobby Columbo of Blood, Sweat and Tears had called and suggested going along to the gig. Then I went on to hear Eddie Kendricks. You can keep on truckin' in L.A."

Gold mine

"When we went up the West Coast I felt sad at not seeing the Golden Gate bridge. I saw something of Denver and met up there with my manager's brother. I had a look at some fantastic ranches and saw a gold mine. There were so many places. I mean we covered virtually all of the States.

"In Dallas I saw the spot where President Kennedy was shot. At Fort Worth I did another of these radio spots. The D.J. just didn't announce me and said go right ahead. When I finished there was a tape saying, 'what's happened to my voice', followed by the disc jockey explaining they had been listening to the singer of *Rock On*, David Essex."

Over on the East Coast David went to Philly territory and also heard Ray Charles and missed Slade by a day in Boston but heard Muddy Waters perform. He met the press during his visit and announced plans affecting both here and there.

"I'm going to do some live gigs around next Autumn, as far as Britain is concerned,

I'm not going to stand there just singing away. I aim to get together a show with some kind of theatrical background. It will be something very visual.

"I'm busily writing songs at the present both for Stardust which begins filming in various towns in the UK and Europe during February and for my next album. I know I've talked about an album under the general title of 'Circus' but I do not see this coming out before the second one I've just mentioned."

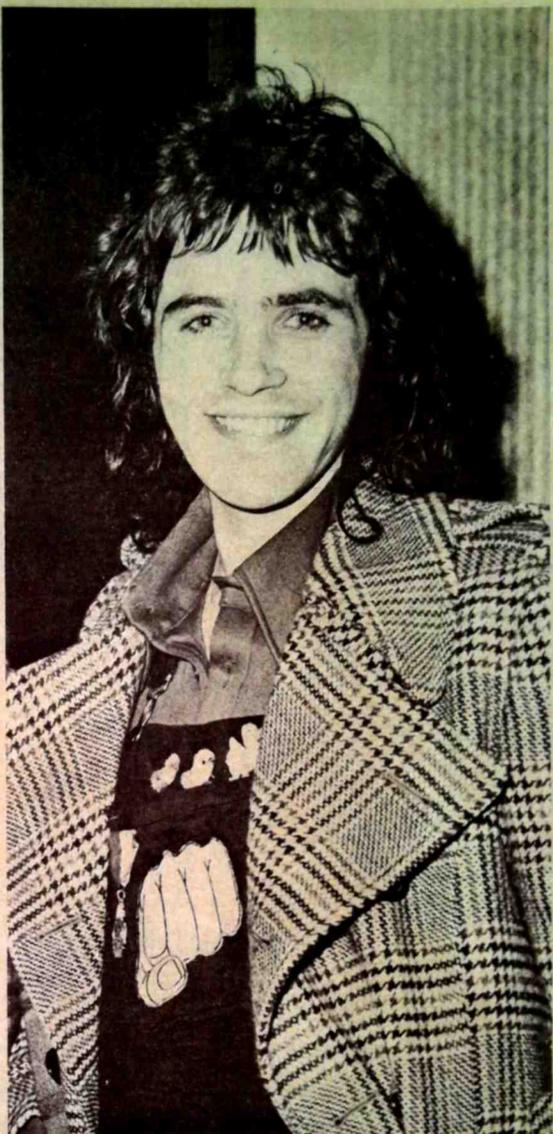
Maureen, his wife, did not go with David on the first visit. She did on the second. Would she like to live in America? Maureen was silent but thoughtful and smiling said I would have to ask David.

So is David Essex, thrilled to the core with the States and completely knocked out with his reception, going to take his wife and young daughter Verity and set up house in the States?

"Yes, I would like to live there, at least for some of the year. I hope to start making plans pretty soon."

It looks like happening then but he is going to be around these shores. He isn't going to disappear for good. He did say he still loves all his thousands of British fans. There's nothing more one can say to reassure any of you who might be worried by all this. You have to trust David. And I've met him so often that I'm willing to take his word.

Then, did we really expect he wouldn't be big anywhere else? Of course not.



'I aim to get together a show with a theatrical background. It will be something very visual.'



Atlantis third force

RADIO ATLANTIS is planning to strengthen its position as a third alternative broadcasting in English from the North Sea.

This week it was revealed that the station's multi-millionaire owner, Belgian businessman Adrien Van Landschoot, is planning to buy a 50 kw transmitter. Station jock Andy Anderson

told RRM: "We are getting a 50 kw Continental Electronics transmitter brand new direct from America. It should be in use within a couple of months. Andy said the Janine would continue broadcasting in Flemish during the day, swapping to an English language service at night.

The total number on board the ship has now increased from about six to 12 and includes English jocks, Crispian St. John, John Dwyer (from Liverpool) and Andy Anderson, who also acts as technician. Programme direc-



is Gerrard Van Dam — the owner of the MI Amigo. Andy said: "When I arrived

on board there was half-an-inch of seawater and sand in the transmitter, but now everything is working fine. We eat like kings, steak every day, and we are having new central heating installed on board."

At present the boat is using Deuts generators, and one BTA 1R1 on kw and an RCA BTL 5/10 linear amp modified to produce 2½ kw.

TONY ALAN, in case you didn't know it, has abandoned the Caroline organisation to return to his first love: The Peace Ship. God knows where they are now but they are rumoured to be heading for Marseilles. Could it be that the Northsea will soon have a fourth English voice?

Stevie On Lux

RADIO LUXEMBOURG are to record Stevie Wonder's London Rainbow concert next Thursday for a special broadcast to go out soon after the show.

The supporting act will be Tamla Motown's recent signing, Slowbone The Wonder Boys, a group from London's East End making a steady reputation on the pub circuit.

On the Beach

BOB HARRIS and BBC producer Jeff Griffin fly to L.A. in early February in preparation for BBC Radio's programme The Beach Boys' Story.

The programme will be broadcast in the Radio 1 slot on Saturday afternoons now featuring the Story of Pop series.

Bob and Jeff are flying out to gather all the information and interviews to be used for this extensive in-depth series. It will involve talking to all the people involved with the Beach Boys right from the beginning. It is expected the project could take anything from 1 to 3 weeks.

Greg takes Rosko show

GREG EDWARDS has stepped into to the shoes of Emperor Rosko for the next three weeks, as he takes a well-earned holiday. Greg, formerly with BBC Radio Manchester, has radio experience with several US stations. Born in New York, he moved over here three years ago. The records show that these slots are not the first

for Greg with Radio One, as last autumn he filled in for David Simmons. (See DJ Profile).

Arnold Layne (Roger Scott) is about to move another long line of correspondence in these pages, as he was going to use the name of Greg Edwards. "It's not fair, I'm running out of names to use," he says.

JSD debut Clyde

JSD were the first band to be featured on Scotland's Radio Clyde. Compered by station DJ Colin McDonald, the hour-long programme History of JSD, was transmitted on January 1, the day after the new station first came on the air.

During the programme all the members of the band were interviewed and tracks played from their various Cube recordings. Listeners voted the show Pick of the Week and by demand, the entire programme was repeated on January 5.

beeb bulletin

DIONNE WARWICK guests on this Sunday's **My Top 12**, a programme you must all agree is fine for starting the day of rest.

Later on in the day **Sounds On Sunday** looks quite tasty too with 10cc — a band who've been keeping low on the record front lately.

Thursday night's **John Peel** slot has **Sassafra**, **Joshua Rifkin** (the new

king of rag-time) and **Queen**.

Friday it's **Rockspeak**, Saturday's **In Concert** has **Three Man Army** and **Tony Bird**, and Mondays **Bob Harris** show features **Sandy Denny**, **Chick Churchill**, **Gallagher** and **Lyle**, and **Beckett**.

Top Gear on Tuesday finishes our roundup and what a fine selection too: **Sutherland Bros** and **Quiver**, **Michael Chapman**, and **Soft Machine**.

Dutch delay MO decision

OFFSHORE broadcasting got the kias of life on Tuesday when the Dutch Parliament decided once again to defer any decision in its proposed Marine Offences Act.

Although the parliament will discuss the matter again next week, it is now widely believed that no action will be taken for at least another six months.

Caroline's Andy Archer who was in parliament for the vital decisions, told us: "The whole thing is a joke. The parliament had an hour discussing whether it was **Hilversum Three** or **Veronica** who first introduced the silly sound to Holland.

"They now want to give 450 metres medium wave to **Veronica**, but this belongs to **Egypt**, **Russia** and **France** at the moment. So you can imagine how long it will take for the Arabs to agree?"

He thought it highly unlikely that any station would close down in the event. Dutch Parliament seemed unable to reach a decision.

"Let's put it like this," he added, "I think we should still be here next year."

Jessell quits LBC

DAVID JESSELL is to leave LBC before the end of the month following his resignation last week.

He is understood to be planning to spend some time in America. Meanwhile **Canadian Bill Hutton** has taken over as the chief executive of volunteers who just cannot and will not cope out of the hours we set. Our **Nottingham** and **Liverpool** numbers combining to give 24-hour day service, but for the moment please only ring at the times given, otherwise the whole service will be suspended or you will get some very rude replies. The numbers are: 081 771 9149 and between 7.00 p.m. and midnight, and 01 879 8223 between 8.00 p.m. and midnight. You can also write to us at 40 Ivor Court, London NW1 6HL. But this is only a mailing address.

