

The **ONLY** paper with the BBC's top fifty!

RECORD & Radio MIRROR

BILLBOARD PUBLICATION FEBRUARY 16, 1974 7p



Are You **SLADE'S** number one **SUPERFAN**? Join in our fantastic search to find the **SLADEST** addict of Noddy Don, Dave and Jim!



MARC BOLAN

PHOTOGRAPH ROBERT ELLIS

Wizzard's **RICK PRICE** talks about his spellbinding life with **ROY WOOD**

JONATHAN KING: 'The real story of my Bubble Rock hit'

NEIL SEDAKA: So much better the second time around!

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RECORD MIRROR

RRM/BBC chart

Supplied by BMRB

TOP FIFTY

SINGLES

1	2	3	4	5	Artist	Label
1	1	5	TIGER FEET	Mud	RAK 168	
2	14	2	DEVIL GATE DRIVE	Suzi Quatro	RAK 167	
3	5	4	THE MAN WHO SOLD THE WORLD	Lulu	Polydor 2001 490	
4	2	5	TEENAGE RAMPAGE	Sweet/RCA LPB0	5004	
5	4	7	SOLITAIRE	Andy Williams	CBS 1824	
6	3	10	DANCE WITH THE DEVIL	Cozy Powell	RAK 164	
7	19	4	WOMBING SONG	Wombles	CBS 1794	
8	6	5	ROCKIN' ROLL BABY	Lily Stylistics/AVCO	6105 026	
9	9	7	ALL OF MY LIFE	Diana Ross/Tamla	Motown TMG 880	
10	7	9	THE SHOW MUST GO ON	Leo Sayer	Chrysalis CHS 2023	
11	12	6	HOW COME	Ronnie Lane	GM GMS 011	
12	15	5	TEENAGE LAMENT '74	Alice Cooper	Warner Brothers K16345	
13	18	2	TEENAGE DREAM	Marc Bolan/EMI MARC	7	
14	13	12	LOVE ON A MOUNTAIN TOP	Robert Knight	Monument MNT 1875	
15	17	6	LIVING FOR THE CITY	Stevie Wonder	Tamla Motown TMG 881	
16	30	2	MA HE'S MAKING EYES AT ME	Lena Zavaroni	Phillips 6006 367	
17	11	10	RADAR LOVE	Golden Earring	Track 2094 116	
18	10	11	FOREVER	Roy Wood	Harvest HMG 5078	
19	20	3	LOVE'S THEME	Love Unlimited Orchestra	Pye 7N 25635	
20	8	12	YOU WON'T FIND ANOTHER FOOL LIKE ME	New Seekers	Polydor 2058 421	
21	23	4	NEVER NEVER GONNA GIVE YA UP	Barry White	Pye 7N 25633	
22	—	—	JEALOUS MIND	Alvin Stardust	(Magnet MAG 5)	
23	21	6	THE LOVE I LOST	Harold Melvin & The Bluenotes	Philadelphia PIR 1879	
24	16	15	MY COO-CA-CHOO	Alvin Stardust	Magnet MAG 1	
25	27	5	HIGHWAYS OF MY LIFE	Isley Brothers	Epic 1980	
26	33	2	THE AIR THAT I BREATHE	Hollies	Polydor 2058 435	
27	44	2	HAPPINESS IS ME AND YOU	Gilbert O'Sullivan	MAM 114	
28	25	4	STAR Stealers	Wheel	A & M AMS 7094	
29	28	4	AFTER THE GOLD RUSH	Prelude Dawn	DNS 1052	
30	29	4	(I CAN'T GET NO) SATISFACTION	Bubble Rock	UK 53	
31	43	2	SLIP AND SLIDE	Medicine Head	Polydor 2058 436	
32	26	13	I LOVE YOU LOVE ME LOVE	Gary Glitter	BELL 1337	
33	22	13	PAPER ROSES	Marie Osmond	MGM 2006 315	
34	31	5	GALLOPING HOME	London String Chorus	Polydor 2058 280	
35	50	2	A LITTLE LOVIN'	Neil Sedaka	Polydor 2058 434	
36	39	3	BABY WE CAN'T GO WRONG	Cilla Black	EMI 2107	
37	42	4	SCULLERY	Clifford T. Ward	Charisma CB 221	
38	47	2	REMEMBER (SHA LA LA LA)	Bay City Rollers	Bell 1338	
39	32	24	FOR THE GOOD TIMES	Perry Como	RCA 2402	
40	35	14	LAMPLIGHT	David Essex	CBS 1902	
41	24	10	POOL HALL RICHARD / I WISH IT WOULD RAIN	Richard Warner	Brothers 1K6341	
42	34	11	VADO VIA	Drupi	A & M AMS 7083	
43	37	6	THANKS FOR SAVING MY LIFE	Billy Paul	Hudson Ford/A & M AMS 7086	
44	—	—	BURN BABY BURN	Hudson Ford/A & M AMS 7086		
45	—	—	WILL YOU STILL LOVE ME TOMORROW	Melanie	(Neighborhood NBH 9)	
46	—	—	THE MOST BEAUTIFUL GIRL	Charlie Rich	(CBS 1897)	
47	36	7	TAKE ME HIGH	Cliff Richard	EMI 2088	
48	—	—	UNTIL YOU COME BACK TO ME	Aretha Franklin	(Atlantic K 10399)	
49	—	—	DARK LADY	Cher	(MCA 101)	
50	45	17	TOP OF THE WORLD	Carpenters	A & K AMS 7086	

ALBUMS

1	2	3	4	5	Artist	Label
1	1	4	THE SINGLES 1969-1973	Carpenters	A & M AMLH 63601	
2	2	29	I AND I LOVE YOU SO	Perry Como	RCA Victor SF 8360	
3	7	3	SOLITAIRE	Andy Williams	CBS 65638	
4	5	9	BAND ON THE RUN	Paul McCartney & Wings	Apple PAS 10007	
5	4	7	SILVERBIRD	Leo Sayer	Chrysalis CHS 1050	
6	3	4	OUVERTURE AND BEGINNERS	Rod Stewart / Faces	Live Mercury 9100 001	
7	10	81	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS 69003	
8	16	4	TOUCH ME IN THE MORNING	Diana Ross	Tamla Motown STML 11239	
9	12	19	I'M A WRITER NOT A FIGHTER	Gilbert O'Sullivan	MAMS 505	
10	8	18	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest SHVL 804	
11	6	6	TUBULAR BELLS	Mike Oldfield	Virgin V 2001	
12	14	23	THE BEATLES 1962-1966	Apple PCSF 717		
13	15	23	THE BEATLES 1967-1970	Apple PCSF 718		
14	33	19	SLADEST	Slade	Polydor 2442 119	
15	29	7	TOM JONES GREATEST HITS	Tom Jones	Decca SKL 5176	
16	23	15	GOODYE YELLOW BRICK ROAD	Elton John	DJM DJLP 1001	
17	9	8	BRAIN SALAD SURGERY	Emerson Lake & Palmer	Manticore K 53501	
18	22	3	DIANA AND MARVIN	Diana Ross & Marvin Gaye	Tamla Motown STMA 8015	
19	11	15	PIN UPS	David Bowie	RCA Victor RS 1003	
20	24	4	INNERVISIONS	Stevie Wonder	Tamla Motown STMA 8011	
21	18	8	TALES FROM TOPOGRAPHIC OCEAN	Yes	Atlantic K 80001	
22	45	2	TALKING BOOK	Stevie Wonder	Tamla Motown STMA 8007	
23	13	11	STRANDED ROXY MUSIC	Island ILPS 9252		
24	31	109	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS	
25	17	50	ALADDIN SANE	David Bowie	RCA Victor RS 1001	
26	—	—	THE MAN WHO SOLD THE WORLD	David Bowie	RCA Victor LSP 4816	
27	19	36	HUNKY DORY	David Bowie	RCA Victor SF 8244	
28	30	2	A NICE PAIR	Pink Floyd	Harvest SHDW 403	
29	20	32	NOW AND THEN	Carpenters	A & M AMLH 63519	
30	40	6	HELLO STATUS QUO	Hellos	Vertigo	
31	34	11	ROCK ON DAVE	Essex	CBS 65823	
32	32	8	BY YOUR SIDE	Peters & Lee	Phillips	
33	21	9	A TIME FOR US	Donny Osmond	MGM 2315 273	
34	35	0	MOONANT GOLDEN EARRING	Track	2406 112	
35	—	—	JONATHAN LIVINGSTONE SEAGULL	Neil Diamond	CBS 69047	
36	27	4	THE PLAN	Osmonds	MGM 2315 251	
37	26	6	SING IT AGAIN	Rod Stewart	Mercury 6499 484	
38	—	1	A SOUND FOR YOU	Carpenters	A & M AMLS 63511	
39	—	1	DIANA ROSS GREATEST HITS	Tamla Motown	STMA 8006	
40	39	11	OL' BLUE EYES IS BACK	Frank Sinatra	Reprise K 44249	
41	25	8	THE RISE AND FALL OF ZIGGY STARDUST	David Bowie	RCA Victor SF 8287	
42	—	—	MANLY PIECES	Clifford T. Ward	Charisma CAS 1077	
43	35	3	THESE FOOLISH THINGS	Bryan Ferry	Island ILPS 9249	
44	42	2	TAKE ME HIGH	Cliff Richard	EMI EMC 3016	
45	28	12	BACK TO FRONT	Gilbert O'Sullivan	MAM 502	
46	37	10	MIND GAMES	John Lennon	Apple PCS 7165	
47	—	1	THE BEST OF BREAD	Bread	Elektra K 42115	
48	—	1	SOUND OF MUSIC	Soundtrack	RCA Victor SB/RB 8012	
49	41	3	JESUS CHRIST SUPERSTAR	Soundtrack	MCA MDS 8012/3	
50	50	—	CLOSE TO YOU	Carpenters	A & M AMLS 998	

Chart chatter

MUD face seven days of torment! Suzi Quatro rotates her way up at fast speed to two. Lulu is at three. Will they topple Mod. Could it be The Wombles for number one? Sweet, Andy and Cozy look as if they're blown. Chart Chatter was informed by Mad that they do like Teenage Rampage, despite rumours and words to the contrary in fiery columns elsewhere.

Alice Cooper and Marc Bolan continue to climb, somewhat slowly. Love Unlimited cause surprise, just one the right way. Forever now fading. Stevie up two. Heard the album cut yet? Radar Love on the way to being a small chart blip. Lena Zavaroni is incredible for a ten-year-old, for a twenty-year-old. She moves up 14. I don't like the song but it's very commercial.

Barry White is in Britain and is now chart-wise at 51. Who buys his records? Barry says women. Mr White speaks. "Women are women. They're buying truth in what I'm saying. Women have told me, since I've come out with my records, their men have found it much easier to explain themselves." Whatever the case, it's good to see him in our charts. Is he like Isaac Hayes? "There's no way I could of had a million seller if I sounded like Isaac Hayes." Will his visit put his disc higher?

Alvin Stardust proves he's no one hit come-back record rider. Second entry at 22 with Jealous Mind. Big moves for Gilbert O'Sullivan, up 17; Medicine Head, up 13. The Hollies make seven with a song that's going to go higher. Capital radio destroyed The Jokers, few misses, go. I should be thanked them for having sense to keep playing and playing it. When will the nation wake-up to Steve Miller. Steve still breaks. Neil Sedaka makes 14 and Clifford T. Ward ones some more places forward, now 37.

Hudson Ford ready to hit up the charts. Melanie after several months of play is 45; Charlie Rich a big '73 US star could be a '74 man for the UK, in at 46. Aretha is IN! That should make everyone happy! Struck dumb, Dark Lady from Come Make 49. Why people didn't you buy Half Breed? No Mick Ronson in the charts. Maybe he needs publicity, otherwise how do people know. Brownsville Junction should be in the 50 next week. Downers are Cliff, Billy, Carpenters, Gary and the Faces. Static are Bubble Rock and Prelude.

So Mad for next week's number one? The others had better hope there's Bowie and Rebel. Rebel waiting to hit hard. He sounds very like M. Jagger to me. There's Jet from P. McCartney and You're Sixteen from R. Starr. And Mr A. Stardust? Where is he going to speed in the next seven days, higher than Lena, Lulu, Wombles? Should be interesting next week. Very interesting!

us soul chart

- 1) Boogie Down - Eddie Kendricks (Tamla)
- 2) Jungle Boogie - Kool & The Gang (De-Lite)
- 3) Put Your Hands Together - O'Jays (Philly)
- 4) Trying To Hold On To My Woman - Lamont Dozier, ABC
- 5) Sexy Mama - Moments (Stang)
- 6) Let Your Hair Down - Temptations (Motown)
- 7) Joy - Isaac Hayes (Enterprise)
- 8) I Like To Live The Love - B. B. King (ABC)
- 9) I'll Be The Other Woman - Soul Children (Stax)
- 10) The Love's Theme - Love Unlimited (20th Century)

From Billboard's US Specialist SouL survey.

Breaker S

FAPER LACE? Know them? Mel & Tim getting plenty of airplay. Will Yes get a single hit? It made the American charts sometime back. Neil Diamond challenging with The Hollies big hit of yesterday. Four Tops should do it and notice Quiver and The Sutherland Brothers. Could this be their big break? Would be a goodie if it comes off.

BILLY DON'T BE A HERO Paper Lace, Bus Stop Bus

LOVE ME TENDER Mick Ronson RCA APB 0512

FUNKY NASSAU Beginning Of The End Atlantic K10021

BACKFIELD IN MOTION Mel & Tim Concord UK 004

THE WORST BAND IN THE WORLD 10CC UK 97

JUST MY SOUL RESPONDING Smyke Robinson Tamla Motown TMG 883

FUNKY STUFF Kool & The Gang Polydor 2001 474

YOU'RE SIXTEEN Ringo Starr Apple E 5985

WHO DO YOU THINK YOU ARE Candlewick Green Decca 15489

SMOKIN' IN THE BOYS ROOM Brownsville Station Phillips 6073 834

BONDO AND I Yes Atlantic K 10407

ROCKY ROCK Ronzo Band MGM 5006 141

COME GET TO THIS Marvin Gaye Tamla Motown TMG 882

DREAM KID Sutherland Brothers & Quiver Island WIP 6182

HEZ AIN'T HEAVY-HE'S MY BROTHER Neil Diamond MCA 103

I JUST CAN'T GET YOU OUT OF MY MIND Four Tops Probe PRO 413

QUICK FAST IN A HURRY New York City Polydor 2001 491

LEAVE ME ALONE Helen Reddy Capitol CL 15770

LIVIN' FOR YOU AJ Green London HE 10443

REMEMBER Des O'Connor Pye 7N 42391

SHOW AND TELL AJ Wilson Bell 1330

THE JOKER Steve Miller Band Capitol CL 15748

Y VIVA ESPANA Sylvia Sonet SON 3057.

CHART PARADE

COMPILED BY TONY JASPER

chart addresses

WANT to write in your rave star? Here are some fan club addresses but remember one thing, if you do get in touch first write for details and enclose a s.a.s.e. for reply. The kind of service you get varies from club to club so don't be disappointed if things seem to be pretty cool. Obviously we cannot guarantee anything other than believing the addresses given are authentic.

Geordie Fan Club, P. O. Box 4F/W, London W1.
Simon Turner Fan Club, UK Records, 48 Grafton Way, London W1.
Roxy Music, c/o Peter Leay, 9 Sunbury Road, Wallasey, Cheshire.
Gary Glitter, c/o Sue, P. O. Box 78, London, E18 2HW.
Wings, Paul McCartney, London W1 4LP.
Blackfoot Sue, c/o Jenny, P. O. Box 72, London SW18.
Osmond Brothers Fan Club, London W1A 4YE.
Gilbert O'Sullivan Fan Club, P. O. Box 251, Newcastle e-under-Lyme, Staffs.
FLP Info Society, Bryan Sandford, 38A Elphinstone Road, Southsea, Hants.
Beach Boys, c/o Christie and Jill, 1st Floor, Adelphi Chambers, 30 Brown Street, Manchester 2.
David Cassidy, c/o Suzie Miller, 38 Parker Street, London, WC2.
The Handley Family, c/o Jill, Handley Family, 82 Shaftsbury Avenue, London W18 6AP.
"Carpenters Fan Club, PO Box 1084, Downey, California, USA.
Jackson Five Official Fan Club, Miss Caroline Scholows, 49 Dorset Drive, Edgware, Midd HA8 7NT.
The Official Sweet Fan Club, c/o Christine, 17 Cromford Road, Wandsworth, London, SW18.
Brotherly Love, Miss P. Holden, 71 Ancroft Road, Dovecot, Liverpool.
Cliff Richard, The International Cliff Richard Fan Club, PO Box 4164, Amsterdam, Holland.
Wizzard Watch's Society, c/o Mike Sheridan, 29 Mulberry Road, Bourneville, Birmingham 30.
The New Seekers Fan Club, 1 Euston Road, Birkenhead Street, London N8W1.

changes

CANCEL out the news we gave you about Geordie, Jimmy Osmond and Joni Mitchell. Various reasons have made the record companies concerned after release dates. Jimmy's disc will be issued in March and not February 8. Geordie's album is set for April 5 and Joni's album is a March release. Present industrial troubles will mean quite a bit of shifting around of planned record releases and obviously we'll correct any thing that needs a further word.

birthdays

HELLO, birthday people! Feb 21. Nina Simone and look closely at the 22nd 'cause it's the big day for Andy & David Williams; 23 months maybe some new eyes liner for Stevie Nicks hit makers. Sweet and also it seems from another source Andy Scott's day as well, what a day! 25 George Harrison; 26 Sandie Shaw, Johnny Cash. See ya next week!

winners

Goodies winners: Howard Orgel, Suffolk; J. Wood, Portsmouth; Karen Tyler, Dagenham; Simon Shaw, West Bromwich; David Filton, Oldham; M. Hally, Biggin Hill; Neil Rothnie, Bath; Paul Wells, Sheffield; J. Fowkes, Leicester; H. Dunn, Middleburgh.

