

Are YOU a Gary Glitter **SUPERFAN?**

RECORD & Radio MIRROR

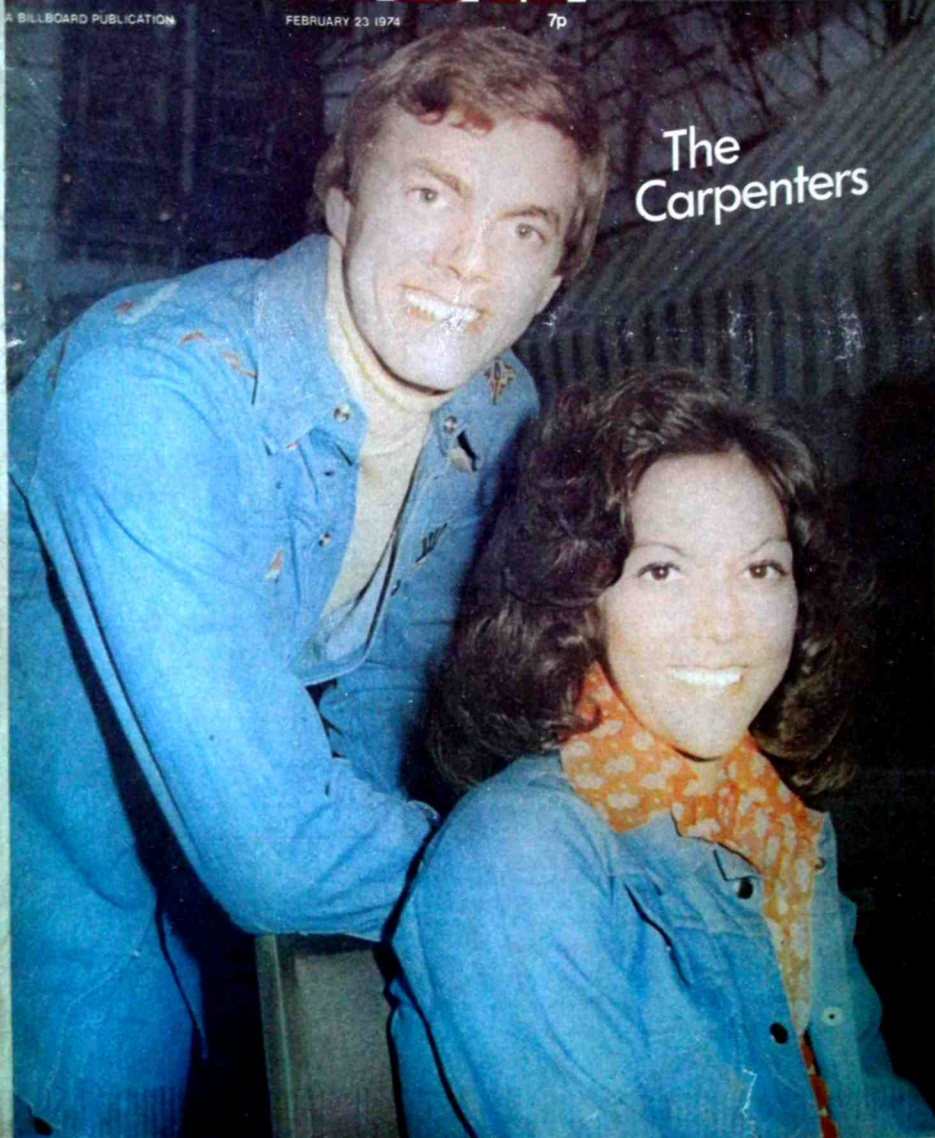
A BILLBOARD PUBLICATION

FEBRUARY 23 1974

7p

Before they disband~
THE NEW SEEKERS

on:
Life...
Love...
and
Marriage



The
Carpenters

INSIDE:

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**THE ONLY
BBC TOP 50
PAPER!**

Is **ENO**
a
Winkie?

AND-
CILLA
says:
"Great to
be back"

CHART PARADE

COMPILED BY TONY JASPER

THE BOWIE MAGIC continues! David Bowie may not be playing live gigs or have so many features written about him in the musical press but his records sell - like mad.

Last week we told the Bowie '73 story on albums. We told how he made almost twice as many points as his nearest challenger. This week he comes right in the 50 with Rebel Rebel.

Bowie is there with Lulu on her version of The Man Who Sold The World. Bowie is there in the album chart with his record with the same title.

Bowie's Pin Ups has made over £150,000 from sales. The same is true of Aladdin Sane and The Rise And Fall Of Ziggy Stardust.