Now children it's telling of time. A lot of people have been phoning the information service out of hours. This service is run by volunteers who just cannot and will not cope out of the hours we set. Our **Nottingham** and **Liverpool** numbers combining to give 24-hour day service, but for the moment please only ring at the times given, otherwise the whole service will be suspended or you will get some very rude replies. The numbers are: 081 771 9149 and between 7.00 p.m. and midnight, and 01 879 8223 between 8.00 p.m. and midnight. You can also write to us at 40 Ivor Court, London NW1 6HL. But this is only a mailing address.

Finally, for all of you who send one-and-a-half pence for the weekly **Radio Now**, it soon will be on its way, but there has been a printing delay. LMC send your apologies and say the first issue should be out on January 21.

A late but very happy New Year.

MARKLETT FRIB



YES, all rush to the newsgasts and make sure he cancels RRM, I'm back.

As you may have read, there have been disasters of various sorts in Holland recently but Peter Harvey and I are back now, and they are rapidly recovering. Already though, a fresh trail of destruction lies behind me.

I've written lots of long, long boring features to waste newsprint and paper and send you all to sleep (thus wasting energy) and well, to be honest, I'm trying to think of some news. But at the same time getting worried.

First of all, I thought up that lovely story about Atlantis and Concor and the

you have to get sober (our staff won't get to this unhappy state), retrieve glasses from cat/dog's basket, dig among debris to find telephone, throw away old love letters to Charlotte, and/or Edwin Bellier and John De Mol, find post card plus pen, copy the strange letters plus numbers from a telephone, inscribe the name plus address plus sentences of flattery as appropriate, obtain stamp and post. Finally get drunk so you can't read the rest of the column or sit down and wait by your telephone until you hear the golden and vibrant tone of Andy Archer booming down the phone from Holland telling you you are on the air (well take actually but on air sounds more professional).

Also planned are specials on the Stones and Beatles "School Kids Top Twenty" Dylan specials, pauses in programmes while Andy Archer finishes banned magazines, etc. Full details are being given over the air.

Current rumours in Holland that have reached the ears of your colonel (well we have to be one higher than

the scruff down the road) say that the dreaded act may not come in until January 1975 but CRM minister Henry Van Doorn (who is "responsible" for radio) is now universally thought to be totally lacking in intelligence and it (the Act) could be in next week. Thus the Socialist Government would be outnext election.

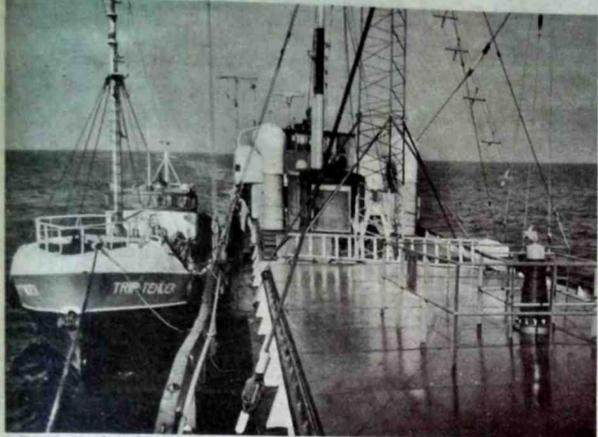
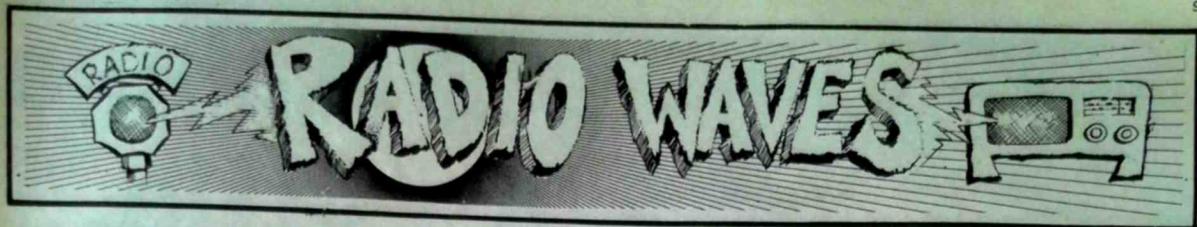
Will the person who nicked my beautiful Veronica posters from Gatwick Airport please give them back or we'll have strong-arm Peter Jones on your trail, aided by iron-man Harvey. Right!

Script . . . know the dots were not for the benefit of Lord Longford, they are there because I can't think of anything to fill the space with. I got a free copy of script 3, which means either (a) they can't read (b) they got me mixed up with someone else (c) they didn't, or (d) they are very forgiving.

And although they may not have been the best in the past, they are certainly up with the leaders now. Looking at the work that

went into the magazine, I kept wondering how they had the patience to set out eight headlines and how they kept the gin off them (maybe they could drop us a few hints). This time round the magazine is very professional and has resisted the temptation of leaving out any form of broadcasting at all, and for a general look at the past few months at the whole radio scene, it is worth even the new price of 15p.

And while the editor is out, yet another plug. Soon you will be seeing a new photo at the top of this column — and even a new title no less. These photos are available exclusively to FRA members and DJ and RRM readers (as well as your truly, hint, hint) from the FRA 339, Eastwood Road, Rayleigh, Essex. A different photo should appear at the head of this column every week, from the several thousands owned by the FRA, and many will be brand new printed and seen for the first time in public here. So watch out and get some of these your self. They are well worth it (I hope — another gentle hint).



Continuing our series of exclusive photos from the Dutch police files . . . here's one of RNI ship Mebo-2 and tender during one of the calmer days towards the end of last year.

Feedback Carry on Caroline

NOW that a new mast has been erected on the MI Amigo and that a awful whistle appears to have finally disappeared, let's hope that '74 will see the reemergence of Caroline as well as the continuation of Radio Seagull. Seagull was excellent when it was on the air before. It's really great to hear LP's by artists such as Pink Floyd, Yes, ELP, Doors, Santana, Wishbone Ash and Earth and Fire, etc., etc., played on the radio and often in their entirety.

Seagull on 259 in the evenings and Caroline on 389 all day and night would be really great. These two frequencies are really excellent and now that the transmitters are working properly reception should be really excellent all the time.

Ronan - you're the greatest. If the worst comes to the worst and the Dutch do sign the Act, I hope Caroline and Seagull will be able to continue, perhaps possibly by listeners subscriptions. I'm sure if people knew that any money sent would go to the running of the station and not into someone's pocket they would be willing to do this. How's about an interview with Ronan O'Rahilly - Record and Radio Mirror.

He's the boss of offshore radio and although RNI, Veronica and Atlanta have given us entertainment, I'm sure that the future of any offshore radio broadcasts to Britain lie with Seagull.

Caroline and most of all Ronan O'Rahilly with his ship the MI Amigo.
John Kerswill,
35, Drayton Ave.,
Orrington,
Kent.

Pirates top Dutch poll

IN THIS LETTER you'll find the results of a popularity poll over 1973, which has been compiled by the National Dutch Broadcasting Company, NOS. It's very interesting to see that the "Pirates" are really ruling the airwaves here in Holland.

1. Radio Veronica; 28 per cent.
2. Radio Luxembourg; 26 per cent.
3. RNI (English); 13 per cent.
4. RNI (Dutch); 12 per cent.
5. Hilversum 3; 9 per cent.
6. BBC One; 6 per cent.
7. Caroline, Atlantis, etc.; 2 per cent.
8. BRT 2 (Belgium Radio); 1 per cent.

Radio Programmes:

1. Veronica Top 40; 15 per cent.
2. Luxembourg Top 30; 13 per cent.
3. RNI (Dutch) Top 50; 7 per cent.
4. BRT Top 30; 6 per cent.
5. Hilversum 3 Top 30; 5 per cent.

Frightened

WHY is it that the vast majority of B.B.C. Radio Disc Jockeys seem too frightened to play any records, other than those already showing chart promise, or by some big name, which is an almost guaranteed hit?

Thank heavens for the non B.B.C. stations whose D.J.'s do not lack the spirit of adventure. There are at least two discs currently in the charts which owe very little thanks to the play it safe chaps of Auntie Beeb.

If this is the sign of things to come, hurry on the day when local commercial radio is countrywide.

Jackie Painter,
23, St. Aubyns Road,
Fishergate,
Southwick,
Sussex.

PROFILE

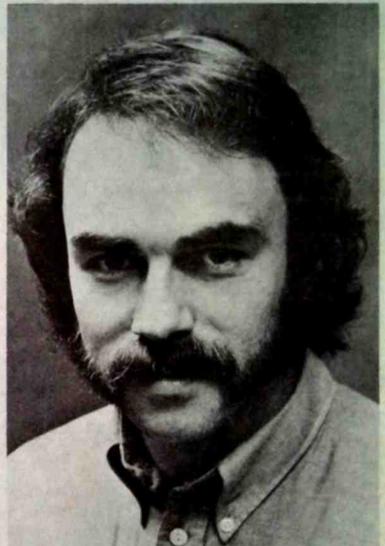
DAVE SIMMONS is the jock of surely one of Radio One's best programmes, the Saturday soul show adorning the radio waves from five to six-thirty. Simmons doesn't scream, yell, smash out the words at frantic pace like something you can pick up on say many American soul stations. What he does have is a good voice, clear and friendly, well-paced, easy on the ear with at the same time enthusiasm, genuine feeling for the music he's playing.

