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RECORD & Radio MIRROR

A BILLBOARD PUBLICATION

FEBRUARY 2 1974

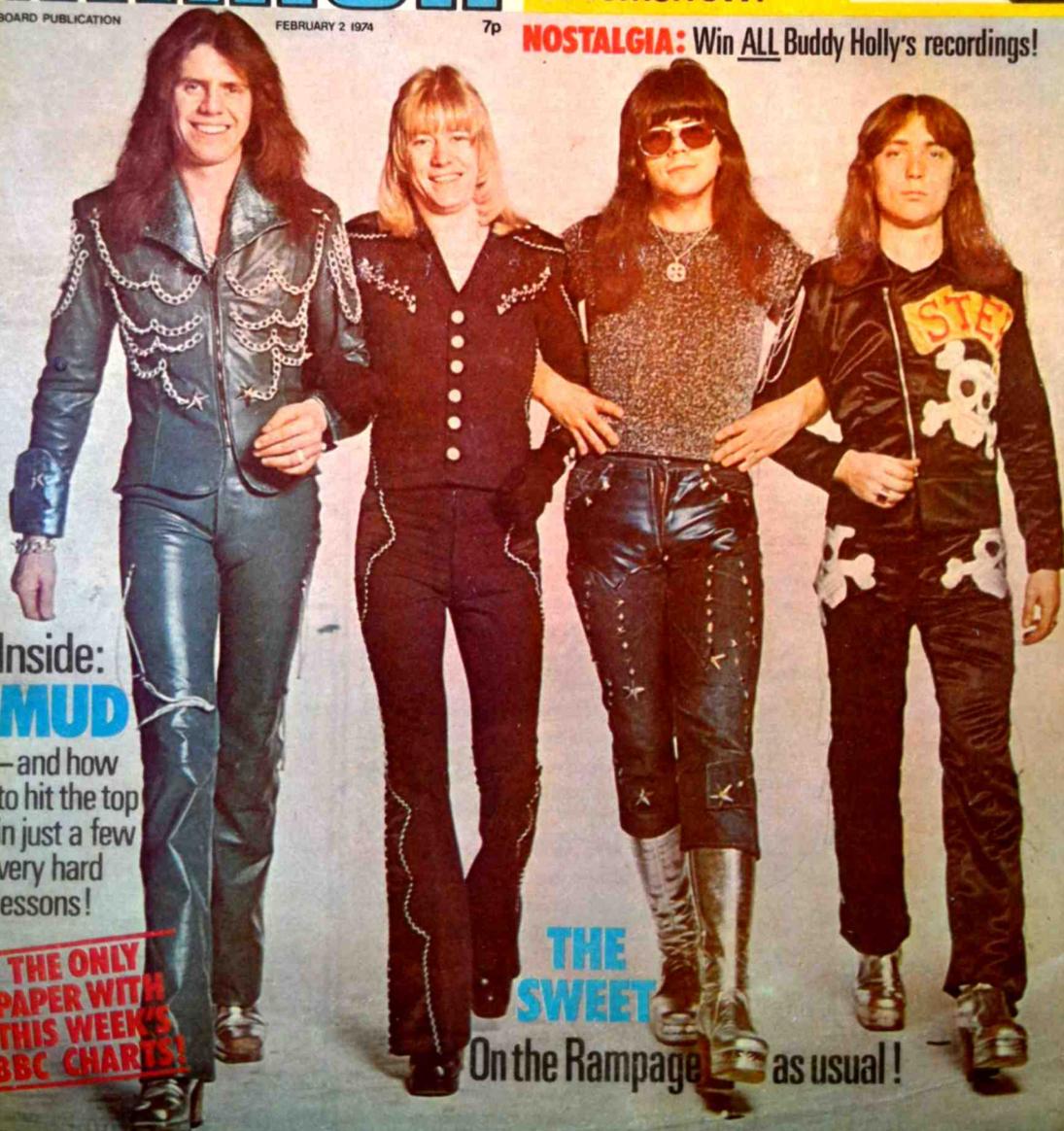
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**ON THE ROAD
WITH
MARC BOLAN-**

Or how Marc became Zinc Alloy and the Hidden Riders of Tomorrow!



NOSTALGIA: Win ALL Buddy Holly's recordings!



Inside:
MUD

—and how to hit the top in just a few very hard lessons!

**THE ONLY
PAPER WITH
THIS WEEK'S
BBC CHARTS!**

**THE
SWEET**

On the Rampage as usual!

RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

Chart week	Last week	Weeks in chart	Title	Artist	Label
1	1	3	TIGER FEET	Mud	RAK 166
2	2	3	TEENAGERAMPAGES	Sweet	RCA LPB5004
3	5	10	YOU WON'T FIND ANOTHER FOOL	LIKE ME New Seekers	Polydor 2058 421
4	3	7	THE SHOW MUST GO ON	Leo Sayer	Chrysalis CHS 2023
5	4	8	DANCE WITH THE DEVIL	Cozy Powell	RAK 164
6	9	5	SOLITAIRE	Andy Williams	CBS 1824
7	7	8	RADAR LOVE	Golden Earring	Track 2094
8	6	13	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1
9	8	9	FOREVER ROY	Wood	Harvest HAR 5078
10	10	10	LOVE ON A MOUNTAIN	Robert Knight	Monument MNT 1875
11	20	4	HOW COME	Ronnie Lane	GM GMS 011
12	19	3	ROCKIN' ROLL BABY	Stylistics	A&M 6105
13	27	2	THE MAN WHO SOLD THE WORLD	Lulu	Polydor 2001 490
14	16	5	ALL OF MY LIFE	Diana Ross	Tamla Motown TMG 880
15	11	8	POOL HALL RICHARD/WISH IT WOULD RAIN	Faces	Warner Brothers K16341
16	13	11	I LOVE YOU LOVE ME LOVE	Gary Glitter	Bell 1337
17	14	11	PAPER ROSES	Marie Osmond	MGM 315
18	26	3	TEENAGE LAMENT	Alice Cooper	Warner Bros. K 16345
19	15	12	LAMPLIGHT	David Essex	CBS 1902
20	29	4	LIVING FOR THE CITY	Stevie Wonder	Tamla Motown TML 881
21	25	3	THE LOVE I LOST	Harold Melvin & The Blue Notes	Philadelphia PIR 1879
22	12	7	MERRY XMAS EVERYBODY	Shirley	Polydor 2058 422
23	17	9	VADO VIA	Drupi	A&M AMS 7083
24	18	10	ROLL AWAY THE STONE	The Hoopie	CBS 1895
25	40	3	HIGHWAYS OF MY LIFE	Isey Brothers	EPIC 1980
26	36	2	WOMBLING SONG	The Wombles	CBS 1794
27	30	5	TAKE ME HIGH	Cliff Richard	EMI 2088
28	34	22	FOR THE GOOD TIMES	Perry Como	RCA 2402
29	41	2	I CAN'T GET NO	SATISFACTION	Bubble Rock UK 53
30	45	2	STAR STEALERS	Wheel	A&M AMS 7094
31	44	3	GALLOPING HOME	London String Chorus	Polydor 2058 290
32	48	2	NEVER GONNA GIVE YOU UP	Barry White	Pye 7N 25633
33	31	15	TOP OF THE WORLD	Carpenters	A&M AMS 80786
34	-	-	LOVE THEME	Love Unlimited Orchestra	(Pye 7N 25633)
35	24	12	WHY OH WHY OH WHY	Gilbert O'Sullivan	MAM 1111
36	33	4	THANKS FOR SAVING MY LIFE	Billy Paul	Philadelphia PIR 1928
37	39	2	AFTER THE GOLD RUSH	Prelude	Dann DNS 1052
38	21	8	GAUDETES	Steeleye Span	Chrysalis CHS 2007
39	28	9	VAYA CON DIOS	Millican & Nesbitt	Pye 7N 4530
40	38	5	WALK RIGHT BACK	Perry Como	RCA 2432
41	22	8	I WISH IT COULD BE CHRISTMAS	EVERYDAY Wizzard	Harvest HAR 5079
42	42	4	AND I LOVE YOU SO	Perry Como	RCA 2346
43	46	12	WHEN I FALL IN LOVE	Donny Osmond	MGM 2060 365
44	23	11	STREET LIFE	Roxy Music	Island WIP 6173
45	-	-	BABE WE CAN'T GO WRONG	Cilla Black	(EMI 2107)
46	35	5	EYE LEVEL	Simon Park Orchestra	Columbia DB 8946
47	49	2	SCULLERY	Clifford T. Ward	Charisma CB 221
48	32	10	TRUCK ON (TYKE)	T. Rex	EMI MARC 6
49	37	12	AMOUREUSE	Kiki Dee	Rocket PIG 4
50	47	5	KEEP ON TRUCKIN'	Eddie Kendicks	Tamla Motown TML 873

ALBUMS

Chart week	Last week	Weeks in chart	Title	Artist	Label
1	20	2	THE SINGLES 1969-1973	Carpenters	A&M AMLH 63601
2	3	5	SILVERBIRD	Leo Sayer	Chrysalis CHR 1050
3	1	27	AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360
4	11	2	OVERTURE AND BEGINNERS	Rod Stewart/Faces Live	Mercury 9100 001
5	17	4	TUBULAR BELLS	Mike Oldfield	Virgin V 2001
6	13	79	SIMON & GARFUNKEL'S GREATEST HITS	HITS	CBS 89003
7	10	17	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505
8	4	7	BAND ON THE RUN	Paul McCartney & Wings	Apple PMS 10007
9	7	16	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804
10	2	17	SLADEST	Slade	Polydor 2442 119
11	5	13	PIN UPS	David Bowie	RCA RS 1003
12	16	6	BRAIN SALAD SURGERY	Emerson Lake & Palmer	Manticore K 53501
13	33	2	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239
14	14	9	STRANDED	Roxy Music	Island ILPS 9252
15	22	21	THE BEATLES 1962-1966	Apple	PCS P7 116
16	15	21	THE BEATLES 1967-1970	Apple	PCS P7 118
17	8	13	GOODBYE YELLOW BRICK ROAD	Elton John	DJM DJLP 1001
18	18	48	ALADDIN SANE	David Bowie	RCA Victor RS 1001
19	27	107	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	Decca CBS 63999
20	42	5	TOM JONES GREATEST HITS	Decca	SKL 5176
21	6	6	TALES FROM TOPOGRAPHIC OCEAN	Yes	Atlantic K 80061
22	19	6	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287
23	26	10	DREAMS ARE NUTHIN' MORE THAN WISHES	David Cassidy	Bell BELLS 231
24	9	9	ROCK ON	David Essex	CBS 65823
25	28	8	GLITTER	Gary Glitter	Bell BELLS 216
26	25	4	SING IT AGAIN	ROD ROD Stewart	Mercury 6499 484
27	21	34	HUNKY DORY	David Bowie	RCA Victor SF 8287
28	40	30	NOW AND THEN	Carpenters	A&M AMLH 63519
29	-	1	SOLITAIRE	Andy Williams	CBS 65638
30	23	4	HELLO STATUS QUO	Vertigo	6380 098
31	30	3	MOTOWN CHARTBUSTERS VOL. 8	Various	Tamla Motown STML 11246
32	12	7	A TIME FOR US	Donny Osmond	MGM 2315
33	47	6	BY YOUR SIDE	Peters & Lee	Phillips 6308
34	24	10	BACK TO FRONT	Gilbert O'Sullivan	MAM 192
35	-	1	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown STMA 8015
36	31	10	TOUCH ME	Gary Glitter	Bell BELLS 222
37	-	1	THESE FOOLISH THINGS	Brian Ferry	Island ILPS 9249
38	34	8	MIND GAMES	John Lennon	Apple PCS 7165
39	35	11	QUADROPHIA	Who	Track 2657 013
40	36	9	RINGO	Ringo Starr	Apple PCT 252
41	32	8	SABBATH BLOODY SABBATH	Black Sabbath	WWA 005
42	-	1	MUSCLE OF LOVE	Alice Cooper	Warner Bros K 56018
43	50	2	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011
44	48	2	THE PLAN	Osmonds	MGM 2315 251
45	-	-	MOONATN	Golden Earring	Track 2406 112
46	47	29	GILBERT O'SULLIVAN HIMSELF	MAM 501	OL BLUE EYES IS BACK
47	45	6	WE CAN MAKE IT	Peters & Lee	Phillips K 44249
48	45	6	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MDKS 8012/3
49	-	1	A SONG FOR YOU	Carpenters	A&M AMLH 63511

chart chatter

STYLISTICS, Alice Cooper, Lulu and Ronnie Lane are the four paid to break this week's dead as dead top ten. Must continue to rule, Sweet stay at two, the New Seekers continue to sell like mad and Leo Sayer just doesn't have the vital push to make number one in the nation's most important record chart. Andy does make three moves and Shane continues to stick out in the ten, as does Roy and Robert.

★ ★ ★

Tell you where the excitement is and that's outside the 50. Yep, The Joker from Steve Miller's dead there's Jessica from The Allman Brothers plus a promising A Mother For My Children from The Whispers on Janus and coming soon Smokin' In The Boy's Room from Brownsville Station via Phillips. I don't like the latter but it's very commercial. Johnnie Walker thanks for your letter, flattered you read Chart Parade and hey Johnnie says he's been playing Steve since October 23. He knows the goodies.

★ ★ ★

Lovely to see Isey Brothers making the leaps, fifteen places for them the right way. Stevie has made nine with Living For The City. Have you heard the album cut? Do! Perry Como is having good times in singles and albums but Christmas is over as Wizzard and Decca make the downward plunge. The Wombles continue to wobble up the 50 and so too Satisfaction from Jonathan K.

★ ★ ★

Pretels make two with their unaccompanied After The Gold Rush but Pye must be bubbling with joy over Barry White soaring and zooming, 16 upwards he goes. Only a small push for Clifford T. Ward Stealer's eye heading for the big time a tasty 15 upward move. So Barry White, Bubble Rock, Christmas is over as Wizzard and Decca make the downward plunge. The Wombles continue to wobble up the 50 and so too Satisfaction from Jonathan K.

★ ★ ★

The "Truckin'" disc looks like saying goodbye from T-Rex and Eddie Kendricks, end of the road too for Donny, Millican & Nesbitt, Kiki and Roxy. Shining amongst those droppers is a return to charityland for Cilla. Think when she had last hit... Bay City Rollers have just breezed into the RHM offices. They have fingers, feet and everything crossed for next week. Check the breakers and you'll see what's on!

★ ★ ★

And to next week. Can Mud last out for a third? Will Sweet make one? Is Lulu to bring Budde back into the top and come to that the lady herself? Isey Brothers to make big, big strides now their moving after hanging around some weeks with their disc? Oh fine, fine, sort of anyway! We've been raving about Chicago's, Just You "N" Me. Glyn Evans from CBS says it was issued here October 19! That's staggering. It should be a hit!

us soul chart

- (2) Let Your Hair Down - Temptations (Motown)
- (4) Put Your Hands Together - O'Jays (Philly)
- (1) Livin' For You - Al Green (Hi)
- (11) Boogie Down - Eddie Kendricks (Motown)
- (7) Jingle Boogie - Kool & The Gang (De-Lite)
- (6) Trying To Get Hold On To My Woman - Lamont Dozier (ABC)
- (5) What It Comes Down To - Isey Brothers (T-Neck)
- (10) Sexy Mama - Moments (Stang)
- (13) Joy - Isaac Hayes (Enterprise)
- (14) Can This Be Real - Natural Four (Curton)

From Billboard Specialist Soul Survey.

Breakers

KOOL, Dexter, Al, New York City, Marvin, Smokey and fabulous Aretha blow into the 50. And where, oh where? T-Rex and Marc bc, only a breaker with Teenage Lament! Medicine Head have a fab disc and are 190C going to keep up the chartsville occupation which they managed in '73?

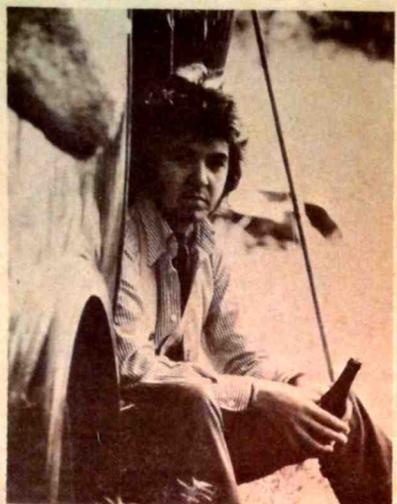
BLACK CAT WOMAN, Geordie, EMI 2107.
BONGO ROCK, Bongo Band, MGM 2006 161.
FUNKY NASSAU, Beginning Of The End, Atlantic K 1062.
FUNKY STUFF, Kool & The Gang, Polydor 2001 474.
GODBLESS, Dexter Redding, Capricorn K 17315.
GOLDEN DAYS, Tom Jones, Decca F 13471.
HIT ME WITH MUSIC/LITTLE BIT OF SOAP, Pioneers, Trojan TR 7906.
LEAVE ME ALONE, Helen Reddy, Capitol CL 15770.
LIVIN' FOR YOU, Al Green, London HL 10443.
LOVE WILL KEEP US TOGETHER, Mac & Katie Kissoon, Young Blood YB 1066.
QUICK FAST IN A HURRY, New York City, Polydor 2003 481.
SLIP AND SLIDE, Medicine Head, Polydor 2008 456.
SUFFER LITTLE CHILDREN, Bachelors, Philips 6006 882.

WHO DO YOU THINK YOU ARE, Candlewick Green, Decca 13480.
WILD THING, Fancy, Atlantic K 10889.
THE WORST BAND IN THE WORLD, 10CC, UK 97.
REMEMBER, Bay City Rollers, Bell 1338.
COME GET TO THIS, Marvin Gaye, Tamla Motown TML 882.
ESCAPE DREAM, Marc Bolan/T-Rex, EMI MARC 7.
WHO YOU STILL LOVE ME TOMORROW, Melanie, Neighborhood NBH 9.
REMEMBER, Des O'Connor, Pye TN 43901.
JUST MY SOUL RESPONDING, Smokey Robinson, Tamla Motown TML 883.
UNTIL YOU COME TO ME, Aretha Franklin, Atlantic K 10399.
ARK LARK IN MOTION, Mel & Tim, Concord CON 004.
DARK LADY, Cher, MCA 101.

CHART PARADE

COMPILED BY TONY JASPER

Here comes Ronnie



HE'S MIGHTY PLEASED. That's the current story of Ronnie Lane. How Come is poised to make the top ten. It lay dormant for weeks. Ronnie almost gave up thinking about it. Then and suddenly it began to move and now he could make the top.

Ronnie left the Faces because he wanted to do something different. He's done his own thing on the record scene and of course he has big ideas about gigs.

He wants to get a travelling road show together and bring

everything under the Big Top with maximum capacity of 2,500! We're sure he'll make

something out of that as well. Glad things have turned up trumps Ronnie!

YESTER PLAYS

5 years ago

- February 1, 1969
- 1 (2) Albatross - Fleetwood Mac
 - 2 (5) Blackberry Way - Move
 - 3 (3) For Once In My Life - Stevie Wonder
 - 4 (1) Ob-La-Di-Ob-La-Da - Marmalade
 - 5 (15) On The Run - Manfred Mann
 - 6 (7) Something's Happening - Herman's Hermits
 - 7 (4) Lily The Pink - Scaffold
 - 8 (8) Private Number - William Bell & Judy Clay
 - 9 (15) You Got Soul - Johnny Nash
 - 10 (6) Build Me Up Buttercup - Foundations

birthday

AS TESSA from West Hythe says it's Alice for February 4 and she says, "Is he 27, 29 or 54?" David Lamour thanks for your letter as well and one day back, Feb. 3 is Dave Davies, Feb. 4 - Jemy Shirley (Humble Pie) and Feb. 7 to Alan Lancaster. So get your cards off with Feb. 10 Mark Spitz and Nigel Olsson and 12th for Ray Manzarek. That's according to David. Ta again.



Ike and Tina unlimited

THIS week we have 10 copies of Nutbush City Limits from those exciting people called Ike & Tina Turner to give away. They've not been long out of the single charts so we're sure of a mighty big mailbag from people just wanting to win the offered albums. It could be you! So send in your entry to Ike & Tina Turner Comp. Chart Parade, Record & Radio Mirror, 7 Carnaby St, London W1V 1PG by Thursday, February 7. You can write and answer the questions on a separate piece of paper if you like so as not to tear your precious RRM! Good luck on the answers!

Name.....