Winners of our fab reggae comp were Tony Garratt, Tina Threadgold, John Haysman, Jenny Charles, John Garwood, David B. Edwards, Gary Jaeger, A. B. Carlisle, James Reid, Joan Leach, M. J. Roubston, Philip Castledine, Marc O'Brien, Thomas Cook, Danny Dowling, Patrick Bonnewith, George Law, Raymond Wortham, David Drager, Terry Law, Denis Briggs, Clyde Paul, Karen Parkinson Denise Brewer, Beach Boys; S. Barker, F. Foreman, J. King, N. Conlon, Mrs S. Falcos, Chris Roe, G. McGrath, Linda Cadman, Terry Beardmore, Trevor Reddy. Albums not yet available to be sent out.

back again

EVE OF DESTRUCTION returns man Barry McGuire's back on the recording scene with an album on Hyrrh titled Needs. Barry is due here on February 16 for a tour.

Oh Ma it's Lena

LENA ZAVARONI looks like being one of the biggest talents to hit British pop for some time. The famous American company Stax are already showing tremendous interest and if anybody should know, then Stax should!

Lena moves to sixteen in this week's chart after only two weeks. Ma! (He's Making Eyes At Me) has already been a seven million seller but with Lena the song assumes new direction and feel.

It would be invidious to make comparisons with former versions yet at the same time it should be stated Lena does not sound like a ten-year-old girl. Her disc is not, as so many teenage or young records, painfully obvious an oldie song given to a struggling youthful voice. Lena sounds like



someone in their twenties.

Lena has the drive of Lulu or Brenda Lee when they started the path to fame. She could be our girl answer to America's male talent, Michael Jackson.

Once again Opportunity Knocks has shown its

power to produce hit record people. Several of the winners after their hit have not been too fortunate in future chart attempts. There should be no problems for Lena.

Lena is managed by Phil Solomon. He told Chart Parade, "She's done a great number!"

you write

RAYMOND JEFFREY from Hull asks why does Jimmy Savile play a different order of 10 years ago on his disc programme from the one in RRM charts, particularly as RRM says its chart is the same as the BBC?

It was only a few years back that a common chart board. Before that the BBC used to make their own chart by a compilation from the music paper listings and this gave the order you hear Jimmy use on Sundays.

Diane Small, of Highgate, London, says she heard John Peel praising the track

record of Lonnie Donegan on Rickspeake and wondered how many discs he did have in the charts.

Consulting Charlie-Gillett's excellent edited volume, Rock File seems to reveal no less than 26 hits! I'm somewhat puzzled, Diane, why he faded since right up to the last he made the 20 so easily. Like you I enjoyed the Peel enthusiasm and suddenly realised how good Lonnie was in those days.

Ian Sparks, of East Ham, says: "I was very pleased to learn that I had won some albums in your competition

because I have been trying for so long to win something without any success."

Good for you Ian, thanks for your kind words.



YESTER PLAYS star pick

10 years ago

- February 15, 1964
- 1 (1) Needles and Pins - Searchers
- 2 (2) I'm The One - Gerry & The Pacemakers
- 3 (8) Diane - Bachelors
- 4 (3) Hippo Shake - Swinging Blue Jeans
- 5 (9) 5-4-3-2-1 - Manfred Mann
- 6 (4) Glad All Over - Dave Clarke 5
- 7 (5) As Usual - Brenda Lee
- 8 (10) Don't Blame Me - Frank Ifield
- 9 (15) I Think Of You - The Merseys
- 10 (-) Anyone Who Had A Heart - Cilla Black

5 years ago

- February 15, 1969
- 1 (1) Half As Nice - Amet-8
- 2 (2) Albatross - Fleetwood Mac
- 3 (1) Blackberry Way - Mott
- 4 (3) For Once In My Life - Stevie Wonder
- 5 (4) Dancing In The Street - Martha Reeves & Vandellas
- 6 (8) Please Don't Go - Donald Peers
- 7 (6) You Got Soul - Johnny Nash
- 8 (7) I'm Gonna Make You Love Me - Diana Ross & The Temptations
- 9 (9) Ob La Di Ob La Da Marmalade
- 10 (5) To Love Somebody - Nina Simone

ROB AND RAY from those Tiger Feet people, MUD speak out on the 50 "Leo Sayer, brilliant, incredible, saw him at Top Of The Pops, he did his song live. Alvin Stardust is really a good guy, glad for him. Tremendous production on the Sweet production and Stevie is great. Lamplight, that's another knock-out sound. Great, great, great to the Stealer's Wheel number. Met Lulu the other day and was knocked-out by her. We raved over Amoureux weeks before and weeks after it hit the chart. Prelude, brilliant, should be in the Top Ten. Respect Cliff Richard, not too much of a record take me High. He's stayed at the top because he's got talent. Don't like the T-Rex record. Love that new one from 196C and Stevie Wonder is great.

1973 Results - singles - albums - the artists

NOW the figures have been added up. Now we know 1973 has been a fantastic year for David Bowie! He tops the singles and album listings. Almost, almost David was chased to the last by Gary Glitter in the singles field but what can you expect about the man called David? Just look at the lead, just see David has scored more than DOUBLE another major world-wide star, Gilbert O'Sullivan and think some more for David has almost made five times as

many points as Elton John and add together the combined score of Elton, Gary, Rod, Cat and David Cassidy! It is simply INCREDIBLE!

Once you've stomached the Bowie success it's hard to concentrate elsewhere but note it's not Slade or Wizard or Sweet claiming the Group crown for singles but DAWN. Note Suzi taking one in the female artists and the way she's going the Detroit lass could do what few have ever done.

take first spot two years running. This year Carole King was right out of the running but Lynsey and Olivia will be back at the top in '77 trying to remove Suzi off the top-spot!

Carly Simon triumphs in the album category and Diana is a long way behind. Will Suzi score heavily this year or is she basically a singles artist? Donny certainly runs away from David Cassidy in the male artist table. Groups and we're still in

the world of Bridge Over Troubled Water and Simon & Garfunkel's Greatest Hits. The Beatle compilations have restored the Liverpool foursome to chart statistics. The Carpenters have done extremely well but the Osmonds only at seven?

Mike Chapman and Nicky Chinn may not have written Top Of The World but they must be overjoyed at their amazing, amazing year scoring almost double their

nearest challengers, the powerful combination of Gary and Mike Leander. They certainly deserve the title of Top Writers of the year and of course they also take the top producers crown. They'll remember 1973!

Don McLean, Michael Jackson, Judy Collins, Drifters and T-Rex were right up there last year. Each is very much alive but 73 was not one to be particularly remembered. Now turn to page 23 for the complete listing of

names and points. Remember the method of compilation is to take every chart issued during 1973 and for number one the score is 50 and so forth. And that, Miss C. Whiteside from Belfast, is why Gary's Love You Love Me Love only made eight in the Top Singles 73 for it's based on weeks and positions in the 50. It would be impossible to compile an actual sales since it would take ages to get the figures.

Slade set for major UK tour

SLADE, whose new album *Old, New, Borrowed and Blue*, has in its first week of release qualified for a gold disc, are to tour Britain from mid-April.

As yet no details are available regarding venues and dates, but the tour is likely to end at London's Hammersmith Odeon around the middle of May.

single as it wasn't Slade policy. Meanwhile the group are about to embark on

a trip to Australia and Japan which will probably be followed by a holiday.

Bowie's back



DAVID BOWIE begins his 1974 assault on the charts this week with the release of *Rebel Rebel* - his first song cut specifically as a single since *Jean Genie*.

The cut was recorded in London over two days just before Christmas and is coupled with *Queen Bitch*, a Velvet Underground - type rocker taken from *Hunky Dory*.

RCA have still not fixed a release date for the live album of Bowie's last concert at Hammersmith Odeon but it is expected to be out some time in the Spring. This could be in line with the premier of the film from the same concert.

Bowie is due in Holland soon to receive an award and will probably spend some time in New York later in the year where he plans to mix his next studio album and develop ideas for the "Nineteen Eighty Floor Show."

New from Manfred

MANFRED MANN'S Earthband follow up their Joybringer hit with a single taken from *Solar Fire*, *Father of Day* *Father of Night*, released March 1.

The 10 minute track has been edited down to three minutes and is coupled with *Solar Fire Two*.

At present Earthband are touring the States with Uriah Heep.

Wizzard Winter

ROY WOOD and Wizzard have a new single, *Rock 'n' Roll Winter*, out on Warner Bros. next week. The band also have a new album, *Eddie And The Falcons*, released at the end of March.

The wizzard himself, Roy Wood, has just completed a solo single, *Going Down The Road*, on which he plays all the instruments including the bagpipes. Release is planned for the beginning of next month.

Meanwhile the band are currently in the middle of their first British tour.

Pie's 'best yet'

HUMBLE PIE left the country this week to undertake their 19th American tour which opens in Orlando, Florida on February 15. The tour extends from the eastern seaboard to the mid west and ends in Atlanta, Georgia on March 18.

Meanwhile a new 12-track album from Pie, entitled *Thunderbox*, recorded in England over the Christmas, is being released on February 22.

Pie's guitarist Steve Marriott commented: "It's more of a group album and I think it's the best thing we've done to date."

Marriott, Pie's Greg Ridley and former King Crimson horn player, Mel Collins are busy



SPEECH DAY and Prize Giving at Phonogram Studios on February 4 when Status Quo were presented with gold discs for sales of their album *Hello* and silver discs for the sales of their single *Caroline*.

Scene from the reveries shows (from left): Francis Rossi (lead guitar and vocals), John Coghlan (drums),

Argent

ARGENT's new single, *Thunder & Lightning* from their current *Nexus LP*, is to be released on Epic on February 22.



Kid Jensen (Radio Luxembourg), Rick Parfitt (second guitar), Tony Prince (Radio Luxembourg) and Alan Lancaster (bass and six-string electric).

Quo departed for the States the following day to commence a six-week tour. They are also completing a new album to be released on their return.

Geordie delay

GEORDIE'S long-awaited second album, *Don't Be Fooled By The Name* has been delayed once again due to manufacturing problems arising from the three day week.

The album was scheduled for release on St. Valentine's Day (February 14) after having already been postponed from its initial release date last November. A new April 5 release date has been decided on to coincide with the start of the band's Spring UK tour and the possible release of a new single.

Meanwhile Geordie leave London this week for a four-week 25 date concert tour of Australia and New Zealand followed by a week in Japan for television and radio appearances.

S.O.S.
Switch on to Scullery
Clifford T. Ward
CB221



A NEW Linda Lewis single entitled *Sideway Shuffle* is to be released by Raft at the end of February. Neither the new single or its B side, *Safe And Sound* are taken from Linda's recent album *Fathom's Deep*, but represent two aspects of the music which has evolved since the same musicians began to accompany Linda on stage.

Linda will be making extensive TV and radio appearances to coincide with the single's release. This week she plays Birmingham's *Barbelleas* (19).

Blunstone 1p
Colin Blunstone's new album, *The Journey*, is released by CBS on March 8. Plans are in hand for a small tour in March.

Queen debut

QUEEN'S new single, *The Seas Rhye*, is released on February 25. Their first British tour starts on March 1 at Blackpool Winter Gardens.

Carmen fever

CARMEN's first single, *Flamenco Fever* is released by EMI at the end of March, have had to scrap plans of a March tour owing to pressures of work.

TV is planned for Belgium, Holland, France, Germany and Spain. Later this year Carmen will be appearing at the Tokyo Song Festival and the Polish Sopot Festival in August which will be televised throughout all the Eastern countries including Russia. The band have also been asked to write the music score for an Italian film.

Other dates - Plymouth Guild Hall (Mar 3), Festival Hall, Falmouth (Mar 4), Corn Exchange, Cambridge (Mar 9), Greyhound, Croydon (Mar 10), Roundhouse, Dagenham (Mar 12), Town Hall, Cheltenham (Mar 14), Glasgow University (Mar 16), Stirling University (Mar 16), Barbarella's, Birmingham (Mar 17), Winter Gardens, Cleethorpes (Mar 18), Manchester University (Mar 20), Locamo, Sunderland (Mar 22), The Links, Cromer (Mar 23), Colchester (Mar 24), Aberystwyth University (Mar 28), Garden, Penzance (Mar 29), County Hall, Taunton (Mar 30), London Rainbow (Mar 31).

War hit Europe

WAR begin their first major tour of Europe on March 22 which includes one English date at London's Rainbow theatre on April 10. The tour coincides with the release of the group's latest album, *War Live* and tickets for the London date will be available at the Rainbow on February 15.

European dates include: Dusseldorf (March 22); Hamburg (23); Copenhagen (25); Gothenburg (26); Frankfurt (29); Ludwigschafen (30); Vienna (April 1); Munich (3); Zurich (4); The Hague (6); Rotterdam (7).

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O.K. KIDS you don't have to be a nostalgic freak to realise that gramophones were around before Gary Glitter. Those of you who want to know how it all started, can follow the continuing story in this column each week. We are going to be looking at the oldest companies first, we may even mention some you've never heard of, but finally we'll give you the low down on even the brightest new labels.

Label Lines

EMI



IT WAS the Beatles, the Fab Four from Liverpool, who made PARLOPHONE the most revered label of all in the sensational sixties.

Before then the Pound Sterling sign superimposed on a flower-horn gramophone was just one of many labels enjoying the upsurge of pop which followed rock 'n' roll. Adam Faith had made sure Parlophone was in on the early rock 'n' roll explosion, but the Beatles were something else. They brought a great deal of fame and fortune to EMI and practically ensured the company's future.

Yet for all that, Parlophone had been around since 1923. Originally it was another subsidiary of Carl Lindstrom, Odeon and Parlophone Records.

EMI (The Gramophone Company) bought out Parlophone in 1927 when it was renowned as a jazz enthusiasts label - Louis Armstrong and Sydney Bechet being two of the best known artists. These came to the label via the OKeh label in America, along with many many others. There was also a Scottish-Irish-Hawaiian series and later a very successful series for British jazz bands that ran for nineteen and a half years.

During this period bands like Humphrey Lyttleton came to the fore then when Skiffle arrived Parlophone signed the Vipers who were renowned in their day.

In the mid-50's EMI began using Parlophone as an oddsments label for some of the American product they were signing, issuing big hits like Charlie Gracie's Butterfly.

Soon British talent too was showing up in the form of the Temperance Seven, Charlie Drake, Jim Dale, and Bernard Crimmins. Indeed it was quite a showcase of comedy.

Cliff Bennett and Mike 'Come Outside' Sarks were the first Beatles hitmakers in 1962, then in October of that year the Beatles came along and changed everything. Love Me Do was the first and the rest you should all know.

At the same time the Hollies with Searching, Fourmost from L'pool with Hello Little Girl and Cilla Black with Love of the Loved, all weighed in. Remember Billy J. Kramer? He was there too.



Seekers say goodbye

THE NEW SEEKERS have a busy schedule ahead before they disband. This week they're in cabaret at Talk Of The West, St. Agnes, and next week it's the Theatre Club, Wakefield.

On March 4 the group play London's Talk Of The Town for three weeks and on March 25 embark on their farewell

concert tour which takes in 29 towns in six weeks. The tour starts at Granada Hall, Sutton, other dates - Winter Garden 4, Bournemouth (Mar 26), Gaumont Theatre, Ipswich (Mar 27), Central Hall, Chatham (Mar 28), Odeon

Theatre, Taunton (Mar 29), Festival Hall, Paignton (Mar 30), Capital Hall, Cardiff (Mar 31), De Montfort Hall, Leicester (Apr 2), Guild Hall, Preston (Apr 3), Usher Hall, Edinburgh (Apr 4), Caird Hall, Dundee (Apr 5), Music Hall, Aberdeen (Apr 6), Apollo Theatre, Glasgow (Apr 7), City Hall, Newcastle (Apr 8), City Hall, Hull (Apr 9), Southport Theatre (Apr 12), ABC, Blackpool (Apr 13), Futurist Theatre, Scarborough (Apr 14), Ireland (Apr 15-20), Coventry Theatre (Apr 21), Civic Hall, Wolverhampton (Apr 22), The Dome, Brighton (Apr 24), Guild Hall, Portsmouth (Apr 25), New Theatre, Oxford (Apr 28), Victoria Hall, Hanley (Apr 29), Town Hall, Birmingham (May 2), Town Hall, Leeds (May 3), Opera House, Manchester (May 4), London Rainbow (May 5).

in brief

MUD already have another Chapman / Chinn single lined up to follow up their Tiger Feet smash hit, titled The Cat Crept In. The release date has not been finalised but it's certain that the B side will be a Mud composition.

BARBE RUTH, whose album *Amar Caballero* is one to watch, are currently on tour. Dates include Bolton Tech (Feb. 15), Leicester Poly (Feb. 16), Bristol University (Feb. 22), Glen Ballroom, Lisanelly (Feb. 23), County Ballroom, Taunton (Mar. 9).

BECK, BOGART AND AP-PICE set off on the second leg of their 1974 world tour this week with five dates in Germany beginning February 13 and ending on February 17. The band then tour Italy and on February 25 they go to America to appear at the Mardi Gras music festival in New Orleans with fellow artists such as War, Leon Russell, and Dr. John.

ELTON JOHN'S new single, *Candle In The Wind*, from the *Goodbye Yellow Brick Road* album is to be released by DMM on February 22. The B side will be *Benny And The Jets*, also from the same album.

FORMER Natural Acoustic Band vocalist, Kryslia Kocjan has signed a new long term contract as a solo artist with RCA records. Kryslia (20) left the band after two albums to follow a solo career and she has brought together a recording band of Steve Hayton (guitar); Gerry Conway (drums) and Pat Donaldson (bass).