His radio world started in 1966, before that Dave, born in Southend, went through school, university as a law student, and work as a van-driver, deck-chair attendant and hot-dog salesman. '66 was Simmons on the air but his listening enthusiasm goes back to 'Radio Luxembourg and their Gus Goodwin show. I used to annoy people by taking a transistor to Saturday parties so I could switch his show on. He played great black music and was the only one doing it.' His blues enthusiasm came after an early R&B spell and 'the first record I ever bought was a Fats Domino EP and people like L.Varne Baker and Hollywood Flames used to attract me.'

The beginnings in radio didn't at first offer him a chance to play his music. He produced commercials for people like Radio 390, City and Scotland. 'I produced them, presented them, sang them, and even played guitar on the backing. They were pretty awful.'

He moved to Swiss radio and stayed three years and then moved off to gain the morning and afternoon magazine shows on Radio London. He still does the afternoon programme. 'I enjoy it very much and please mention the show! After all the possible maximum listening audience for it could be 17 million, that's the South-East of England.'

January of '72 saw his soul love come home to roost for Dave began his first weekly soul on Radio One but before that he was running a soul show on London. There's nothing like national coverage, I'm sure Dave would agree for "soul does not get anywhere near enough time. It's the music of the discos and from that there are obviously many, many soul fans around, white and black.



Heart of soul

"I was very thrilled to get the programme. I spend hours each week pouring through the US magazines and playing my way through a host of weekly arriving US soul singles. I went to America not long back and visited countless US soul stations, had a marvellous time in New Orleans, it's marvellous music, really."

The American angle has been an important part of Dave's show since taking it over from the much respected Mike Raven, "I have this link-up with a US soul station, usually the big ones, the places breaking the new soul sounds. I don't think I help put records in the charts though I may generate enthusiasm which is let loose in record sales. I know some Beeb producers like the show and sometimes, as in Alan Freeman's show, pick up on a disc. The case I'm thinking of is I've Been So Lonely For

So Long.

"I'm not really a freak in the sense of arguing that so and so recorded this or that in the summer or autumn. The sound matters. I suppose a lot of what I play is falling on deaf ears save for black kids but so what. Disco land people rave over Maria Maria from a Decca import album. Par Le Seigneur Rochereau. Great response whenever I play it for I do gigs these days. Decca should release it but will they. I ask you."

He's on the air six days a week but having said he has fantastic soul enthusiasm drives, the time is also found for at least one other love. "Cooking authentic Chinese food and I've been 1 guess to more than thirty countries."

**Tony
Jasper**

That's it!
Piet V. D. Vooren
Warmond
Holland.



Take a little Googie advice

Peter Harvey's given some during an afternoon with furry Bill Oddie

THE POINT is you've got to take the Goodies record seriously, well more or less anyway, and if the result is a new teeny sensation to rival Donny, Bill Oddie won't complain.

I knew it sounds unlikely and I'm going to have a hard job convincing you, but first consider the facts.

Bill's last venture into unknown territory was with a Cambridge University review that wandered into London and knocked the humour brigade for six. It was something akin to the Beatles' early explosion back in '62, only instead of upstaging the music business, Messrs ODDIE, BROOK-TAYLOR, GARDEN, and CLEESE (and ilk) breathed fresh air into satire.

From this amateur start that shook the London establishment has grown the Sorry I'll Read That Again, Goodies, and Python-type humour; if you like the "heavies" of British silliness, so don't think Bill Oddie and

his mates can't become rock stars as well!

Even now copies of the Goodies first album are finding their way into your friendly local record shop. The release date was set to meet the Christmas trade but like many other records, the Goodies collection was late. Fair enough, but what bothers the blighters have filed the record under "British Humourists."

Bill, who looks strangely slumped down in spite of the Christmas pud season, is deadly serious about the album. Up in his "den" on the fourth floor of one of those tall thin houses that back onto Hampstead Heath, he'd even got fellow Goody, Graham Garden present to bolster his arguments.

I sat there wondering when the room was going to take off into space leaving me an outsider in the latest Goodies episode, but this was for real.

"Obviously I take the music seriously," said Bill, lighting a pencil thin cheroot. "And that's a major problem at the moment. The point we've been trying to make ever since we recorded this damn thing is that it shouldn't be filed under humourists because it's not merely a funny record. But you cannot get this through. Still, probably a lot of listeners don't have such a set attitude as the people who put records in racks."

"It isn't really a comedy record. There are one or two funny bits. There's a big range which is risky... you do a lot of things and please some people for two tracks and others for two tracks and nobody likes the whole thing."

All but one of the eleven songs are taken from the Goodies television series. Two of the out and out funnies are by Graham, Stuff That Gibbon and The Sparrow Song, and the rest, apart from All Things Bright And Beautiful (a straight rock version of the original and released unevent-

fully as a single in October) are from Bill.

He reckons he's written about 30 songs for the Goodies and about 100 funny songs for I'm Sorry I'll Read That Again. The ones on the record are the ones they like best.

But back to the problem.

Bill: "We have a record that is not typical of our image and thank you Decca, there's been no advertising, publicising or anything, and we felt it was very important that since the record is not typical of our image we needed something saying this is a new venture. It's not the Goodies doing a comedy record, it's the Goodies doing a music record. The only advert described it as 'lunatic... maybe they are for releasing it. But we had a meeting and said we didn't want to push the comedy side of it. It's just ridiculous.'"

Bill says he can only describe it as a music album.

Graham: "It's a difficult album. I think the first time people play it, they might be

disappointed because it's not funny, or not funny enough, and then play it again and it's actually quite like it. And they might be puzzled by some of the songs, when they are waiting for the funny bits."

It's a cross section, Bill decides, and admits that much to his amazement he enjoys listening to it. He's very nervous about how it's going to go down though, reckons they have taken a chance, but believes it works. It's the range that worries him.

"By and large I think pop followers are a little bit conditioned not to take range. They may know someone's sound and expect a whole album to have that sound. If they demand a bit of work, I mean I hate the feeling of people putting the record on and just leaving it in the background. We feel it is a listening record... a party record as well. But I hope people listen to the words."

Although there is an impressive antique drum kit, various saxophones, flutes, a

guitar, even a couple of stuffed birds, in his den, Bill says his first instrument is his gramophone. His taste ranges from "rather esoteric jazz" to Randy Newman, The Band, and Harry Nilsson, on that particular instrument, and when it comes to getting songs down he hums them onto tape.

The musicians used by the Goodies for the series and the album are what he calls "a really heavy band" - mostly ace session men - half of Soft Machine for starters! When the lads themselves have a go it's all down to guitar, pony whistle and bongos!

Graham and Bill don't collaborate on songs.

"Graham does write a few and they are usually very shifty ones."

Would Bill like to become a rock star?

"No. I'm too old. But yes... Even if that sounds unlikely, there's a more than remote chance he could write a hit song for someone else, apart from the Goodies record deal, there's a song publishing deal

and as soon as he gets time he'll be producing demos, songs written without the Goodies in mind, and hopefully these will be recorded by suitable artists.

Although Bill says he has no confidence in his musical judgement, he believes given a six month deadline to write a hit song, he could do it.

"Getting them to the right people and with the right arrangement is 90 per cent of the battle really. So much of the basic material is just nothing. It's the sound and whose singing it. It's unlikely that if Stax were singing your song it would not be a hit."

Having decided he could do it, he admits that interests him at least. It's more likely to happen more by accident than judgement, though don't be surprised if Bill comes out with a solo album on Randy Newman lines eventually. And there's got to be, by contract, an album and two singles for this year and next, so we better get used to the idea.

They may even pop up on the Old Grey Whistle Test yet. Or even on the road with a band, that's something, time and energy permitting, that they would like to do.

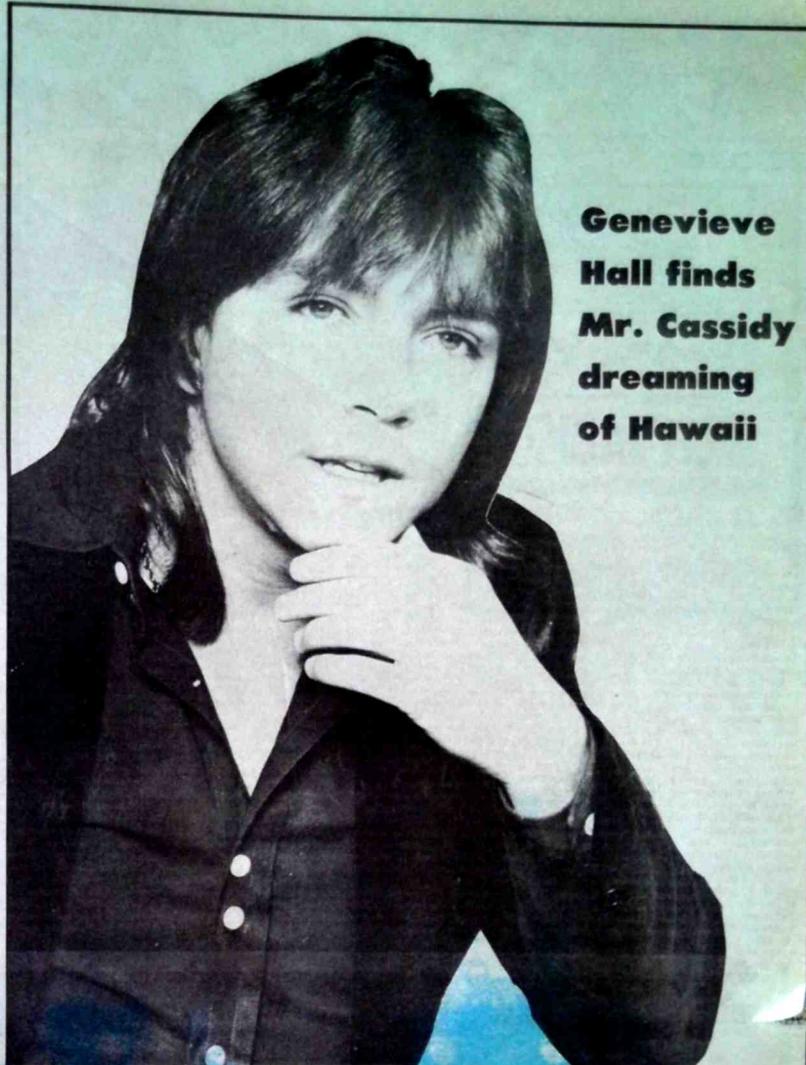
With the Goodies, as you know, anything is possible.