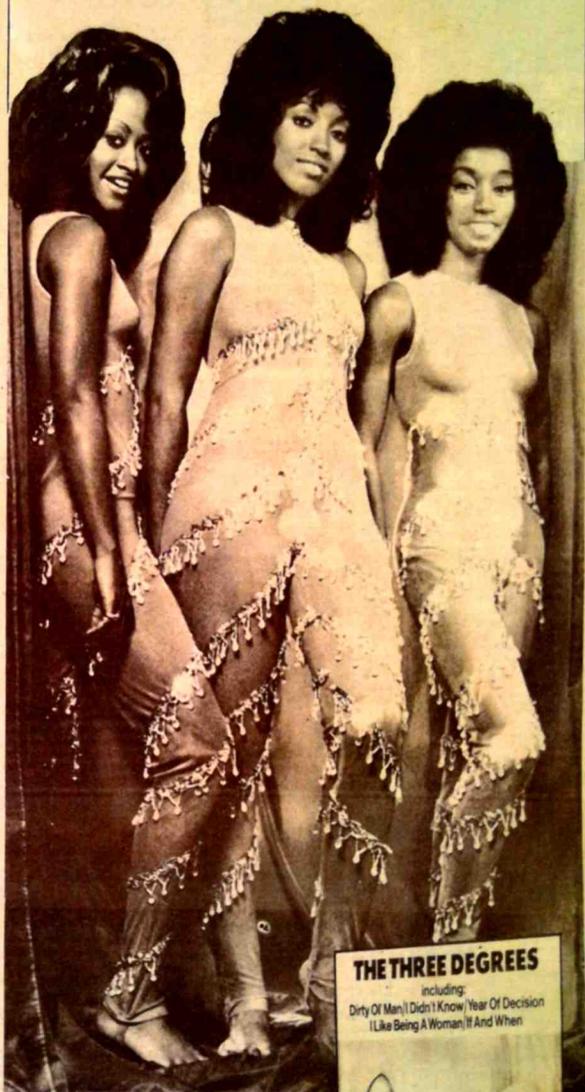
Address

- 1 Who laid down the backing to and produced River Deep, Mountain High?
 - 2 Did they make the Top 20 with A Love Like Yours?
 - 3 What was their recent British smash single?
- Next week: Nektar's new album to be won.

'Dirty Ol Man'

the sexy new single from

THREE DEGREES



THE THREE DEGREES
including:
Dirty Ol Man / I Didn't Know Year Of Decision
I Like Being A Woman / If And When



from their new album



Single PIR 1880
Album PIR 65858

STEVIE returns

OVERWHELMED by the success of his two concerts last week, Stevie Wonder feels he is cheating the fans if he does not make another appearance.

So at his request London's Rainbow theatre has been re-booked for this Saturday when Stevie will give two more concerts at 6.00 pm and 8.30 pm.

It is highly probable that there will be no supporting act.

Jim Capaldi is understood to have cancelled an engagement to appear with Stevie. Meanwhile Stevie is spending this week laying down tracks at the Island studios. At present he has 212 complete tunes in the can.

Last week's concerts were recorded for an album planned for release in a couple of months.



Kinks graduate

THE KINKS are to do a diversity tour in March kicking off at Birmingham Town Hall on February 26.

Other dates finalised —

Brunel, nr. Uxbridge (Mar. 1), Leeds (Mar. 2), York (Mar. 6), Leicester (Mar. 7), Hull (Mar. 8), Strathclyde, Glasgow (Mar. 9).

The band are currently recording the second half of Ray Davies' musical, Preservation, and are planning an American tour for the spring.

Seekers together

THE NEW SEEKERS have a new album scheduled for release in March.

It's called Together and tracks include their latest hit, You Won't Find Another Fool Like Me, two Beatle numbers, A Little Help From My Friends and Here, There and Everywhere, a new Mike Hugg song Come On World, Melting Pot, that Mamas and Papas classic, Dedicated To The One I Love, and a new Tony Macaulay / Geoff Stephens song, I Get A Little Sentimental Over You.

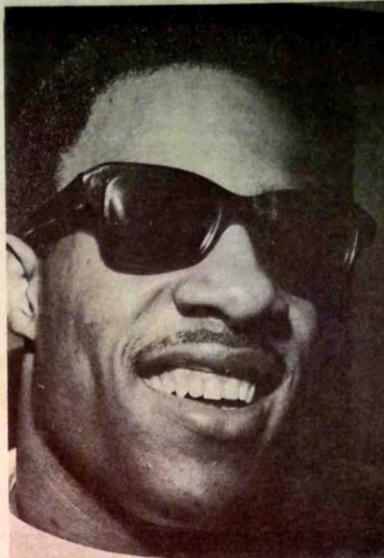
Ross rush

TAMLA MOTOWN are rush releasing this week the Diana Ross album, Last Time I Saw Him, and the Temptations' 1990. Both are currently doing well on the other side of the Atlantic.

Edgar — back to trio

THE EDGAR BROUGHTON BAND have returned to their original three piece format. Victor Unità has left the band to concentrate on his own writing, which he felt unable to do within the band's present musical and general direction. Although the band are expected to remain as a three piece, extra musical and other personnel may be used on future ventures.

Meanwhile the band have been rehearsing and preparing for their sixth album (to be recorded in February for May release) at their newly completed factory studio in Barnet. They are expected to tour Britain in May.



Glencoe split

MICK GALLAGHER has joined Glencoe replacing Graham Matland who previously played keyboards for the band.

Stefan here

RAGTIME guitarist Stefan Grossman starts his first British tour of 1974 on March 9 at Clifton College, Bristol.

Other dates — Centre Hotel, Portsmouth (Mar. 10), Union Society, Cambridge (Mar. 11), Central London Poly (Mar. 13), Swansea University (Mar. 14), Hereford College of Education (Mar. 15), Wolverhampton Poly (Mar. 16), Wyvern Theatre, Swindon (Mar. 17), East Anglia University (Mar. 20).

Stefan Grossman will be recording for the Old Grey Whistle Test on March 12 and Radio One's In Concert on March 19.

Until recently Gallagher was working with Frampton's Camel. Glencoe are now rehearsing and will be back on the road sometime in February.

A spokesman for the band commented: "Graham was moving in a different direction to the band and they decided it was time for a change."

"The split was quite a while ago but the boys kept it quiet until they were ready."

Hayes single

ISAAC HAYES takes the title track from his latest album, Joy Part 1, as his new single out on Stax. On 'other side' is Joy Part 2.

NYC tour

NEW YORK CITY whose debut album, I'm Doing Fine Now, is released this week on Polydor, begin their British tour on February 21 at the Heyford USAF base and London Playboy Club.

Other dates — Chicksands and Alconbury USAF bases (Feb 22), Mildenhall and Lakenheath USAF bases (Feb 23), Southend, Talk Of The South (Feb 24), Wolverhampton Lafayette (Feb 25), Colwyn Bay Pier Ballroom (Feb 26), Torquay Paradise Casino Hotel (Feb 28), Spennymoor Top Hat Club (Mar 1), Dunstable California Ballroom and Birmingham Barbarells (Mar 3), Hanley Top Rank (Mar 3), Stafford Top Of The World (Mar 7).

Silver

BOB DYLAN's new album, Planet Waves, has already earned itself a silver disc in this country on advance sales. It's due for release on Island on February 8. Meanwhile the opening track, On A Night Like This, is being rush released this week as a single.

Blue Days

BARRY Blue has a new single on Bell out on February 15 called School Love.

At the moment a special roadshow is being put together for Barry's 15 date German tour in March followed by his first major British tour in April.

Eno debut

ENO whose solo album, Here Comes The Warm Jets, is due for release on February 8, begins his major British tour at Derby Kings Hall on February 13.

He will be making his first public appearances since leaving Roxy Music last summer. Eno will be performing his own songs including those on the forthcoming album. Supporting group is the Winkies.

Other dates — City Hall, Sheffield (Feb 15); Brangwyn Hall, Swansea (Feb 16); Colston Hall, Bristol (Feb 17); Civic Hall, Dunstable (Feb 18); Civic Hall, Guildford (Feb 20); Town Hall, Reading (Feb 21); St. Andrew's Hall, Norwich (Feb 23); Greyhound, Croydon (Feb 24); Civic Hall, Wolverhampton (Feb 25); St. George's Hall, Bradford (Feb 27); City Hall, Newcastle (Feb 28); Free Trade Hall, Manchester (Mar 2); Barnsley (Mar 3); Apollo, Glasgow (Mar 4); Central Hall, Chatham (Mar 7); Oxford Poly (Mar 8); Corn Exchange, Cambridge (Mar 9); Colchester (Mar 10); Town Hall, Birmingham (Mar 11); Theatre Royal, Drury Lane, London (Mar 12).

Harper's Valentine



COMPOSER-GUITARIST Roy Harper is in concert at London's Rainbow Theatre on February 14 which coincides with the release of his new album, Valentine, on Harvest.

Harper will be backed by an orchestra and a "surprise" rock band at the gig.

The single that everyone is talking about

JUDGE DREAD "DR. KITCH"

TR 7905

RECORD & RADIO MIRROR

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Bowie - no appearance at Ronson Rainbow

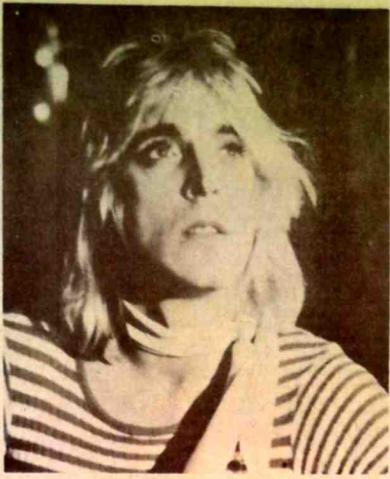
DAVID BOWIE will NOT be appearing with Mick Ronson when he makes his debut as a solo performer at London's Rainbow Theatre.

Ronson, formerly guitarist with The Spiders, is understood to be upset by reports that Bowie was to lend stature to the shows which take place on February 22 and 23.

A spokesman for him said that even the musicians had not yet been finalised, though it is probable that former Spiders Mike Garson and Trevor Bolder will provide support along with Aynsley Dunbar.

Bowie's only involvement with Ronson's launch as a solo artist is through his management company, MainMan, who also handle Mick, and as writer of one song and two lyrics on his debut solo album out in February.

Meanwhile Ronson's debut single, the Presley classic, Love Me Tender, is already out and strongly tipped as a big hit. The album, Slaughter On Tenth Avenue is being pressed in the States and rushed into London in time for the Rainbow concerts.



in brief

CALEB QUAYE, guitarist and keyboard player with Hookfoot, is to play session guitar at the request of Pete Townshend on the soundtrack of the forthcoming Ken Russell "Tommy" film. Caleb is at present fitting in sessions for this at the Who Studios in between touring with Hookfoot throughout England on their first U.K. Tour for over a year.

STRIDER have added singer Rob Elliott, formerly with Second Hand, to their line-up. He takes over lead vocals from Ian Kewley who will concentrate on organ and back up vocals. The band's next album is due soon.

RAYMOND FROGGAT'S new single, French Painter, is due for release on the Warner Bros label on February 15. With his new line up of Trevor Burton (bass), Dusty Miller (keyboards), Bob Lamb (drums) and Harley Kane (guitar), Froggatt is currently working on his first album in 18 months entitled Rogues and Thieves.

TIM HARDIN is doing three dates in Ireland this weekend, in Dublin on Friday, Ulster University on Saturday and Queens, Belfast on Sunday.

THIN LIZZY guitarist Eric Bell has left the group under medical advice and is being replaced by former Skid Row man, Gary Moore. Bell was taken ill and replaced by Moore during Lizzy's recent Irish tour and according to a spokesman: "The doctor told Eric that the constant touring was damaging his health."

Lizzy have been in the studio completing a new single which is due out sometime in February. The band start a British tour beginning on February 1 at London's Central Polytechnic.

DAVID CLAYTON THOMAS arrived in Britain this week for further television dates following his recent success on the Lulu show. He'll be doing a BBC-2 In Concert and working with Jack Jones as a guest on his shows.

GARY GLITTER'S first full-length semi-documentary film titled Remember Me This Way, will be pre-released at a screening in Ireland around Easter. London and provincial release will follow. The movie shows a cross section of behind-the-scenes situations surrounding Glitter's career.

Segments from his legendary Rainbow Theatre concert will be shown, and additional stage sequences, including a Gold Disc presentation, which was shot at the Rainbow last Tuesday.

SWEET make a guest appearance next Saturday evening on BBC-1 in the Cilla show. They will feature their current Number One hit Teenage Rampage.

ROCK 'N' ROLLER LEE DANIELS, of "21s" coffee bar fame, has done a Shane Fontana and re-emerges as ROCKY RHODES at London's swank Embassy Club for a week from February 4. Rocky, whose past accompanists include guitarists JIMMY PAGE and ALBERT LEE, has been keeping his finger on the nation's pulse by selling records and comic, and now reckons that the time is right for a Rhodesian Revival.

GILBERT O'SULLIVAN'S new single, Happiness Is Me And You, comes out this week on the Decca label.

FRENCH BAND ANGE, who scored such a hit at last year's Reading Festival kick off their latest tour at Dundee Tech on 1st February. Due to contractual difficulties an album has not been released to coincide with this tour; however, their current French album, Le Ciminaire Des Arlequins is available on import through Virgin Records and most other import channels.

TAJ MAHAL'S next album Oh So Good 'n' Blues, features the Pointer Sisters on three tracks.

SOFT MACHINE have added guitarist Alan Holsworth and will tour America shortly, for the first time in three years.

BECK, BOGERT and APPICE'S new LP titled Beck, Bogert & Appice II - will be produced by Jimmy Miller and Andy Johns, to be released on February 22.

MCA RECORDS mark the 15th anniversary of Buddy Holly's death this week (Feb 3) with the release of a maxi single of It Doesn't Matter Any More (a hit at the time of his death) coupled with Brown Eyed Handsome Man and True Love Ways.

NEXT WEEK IN RECORD & RADIO MIRROR

Who are the super fans
A great series on superstars and their super fans



Next week: DAVID

Bay City Rollers - musical respect with the screams



The amazing affair of LULU & BOWIE

A close look at the Wonder that is STEVIE!

PLUS all the latest news and reviews



SSS SH!

DOLLY Eno, he of the synthetic syncope, and the Winkles, fabled London pub bashers, seem to reckon each other. We shall see, Brian, we shall see. . . . Mungo Jerry's Ray Dorset, looking forward to the new Savoy Brown making their London debut at the Marquee, arrives in time for the band's encore. . . . David Cassidy to play the White City (never heard of the song) in April? Bell say the superstar definitely wants to play a big London venue. . . . how about Buckingham Palace? Dates are also set for Scotland and Ireland. . . . Ringo has three Mud records on his juke-box and Mud wants to know what they are. . . . Yes, Steve Howe to open a guitar shop in London. . . . Eric slowhand Clapton popped into Pete Townshend's studio in Hammersmith to put down some tracks. . . . Neil Innes says he wouldn't mind seeing Bonzo Dog reform for old times sake. . . . Bob Dylan must have a healthy bank account to turn down a two million dollar deal for the rights to film his tour. . . . who was the audience guitarist at the Beck, Bogert and Appice Rainbow concert our Mailman asks himself. . . . Bay City Rollers could soon be bread makers to put down some tracks at Fairfield Halls, an African village but no room for

the villagers. Rainbow people said no to the props "cos of fire risk. . . . When will ATV decide to screen a new rock series? Under discussion to show the programme from midnight for an hour but alas with tv ending at 10.30 it could be a novelty. . . . Deep Purple to be paid £200,000 for a televised American concert? The band has also received a deal to play at a Las Vegas theatre which will earn them two million pounds over next four years. . . .

Quiver return

SUTHERLAND BROTHERS & Quiver will be playing 3 London venues in February, including The Marquee Club on the 1st, Imperial College on the 8th and the Roundhouse on February 24th. Their new LP, the first recorded together, will be released on February 25th titled Dream Kid. That date also marks the group's first anniversary as SB & Q. Other dates include: Manchester University (Feb 2), Leicester Polytechnic (6), Lawns Centre, Hull (9), Hatfield Polytechnic (10), Glen Ballroom Ilanelli (12), Holland (14-15), Birmingham Locarno (19), Winter Gardens, Penance (22). Also, there is a projected tour of Germany planned for March, and the band are scheduled to return to the U.S. in April.

IT'S RATHER strange to think that a concept album such as ELO's *On The Third Day* was rehearsed for studio production in the diminutive setting of the Birmingham Rugby Club!

Being the third album had obviously some significance in choosing the title but credit must surely be attributed to the Old Testament for the final decision.

On the third day there was light so the saying goes and that particular Rugby club probably housed the biblical thoughts of Jeff Lynne and Co. who have produced the best ELO album to date.

"The first was an experiment, the second I quite liked but we are all really pleased about *On The Third Day*," says drummer Bev Bevan.

"It was the best we could have hoped for considering our time schedule," adds Bev, "we had to rehearse our new violin and cello players before we went to America, but it wasn't really rushed because we knew the material and the rhythm section of the band was well together."

Bev explained that ELO had performed most of the album to the American audiences during the last tour, but English fans would have the opportunity to hear all of the album during the band's forthcoming tour here in February.

"Difficult to explain about the album in depth. The songs on the first side are related, but it's not a story as such. It's a tale about a certain person and what he thinks about life and death."

One particular track, *Bluebird Is Dead*, involves deep lyrical content about a guy who refuses to believe his girlfriend is dead and the album, as a whole does contain plenty of lyrical philosophy.

"Yea, Jeff wrote it all and when you question him about the lyrics he doesn't really enlighten you in any way. He'd rather people thought about it for themselves."

"There's two instrumentals on it as well and I suppose *The Hall Of The Mountain King* was put on by popular request, as we

tend to do that as our encore number. It was the only thing that we could follow *Roll Over Beethoven* with because the crowds really went crazy over that number in the States."

The gradual emergence of ELO as a pulling power in America has surprised quite a few people with the exception of the group themselves.

Their last tour before Christmas was an eye-opener for new members, Hugh McDowell and Mik Kaminski the latter having never played to more than a few hundred people before.

"We had so much goin' on over there. Like we'd start off with a number which was maybe off the second album and not really known over there and people would start applauding after the first few bars because they recognised it."

"We were just accepted everywhere even although we didn't headline in all places. In America I think we're in a position to fill five or six thousand seat halls, but we're not quite big enough to fill the 20,000 jobs."

"So when we did do these massive places during the tour we supported other people like the Beach Boys and Sha Na Na."

One disappointing factor about the tour was that the visual side of things didn't quite work out to



plan, although more emphasis was put on lighting.

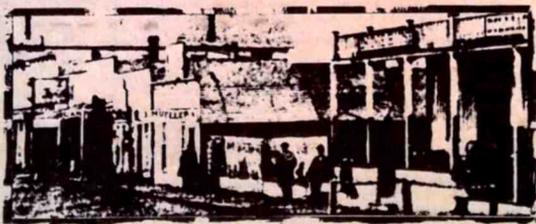
"It was such a rush the clothes thing just got neglected but Hugh was much more visual conscious than his predecessor and that tended to lift the general performance."

After such an involved effort by the group towards the end of '73, ELO are currently "resting" before the British tour. A single entitled *Ma Ma Ma Belle*, taken off the new album is being released and Bev describes it as "more commercial" than the last

successful single, *Showdown*. Future plans also include the possibility of a live album and the ex-*Move* drummer is also tentatively thinking about a solo album.

It's one of Bev's ambitions to do this, but it obviously takes second place where the group are concerned. Perhaps British audiences will show ELO where their real home is during the forthcoming tour and then the group might not disappear off to the States for such long spells...

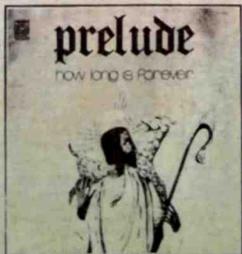
PRELUDE



'AFTER THE GOLDRUSH'

DNS 1052

From the album



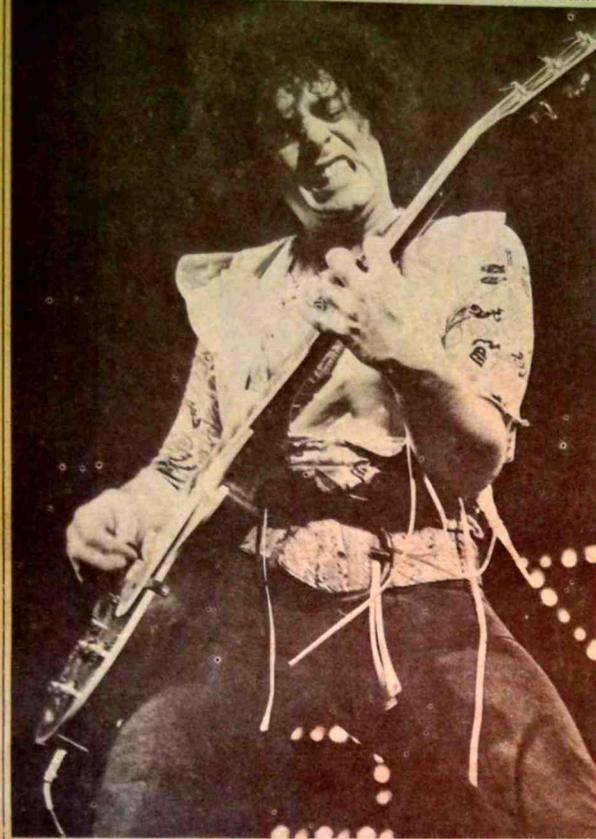
'How Long Is Forever'

DNLS 3052

NOW ON TOUR
with
Ralph McTell



Part of the EMI Records Group



Peter Harvey travels north to meet the new, super-improved Marc Bolan

Whatever we were expecting we could not have imagined the impact of Marc's entrance. A star picked out in lights in the centre of the darkened stage begins to turn on its side revealing a ghost-like Bolan, rising as one from the dead. A black satin cape flows from his shoulders, his guitar hangs poised for action, a wicked snarl seems to ripple across his face.