MARC BOLAN'S much talked about new album *A Creamed Cage* in August by Zmc-Alloy and The Hiders Riders Of Tomorrow, is to be released by EMI on March 1.

COLIN SCOTT'S album, *Out Of The Blue*, is released by Warner on February 25. Meanwhile his tour dates are - Red Lion, London (Feb. 16), Birmingham University (Feb. 15), Talbot Hotel, Staffs (Feb. 16), Walsall Town Hall (Feb. 18), Southampton University (Feb. 23).

COCKNEY REBEL'S next single titled *Judy Teen* is to be released on March 11 despite the recent re-release of *Sebastian*, which was a Continental hit. The cut is coupled with *Spaced Out* - another Steve Harley composition. Dates: Dunstable Civic Hall (Feb. 28); Sleaford University (March 1); Dagenham Roundhouse (5); Hereford Flamingo (8).

LOU REED'S new single is, *Caroline Says* (RCA), a track from his Berlin album. Backing Lou on this number is bass maestro, Jack Bruce, guitarist Steve Hunter and percussionist Aynsley Dunbar.

JOE WALSH'S American smash album, *The Smoker You Drink The Player You Get* is getting heavy re-promotion from Probe after missing out on British sales because of stock shortages. A 22-minute film of the band is being imported for The Old Grey Whistle Test and will be available to colleges throughout the country. This follows the cancellation of the band's tour here because of "The Crisis."

ROY HARPER follows up his Valentine appearance at London's Rainbow and the release of his new album with gigs at Leeds University (16); Southampton University (March 1); Loughborough University (21); and Goldsmiths College (15).

NEXT WEEK IN RECORD & RADIO MIRROR

GARY

Read what he looks for in a



superfan - then see if you can match up

NEW SEEKERS

soon to disband talk frankly of life, love and marriage . . . and the future



Fame's better second time round

for ALVIN

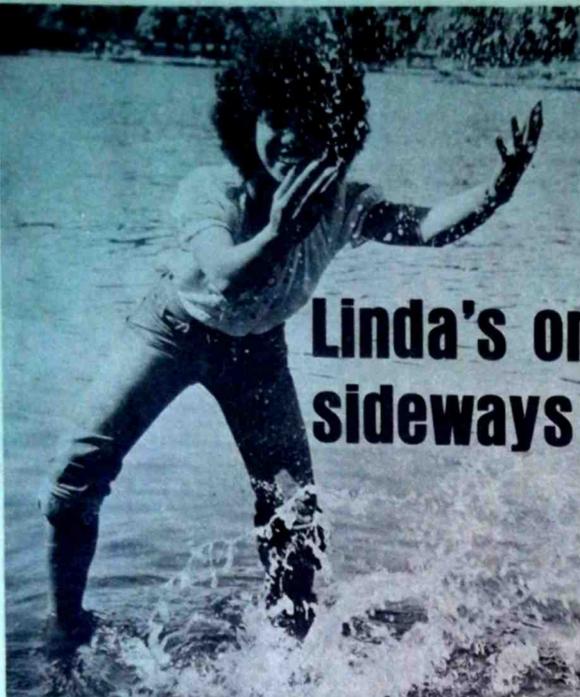
PLUS the amazing Wombles and Barry Blue, Geordie & Cilla

So look out for

CARPENTERS in glorious colour

SSSSSH!

GET AWAY from it all, just heard from our camp correspondent that Roy's Bryan Ferry booked into an isolated hotel somewhere in the Caribbean . . . guess who was there too? Yes Mick Jagger and Bianca, nice time was had by all though so we're told . . . just back from Deca records reception for 'curly' Junior Campbell but still hungry because Dave Lee Travis and Jodie Dread ate all the food and shifted a helluva lot of the booze too . . . following Stevie Wonder's jingles session at Capitol radio, Neil Sedaka has been doing likewise for the 'Beats' but they are still good friends . . . back to Mud singing and the country's Top Of The Pop band keep on getting their car number plates ripped off by enthusiastic fans but I'm told that Rob Davis's hair-do has not been affected! . . . seems that New Seeker Peter Oliver experienced his first and unfortunately his last Press conference this week . . . our deepest condolences Peter . . . Bill Haley and his Comets gear to Biba's Rainbow room in London (yawn, yawn) . . . ELP's Keith Emerson just voted world's top organist by *Playboy* magazine for the second year running . . . I'm told he's considering offers and his is pure gossip mind you, that *Cosmo* (women's mag) are asking for a half frontal, my he's got a new organ so they say . . . Trogs leader Reg Presley still knows how to swing his hips despite being grossly overweight and Alex Harvey looks as if he has changed over to a new brand of hair cream . . . the gasps that are forever smooching around these days looking for (blubs) (watch it) and we're learning fast to make and break people . . .



Linda's on a sideways shuffle

Linda performed a lot of clubs and universities particularly enjoying the latter. Jim Cragan, who was co-producer on the last album Fathom's

Whereas Rock-A-Doodle-Doo was an outstanding hit for Linda, her second effort Playground off Fathom's Deep didn't quite have the same impact. She puts it down to the fact that the song was written for an album and was too complicated for the singles market.

worse than the pathetic old Ace movement which Muff are cashing in on.

"It's a very funky thing and it has got a good chant to it. I tell all the people to form a circle and go into this shuffle. It's nice because we used to do it when I was a young girl and it makes you feel part of the crowd."

Disappointment

"When Rock-A-Doodle became a hit it was a case of rushing out another follow-up," she recalls, "and Playground came out. I was a bit disappointed that it didn't do anything though."

"Now I've got this new single due out in a couple of weeks called Sideway Shuffle. Unlike Playground it was specially written as a single."

Word games

"I found this book about a tribe called the Navahos and it has got all their language in it. Like when they want to say 'I'm Laughing' it's interpreted as 'my cheeks are frothing over'."

"So the word they have for not going anywhere or not making up one's mind is Hee Na Na which means to walk sideways. I just put it together and people can do a certain kind of dance to it."

So it's odds on that we'll soon be seeing a new dance adopted from Linda's song which certainly won't be any

Deep lead the sparse backing group on the tour.

"I'll still got to keep going over there because I think it's going to be a very slow process and definitely not an overnight thing."

"Probably the next time I go over it will be on tour with somebody who is well-known. The audiences thought that Lark, my second album was the new one!"

Band problems

One of the problems 23-year-old Linda faces in order to get the success she so obviously is after, is to get a permanent band behind her.

Finances didn't allow Linda to take her own group to the States and single success would provide the necessary funds to do this.

IF LINDA LEWIS had to climb Everest in order to achieve her burning ambitions she'd nudge out of dreamland, wipe the mellifluous smile off her face and goddam do it.

and her backing band were often second-billed to somebody who wasn't even known.

At one point she had packed her bags and was ready to return home in the middle of the tour, but determination renewed, Jim Cragan persuaded her to stay and Linda stuck it out to the end.

"It was so different, I think people are more into me in the East Coast up Boston way whereas they'd never heard of me in places like Texas."

"The record company put me up in these amazing space-age hotels and then we'd go to the gig and it was this crummy old joint. It was so mixed up at times, crummy and then wonderful."

Linda's escapade in the States hasn't really changed her ideas on the future and she's ready to launch herself to the public to the best of her ability.

"I can take all the hassles because I don't let it get to me, some people can't take it but I let it get so far and then just say "forget it".

"When I stop enjoying it then I'll pull out. It's like going on the road, you have a commitment and after a certain time you get really fed up. I think that I'll be very cool when I reach 40 because I still let certain things affect me and I still get all childish about it."

John Beattie

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superfans

CRAZY over Cassidy? Dotty about Donny? Smitten with Slade? Bewitched with Bowie? Okay, so everybody's a fan of SOMEONE. But we're looking for the real, honest - to - goodness, hundred - per - cent superfans.

Are you the SLADEST?

THOSE MERRY MANIACS who make up the chart-topping Slade are real gentlemen. Devoted to their fans, they've had a non-stop run of success in the past couple of years . . . yet remain untouched by the big-time. Noddy's famous hat, for example, is the same size now as when he first roared home a number one record.

For example: when the boys returned from a hectic and exhausting tour of America, they had an invitation for one Slade-man to open a special unit for spastic children at Hackney, out in East London.

Now many superstars would have pleaded tiredness and the need for holiday. But ALL FOUR Slade-men insisted on going along to meet the children, sign autographs and chat up the organisers.

For example: Dave Hill, alias the H-Bomb, is still only twenty-one, but a veteran of umpteen hit records. Despite all the hang-ups of life at the top, his phone number is still listed in the local directory and he'll still take time to chat to any fan who wants to call him up.

And he revealed that one group of fans broke a window in his home one night, when he was away on tour . . . and broke INTO his Tudor-style house. Then remorse set in and they phoned him to ask whether he would be reporting the break-in to the police. As soon as he realised it was just curious fans, Dave said he was very annoyed, naturally not reporting them. "It just wouldn't occur to me, no matter what had happened, to deliberately get a fan into trouble", he said.

Millions

No wonder, then, that Slade have attracted millions of fans from all parts of the world. Superstars like them deserve super fans - and that's what we're looking for: THE Slade Superfan.

The story of the group is, of course, well known. David John Hill, Neville John Holder, Donald George Powell and James Whild Lee have been hitting the headlines for a long while. They had three singles for Fontana and Polydor before really breaking with Get Down And Get With It . . . a chart buster which led to a run of hits with unusual titles.

Cos I Luv You, Look Wot You Dun, Tak Me Bk 'Ome, Mama Weer All Craze Now, Gudbuy T'Jane, Cum On Feel The Noise, Skweeze Me Pleeze Me and on, ever onwards. And the albums, leading up to the latest Sladest, Old, New, Borrowed and Blue.

Fans, superfans, know that it's important to vote for their favourites in popularity polls. So Slade came super-top in our British group poll, with about three times as many votes as the next placed, T. Rex. Noddy Holder was second top in the male singing division; Dave Hill was top British guitarist; Don Powell top drummer (nearly twice as many votes Ringo Starr); and Jim Lea got two placings - for miscellaneous instrument as well as in the guitar division.

'Our fans have got energy to spare'

But that's what any GOOD fan would do. We're looking for the REAL super-fan. Maybe it's the one who can rattle off every pertinent fact about the boys' bodies and backgrounds. Did YOU know that Nod weighs 147 lb, Jim 129, Don 142, and Dave 127.

If you met up with a Slade man you would know just what to talk about - say on the subject of music. Superfans would know that Don digs the old-rock kiddie of the late, great Johnny Kidd - Shakin' All Over was his biggest hit. And loves the Beatles.

That top voice with Jim is still John Lennon, and his two favourite groups are Jethro Tull and the Rolling Stones. Dave goes for the Beatles, too, and for Paul in particular. Nod is into the blues-singing of Stevie Wonder and Joe Cocker, but then his own voice is out of the same sort of mould . . . and he goes for the Who, as well as the Stones and the Beatles.



Talk to them about that area of music and you'll be an "in" person. But then a Superfan would know all about that . . .

When Don Powell was involved in that terrible car crash and his life was in danger and there was sadness right round the pop world, there were fans who camped outside the hospital . . . waiting on each bulletin about the dynamic drummer. That's the stuff that Superfans are made of . . . they really CARE about the members of the band.

And when Slade first made a trek to the States to try and break through the scene there, many fans spent long-saved money to send telegrams of good luck - really long messages. No hope of anything in return, just an earnest wish that the Slade message should hit America as it had everywhere else.

Of course, Slade believe in the fans because they believe

the fans are a vital part of any show. They decided early on that the people who bought tickets for a show were entitled to enjoy themselves just as THEY wanted . . . stomp along with the band, join in the singing, let rip. All controlled by Noddy Holder, who it's said could control a Cup Final crowd or even the thousands at a Nuremberg Rally.

Boring

Says Noddy: "Our fans have energy to spare and we're proud that they spend some of it listening to our records and coming to our shows. Pop music was killing itself because it had become boring, but our fans helped us make it come alive again."

Chas Chandler, ex-Animal (giant from Newcastle whose biggest hit was House Of The Rising Sun) and discoverer of Jimi Hendrix, is the FIFTH

member of Slade - all fans should know his history. Because of the loyalty of the fans, he's insisted on always providing top value FOR the fans.

Slade did a special disc for a girls magazine, and most of the messages were of thanks to fans . . . Dave for all the good-luck charms when he was into his good-luck charm era, and for gifts for his new home, and Jim revealed that one fan, during a Slade tour, gave him a much-loved violin which had belonged to his grandfather.

So . . . we're looking for the SUPERfan among the millions of Slade fans. Each week we're inviting the fans of a different star to take part - we opened the series with David Cassidy, and the entries fairly poured in.

Maybe you're not a superfan yourself, but know somebody who IS. Then write in on his or her behalf. Just let

us know the facts. We'll do the rest. Each superfan, judged by a special panel of pop folk, will receive a commemorative Superfan plaque to be presented by . . . well, that's a secret!

Great

Just a last word from Noddy Holder: "We think the world of the fans. We'd love to meet each and every one of them, but we know it's just impossible. They're all great."

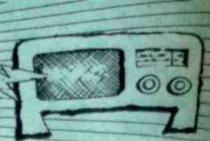
Great, yes. But we want the one stand-out SUPERFAN.

Write about superfanhood to Genevieve Hill, Record and Radio Mirror, 7 Carnaby Street, London, W1V 1PG. Entries to be in by Monday, February 25.

Next week: Another Superfan Supercontest.



RADIO WAVES



Lux now reaches twice as many kids

RESULTS of a new Radio Luxembourg listenership survey shows that 49 per cent of radio listeners between 16 and 24 now tune regularly to 208 - double the previous figure!

The analysis, by Omnibus, shows that more people are now listening to radio following the early close down of television. A total sample of 996 adults showed that 34 per cent were now listening to radio more often.

In the London ITV area, Luxembourg, with only evening broadcasts, claims to reach 21 per cent of all adults compared with Capital's 21 per cent and LBC's 14.3 PER CENT (both 24 hour broadcasting).

However, Luxembourg with its bias towards the young claims to reach 49 per cent of the 16-24 year olds compared with Capital's 29 per cent and LBC's 20 per cent.

CSJ top job

CHRISTIAN St. John is now top man at Radio Atlantis following the departure of programme director, Gerard Van Dam. He has been given the title of managing director and promises "lots and lots of surprises." Atlantis would be carrying on after the Dutch Act comes into force, he told RMC: "I don't know about the Flemish service though, but we are really going to try and hit at Britain with a totally international service. The station expects to take delivery of a new 50 k.w. transmitter within the next few weeks.

Capital chatters

CAPITAL RADIO features a heavy blues line-up on this Saturday's Night Flight music and chat show. Alexis Korner, John Baldry, Zoot Money, Maggie Bell (above), Duffy Power, Nick South, and Ian Carr, all squeeze into the studio for a session of animated discussion.

Screen scene

THIS much acclaimed film, *The Way We Were* based on the novel by Arthur Laurents has been a massive box-office attraction in the States and it should do well here if only for the appearance of Barbra Streisand and Robert Redford.

All American boy Hubbell Gardiner always knew he'd get things easy in life until he came up

against the left-wing ideals of fellow college student Katie Morosky. Redford and Streisand eventually get together

The set is based around the time when the Un-American Activities Committee moved in on the Hollywood movie industry to root-out the "communists".

Despite her love for her husband Katie can't forget her socialist mind

and they part after the birth of their child. It ends as it began, Katie organising protests and Hubbell walking around with a nice chick on his arm.

Whether the American political thing will catch on in this country I don't know. From an entertainment point-of-view it had moments but I wouldn't recommend it

JOHN BEATTIE



RENEWED RUMOURS this week of a new ship for Veronica - it's possible. In the radio business, truth is rarely the best policy, and maybe Veronica have a surprise for the Dutch Government after all!

Radio Free America, some of our readers may know, is a very right wing religious political station run by the Rev Carl

McIntyre. It broadcasts from the ex-minesweeper Columbus 12 miles off New Jersey. It has a 10 kw transmitter which is considered very powerful in America. Moves to stop the station by the American equivalent of the IBA which looks after all land-based independent radio - the Federal Communication Commission - have so far

not been successful. It closed down McIntyre's land-based station for not giving both sides on arguments and now wants to stop him broadcasting propaganda from offshore.

The station has only been heard once on 1600 kcs (approx 270 metres) but in the evening they interfere with WCVB on 1170 kcs at Ladewood. Since then they have been off the air. They hope to re-start soon on 1608 kcs, 24 hours per day. The address is Dr. Carl McIntyre c/o Mrs Irene O'Dell, Beach and Pitts-burgh Avenue, Cape May, N. J. 08204.

While still in America RNI recently received a reception report from the West Coast. Not for the short wave transmitter though but for the 220 metres when it was only on 10 k.w.

We left out a station from last week's list - Manx Radio. If you live anywhere in the North West (1,000 especially) it's very clear on 222 metres all day. This is not a BBC or IBA station. It is totally independent and has music throughout the daylight hours.

On Tuesday nights we are to be treated to a gay



beeb bulletin

ALL YOU Marc Bolan fans take note. The superstar comes out of his teenage dream on Sunday to play some of his favourites and talk about his life on My Top 12. Bolan can also be heard on Saturday's Story Of Pop which is called From The Underground. The programme takes a look at the San Francisco scene and the R&B sounds that came from the Northern discos. Tonight (Thursday) John Peel

presents Caravan, Boys of the Lough and Peter Hamill. Friday sees Rockspeak and the American Blues Legend 74 features on Saturday's In Concert.

Steeleye Span takes the Sound's On Sunday spot and on Monday Alan Black fills in for Bob Harris. Horlipsis, Ralph McTell and Bob Sergeant get into Top Gear on Tuesday.

Radio Brum takes off

ATV announcer Kevin Morrison sets the ball rolling at BRMB - Birmingham Broadcasting - this Tuesday at 6.00 a.m. with the three hour breakfast show.