And if people dismiss the album because it's not funny enough?

"If that's the be-all and end-all of it, if they say it's not funny therefore I don't like it, well I suppose that's up to them."

"One reviewer," said Graham, "thought the single was not as good as Monty Python. It wasn't actually as good as Beethoven either."

Finally, from Bill: "The chances are that it won't get enough exposure and I'm sure a lot of people won't like it because of what they are expecting, and by the second album, if it's still not a comedy album, they will realise that they have to listen to this in a bit of a different way..."



Genevieve Hall finds Mr. Cassidy dreaming of Hawaii



Peter Jones visits the vaults of pop's most famous brother and sister

All our yesterdays

YOU MAKE a record, and it hits the top ten, and the money rolls in and pressures of fame are laid upon you. One of the biggest of pressures comes from the frightening business of "finding a follow up" . . . and so avidly being derided as a natural number one, selling 1.8 million copies.

How about 'Yes Only Just Begun, Richard was listening to a TV commercial for Williams' voice handling the song's lyrics, describing the feelings of a newly wed couple.

Says Richard: "We look it out as a single. I reckon it's the most important song we've done to date. My favourite. And you should see the letters we get from all over the world - from new recruits, and even from one-time patented suitcases who'd been helped by the song's message of hope."

You have another slice of coincidence. The Carpenters' manager is a guy named Sherwin Bash, who used to be an Arthur Askey character and that's another story. There was Richard, touring with the Humpertinck and

worried as hell about finding a follow up hit to Only Just Begun.

"Go to the movies and relax and stop worry ing," for Crissakers," said Sherwin, Richard and Karen went . . . to see a film *Lovers and Other Strangers*. In it was a wedding scene, and a song: *For All We Know*. Yep, you've guessed. It became the Carpenters' third single!

One way of getting a worthwhile new single is to plough through piles of demonstration discs sent in by hopeful young writers. Richard has found only one that way - *Being Boys*. And Monday, by Paul Williams and Roger Nichols. Their fourth million-seller . . .

Following a power cut in the studios, Richard and Karen got home early enough one night to watch the Johnny Carson Tonight show on telly. There was this girl, Bette Midler, strutting around, singing *Superstar*. But Richard saw it given a different treatment, tailored for Karen - when she first recorded it she had to read the words written on a table napkin.

Here's another coincidental story. The Carpenters were having quadraphonic equipment installed in their home. So the engineer was testing via a test pressing of Carole King's *Moon* album. And they heard Carole singing. It's

being engineered to give us a maximum number of seats in the shortest practical period of time. During his tour David will also be visiting the Far East with a concert in Hong Kong on March 19 and an additional six concerts being formulated for Japan during the period of March 22 - 29.

Not wanting to miss another opportunity of visiting the British Isles, David will make a quick visit through Europe to reach Britain, where he is set to play at least one major venue (others are being negotiated), and finally, now wait for it . . . David is to perform his long awaited Scottish and Irish dates.

Going To Take Some Time. Result: yes, another big hit.

Another coming up, Richard was watching a late night movie in which Bing Crosby played a struggling songwriter. In the plot, his big hit was *Goodbye To Love* - but there was no real song of that name. But the title appealed to Richard. And he used it as the "peg" for his own first single by himself and long time chum John Henley.

There was *Yesterday Once More*. America was in the grips of a '50s and '60s nostalgia spasm. Entire radio shows were going oldie groups were coming up after years of being forgotten.

Richard wanted a song to fit the mood of the musical moment. So he wrote the song with John. And it was the Carpenters' biggest *INTER-NATIONAL* hit . . .

All these singles are included on the Carpenters' new album - along with a well produced souvenir book, let filling in details about their songs, records and achievements.

So many top artists just sit back and groan that "they don't write songs like they did in the old days." The Carpenters, who are remarkably consistent, prove that they do.

If you're prepared to spend most of your waking hours looking for them.

David's off round the world

David Cassidy's love for Hawaii is no secret, and plans are being made for a special house to be built there. When asked about his new home, David explains.

"I go to Hawaii because there, I just get a good feeling every time I wake up."

He wants his new dome house to be totally self-contained, with solar energy or wind generators for power; but according to David's fans, his very own presence would generate enough energy to supply a power station. Perhaps Mr. Heath would consider giving him a position in his new Energy Department!

Not only is David looking forward to the completion of his new house, but also he's very excited about his massive world tour which is set to open in New Zealand at the Eden Park venue 15, Auckland on February 25, where a crowd of 22,500 people is expected to attend. So who said that he was never going to tour again?

From New Zealand David will fly to Australia, where he will perform a minimum of five concerts including dates in Sydney on March 2, Brisbane on March 6, Melbourne

Cricket Ground, on March 10, Adelaide on March 12 and W.A.C.A. Ground, Perth, on March 15. The concerts for these dates are expected to draw around 150,000 people - give or take one or two and Ruth Aarons his personal manager comments:

"This is the first time that David is undertaking a tour of this scope, and we felt it was important to ensure that everyone had an opportunity to attend a concert. The itinerary is

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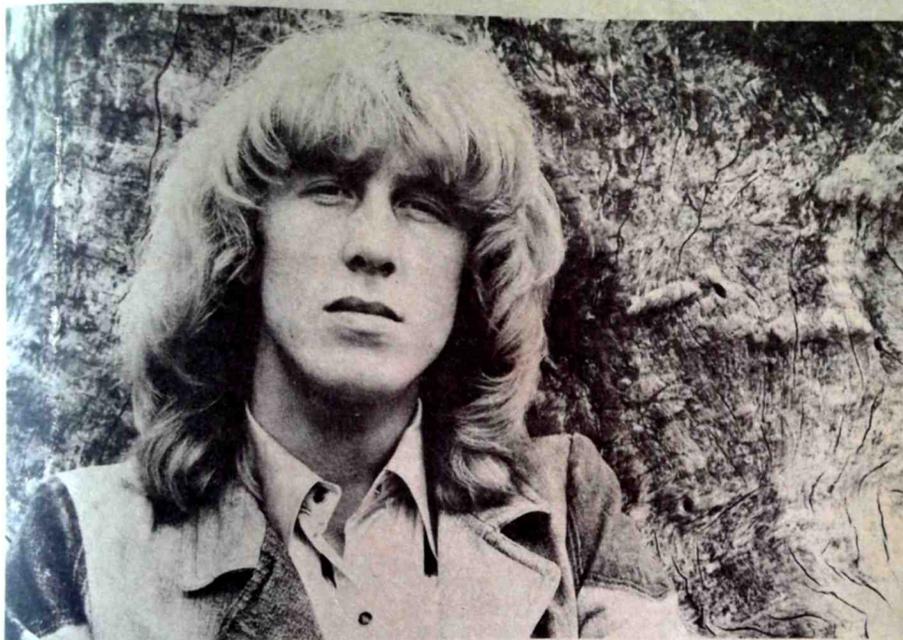
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IN THE STAYDOWN



**Elton John
guitarist
Davey
Johnstone
talks to
Roger
Greenaway**

STAND Elton John and Davey Johnstone next to each other and it's like a before / after advert for biostreuth or similar medical compound. Tiny Elton, demon pixie pianist, hardly makes it to Davey's shoulders but height problems were furthest from his mind when he approached Davey and tentatively asked him to join his band.

For Davey, it was a monstrous decision to make. His band at the time, Magna Carta, was beginning to pick up steam and his name was gradually becoming better known. Maybe with a year or two more slogging round the club and college circuit, Magna Carta and Davey could have made a major name for themselves. On the other hand, playing with Elton would at least guarantee him a role in the pop world for years to come.

Tossing and turning, as the song goes, Davey eventually made up his mind and stepped into the rockin' shoes of lead guitarist in the E.J. Band.

Budding guitarists reading this might wonder why Davey should have to "consider" such an offer at all. But for Mr. Johnstone it was a major change of direction.

For were Davey (yes, he's another of those Scotsmen) started life, musically speak-

'We'll stay together'

ing, in various folk ensembles. His first instrument was the violin, learned at the early age of seven but before he was into his teens he had formed his own group in hometown Edinburgh. Then, at the ripe old age of 15, came the first serious musical venture. Along with Tich Frier he formed a duo called Carrick Folk. "It was a strange little band," says Davey. "Maybe

we were aiming too high but we tried to play serious traditional music but at the same time giving it a Dubliners kind of feel."

After a while, Davey moved on to the Fife Reivers, quite a big name in Scotland, before his first visit to London. Here he met up with Noel Murphy, an amazing Irishman with a growing reputation on the London folk circuit. With Ron Chesterman, he and Davey

formed Draught Porridge.