As he reaches standing position the legend T-REX flashes into life across the back of the stage in a huge scaffold of moving white lights. Just as quickly the band starts rocking and now the screaming rises like an asylum choir totally out of control.

It takes roughly one minute for the three girls directly in front of me to disintegrate completely. When screaming's all you've got to let the spasms of ecstasy take over.

Marc is screaming too. Snarling and grinning, he leads the band from one T-Rex hit to ANOTHER. 20th Century Boy, The Groover, Jeepster and on and on. There's two drummers playing the original T-Rex who are augmented by two beautiful black ladies adding a touch of soul and a couple of saxes just for the honk of it.

From where I stood it looked like the last rites of rock 'n' roll, the ultimate spectacle. Marc the prodigal star had returned after more than two years, no more the

solos. Marc is nothing if not indulgent on his instrument and at times you sensed a feeling of bewilderment among some of the less committed fans. The music is, however, secondary to the spectacle and as this show reached its climax total abandon is the order.

Marc lay full length on the cat-walk front of stage. He reached for his fans and they reached for him. He growled and screamed, pointing and gesticulating. He passed off a ropey version of the new (monster) single, he passed off some completely disjointed versions of his hits. At times it seemed like the band had lost it completely but he'd pull it all back together - somehow. Then he got rid of his guitar and having got another decided to throw it at the audience. It looked like an act of frustration but there was more to come. Dry ice began to flood the stage and Marc's latest guitar (a white Gibson) is laid in the centre of his star podium. He whips his guitar. He gets so much feedback that the hall is ringing with crashing of distorted chords. Then as the dry ice mist begins to take over, but before the lights dim completely, he shambles off stage.

Outside the Apollo all is lunacy. Police sirens, throngs of milling bodies; absolute chaos.

By the time we've reached the hotel in our coach word's already got around that fans already managed to turn

be. But he's not saying anything definite yet because nothing has been signed.

Later, as the party warmed up, Marc gave an audience in his bedroom. "You don't get in here without being vetted," he grinned and plonked himself on the edge of the bed.

About the gig: "The point is that miraculously we're still working things out. We only had one week's rehearsal and that's working with seven people. But from on stage, we were cooking."

He didn't hurt himself too much when he fell, just a grazed wrist. "You know I could have done that whole moody thing and really played on it but I don't want to hype the kids, it's the music, I do everything for them."

He explains that the guitar throwing was a mistake, it was supposed to go into an amplifier which then exploded (this did eventually happen towards the climax of the show). Even if this was an off night it was still sensational. "I can peak near the plateau of the best. I mean show me another artist who can do that. I was surprised myself. I was startled at the reaction. I thought they would be slightly older, slightly less hard. To be quite honest that's the heaviest it has ever been. I've got teen idol worship and that's because of my unavailability."

Marc says he hates live concerts, so there's a clue to his absence for the past couple of years, though of course he's been performing elsewhere. Mostly, though, he's been preparing Zinc Alloy and the Hidden Riders Of Tomorrow.

"The album is more than a departure from the T-Rex sound, it's the best thing I've ever done. More than that, I've never spent so long on a project. Yes there was a fall last year. I was partly contrived. I didn't want to compete with the end of '73. I could see the end of all that, anyway I didn't want to dress up as a clown."

He says he's always been abused "but that doesn't stop me from selling records. We don't get this 'everyone loves us' bit. The Press has always been down on us. Sure Truck On Tyke didn't make number one, they couldn't press enough. It's like being at war, no vinyl, no cardboard. Some really good records got lost."

"I know the new single is going to be a monster. I didn't do it as a single, just one of the tracks on the new album. The people at EMI heard it and flipped."

The whole album is incredibly different" he says. "It's coming to maturity ear-wise."

As the main signals that our 15 minutes are up Marc says that he's off to the States after this tour and will spend two weeks there trying to arrange his fourth U.S. tour.

Meanwhile the party is raving and to be honest, the rest of the night (and early morning) is just a haze.

GLASGOW: It ain't cold, it ain't dirty there's even a warm buzz of excitement in the air as we approach the Albany Hotel. The rock 'n' roll grapevine has played its part and outside this faceless concrete wonder maybe fifty kids leer at our coach occasionally letting out screams and yelps.

"Just keep your head down and walk right through," some student of the teenage rampage intones. It hardly seems likely that we shall be attacked but there's a desperate look on these faces.

"Where is he," a little lady, all of fourteen, pleads. "Where's Marc, is he in there?"

The head down bull-charge certainly works and soon we find ourselves confronting the full glory of a rock 'n' roll circus.

Brightly starched and ever-so-proper Scottish lassies hide behind their stiff hotel uniforms pretending not to notice the superstar in their midst. But some of the guests in this clinical building are plainly unable to hide their curiosity. "I'm sure it's him," a voluminous blue-rimmed matriarch whispers hoarsely to her companion - "he's in a group."

"It's The T-Rex," says another - obviously a pupil of culture.

All of these inquisitive guests are swarming around in the hotel lobby slyly

watching Marc as he chats with members of the band and road crew. He's wearing a pink tail-coat, looks a little chubbier than of late and is definitely oblivious to the melée surrounding him.

The departure for the gig is a police job no less and suddenly the screaming outside reaches fever pitch as Marc wanders out to the limousine, his arms round two guys at his side.

On to the Apollo Theatre; it's a sight to warm the cockles of your muscles... a sea of beautiful teenage girls, many with stars on their cherubic faces and Marc Bolan scarves round their necks. Glasgow may

not be the prettiest city but there's dynamite in this new generation of luvvies.

They are choking the pavement outside the theatre and clogging the passages and halls inside. Chill Will, the support band have been and gone leaving the occupants of this massive auditorium breathless for their hero.

"If you love Marc Bolan clap your hands." Celtic and Rangers would be glad of this support. Girls are already writing in their seats at the thought of what's to come and when the lights go down... Jeeerusalem! No wonder the first aid crews look harassed.

ghost of boogie but the holy ghost of teenage dreams.

Then near tragedy. Marc falls from his star podium during a prolonged drum solo and staggers from the stage. For a moment there's panic and the crowd is shunned until Micky Finn intreats them to call him back.

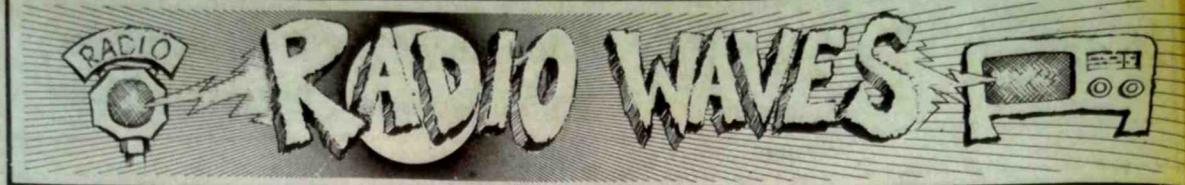
Sure enough the man returns. He's waving his fist in pain and clutching a white towel which he badly gets wrung at the audience.

Telegram Sam takes the part of little bigger but up in our circle position the sound is lost in a blur of muffled drums and endless guitar

Back - the king of chub rock to entertain 'em all

over Marc's car. His publicist limps in battered and bruised and muttering something about murder. By contrast the hotel and guests look strangely removed. The well-dressed socialites of Glasgow's twilight zone are sipping their teas and tonics.

An hour passes before we are shown to Marc's suite on the top floor. It's all three-inch pile carpet and the sort of settees you sink into. Along one wall there's a marble topped sideboard set out with drinks. Micky's inn is helping the barman while Marc sits with a lady reporter talking about all the possibilities the future holds. A film, he says, there could



Fresh air

BBC RADIO LONDON is not a name at the top of the listenership polls at the moment, and indeed never has been. Ever since it was set up, the BBC has given it just enough money to continue, but never enough to provide a complete decent and well-publicised alternative.

I am, as you may have guessed, no great lover of the BBC or its monopoly, but I believe that the more competition in radio the better. The more that Capital and BCB have to fight for their audiences, the better they will be. And that applies to every single station operating at the moment. But for the present the sad fact is, Radio London is just not the competition that is needed. As an example, they had one popular sports programme on a Saturday afternoon, but had to drop it. Why? Because their minute budget didn't extend to outside broadcasts.

The BBC must either stop wasting the time and talent (and there certainly is talent there) of the many who are working so hard at all the BBC local stations to absolutely no avail. Or, give them enough money for reasonable publicity and worthwhile programmes. They have sat on the fence for too long and unless they go to one side or the other the barbed wire might start biting hard.

MARK LETT

Northsea — a financial curtain?

The end of Northsea broadcasting looked on the cards this week following the Dutch government's decision to push through outlawing legislation.

Only Caroline of the offshore broadcasters looks set to defy the Dutch Act which is due to

be published later this year. In effect, the pirates have been given three months to clear up their business. Veronica says: "That's the end of it," though they have applied for a licence to broadcast on land. Meister and Bollter, RNI's owners were not answering their phone in Zurich but word is that they too are resigned to ending broadcasting in the North Sea. It's possible that they too may apply for a Dutch land-based station, while Mebo-2 could be on the move to less hostile waters.

Forth programme

OCH AYE, a new radio station is to come forth from across the border.

East Central Scotland is to be blessed with Radio Forth all being well towards the end of this year. The new independent station will go out initially from 6am to midnight on both VHF and medium wave, much of it in stereo. The station will take in 930,000 people. Plans are in hand to provide a comprehensive local news and information service backed up by more serious discussion shows, music and drama.

Screamin' radio

RADIO SUTCH, a London land-based pirate, has a new one k w transmitter ready to broadcast each Saturday from mid-day onwards on 299 metres.

The station is still looking for rare material like the old tapes of Radio City they plan to put out, and they also need more helpers.

Veronica are hoping Minister Van Doorn will agree to their application for legal status following the campaign which brought them 250,000 members. If successful they would be allocated about two hours of television time each week and about two to three hours each day on radio. The station would have to be a non-profit making concern with adverts supplying only the finance needed to cover costs.

At Caroline House, Tony Allan, fresh from the war in Israel, said lawyers were already working on the problem for them "We are not too worried," he said. "We've always got over every struggle before."

He added that it was not biased propaganda, but in fact listeners to pay for membership. "We play a certain kind of music and we don't want people to pay for it."



Pointer prog

RADIO Luxembourg's Dave Christain is to host a special one-hour programme on the Pointer Sisters on February 16.

The show is being broadcast between 10 and 11 pm and will include an in-depth interview with the girls who made such an impact during their recent visit to London.

Meanwhile Luxembourg are to continue their successful policy of sending DJ's out "on the road" during 1974. The latest addition is Bob Stewart who makes his first public appearance as a Lux DJ at the Elizabethan Barn, Tunbridge Wells on March 3 and 9. DJ's Dave Christian and Mark Wesley appear at the barn on February 9 and February 23 respectively.

A spokesman said that various Luxembourg jockeys had made over 100 personal appearances during 1973 and that they hoped to increase this "by 40 per cent" this year.

Now that popular DJ, Paul Burnett, is leaving the station, Luxembourg are looking carefully into the question of a replacement and are listening to several tapes but no "rush decision" will be made added the spokesman.

Finally, Stevie Wonder's comeback concert at London's

Rainbow Theatre, which was recorded exclusively for Radio Luxembourg is in the process of being edited and no broadcast date has yet been mentioned.

DANISH GUITARIST Peter Thorup formerly of Alexis Korner's CCS, has joined Back Door in time to set off on their second tour of America which starts today (Thursday). The band, who were originally a trio, undertake a monster five-week tour as special guest with ELP and will undertake television and radio engagements before returning for a European tour and British dates.

Gerry heads Mersey

A NAME from the archives, Gerry Pacemaker Marsten, is to head the music side of the new Sound of Merseyside commercial radio station.

The Liverpool station which is planned to be on the air by September, will cover Merseyside and North Wales with a potential listenership of two million.

Said Marsten, who is a substantial shareholder, "Over the next few months I will be very much involved in planning the music side of things. I am also working on a programme series with Ken Dodd in which we both star." Duddy is also a director of the station.

Although the station will be covering all local interests, emphasis is being made on the arts.

Helping

CHRIS MOORE, former programme director with Radio Caroline North, has returned from South America to help Ronan O'Rahilly run the London end of the Caroline organisation.

beeb bulletin

SOUNDS On Sunday is a definite pro to tune into an Emerson, Lake and Palmer take to the air. Tonight, Thursday, sees Kevin Coyne, Nick Jones and Na Fil on John Peel's 10.00 to 12.00 show, while Rockspeak (spelt correctly this time) takes place as usual on Friday. Saturday's Story of Pop is called, The Super Saturday is the Electric Light Orchestra and an up and coming band, the Winkies.

On to Sunday and folk singer-composer Tom Paxton comes on My Top 12 and don't forget E. L. P. later on. Bob Harris on Monday but dunno what's in store.

Slip into Top Gear on Tuesday for Ronnie Lane and Slim Chance, Rab Noakes and Maldwyn Pope.

tional material are available from the FRC, RM - FRC, London WC1X6X.

A memorable quote from BBC Radio Manchester. When asked about the rumour as to their VHF signal, they said they knew about it but they couldn't afford any better equipment, and still with BBC local stations, we understand that BBC Radio Sheffield has performed the incredible feat of getting an audience as big as Radio Four's.

Purple Records are apparently breaking the Music Broadcasting Offences Act and advertising with Seagull. It would be lovely to see the directors of EMI (the distributors) looked up by the English Government. Something I don't quite see happening! But Purple are not the only people with a fighting spirit on Seagull. Andy Archer is on record as saying this week: "Nothing on earth can stop us broadcasting from the high seas."



NO. HENRY VAN DOORN has at last summed up the courage to get his Bill to outlaw the Dutch offshore stations signed by the first chamber. It still has quite a few phases to go through yet though, and will not even be looked at again until Veronica's application to come on land has been considered.

We are told that the Act will come into force in three months, but that's what they said in July. Even when it does come it could achieve what Veronica has been trying to persuade the Government (today) to do - the establishment of a land based 'free' radio station.

This certainly seems a strong possibility now.

However, if Veronica does stay on land, the Dutch Government could put a nuclear missile up Brian McKenzie's (wait for it) drain pipe and if one in Holland could care less. If Veronica is only given a few hours a week on the Government controlled Dutch network, as a "Safety" (which could happen) then if a finger were laid on any remaining boat, there would be uproar throughout Holland.

There is a choice then between a definite and permanent land based Veronica, or possibly At-

lant's or Seagull off the coast. I know which of the alternatives I would prefer, but what really matters is the choice Henry and friends make.

On to an even more unpleasant subject, if possible!

Radio One... Last week, they carried a Story of Pop programme on the "pirate stations." We all expected it to be typically boring and biased propaganda, but in fairness, only Derek Chinney and Robin Scott's interview were that. All the other interviews with people in the music business and even Ronan O'Rahilly himself could not help but criticise the BBC "pop" service! However, the good Mr. Chinney, a music producer on Radio One and Robin Scott, founder of Radio One, were as pompous as expected and nattered on saying nothing except how marvellous and legal Radio One is, and how bad the pirates were.

Even listening to them though, I could not

understand how talent like Johnnie Walker can be mis-used as it is.

Mike Haggler, the new American deejay on Radio Seagull is also a singer, surprise surprise. After hearing Jimmy Young and Tony Blackburn I thought I'd be off deejay singers and life, but I have to admit the boys is not bad.

As you may have heard, amidst talking about cuddling up to people and exploring one or two other things the GPO wouldn't take kindly to in the paper, Tony Allan and Andy Archer have decided to set up a 'Save the Taid' campaign. Before you can guess what it's about, you have to know if you or what the taid is and then all becomes miraculously clear. As Seagull are having a competition on that very point, I won't reveal its name, but for all who are competing, a hint. The taid's initials are S. R. (Novelty). These interesting programmes were stopped however by an untimely tender ordering Tony and

Mike off the air. Seagull is on 229 metres every night.

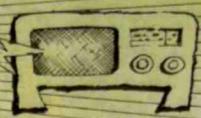
Sira Magazine this month has a special feature on a Dutch offshore station De Verenigen Hospital Kerkschip De Hoop - or that's what Mick Mayhew of Sira says. The magazine costs 29p plus post from 91, Park Street, Horsham, Sussex.

Radio Aquarius in Manchester has had three raids by their local Post Office recently, and three transmitters taken. So as you can imagine, they need help quite badly. If you think you can lend a hand, please leave your name with our 061 number.

This column is compiled each week by the Free Radio Information Service, 40 Ivor Court, London, NW1 6DL (a mailing address only). Also at 01 470 3228 from 8.00 p.m. until Midnight and 061 773 9149 from 7.00 p.m. until Midnight - not at any other time please.

Free stickers and promo-

MARK LETT



SOONER OR LATER Noel Edmonds — the thinking man's d.j. — must make the decision that will shock his listeners from Lands End to John O'Groats.

He vowed two years ago that he would finish deejaying when he was 25, but the moment of truth has come and gone and he is still in the hot seat, hosting Radio One's top-rated breakfast show.

RRM readers once again voted him top jock, his show gets tighter and more varied almost week by week, but the moment of truth has come and gone and he is still in the hot seat, hosting Radio One's top-rated breakfast show.

Meeting him at 9.30 in the morning, you feel at a distinct disadvantage. He's been up since 5.00 a.m. and makes lesser mortals (like me) feel decidedly blue-eyed as we nip to a coffee house just down from Broadcasting House.

First some orange juice to revive the spirits then some coffee to warm them. Noel of course is well-used to this routine by now. "I'm appalling at getting up, really bad. When I started this career, for want of a better word, I was at Luxembourg doing Midnight until 3.00 a.m. That was great. A hangover at 2.00 p.m. is not half as bad as 5.00 a.m. in the morning.

Then when I did Sunday morning on Radio One I would up up and down the country doing about six gigs a week, I just used to sleep when I fell over, which dented my health, but now my life is disciplined, I say "no" to work. I started off badly with the breakfast show, being greedy and not turning things down. Now I do only the show, a World Service programme, and Top Of The Pops."

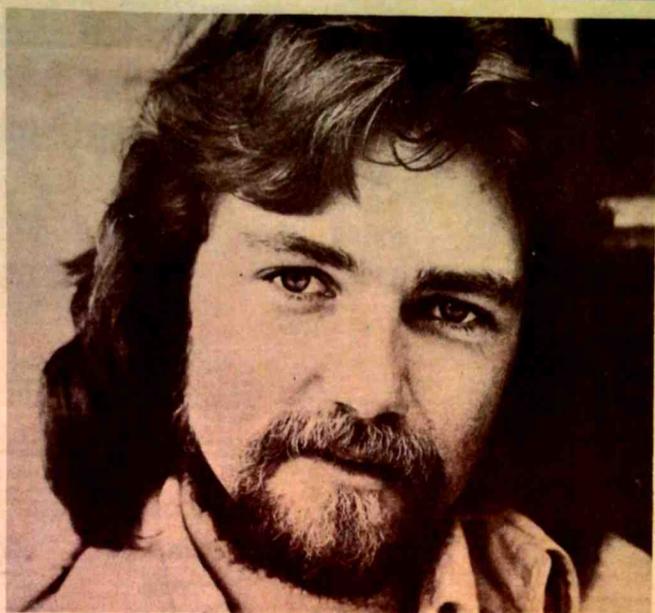
His World Service stint — a half hour request show each Tuesday and Saturday gives him a chance to "be silly because the listeners (25 million of them) love it" and also allows him to play a greater variety of music. But it's the breakfast show that is his bread and butter. It's not a strain, but he reckons he earns his money.

"It's not just getting up in the morning, it's being bright and breezy. I don't prepare myself and if you listen between 7.00 and 7.30 a.m. you can hear me yawning out. That's something I am very concerned about. I've never been able to do what Tony does — a physical warm-up. That's the strain to me.

"It's not the voice because that's what I'm paid for. If I can't do that I should not be doing the job. If someone wants to criticise me for possibly doing an act, fair enough that's what I'm paid to do and up to a certain point it obviously is an act. Some mornings I do feel depressed or I've had some bad news. The fatigue comes in when you are just not mentally together enough to push the right buttons."

When he asked for the job, having decided he could not be sincere talking to

PROFILE



Noel has the right formula

housewives, the show's format was quite different. He's tightened it up, plays more music than any other show and probably a bigger cross section too. It doesn't reflect his own taste (singer / songwriter) but he does have his Record Of The Week and LP Of The Week. Then when a record breaks, like Steeleye Span's Gaudete, he gets satisfaction knowing he played it into the ground.

"It's a total free choice and the only sore point I feel about it is that I have always to choose Record Of The Week which means that it debases the choice. It would be nice to do what Johnnie Walker did this week. He decided against One To Watch because he didn't believe there was one that deserved it. What I look for is exactly what I tried to do when I started the programme. To grab people's attention every now and then you have to accept that at that time of the morning they are so busy that they are not really very together, so accept that 90 per cent of the people aren't really listening and if you can make sure that when the 10 per cent do grab you there is something that they can think um-m! it's good."