From 9.00 to 12.00 Brian Savin and Norma Scott play co-host, followed by a 12.00 until 2.00 p.m. news and phone-in show with Peter Windows. Australian jock Ed Doolan gets the first of his hot news between 2.00 and 3.00 then agony columnist Alan Leighton hosts another phone-in for an hour. Doolan takes cover for the evening music and information drive-long news round up from the station's own well-staffed news room. At 7.30 Robin Valk switches the top 50 plus oldies and M.O.R. This will be dropped in the evenings in favour of rock aimed at the city's large student population, and generally eighteen year olds upwards. Overall the station hopes to cater for those within the 15 to 40 bracket.

STU NUNNERY THE BEST KEPT SECRET SINCE

DYLAN, JOHN, NILSON, RUSSELL

crest 6

Polynsia this year. It will be run to tell all the natives (keep them under control) how dangerous the proposed French nuclear tests will be. Politics may be, but it is difficult not to sympathise.

A not on Radio Now - it's coming!

Andy Archer is obviously a follower of Con-fucius. He believes the DJ's on Caroline should be under more control (musically and possibly in one or two other respects). While station owner, Roman O'Rahilly thinks they should be allowed freedom to play whatever music they want. Andy believes that comments like "We want a tender her at once or else" do the station image no good whatsoever. Meanwhile Roman is quite happy about this verbal freedom. There's obviously a strong case for both sides and dispute has arisen between Roman and Andy.

There's a strong possibility that the golden tones of the "dancer" Archer will no longer be heard over 258 metres. All we can say is, he is badly needed. He could well turn up on one of the more established stations in the future. MARK LETT

So far no success has been had with all the submissions made to the Government of Australia over the past five years, for a licence to broadcast on land. A New Zealand organisation is to set up an offshore station in French



RADIO WAVES



Aidan Day — music boss of Euston Tower

by Peter Harvey

THE OPENING of Capital Radio in London came at just the right time for Aidan Day — the station's ebullient young music director.

He'd been working as a production man at Scorpio Sound, getting six years with the Beeb out of his system, when the people "upstairs" began sending work down. This was the embryonic Capital Radio up in Euston Tower which soon met and became friendly with him.

It is to Capital's abiding good fortune that they decided immediately to seek out personnel with radio experience. Aidan fitted the bill neatly with his years as a Radio One producer, so almost automatically he

got the job once they had convinced him he should apply.

For four months he has ridden the tide of record pluggers and promotional pushers and it seems to have done him no harm whatsoever. He's in sole charge of the musical content so it's a big strain.

"You get to know who is genuine and who's just playing the game," he says with a characteristic toss of the head. "I think the pluggers get used to you too and while they know I won't listen to something again just so that they can do their job, I do respect someone who genuinely believes that there is something in

a record that I may have missed, and so failed to place it on the play list."

At first Capital aimed at a "quality pop" formula to appeal to the young adults, but though the audience is still essentially the same, the music has moved quite definitely onto a wider base. Soul and rock gets thrown in with smooth ballads, yet there's not the emphasis on the super production type records there was at first.

This is not entirely Aidan's doing.

"It's been a gradual process influenced by everyone, not least of all the jocks. They may pick up on something I

haven't heard — say on an album — and they will point it out to me. The chances are I'm going to like it."

Already Capital can claim to be responsible for breaking a record into the national charts. It was first with Prelude's After The Goldrush and played it consistently until other stations picked it up.

Then there's the top forty that Aidan draws up each week. It's done in time for the Saturday show and he reckons it's a week ahead of RRM charts. And because he can please himself, he thinks nothing of letting a record drop a few places then moving it up again. "It makes it more interesting."



Despite their much publicised listening figures, Mr Day and Co. are still concerned that not enough people know Capital exists.

"We aim to put that right soon by doing something really outrageous in London. Nothing has been de-

ecided yet but come summer and Capital is going to be out and about and on the warpath for more listeners."

Hearing him say that you can't help thinking that Capital has only just got its foot in the door and is bursting to come through.

its the SCOTCH CASSETTE SHOW



starring

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

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

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

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



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



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

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

SM and Scotch are trademarks.

Sticky wicket

NOW YOU may think that the current West Indies v England Test series, out in the sunny Caribbean, has nothing much to do with Britain's brightest pop weekly.

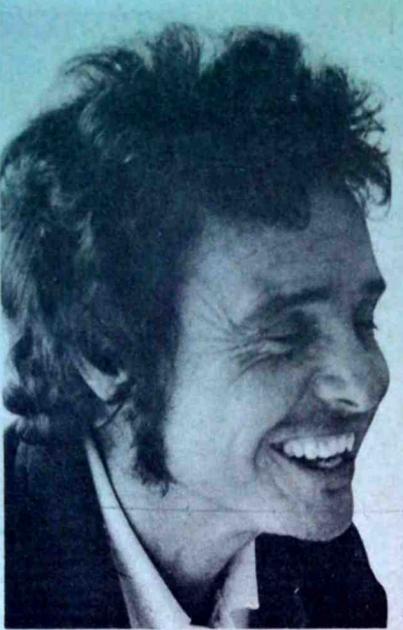
Except that I learn that Mick Jagger and I share a keen interest in cricket. And when big Tony Greig got involved in that flare-up over running out little Alvin Kalicharran, that hairy white chap in the stand was . . . Mick Jagger.

He said: "I was on holiday, knew the Tests were on, so flew in from a little island about half-an-hour's flight away. It was an exciting day, but a bit frightening . . . they had to give the England players an escort to get them to their cars after the day's play."

Just like being a Rolling Stone?

"Well," said Mick, "not really. I think those irate West Indian cricket fans wanted to get to the England players for a rather different reason than girls want to get to pop stars."

Mick said: "At school, my interests were guitar, rock and roll and cricket. In that order."



REFLECTIONS

Edited by Peter Jones

Even Paul has a silver lining

WHEN things are at their blackest, when economic chaos reigns, when the whole world appears to be crumbling, then there is always someone somewhere emerging from the ruins to save the nation.

Winston Churchill was highly rated in the nation-saving patter stakes. So was Vera Lynn, with her nostalgic song messages to the lads "over there" . . . "We'll Meet Again," she sang meaningfully.

Now our morale is to be boosted by Paul Trevillion. Until recently Paul was with Decca Records and billed, correctly I thought, as the world's best worst singer. Alas he lost that title in a public contest to a man who perpetrated a dreadful Frank Sinatra impersonation.

"Now our hero is with Polydor Records. He is to become the Vera Lynn of the Seventies. His first record, *Smile On*, contains a message of hope and optimism to us all. "Smile, smile, smile", he goes, *Smile-darn-ye-er-smile - stiff upper lip chaps . . . every cloud has a silver lining! He beavered his way into my consciousness via the telephone. "I'm telling the nation to smile", he said. "I've got the loveliest smile in the world. Who better to persuade people to smile away their problems?"*

I just hope Mr. Heath finds something to smile about . . .

Added Paul: "No more am I the worst singer. I'm using my good voice now. It's a whole new career."

And in truth he is doing rather well on gigs. He pulled in 2,000 teenagers over the strength of his awfulness . . . and they loved him. He's being let loose on the Penthouse Club later this year. Polydor think he's a winner. HE thinks he's the "kning".

He's being managed by a new management set-up involving the very astute Sydney Ross.

Last time I wrote of Paul, I printed a picture of him singing, so that you could make a getaway should he come up in the street and sing at you.

Now I print one of him smiling, so that evasive action can be taken should he start smiling at you!



Jimi by Curtis

CURTIS KNIGHT was one of the first people to give the late Jimi Hendrix the creative freedom he needed so badly. Now Curtis is in London with his own band, Zeus, with a single, *The Devil Made Me Do It*, out on Dawn . . . and an album to follow.

Born on an Indian reservation, Curtis later met Jimi in New York. He tells me: "The guy was doing real bad, didn't even have a guitar. He's sold one to pay part of a huge hotel bill."

"So I gave him one of my own guitars as a present, and we realised we had a good rapport, so we worked together. Jimi worked with me as a co-featured artist, doing lead vocals even though he didn't much like singing."

"What people don't know is that after the Hendrix Experience became popular, Jimi came back to New York, and we recorded two more albums together. We kept in touch, right until he died."

Now Curtis Knight has completed a biography, *Jimi*, which took three years to complete . . . "It's an affectionate look at a person who I really liked and respected."

Look out for tchip-tchip

ONE OF the biggest Continental hits in ages is Tchip-Tchip, by a group called Cash and Carry . . . and it's fast becoming a storming all the charts. It is soon to be loosed

upon the unsuspecting British . . .

Seems that Louis Van Rijmenant, president of Eurovox (Belgium), a chap with an ear for the offbeat

chart-chance, was on holiday at a ski resort and he heard an accordionist Werner Thomas playing his own composition, Tchip-Tchip . . . the bloke had been playing it for years with applause rather than money his reward.

Louis signed him up as a writer. He experimented with Moog synthesiser (dubbed four times), got the approval of his own kids . . . and the record was launched. A huge hit. Bobby Setter's Cash and Carry have even planned the follow-up, *The Frog*.

But first we're in for a whole lot of Tchip Tchip. Please remember you first read about it here . . . and now!



LOOKS like the Sweet are going to be given a gigantic boost in the States . . . which means plenty of touring and rampaging and plenty of promotion for their records.

To handle their affairs there: Ed Lefler, a management figure who is convinced the boys have the style, sound and looks to make it big in America. Confident indeed, for quite a few British superstar acts have met the American fans face-to-face and ended up with egg on the British cheeks.

But then Mr. Lefler knows the scene there. He's the guy who managed the Osmonds on their way to world-wide acclaim.

The girl who turned down El

NICE STORY from Roy Orbison about his friendship early on with Elvis Presley. "I had the number one record in Memphis which was Ooby Dooby, and did a show there — and Elvis came along and got as much applause as me just by being there. And he said he liked the show, and that I was that good he'd never work on the same stage as me."

"Anyway we went to a few parties and one night we went to pick up Elvis's girl friend. He had a new Cadillac with purple fur in it and I think he was making about twenty millions a year at the time."

"So he knocked on the door and the girl said: 'I'm sorry you're too late' — turned round and walked back inside."

"We went on to Elvis' house and had some Pepsi-Cola. I couldn't believe that some woman would turn down a date with Elvis Presley!"

Spanked

SMACKED bottles for certain members of the Emerson, Lake and Palmer entourage. For Greg Lake, roadie Alex King, valet Brian Magoo and promoter Jerry Pompele. The party used the sauna bath in their Sait Lake City Hotel, then decided to go swimming . . . in the nude.

But it was a public pool. So it was naughty. So they were visited by the police, taken in handcuffs to jail. Released on 100 dollars bail. Said manager Stewart Young: "The police spanked them on their bottoms and told them never to do that again." And fined them 75 bucks apiece for disorderly conduct.

Mind you, they sold out their concert that night. Even if Greg Lake had a little difficulty sitting down . . .

Late Sunrise

SO RECORD and Radio Mirror offer, one week, all the records Buddy Holly ever made as a prize in a competition — all you had to do to win was put the five most influential people in pop in a one-to-five order.

So the next week the Sun newspaper offers all the records Buddy Holly ever made as a prize in a competition — all the reader had to do was put five of ten listed influential pop figures in an A-to-E order.

And you know what they say about imitation . . .

Fanport for the Osmonds

THE POLYDOR people get lots of letters, some helpful and some alarming, from Osmond fans. Like the one from two Birmingham fan-club members, Susan Allsopp and Anne-Marie Evans:

"Our idea is to get donations off the fans and then with the money build our own Osmond airport. This would mean they would not have to bother about looking for an airport to land on."

"All they do is land at their own airport. If this were finished by the time of their next trip, just think of the Osmonds' surprised faces when they land at their own airport."

Alarming is the one from a junior-school girl: "Dear Alan Osmond, I would like to inform you that your younger brother Donny has made a child with me which I had recently but which has died. P.S.: It was when you were in England. Sorry about the writing but I have just got over the pregnancy."

I bet Alan has just got over the shock . . .



Del could be big once again

DEL SHANNON has his place in pop history. Songs like *Runaway*, *Hats Off To Larry* and *Little Town Flirt* were international hits back in the early sixties, a couple of years before the Beatles hit it. Ringo Starr — now there was a real Shannon fan.

Del persuades. He's back mid-March for club dates, and still deciding which way his career should go now. The ex-football player

might just follow fellow rocker Jerry Lee Lewis into the country field. Or he could get contemporary with some new songs he wrote with Jeff Lynne.

But in terms of pulling in today's fans, neither he nor I should say no to a maxi-single comprising the three above-mentioned titles . . . could be the start of a real big comeback.

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"I SUPPOSE you want another gripping instalment out of my exciting and adventur-packed life," said Jonathan King, peering at me through gold-rimmed spectacles, as though I was some sort of micro-organism being analysed under a microscope.

"And I suppose," he rattled on, "you want to unveil an exclusive so that you can reveal it to the whole world."

"Well, actually, Mr. King, I began mildly, only to be immediately interrupted — "I think at this stage I'll give my album a plug, it's called Bubblerock Is Here To Stay," he continued, From which Satisfaction was taken; I notice it's in RRM's charts, which automatically makes it the only chart worth reading." (So who am I to argue?)

"Anyway make yourself comfortable, and I shall begin to give you the exclusive, fascinating story behind Satisfaction."

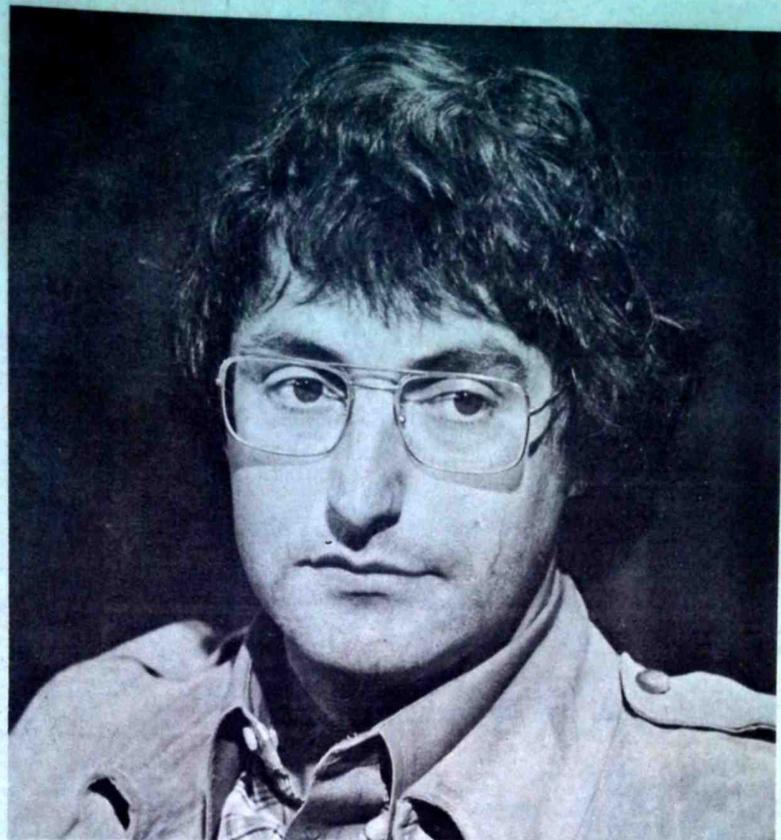
Now Jonathan doesn't exactly talk to you, or at you, more like under, over and all around you, with an egotistical air which is very tongue in cheek and so ludicrous — he's got to be kidding. Hasn't he?

Once . . .

"Once upon a time in 1972, Jonathan King made this album," he was thus saying at seventy-eight revolutions per minute — "called Bubble Rock Is Here To Stay, which I've mentioned before and will no doubt mention again. Anyway this album had no artist's name on it, and was made up of very well known pop tunes of the last decade or so, done in a totally different style.

"I did for instance Rock Around The Clock as an old time waltz; I did Twist and Shout with a string quartet; I did Mr. Tambourine Man with an orchestra of fifteen tambourines, the first track on it was in fact Satisfaction, done Country and Western style, tongue in cheek as you now know it.

"So the album came out, nobody would play it, because they found there wasn't an artist's name on it, and therefore if they played it, they couldn't give the



King Fu!

computer the artist's name for payment of royalties. The computer would then seize up and have a fit and be sick all over the BBC's floor; so as a result we had no plays at all.

"The album came out did

a few thousand copies, but that was all. There were two people in the pop world about a year later who decided to do the same sort of thing in a concept album. Brian Ferry did one called These Foolish Things, which

again is a whole series of classic hits from the past, including a version of It's My Party which is fairly similar to my version done a year previously, although Brian swears he's never heard my version, and being

a man of good taste, I can believe him.

"The other one is of course David Bowie's Pin-Ups, which is also a collection of songs done in his own way. So I was beginning to feel like a trendsetter, and trendsetters feel proud of themselves but are extremely poor, because they never make any money as they don't sell any records, but they're ahead of everyone else.

"Anyway this all came to a head when all of a sudden,

an Italian group heard the album, obviously thought Satisfaction was a hit, and made a note to note cover version of the album, even so much as they recorded it in English in my voice — in my voice!" he exclaims.

"How they got my voice God only knows, but it was absolutely identical, the only thing was if you listen to both versions back to back, their drum sound isn't all it should be.

Horror

"It came out in Italy in the summer, went straight to No. 1, and sold 400,000 copies, then to my horror it started doing the same in France, there was my record and here was I not earning a penny on it. So I rushed out the Bubblerock version stuck the name Bubblerock on it, for want of a better name, and had to work it very hard till it broke at last, and it's now selling about eight to ten thousand a day and doing happily ever after. It just shows you can have a hit sitting on your catalogue and not even know it."

Having finally finished telling his tale, I asked him why he had chosen to release Satisfaction as the single.