Their music was good and Mr. Murphy was always tremendous value to any audience but for Davey, it wasn't quite right. He needed a band with a younger feel and soon split from the Porridge to join Magna Carta. And it was now that the fame of the young multi-instrumentalist began to spread beyond the narrow introverted confines of the folk set.

He stayed for just a year with Magna Carta for whom, as well as his favourite guitar, he played mandolin, banjo and sitar.

And it was through his work with Magna Carta that Davey first came into contact with the world of Elton John. His contact was producer Gus Dudgeon who liked Davey's playing so much that he suggested Davey work on an album that Bernie Taupin was putting together. After that came the offer of session work on Elton's Madman Across The Water album and almost exactly two years ago he joined Elton's band and his fretboard skills play a major part in the musical depths of Honky Chateau, Don't Shoot Me I'm Only The Piano Player and Goodbye Yellow Brick Road.

And in May last year, Davey brought out his first solo album on the then newly formed Rocket Records, Elton's own label.

Quite a success story for the young Fife fiddler and he's enjoying it too.

"Elton's a really great guy to work with and he's so full of surprises. Like when we were in New York recently, I kept wandering in and out of Manny's which is a huge music store, looking at this beautiful dobro mandolin. I

really wanted that instrument but it was nearly 800 dollars so I'd keep going back to the hotel and thinking about it.

Eventually I made up my mind. I decided I just had to have it. I went to the store and there it was — gone. I went back to the hotel feeling really down only to find a dobro mandolin waiting for me. Elton had heard that I was hung over it and had gone out and bought it for me himself. That's the sort of guy he is. He never has downers and keeps coming up with little surprises like that."

Now I don't call a dobro mandolin at 800 dollars a "little surprise" but then I don't have the lifestyle of Mr. Dwight.

Despite his obvious affection for Elton, Davey is keen to get away from the confines of the band for a while.

"I am going to take some time off when there's nothing much happening with the band. I'll do another album and some solo gigs. Time is the main problem but it will get easier. I think as time goes on, Elton will work less and less.

"What I'd really like to see would be a Rocket roadshow with me and Nigel (Olson) and Dee (Murray) plus Kiki Dee. That would be really good.

"Also I'd like to get back to my roots and do some folk gigs. But I will still remain with the Elton John Band. That's become part of my life.

"My relationship with everyone in the band, especially Elton, is just fantastic. That's why we'll stay together. And our music is getting better all the while too."

Anyone who has heard Yellow Brick Road and Davey's own Smiling Face album will vouch for that.

"Our act was slow taking us over"



Genesis drummer Phil Collins tells Peter Harvey

YOU DON'T have to be a genius to know who Peter Gabriel is but betcha can't guess which member of Genesis once played the Artful Dodger in a West End production Oliver.

Oliver? It happens, Phil Collins, is the actor. He was pro in the theatre before ever turning to the drums, and this week, along with the rest of the band, he's back in London's theatre land.

It's quite an honour too. The promoters believe Genesis are the first rock band to play a whole week at Drury Lane's Theatre Royal. And since it's to be the band's only London performance in a long while, it's justified.

1973 was really good for the band, conquering America and getting a best-selling album, but Phil, when we met last week, felt the English audiences had the worst end of the deal.

"It was really frustrating. The album came out and went straight to number three but when we played our English tour we were not playing as well as we are now, having just returned from America. I mean the album was one thing but now the numbers are totally different. Anyway, it looks as though there's only our five days at Drury Lane to show 'em."

"Those who do get to see them before they go off to Europe and America will see some changes in stage presentation. During the American tour they had to play several times without lights and stage effects, and Phil says they played better. So now the stage show is being simplified.

The move is towards a greater accent on the music, though Peter will not be dropping his weird masks, and the stage will still have coloured screens and lights. Phil says they've been a bit ambitious with our stage show and now we can't really afford to take such a complicated set-up on the road. It's a shame for the people in Scotland because we really like playing up there but the gear is really restricting and costs a lot of money.

"After we played one particular gig in America

without the gear we began to think maybe it had become too elaborate and the set had begun to dominate us. The audience would elaborate to the music but there was no importance attached to the people who were playing. But that gig was the best we played and really cheered us all up."

Phil reckons Genesis went through a major change when they began recording in Selling England By The Pound.

"Before it was always strict, reheating what we were going to play but we did a lot of jamming in the rehearsals for that album."

So despite numerous problems on the American tour the music has continued developing and now all of the band are feeling good.

One reason is the appointment of a personal tour manager and another is the settling of their managerial problems. British tour promoter Tony Smith is now their manager world-wide.

At the same time the band have begun to shake off the image of backing group for Peter Gabriel. They all write and all contribute to the sound, material and arrangements.

"To a lot of people it's been just Peter and a few guys playing his music. The younger people think that because Peter's the one they see most. They see him in the fan mags. We've got over the worst of that now. We all knew what was happening and there was no danger of it getting out of hand within the band.

"We're all aware of each other's importance and out of the lime-light Peter just blends in with the rest of us. Anyway, luckily it's got below what people don't see it like that anymore."

He feels the success of their image has been a coincidental with the progress of their music.

"Peter's costumes and masks to us seemed like a logical extension of what we've been doing. There's gonna be a time when there will have to be something different. Now if Peter went

on stage in tee-shirt and jeans it would be sufficiently different. There's gotta be something, a conclusion soon, something other than costumes. And that's where a band like us usually comes off the road and does fewer concerts. I wouldn't like to see that because I get a kick out of playing."

If Genesis did go off the road, Phil would quickly begin gigging with friends like Peter Banks and Bill Bruford who've already done a couple of pub gigs with him. "That's what I ever went out of fashion, and just jamming."

And then there's acting. Having done the West End, several television plays, and a children's feature film, Phil has enough experience to get him a job if drumming ever went out of fashion.

But though he'd like to do film parts, Phil is unlikely to give up his first love. He's constantly aware of drumming and drummers. "I'd play 24 hours a day if I could."

Naturally Billy Cobham heads his list of favourites. "I must stop my infatuation with him. It's ridiculous, he must begin making mistakes soon." And as for groups, he reckons The Osmonds are about the best live band he's ever seen, with drummer Jay the best musician, and he also likes Slade and the Carpenters. All that from a guy who is primarily interested in jazz and free-flowing rock.

For the future, the band have another album to make and will be holding up for a couple of months in a country house with the new Island Mobile, and Phil has a single out, Silver Song. It was written by Michael Rutherford and former Genesis guitarist, Anthony Phillips, and basically Phil wanted to record it because he thought it was too good to miss. He sings and all three of them play the instruments.

"I don't see any great success for it, but if it gets some nice reviews I might do an album of my own."

Genesis have a single coming out too, and if that hits.

DAVE MASON was looking contentedly subdued when I trotted up to see him at his suite at the Hyde Park Hotel this week. The ex-Spencer Davis' roadie and co-ordinator of Traffic manched pensively on a piece of toast as he spoke of deeds unspeakable at a Tramps Club the night before.

"It's great to be back," he announced in one toast free moment, qualifying with the statement that he was only over for the week.

He's been pretty active lately, has Dave. His new album, appropriately titled *It's Like You Never Left*, has just been released, and he's formed a band that he hopes to return to England with in May.

All this is quite a change from the Dave Mason of two years ago when he did, as he puts it, a lot of hanging around and got in with the wrong people.

The line of guests on his new album sounds like the "Who's Who of the Los Angeles music scene and includes among others Jim Keltner, Greg Reeves, Graham Nash and the king of them all - Stevie Wonder.

"Stevie just happened to be recording in the next studio," said Dave. "I invited him to drop in and put a little harmonica on one of the tracks and he came round after he'd finished. The speed with which that guy works is unbelievable. He did the whole thing from conception to final take in about fifteen minutes. Graham (Nash) was fantastic as well and put down some really nice harmonics."

Having recently been talking to Allan Clarke of the Hollies about Graham's house in San Francisco, I decided to ask Dave about it.

"It's beautiful - absolutely amazing. There's this sunken Japanese bath and a garden full of sculptures. All the lights go on and off by directions, whistling or something like that. It's always full of people who just drop in and stay for either one hour or two weeks and there's a very easy going relaxing atmosphere that somehow makes it homely instead of chaotic, which is what you'd think it would be."

Since he finished the album however, Dave has been busy assembling the band that will back him on his British tour in May. The group American Road done a couple of gigs and have another lined up for late January.

Naturally the material you can expect is off *It's Like You Never Left* albums, but I still include some Traffic numbers such as *Feeling Alright* and *Pearly Queen*, both of which I wrote. Occasionally we even do some *Somebody's Gotta Really Go Back* a few years. All in all though, the reaction during the tour was a good indication and I'm just hoping that the British tour will come off."

Even in '74, however, it's still for his early associations with Traffic that Dave is best known. Along with Stevie Winwood, Chris Wood and Jim Capaldi, he created what has become a musical legend. Traffic has been playing - sometimes - but Dave himself has not seen the others for well over a year now. He originally left the group after their first album in '67.

"Personality-wise it just wasn't working out. I wanted to get into a lot of areas of music and the rest of the group just didn't feel that these were right for Traffic. I recorded *Hole In My Shoe* around that time which went to number two in the charts, but the rest of the band were against playing it onstage which, to be honest,



Free Dave Mason

was fair enough. In fact looking back on it all they were against individual members of the group branching out and doing solo things, which is precisely what the whole band is doing now. Perhaps if we'd had that same relaxed attitude in these days everything would be OK now."