David's Hunkey Dory is over £75,000 sales.

Someone rang us up and complained about last week's Bowie congratulations. They said Bowie only sells in Britain.

Elton is bigger than him for Elton sells in the States and that's where it counts!

What do you think? Was that person right?



YESTER PLAYS

10 years ago

February 22, 1964

- 1 (3) Diane - Bachelors.
- 2 (10) Anyone Who Had A Heart - Cilla Black
- 3 (1) Needles & Pins - Searchers.
- 4 (2) I'm The One - Gerry & The Pacemakers.
- 5 (5) 5-4-3-2-1 - Manfred Mann
- 6 (4) Hippy, Hippy Shake - Swinging Blue Jeans.
- 7 (7) As Usual - Brenda Lee.
- 8 (14) I'm The Lonely One - Cliff & The Shadows.
- 9 (9) I Think Of You - Merseys.
- 10 (6) Glad All Over - Dave Clark Five

5 years ago

February 22, 1969

- 1 (1) Half As Nice - Amen Corner.
- 2 (12) Where Do You Go To My Lovely - Peter Sarstedt.
- 3 (8) I'm Gonna Make You Love Me - Diana Ross & Supremes & Temptations.
- 4 (6) Please Don't Go - Donald Peers.
- 5 (13) Blackberry Way - Move.
- 6 (2) Albatross - Fleetwood Mac.
- 7 (5) Dancing In The Street - Martha Reeves & Vandellas.
- 8 (7) You Got Soul - Johnny Nash.
- 9 (15) The Way It Used To Be - Engelbert Humperdinck.
- 10 (4) For Once In My Life - Stevie Wonder.

LENA ZAVARONI, 10-year-old, Lena, currently hit-making with Ma! (He's Making Eyes At Me), has already recorded her first album for March release.

Among the tracks are Swinging On A Star (a big hit for Big Dee Irwin and Little Eva in 1963), End Of The World (a Skeeter Davis hit in '63) and the Kristofferson song, Help Me Make It Through The Night (a hit last year for Gladys Knight & The Pips).

GARY GLITTER: Gary's next single for March 15 release is Remember Me This Way, title track from his forthcoming film. Penned by Gary and Mike Leander this is Gary's first ballad single. Gary tells us: "At first we didn't intend the song as a single but later we decided it had turned out so well that we simply couldn't leave it as an album track." Gary added, in case you or even us were worried: "My next single will definitely be a rocker!"

Win Olivia's new album

OLIVIA NEWTON-JOHN is in the US Top 10 with Let Me Be There and of course has had many hits in our Top 50. Now Olivia's busy singing the Eurovision song entries on the Jimmy Savile TV show. And this week there's the chance of winning her brand new album! 10 copies are offered to the first 10 people with correct answers. The album is titled Music Makes My Day. (Pye).

For various reasons we have to say:

1. Record & Radio Mirror guarantees albums leave this office for posting and each package is registered. We cannot accept further responsibility, though we would make necessary enquiries in case of complaint.
 2. Though competitions may mention a certain album as being offered we cannot due to industrial troubles state a date of sending, though we will do our best to send albums as near the date advertised as the last for entries.
 3. In future all album winners will be informed by post within three days of the competition closing date. This will enable others to purchase the particular album from a shop without fear of receiving the same album at a later date from us! Sorry about all those words but you want to run competitions! We want to keep comp running simply because so many of our readers have expressed pleasure at winning the records they want.
- OLIVIA!** Yes, she is not forgotten! Send entries to Record & Radio Mirror by Monday March 4. Only entries addressed **OLIVIA Competition**, Record & Radio Mirror, Chart Parade, 7 Carnaby St. London W1V 1PG will be accepted. Comp questions may be copied on an ordinary piece of paper and sent.

- 1 Has her current US hit been a Top 10 smash here?
- 2 What is Jimmy Savile's programme called?
- 3 Is this year's Eurovision contest being held in the UK? ..

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You Are Everything
6466 008

Stylistics 2
Including: - Peek a Boo,
I'm Stanna In Love With You
6466 010

Caravan face ban

CARAVAN have been refused permission to appear with the New Symphonic Orchestra at the Royal Albert Hall on the grounds that they are "a rock band".

The group were looking for a suitable venue over the Easter period to give a performance with the orchestra who are featured on their new album, *Caravan And The New Symphonic* due for release on March 29. The album was recorded at London's Theatre Royal at the latter end of '73.

Meanwhile the group are continuing their search for a suitable venue said a spokesman.

Roy ill

WIZZARD had to cancel two dates on their current British tour last week when Roy Wood was taken ill with a suspected stomach ulcer and ordered to rest for three to four days.