"I did twelve different songs on the album," he answered. "All in a different way, I've always thought Satisfaction was a good record, I love the Rolling Stones songs. The Stones are such a good personable group, they always adapt their songs to their own particular style, which is a very individual style."

"Much more individual than say that of the Beatles, so as a result you only hear a Stones song as a Stones record, and their numbers are not really recognised for the musical and lyrical power that they've got.

"I think they're very underrated as songwriters, so I thought I'd do Satisfaction, in a way which presented the melody and the lyrics in a different light."

"So that's the whole story folks. If Jonathan King thinks as fast as he talks — it's no wonder he's so successful.

Genevieve Hall

Now you can meet Tony and his family

AMERICA'S De Franco Family is being tipped as the BIG new hit sensation for 1974. It all started, we know, with Mr. and Mrs. Antonio De Franco. The five children who make up the group are Benny (20), Merlina (16), Nino (15), Marisa (19), and the much-photographed Tony, who is fourteen.

Tony says: "I obviously don't mind it when people compare me to Donny Osmond, I think he's a great guy and he sells a lot of records."

Big brudder Benny started it all when he was eight. Then Nino picked up guitar. Marisa took

up the cordovox. Drums were bought for Merlina. And Tony was handed a trombone.

At one big banquet, Tony belted out Hey Jude. He brought the house down, earned five dollars and spent the lot on chocolates. Suddenly the De Franco Family were big round their local region of the Niagara Peninsular in Canada. And their fame was headlined in Stateside fan magazines.

They went to the States. A single sold well . . . so did an album named after it — Heartbeat It's A Love-

beat. Soon the De Franco Family hit Britain. We want to find a Record and Radio Mirror reader (and friend) who'd like to come to London and meet Tony De Franco. But we'd hate that reader to be tongue-tied at the meeting, so we've set a simple competition.

Tell us WHAT you'd talk to Tony about if you met him; WHO you'd discuss with him; WHY you want to meet him.

The best entry gets: an all expenses paid trip to meet the new star, PLUS an autographed copy of



the Heartbeat It's A Lovebeat album. The TWENTY runners-up get a

copy of the album. Entries by February 25, to Peter Jones, Record

And Radio Mirror, 7 Carnaby Street, London W1V 1PG.

HOW MANY of you are able to take a mind excursion back to the late fifties early sixties to the days when Mary Lou and Peggy Sue were hopping and a bopping at the High School hop, when Saturday night was a drive-in movie, and everything seemed to happen at sweet sixteen? Not very many of you out there in Record and Radio Mirrorland, I'll bet.

And yet the songs of that era will be familiar to you, not only because of the tremendous flood of re-released singles we were inundated with in 72/73, or the fact that the Osmonds, Cassidy and other adolescent artists were recording their own particular versions of these classics, but because some of these 'idols' who became phenomenal at that period of time, are still writing, recording and performing today, and are still very much regarded with awe.

Neil Sedaka is one of the few artists from the original rock 'n' roll era to have emerged almost untroubled with a 'present day' feel to his music, which appeals immediately to the brand new generation of teenagers who seem to have sprung out on us from out of the blue!

But wait a minute, even today's boppers like the old Neil Sedaka as well — what about the original 1959 version of Oh Carol which was re-issued by RCA in 72, and became a massive hit for him all over again after six years of obscurity?

So Neil Sedaka is with us for a second time around and is to be enjoyed not only for his past achievements, but also for the new dimension he is now projecting.

Now isn't it just typical when you want to give an air of confidence in order to hide an undercurrent of nervousness, all you get are great big waves of awkwardness. Neil Sedaka has been one of my heroes for as long as I can remember, (I'm still young by the way), so naturally I just hoped that my meeting with him would be O.K.

I don't know how I finally made it through the maze of his rented apartment to the spacious living room, but as fate would have it, I must have bumped into every piece of furniture in that white room — talk about nervous — I was petrified!

"They're all so different", he replied, "you have to do them all in order to survive, I certainly enjoy performing, but I find it's less hectic and very gratifying staying at home and writing music, especially when Andy Williams picks up one of my songs, which I understand is in your top ten."

He meant of course that truly beautiful song Solitaire which always reduced me to a heap of jelly, and leaves me mesmerized every time I hear it.

"I'm here for three months", he replied handing me a Cointreau on the rocks. "I usually come over once a year, this time I'm covering a fourteen city concert tour, which includes Manchester, Birmingham and Glasgow. My home is in New York."

He must have noticed the involuntary look of dismay which passed across my face, as for one fleeting moment I recaptured spending twelve of the most gloomiest hours of my life in that abysmal city.



Neil — from concerto to Carol

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"We don't actually live in the city", he continued, "we live up state in the mountains."

With more and more performers writing their own material, the singer/song writer is no longer a novelty and is here to stay — Neil was a forerunner of this trend.

I asked him which of the three he preferred doing, composing, recording, or performing.

the Searchers recorded it, also Tony Christie, but it wasn't until Andy recorded it, that it finally took off.

Neil has been a prolific writer for the last past twenty years, so I asked him what advice would he give to aspiring song writers.

"There are three basic things to consider when writing a commercial song", he answered, "first simplicity, secondly, a kind of hook or catchy phrase that continues to happen in the song, thirdly something which appeal to the ordinary person, something the ordinary person can relate to, BUT I think you need more than that today."

"I have so many amateur writers come to me with beautiful songs, a whole on the piano — now a song can sound great on the piano when it's written, but when you put it on the record, there's the production, the arrangement, the sound, the orchestration, a whole heap of things to be considered before getting the desired effect, I'm fortunate to be in a position where I have complete control over all of those things."

Although I know that Neil had a reluctance to linger over his past, and must have talked about himself in varying degrees, a thousand times, I felt compelled to ask him to retrace his astounding career yet again.

His eyes twinkled as he talked fluently and enthusiastically about his life, making you feel as though you were the first person he's ever told.

He spoke of how his parents had always wanted him to be a concert pianist, and had encouraged him to study serious music at the age of 8.

"At thirteen," he recalls, "I was a social fiop. I didn't even play baseball because my mother was afraid I'd injure my fingers, so I began playing pop tunes and writing my own songs, and found that I was being asked to parties and was more of a social success."

Sounds something like a before and after commercial doesn't it? He won a scholarship which enabled him to study for his doctor of music degree, at Juillard School of Music in New York.

"My parents were becoming very dependent upon me,

for I was playing contemporary music with my band at the same time, and was drifting away from classical music."

At first Neil was writing songs for the other people, and at eighteen he had his first big hit, Stupid Cupid which he wrote for Connie Francis. Then in 1959, Neil emerged as a writer/singer with his first American chart success, the Diary, in Britain it was a rocking little number titled I Go Ape.

The whole successful shindig went on for five years. He had sold twenty million records all over the world, but in 1964 the hit records stopped, and by 1966 he had stopped performing.

Did he feel cut up about it all?

"Yes", he laughed, "but I welcomed the solitude, and I found out who my real friends were; I was already married with two children at the time and was delighted to stay at home."

So how did he get back into rock 'n' roll again?

In 1971 an offer came in from England for the Talk of the Town, which he accepted and it became a critical success, he afterwards played the Albert Hall which was also successful; then his record company at the time re-issued Oh Carol on a maxi single, and lo and behold it became the hit we mentioned earlier.

"One part of me was happy because I was being accepted by a new generation, but I was also depressed because I felt I was living in the past; as a creative person I felt it was looking backwards, so I said, if I was going to continue with a performing and recording career, then the public would have to accept my new material, because I did not want to be known as an oldies freak, or an aging rock star."

What was the new Neil Sedaka?

The first song that I thought reflected the new Neil Sedaka was That's When The Music Takes Me, which became a hit for me in early 73.

As far as Neil Sedaka songs are concerned, I'll admit to being biased, but I prefer him in a romantic mood as opposed to his rockers, so seeing as his latest single A Little Loving is definitely a rock 'n' roll number, I asked him whether he considered that moving backwards.

"If you listen to the record", he answered, "I'll play you a couple of tracks from the new album, A Little Loving is only one of eleven tracks. If you listen to the lyrics and the orchestration it does not sound like the 1950's the guitar playing is very sophisticated. I did it in California with a band called the Section, who are the best musicians in the State, they back James Taylor, Carol King and Joni Mitchell, to name a few. I wanted to retain the happiness and the enthusiasm that I had in the 1950's, but updated."

After his tour Neil will go back home and start work on a second album for Polydor records, his new British record company, he doesn't perform much in the States, and is waiting until he gets a good record deal out there.

Meanwhile his first album Laugh In The Rain will be released in March.

No story of pop would be complete without the name of Neil Sedaka, for Neil part of pop history, he is very much a part of tomorrow's world. Neil Sedaka — the prince of percussive rock — is the essence of warmth.

was great and bought me all the stuff. The Egg Beaters cracked up after a month (I'm sure there's a joke there somewhere) and then I joined another band which lasted for three years."

How did he come to be with the Move?

"I was in a vocal harmony band called Sight and Sound, a Birmingham based band. We'd had a little success, I mean we'd released records and they had been played on the radio but that was about it. I knew Roy and the Move, because they were another band in Birmingham and we all knew each other vaguely."

Anyway after one of my gigs, Roy did a phantom of the opera on it, he screamed up in his Jaguar and said that he wanted to talk to me, so we drove off somewhere and he asked if I wanted a job. I had to make my mind up then — it was two o'clock in the morning!"

When Roy Wood eventually left the Move to form ELO, Rick worked a great deal with his life — long song writing friend Mike Sheridan, and

although he wasn't part of the ELO nucleus, Rick played on their first album, The Electric Light Orchestra.

"Now Mike is a sort of comedian, impressionist, song writer, everything — he's got it in his blood," Rick said enthusiastically. "We wrote some songs together and made a couple of albums, one of which got released and did absolutely nothing, still it was good for me. I think Mike does a lot better than I do with his songs, actually he's got more time for writing than I have. He gets songs published all over the world. He's totally involved with Wizzard, in fact he's our fan club secretary and talk about laugh, his fan club letter consists of a terrible piece of paper with tea stains spilt over it. He does the spilling all wrong, the kids must really roll around when they receive it, because he has it reprinted all dirty, horrible and tea stained. It knocks me out, I suppose it's a new approach to a fan club."

So how comes he joined up with Roy again for Wizzard?

'Roy's petrified to be himself'

"I ONLY picked up the guitar at 15 'cos I was a big head and I wanted to do something my mates couldn't do. I hadn't played an instrument before that," said a positively sinister looking Rick Price — well not exactly sinister, but he wore a fierce looking beard and had his hair tied back with a black ribbon, revealing a pair of extraordinary pointed ears, which reminded me of something out of one of Tolkien's novels.

"No that's a lie," he continued, "I did learn two chords for a guitar piece in a school pantomime when I was 14; I had to sing Home On The Range, and that was my 'cos the teacher thought I looked more like a cowboy than anyone else."

Or the fact, I threw in, that you always had a horse strapped to your left leg.

"Ah, you're as silly as I am, aren't you?" he laughed.

"My first band, The Egg Beaters, was started up purely out of an ego thing. I just wanted to get up on stage in front of all my mates and show off. Fortunately my dad man

was great and bought me all the stuff. The Egg Beaters cracked up after a month (I'm sure there's a joke there somewhere) and then I joined another band which lasted for three years."

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had enough faith in what he was doing."

Then how about telling a deluded outsider I prompted.

"It's really very complicated, but the Move was being taken away from him all the time by the lead singer Carl Wayne; Roy was doing all the writing and singing on most of the records, Carl was just fronting the band on the road. Roy was the backbone, everything about the band except for the front man, and it was getting too much for him to take the fact that everyone kept praising Carl Wayne, eventually Carl left, but by the time Jeff Lynne joined, the idea of ELO had built up, mainly because while Carl was there, Roy was getting bored with the Move and had been thinking about ELO anyway."

Keith Smart and Charlie Grima, the two drummers. Roy came to see me to ask if I'd be interested in starting up a new rock 'n' roll band. He saw Mongrel playing and liked the rhythm section as a whole, which included Charlie and Keith, so we all left the band and started up Wizzard."

Didn't you feel apprehensive about teaming up with Roy and his ever changing bands? I queried.

"Well I was apprehensive, yes, but it's different for me, I know the background of all the different bands he's started up, and although it looks very fickle to an outsider, I know everything he's done beforehand, and I can understand why he's done it. So the fact that I rejoined him for Wizzard proves that I

was great and bought me all the stuff. The Egg Beaters cracked up after a month (I'm sure there's a joke there somewhere) and then I joined another band which lasted for three years."

How did he come to be with the Move?

"I was in a vocal harmony band called Sight and Sound, a Birmingham based band. We'd had a little success, I mean we'd released records and they had been played on the radio but that was about it. I knew Roy and the Move, because they were another band in Birmingham and we all knew each other vaguely."

Anyway after one of my gigs, Roy did a phantom of the opera on it, he screamed up in his Jaguar and said that he wanted to talk to me, so we drove off somewhere and he asked if I wanted a job. I had to make my mind up then — it was two o'clock in the morning!"

When Roy Wood eventually left the Move to form ELO, Rick worked a great deal with his life — long song writing friend Mike Sheridan, and

had enough faith in what he was doing."

Then how about telling a deluded outsider I prompted.

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Rick Price tells RRM's Genny Hall

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Introvert

Tell me why, I asked, with all his talent and success does he have a hide behind a facade. Why can't he just be himself?

There was no hesitation as Rick answered.

"Because he's a very withdrawn introvert, and no way that he could go on stage as Roy Wood. He's done it on the TV but he was absolutely petrified on the

television, on his own without his make-up on. He's got a sort of complex if you like about being himself on stage, simply because he doesn't feel as big as he really is."

"Someone will come up to him and say, 'oh you're great, I've followed you since you were...' and he listens to them, but it never sinks in. I mean they'll go away and he won't even say that was nice or anything. He doesn't realise that people can feel that way about him, he doesn't feel like a star, he never treats anybody as if he feels like a star, he's never so flash with anybody or anything, and the only way he can get up there and make a complete idiot of himself — unlike me, I do it naturally! — is to do it behind a funny face. I suppose he can then look at it, if it was really silly and he didn't want to be involved,

Three Man Army on the move

REMEMBER the their hit single Race With The Doobies? Well the two teamed up with professional pianist Adrian Currie to make the new album. They had a



out in March, the band could make it big this year.

Right now they've supported the Doobie Brothers on their British dates and their single, Polecat Woman, a track off the album, is doing well for an album.

This is our second tour with the Doobies," said Paul Zep when I met him and Tony in town last week.

Last September we toured the States with them and the Beach Boys. We went down very well over there and

plan to go back for two months in April."

"We had some great receptions from the audiences although being the opening group and with it our first tour together anywhere, we did have our bad nights. Supporting people like

the Doobies and the Beach Boys was a hard job."

Did the band think it was a good idea to be broken in on the other side of the Atlantic, after all they are British?

"Some people think it was wrong for us to go out and start over there," answered Paul.

"They thought it meant too much pressure, but we needed to go out there and learn from a big tour rather than do the small clubs over here. By the end of the tour we were really pulling it together."

with the album. We've spent a lot of money and time on it as we had the opportunity to do exactly as we wanted."

Having spun their single several times, I raised the question of sounding a bit like Led Zepplin.

"If it had sounded like Led Zep we would have stopped it being released," retorted Tony.

"In our minds the first thing you want to do with a new three-piece group is to get away from the obvious sounds like Hendrix and Zep if you like. The Three Man Army music we've done has not been with any group in mind and the single is not truly representative of the rest of the album."

Adrian, who couldn't make an interview, does most of the songwriting. After the Gun fell apart in 1970 he went to the States and joined the Buddy Milesband. Meanwhile Paul formed Parrish and Gurrwitz with George Parrish.

Tony's background starts in 1961 with Sounds Incorporated, the William Tell days.

They were great days, recalled Tony now.

But I decided I wasn't getting anywhere, my head was getting bunged up so I left in 1966, nine months doing virtually nothing and then Tony Hatch gave me a chance backing Petula Clark. I had a few hits with her, Tom Jones and Humphreys. Then I got sick of that, like everything else."

Jeff Beck

Tony worked with George Harrison and the Hollies before joining the Jeff Beck group for a year. He was also in a band called May Blitz which Tony says was his experience before going back to session work.

He still does some sessions and recently worked with Bowie and on Ken Russell's film version of Tommy.

But the Three Man Army comes first," emphasised Tony.

In fact we'll have to finish the interview soon as we've got to rehearse."

Okay boys, practice makes perfect.



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ANNOUNCEMENTS

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Roy Hill catches up with Gerry and Joe in a Soho basement

IN A (leaky) basement studio in the heart of London's Chinese community Stealers Wheel are supposed to be making some demo tracks for a new album.

But alas, where's Gerry Rafferty and Joe Egan got to I ask myself as the studio's clock becomes the centre of attraction. Half an hour elapses when in drifts Egan clutching a sandwich and a cup of coffee.

"Sorry I'm a bit late," he says in broad Scottish.

"Gerry's probably been held up by the plane. He lives in Scotland, and commutes to London."

A Plonk

After a bit of a chat Joe leaves his sarny on the table and wanders into the studio and a plonk on the piano. The engineer, Steve, turns a few knobs at the controls and Joe's mumbling comes through the speakers.

Another thirty minutes go by and Joe makes a call to his record company to see if there's any message from Gerry.

"They've not heard anything so we might as well go ahead with the interview," he suggests.

At that we trundle into the freezing studio and perch ourselves on a couple of high stools.

"Right now we're working on a new album which I hope will be out in March or April. There was a big lapse the last time between albums, Ferguslie Park was done about a year after Stealers Wheel. We were concentrating too much on getting out on the road and promoting the first album.

"We didn't have very much writing time so what we're doing now is writing and



'We got such a long way to go'

recording all at once and then we'll concentrate on going on the road."

Joe, who was pleased with the news that Star is slowly but surely moving up the British and American charts, hopes to see a new Stealers Wheel single evolve from their recording.