Dave rejoined the band for a short time to record their second album *You Can All Join In*, but after this he disappeared from the scene and soon Traffic broke up (at least for a while).

But Dave has never exactly lacked gigs. Shortly after his final departure he found himself invited to play on the Delaney and Bonnie tour with Eric Clapton. Following the tour Delaney and Bonnie guested on his solo album *Alone Together*.

"There was one hell of a line-up of musicians on that album. None of them apart from Delaney and Bonnie had really made their mark at that time but I guess you could tell that they soon found. Leon Russell came along. So did Rita Coolidge, Jim Gordon and Carl Radley. Artistically I was very pleased with the result and as I told you, I'm still using a lot of that material onstage at the moment. Unfortunately, shortly after it was finished I drifted up to Toronto and made some wrong alliances with the wrong sort of people.

"I played with Marisa Cessa for a while when she was trying to get out of the Mamas and the Pappas type of image. There was nothing really wrong with that because I liked her as a person very much indeed, but it was some of the other things that kept happening in that circle that made me realise I was heading in the wrong direction."

"I look upon the new album as being the end of a pointless era in my life. In a sense though, it could equally be the start of the new period. I'm pleased with it of course, but the next album will be recorded with the band I'm playing with at the moment. So in a sense it will be more representative."

Dave's attitude to England appears to be a bit mixed.

"I love coming back but to be quite honest I think I'd get bored if I lived over here permanently again. It takes so long to get everything together and I don't suppose the present crisis is helping any. No I think I'll stick to the States for living and England for visiting."

See you in May.

Mike Beattie

albums

Sing those songs again

THE CARPENTERS
The Singles 1969-72 (A and M SP 3601). Not their greatest hits, you understand. All-time Greats" not that either. Just a modest, dignified album made up of the singles which, in four years, have boosted the Carpenters into the top flight of charts and popularity polls. Up-to-date, too... includes Top of The World. Also Paul Williams' We've Only Just Begun, THE David and Racharach great" Close To You, and John and Paul's Ticket To Ride. A strong compilation album.

P. J.



HANSON

Now Hear This (Manticore K43507). Junior Hanson's resemblance to Jimi Hendrix is more than just visual. His Hendrix inspired guitar style is as good a progression from the original as you can expect without becoming a direct rip-off. Hanson has his own vocal style and a lyrical guitar that borrows but doesn't steal from the master. Round hints a light funky band not averse to extending the patterns of the riffs but at times loath to abandon the most basic of structures. The album lends towards sameness but if you long for a hunk of spacy guitar laden funk, this is your band.

P. H.

Graham glows

GRAHAM NASH

Wild Tales (Atlantic SD 7288). To those for whom spirit of '67 still lives on, Graham Nash and the West Coast school remain a magical Godsend. Here's another collection of gentle thoughtful songs full of pedal steel and slide guitar, simple swirling arrangements, and beautiful singing. At times Dave Crosby helps out along with the easy wifely players who lay it right back. Nash proved on Songs For Beginners that he has the ring of truth and light moralising that's become a trademark of his genre. This is a more than equal follow-up set and it positively glows throughout.

P. H.



Mann made



MANFRED MANN'S EARTHBAND

Solar Fire (Bronze ILPS 9265). There's something about this band that seems to sum up all that was good in the music of the sixties and combine it with the best aspects of the seventies. Like the futuristic synthesizer work from Manfred coupled with the sharp cutting edge of Mick Rogers' guitar. These two merge in strident romantic passages, driven by a precise and fluent rhythm section: Colin Pattenden (bass) and Chris Slade (drums). Together Earth Band play strong, hard and tight, but not without emotion and melody. In this case the seven songs travel through aspects of earth and its life's place within the solar system. Despite this ethereal theme the band still manage to keep it rocking. A truly fine work.

P. H.

KOSSOFF

Back Street Crawler (Island ILPS 9264). Back to heavy guitar laden rock. It's been a long time since such a straight forward British rock sound was put out on album - maybe too long. At least for that reason alone, Paul Kossoff's mainly instrumental set is welcome. There are no new ideas, phrases, or thoughts, only a re-affirmation of rock's best traditions. The one-track which makes up the first side is an extensive jam, while side two has only four tracks, two of them vocals. Among the talent here - Tetso, Rabbit, Jess Rodden, and Paul Rodgers - which speaks for itself.

P. H.



TIM HARDIN

Nine (GM 1004). Tim could have been a Bob Dylan, except Dylan was there first. But his own track record is strong - songs like If I Were A Carpenter, performances of strong folk narrative power. Now he is chasing the real big-time out of London, and this album features largely British musicians - Peter Frampton and Andy Horn included. Mostly his own songs, of course, and a much fuller backing set-up, including string.

P. J.

Yessong of ages

YES

Tales From Topographic Oceans (Atlantic K8001). Possibly, Yes have chosen the wrong moment to deliver their major work. Its reflective and thoughtful nature is sure to be lost upon all but the band's most ardent followers. Yet this is a pity, because Yes have opted for ultimate expression in a time when the minimum effort gets by. This four-sided work, making up a whole, is an intense and esoteric voyage into religious mysticism, and musically it needs a sharp ear to detect the subtle shifts of

melody and structure. At times the words tend to clutter, but if the listening is hard going, the end reward is more than worthwhile. This is a serious work, and should be approached with care.

P. H.

THE GOODIES

Bill Oddie and Co. are at pains to point out that this is not a comedy album, yet it's not without it's laughs. Shaft That Gibbon and the Sparrow Song are the notable funnies, while there are a few more silly bits in between some tracks. All but one of the eleven songs are taken from The Goodies television show and range from a Slade-type member to soulful gospelly stuff. Needless to say, the musicians are very good, as watchers of the show will know. But the dichotomy does remain between fun and non-fun. Maybe next time the trio can be more positive?

P. H.



THE J. GEILS BAND

Ladies Invited (Atlantic 7286). The title gives the clue: a burry rock 'n' roller's dream, punky, earthy, and just a little dross. Peter Wolf and Seth Justman manage to draw from all the time-honoured roots of electric rock 'n' roll for their inspiration while J. Geils at times lends a majestic sweep of the guitar. It's dirty uncompromising rock.

PHILIPS

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ALICE COOPER

ALICE COOPER: Teenage Lament '74: Hard Hearted Alice (Warner Bros K 6434). It's good to find that, at least in the Gospel according to Alice, the traditional articulate teenage frustrations have remained unchanged during the past decade... but then, how long is it since Alice was a teenager too? In a more melodious mood than usual - in fact, sounding a bit like a slowed-down and prettied-up "Eighteen" - his first Chart assault of this new year truly deserves to become a Teenage Anthem '74, and join the Rampage, Flipside, the Vamp of Crystal Palace in a



delicately then gruffly building swooshing and wooshing ethereal groove.

JOHNNY NASH: Loving You: Again Open Up My Heart Again (CBS 1992). Johnny hasn't done much for me in years now, but at last, with a return to a more soulful style, he's cut through so hard that this little burbling slowie has nagged its way into becoming one of my faves of the week! With incredible heat of sound, synthetic guitar spurlges and all sorts of instrumental tricks, it's a pure delight. "That Lady" fans ought to dig, amongst others. **MUSIC PICK.**

SNOKEY ROBINSON: Just My Soul Responding: Sweet Harmony (Tania Motown TMG 888). Yes, this is that "Happy Birthday" introed track that's been picking up so many radio plugs of late. With background support on gently pounding wadrum from Redskin group XII, Smokey alternates his silky voice and the group's chanting on an ambitious message slowie that he wrote with the Miracles' long-time "other" member, guitarist Mary Tarplin. A distinctly unusual and catchy record which summons up all sorts of mental images as it unfolds. It's an aural trip to be reckoned with. Chart-wise, the flip, a dead slow and delicate tribute to the Miracles, was Smokey's first solo single after the split in America. **POP PICK.**

MARVIN GAYE: Come Get To This: Distant Lover (Tania Motown TMG 882). Although "Let's Get It On" did over the two (or was it three?) million mark in America, it practically bombed out completely here, where tastes are less subtle. Maybe this livelier, moodier, stylistically similar follow-up will do better, as it has several pluses going for it here: a good relaxed dance beat, some slippery Jr. Walker-style sax, and much more punch in the delivery. Marvin himself stays super-cool, serene, snatch, but with added bite to his jive. Hmmm, and the flipside luller seeks designed with slow pokes in mind! **R & B PICK.**

THE ALLMAN BROTHERS BAND: Jessica, Come And Go Blues (Capricorn K 17517). Judging from the number of requests for it, the boys' gutsy instrumental from their "Brothers and Sisters" album must be the big one to

DETROIT SPINNERS: Together We Can Make Such Sweet Music, Bad Bad Weather (TMI You Come Home) (Tania Motown TMG 871). Originally due out (and reviewed) in September, this is the old Spinners track with substituted rhythm mixed in to give it that dully thumping modern Thom Bell sound. Thunder effects spice the churnalong flip.

NORTHERN J. CALLOWAY: Stop (If I'm Gonna Save Any Part Of My Love For You): Heart Of Stone (UA UP 35629). Despite a clumsy title, this Horace Ott-arranged and co-produced jittery-rhythm slowie is a pleasant if muddle Pop-Soul ditty by a tight-voiced bloke with girly group support amongst the strings and horns. Bacharach could have done it better.