Dates in Cardiff and Southport were abandoned but a spokesman for the group said that Wizzard were hoping to fit in the affected venues later in the tour.

And now for . . .

MONTY PYTHON'S Flying Circus comes to town next week. The team are staging their First Farewell Tour at London's Drury Lane Theatre for two weeks from February 26. The show will include all their old favourites with animated film and television clips and some numbers from their albums.

Osmonds' legal tangle means

No discs

THERE WILL be no new Osmond records released in this country until a legal tangle has been sorted out between the family and MGM, the American record company through which the Osmonds work.

RRM understands that the Osmonds are presently suing MGM although the exact details are not known. As a result of this Polydor, the record company handling the Osmonds in England, is not receiving any Osmond

tapes. Said a Polydor spokesman: "We don't know what it's all about since we haven't been told. The Osmonds records we release have to go through MGM and at the moment we're not getting any tapes."

This means that plans for a new Osmond album have had to be shelved, but Jimmy Osmond's new single, *I'm Going To Knock On Your Door*, will be released on March 15 since the tapes reached Polydor before the trouble.



CASSIDY — two dates

DAVID CASSIDY, in Britain in the Spring, will play two dates — on May 24 he will be in concert at Glasgow's Shawfield Stadium and on May 26 at the White City Stadium, London.

Promoter Mel Bush is staging both concerts and plans are in hand to ensure the highest degree of safety for the audiences.

Although White City has a capacity of 60,000, only 40,000 tickets are

being sold as a precaution against crushing.

To enable everyone in the stadium to have a good view of David, a giant video screen is being set up over the stage.

Tickets for the London concert which starts at 8 pm will be on sale from 12 noon Sunday, March 10, at the White City (Tel: 01 743 5544), but postal applications will be accepted before this date

provided they are accompanied by a S.A.E. and all cheques and postal orders are made payable to Mel Bush Organisation, Ltd. Tickets are also available from London Theatre Bookings. Bookings will be divided into two cate-

gories: centre grass area and stands and terraces. All are priced at £2.20. At Glasgow the capacity will be 15,000 and again tickets go on sale from 12 noon, March 10. They will be available from the Apollo Centre, Renfield Street, Glasgow

(Tel: 041 332 6726) and from Focus, Sauchiehall Street, Glasgow (Tel: 041 332 4442).

Tickets are priced at £2 and the same conditions apply to postal applications. The concert starts at 8 pm, doors open 6 pm.

Cat's world tour

CAT STEVENS embarks on a three to four month world tour in March which includes several British dates culminating with a two-day appearance at London's Theatre Royal, Drury Lane on March 27-28.

Touring with Cat and Gerry Conway, Jean Roussel and Alan Davies, the musicians who worked on his recently completed album due for release in March.

Other British dates an-



nounced Glasgow Apollo (March 19); Newcastle Odeon (21); Liverpool Empire (23); Oxford New Theatre (24); Coventry Theatre (31).

Steeleye Vee side in Eire

STEELEYE SPAN, whose single *Thomas The Rhymer* has just been released, will do a short tour of Eire next month to debut their new stage act. Dates are Savoy Cinema, Cork (Mar. 6); Savoy Cinema, Limerick (Mar. 7); Stadium, Dublin (Mar. 8).

Immediately after these gigs the group fly to San Francisco to support Yes for the final week of their US tour. Steeleye Span will then continue to tour America until the end of April.

The group can be heard on Sounds On Sunday on March 17 and will be recording shows for John Peel and Bob Harris in the next few weeks.

Grech switch

Ex-Traffic and Blind Faith bass player, Rick Grech has joined Charge replacing Alan Spencer. The band's first album, *Charge*, is soon to be released on the Fresh Air label.

Mann delay

MANFRED MANN'S Earth Band, back in England after a highly successful tour of the States with Uriah Heep are back in the studios recording for their next album. Unfortunately due to the vinyl shortage release of their single has been put back to March 5.

Ruffin signs

JIMMY RUFFIN is signed up to start a mammoth five month tour on March 10. Meanwhile his latest single, *Tell Me What You Want*, has just been released by Polydor.

More GAS

GAS WORKS have added drummer Roger Chantler to their lineup. The band's February dates see them at Birmingham College of Education (Feb. 20); Northampton College of Education (Feb. 21); Manchester University (Feb. 23); Reading Town Hall (Feb. 25); Trinity College, Carmarthen (Feb. 28); East Riding College of Agriculture (Feb. 28).

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BREAKING!