"Gerry and I are both more concerned about albums, but there's nothing wrong with making a good single. Right now you could do with some

good singles in the charts, there's a few bad ones about," he chuckles.

Surprise

Stealers Wheel has become a success in the States record wise without the group playing over there which Joe says comes as a big surprise.

"We must get over there soon. We have repeatedly put it off. We were supposed to go last November, but the rest of the guys had gone their own

separate ways and it was just Gerry and I. We split up very amicably, everyone more or less agreed about the different approaches in music.

"The essence of it though is that Stealers Wheel was always Gerry and me. We have our own brand of music

which now has a stamp on it. It hasn't reached its perfection by any means yet, we've got a long way to go, we're still progressing. As soon as we stop progressing then it's time to pack up."

On the new album Gerry and Joe don't plan to use

many session men.

"There certainly won't be as many as last time, we're going to concentrate on doing most of the playing ourselves," said Joe, 26, lighting up a fag.

"But we will need a group for the road."

Reluctant

Joe was reluctant to talk about Gerry's break from Stealers Wheel last year saying it had a psychological affect on their fans in that it harmed the group's reputation.

"I had months of doing the small clubs and the motorway scene without Gerry which I hated," he went on.

"I much prefer concerts."

Gerry and Joe have been together now off and on for 10 years, they were at school together in Paisley, Scotland. And from the way Joe was talking, the partnership looks like lasting for a long time to come.

Priority

"We're very democratic in our approach to things. For instance on the last album we wrote four songs each and four together. The ones written together were our main priority which is how we work."

At that it was time to put away the tape which Joe, despite his experience with mikes, was somewhat petrified of. I hope by the way Joe, that Gerry got there okay.

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There will be two performances at each venue with the following exceptions: Palladium 24th Feb, Hemel Hempstead 26th Feb, Eastbourne 8th March, and Croydon 14th March, these will be one performance only.

RCA Records and Tapes

SINGLES



UK



HOLY MACKEREL: Tennessee Waltz (Santa Ponsa PNS II). This is the oldie, generally handled with gentility but sometimes inveterate with talents like Sam Cooke and Bobby Whistock. It now is rendered, meaning to tear apart, by one of the best rock bands around — a powering, frighteningly intense vocal job, and some booming, brash sounds behind. All at waltz tempo danceability. I once said we'd be mad if we didn't get their We Got It Nailed Down into the charts. We didn't. Perhaps we won't be so stupid this time round — **CHART CHANCE.**

MICHAEL CHAPMAN: The Banjo Song (Deram). With choral accompaniment and a sturdy beat, there's an infectious air to this one, without anything really suggesting a chart breakthrough. Folksey feel.

THE BAGTIMERS: The Sting (Pye). Scott Joplin's ragtime music is an integral part of the Redford-Newman movie The Sting. Now, 57 years after his death, Joplin music is suddenly "in", so this raggy piece could stir up interest.

RATS: Don't Let Go (MAM). Good rampaging rock, with a full guitar boost, and the usual full-blooded vocal line... this team are relentless recording rampagers. They go for stomping excitement and get it. Get it good. Should be a big disco mover, this.



DEMIS ROUSSOS: When I'm A Kid (Phillips 6009 463). This is the Greek-born star for whom big things are predicted — one-time lead singer of that exciting but now disbanded team Aphrodite's Child. Normally he's into a sort of rock-cum-Byzantine chant form of music, but this is straight for a commercial, displaying his high-speed voice over some stuttering rhythms. It's foot-tappy stuff; insistent. And he manages a fair proportion of near-frenzy or urgency in the way he sings... even the la-lah bits. Nice record. — **CHART CHANCE.**

LOYD CHARMERS: I'm Gonna Love You Just A Little Bit More (Harry J). This Barry White song gives Lloyd a chance to whip himself into a deep-voiced bit of frenzy at the start, talking his praise to the lady he later will be loving. But once into the singing bit, it's less sweaty.

YELLOWSTONE AND VOICES: Super-Duper Star (EMI). With built-in screams and so on, this is a tuneful and fast-paced little opus and la-lah whenever the lyrics dry up. But nothing all that distinctive for my money. **LES DAWSON:** Spread It Around (Ocean). New label and a new career angle for the tubby comic — he has a book out now as well. He chuckles in a few jazz-styled clichés, works with big band and girlie chorus — all in all a

Reviews

Peter Jones



RINGO STARR: You're Sixteen (Apple 5995). A natural-born hit. This chap Starr has a style, and sense of big-time — he'll take chart stardom in his stride, I'd say. It's an old teen-fave song, which fairly bounces along, with his voice over a hammered piano, a back-up chorus and something sounding like comb-and-whatsit paper. There's a good-time feel to the whole thing — oohs and aahs, a bit of a dated atmosphere, and it's a giant hit in the States. Ringo Starr may not turn out to be a Stevie Wonder or a Johnny Mathis, but he's definitely a lad to watch. I believe he plays drums, too — **CHART CERT.**

pleasant surprise performance.

GRUMPY: Rule Britannia (We're Doing Our Bit) (Decca). Group of musical laddies got together in a candle-lit office, pondered the three-day bit and came up with this glub bit of mickey-taking. Sort of topical tongue-in-cheekery.

PETE WINSLOW AND KING-SIZE BRASS: Java (BBC). Theme from the Vision On TV programme and a very good album called The Girl On The Test Card.

MADELINE BELL: Another Girl (RCA Victor). Fans need worry not — it's not a give-up on the recently-out I'm So Glad... It's the B side of that one, now flipped for deejay attention. On Miss Bell in good nick; on a pounding bluesy job,

SINGLES



AMERICA



TONY ORLANDO and DAWN: Who's In The Strawberry Patch With Sally; Ukele Man (Bell 1343). Although from an album called "Dawn's New Ragtime Follies", this new Levine & Brown ditty is less Ragtime than 1920's Razzamatuzz... and I still can't help fearing that it's too authentically so to do all that well here. However, I have nothing but praise for it and hope I'm proved wrong. The less frantic flip is a paeon to the performers of those days. **MoRPICK.**

BLACK OAK ARKANSAS: Jim Dandy; Red Hot Lovin' (Atlantic K 10405). Arkansas is pronounced "Arkinsaw", if you didn't know or have spent long winter night poring over an atlas in search of a non-existent State! These lads from there make an energetic noise out of La Vern Baker's 1957 hit, an amusing tale about a comic-cuts super-hero who's always coming to the rescue, which followed her "Tweedlee Dee". Still, as updatings go, 'tain't that bad, and it's a nice choice of material for hard rockers... I mean, they even scream about "red hot fuckin'" on the heavy flip! **POP PICK.**

AMERICA: Green Monkey; Rainbow Song (Warner Bros K 16348). No, not the Garnell Cooper & The Kinfolks instrumental from '63, this is more CSN&Y harmonized whining set to a buzzing guitar backup and dry drumming which gives me an uncontrollable urge to hear "Ohio" again. Ah, that was nice... and so's this, AND it's quieter US hitside flipside. No put-down intended. Very nice, in fact!

BOB DYLAN: On A Night Like This; Forever Young (Island WIP 6188). How happy is this man? Having used "Folk" to find fame, the would-be Presley of his generation has been frustrated in his drive towards versatility by a combination of the public who made him and his own vocal limitations. This, the first single from his new label deal, finds him backed again by the Band, with

Reviews

James Hamilton



BILLY PRESTON: How long Has The Train Been Gone; You're So Unique (ABM AMS 7097). Familiar title but noo toon as Billy apes that other Jack of all trades, Sammy Davis Jr., with a smoothly impersonation of Nat "King" Cole. Delightfully anachronistic, in America it is but the flip to the more typical Preston pie that's served up as our flip here. Yeah, despite myself, I like it! And remember, anyone who spots the occasional similarity to Ray Charles, who Ray started out by copying... Mr. Cole. **MUSIC PICK.**

JOE WALSH: Meadows; Book Ends (Probe POR 611). Two from "The More You Smoke, The Less Pissed You Get" (or whatever!), the top finds Joe of James Gang fame sounding like CSN&Y backed by The Who, sort of, while the slip flip is a more deliberate plodder.

BLUE MAGIC: Where Have You Been; Stop To Start (Atlantic K 10403). The guys who were too good to appear on the same stage as Tina Turner are curiously hitting in America with the delicate Sweet Soul slowie on the flip here, yet as it's a good deal more sombre than the sparkling and tinkling get it was a smart move to flip it. Sweet Soul fans will love their wailing vocalese and the Norman Harris production, but Pop pickers may need more of a hook.

Pick of the week

GENESIS: I Know What I Like (In Your Wardrobe) (Charisma CB 224). A clever song. Group is hot enough, in terms of on-stage and on-album to make it with a single shot. But it could be a bit too clever. Nice changes of rhythm, some full-blooded instrumental moments. But do not expect to sing along

with it, or even whistle along. Do however listen to the lyrics, study the nuances, enjoy the odd frenzied moment, then play it again and you'll find something or two you missed the first time round. Lovely group this — **CHART CHANCE.**

Pick of the week

whom he made his initial break away from the confines of "Folk", and in a gaily bouncy groove; however, fine for fans though they be, neither it nor its mournful, lurching flip contain any surprises other than a possibly renewed vigour. I personally prefer Ronnie Lane, but as it's been so eagerly awaited this is obviously the headlining **PICK OF THE WEEK.**

Albums

BRIAN JOSEPH FRIEL
Second Hand Dealer.
(Dawn DNLS 3054). The folk who like to categorise every new singer will have a tough job with Brian Joseph Friel, for he's a Scotsman whose style seems to span all the musical bridges. That he's a real likely prospect is shown up by the backing group . . . luminaries who really wanted to help out. Like Zoot Money and B. J. Cole and a lead guitarist who, presumably for contractual reasons, lurks under the name



The Phantom. But the guess is that Brian is a rocker at heart, and he sells with a lot of style and enthusiasm. He sings Rock And Roll's In Me as if he really means it. And Railroad Mama conjures up a different sort of imagery . . . I was lying by the track, dreaming about Raquel Welch, licking icecream off my back. Brian Joseph Friel is a new talent who positively cries out for recognition. It would be a tragedy if we didn't hear those cries. So try him, then buy him.



PETER HAMMILL
The Silent Corner, and the Empty Stage (Charisma CAS 1083). One has to be very tolerant to actually sit down and listen to the whole of this album by Peter Hammill. Basically a writer, the music plays second fiddle to the lyrics. The only track which caught my ear was the first track on Side Two, titled Red Shift, which is a spaced out number with pFD sound effects, and a pulsating lead guitar running right the way through. As an album it would make a very good play - which reminds me - have you read his book?

SHIRLEY BASSEY
Live At Carnegie Hall (United Artists 301/2). At £3.99 a collector's piece for Bassey fans. A live session, skilfully organised into a two-record set, and it all builds to a brisk finale following Something, and into This Is My Life and on to The Party's Over - which will applause underlining the lady's ability to communicate with audiences all over the world. Even more emotional than her studio recordings.

UPSETTERS
Double Seven (Trojan TRLS 70). Mostly the Upsetters, but with the odd added inducement to buy fourteen tracks of solid-core reggae. Long Sentence and Slick Together are good samplers, should you wish to sample.

DANNY DAVIS
Travelin' (RCA3190). The Exciting Sound Of . . . (RCA 1003). Danny fronts the Nashville Brass, an aggregation famed through the States and an integral part of the country music scene . . . C and W with the big-band bash and panache. In five years, he has become a regular million-seller, and the line-up is trumpets, flute, trombone, bass trombone, drums, guitar and banjo. Now being highly boosted in Britain, the Danny Davis sound is deservedly set to become truly international.

BILLIE HOLIDAY
The Voice Of Jazz, Volume Five (Verve 2304 115). Recordings from 1955, and including the wondrous Strange Fruit, plus the original Lady Sings The Blues within all-star backing line-up.

CARMEN MCRAE
It Takes A Whole Lot Of Human Feeling (People 6). With a tightly-organised small-group backing, the jazz-singing giant touches on fancies like Straighten Up And Fly Right and the slowed-down Imagination, and a nice long taut Inside A Silent Tear.



DEMIS ROUSSOS
Forever And Ever. (Philips 6325 021). This is the Greek star who is being tipped all over the place as a really big name in 1974. The voice is high set, full of emotional drama, and the music is a kind of fusion of Byzantine atmosphere and the basic excitement of rock and roll. This album, with the mandolin, classic guitar, Moog and bouzouki moments, is a huge seller on the continent. Titles include My Friend The Wind, Velvet Mornings and Forever And Ever. Though it's a different sort of pop-chart sound, it all falls into place. Greek music could well be the next "in" thing.

T-BONE WALKER
Very Rare - (Reprise K 94001). Here is a double-album set of Aaron Walker, alias T-Bone, with a very special list of guests - like Dirty Gillespie, Herbie Mann, Al Cohn, Zoot Sims and Gerry Mulligan . . . plus the always efficient Sweet Inspirations. Guitarist and singer T-Bone is into a specialist field. But he swings in a way that gets through to all sections of the musical community.

VARIOUS
50 Years Of Popular Hits (BBC 136). The BBC Radio Orchestra, conducted by five different names on different tracks - and some real oddies which will surely drum up nostalgic yearning for mum and dad who will surely say "they don't write songs like this any more." Actually they do, because the best tracks are by . . . George Harrison.

FRANK IFIELD
Sometimes To Give My Love To. (Spark SRLP III). Even if Frank doesn't get the hit singles as he used to, he has a following of loyalities and this album shows that he still has a real style. Some very good song selections including Elton and Bernie's Country Comfort. California Cotton Fields is another hit spot.

A very bonnie lady

BONNIE RAIT
Takin' My Time (Warners). Despite its many perversities, the rock 'n' roll business is still one sector in dire need of the attentions of women's liberationists. All right, the singles charts occasionally produce a Suzi Quatro or a Lulu. And Joni Mitchell and Judy Collins have featured in the album charts. But how many more can you name? Not many that's for sure and if this album was the product of a masculine mind, or at least was marketed in a man's name, it would be a dead cert. But, filed under Pop (Female) it's unlikely to receive the kind or amount of attention it deserves. Put quite simply, Bonnie Rait has one of the finest voices around. All the raw emotion of a Janis and most of the fine control of a Joni. I don't know many men who can sing the blues better than Bonnie and that's the



greatest compliment I can bestow. Take your time in your local record store and pick up on this one. Not quite as classical as her earlier offerings but find me a

better delta blues guitarist and I'll give him/her a job. Excellent backing music, too, from the excellent members of Little Feat. R. G.

VARIOUS
READING FESTIVAL (GM Records GML 1008). It's a very sad fact but festivals in Britain are not what they used to be. All those who have ever enjoyed them will thank God for Reading, the last bastion of outdoor rock. And the music? It's patchy raw and earthy - Status Quo's Don't Waste My Time being the raunchiest - but at least it's alive. The Faces show up well if a little basic and there's a nice track from Greenslade. Then Lesley Duncan's Earth Mother brings the musical standard right up for a fittingly classy end to the collection from Tim Hardin with Hang On To A Dream and Person To Person. P. H.

NORRIE PARAMOR
BBC Top Tunes (BBCREB 171). With the Midland Radio Orchestra, Norrie re-creates some of the music which heralds top BBC series, ranging from the long-running Desert Island Discs' Sleepy Lagoon, to Family Favourites and through to Offside, which is the theme of Match of The Day.

JACK JONES
Harbour (RCA 0408). The title track is by Peter Allen but the strongest titles are Paul Williams' That's What Friends Are For, Cook and Greensway's Would You Say I Love You, the opening Here's To Love, and the evocative All Cried Out. Jack's style is romantic. The backing arrangements are brass-less and sax-free jazz-gentle percussion, guitars, piano and harp-flute touches.



JUNIOR CAMPBELL
Second Time Around (Derran SML 1106). It's strange to think that after all this time, this is Junior Campbell's debut album, but first solo album it is. Aptly titled Second Time Around, it contains a string of his hit single (Reach Out An') Help Your Fellow Man; Sweet Illusion; Hallelujah Freedom. The only two numbers not penned by Junior are Lenona and McCartney's Drive My Car, and my favourite Bob Dylan number, Positively 4th Street. It's a nice one for leaping about to. G. H.

THE DANKWORTH BIG BAND
Lifeline (Philips 6308 169). The Lifeline opus fills the whole of the second half, and is in five parts, and the other side includes such intriguing titles as Fighting The Flab and WHVR. Also part of this highly-disciplined big band sequence is Tomorrow's World which was written, and well-written, by John Dankworth himself.

BRENT DOWE
Build Me Up (Trojan TRLS 78). Reggae compiler and singer, and the main problem is that the voice is sometimes submerged by kind of minor-key meandering, or possibly it's all down to modesty. But it's obviously a flexible voice, when more out front.

GROOVE HOLMES
American Pie (People 10). Organ star, with small group backing which includes bongos and conga drumming and some neat guitar touches from Garold Hubbard. American Pie is a rood opener; Who Can I Turn To, elongated from the original, a good closer.

MICHAEL PARKINSON
Meets The Goons (BPC 165). Much-requested recollection of the evening the Goons went on telly to be chatted up by Michael Parkinson . . . October 1972, was the date. That Parkie managed to retain a semblance of sanity is a tribute to his Northern grit.