BROWNSVILLE STATION: Smokin' In The Boys' Room: Barfootin' (Phillips 672834). Last week I singled out for mention the genius of Kal Radman for pre-empting America's Christmas Chart-topper before it was even released (Jim Croce's "Time In A Bottle"); this week I reckon that I myself deserve a pat on the back for my lengthy September review about this noisy rocker's chances in the Teen Anthem stakes! The record has taken its time, but finally it's up there poised to top the US Charts. Although much in the Alice Cooper style, the subject matter (or, at least, its terminology) is likely to hold it back here, unfortunately. Now, if Slade had done it... Robert Parker will never recognize the crashing guitar treatment of his flipside dancer! Despite my reservations, try these if you're into noise and energy. **POP PICK.**

AL GREEN: Livin' For You: It Ain't No Fun To Me (London HLU 10446). Al and his producer, Willie Mitchell, let it be known that they were thinking of varying their approach for the British market when they were last here, yet the new single is the same as in America - and,



but these superb musicians into our Charts. An adrenalin rush of soaring, leaping, beautifully meshing guitar lines and piano patterings, it's about as good as you can get this side of heaven. The more mournful vocal flip is dedicated to my favourite reviewing phrase - except that it DOESN'T come and get! **CHARGE OF THE WEEK!**

and this is where it gets interesting, in America it is the slowest-selling Pop hit that Al has had! Admittedly, it's been big R & B, but it hasn't snared those all-important Pop buyers, yet. Indeed, why should it, for it presents the same mixture just as before, and before, and... That mixture's nice and I love it, but now maybe Al and Willie will realize that a change has gotta come, sad though it may be for them. Grittier funk flip, possibly preferable here.

BOBBIE HOLTSTON: I Want To Make It With You: (No flipside info available) (Action ACT 4622). Produced by King Sporty, which looks Jamaican, this reading of the Bread oldie is pure one hundred per cent S-O-U-L, sung in a slightly Aretha Franklin-ish way by a chick who - make no mistakes - has a voice that's all her own - (and great with it). The backing is full of ultra-soulful chords, clucking a a h - w a h - h o p p e r y rhythms and hollering femmes who provided a bumpo bed on which Bobbie bounces with traces of Esther Phillips and the aforementioned Aretha combined into a gut-tuggingly original approach. If only Action/B & C were giving reviewers B-side promo copies... I just gotta hear more of this girl! **SOUL PICK.**

SINGLES

UK

STAN FARLOW: I Truck (Emerald). Moving country about a truck, rather than the truck-driving, and nothing to do with any other kind of trucking. Authoritative steel-guitar backed performance.

GEOFF LOVE AND ORCH: Match Of The Day (EMI). With appropriate crowd roars and acclaim, the brassy Mexican-flavoured telly theme with the persistent drum beat and the rattling trumpets, guff trombones and bass figures.

HARD STUFF: Inside Your Life (Purple). With some off-beat and haunting vocal touches, this is one of the better releases of a rather slap-dash week. Nice bass figures.



CILLA BLACK: Baby We Can't Go Wrong (EMI 2107). Still consistently voted top telly personality among other awards, Cilla is using this (her first single in more than a year) as the signature tune for her new TV series. So... it's a hit. But what kind of hit? Well, it's a gentle sort of love song, with the full Black-type power held back... usually it creeps up all guile and secrecy after a quiet-sung verse. This is Cilla in a comfortable, happy mood and the arrangement is splendid. As a theme it's as good as her

former one, Something Tells Me, though less explosive. - **CHART CERT.**

Reviews

Peter Jones

some almost churchy moments, and a shuddering back beat that really builds up the atmosphere. Could easily break into the charts - deserves to, what's more.

BARNFATHER: Clock On The Wall (Bell). A versatile all-rounder everything from singing with Tommy Steel to being one of James Last's back-up-men and this is a commercial little song, with a tick-tock rhythm laid down by piano. Amiable, pleasant competent.

THE GAYLORDS: Hit Me With Music (Spark). Now this is a very popular touring reggae band. This is one of their most popular numbers hence it should be a sizeable seller. Nice show of personality and much a singalong item.

range, gentleness and a romantic feel. This is a first-rate little song, nothing pretentious about it, just a straight little love song... "wanna rock you in my arms all night." The arrangement is sympathetic; never fighting the star. The commercial hook is strong enough to guarantee a chart place. - **CHART CERT.**



PAPER LACE: Billy - Don't Be A Hero (Bus Stop). A Murray-Callender song. Not a bad story-line, and the lead voice works urgently enough, but it doesn't really do anything for yours truly. Gaps left for girl phrase on the title phrase.

ANNE MURRAY: A Love Song (Capitol CL 15774). She's Canadian, actually, but British at heart, or so she told me... so my pleasure to review her latest. It's the vocal resonance that gets through to me - she has a surprisingly wide



JONI MITCHELL: Raised On Robbery: Court And Spark (Asylum AYM 24). Starting over synthetic keyboard rhythms like a bevy of Bette Midlers, multi-tracked Joni launches into a flighty yet distinctly earth-rooted ranch-rocker that, to these ill-educated ears, is a refreshing change of style for the famous, clucking folk. However, the wailing sax and pounding beat get discarded on the more predictable folksy flip. **MUSIC PICK.**



THE HANDLEY FAMILY: Light Up The World With Sunshine (Tiffany 6121 500). This is the theme of the family's campaign to raise money for old-age pensioners.

Sharp vocal line, with some off-beat guitar phrases filling out-of-tune gaps. An optimistic little song... give a little love to someone, take a little hate away,

and that kind of sentimental sentiment. But mostly it's because it's so catchy that it rates a pretty confident.

CHART CHANCE.

Aerial



Peter Dignam answers your letters



Mick fans fight back

O.K., you stupid great ten! We want an explanation for the crap you wrote in RRM, you two-bit, pink freak excuse for a rock writer.

We gotta get one thing clear — Aerial Bender is one helluva good guitarist. But Mick Ralphs has played on SIX albums and done trillions of tours. How dare you sit there and turn out the dross you do, insulting a great bloke like Mick? Mick Ralphs IS Mott!

He formed the group and he's written some fantastic songs, and you have the nerve to say that Aerial Bender has given Mott more in three months than Mick did in four

years. His contribution to the group can't be measured.

So lets have no more crude like your articles on Mott and Aerial. Or we will be round to your place to fit your see-ment over-shoes and, in the words of the Godfather, you will sleep with the fishes.

As a final threat, we will enrol you in the Osmonds fan club (chuckle-chuckle, yuk-yuk.)

200 outraged Mick Ralphs freaks!
JB REPLIES — OK you pathetic makeshifts of Mott fans, do you move into 74 with the new Mott or lie in the past where you obviously belong? Your ancient attitude on Mick

Ralph's departure is both naive and pointless. . .

Mick Ralphs WAS an important part of Mott (note the part) but if you've seen the band lately you'll realise why I rate Aerial so highly. Mick Ralphs could never create the atmosphere wanted from a guitarist in his position.

So get the dang out of your boots and the country yobo grass out of your ears and herald the new Mott! In answer to your peevish threats I like fishing so it might not be a bad idea to throw me to them. It might do you lot some good to try it because music ain't for you country bumpkins — go milk the cows.

Don't knock it

MY SISTER recently received a copy of David Cassidy's Dreams Are Nothin' More Than Wishes, and I have heard her playing it several times.

He can do better than this and he knows it. I am not a David Cassidy fan, in fact I'm surprised he's got so many if he keeps producing this rubbish.

S. Wells, 46, Norbury Avenue, Thornton Heath, Surrey.

Seems your words are nothin' more than sour grapes, or as David might say, if you can't cherish it, don't knock me, baby!

Mistake

I AM writing about the quiz time in your January 5th edition of Record & Radio Mirror. When reading the answers I noticed that one of the answers were wrong.

I am referring to question five being "the real name of Alvin Stardust," and, in your answers you put "Shane Fenton," but I thought that was his second name and his real name being "Bernard Jewry."

Peter Smith, 51, Corsletts Ave., Broadridge Heath, Horsham, Sussex.

Congratulations Peter for spotting our deliberate mistake!

Poll was just great

THANKS VERY much RRM for your fantastic poll. It was comprehensive, and undeniably relative to the music scene as it really is for the fans, not as it is in the music press.

I was especially interested in the International Groups section, where the best group in the world actually gained the position they deserve for once. I'm talking about T. Rex of course, whose fans are still as loyal as ever.

Thanks again for the poll, and T&X to T. Rex for the forthcoming tour. Love to Peter Jones!! He's got his head screwed on right!

Gwen Llewellyn, 22, Eleanor Drive, Harrogate, Yorks.

Thanks, Gwen! Peter Jones may have turned red with embarrassment, but at least he can now see his typewriter in the gloom!

More!

IT SEEMS that all the knocking of Bryan Ferry's solo album, These Foolish Things, was in vain.

I think it's a really great album, and you've only got to note its consistency in the album charts for the past weeks. Admittedly he can't really "sing," but there's something special about his voice, and I hope he will make another.

G. G. Wood, 42, Littledeale Rd., Wallasey, Cheshire.

Perhaps he'd sing a bit better if he removed his tongue from his cheek!

Os oldster owns up

I AM fed up with the way people always say that if you like the Osmonds you are a teenybopper. Well I am 20, and I'm one of the greatest Osmond fans!

Laurie St. James,

"Gaytor," Mulgrave Rd., London.