"It's the one way that Tony and I have differed. He stated that they spoke rubbish because at that time of the morning, people didn't want to listen. I think that is completely the

wrong line. If somebody is going to give you their attention at a very critical time of the day, give them something worth listening to.

He likes to grab people then, and explains that he's starting a new idea soon on the lines of the Laugh-In, things that famous people have said. Edmonds is not an empire builder but he has this creative habit which has made it necessary for him to have researchers to provide the material he wants. So he becomes more of a presenter and admits: "If you do a daily programme that's the way you go.

"I've always felt that being a disc jockey was not the ball and end-all of my life, and I still think that even though I am one at the moment, that that's part of the presentation of it."

He says he tries not to be hypocritical about records he doesn't like but tries also not to put things down. "It's very easy to let personal prejudices come in if they clash particularly violently with something you are playing."

Fortunately though, he

doesn't have to pick the running order, so no-one can honestly claim he is biased.

Away from the show he has many interests. His car — the one he uses for the road has a telephone so that the Beeb can be summoned should he break down on his way in — his house in Hampstead, which he is helping re-build inside, and his record shops.

"I'm also involved in a special project that Radio One has started, which is very exciting and which I shouldn't have mentioned because now I can't tell you anything more about it. You'll hear about it in a couple of weeks and it's really going to be very good."

His interest in motor racing started as a spectator, then he entered a couple of D.J. Races, one of which he won, and now this year Ford have given him a Group One Cortina to race and with the deal goes a two-litre Escort as a road car. In return he will "go out and have fun" on the race track — the car is budgeted for three write-offs. He says he stands no chance of winning because of superior

opposition but it's a gimmick for the car company and his ability as a driver is well-respected by professionals. "Most of the time I'll be going sideways," he says. "But I did five races last year and really got the hang of it, learning to give as good as I got." As well as this he's introduced the motoring spot on his show and has become something of a personality among enthusiasts for championing their cause.

People are constantly amazed that he is not the idiot they think he should be as a d.j. on Radio One and since his business venture with the shops, there's a new respect among the non-musical fraternity. He has one shop in the Kings Road, one in Orpington, and he's opening another in London. They are successful he believes, because he offers "good old fashioned service."

On the competition that his show now faces in London (with Kenny Everett and Dave Cash) he admitted to being confused by the figures but says: "I think Capital is great. I feel sorry for LBC because it has given the whole commercial radio movement a lack of respectability because people are talking about financial collapse and money is a dirty word at the moment. LBC has got this loser image which is bad for Capital and bad for Clyde.

"There's been this feeling at the Beeb, which thank God has changed, that we shouldn't really lose any figures because these people are slightly unsavoury because they make money out of it. There is this idea that all the audience figures are going to stay absolutely normal, "and only the rebels, people who wear Levis every day of the week, will listen, but we don't really want them any way." I'm sure that idea is still held in certain quarters, but it is so stupid."

On the other hand, he can't see that commercial radio will mean the death of BBC, he feels it is re-vitalising radio.

Capital Radio has done a tremendous amount of good for Radio London, for making people radio orientated. New people are listening. It's a nice feeling too, to think the people might go away. It tends to keep the programme tight. I've never heard Kenny and Cash, maybe I ought to. I'm a little bit frightened of hearing something I think is very good and having it in the back of my mind all the time. I'm not trying to stick my head in the sand."

"When commercial radio first came out, Operation Ostrich went out at the Beeb. Buckets of sand were distributed to all top executives. I'm not advocating that. There is a danger though that you might put a little bit of someone else's style into a programme to grab a few. But really what we are trying to provide, absolute competition or an alternative; I would have thought it was a blend of the two. It's very difficult, I mean when all is said and done, more than ever with the competition, I've got to be able to say I did it my way. But if it does fail, then I fail for that reason, not because I suddenly decided that I ought to be doing what Radio Clyde is doing or what Radio Newcastle is doing."

He feels the biggest problem the Beeb has got with commercial radio is the amount of leg-room they have got for free enterprise, giving things away to grab people. There's a limit to what the Beeb can do and therefore they cannot compete on that level.

"All I think we can do is make sure that when people get tired of a specific commercial radio station for a reason, that we are attractive to come back to, and it's natural that we all like variety. I listen to Luxembourg quite a lot in the evenings. It's not disloyal, I just enjoy variety."

When Noel does finally opt for a break from the top jock notch he could retire for a while to write comedy scripts, he might go into television, or just become a successful businessman. As someone said rather bluntly: "He's got his head screwed on that Noel Edmonds."

Peter Harvey



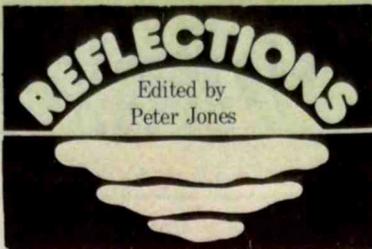
Nice catch!
THE MUSICIAN and the record producer were chatting away during the half-time break at a football match. The producer said he'd got a good song which would suit the right girl singer... but how would he get to find the right girl?
And the musician said: "I know the very one - lovely chick name of Michelle Fisher. I'll introduce you... excuse me, the teams are coming out now."
So Martin Shaer met Michelle, liked her voice as much as I like her looks. Now Miss Fisher, from Poole, Dorset, has her debut single out on Pye - it's called Who Can Tell. The ex-beauty queen could well become a BIG Fisher in a little Poole.

A record for Lata

SINGER Lata Mangeshkar from India got herself in the Guinness Book of Records... she has made more recordings (20,000) at the last audit than any other artist in the world. Back home she is the highest paid singer, and performs in twenty Indian regional languages... and George Harrison says she is terrific not to mention fantastic. In March she takes over the Albert Hall in London for three nights... her first ever shows outside India.
Mr Harrison will be there, he hopes.

Inspiration for Stevie

SOME songwriters sit up all night waiting for inspiration - Neil Diamond is that kind of composer. Others work "office hours", 9-5, and treat the whole thing as a business like any other.
But Stevie Wonder tends to get inspiration at all hours of the day or night, no matter what he is doing. In a Daily Express interview he said: "I compose a song when I'm eating or drinking, even when I'm making love. It's only the mood that makes the music... music is emotion."



Les spreads it about

FOR heaven's sake take heed of this warning. Comedian Les Dawson wants to become the plump man's answer to Tom Jones. First step is a record, Spread It Around (and Les has plenty to spread), on Ocean Records... and he says it's a belting rock and roll tune.

"It'll surprise people. It surprised my mother-in-law, though she helped me hit the high notes by trying to throttle me in the recording studios."

In fact, Les is much into music. A fan of the big-band sound, he also played jazz piano with the Cotton City Slickers as a kid in Manchester. After his Army stint, he went to Paris to become a writer... his first novel A Card For The Clubs, is out soon. And he ended up playing piano in a sleazy club.

Which he later found out was a successful brothel!

Candles burn for Deep Purple



SOLDIER, sailor, tinker, tailor, butcher, baker - candle-stick maker... stop right there. Candle-making is a very "in" craft right now. Now this picture may look to you as if the gentlemen of Deep Purple have been sculpted in marble... but in fact they are... candles!
From left to right: Jon Lord, Ian Paice, Ritchie Blackmore, David Coverdale, Glenn Hughes. The candles were made by Dandle Makers Supplies, and are on the sleeve of DP's new album which... surprise!... is called Burn.
Incidentally Deep Purple have finally made the Guinness Book of Records as well as making Platinum records, like Made In Japan and Machine Head. They are reported to be: "the loudest band in the world... pumping out 10,000 watts."

Wonders will never cease

NOTE from a hand-out on a reggae artist. "Twenty-year-old Ken Parker is probably the last person you would expect to be a pop star. He's quiet, neat and polite, and he neither smokes nor drinks. He comes from a religious family - and is versatile and intelligent."

The LAST person you'd expect to be a pop star? I bet they said that about... Cliff Richard, too!

Irish eyes are smiling

TOPS in Ireland - via the New Spotlight pop poll. Male singer: Red Hurley, Brendan Grace, Big Tom. Girl singer: Tina, Kelley, Margo. Group: Thin Lizzy, Horslips, Mushroom.
All Irish, to be Shure. International section winners: Male singer: Gilbert O'Sullivan, David Bowie, Gary Glitter. Girl singer: Suzi Quatro, Olivia Newton-John, Vicki Leandros. Group: Slade, Sweet, New Seekers.

Dubious honour for Bowie

IT JUST HAD to happen one of these days. David Bowie has been given the dubious honour of being named one of the worst-dressed WOMEN of 1972. For the first time in fourteen years, the creator of the annual list of the world's most unfashionable women, designer Earl Blackwell, has chosen a man to be on the venerated list.
David is only too happy that credit is being given where credit is due.

Ronnie Lane doing well

RECORDS...
RONNIE LANE'S mobile recording studio - a unique sixteen-track outfit - is being much used these days. Eric Clapton's "live" album, the Who's Quadrophenia, the Reading Festival "live" LP... and now being used by Free for their latest, as well as having done the trick for the Tommy concerts at the Rainbow.
Plus Rory Gallagher in Southern Ireland for his Live in Ireland album, and by Rick Wakeman for his historic and recent Festival Hall concert. From the middle of this month Led Zeppelin use it at their house in the country... again for a new album.
Ronnie's business manager, Paul Lambert, reckons that the three-day week problems will mean more live albums and therefore more work for his mobile studio.

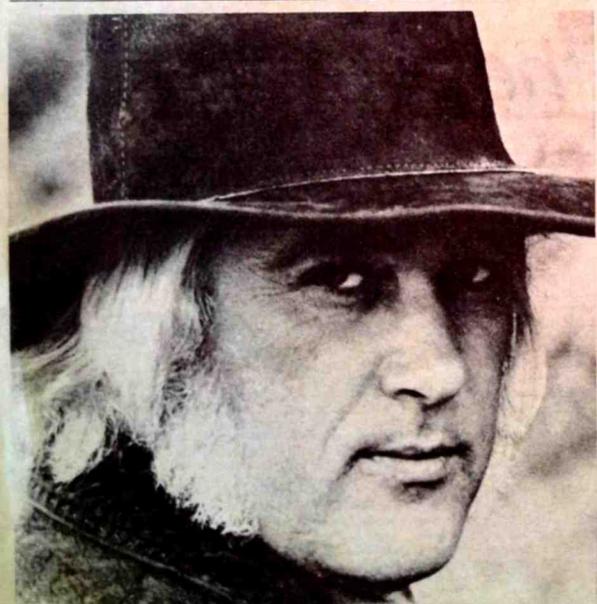
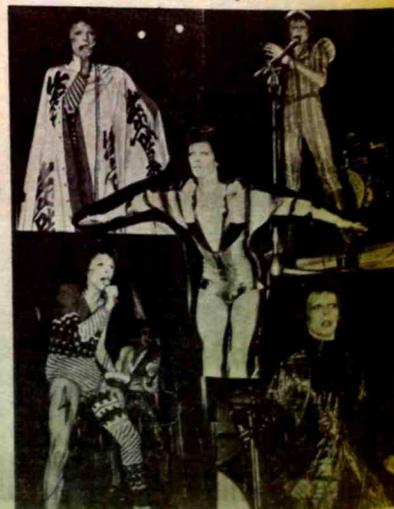
Nice idea from the 'Family'

THE HANDLEY FAMILY - latest single Light Up The World With Sunshine - spent last Christmas working free - singing carols around South London. They raised a lot of loot for heating and food for old age pensioners... including a tenner from the brilliant Freddie Starr, who said he thought it was the Hitler Youth Movement after him at first.

Anyway, they've recently been delivering food and buckets of coal to the old folk. And they're not stopping now. Says Molly Handley: "Too many people go right through the year without caring for others just because they clear their consciences by giving money at Christmas. Our resolution is to continue our campaign right through the year."
Nice idea...

I Dread that sound

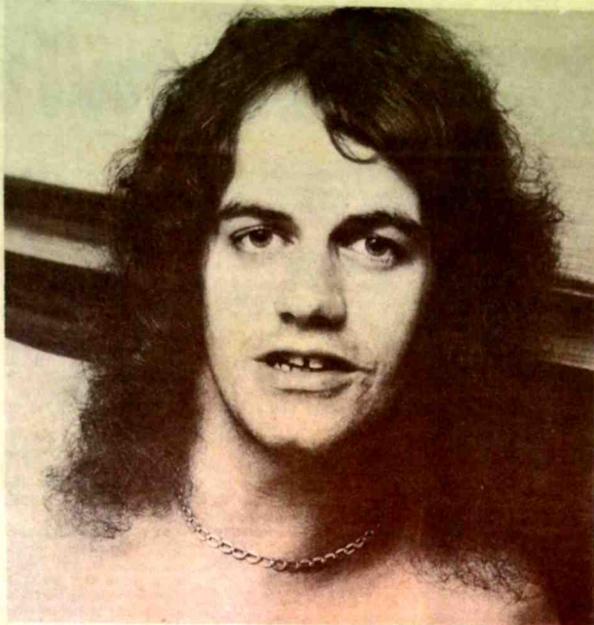
MY CORRESPONDENT Nobby O'Toole, of Ravenfield Gardens, South West London: "If I were Judge Dread, I'd stop making straight records and spend a few bob on making a 'live' album in a Soho strip club, Lovecraft shop, or white raincoat factory."
"Alternatively, I think it might be a good idea to record a track at each of the places where his fans usually meet to enjoy themselves... Borstal institutes, empty houses, football grounds, public conveniences, unlit car-parks, seaside arcades, shops that sell TV boots, street corners, telephone kiosks and so on!"
Be careful, Nobby - or I'll pass on the actual number of your house in Ravenfield Gardens to his Lordship the Merciless Judge.



charlie rich
chartbound single
'the most beautiful girl'

EPC 1897

Jimmy Lea gets the Nod



SO in walks the editor and says to yours truly: "I want an in-depth review on Slade's new album, *Old New Borrowed And Blue*." (To quote Tommy Cooper—just like that.)

I've been playing it morning, noon (that bit's a lie), and night for the past four days it's definitely one of those albums which grows on you. I must admit I like Slade a lot more than I did four days ago. Don't get me wrong though, there's many a time Slade have worn me out bopping at a party and I do have some Slade singles knocking around in somebody's collection which they've knicked.

Obviously Old New Borrowed And Blue is going to be a smash for the one-time skinheads from Wolverhampton since on advance orders alone it has qualified for a gold disc.

There's some new 'uns and a collection of 'B' sides and Jimmy Lea features several times on lead vocals.

Anyway, enough of the patter, I'll get on with the review. There's a dozen tracks. All but one, *Just Want A Little Bit*, being written by Noddy Holder and Jimmy Lea.

Except the one I've just mentioned, the words all appear inside the sleeve so you'll be able to put away the text books and learn something worthwhile.

Noddy takes lead vocals on *Just Want A Little Bit* (that goes without saying I tell myself on reflection) which kicks off side one.

It's a powerful driving number with Dave tuned in nicely.

On to *When The Lights Are Out*—a good contender for a Slade single me thinks. Jimmy Lea sings lead to this catchy number and his somewhat softer voice to Noddy's comes over great. In fact we hear Jimmy on a couple of tracks later on and the lad could soon find himself challenging Noddy for a slice of the vocal limelight.

My Town comes next with the chorus Me - this

ain't your town, this is my town - reminding me so much of *Skweeze Me Pleeze me* which is good 'cos the single was dynamic.

Can Find Yourself A Rainbow by Slade or is it Winifred Atwell in drag? Who's Winifred Atwell you all ask yourselves. This is a real gimmicky number. The intro sees the old honky tonk piano in action and then Don comes in with a soft cymbal shuffle, Jimmy gives it some bass while Noddy tells us that if you find yourself a rainbow, a song a day and

Roy Hill looks at the latest album from Slade

you won't grow old, you can wish your cares away. Very romantic, Dave, by the way, is in there somewhere.

Miles Out To Sea is a bit like *When The Lights Are Out*, but having said how good the latter is, it leaves little to say about *Miles Out To Sea*.

Slade aren't joking when they play *We're Really Going To Raise The Roof*. Thank heavens I live in a basement flat. This is a good one to freak out to with Dave really getting into top gear with his guitar playing, Noddy shrilling at the top of his voice and Don keeping up the beat.

On to t'other side Jimmy pops up again on lead vocals for *Do We Still Do It* which again would make a good single. He really gets it together on this track although he falls off a bit for his third number, *Good Time Gals*, which closes the album.

Meanwhile there's a bit in between. For instance *How Can It Be* which asks a few questions so true to life, gets away from the usual Slade sound. A touch of the Beatles for Sale days in there somewhere I ask myself? Even so, it's a nice sound from Noddy,

Jimmy, Don and Dave. Don't Blame Me sees us back into top gear again and then it's into My Friend Stan which passes without comment since I bought it and its success speaks for itself.

Everyday is a beautiful song. The tempo slows right up with the piano backing Noddy going on about everyday when I'm away I'm thinking of you. The boys back him up with harmony and so the tears roll down my cheeks.

Well that's the music. I'm afraid though all in all it's not the best album to come from Slade although no doubt producer Chas Chandler, the band and of course the fans will be pretty pleased with it.

All that remains to be said is what the sleeve is like. Ah yes, that's a bit of a let down which is why I've left this part to the end. It's all heads like the Beatles' *With The Beatles* album cover. Nothing startling about it at all. Inside Noddy, Jimmy, Don, and Dave appear like a new line-up for Manchester United as they pose with not so much a smile in red tee-shirts and white scarves.

Anyway, what's it matter. It's not the cover you want, it's the music - right?

Who or what are Candlewick Green? You may ask. Those of you who watch a certain 'Opportunity Knocks' programme — and I wanna tell you folks, it's your votes that count! — will remember them being introduced to Hughie Green by David Hamilton and appearing five times on the programme.

Rumour had it that this Liverpudlian band, whose latest single, *Who Do You Think You Are*, was a Tony Blackburn record of the week, were worth investigating; so off I went to check out their scene.



The band consists of Terry Webb 24, lead vocalist; Jimmy Nunnelly 24, bass guitarist; Alan Leyland 27, drummer; Derek Cleary 24, lead guitarist and Andy Ball 22, on piano and organ.

After a lot of preliminary and confusing introductions, the band took

great length to explain that they were a purely 'straight' pop band, working mainly on the club / cabaret circuit with 'enter-

tainment' as the key factor: then with hands on hearts they cried out in unison "and we're proud of it".

Jimmy Nunnelly adjusted his tinted specs and went on:

"Not only do we get a kick out of presenting ourselves musically to our audiences, but it gives us a wonderful feeling to have the crowd laughing with us. We provide a good comedy routine and can do all various impersonations".

He broke off for a very funny Tommy Cooper, and for the next few minutes there was complete chaos with cries of "zah ze za za — jush like that, jush like that", followed by impressions of Ted Heath, Slade, Mick Jagger, Ken Dodd and Kung Fu thrown in for good measure.

Thinking that it was time for some sanity to be restored into the place, I posed the question of why they had recorded a single which had been written by Clive Scott and Des Dyer of Jigsaw instead of one of their own songs.

"Well as it happens", Terry Webb replied, "both bands are managed by Chas Paate of Belsize Music, and one day we all happened to be at a Jigsaw recording session when we heard the song. There was no doubt it was the best song around for us, so we were given it to record in our own way, and from what we can gather it's doing very well".

The lads have been together for two and a half years, and have the same line up excepting for Lennie Cogswell, who left

the band recently to be replaced by Derek.

Naturally they'd love to have a Hit Record.

"So more people would come to see us, then there would be more people to entertain", as Andy Ball puts it.

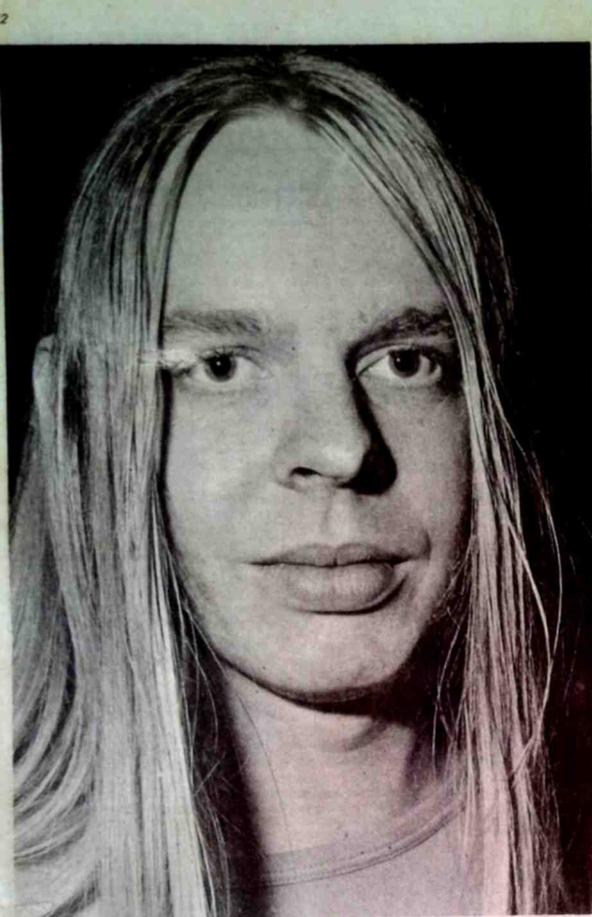
Most of their work at the moment is centred 'up north', but with national acceptance the band are having to make more and more performances around the country, with regular visits to London.