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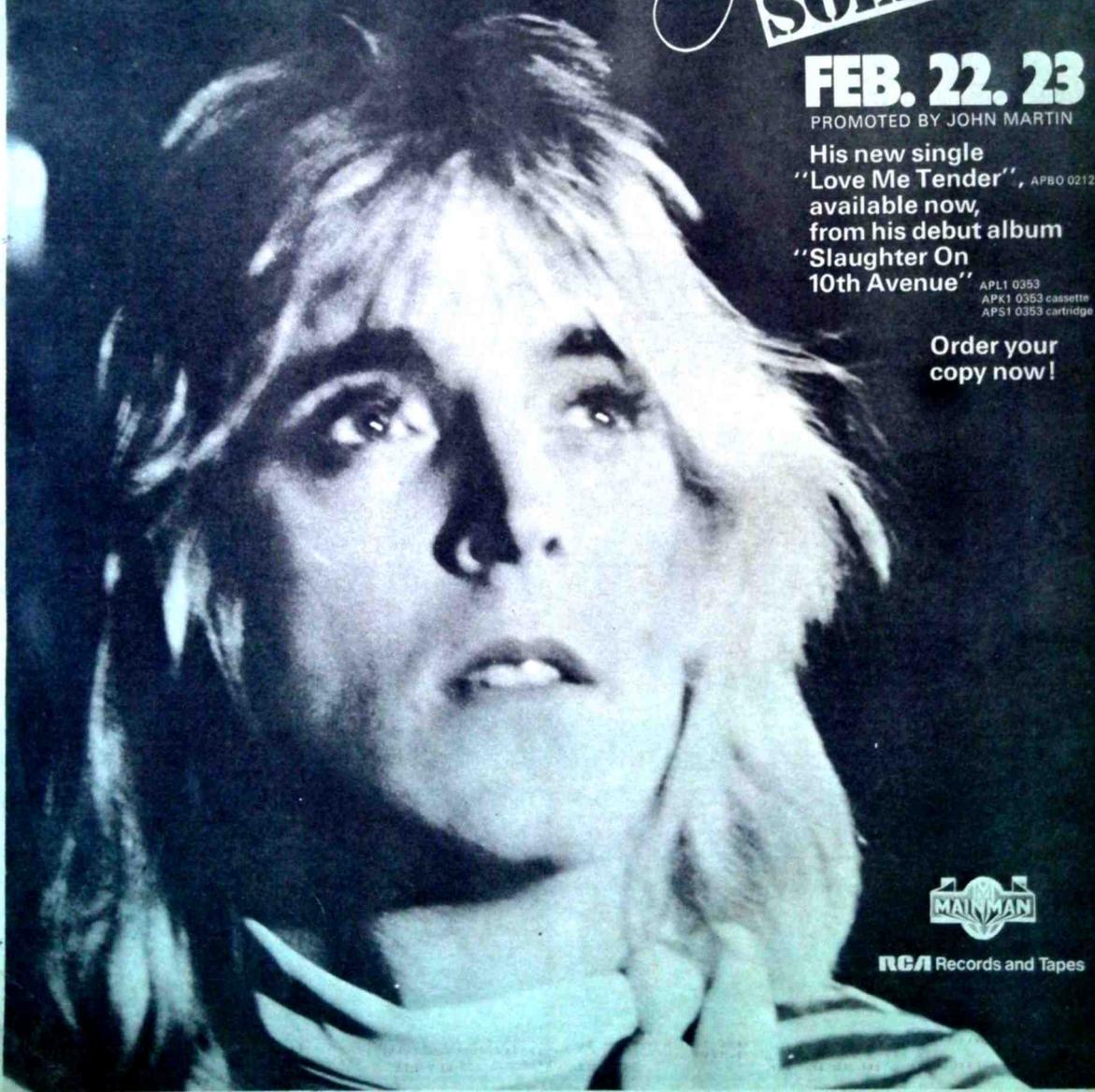
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RCA Records and Tapes



THE NEWS that the New Seekers are to split in May after their forthcoming concert tour, comes as a bitter blow to all their many fans. But in retrospect you can't blame the group wanting to go their own separate ways after nearly five years together.

Although the decision to break up was made just before Christmas, it's been in the minds of Eve Graham and Lyn Paul for well over a year now. Had it not been for the two girls wanting to go solo, the New Seekers could have gone on for at least another year as the boys seemed reasonably content with the group.

"In some ways I feel responsible for the break up," said Eve as we chatted in the office of the group's publicist.

"I didn't know what I was starting at the time. I was completely shocked when I did tell the group I was planning to leave and Lyn said she had the same thing in mind.

I thought they would continue as a four-piece. It was too late for me to retract my position. For a while I felt a bit guilty and wondered should I stay and let Lyn leave. But it didn't work that way and the boys decided they didn't want to continue or get two other girls."

Eve, now 30, admitted that her age influenced her decision to quit very much.

From the top

"I think if I was probably Lyn's age (she's 24), I might have stayed with this group for another couple of years," she explained.

"But if I wait now this is a good opportunity, we're at the top. I might have cashed in on it a bit more than I have done had I been a bit younger."

Meanwhile Lyn, looking as attractive as ever, was emphatic that Eve should in no way feel responsible for the split.

"About a year ago I called my ex-record producer and



...old bass player.
Oliver, despite only being a New Seeker since last year, said he had no idea in the group's mind to split at the time of his joining.

"I thought that I'd possibly do about two years myself as a New Seeker. I thought the group would go on for 10 years although I had no intention of doing that long. I'm not the sort of person who can compromise for that long. I'm completely in sympathy with the way the girls feel."

Marty, Paul and Peter did consider bringing two new girls into the group, but decided against the idea. "That was the last consideration, but the writing was on the wall and it was inevitable the thing would be the conclusion to this particular act," said Marty.

Ending a cycle

"We all saw it as the end of a cycle and consequently with everybody it is time to move on to develop whatever our particular fields of interests are in."

Although we are to see the end of the New Seekers, it looks as if we'll be hearing their music for some time to come. Their new album, ironically called Together, is due out in March and a new single, I Get A Little Sentimental Over You, comes out on March 1. Eve says there's also plans for an album in the summer, a recording of their farewell concert at the Rainbow on May 5, and as many singles as the record company want to release.



Next week the five talk about the future - and love and marriage

Now who will teach the world to sing?

said I was a bit fed up," she went on.

"I'd always been solo or I'd always been in a group at the front and could use the stage and microphone as I wanted, I don't always like to stand in a line. When you're in a group you've got to compromise and I thought four and a half years was long enough to have compromised. The New Seekers had served its purpose - it had given me a good name and I thought it was a good time to leave."

Lyn said that the contract stated only one girl singer could leave the group.

"If Eve had said she

Roy Hill fills in the details of the first major split of '74

wanted to leave and I'd have left it a couple of more weeks, there would have been no way I could have got out of my contract. As it turns out the boys didn't want to carry on anyway.

"It was a mutual thing, except Eve and I instigated it and the boys fell along with it."

And just how do Marty

Kristian, Paul Layton and Peter Oliver feel about it?

"I think there was a little restlessness going on, but had the girls not wanted to leave I think the New Seekers would probably have continued at least until the end of this year," said 27-year-old Marty, who also looks like following a solo career.

Paul's personal feelings are that he thinks the break-up is a little premature.

"I think it's a great shame, but it's inevitable the group had to end some time. I didn't motivate the ending, but I do feel there's new challenges," said the 25-

Heinz, looking flash in black glitter suit and that familiar bleached hair, got everyone moving as he let loose with Just Like Eddy, Summertime Blues, Hound-dog, Blue Suede Shoes to name but a few classics.

Who's that hobbling on with a stick and shawl? It might be some 16 years since he was a top rock 'n' roll star, but Marty Wilde was looking as young as ever.

Undoubtedly he was the star of the show and even the teds seemed content. Wilde he was. Apart from a trip down memory lane with some of his hits like Donna, Teenager In Love and Rubber Ball, Marty paid tribute to the great Buddy Holly with Have On and Let's Go To The Top.

Carl Simmons, he's dynamic on the piano and that's his act summed up in one sentence. So it comes to the moment we've all been waiting for and who better to introduce it than Screaming Lord Sutch who just had to say Rock 'n' roll will live forever. . . . Right Dave.

It was a pity Fury didn't go down well but you can't win 'em all. Ironically after his stint and the curtains came down there were cries for Marty Wilde.

ROY HILL

Al Stewart

ALL STEWART, still modelling himself on Dylan I see and as conceived as ever comes over far better on record than live. His performance at London University was a disappointment. The bulk of his material came from the Past, Present and Future album which I'll admit is superbly lyrical. Post World War Two Blues and Soho (needless to say) didn't get across all that well, but once the band got behind Stewart's, his Roads to Moscow and Old Admirals did him justice.

"I've such a selection of songs I wandered on stage with no idea what I'm going to sing", came Stewart. As it was he gave us a rocker, Electric L.A. Sunset, which saw Stewart on electric guitar. He doesn't appear to be an outstanding guitarist, and his style best suits the acoustic.

Other numbers included On Zero She Flies, Songs Out Of Clay and a thirty second thing called Small Fruits Song. The floor was completely covered by students who seemed to appreciate Stewart's chat and music.

ROY HILL

Lindisfarne

IT'S NICE to be back on the road, said Lindisfarne's Alan Hull and after witnessing the rousing reception the Geordies got from a packed Pavilion at Hemel Hempstead, it's obvious a lot of people are glad to see them back.

There was Ray Jackson playing everything on his harmonica from the Haydon Races to Z Cars (he went on for nearly 10 minutes) while the band lounged about the set and the audience did the conga, Irish jigs and had fun, fun. Lindisfarne even engaged playing Meet Me On The Corner not that it was requested mind you. Their new album, Roll On Ruby,

featured strongly which gave keyboards and guitarist Ken Craddock a chance to steal some of the limelight from Hull and Jackson.

Fog On The Tyne, Lady Eleanor, and their closing number, Clear White Light reminded us of the old Lindisfarne not that they've really changed since the split. It was a canny night and both the band and audience obviously enjoyed it.

Apologies go out to supporting act Claire Hammet for missing the beginning of her set. But what I saw was very nice. She's a girl we're going to be hearing a lot more of before long. ROY HILL

McGuinness Flint

DINGWALLS might be a good gig for some bands but Tom McGuinness and friends prompted general apathy among the London hoppers.

Sure they sound very tight, clean, and together - English country rock at its best - but what happened to the excitement?

Ride On My Rainbow from their album was perhaps the best number and throughout Lou Stonebridge on keys impressed. It just seems a shame that a band so obviously together musically has become so in a bad luck.

There was When I'm Dead And Gone which raised a bit of a cheer, so obviously all is not lost. Just wish they'd stirred us up a little more.

PETER HARVEY



Ted rock

WHAT MEMORIES, what memories. The teds (long time since I've used that word) were out in force in all their get-up. Screaming birds trying so hard to break the line of heavens and chamber on stage to touch their hero. Even the odd ale bottle was flung by a discontented ted hitting the rock 'n' roll star as he went his way through Half Way To Paradise. Only Make Believe and Like I've Never Been Gone Before.

The guy behind those hits of

many moons ago just had to be Billy Fury, looking very glam with his seventies image. Fury was the closing act of the '74 Rock 'n' Roll Show which attracted a full-house at Lewisham Concert Hall. Unfortunately Fury's turn brought the show to an anti-climax.

It had kicked off with the New Tornados doing a couple of numbers before going on to back Tommy Bruce, the Al Johnson of rock 'n' roll. Bruce bounced on stage to Chantilly Lace but it took the audience more than the croaks of Bruce and rockers like Skunkin' All Over to get into top gear.

yankee hoodles

barry taylor in new york

Motts play Broadway season / Alice on the screen / Elton recording

IAN HUNTER was in New York for a couple of days last week after MOTT THE HOOPLE'S British tour, which was just completed. He announced that Mott will hit the Broadway stage of the Uris Theater for one whole week, from May 6-27. This will mark the first time that a rock group has been slated for such a performance. The Uris has a seating capacity of 2,000, or less than half that of Radio City Music Hall where the group played on their last visit to the city. Said Ian: "The sound there (Radio City) wasn't great and we wanted a more intimate place." Although Mott never had to depend on theatrics in their performances, Hunter said that the group will work on some ideas for a special presentation, but as he's quick to point out: "The music still has to come first."

ALICE COOPER will make his dramatic television acting debut on the March 5 episode of the Snoop Sisters, a popular weekly program. Alice will play the role of - no, not Wally Cleaver, but a hilariously made up young man. I can't imagine how they managed to think that one up. He'll also take the opportunity to perform one of the songs from his Billion Dollar Babies album, Sick Things. Alice is also scheduled to appear on one of his favorite TV shows, The Hollywood Squares, which is a daytime quiz show.

Boys Will Be Boys, Part III: GREG LAKE was arrested and fined \$5,000 last week for swimming in the pool of the hotel where EMERSON,

LAKE & PALMER are currently residing on this part of their American tour. Ordinarily it's not against the law, but you're supposed to do it with your bathing suit on. At the gold record crowning ceremony for ELTON JOHN'S, Goodbye Yellow Brick Road, the guest of honor hopped up in a platinum colored suit and a cold colored shirt which had the song titles from the album imprinted on it. When a large cake was rolled out to the center of the floor, Elton decided to beat everyone to the punch, and promptly proceeded to smear the cake in his own face.

Speaking of Elton, he used some of his time on the West Coast for more productive things, like finishing some of the vocal tracks for his upcoming album. Also in the studios joining in on the project were DUSTY SPRINGFIELD, members of THREE DOG NIGHT, CAT STEVENS, and former BRACH BOYS Bruce Johnston and Brian Wilson.

The Album Title of The Week Award goes for The Top Just Won't Stop, a GENE VINCENT LP of uplempno numbers recorded around 1968.

Quick notes: TEN YEARS AFTER are booked to play Radio City Music Hall in May. That should squash any more rumors about them breaking up... THE BUTTS BAND, with Robbie Kreiger and John Denmore (ex-Doors), Jess Rodden (ex-Alan Bown, Bronco), Ron Davies (no relation), and Phillip Chen

have a new album... France's Numero Uno rock group LES VARIATIONS have a new album called Moroccan Roll. It's their third, and the first to be recorded in 1973 - over a year before their new single, You Turn Me On/Brain Siald Surgery. The latter side is not found on their latest album of the same name. GARY FARR and DOCTOR JOHN will open New York's newest rock club, the Bottom Line. It's the ideal place to play for new groups wishing to escape the vastness of our other emporiums, with a seating capacity of about 400.

Here are some singles that you might want to scout around for when checking out your local bargain bins. All have been released over the last few years.

ACID GALLERY - Dance Rodeo The Maypole / Right Toe Blues - This one was released in 1969 and is supposedly the group they eventually evolved into the Christie (Yellow River). The song sounds very reminiscent of my good, which is not very surprising as the wizard wrote and produced it - probably played and sang on it too.

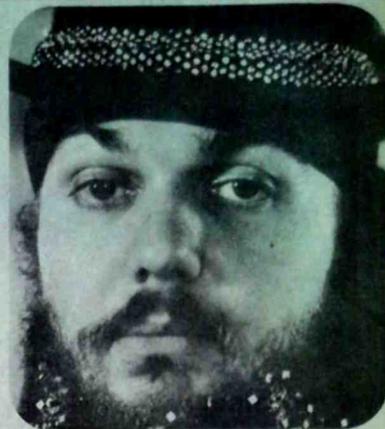
P. ARNOLD - If You Think You're Groovy produced and arranged by Steve Marriott and Ronnie Lane of the Small Faces some years back, this single has the familiar sound of the Faces laying down the instrumental track with Marriott doing the background vocal. The B side was produced by Mick Jagger.

MAGIC CHRISTIANS - Come and Get It - this group, comprised of Gary Wright (Spooky Tooth), Trevor Burton (Move), Alan White (Yes), and Denny Laine (Wings) recorded Paul McCartney's song even before Badfinger!

MUD - Later Days/Up The Airy Mountain - Here are two obscure sides recorded by Mud that were written and produced by Ray Davies. Could be that he and brother Dave played on them too.

PETER NOONE - Right On Mother - You know that he did Bowie's Oh You Pretty Things but how 'bout this one? Sounds like it dates back to David's Hunky Dory days.

ARNOLD CORNS - Hang On To Yourself / Moonage Daydream - You really oughta try to get B&C Records to re-release this, originally recorded in 1971 - over a year before these two songs appeared on Bowie's Ziggy Stardust album. Bowie did a magnificent job of production on this one, slowing down the



Dr. John... opener

pace a bit, but infinitely heavier than the versions he recorded himself. As an added bonus, there are a couple of different verses! This is a must for Bowie fans.

Pleasant - No points for guessing who this is, doing the Ray Davies song. If there are any other singles or albums that you know of which fit into this category, please let us know and we'll pass the word.