Is this a record? Come on you ageing Osmond freaks, own up and put pen to paper, we know you're out there!

around the country

COUNTRY MUSIC, right from the start, has been based on traditional and regional roots and, even today, many country entertainers still hold strong ties with rural America, although the music has been subjected to numerous changes over the years.

Dolly Parton, a diminutive, attractive blonde just past her mid-twenties, is one of the large contingent of Nashville's entertainers who'll proudly talk about her rural upbringing and — to make use of one of her numerous hit titles — "the good old days when times were bad."

Born in Sevier County, Tennessee, Dolly will be shortly notching up her tenth anniversary in Nashville and will be able to look back over a career that has shot her to the position of being one of Nashville's hottest properties, whether it be in the role of artist or as songwriter.

The strong ties with the past — her days as a member of a large family, and a life that knew both poverty and happiness in equal doses, and the eventual climb to position of country music superstar — are finely reflected with the release of her recent album "My Tennessee Mountain Home" (RCA LSA 3178) and stands up as an outstanding recording both as an accurate portrait of rural Americans and as a musical autobiography.

"The album is a selection of songs about my life back home and my early days in Nashville," Dolly explained. "They're all basically true stories. They're mountain stories and all country people

should be able to identify with most of them."

"My Tennessee Mountain Home," although centering around Dolly's own life, nevertheless paints an illuminating picture of life away from the cities. It represents, for the listener, what words and pictures provide for the reader and surely deserves to remain in the record

Music Row' reminiscing upon her entrance into the music.

More than anything else, though, the album confirms Dolly Parton's place as one of country's music's most important writers — and as a fine interpreter of her own material. It's also a further stage of establishing her, in common with her stage and

the Disc Jockey Convention and was about to depart from Nashville's Municipal Auditorium to meet up with friends.

"It's a little bit early," Dolly admitted, "but I'm not a hard person to wake up. Usually, when I get up, I'm pretty well awake. But it is a little bit early to do a show at this time of the morning."

Regardless of the hour, though, Dolly was all too willing to lay down a few facts about her songwriting achievements.

"I've been writing all my life and Porter's been writing for the last two years, so most of the songs we feature are ours. We do sing other people's songs also but the reason that we do mostly our own is that we work so much we don't have the opportunity to review a lot of other people's material."

"I don't have any set pattern for writing but I do have to be inspired to write — I can't just sit down and write at any time. I have to get that special feeling that a writer gets — or, I know, I do — and when I get that feeling it's easy for me to write and I can sometimes write several songs all within one sitting."

"My favourite kind of songs are story songs, involved stories with weird endings. A little like Alfred Hitchcock, I guess."

The past twelve months — which have seen both successful solo and duet albums with Porter Wagner, one of the most recent "We Found It" (RCA LSA 3171) being released here a few months ago, as well as a hot single "Jolene" now racing up the U.S. Country Charts —



catalogue long after most other recordings have been deleted. Among the eleven tracks you'll find the title track recalling images of her childhood, "Dr. Robert F. Thomas" standing as a lasting tribute to the country doctor — as well as the person who delivered Dolly — "The Letter" being the first words written home after arriving in Nashville and "Down On

frequent recording partner Porter Wagner, as one of Nashville's most prolific writers.

Perhaps it was an early hour but her appearance in an evening dress proved none the less stunning, in fact quite the most pleasant way to start the day. Dolly had just aroused complete audience enthusiasm at the RCA Breakfast Show held during

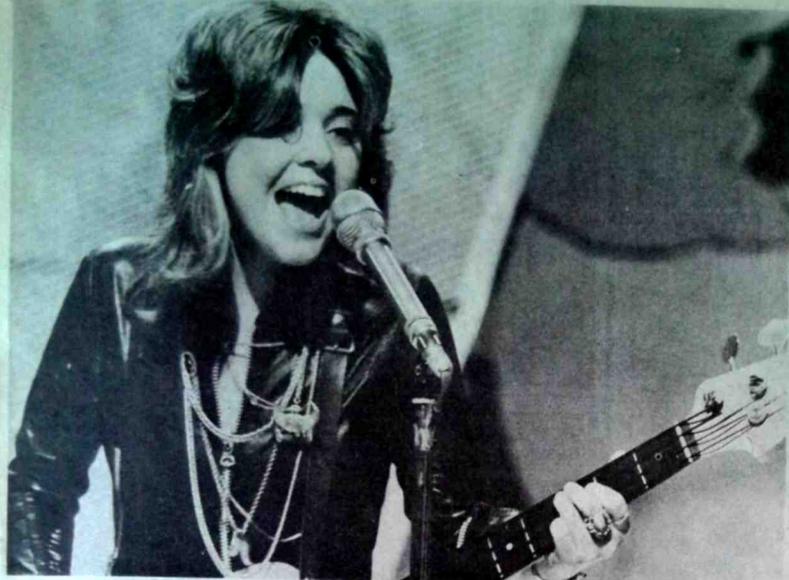
tony byworth



have provided yet another year of success for Dolly Parton. The forthcoming months, with a number of network television shows scheduled, and the possibility of a British visit, could prove even better.

"As many people know, Porter doesn't fly and that's the only reason we haven't

been there before. However there's the possibility that I might come over on my own — and they're trying to figure some way in which the Wagonmasters, Porter's band, and myself can come over. It's likely that I will be coming over and I really hope that we can work things out." Reynolds



YOU arrive at RAK's offices in the gloom of half-lit London to meet the hit-making lady Suzi Quatro. She comes down to reception and says hello. She takes you by the hand and says next floor up. You follow wondering what lies ahead. "Up there," she says, "We can hear the new single. I hope you'll like it."

Take note — the fourth Suzi hit is on the way. Release date should be now but cross your fingers in view of all the industrial troubles. Take down the title — it's Devil Gate Disguise.

Isay it's in the vein of the three big '73 hits of hers and ask has she considered a change of tempo.

"I'm doing some quiet numbers but if you feel like driving, then drive. I've worked for nine years getting a sound. People say change but why?"

She's right of course if you can keep coming up with a little bit of difference to make those zonking sounds a must for every disco and party.

Daytona Demon seemed to my ears the least successful disc she's made but I would not say Devil Gate Disguise is a further step downward. It has plenty of excitement, does have a freshness and there's plenty of catchy riff to hang on to. It should do much better.

Suzi is much more relaxed these days. She's been through the most eventful twelve months of her life.

"I came over with nothing. I haven't seen my parents for two years. They came over this past Christmas. I wanted to tell them I had done something. I wanted to make it. It gives you a warm feeling to say you have."

Go back to the early months of '73 and then you remember Suzi played you her first hit. Those days there was just a record and Suzi to say something about her past before hitting the British shores. Now when the record is

over she has a packed future to think about.

"My discs have been hitting the continent in a big way. I mean Can The Can has been number one in Spain, Switzerland, Australia, England, France and West Germany. They tell me the total sales are over 2,000,000. Sure makes you sit up!

"So I've started this New Year in Germany and I guess for the first time I'm going to be here in Britain playing some University and college dates. February should see my British tour and then in March it's off to the States.

"At the end part of March I'm in the studios laying down tracks for the next album which, if things go right is for June release.

"I'm getting into writing my own songs. You'll be able to hear some of them on my summer album. Someone hearing one of them the other day thought there was a Crosby, Stills and Nash feel to it, so I guess there might be a bit of difference to Suzi material in the future!

"The thing is finding the time but I carry things round in my head. I look for a chord sequence and then find a song title to get me into the right kind of mood. Then I find some melody, words and hopefully something has emerged!"

So now there is no beginning or end to Suzi's activities for things are just happening and in one sense can change one day to the next. Now she's had months of star activity how does she feel?

"You believe in yourself and I believe in 'me'. You've got to be in the pop world and yet it might not happen and then there can be big disillusion. For me it's happened and so I'm up there at times, thrilled to the core.

"In personal terms it means I can live somewhere decent and find the personal life. I get so dog tired. I come back from gigs and I flake out. I just have to rest and amble round in comfortable clothes and do some reading. It's almost a luxury just to do that when you have masses of gigs, one after another with little let-up.

"These days I get recognised. Maybe I should be looking round for some sort of disguise! Take the other day when I wanted to go to the laundrette and I trundled along the street not at all looking like what people call a star. Then someone recognised me and before I knew what was happening there seemed to be an avalanche of people. What do you do? I just got scared and ran with my washing slipping and sliding all over the place! Now I

the place when most kids should be in school!

"There are those who say I'm very tough and all that. Deep down I'm soft. Some get amazed at what I say but I just give an answer if I'm asked something and it's what I think. Some people don't seem to like it straight."

Like all things the time comes to leave and you think of the last question. Maybe it's obvious after talking about Suzi now, immediate plans and her reflections after the last hectic months. You ask where she eventually hopes to go in the music business.

"Well, I want to be big in America, nothing better than making it in your own country. I don't really know other than saying I want to go as high as I can and then fizzle. I don't really know what is the height. I mean what do you make of Janis Joplin or a Marilyn Monroe?"

"I don't need drugs to get there, if I have a drug then it's whisky. It calms me down and gets me together for the stage performance.

"All I know is I ain't going to fade or fizzle in 1974!"

Tony
Jasper

NEXT WEEK IN
RECORD & RADIO
MIRROR

'There are
lots of
other
songs for
me to
destroy'



BRYAN FERRY



'We'll
never
cheat
our
fans'

Brian Connolly

Voted top
girl singer
by our
readers

OLIVIA
reveals her dreams.

**Plus Bryan Ferry
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and a chance for
all the Elvis fans
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latest news,
and reviews**