"We like it down here", Jimmy stated, "but we've come to the conclusion that people down here (particularly journalists) think that we walk about with bits of straw sticking out of our mouths or something".

Whether or not their ambitions are realised will depend mainly on that not so elusive 'hit record', but meanwhile "Candlewick Green" are brightening up a lot of people's lives with their brand of entertainment.

The not so green men of Candlewick

Genevieve
Hall



Yes - what a fine climax to reach

IT'S LUNCHTIME and a rather overcast sky looms above London's Festival Hall. But inside the scene is far from gloomy. The back half of the platform is packed with the musicians of the London Symphony Orchestra, while in front of them with plenty of room to manoeuvre is a rock band. To the right almost completely surrounded by keyboards of one sort or another, is that familiar figure from Yes, Rick Wakeman, (pictured left) looking relaxed in tee-shirt and jeans.

Rick prepares himself for the final runthrough of his latest project, Journey To The Centre Of The Earth, which is to be recorded live that night.

Waiting

He's been at the Festival Hall since eight that morning. He waits for conductor David Measham to bring his baton down and the Wakeman masterpiece begins.

One hour later Measham tells the 200 musicians and singers (The English Chamber Choir are also involved in the backing) that's it the concert. For Rick and the band it means a well-earned break for lunch, but not the end of rehearsals. Rick seems pleased with the rehearsal with the LSO as he settles himself on the front row.

"That last run through I was really knocked out with," he comments looking a little tired.

"It's a lot harder than it sounds. You have to get all the timing in between the narrations, the group and the orchestra, the orchestral parts are really hard. The group and I have had four rehearsals already with the orchestra and about 30 rehearsals without it. It's just right now, it should hopefully hit the right peak tonight."

Rick has been working on Journey To The Centre Of The Earth on and off for two years. It goes without saying he was inspired by the Jules Verne book.

"I first read the book when I was nine, would you believe it, and I never understood it," says 24 year-old Rick as he flicks his flowing blond hair out of his face.

"Then I read it again when I went to grammar school, we had to do it as part of a syllabus thing. I thought it was an amazing book then. Finally just after I got married about four years ago and I thought it would be a fantastic thing to put to music because it's such a thing commanding an obvious story."

I did actually work out a format to do it before the Henry VIIIth thing.

Rick being one to either do a thing properly or not

No influence

"We're just up to about £30,000 at the moment." The music seemed at times to savour a little of the Moody Blues, Tommy and Beethoven's 9th.

"The Moody Blues have not influenced me at all," retorted Rick.

"They would have done when they first brought out Days Of Future Past, but they haven't expanded themselves really at all since then. I remember at the time thinking 'God, whatever are they going to do next' but it sort of never really came."

With such a fine project, does Rick see this as a climax leading to a possible anti-climax, or are there better things yet to come from his music?

"I'll have to do something, to coin a horrible phrase, completely different," he answered.

"I've got one very lucky

thing — an incredibly good record company that doesn't hustle me for the two albums a year touch. By the time this comes out (it's due for release in April) it will be nearly one and a half years since Henry came out. The company have always said take as long as you like as long as you bring out what you want to bring out. I think it will take me another year because it takes me a long time to get music together."

bum Rick will be producing, vocalist Gary Pickford Hopkins from Wild Turkey, and Roger Newell on bass.

"I deliberately chose people who weren't known because the concert had to stand up on its own by the music," explained Rick.

"Take Tommy, some of the orchestrations in it were really fantastic but totally lost because the whole stage was full up with faces that came on to thunderous applause and it was more an event than a piece of music. There are some bloody fine musicians about which nobody has ever heard of."

Rick said he came across Roger Newell in a pub in Buckinghamshire where he lives.

"I used to go down on Sundays and play with a local band at a local pub collecting money for a chairmobile. The bass player really knocked me out. He was so good I thought I'd give this guy a chance. They've all rehearsed like hell. Both the singers have buff-gruff, powerful voices which I wanted in the choir."

Did Rick see his solo career superseding his involvement with Yes?

"The best way of answering that," he replied smiling, "is when I'm working with Yes and I think 100 per cent Yes."

When I'm not working with Yes I think 100 per cent of me and my music. So I only concentrate in one thing at a time."

An obvious question while on the subject was any chance of his breaking away from Yes completely? At the moment Rick doesn't foresee it Yes fans will be pleased to know.

"The only thing that breaks bands up is when you're ruled completely by your musical conscience. If Yes started doing things which I felt were musically wrong, I would leave and do my own thing. The same as anybody else in the band I'm sure," Rick expanded.

Slated

The music critics have been giving Yes a hard time recently. The band's latest album, Tales From Topographic Oceans, and their tour have both been slated.

"The concerts weren't very good, they're disappointed me," said Rick in agreement with the critics.

"I get a great vibration from playing on stage to people much more than I do in the studio and I felt as much as Topographic was a great album, it was definitely a listening album and not a performing album."

Selecting

Rick found it a difficult thing to select the boys in the band. In the end he decided on session guitarist, Mike Egan, drummer Barney James and vocalist Ashley Holt, both out of Warhorse whose new al-

He agreed with me that it was too technical for a gig.

"On a tour to do 90 minutes of completely music which nobody had heard before, was not a good way for the band to promote its music. I felt that we could have done a good set perhaps with one or two sides of Topographic. To me it was like baking a cake and eating the lot of it. The band is very democratic, we always take a vote and on this I was outvoted. I still think, especially as the album wasn't out at the time of the tour, that the whole 90 minutes worth was much too much. I want people to understand my music and I talked to a lot of people afterwards who said they didn't understand it and that defeats the whole object."

Understanding is the reason why Rick has gone to such costly and elaborate lengths on Journey To The Centre Of The Earth.

US tour

Looking to the immediate future Rick flew out to Miami this weekend to join Yes for the American tour which lasts until the end of March.

"I'd like to take this concert on tour when I get back," said Rick.

"The band will have to

get into some solo projects this year. Steve (Howe) has got some beautiful material for his own album. I think he'll have to, for his own sake, get his music out this year. What I hope will happen when we come back from America is that the band will, in a nice sense of the word, go their separate ways. Still be a band, but get some of their own inhibitions out."

Do the other members of Yes have any hangups to Wakeman's solo projects?

"They've never told me," came Rick's reply.

"Anything I've ever done has never interfered with Yes. If I ever did anything that did, I'm sure they would complain but I never have as it defeats the whole object."

And with that Rick had to split for a bite and prepare himself for his first rehearsal ever with the band of some of his Henry album which was to be the first part of the programme.



Naturally we start with EMI, Britain's oldest record company which started its way back in 1898 as The Gramophone Company — thus having just celebrated 75 years in the business! The stories of that company's labels alone would keep this column going for many many months, but originally it was His Masters Voice with its world famous logo of the dog and gramophone. Although Columbia joined the EMI organisation 33 years after Gramophone began, it is the oldest name in the business and so we shall look at it first.

The story begins in America at the very birth of recording. Originally Columbia was a phonograph company (wax cylinders) first operating in the 1890s. Then in 1908 the Roca Company was formed in London to make records by agreement from the American master discs. The name Roca disappeared two years later and Columbia Records were HMV's dead-heat rivals, with a fine reputation for rapt-free records — mostly pop and show music.

Next came the depression and the death of over 200 record labels. Established names were busy merging to fight the difficulties and so it was that Columbia joined HMV in 1931 to form Electric Musical Industries Ltd & Co. The company was thriving and Columbia had become a household name. Hit after hit came from America during the fabulous forties but in 1952 disaster struck. American Columbia (now CBS) decided to end its connection with EMI and suddenly artists like Dora Day, Guy Mitchell, Frankie Lane, and Johnnie Ray, were lost.

Lesser companies may have stumbled at this hurdle but Columbia forged ahead producing a secret weapon in the form of Frank Murray. She's still the only girl to ever get six records in the charts at once.

By 1958 Columbia opened up the British rock 'n' roll market in a really huge way with the introduction of Cliff Richard and the Shadows.

Having set the trend, Columbia continued to corner a large share of the British market with a large variety of music. Names like Acker Bilk, Matt Monroe, Rod Harris, Frank Field and the like. And to bring the story right up to date, you only have to look in the RRM charts to find Simon Park's Eye Level keeping up the tradition.

Nowadays EMI has the new EMI label to corner new British groups but the old Columbia label will live on — in fact it would be considered a national crime if it was ever allowed to disappear completely.

ROY HILL

Jubilant Mud really knocked out by success

I'M not saying that our illustrious editor expects us to bow down and pay homage to him, but after weeks of predicting that Mud would obtain their Tiger Feet single, he did expect me to show some sort of acknowledgement. Especially after having been through fierce opposition, with everyone rooting for their own numbers, not least of all my colleague Mr. Beattie, who after being wined and dined by a certain 9 carat gold band from the Netherlands, would have had them featured front, back and centre pages of our publication, if he had his own way.

This of course has nothing whatsoever to do with the fact that the jubilant culprits responsible for the blood and coffee-stained battles at our quarters, were over the moon and in raptures about having found themselves at the top of our national charts.

Unfortunately for a they were in no mood for holding a

down to leaping about.

"It's no good," said Les Gray their lead singer, grinning round at Rob and Dave; for at that moment in time their bass guitarist Ray Stiles was having trouble with a mini-cab and was going to be delayed.

"We're just not in the right frame of mind to get down and heavy, besides you can tell by our music and personalities that we're not into a heavy scene, I know it sounds corny, but we just like to entertain people and give everyone a good time, and we truly believe there are a lot of people who just need and want the kind of unpretentious entertainment that we have to offer."

When I asked whether they had thought that their record was destined to reach No. 1, it was drummer Dave Mount who replied.

"A definite no there," was the answer, "mainly because Mike Chapman and Nicky Chinn played us the Sweet's new single and we were so

Nicky not only produce our records but write our A-sides—a fact which I'm sure that the whole world is aware of."

Just then Ray Stiles walked through the door looking exceedingly smart wearing a black silk shirt, black trousers and an off-white jacket. Barely had he entered the room when there were shouts of "Oh look who it is — it's Terry Dene", from the other three. "Come on and shake a leg."

For Tony

After obliging Ray said, "Have you told her about the new competition we're going to start up for Tony Blackburn?"

Les then took over saying, "We're starting up a send a brick to Tony Blackburn in conjunction with his tea-drinking competition, so that he can build himself a wall to talk over. It's not just because he took ten minutes to tell his

practically everyone whose musical direction is contrary to his own particular taste, he shouldn't really be on Radio One — Radio Three or Four is more his style."

The subject was quickly changed towards their interests, (always a safe one to ponder on during delicate moments).

"As for our interests," said Ray, "We all like picking our nose and baby sitting", and from then on it was like trying to talk backwards to six pairs of Morcombe and Wises', although things did quieten down to eventually find out that they were all working on a new stage act, and were due for a fifteen date tour of the continent with Suzi Quatro, towards the end of February."

Amid an array of disorder I found myself at Tiffany's in Purley, where Mud were to give their first live performance since reaching No. 1.

I walked through a set of swinging glass doors and found myself in a large mirrored chamber, and was looking around for the bar,

retreat through another set of doors, I was immediately engulfed by a crowd of 2,600 people all waiting to see what their band of the moment had to offer.

They didn't have to wait long, for after being fed with Mud records through a more than adequate P.A. system, the mounting tension gave way to an eruption of thunderous applause with the appearance of the band, who plunged headlong into their first number, Poison Ivy, then went on to captivate their audience in this vast mecca by their ability to communicate with them.

We were treated to a sixty minute set of outstanding conventional rock, which comprised of rhapsodies from the Beatles era, the Tania Motown stable, Elvis, and naturally their own hits including Tiger Feet.

Those who were unable to find a chair or a shoulder to lean about on, and therefore were unable to see, contented themselves with just feeling the vibes.

balanced perilously on a high ledge, were desperately torn between clinging on for their dear lives and clapping in time to the music at Les Gray's command.

It's not unusual to find that a number of Mud gigs usually turn out to be rendezvous for members of their families; and this particular night found us with Dave Mount's parents accompanied by his two sisters, Ann and Joan, and also Rob's parents.

Afterwards it was an exhausted but ecstatic Dave who said, "That wasn't just a performance — it was an event, I wish everyone could be at No. 1 'cos it's such a good feeling. We've had four previous hits and we've been lucky to have made it with our fifth, you could say we've reached the top of the pop if we didn't get another one, as long as we're still entertaining."



Genevieve Hall

MARKETPLACE

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SCRIPT

The Magazine on alternative radio. No. 9 has been held back until March 1st. Price 18p (incl. postage) from 35, Glenmore Road, London, NW3 4DA. Features include History of BBC local Radio, Kenny and Cash, Seagull, Sweden, Atlantis and all our regular columns.

NUMBER 23, January

Free Radio news snippets. 25p. + s.a.e. - D. Robinson, 22, Mallow Way, Chatham, Kent.

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The new **Johnny Nash** single 1992



single 1992

On February 3, 1959, Buddy Holly died in an air crash which also robbed the pop world of the Big Bopper and Ritchie Valens. Now RRM's super-sensational offer allows you to relive the days of Peggy Sue.

"TO BUDDY HOLLY, singing was life; his joy; the joy he was privileged to bring to others through his singing. Buddy's life was tragically short, but in it he must have known a great deal of joy, for his voice reached and brought happiness to millions who counted themselves among his fans."

"And, to judge from the countless comforting letters and cards they sent to me when I lost him, his friends."

The quote is from Buddy's widow, Maria Elena Holly.

Yes, the life of this gentle rock and roll giant was tragically short. His first big hit in the States was Peggy Sue, which hit the Billboard Hot 100 in November, 1957.

On February 3, just two years later, he was dead. Killed in a plane crash, along with J. P. Richardson, alias The Big Bopper, hit-maker on Chantilly Lace; and Ritchie Valens, talented teenager who had hits with Come On Let's Go, Donna and La Bamba.

Buddy, 22, married only seven months, followed Peggy Sue into the charts with Rave On, Early In The Morning, Heartbeat, Doesn't Matter Any More, Raining In My Heart.

It Doesn't Matter Any More — an ironic title — was his single at the time of the crash. Such was the instant posthumous interest in his career that it became a million-seller and was number one in Britain for six weeks.

And Buddy Holly's influence still lives on. He was much-copied both as singer and composer, his delicate style of rock was aped by lesser talents. He influenced countless other artists — Adam Faith was a prime example in Britain.

The mind boggles at just what Buddy Holly MIGHT have achieved had his life and career not been so tragically snuffed out just as he was getting into full swing.

His music was simple... yet it was ahead of his time. That's part of the secret. When Holly first hit the scene, Elvis Presley was already King. Skiffle was big in Britain. There were all kinds of talents in the charts... pianojangler Russ Conway, home-grown rocker Marty Wilde, actor-turned-rocker Anthony Newley... and Perry Como, who also seems not to fade away.

And Buddy Holly brought rocking romance. A voice with a little throaty catch in it. A kind of helplessness which showed through in his songs. A vocal antidote to the rampagings of Presley and Elton.

He totted his Fender guitar and he was backed by the Crickets, and they called the music the Tex-Mex sound, because Buddy came from Lubbock, in Texas, not far from the Mexican border.

At the age of four, Buddy was playing violin and piano. With his mate Bob Montgomery he got into a kind of Everly Brothers' act. They



Rave on!

had a radio show, The Buddy and Bob Show. Buddy's roots were in country music, but his hero was Elvis Presley. Mix the hardness of Presley's roots with the softness of Buddy's... that's where the distinctive sound developed.

And Buddy shared a bill with Elvis Presley and Marty Robbins in Lubbock. It was Colonel Tom Parker, Elvis' manager, who arranged an audition for Buddy with Coral Records.

The Crickets were, at most

would agree, good musically for Buddy — a tight-yet-relaxed instrumental accessory. But they'd split from him some time before his death.

...seems the Crickets wanted to work out of Los Angeles but Buddy, newly married, wanted to be with his Puerto Rican wife in New York.

A pity there had to be dispute in such a short career. But as Holly sang on, raved on, artists like Cliff Richard, Bobby Vee, Tommy Roe... and many others, placed

hands on heart and admitted that Buddy had been the influence, guide, mentor.

And, to be perfectly honest, Buddy's style, though brilliantly original, was NOT too difficult to copy... at least passably well.

Buddy Holly visited Britain in 1958. I chatted to him at the London Palladium, and he treated me with extreme courtesy as a VIP... yet HE was the pop genius. The spotless white suit, the much-caricatured horn-rimmed

The Competition

IT'S obvious that BUDDY HOLLY was one of the most talented and influential artists in the history of pop music.

We want YOU to complete a Top Five list... Buddy and four others, who match his influence and music. Five giants of the industry who have contributed hugely to the scene.

Just list them, one to five (put Buddy in wherever you like)... BUT add a quick note explaining why you think each of your selections qualifies for Top Five status.

Sample: Elvis Presley, for bringing foot-stomping music to white people.

An all-star judging panel will check the replies and the reasons given. The six best entries will win BUDDY HOLLY STORY presentation nine-record packs.

Entries, on postcards if you please, to Peter Jones, Record and Radio Mirror, 7, Camaby Street, London, W1V 1PG.

Think now, act soon — closing date Monday, February 18.

glasses. When Brian Poole and the Tremeloes first made the charts, Brian admitted he didn't need his heavy-rimmed specs... just wore them as a personal tribute to Buddy.

And a British singer name of Mike Berry made the charts with a song called Tribute To Buddy. Holly... Berry... well, I suppose it makes sense.

Listen to a Buddy Holly single now and it still stands up as great pop. It's the kind of music which just doesn't date.

Which brings me to the fantastic prizes being offered in our great Remember Buddy Holly Contest.

Out now, but not in the United Kingdom as yet, is a remarkable nine-album box-set, The Buddy Holly Story, which has been compiled by MCA's German outlet, Teldec. It contains 102 titles, eleven of them in two different versions, dating right back to the 1954-55 sessions with Bob Montgomery... when Buddy and Bob were both 15.

It's a beautifully packaged collection of pop nostalgia. After Buddy and Bob, there are recordings of Buddy with the Three Tunes. Buddy had moved to Nashville, Tennessee, in 1956, started composing his own songs... and brought together three outstanding musicians, Norman Petty, Jerry Allison and C. W. Kendall, Jr. Even when Buddy moved to Clovis, New Mexico, Jerry and Norman stayed loyal to him.

...Jerry as drummer of the Crickets; Norman as producer and composer. Also included are some rock and roll demonstration tapes, which had Buddy singing Blue Suede Shoes-type rock, and also proving on an instrumental Honky Tonk that he was also a truly brilliant solo guitarist.

On to the Crickets... with Joe Mauldin, bass (18) and Niki Sullivan, guitarist (20).

That'll Be The Day set them on the road to fame.

Other albums feature solo recordings by the Crickets and Jerry Allison, solo work by Buddy Holly in New York and Clovis. And some tapes worked on by Norman Petty following Buddy's death.

For the best part of a decade, Petty worked magic and miracles with old Holly tapes. Re-jigging, transferring instrumental sounds, mixing, adjusting. There's one...

Have You Ever Been Lonely, a favourite of Buddy's mother. You can hear, at the end of the track, him calling for her to come quickly and hear what he'd done.

There are a lot of little "extras" contained in this truly magnificent commemorative Buddy Holly set. As one critic wrote: "Buddy Holly, the man to whom Don McLean dedicated American Pie, the man who, on "the day the music died" took the music with him, was one of the most inventive and highly individualistic stars of the rock and roll avant-garde to appear in the 50's."

The Rolling Stones picked up a little-known Holly song.

Not Fade Away, Buddy Holly sang it with an air of innocence; Mick Jagger with an aura of menace.

And, it's been pointed out, the Beatles at first almost carried on the Holly mark of innocence (tongue-in-cheek).

...both of these groups, Stones and Beatles, owed an enormous debt to Holly's development as a rock and roll star.

Now, as a special RRM "tribute to Buddy," we've obtained SIX of these nine-record sets and offer them as prizes in our easy-to-enter, easy-to-win competition.

Peter Jones



Reviews

Peter Jones



VICKY LEANDROS: *Dreams Are Good Friends* (Philips 6006 129). This girl makes consistently good records and usually they hit the chart, or bubble confidently under it. This takes time to get into stride, with an overly long orchestral bridge, but there's just about enough melodic content to make it, given full air support. But not her best by a long way. — **CHART CHANCE.**

BROTHERHOOD OF MAN: *When Love Catches Up On You* (Dawn 1055). Two girls, two boys. When in the mood, one of the best harmony groups in the business. This one? Well, girl lead, a slow-building intro which eventually leads into a well-constructed, string-backed, chorus hook. Could be, though, that it takes TOO long to get into chart-worthy form. — **CHART CHANCE.**

BAND OF THE LIFE GUARDS: *Champions All* (DJM). Theme tune of the British Amateur Gymnastics Displays, and played by the gents who wear the scarlet and gold helmets and ride splendid horses. Tunesful, not to mention stirring.