U.S. CHARTS

from Billboard

single

album

1	2	THE DARK YEA WERE	Columbia	19	ROB DYLAN Planet Waves	Asylum
2	1	LOVE'S THEME	Capitol	2	JOHN DENVER Greatest Hits	RCA
3	3	YOU'RE SIXTEEN RING	20th Century	3	LOVE UNLIMITED	20th Century
4	5	UNTIL YOU COME BACK TO ME	Apple	4	THE INFLUENCE OF	20th Century
5	7	That's What I Got	Atlantic	5	You Don't Mess Around With Jim	ABC
6	4	SPIDERMAN SNAKES	MGM	6	ELTON JOHN	MCA
7	6	LET ME BE THERE	Westbound	7	GREG ALLMAN Lay Back	MCA
8	8	BOOGIE DOWN	Tamla	8	STEVIE MILLER BAND	Capitol
9	12	ROCK ON David Essex	Columbia	9	PAUL McCARTNEY & WINGS	Capitol
10	13	SHOW AND TELL	Bell	10	CHARLIE RICE	Apple
11	11	SHOCK IN THE SUN	Bell	11	REB RECORDS	Epic
12	15	PUT YOUR HANDS TOGETHER	Mercury	12	THE Jokers	Atlantic
13	17	I'VE GOT TO USE MY IMAGINATION	Buddah	13	THE Topographic Oceans	Atlantic
14	19	LOVE Tom T. Hall	Mercury	14	AMERICAN CRAFTITI	MCA
15	10	DOO DOO DOO DOO DOO	MCA	15	THE Singles, 1969-1973	Abm
16	14	THE DARK LADY	Rolling Stones	16	OJAYS Ship Ahoy	Atlantic International
17	21	LAST TIME I SAW HIM	Motown	17	JIM MITCHELL	Capitol
18	11	THE JOKE'S ON ME	Capitol	18	Court And Spark	Asylum
19	23	A LOVE SONG	Capitol	19	RINGO STAR'S RINGO	Apple
20	22	MIDNIGHT RIDER	Capricorn	20	EMERSON, LAKE & PALMER	Elektra
21	21	KARL LADY	MCA	21	BRIN Salsgburg	Manticore
22	12	SMOKIN' IN THE BOYS ROOM	Big Tree	22	BLACK SABBATH	Warner Bros
23	16	LIVING FOR THE CITY	Tamla	23	Sabbath Bloody Sabbath	Capricorn
24	32	SEXY MAMA	Stan	24	TEMPERATURE 1990	Cardy
25	18	THE JOKE'S ON ME	Atco	25	MICKE OLDFIELD Tubular Bells	20th Century
26	18	TIME IN A BOTTLE	Jim Croce	26	BARRY WHITE Stone Gun	20th Century
27	29	BY MY GONE CLOSE	Jim Croce	27	NEED DIAMOND	Columbia
28	29	SMOKEY ROBINSON	Jim Croce	28	Fall Out	Columbia
29	25	NEVER, NEVER GONNA GIVE YA UP	20th Century	29	THE Dark Side of the Moon	Harvest
30	25	THE MOST BEAUTIFUL GIRL	Elektra	30	GREEN LIPS For You	Atlantic
31	35	CAN THIS BE REAL	Curton	31	THE WHO Quadrophenia	MCA
32	34	THE CA DABBE	20th Century	32	CHEECH & CHONG	Atlantic
33	40	COME AND GET YOUR LOVE	Avco	33	LOGGINS & MESSINA	Warner Bros
34	34	THE WINDI MOCEDDES	Avco	34	FULL GAS	Ode
35	40	REBONE	Epic	35	GLADYS KNIGHT & THE PIPS	Ode
36	44	MY SWEET LADY Cliff De Young	MCA	36	RICK DERRINGER	Buddah
37	44	TRYING TO HOLD ON	ABC	37	AMERICAN BOY	Blue Sky
38	39	MY WOMAN Lamont Dozier	ABC	38	HERB ALBERT & THE HEADHURTS	Columbia
39	51	LIKE TO LIVE THE LOVE	ABC	39	JIM HCRCE	ABC
40	51	SUNSHINE ON MY SHOULDER	RCA	40	SUNSHINE	ABC
41	41	LAST KISS Wednesday	Sunset	41	Original Television Soundtrack	MCA
42	41	DADDY WHAT IF I Forget You	Enterprise	42	A Nice Pair	Harvest
43	43	LIVIN' FOR YOU Al Boney	RCA	43	ROB DYLAN Dylan	Columbia
44	54	THERE WON'T BE ANYMORE	RCA	44	MAC HAYES Jay Jay	Columbia
45	38	I SHALL SING Garfunkel	Columbia	45	SANTANA Welcome	Columbia
46	36	LEAVE ME ALONE	Capitol	46	GRAHAM NASH Wild Tales	Atlantic
47	49	JET	Apple	47	REAGAN IN Concert	Columbia
48	50	YOU'RE SO UNIQUE	Apple	48	KOOL & THE GANG	De Lite
49	50	Billy Preston	Atlantic	49	LEAD ZEPPELIN Houses of the Holy	Atlantic
50	52	THE SPINNERS	Tamla	50	ROLLING STONES	Rolling Stones

stateside newies james hamilton

DICKIE GOODMAN: President Crisis 74 (Rainy Wednesday EW 206). The latest pastiche from the man who brought you "Flying Saucers" in '68 and "Super Fly Meets Shaft" in '73 is this typical mixture of "radio interview" questions and pertinent answers snipped from actual Pop hits of the moment. Thus the President is heard to answer questions concerning the current energy crisis in the voices of Helen Reddy, Brownsville Station, Stevie Wonder (very clever that one... "How much gas will motorists be allowed?" - "Just enough for the city"), Wings, and Emerson, Lake & Palmer. As the President answers are Steve Miller, Elton John, Todd Rundgren, Ringo Starr, Charlie Rich, and the Carpenters. As the President (Helen Reddy) says, meaning when asked for a statement, "Leave me alone, just leave me alone!"

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

single. It sounds as if Thom and the lead singer (the rest seem to have been replaced by girls again) have been listening hard to Al Green and then applying what they've learned to a Philly framework.

BLACK HEAT: No Time To Burn (Atlantic 4-2387). Best REB record of the week, produced by Joel Dreg and arranged by the group themselves, this slow burner of a hunky-chunky funk is full of searing synthesizer phasing, a rattling and booming ambiguous rhythm pattern, chanting back-up singing, and a keening howled and strained lead vocal line

intertwined amidst all the other choppy noises. If you haven't guessed, it's my tortuous verbiage, I kinda like it!

FRED WESLEY & THE J.B.'s: Same Beat - Parts 1, 2 & 3 (People PE 632). "The J.B.'s... wow! Fantastic!" So the intonant with their enthusiasm a "live" announcer's voice that sounds suspiciously like Danny Kaye, and then on comes the boys with another of Mister James Brown's ac creations. It's a straightforward "tinkety, bang" monotonous slow groover with guitar and rhythm to the fore over a doodling Brown organ and background chanted "Same Beat" spiced by the Rev. Jesse Jackson's "I am somebody" sermon and a false fade finish (marking the start of the "part 3" why do we do it?) long before the end of side two. 'Tain't nothing new, but devotees are gonna love it because it's so reminiscent of the J.B.'s Brown's great lead instrumental style circa 1965 on Smash.

COOKER: Try (Try To Fall In Love) (Scepter SCE 1238). I've already been quoted on the radio as not liking this, so let me explain why. It's a tinkling guitar and sawing electric backed slowie, sung in an exaggerated voice that to my ears is as irritating as that of Dr. Hook, or Robin Gibb at his most self-indulgent. There is, however, no denying its ear-catching quality and Pop appeal... it's just that those ears that it catches are going to be caught because they either love it or loathe it. I'm afraid that mine do the latter, as they always do with this sort of noise. Still, it's nice to see Scepter back with a hit on the Charts!

WE CAN NO LONGER KEEP IT A SECRET
It's that GOOD!
JIMMY
NEW ALBUM OUT NOW
ON MOONCREST crest 6

HORSLIPS

Horslips will be appearing on
'The Old Grey Whistle Test' - Sun. 17th Feb.



"THE TAIN" MOO 5

"It's likely to be one of the most important albums we're going to get this year. Horslips elevate themselves to giant status in the Folk-Rock field".
Best Folk-Rock album of the month MELODY MAKER

THEIR LATEST SINGLE "DEARG DOOM" OAT 2



Mainman

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

Batman fights back

WHEN I read the letter from 'Womble' in RRM, I was disgusted. David Bowie is the best thing since sliced bread. Only a fool could say he is not a great singer, or a very original artist.

I can only say I am glad Womble did not send his or her address, or a nasty letter would have been sent!

Michael Meanley
13 Lippgate Place,
Portsmouth,
Bristol.

WELL, he may be a NIMBLE little number, but then again he's not every MOTHER'S PRIDE. (Oh well, please yourselves, I don't like sliced bread anyway).

I NOTICED in your page that some person uttered some pretty derogatory words relating to David Bowie. I suppose that this will incite several dimwits to write in to defend this pansy.

I have noticed this sad cycle on several occasions. If only people would adhere to my simple philosophy the world



would be a much more beautiful place, I hate EVERYBODY!
Mike Martin
19 Broom Park,
Twinbrook,
N. Ireland.

I TOO have noticed a sad cycle, it happens to be mine, and its leaning against the wall outside! Whatever happened to payola, eh?

I WOULD just like to say that David Bowie is the best singer, songwriter, and performer I've ever heard.

As for 'Womble' (see last week's MailMan), he can't pick-up on good music because all 'Wombles' pick up is rubbish! Love On Ya.

Womble Hater,
Lancaster

WHAT MORE can I say, except that if there is life on Mars, I suggest Womble gets there quick, 'cos there's a vast 'n' vicious horde on his litter-strew trail.

IF, according to Womble's letter, David Bowie produces trash, I for one certainly hope this trash keeps on coming. I don't think I've ever really appreciated any music as much as Bowie since the Beatles.

P.S. I feel sorry for Womble.

Pete Aitken
RAF Wyton,
Hunts.

I FEEL sorry for him too, if the threats we've received are anything to go by.

Egg on it...

I write in reply to Brian Robson's letter about the Faces new live album.

I can find no evidence in the L.P. that Rod and the band are drunk or fooling around on stage and if this is one of the messiest recordings he has ever heard he must have a very limited record collection.

Faces fans have been crying out for a live album for ages and it seems a pity that soon as one is released it is

immediately slammed by the critics.

I agree that the album lacks new material and is not the best album they have ever recorded but it is still very enjoyable listening.

By the way Peter, a live album is not recorded in a studio. A Faces Fan

Oh, sorry Brian, I didn't know that. OOPS, I've fallen off my typewriter, Brian.



Violence

RE ALICE COOPER not knowing where to go next, answer: Great Britain.

As for what music to play or what kind of act to put on, how about 'The Best Of Alice Cooper Show'. With music from Love It To Death to Muscle Of Love.

Lets see him get hanged, guillotined, electric-chaired, get his head kicked in, eat chickens, the lot.

It really would be the best of Alice Cooper Show, so please come over soon Alice.

Geoffrey Wood
42 Litterdale Road,
Wallasey, Cheshire.

WELL, I did ask for more violence didn't I? Certainly no feeble frolics in that little bundle.

Scalped

SO you had a picture of Alan Osmond and Karen Carpenter did you? Then how come only a few weeks later you somehow have Karen with Richard wearing 'Alan's' shirt?

Jane Morton
Wymor,
Newbridge,
Mon.

AARGH! Another eagle-eyed RRM reader spots the deliberate mistake. Well maybe they like the same shirts, or is it just Roger Greenaway's skillful scalpel at work again?



Droppings

IN A RECENT letter in MailMan, Mr. A. Morris suggested we should drop everything and rush out to listen to a Liza Minnelli album. I did just that and remain unconvinced of her talent.

She may be very good on stage and film, but little of the excitement she is supposed to radiate comes over on record. Doesn't it seem a little strange that someone with so much talent should have so little chart success.

A Music Lover
Donnington,
Telford,
Salop.

MR. MORRIS didn't mean drop EVERYTHING, but I'm sure you caused a sensation when you did!

around the country



Last of the cosmic cowboys

NASHVILLE radio personality and writer Captain Midnite — alias Roger Schutt — names Waylon Jennings as one of the last real cowboys.

The other two are close friends Billy Joe Shaver and Tompall Glaser and you can reckon the Captain, as he's another close friend, will bring the number up to feel cotton for a whole week to buy us some Christmas toys. Those were some really good times then."

Waylon's been through the pills and the marriages. Now he's happily married to fine vocal stylist, songwriter and too infrequent recording artist Jessie Colter — his fourth wife and the former Mrs. Duane Eddy — who played a vital role in lessening his odds against the world.

"There's been some stages in my life that have made me live through several different things — and some of them were wrong. When I first met Jessie, I weighed 135 pounds, my voice was rough and I was wallowing in self-pity and depression. I was just about giving up but she was the one who helped me through those times. Since then, it seems like every time I have a problem Jessie helps me through ... and she's also a very big girl!"

Musically he's also passed through the stages. Signing

with RCA in 1965, after a brief association with A & M Records, he started out in the more stereotyped country vein and moved on to engulf wider realms. Kris Kristofferson has cited him as the best country singer in the world and he's played many of the States' most important rock centres alongside such outfits as the Grateful Dead and artists like Willie Nelson and Sammi Smith, two others whose performances — and acceptance — defy the indignity of label classification.

Then there are those who recall the Jennings' name from earlier circumstances. The fame gained through his short working relationship with the Crickets and was one of the travellers who vacated his seat on the doomed Buddy plane flight.

Waylon Jennings is the greatest critic of his own recordings and declares that the song that has given him greatest pleasure was the B side of one of his earliest singles. Anita You're Dreaming, a number entitled Look Into My Teardrops.

"Since then I've cut one or two things I've been pretty happy with but, as far as I can remember, nothing that has made me completely happy all

the way through. The closest I came was with Good Hearted Woman. But I don't guess I'll ever be satisfied, if I am I'll probably go into another business because — if you're ever satisfied — it means you're not very interested any more. There ain't nobody who ever gets it right."

Satisfaction should come, however, with his latest album release Honky Tonk Heroes (RCA AFL-0240). It comprises the kind of songs that wind around his life, the contemporary material of the last real cowboys. Or, as Captain Midnite lays down in the liners — the anthems of the jettage cowboys.

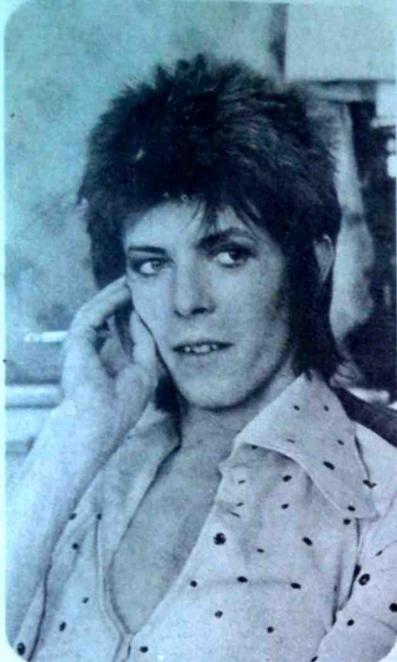
What's more, though, it's the work of Waylon Jennings as producer — with guest contributions from Tompall Glaser, Ronny Light and Ken Mandel — and puts to greater effect the idea that lay behind his earlier hit Good Hearted Woman, the heavy beat of the hard bass drum. In addition the album features wholly, with one exception, the material of Billy Joe Shaver, a man who is destined to emerge as the next major figure from the Nashville syndrome and follow along the pathway opened up by Kris Kristofferson.

Honky Tonk Heroes says it all and, although real cowboys may now be a rare breed, they are still making their presence felt through the music. Possibly it's the last remaining frontier and Waylon Jennings is making his stand as one of its heroes. His outlook fits the image accurately.

tony byworth

"I believe a man's word is just as one of his heroes. His word is what man he is. It's what he says — and what he does."

CHART SURVEY '73



ALBUMS MALE

1	David Bowie	5342
2	Gilbert O'Sullivan	2280
3	Donny Osmond	2040
4	Max Bygraves	1790
5	Elton John	1140
6	Perry Como	1112
7	Gary Glitter	1084
8	Rod Stewart	1048
9	Cat Stevens	1014
10	David Cassidy	982

ALBUMS FEMALE

1	Carly Simon	822
2	Diana Ross	456
3	Liza Minnelli	442
4	Shirley Bassey	272
5	Nana Mouskouri	241
6	Carole King	121
7	Suzi Quatro	57
8	Roberta Flack	11

ALBUMS - GROUPS

1	Simon & Garfunkel	3520
2	The Beatles	2282
3	The Carpenters	1937
4	Slade	1703
5	Pink Floyd	1492
6	Status Quo	1358
7	The Osmonds	1293
8	Focus	1258
9	Peters & Lee	953
10	Roxy Music	898

ALBUMS PRODUCERS

1	Simon & Garfunkel/ R. Halee	3520
2	David Bowie/ Ken Scott	3380
3	Gordon Mills	2300
4	George Martin	2282
5	Mike Curb/ Don Costa	2259
6	Cyril Stapleton	1790
7	Chas Chandler	1703
8	Pink Floyd	1492
9	Mike Vernon	1258
10	Status Quo	1256



with a lot of good work



SINGLES PRODUCERS

1	Mike Chapman/ Nicky Chinn	1798
2	Mike Curb/ Don Costa	1699
3	Mike Leander	1635
4	Roy Wood	1579
5	Chet Atkins	1394
6	Chas Chandler	1354
7	Phil Wainman	1230
8	Paul McCartney	1166
9	Dave Appell/Tokens	1139
10	Wes Farrell	1019

SOUNDTRACKS

13	Clockwork Orange	1164
2	The Strauss Family	575
3	Cabaret	508
4	Jesus Christ Superstar	212
5	Music for A Royal Wedding	116
6	The Sound Of Music	60
7	Spartacus	29
8	Lost Horizon	6

SINGLES - MALE

1	David Bowie	1889
2	Gary Glitter	1635
3	Perry Como	1394
4	Donny Osmond	1280
5	Paul McCartney	1166
6	Jimmy Osmond	1004
7	Gilbert O'Sullivan	919
8	Elton John	887
9	David Cassidy	886
10	Elvis Presley	725

GROUPS

1	Dawn	913
2	Slade	885
3	Wizzard	844
4	The Sweet	813
5	The Osmonds	765
6	T. Rex	654
7	Status Quo	554
8	Mud	485
9	Carpenters	444
10	Peters & Lee	399

SINGLES - FEMALE

1	Suzi Quatro	898
2	Carly Simon	583
3	Shirley Bassey	506
4	Roberta Flack	385
5	Diana Ross	314
6	Olivia Newton-John	299
7	Lynsey De-Paul	278
8	Marie Osmond	263
9	Sylvia	248
10	Linda Lewis	239

TOP WRITERS

1	Mike Chapman/ Nicky Chinn	3023
2	Gary Glitter/ Mike Leander	1635
3	Roy Wood	1579
4	Irvine Levine/ L. Russell Brown	1535
5	David Bowie	1528
6	Holder/Lee	1354
7	Paul McCartney	1166
8	Alan, Wayne & Merle Osmond	968
9	Marc Bolan	954
10	Gilbert O'Sullivan	919