ROCKING HORSE: *New Situation* (Pyramid). Minor-key reggae, fun and full enough on the melody side, but a chugger of a production which blares not, nor jars. . . . nor, actually, inspires.

HARRY SECOR: *When You Look Back On Your Life* (Philips). A typical big ballad from the constantly rejuvenated Welshman who is, of course, a God to boot. Nice sentimentalality for turns and dads.

MEDICINE HEAD: *Slip And Slide* (Polydor 2058 436). Like it. Virtually an instrumental, though with little bits chanted in. But mostly it's that sloping and sliding melody that comes through, not the semi-spoken parts, and it just sticks in the mind, no trouble at all. Either it's going to sink, or it's going to be very big. It's already well-aimed — my guess is that it'll be a chart-type dose of medicine. — **CHART CERT.**

THE HOLLIES: *The Air That I Breathe* (Polydor 2058 435). A splendid single. It's a Hammond-Hazlewood song which somehow managed to be a disastrous flop for Phil Everly on a solo single. But it was much too good to flop because the artist wasn't "in" at the time. . . . and the Hollies, now restored to top form and in super mood, do a superb job. Allan's voice is eloquently convincing. Slow-moving ballad, with fine lyrics, and some outstanding high-flying harmonies, and a spasm or two of Tony's guitar. . . . honestly, it's a smash single. — **CHART CERT.**

THE TREMOLES: *Do I Love You* (Epic 2047). The old hit-making vocal sound remains. There's a heavy back beat, hefty on bass, and that propels it along well enough. But I found it a rather patchy sort of performance, perhaps not strong enough on melody line to click. But when it is building, reaching the harmonic heights. . . . well, fair enough. — **CHART CHANCE.**

THE BOSTON BOPPERS: *Did You Get What You Wanted* (Penny Farthing). A bit conviced, with gimmicky voices and so on, but there's a basic beat which registers, and as it builds it takes on a fair commercial feel.

PADDY KINGSLAND: *Spirit* (EMI). We're getting a lot of these tellly themes these days. . . . this is the one from Rugby Special, and Paddy wrote it.

LYNN ROGERS: *Where Is Tomorrow* (Pye). Aussie-girl, debut single, and a girl can whip up far emotion. She's in the Carry On London stage show right now. There's a kind of Bassey-ish approach which augurs well.

DAVID ALEXANDER: *Taste The Wine* (Penny Farthing). Up-tempo popper which suits the gentry-sounding voice of this young Welshman. Big band backing helps out. A second bite at the record-fans cherry for David; this could be the right bite.



LENA ZAVARONI: *Ma, He's Making Eyes At Me* (Philips 6006 367). Ten-year-old girl who is a regular winner on Opportunity Knocks. She's sure full of confidence, belting it out rather like a young Brenda Lee, or a less young Lulu. Nice booming sort of big-band backing, and a sure-fire appeal for the mums and dads — perhaps young fans, too. And an old old song as a vehicle. — **CHART CHANCE.**

LIEUTENANT PIGEON: *I'll Take You Home Again* (Decca F 13486). Will the lieutenant lay an egg this time? It's a typically happy instrumental, with that pounding piano provided by a grandmother or whatever. An old traditional air, now reconstructed as a foot-tapping base for a good old singing should you feel like it. — **CHART CHANCE.**

VELVET GLOVE: *Sweet Was My Rose* (Fresh Air). Songwriters Ken Leray and Roger Spooner, now singing together, and this is a debut single of above-average value. It builds well, sounds commercial, and a slow, dreamy sort of ballad with good lyrics and melody. Another one to try, please.

KRISTINE SPARKLE: *Hokay Cokay* (Decca). The old party dance thing, which could presumably become a "new" dance craze as plugged by the personable Kristine. You puts your right arm in, right arm out, shake it all about. . . . and so on. Nice Sparkle-ing flip side.

FOGG: *Doing The Best I Can* (EMI 2108). Four-man line-up from Newcastle. Getting the big-boost treatment from the talent spotters at EMI. Self-penned single. Group is two years old, with lead guitarist Dek Roatham, bassist Dave Robson, drummer Bob Porteous and singer Chris McPherson. The basic chorus here is certainly commercial, and there's a tightness that comes over well. Not, perhaps, a debut smash, but highly promising — and the group works well on stage, too. — **CHART CHANCE.**



Reviews

James Hamilton



ARETHA FRANKLIN: *Until You Come Back To Me (That's What I'm Gonna Do)*; *If You Don't Think* (Atlantic K 10399). Helped no end by its well-tried "I'm gonna knock on your door, tap on your window pane" formula. This delightful, fully-arranged little trip-along slow swayer finds Aretha in a far Poppier mood than usual, and is yet another of the many hit-worthy singles this week. Dead slow delicate flip. MoR/R&B PICK.

CHERRIE VANGELDER SMITH: *Goodbye Guitarman*; *A Day Will Come* (Atlantic K 10331). Forget all other pretenders — here comes Suzi Quatro Number 21! Singing to a great thumping disco beat, the sad story of a chicle ballad and bereft by a superstar on the make. She sounds just as strong as Suzi's current re-vamp of "A Night At Daddy Gee's". Melanie-esque slow flip. (Of Belgian/Dutch origin, I suspect). POP PICK.

THE BEGINNING OF THE END: *Funky Nassau (Pts 1 & 2)* (Atlantic K 10021). A disco classic for the last two years, despite it's just missing the Charts the first time out, here's that compulsively sunny dancer yet again — and with an excellent change now of lightening our mid-winter gloom. My travelling friends report that Nassau, home of the rich, is still far from funky. . . . so cheer up! R&B PICK.

THE STAPLE SINGERS: *Respect Yourself*; *You're Gonna Make Me Cry* (Stax 2025068). Out again to greet them here in place of their current rather tedious "If You're Ready" US hit, this influential 1971 disco classic — a gradually accelerating intensely-sounding chunky funder. Might just do as well as its successor ("I'll Take You There") did. Hope so. R&B PICK.

AL WILSON: *Show And Tell*; *Listen To Me* (Bell 1330). I closed my original review of this Johnny Mathis sings Philly-type lazy semi-slow with the words, "This sounds like a hit" — and indeed it still does, for having in the interim topped the US Charts it's out again. Oh, and in fact Johnny Mathis DID record it too, just before Alli Noisyba beat flip. R&B/POP/M&B PICK.



BARBRA STREISAND: *The Way We Were*; *What Are You Doing The Rest Of Your Life?* (CBS 1915). From the smash American flick of the same name, starring Barbie and Bobby Redford (and about which I know nothing). The dead — but DEAD — slow meandering theme song is poised to top the US Charts. If "Solitaire" can do it, then maybe this will break through here too eventually. Older but similar flip. Beautifully sung, but bloody boring. EASY PICK.

KEVIN JOHNSON: *Rock 'n Roll (I Gave You The Best Years Of My Life)*; *There's Nothing I'd Rather Do* (Mainstream MSS 304). We'll — not Rock 'n Roll maybe, but certainly Aussie-recorded Kev seems to have given 'em to '60s group Pop, even if he does sing about it all in a Mac Davis/Bobby Goldsboro groaning comes-&-goes style, that surely owes much of its inspiration also to Dobbie Gray's "Drift Away". Like a comprehensible "American Pie", this tells an interesting enough autobiographical story to sneak up on Britain and hit big. Perry Como sings Country-type slow flip. MoR/POP PICK.

DON COVAY: *Bad Mouthing*; *I Was Checkin' Out*; *She Was Checkin' In* (Mercury 6052388). Good though this beatsy Soul squawker is, with a piano line like Allen Toussaint's on Benny Spellman's oldies, all Soul Freaks will be getting in for the dead slow bitter-sweet US smash flip. How Don found out the hard way who was main' love with his old lady, while he was out makin' love. Better yet, they'll be getting both on the "Super Dude" album, which is a must. SOUL PICK.

WAR: *Me And Andy Brother*; *In Your Eyes* (UA UP 35623). When Dave Simmons played this great Party beat funky chanter on the radio last year, it — to my surprise — got my mother doing a fine 'n fancy hushake around the kitchen table and yelling "Now this is real African"! Well, although admittedly she did spend some of her youth in Angola, if my mum can be hit like that, this MUST have Pop appeal! Melodic Moog-spiced inventive flip, excellent too. R&B PICK.



THE DRIFTERS: *I'm Free (For The Rest Of Your Life)*; *Say Goodbye To Angelina* (Bell 1339). With New York arranger Bert de Coteaux creating an authentic setting for their latest Coopers ballad, the Drifters drone away with telling effect, on a title that to my mind implies a threat. Gay Dawn-type flip (older fans will understand!). SOUL/POP PICK.

THE WHISPERS: *A Mother For My Children*; *What More Can A Girl Ask For?* (Janus 6146023). How about a FATHER for her children (read the titles!) Anyway, out fast enough to curb import sales, this currently climbing R&B hit Philly sound mid-tempo dancer, has an imaginatively arranged aching-slow slow flip-side beauty, too, and was produced by Messrs. Sigler, Baker, Harris & Young for Gamble/Huff Productions, Inc. Good enough pedigree for ya, huh! Watch 'em wait hit wars. R&B PICK.

THE DOOBIE BROTHERS: *Listen To The Music*; *Toulouse Street* (Warner Bros K 16208). In town tonight, the Bros say nothing on this, their re-issued first US hit, that was not stated in a similarly simple jittery-rhythm singalong style by Kenny Rogers & The First Edition on the earlier "Head The Call". Why no re-issue of their incredibly punchy "Long Train Runnin'" instead? For all that, I hope it breaks them through here. Gentle album title track slip. POP PICK.

PHILIP MITCHELL: *Ain't No Love In My Life*; *Turning Over The Ground* (London HL 10444). As acrobatic vocally as he proved himself physically on Al Green's first visit here, Phil's now producing himself for Al's hit ballad, tenderly wailing and croning this oddly bubbling and thwacking slowie, with a sense of style that only betrays outside influence on the slightly more Green/Redding flip. SOUL PICK.

PAUL WILLIAMS: *Inspiration*; *What Would They Say* (A&A AMS 7096). "Doing his Harry Nilsson impersonation", to quote Kenny Everett on Capital Radio's unbeatable breakfast-time "Kenny & Cash Show" — and indeed this is how Paul sounds on this delightfully campy (and beautifully arranged) regtime romper, full of woozy slurring and fruity brass. EASY PICK.

Pick of the week

MARC BOLAN AND T. REX: *Teenage Dream* (EMI Marc 7). Marc is reportedly really back in business these days. Back challenging those who followed him to the glam-rock scene. Marc says that this is particularly strong single. Not too frenzied, taken at a relaxing but ques-

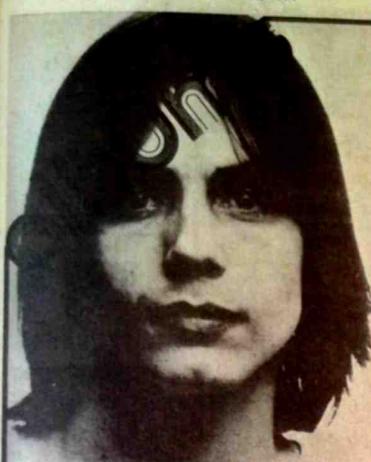
tioning sort of tempo, and what could be some double-tracking on voice. It's a well-arranged item, too. One is not encouraged to stomp along — more sit back and listen, take in the meaning, that sort of thing. I think it'll be very big indeed for Bolle. — **CHART CERT.**

Pick of the week

NEIL SEDAKA: *A Little Lovin'*; *Lightning Ridge* (Polydor 2058434). "A little lovin' goes a long, long way" is the message knocked out by Neil to a real rockin' backing, laid down by the Section on this power-packed re-

minder of the chubby one's Rock 'n Roll roots. This should join Roy Wood's re-creations in the Charts, no sweat. Whoool! Carole King-type slow flip. — **PICK OF THE WEEK.**

For every boy, girl, woman . . .



JACKSON BROWNE

For Everyman (Asylum). Jackson Browne has for several years been one of the world's ace songsters. But the role of singer songwriter has rarely worked out for Jackson. These Days, for instance, is better known as a Greg Allman arrangement than a J. Browne song. But in this set of songs, written over a long period, Jackson sets out his thoughts in fields of meticulously arranged, superbly played

music and the whole is as complete an album as I've heard since the early days of West Coast and Greenwich Village. Jackson seems to be appreciated in America these days, though heaven knows that took long enough and if Elektra do more of a publicity job than they usually do, this album is good enough to make Jackson's name over here. For his musical inspiration the young American sticks closely to formulae closely

rock patterns but the wordcraft of the man is overwhelming. He's matured a lot since the earlier albums, not so hasty and not so childlike. The shattering experience of life in the jungle of rock business has obviously left an impression. But Jackson still remains as so essential innocent of rock music. His songs as strong, if not so direct, as the middle period Dylan (Blonde On Blonde) and his ideas as important. In the cultural desert of rock

'n' roll it's most important that men like Jackson and, for different reasons, England's Ray Davies, to receive the appreciation they well deserve. With the demise of the Dead and Bob Dylan as creative forces, Jackson Browne remains as a defender of the songwriter as an artist. If he were ignored it would be bad for rock. Buy this album and help save thoughtful musicianship from extinction.

R. G.

VIKKI CARR

Live At The Greek Theatre. — (CBS 65260). A two-album set selling at a bit under three quid, and for fans of the emotional, tearful Vikki it's quite a listening experience. She works better in front of an audience than in a studio. For this particular gig she worked with a lot of string players, some tight little group sounds, and a very well-varied mixture of songs, all of which veer towards romance and sentiment. In fact Vikki can swing a bit too, but it shows through mostly in a Judy Garland medley.

ORCHESTRAL

Variations Classiques. — (Delphine 700 000). A very interesting album indeed. . . one which could well appeal to all age groups. It's an album of pop hits and standards, but arranged in the style of 18th-century music. There's a quadrophonic version coming in the States, and it's available all round Europe. Most of the tracks were recorded by two chamber orchestras, using musicians from the Paris Opera, conducted by Michel Gnanou. Pop items treated so unusually include Mrs. Robinson, Let It Be, Love Story and Goldfinger.

ODIN

Odin (Vertigo 6360 608). German rock band — this is an imported album, but worth commenting on because of the high promise of this four-piece band with an interest in free-form improvisation. They are an international band — British, German and other influences — and the side two closer Clown is just about the best example of their work

it's a commendably different approach to the old theme of the clown hiding his sadness behind the make-up. Gemini, a sort of rocked up horseshoe is also strong



JACKIE JACKSON

Jackie Jackson (Tama Motown STML 11249). Before hearing Jackie Jackson's first solo album on Tama, I assumed he would 'make it funky' — an extension of the Jackson Five, but I was pleasantly surprised to find that his high pitched voice, sounding a cross between Smoky Robinson and the Stylistics, was shown to its best advantage by the selection of soulful love songs which had been chosen for this album. Stand out tracks were Bad Girl, and the old Deftones number, Didn't Blow Your Mind. G. H.

TITO SIMON

Just. — (Horse 702). Nice reggae album. Says that all the tracks are written by Keith Foster, except one from Johnny Nash . . . and Mr. Foster also happens to be . . . Mr. Simon. His vocal style is a mixture of the fiery and the endearing, and the best sample tracks seem to be Jump Hallelujah and Oh What A Feeling. In slowed down mood, he sometimes gets a bit edgily nervous . . . but it's still a nice reggae album.

VARIOUS ARTISTS

Twenty Explosive Reggae Hits. — (Trojan TRLS 81). Artists featured on this reggae bonanza include the Maytals, John Holt, Bob Marley and the excellent Wallers, The Chosen Few and the always interesting Nicky Thomas. Good mood material for a party.

PETER YARROW

That's Enough For Me. — (Warner Brothers K 46253). There's a lot of 'extra' talent on show in this one by the Peter of Paul and Mary fame. Just take the opening track, Groundhog . . . written and produced by Paul Simon, with Robby Robertson, Levon Helm, David Bromberg among the helping-out musicians. Paul Butterfield, too, on mouth harp. Some of the album was recorded in London, more at Muscle Shoals,

ELECTRIC LIGHT

ORCHESTRA On The Third Day (Warners K56021). The brilliant and tumultuously acclaimed ELO so says the hand out. It's a fitting comment for a fine album. On The Third Day is by far, Jeff Lynne's best work to date. The sound effects and string section are particularly effective throughout with new man Mik Kaminski leading the way. By the way the lyrics and vocals are handled, it's obvious Lynne is still very much on the Beach Boys' Beatles trip.



Just when things seem to be cooling off at the end of the album, ELO launch into their own arrangement of In The Hall Of The Mountain King-beautiful stuff! J. B.

more still in Massachu-

setts. The songs from Paul Williams, Peter himself, Jimmy Cliff There are back-up voices by Toots and the Maytals, and the Jesse Dixon Singers. All, then, happening. It's certainly the best yet by the solo-ing Peter. P. J.

KIKI DEE

Patterns. — (Phillips Int. 6382 079). These recordings date from the 1960's — the earliest is the 1964 session for How Glad I Am, and therefore should not in any way be regarded as examples of the NEW improved Kiki Dee, the lady who finally made the singles charts with Amoreuse. But . . . it is quite unjust that she had to wait so long to find fame. In the mid-sixties, with arrangements by Les Reed, and Mike Vickers, and Arthur Greenalade, she was laying down some outstanding vocal sounds. She has a relaxed brand of blue-eyed soul. Picks good songs — now and then. So the album is not a cash-in job; more a worthwhile slab of nostalgia.

WILLIE HUTCH

Fully Exposed. — (Tama Motown STML 11247). Willie's first album was a gem. The Mack went Gold, and it was a soundtrack, and the theme was a serious social indictment of life in the States . . . so it was heavy. This one shows a different side of the Hutch talents — songs of the Hutch-composed songs previously big for other artists. Like the album's 'I'll Be There, and Fifth Dimension' and California My Way, and tries out his own treatment.



BABE RUTH Amar Caballero (Harvest SHVL 812). A lot of hard work has obviously gone into this album and it would be a shame if it's all in vain. There's a bit of everything included — numbers which relaxing town a treat when you're having a night cap with your chick.

And there's funk and jazz to speed things up. If you enjoy African folk and a touch of soul have it. The days the whole thing is summed up best by the picture on the sleeve — sunset on the marshes. Definitely a listening album. H. H.



Dana Gillespie "Weren't Born A Man"

A SINGLE APBO 0211



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Climax do just that Dolls on the streets ELO's latest trip

LIVE: Both the **CLIMAX BLUES BAND** and **WISHBONE ASH** have new double album sets out, and both were recorded live, so their concert last week left nothing to the imagination except for the awkward jam that ended the evening's performances with a couple of Chuck Berry numbers.

During the week the Capitol Theatre is a showcase for pornographic movies, but on the weekends it is the mecca for fledgling New Jersey rock fans. The Climax Blues Band, one of the year's fastest rising groups (they're anything but new, having been around for almost eight years) are not far from attaining headline status here, even in Britain they are hardly unknown. Peter Johnson is blazing guitar solos and the way for most of the evening, especially during Flight and So Many Roads, but it was the band working as a unit that had the audience up on their feet clamouring for more, even after their third encore.

Wishbone Ash retaliated with one of their typically dynamic sets, but the audience never totally recovered after being blitzed by Climax.

BITS & PIECES: Lieber and Stoller have given up on the **NEW YORK DOLLS!** Either that or they never really intended to produce their next album, Too Much Too Soon in the first place. After seeing lead singer David Johansen and guitarist Sylvain walk down 57th Street with Shadow Morton yesterday, it could very well be that the

former producer of the Shangri-Las and the Vanilla Fudge will be taking over.

After Todd Rundgren (the producer of their first album) was quoted as saying things like "The only reason that the Dolls happened was because there was no other collection of punks who could be so rude" and "The only way the Dolls album could have been better is if they had hired session musicians," it was obvious that he would have nothing to do with them ever again.

At that time there were many names being mentioned including Phil Spector, John Cale, Bob Ezrin (Lou Reed, Alice Cooper), and Chas Chandler, but even the Dolls have said that their biggest influence was the Shangri-Las, Morton seemed like the most likely candidate.

Two tracks for the next **ELECTRIC LIGHT ORCHESTRA** album, as yet unnamed, have already been recorded. They are Great Balls Of Fire, and an integration of the Beatles' Day Tripper with Mozart's Piano Sonata in C.

In other unrelated news, the **REVEREND & THE COOKIES**, **BERNIE** and **NICK PENTLELOW** playing the saxes you hear on the latest **BEGGAR'S OPERA** single, Two Timin' Woman, and **DAVID BOWIE** doing some for **STEELEYE SPAN** on To Know Him Is To Love Him on their new LP; the one produced by **IAN ANDERSON**.

The **EAGLES** have been sidetracked from completing their third album by that old lemon, pinball. Tempers have been hot they say, in the final heat of competition which they affectionately call "The Pete Townshend Open".

TODD RUNDGREN will be again producing **GRAND FUNK RAILROAD**. Their tenth album is titled Shining On, and according to their record company, will be encased in the "most exciting package design ever released in the music industry. What it is, they ain't sayin'".

The Great Folk Revival, starring the **KINGSTON TRIO**, **ODETTA** and Eric Weissberg's **DELIVERANCE** will hit the Nassau Coliseum in Long Island City on Feb. 24. Larry Rappaspy, once the vocalist with the **GENTRIES** of Keep On Dancing fame, is to record a solo album and a new band. . . . Skip Batten, once of the **BYRDS** (there are a lot of former BYRDS around) has joined the **NEW RIDERS OF THE PURPLE SAGE**. . . . Keep your eyes peeled for a **BOB DYLAN/BAND** tour of Britain this summer.

RECORDING HOTCAKES - Carly Simon - Under the guiding supervision of producer Richard Perry, Carly had come up with an album which even surpasses You're So Vain. Lending their talents to this one are hubby James (for what it's worth), Dr. John, Billy Cobham, and Robbie Robertson to name but a few.



Carly has come up with some sparkling new material, especially Older Sistes Just Not True, and Mind On My Man. Her version of Mockingbird will be her next single.

A **LEGENDARY PERFORMER VOL. 2** *Elvis Presley* - It's sad but true; Elvis' best album in a long while is but a collection of his old material including five previously unreleased live takes dating back to 1954. Any Elvis devotee will probably water at the mouth for this collection. The original recordings of That's All Right, Don't Be Cruel, and Heartbreak Hotel are unsur-

passed. **ENERGIZED** - Foghat - Though they've yet to make any favourable impressions back home, Foghat have been tearing it up in the States for over a year. The former members of Savoy Brown carry on in the grande boogie tradition with this blockbuster of an album containing both new material and a couple of revivals.

TABERNAKEL - Jan Akkerman - Akkerman's third solo album is something of a disappointment for those who expect to hear anything reminiscent of Focus. This time he has come up with a

carefully thought out work leaning heavily on classical techniques. Tim Bogert and Carmen Appice of BBEA make guest appearances, but the sound is dominated by strings and Akkerman's lute. **COMING** to the Academy of Music in March will be **RORY GALLAGHER, 10CC, CHRIS JAGGER, and BRIAN AUGER'S OBLIVION EXPRESS** (9), and **FOGHAT, MAGGIE BELL, and FRAMP-TON'S GAMEL** (16). By popular demand, **YES** have added another show at Madison Square Garden, February 18, and the **KINKS** should be here by April. **Adios.**

stateside newies james hamilton

JIM STAFFORD: Spiders & Snakes (MGM K 14648). Jim's previous US hit, "The Witch" (Capitol), was especially the flippside aging Ricketts' geriatric "Nifty Fitter's Blues" lament from his album. It could be he is an amusingly original talent, and now my suspicions are confirmed. His new Top Ten smash is a cheeky, silly ditty, cleverly and steadily enunciated in a chocolatey Country voice to a clucking wah-wah guitar, and a naive schoolboy communication breakdown with the little town flirt. . . .

's see, his idea of fun is to slip creepy-crawly down the front of her dress, while she has something else in mind! However, again it's the flip which really brings home his sense of humor. He has a banjo blues, with the odd equally exaggerated vocal that climaxes in the best blues tradition with emotional words. "Come home the other night, talkin' to you alone, and you told me I was a nudist. . . who came in to use the 'bath'; he ooohh!" Like I said, he's original and he's amusing!

TOM T. HALL: I Love (Mercury 72356). Hottest Country hit of the moment, getting Charlie Rich-type top attention, is Tom T.'s soft, sweetly sugary slowie: "The Little Green Apples" / "Honey" mould. He loves little-baby ducks, old pick-up trucks, slow-moving trains, and rain. . . . oh yes, he loves you less. Being vocal's

more in the Jim Reeves style than in the modern Rich / Twitty sound, he's even likely to hit here too. Er, sorry, I mean - "few".

LAMONT DOZIER: Trying To Hold On To My Woman (abc 11407). Lamont is indeed the Dozier from between the two Hollandas, now split completely from his old partners and their Invidious label. Considering his past career success, it's maybe surprising to find that his first solo smash is co-penned and produced by

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

McKinley Jackson and not by Lamont himself. . . . Although this may be of course because of contractual obligations to his past partners. Any way, he's agonized wailing but also a huge hit, both R&B and Pop. **NATURAL FOUR:** Can This Be Real (Curtom CR 199). Produced & co-penned by Leroy Hubbon, the occasional

Impression, this cool Soul Yocote Group slowie has been around for several months and is now finally breaking through as big as its cleverly arranged lazy underflow and blingly sharp vocale has always warranted it should. With some lovely languid breaks before and after the dreamily swaying body of the plopping backing, and those soulful, soulful voices, it's a guaranteed gem of its genre!

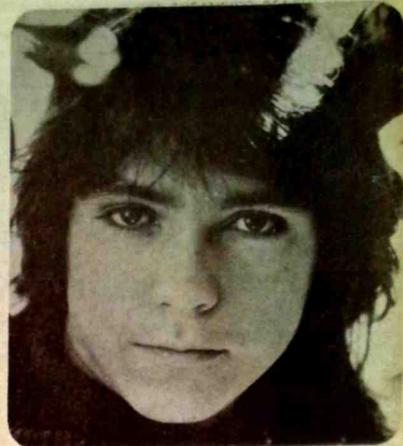
DIANA ROSS: Last Time I Saw Him (Motown M 1758). The title track of her new American LP, and doubtless due out here after "All Of My Life" (unissued in America), Diana's newie has her sound in like the Lulu Lawrie of old. . . . but with rather less Soul than Lulu, if any comes. It's a pure Pop coming-and-goes slow thum-per with say banjos and razzamatatz brass band noises mixed down into the bright but ploddingly peevish backing, which ends up by smacking somewhat of Dawn's Rag-Rock approach too, while the Divine Di even graduates from Lulu to a vaudevilian Fanny Brice / Mae West declamatory ending. While all this has every sort of "crossover potential" for Mott / Pop audiences, Soul fans may be surprised at the authenticity of her flippside reading of Marvin Gaye's "Save The Children". . . it's more of an eye opener than the equally versatile

U.S. CHARTS

from Billboard

Singles		Albums	
1	THE WAY WE WERE Barbra Streisand	1	JIM CROCE You Don't Mess Around With Jim
2	YOU'RE SIXTEEN Ringo	2	JIM CROCE I Got A Name
3	LOVE'S THEME	3	JOHN DENVER Greatest Hits
4	SHOW AND TELL Al Wilson	4	ELTON JOHN Goodbye Yellow Brick Road
5	AMERICANS Byron MacGregor	5	STEVE MILLER BAND The Joker
6	LET'S USE MY IMAGINATION Gladys Knight & The Pips	6	CARPENTERS Music From The Run
7	LET ME BE THERE Olivia Newton-John	7	PAUL McCARTNEY & WINGS LOGGINS & MESSINA
8	UNIT! YOU COME BACK TO ME Anetha Franklin	8	THE WHO UNDISCOVERED COUNTRY
9	THE JOKER Steve Millard	9	THE INFLUENCE OF
10	SPIEDERS AND SNAKES Jim Stafford	10	BEHIND CLOSURE
11	SMOKIN' IN THE BOYS' ROOM	11	BETTE MIDLER
12	TIME IN A BOTTLE Jim Croce	12	AMERICAN GRAFTITI Soundtrack
13	LIVING FOR THE CITY Stevie Wonder	13	NEIL DIAMOND Jonathan Livingston Seagull
14	JUNGLE BOOGIE Koolha & The Gang	14	EMERSON, LAKE & PALMER Brain Saled Surgery
15	NEVER NEVER Gonna GIVE YA UP Barry White	15	MUSIC OF LOVE BOB DYLAN Dylan
16	ME AND BABY BROTHER	16	THE WHO Quadruphonia
17	ROCK ON David Essex	17	LOGGINS & MESSINA Full Sail
18	PUT YOUR HANDS TOGETHER	18	O'JAYS Ship Ahoy
19	BOOGIE DOWN Eddie Kendricks	19	BARRY WHITE Stone Gon'
20	HELEN WHEELS	20	JIM CROCE Life & Times
21	THE MOST BEAUTIFUL GIRL Charlie Rich	21	CHEECH & CHONG
22	DOO DOO DOO DOO DOO	22	GLADYS KNIGHT & THE PIPS
23	I LOVE Tom T. Hall	23	Imagination
24	LIVIN' FOR YOU Al Green	24	BEACH BOYS In Concert
25	MIDNIGHT At the Reginald	25	MIKE OLDFIELD Tubular Bells
26	AMERICANS Greg Allman	26	CHICAGO VI
27	LET'S GET TO SAVING Himmie Ross	27	ALMAN BROTHERS Band
28	JIM DANDY Black Oak Arkansas	28	Brothers & Sisters
29	I LOVE A LONELY ANNE Murray	29	SANTANA Welcome
30	LET YOUR HAIR DOWN	30	BARRY WHITE Mind Games
31	The Temptations	31	BILLY COBHAM Spectrum
32	LEVE ME ALONE	32	ROLLING STONES
33	BABy COME CLOSE	33	ADRIAN CAPOVILLA De Franco Family
34	ARE YOU LONESOME TONIGHT	34	WALK LIKE A MAN
35	WHEN I FALL IN LOVE Donny Osmond	35	THE FUNKY BUNCH
36	DARKEY EVID BRICK ROAD	36	THE WORLD OF CARPENTERS
37	SEXY MAMA Moments	37	THE LADY CHERRY
38	ADRIAN CAPOVILLA	38	SISTER MARY ELEPHANT
39	DE FRAnCO Family	39	CHEECH & CHONG
40	WALK LIKE A MAN	40	LET'S LIVE THE LOVE
41	THE FUNKY BUNCH	41	BB KING
42	THE WORLD OF CARPENTERS	42	CAN THIS BE REAL
43	THE LADY CHERRY	43	DODDY WHAT IF
44	SISTER MARY ELEPHANT	44	Bobby Day
45	CHEECH & CHONG	45	SMALL SING Gertunkel
46	LET'S LIVE THE LOVE	46	RYAN KILPATRICK BABY
47	BB KING	47	SHERRY
48	CAN THIS BE REAL	48	KISS Wednesday
49	DODDY WHAT IF	49	KISS LAMENT 74
50	Bobby Day	50	ALICE COOPER
51	SMALL SING Gertunkel	51	SWEET LADY CHERRY
52	RYAN KILPATRICK BABY	52	
53	SHERRY		
54	KISS Wednesday		
55	KISS LAMENT 74		
56	ALICE COOPER		
57	SWEET LADY CHERRY		

The new craze — pop books



"IN FIVE YEARS time, I'm living on an island. And I'm smiling. I'm healthy. I'm a family man. I see my skin very brown and leathery, with a bit of growth on my face. My hair is really long, with a lot of grey. I have some grey hair already."

That's how David Cassidy sees himself, just half a decade from today.

"Fawns from the audience? We don't want to be put down as an airy-fairy group — people call us poofs, but we're not. If I hear any fauns, people saying 'he's queer', then I play the faunt . . . I really start over doing it."

Steve Priest, of the Sweet, on one particular hang-up about top pop stardom.

"If he could prise another couple of decibels out of his voice, he would make even the

most sophisticated long-range communications system seem an expensive and obsolete load of junk. But it's the power of his voice that enables him to keep control at concerts which are a cross between a football Cup Final, a Nuremberg Rally and a drunken orgy."

That's a description of the vocal art of Noddy Holder, Slade's ebullient front-man.

All three items culled from books produced as part of a fast-growing section of the pop industry . . . the song-sheet folio, just about the biggest distributors in this field are Music Sales Limited, 78 Newman Street, London W1P 3LA.

Take the one on Slade. For 95p, you get the words and music and guitar chord shapes of their greatest hits,

including *Cum On Feel The Noise*, *Maria Weer All Crazy*, *Now and Take Me Bak 'Ome*. Additionally, there are several pages of full-colour pictures, plus a kind of personal scrap-book of black and white photos.

We learn, too, how Dave Hill is convinced he's a failed social climber. Though he's now got a £40,000 house, in an exclusive part of town . . . right next door to an expensive girls' school. "I can't get the hang of this kind of living," says Dave.

"I don't suppose it does my image good to be seen after every tour doing my own washing at the laundrette. . . but I can't seem to break the habit."

Dave is very "aware" of his background . . . that he is just a yob kid who got lucky.

So he bought himself a silver Jensen car and lovingly transferred his precious number plate YOB 1, which he bought from "a German feller who didn't know that it referred to me." Dave, of course, likes to have Super Yob emblazoned across his stage gear.

As for Don . . . well, he was the one they sent to collect the money after the early Slade gigs . . . "I looked the hardest, that's why".

As for the songs . . . well, the guide-line chord shapes mean that you don't have to be an expert to play along on your guitar. Just get your fingers in position and strum.

There are eleven songs in

The Sweet folio . . . including *Ballroom Blitz*, *Hell Raiser*, *Blockbuster*. Again all arranged for piano / vocal, with full lyrics and guitar boxes.

And again there are stacks of photographs in full-colour.

The interview, by Paul Gambaccini, relates to the early days as The Sweet slowly emerged from what was left of Wainwright's Gentlemen, which featured Brian Connolly and Mick Tucker.

Naturally there's a lot of chat about stage make-up. When Sweet and Roy Wood, of Wizzard, were appearing together on *Top of the Pops*, the Sweet lads were a bit taken together on *Top of the Pops*, the Sweet lads were a bit taken a back to note that it took Roy an hour or so to apply his make-up.

Says Steve: "Still, Roy's face is a work of art. I've got it down to half an hour. The lip stuff is two minutes — it's around the eyes that's tricky. Not only does it have to look right but you don't want to get the stuff in your eyes."

And Mick learned to drum by beating out rhythms on car tyres in the garage where he was working. His hero was Keith Moon. "He's such a great showman. Then I saw Deep Purple, and that was another influence. But now Jon Hiseman is the man I admire more than any other drummer."

Then study the simplicity of the lyrics and melodies as created by Mike Chapman and Nicky Chinn. Grasp that

message and you, too, could write hit songs!

The Sweet folio 95p.

Same price for the David Cassidy Song Book, also featuring words and music of his greatest hits. Songs by many different composers . . . Terry Kirkman, Tony Romeo, Adam Miller, Wes Farrell, Bobby Hart.

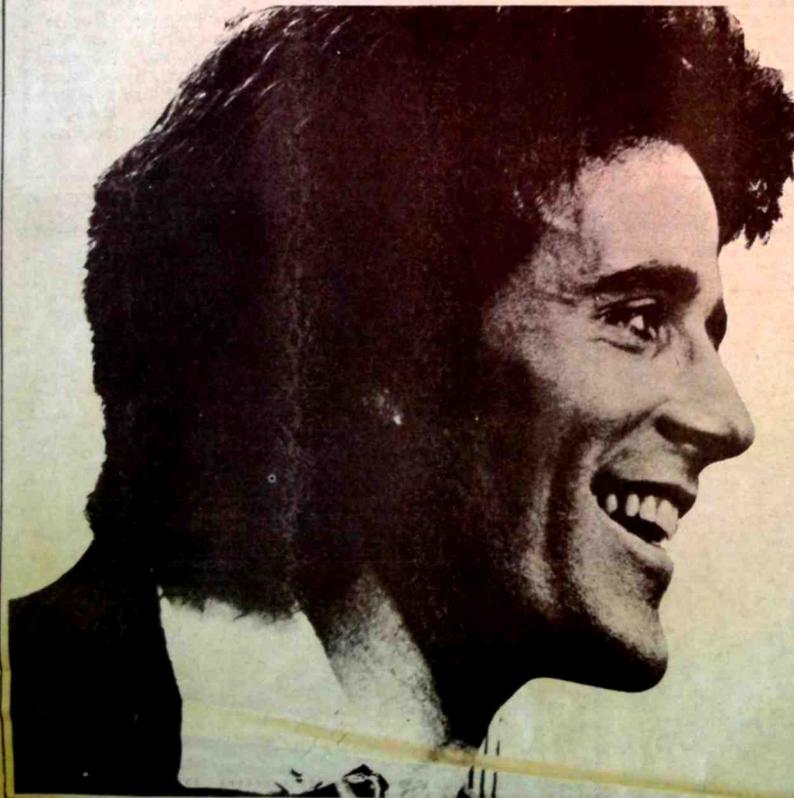
Gossip about David, his best friend Sam Hysman, and their joint schooldays. David was expelled from University High School in Hollywood for cutting 102 of one semester's classes . . . and he and Sam belonged to the same social club.

"These clubs were either football clubs or fighting clubs. We were both little

guys, so we belonged to the fighting club for security. We would have been killed playing football.

Now Sam and David talk about where they'd like to be in a few years. "Get some land, eat fruit, make music, go scuba-diving. And listening to Steven Stills, Neil Young and David Crosby. . . listening to their work, then imitating their songs."

And David's irritation with autograph hunters who "never want the signature for themselves . . . every time I get asked I honestly think I'm going to scream . . . my hand is falling off . . . please don't ske me ask Fascinating publications. Song-book folios are big business. Record and Radio Mirror will keep you informed on the best of the latest batches.



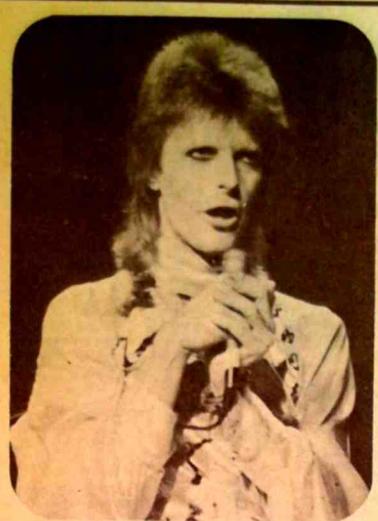
Gilbert O'Sullivan

Happiness Is Me And You

MAM 114

MAM

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Who are SUPERFANS?

Not the pop enthusiasts who just hitchhike a measly 50 miles to see their idols; not the weenies, teenies and twenties who have collected a modest 2,000 pictures of their top pop rave, and queued in the pouring rain for three hours for concert tickets; not even the boys and girls who know every line of every song by their chart-topping hero or heroine or group off by heart. . . .

No. We mean the really dedicated, diligent and devoted fans who would go to the ends of the earth in support of the act that really turns them on; the loyal, loving, long-standing disciples who live, breathe, sleep, eat and talk Donny or Marc or Gary or Michael or Jermaine or David or David or David. . . .

We ran a Donny Osmond contest recently and we were amazed to discover just how many deeply devoted fans there were in Britain. You probably read in RRM just what lengths some of them were prepared to go to show their admiration, respect and enthusiasm for their favourite pop artist.

Well, we thought there must be many more superfans in Britain who give tireless and unstinting support to their idols; and we thought it was time they were recognised and rewarded for their abundant love and loyalty.

So Record & Radio Mirror is looking for the superfans to top all superfans — the No. 1 unswerving, unstinting, unerring admirer of each of the current top pop idols.

Are you utterly dotty about Donny? Crazy about Cassidy? Smitten with Slade? Well, let us know about it — tell us just how desperately dedicated you are. You could win the title of Superfan 1974 — plus a lot of extra benefits. More details about these later. Meanwhile, don't miss next week's R & RM and the first instalment of our super new SUPERFAN '74 series. We think we've found the No. 1 David Cassidy fan in the UK — but you may have other ideas!

live extra — live extra — live extra — live extra

Trapeze

TOUGH luck on Trapeze that their London Marquee gig dashed with other happenings in the town like Stevie Wonder's concert 'cos the place was only half-full, but that's the way the cookie crumbles. The band spent the first 30 minutes or so dishing up some hard driving rock, but too loud an amplification caused some distortion. Even so Dave Holland on drums, Mel Galley on lead, Bob Kendrick on second guitar and bass player Pete Wright were into it and so were the audience. Although mixer Terry Rowley, he was in the band when it was a five piece many moons ago, was frequently heard blending in nicely with his synthesiser. The band had to offer a little of everything. A good funky sound in Turn It On, an easy rocker Take It On Down The Road, some tracks of their Modisa album the title track of You're The Music, We're Just The Band. All in all not a bad night.

not convinced that this is one of the most original bands around. Greenslade had done the same job well, rolling out subtle spacial sounds that rocked into the ears. Nevertheless, Teddy Osel was obviously aware of a coolness in the audience when they came on in a blaze of colours. Superfly T.N.T. started it rocking after the moody but effective opener, Dawn. But it was the percussion numbers that really prompted Teddy to say: "It's getting warmer." Woyaya We Want To Move and the incredible Music For Gong Gong, using a sort of African xylophone, all did the trick. New man Kiki was particularly impressive on keys and timbales but it was Kofi, a tornado on the congas, who stole the show. By the time they got into Kelele everyone was joining in and for Happy Little Children (their next single) Teddy had us singing in canon. Naturally there were two encores! Osibisa may have had problems in the past year, but this show placed them all firmly in the past. Go and see them soon!

Savoy Brown
AFTER eight years and 49 personnel changes, Savoy

Brown look like they've finally got it together. Their London debut at the Marquee since Hemlock's Jim Leverton (bass), Miller Anderson (guitar), and Eric Dillon (drums) teamed up with ex-Chicken Shack guitarist Stan Webb and founder member of Savoy Brown, guitarist Kim Simmonds two months ago was a sell-out. People were still hoping in vain to get in as the band took the stage for only their fourth gig together. And what a knockout performance of boogie and blues music they delivered. The material bar two old Savoy Brown numbers, Tell Mama and Wang Dang Doodle, was all new and obviously just what the doctor ordered. "Words can't express how I feel, I'm over the hill with it," spouted Kim as the band sweating like hell, rolled into the dressing room after 30 minutes on stage. "Did you see how they really loved it out there. The feeling is so great, that's what music to me is all about." After getting his breath back Kim spoke about the formation of the new band. "When Miller and I decided to form a band he said how about using my old rhythm section from Hemlock. It's said to be perfect." The previous line-up wasn't working well, there was no motivation, the people

haven't really been into the music. There was a lack of communication which this new band has plus something extra. On February 5 the band embarks on its 17th tour of the States which is as good an indication as any as to Savoy Brown's popularity with the Americans. "I think we've gone down well in the States because we've built up a reputation for good music, we try not to sell out to a commercial proposition." Coinciding with the two month tour the band releases their new album over there, Boogie Brothers, which Kim would like to see in the top ten. It should be out here in May. "It's all new material of hard blues rock," he said enthusiastically. Does he think a touch of Chicken Shack or Hemlock music has crept into Savoy Brown's sound? "Savoy Brown hasn't changed its style, it's now more defined," answered Kim. "We fell Savoy Brown shouldn't be diluted by the introduction of new members. In the present, more defined particularly image wise by us all playing together. That's what we've achieved even in such a short time." Right Kim, I won't argue

with that and judging by the audience's reaction after the gig I reckon they agree too. On February 5 the band embarks on its 17th tour of the States which is as good an indication as any as to Savoy Brown's popularity with the Americans. "I think we've gone down well in the States because we've built up a reputation for good music, we try not to sell out to a commercial proposition." Coinciding with the two month tour the band releases their new album over there, Boogie Brothers, which Kim would like to see in the top ten. It should be out here in May. "It's all new material of hard blues rock," he said enthusiastically. Does he think a touch of Chicken Shack or Hemlock music has crept into Savoy Brown's sound? "Savoy Brown hasn't changed its style, it's now more defined," answered Kim. "We fell Savoy Brown shouldn't be diluted by the introduction of new members. In the present, more defined particularly image wise by us all playing together. That's what we've achieved even in such a short time." Right Kim, I won't argue

Stevie's blindness — the lyrics bring a lump to the throat like "I know the leaves are green and they turn to brown when Autumn comes around," his voice was truly incredible in this number. Wonder Love surprised many as very capable musicians but they did have a hard job keeping in with Stevie as he jumped from one musical theme to another to do golden siddle Uplight caught every one by surprise. Had Stevie done Superstition, Don't You Worry About A Thing and All Is Fair In Love one after the other, I'm sure de old walls of de Rainbow would have come a crumbly down. Fortunately the fever "cooled" off slightly in between times with some new numbers like Bumble Bee and the humorous, It's A Sid Blue Afternoon (some audience participation here). Stevie's favourite song, You Are The Sunshine Of My Life just about topped the others in terms of presentation but it was *improbable to pick out a support in a night of a musical genre.* If that wasn't enough, Stevie ended on the drums and by that time the audience couldn't have applauded any harder. In all, it was a memorable occasion — just two hours of black magic if I may say so!

Stevie Wonder

"RIGHT on Stevie, the floor's yours," the chortal vibes still ring in my ears. Stevie Wonder had made his return after seven months recovering from a near-fatal car accident. The in-scene had turned up in full force to pay tribute, London's Rainbow theatre was buzzing to the brim and it was a fitting atmosphere when Stevie and his backing group, Wonder Love took the stage. His first concert since the accident was bound to create a lot of interest but I tend to believe and hope that it was his musical ability, particularly on Innervisions and Talking Book, which really brought the crowd together. Stevie's ace card was spontaneously from *back to the roots* and *sentimental* *from old to new*, *new* — a warm-up instrumental aptly named Confusion it was Higher Ground and only favourites like Signed, Sealed, Delivered and the particularly beautiful Visions. I'd always thought Visions was a personal moving song about

Osibisa
OSIBISA — fresh from world tours and line-up changes, had to prove it all over again at London's Rainbow Theatre on Friday. They did hitoo, and by the end of the night few were

Mailman

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

Brain capers from the Mott fans

HAVING recently read articles in RRM about Mott the Hoople concerts and the damage their fans caused at the halls, I am wondering if Mott will do to Britain what the Stones do to the kids in America.

The hysteria they create can be compared to that which the Stones generate in the States.

Will Ian Hunter be able to keep control of the fans in '74, or will the violence that occurs at Stones concerts spread here via Mott?

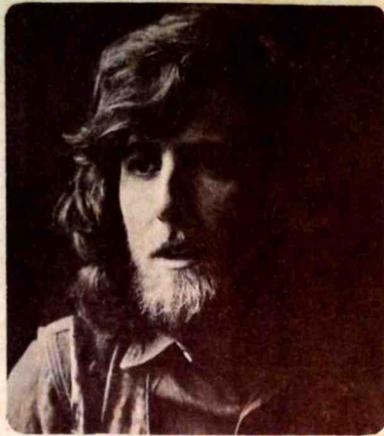
Nevertheless, Mott do give the people good solid rock. Rock is violent, it has to be. So keep playing the way you do Ian, it's great!

Steve

I have just ripped your letter to shreds while listening to the Carpenters, what can this mean?

Rod's latest mess

I HAVE just bought a copy of The Faces Overture and Beginners, and it's the one of the sloppiest, messiest recordings I've ever heard, even though it's a live album. I don't mind them being drunk and fooling around on stage, but I do object to hearing it on record, particularly after Rod said that Ooh-La-La was a mess. You'd think they'd



Graham's wild

I THOUGHT that Graham Nash had quit his solo career for good, but fortunately he hasn't. At last his second solo

album has been released. Graham is a brilliant musician, who really should have more records.

And whatever happened to Crosby, Stills, Nash and Young? Will they ever get back together again, and are there any plans for a new CSN and Y album?

Brian Robson
Harrigate, Yorkshire.

A. Nymoen
29 Bostock Ave.,
Northampton.

+ Well, Brian, I think you're absolutely right, they should go back to the studio and record a proper live album

+ So, RRM reaches the icy shores of Scandinavia. We hear that CSN and Y have been recording again, so there could be an album on the way.

Copy, right?

GREAT! At last someone has pointed out Shane (Stardust) Fenton's blatant copy of Gene Vincent. (Dave Byers, RRM Jan. 12).

Go home Alvin, the late great master could rock your socks off anyway.

West Horsley, Surrey.
P. S. Eddie Cochran is dead but never forgotten, so please could you put a little picture of him in RRM for me to swoon to!

SO you think Alvin's a blatant copy, wait till you see Kilburn and the Highroads. We ain't got enough space for Eddie this week, but there's always one of me.

Shut up Dignam - Ed.

Teasers

AFTER reading Dennis Guy's letter (issue dated January 9th), I would like to let him know that he is not the only one who gets teased at school for liking the Osmonds. No matter how much they tease me, I will still stand up for them because I'm proud to be an Osmond Fan.

Wayne Quigley
29 Bostock Ave.,
Northampton.

+ Teased! Bah, piff! I used to get thrown out of the boys' loo for having long hair, we want to hear about some real violence, less of these feeble frolics.



Teething trouble

I GET extremely annoyed when people continually joke about Donny's teeth. Just because he keeps them clean, white and shiny is no cause for

saying they are false. I bet half the people who say these things have got dirty, decayed teeth, so why not keep your mouths shut (at least your teeth won't show)! Is it jealousy I wonder?
A faithful Donny Lover
Devon

+ A few months ago, and I would have made a suitably nasty quip here, but after seeing all that nifty karate, I would prefer to keep my own beautiful chompers in one piece. Suffice to say that on being passed around the office your letter caused a lot of smiles, and I think you might be right!

Hands, knees and Liza Minnelli

HANDS UP all those who like to hear the lyrics of songs! Hands up all those who like to hear new, valid interpretations of songs, old or new! Hands up all those who like to hear a great personality who clearly enjoys what she is doing! Hands up all those who like to hear a great singer!

Surely everybody reading this paper must have their hands in the air. I am talking, of course, about Liza Minnelli. If you don't agree with me then drop this paper, rush out and listen to any of her L.P.'s. You can't help but agree with me.

Mr. A. Morris
7, Beech Close,
Newport,
Salop.

when in my, and many others' opinion, Marc Bolan, Steve Currie, and Mick Ronson are all far better guitarists. If you had an opinion poll to find out who's the best Sugar Plum Fairy of the year, I would expect to see Dave Hill at the top.

A Record Mirror Fan
Bloxwich.

+ Rubbish, everyone knows Tchaikovsky would win it hands down, or up, depending on whether he likes Liza Minnelli or not.

Hoaxed

+ Hands up all those who want to be robbed! Hands up all those holding their trousers up! Hands up all those not reading RRM! You're right though, really, Mr. Morris, Liza is a lovely lady, just look at those luscious legs.

I WAS shocked to see that Dave Hill had been voted the best British guitarist of 1973,

POOR CLIFF and Engelbert, victims of the Sunday Palladium bomb hoaxers. Let's hope they can top the bill again shortly. Perhaps the show could be recorded in the afternoon to beat the hoaxers.
Jim Bardsley

Surrey.
+ My sympathies go out to Cliff and Engel but I'm not too sure that the hoaxers have Sunday afternoon off.



Basketball's loss

AFTER RECEIVING so many letters from fans inquiring what would the Jackson 5 have done if they hadn't become incredible superstars. We decided to do a little prying regarding Jackie, the eldest member of the group.

Come to think of it, perhaps right now fans would be cheering him as a member of some basketball team, because in all probability that's where he would have ended up — and would have probably enjoyed the same kind of success in that game that Willie Mays has enjoyed in baseball for so many years.

"Yes," agreed Jackie, when cornered during one of his visits to the Motown offices recently. "Basketball is certainly one of the big loves and favourite pastimes in my life — apart from the group that is! In fact, I was even offered a scholarship to go to college and play

baseball if that is any criteria of how dedicated I've been to the sport.

"Actually, all the Jacksons are keen basketball players. We've even had a court built at our home. When we have some time away from the recording studios, concerts and rehearsals, the first place we head for is the basketball court.

Jackie, of course, is the one in the middle of Michael and Marlon on stage, doing those fantastic dance routines. "Isn't it extremely tiring doing all of that moving around under those hot stage lights," we inquired.

"No, not nearly as much as you'd think it would be," Jackie advised me. "We've been doing our routines for such a long time, that they come naturally and aren't the least bit exhausting. Who actually choreographs the dance? Five's steps for your road show?"

"Well, Marlon, who by the way is a fantastic dancer, does most of them, however all add some ideas creatively how each song should be expressed in motion. After we finally agree on what steps are to be used for what song, it then takes us about an hour to polish and perfect the actual routines that are going to be used with each song."

Now that Jermaine and Michael have made their mark as individual artists, we inquired about the album that has just been released on Jackie.

"I personally feel the album covers the entire spectrum of our current music scene," said Jackie rather proudly. "Featuring something old, new and a bit of the blues. I even play the harmonica on the album."

When asked about the group's future, Jackie quickly replied,

"We've got a tour of Africa coming up, and all of us are really looking forward to visiting there."

"Since we've never been to Africa, we'll be going over a few days earlier than our scheduled appearances to give us an opportunity to look around."

"Then we're scheduled to go back to Japan, Australia, New Zealand and Britain."

"My brothers and I are excited about returning to England. The fans over there were extremely gracious to us wherever we went, and we can't wait to go back and visit with them again."

And, from the many letters received asking when the J-5 will be going to different parts of the world, their fans can't seem to wait either!

Robin Katz

THERE'S A welcome home awaiting Peters and Lee in several parts of the world which they have yet to visit, judging by the strength of sales on their disc of that name and the offers which are flooding in from foreign parts.

Australia has collared them for a tour after they finish their summer season at Blackpool this year. At the end of March they're off to Nashville, Tennessee, for their next LP backed by the stellar countrified musical talent in that city, and they'll be doing some American TV dates while they're across the Atlantic. Canada and New Zealand are also clamouring for them.

In fact, everything looks exceptionally good for this hard-working pair of pros who paid their dues separately and together on the British club circuits before opportunity knocked on a national and then international scale via the Hughie Green talent series on ITV.

Yet, despite this tough grounding in the unglamorous realities of show business, Lennie and Di came perilously close to packing the whole thing in during the month since February of last year when they made their huge impact on the box.

"We're very grateful for our chance on that show and all it brought," said Lennie, who does most of the talking for both of them. "But things got so hectic around last July that we really were on the verge of turning it in altogether. Travelling knocks me out, and we were chasing around all over the place. I worked it out one week that we only got 14 hours' sleep during the entire seven days. That's a ridiculous pace, and not enough rest for anyone.

"Things are better now, though," and much more organised than before. "We can relax better now, and we love doing this show."

"This show" is the Des O'Connor ATV series being telefilmed at the company's Borehamwood studios, and Lennie and Di were talking to me before starting their spot in the show being filmed that day. The relaxed atmosphere was obvious, with artists and technicians on easy terms with each other in studio and canteen. Lennie particularly digs the chance to ad-lib a bit of comedy patter with Des as well as doing their usual singing bit.

Welcome Home has proved to be the catalyst leading first to their home-grown triumph and now the swelling international sales and demands for their singing services in person. It's an example of one of those rare numbers which shouts success the moment one hears it, according to Lennie.

"It was a French song originally," he explained. "When we first heard it with English lyrics, we agreed with our recording manager Johnny Franz when he said it would be a giant. The lyrics mean a lot everywhere in the world where we are going on or are vividly remembered."

The duo place great faith in this instant impact aspect when they are selecting material to record or include in their act. Dance In An Old-fashioned Way on the current album is another example.

"We would have liked that to be a single really," said Di. "But By Your Side was already doing so well that it had probably spoiled the chances for both of them by releasing another single too quickly."

"I'm sure Old-Fashioned Way is one of the main



Welcome home country roads

reasons the LP is selling so well," added Lennie. "It will always be a giant, especially around Christmas time, a number like that. Whenever a song puts shivers up my spine, I know it's a good one."

Peters and Lee convey the sentiments of their material with total conviction on stage, TV screen or record, and that's why so many people all around the globe are buying their discs and wanting to see them in concert and cabaret by an accident which robbed him of the chance of a career as a professional boxer as well

as his sight — is incidental to their universal appeal, and certainly not the reason for it.

The public see them on the box or on stage, where the full extent of his handicap is not apparent. Offstage one appreciates just how much Di contributes to their joint success. She guides him around the tortuous maze of TV studios, helping him with negotiations in his path, she locates the ashtay, the cruet and the cutlery on the dining table for him, and she cuts up his steak before he eats.

"She's my white stick and guide dog rolled into one," smiled Lennie. "I won't have either a stick or a dog because they would just advertise the fact that I'm blind, and that's something I don't want to do."

They both enjoy and appreciate their present level of achievement after the years of hard graft, but it's brought a certain amount of regret and puzzlement in its wake.

"We're no different now from the time when we went to Newcastle for a weekend's work for £18 between the two of us," Lennie assured me. "We haven't changed at all, but the attitude of some of our friends towards us has. I don't think they consciously realise it, but it seems like they're expecting us to be all big-time and resenting it in advance."

"Another smaller regret is that I used to design all our stage costumes," said Di, "but I don't get the time to do that anymore."

Both Lennie and Di are getting into songwriting on a serious and sustained basis, and utilise their frequent hours of travelling for this purpose. Lennie is the melody man and Di provides the lyrics, and they're looking forward to their 24-week season in Blackpool this summer as a good opportunity to concentrate on writing some new numbers.

Like many people, Lennie is less than enamoured with the way things are in Britain at present and the prospects for the future.

"I sometimes wonder whether it's worth all the effort, the way things are going now," he grumbled. "I'd hate to leave England for good, but really, what's it all about?"

He confesses difficulty in fathoming the younger generation sometimes, too.

"My boy Stephen's sixteen, and I bought him a good pair of jeans recently," he grinned. "He ripped 'em up as soon as he got 'em, and stuck badges all over 'em. Cost me six quid, they did."

Lennie's still living in a London council flat at the moment, but now there's some fame and fortune around, he's contemplating buying a house somewhere not too far out of town. He's got some long-term ideas, too.

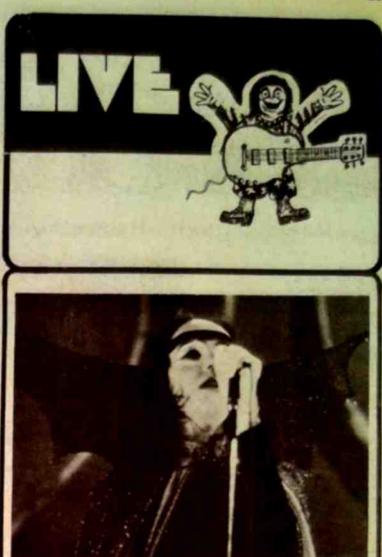
"People have always got to eat and they like to be entertained. I reckon a good country club would be a great proposition, maybe in Canada beside one of those beautiful lakes with yachting and the whole bit."

Di didn't disclose her ideas in this direction, but one gets the impression she wouldn't run away screaming if she eventually got the chance of a boutique featuring clothes of her own design. Meanwhile the two of them slog on with their music, and taking it all very seriously.

"Di spent three hours signing autographs not long ago," said Lennie, "and she was glad to do it. We reckon that's the least we owe to the public."

"There is one thing we must get organised soon, though. We're arranging to buy a crate of champagne to celebrate the success of Welcome Home, but we haven't had a chance to drink any of it yet!"

**Nigel
Hunter**



Genesis

IT'S GENESIS and you really like 'em or hate 'em. A certain friend who accompanied me to the concert summed it up in one rather strong and unprintable word.

But he's basically a 50's rock freak and his opinion was certainly not shared by 95 per cent of the audiences who watched Genesis during their recent five-day stint at London's Theatre Royal, Drury Lane.

Individually they're fine musicians and collectively Genesis sit on a show which is brilliant in parts and a trifle boring in others.

Peter Gabriel has obviously got the theatrics down to a fine art and his costume changes were less frequent but much more effective than I've seen before.

The set was basically the same as the one I'd seen at the Rainbow theatre late last year — a lot of material of the album, Selling England By The Pound but the highlight was undoubtedly Supper's Ready off an earlier album.

Gabriel was hoisted up in mid-air amid a cloud of dry ice and it was a fitting finale into an incredible stage act.

Tony Banks always impressed as an extremely able keyboard man and Phil Collins really works his bread on percussion.

Perhaps Gabriel's introductory 'epic' has worn off audiences who have heard it all before but he was still the compere extraordinary and his antics more than made up for the repetitiveness.

JOHN BEATTIE
Home
FOR HOME, London's Roundhouse has always been a favourite gig and the fans showed their appreciation by turning up in large numbers when the band returned recently.

Mickie Shubs and Co. have employed something of a new image in their act. Gone is the white clinical dress adopted for the release of their last concept album.

The new look of the group is much more at 'home' in casual wear and the introduction of keyboards man, Jim Anderson, adds wider horizons to the musical side of it.

Home performed about

half of their normal quota from The Alchemist — a much tighter and funkier set which included new material such as Rainbow Lady and possibly a forthcoming single entitled Sister Rosalind although I'm informed it's now likely to be a number called Green Eyed Fairy.

Laurie Wisefield always impresses me with his useful guitar work and Home worked extremely hard to bring the audience to their feet. The evening concluded with a red hot version of Roll Over Beethoven with lyricist Dave Skiljan joining the quintet onstage.

JOHN BEATTIE

Can

A LOCAL LAD behind me in the crowd at Cambridge Corn Exchange on Saturday declared to his mate at one point that although he was not digging the music, he could get up on stage and do what Can were doing himself. I think Can might have taken that as a compliment. It's no small achievement making something of great technical complexity and sophistication seem effortless. Can obviously aren't interested in flashy technique for its own sake or bravado solos; instead they put all their considerable talent into an overall group sound which is totally distinctive.

Can have been Germany's top band for five years now and on the strength of this performance it's easy to see why. At no point do they try to imitate American or British rock styles, but produce a unique sound — airy organ and guitar lines soaring in a wide range of textures above the insistent rhythmic drive of bass and drums. It's both very spacey and very danceable, and a good section of the audience were hopping happily.

The now singer-less fourpiece played two hours by turning up in large numbers when, and although at moments the totally improvised music flagged, for most of the time the interaction between the band members was so good that it was truly impressive.

At the end the mainly young crowd was stamping the floor for more. Can are definitely worth getting to see in an interval between if you want to hear music that's really new, different and some of the best in the world.

ROGER GREENAWAY