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c/w SWEET HARMONY

from his album **SMOKEY** STMA 802

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Gary Glitter, New World and Gryphon find... There's a thief about

GARY GLITTER and the GLITTER Band had £26,000 worth of equipment and stage costumes stolen in Rome on Sunday night.

The gear which included the band's musical instruments, costumes for both them and Gary, stage scenery and sound and PA equipment, was in a van which disappeared from outside the hotel where they were staying.

Gary and the band were in Italy last week for concert dates in Turin and Rome. They have no more gigs until March when they go to Rhodes.

Said a spokesman:

"The Italian police are still investigating the theft. Gary, who flew home on Monday and is now in bed with flu, will have to get it all together again unless the goods are recovered. Just what the insurance position is I don't know. The road manager was unable to come home any earlier with the van due to Italy's ban on Sunday driving."

NEW WORLD were this week jokingly laughing off a dramatic series of events in which they were treated with murder by a thief who held £2,000 worth of their equipment to ransom.

The gear disappeared from the group's van while it was being repaired at a Hitchin garage then the thief rang roadie Ian Fieldsend saying he wanted £500 for its return.

"Ian's the James Bond of roadies," said group leader John "Fuzz" Lee. "He played it very carefully and agreed to place the money in a tin on a railway bridge near the town."

Police staked out the rendezvous but frightened the criminal off with their motor-cycles. Ian got another call from the suspicious robber and

managed to persuade him that everything was alright. Next the police used unmarked cars but gave the game away by parking on double yellow lines. Again Ian, who drives a Lotus, flies planes and practises karate, persuaded the caller to collect the money. He was told "if there's any more funny business I shall shoot the group."

Dusted notes were used and finally the thief did turn up only to be captured by police dogs after a chase.

John joked afterwards: "Who can worry about

death threats, you face it every time you go on stage."

GRYPHON, the medieval rock band, lost two very rare instruments when thieves stole their van and equipment worth £2,500 from outside London's Roundhouse on Sunday night.

They appealed for help in the recovery of an electric driven Yamaha harmonium and a keyboard glockenspiel made by Jence of Illinois with a metal plate on the side. Also lost were an RMI electric piano, Fender Dual Showman amp. and H & H lead stick with



2X12 speakers, and a Fender Sunburst Precision bass.

Brian Gulland from the group told RRM that luckily they were not due to start gigging until March 8.

Ballard quits Argent

RUSS Ballard, lead guitarist with Argent, is leaving the band after their American tour which ends in April.

Russ, 27, a founder member of Argent in 1969, is to follow a solo recording, writing and producing career.

"I'm leaving mainly because we seem to be pulling in

Mud, Suzi together

MUD and SUZI QUATRO are to tour Europe together at the end of this month. Eleven gigs takes them to Germany and Austria.

When Mud return on March 13 they play Cats Whiskers, York, that night. On March 15 the group are appearing at Coventry College of Education.

Glitter

GARY GLITTER'S new single, Remember Me. This Way, will be released by Bell on March 15. It's a ballad written by Gary and Mike Leander and is the title track of Gary's forthcoming film. The Glitter Band have their debut single, Angel Face, out on Bell on March 1.

different directions," said Russ who wrote much of the musical including their hit single, God Gave Rock 'n' Roll To You, and the new single, Success for Colin Blunstone.

"I'm very prolific as a writer varying in style. I find now it would be better to be on my own."

After the American tour which starts next month Russ hopes to make a solo album

and concentrate on writing a rock musical.

"The musical is not what you'd expect me to write," said Russ who was once with Adam Faith and the Routlettes.

"It's more of a conventional story. It won't be gimmicky."

Russ says the split is very amicable and RRM understands Argent are currently auditioning for a replacement.

Richard banned

ROLLING STONE Keith Richard has been banned from France for two years because of his drug offence.

The Aix Provence appeal court upheld sentences passed in 1973 in connection with the possession of drugs.

Both Richard and another member of the Stones' entourage, Bobby Keys, were given suspended prison sentences and fined at the

original hearing.

The appeal court's verdict means both Richard and Keys will not be allowed in France for two years, although there is nothing stopping the Stones appearing in Brussels, within travelling distance for the French, as they did on their last tour.

Glen switch

GLEN CAMPBELL'S Manchester and Liverpool concerts have been cancelled to make way for two extra appearances in London and Glasgow.

On March 28 Campbell will appear in two shows at Glasgow's Apollo Centre and on March 29 he will give two performances at London's Festival Hall.

One new provincial date is Southampton's New Theatre on March 29. Songstress Diana Trask will be supporting Campbell on the tour.

String sing single

STRING DRIVEN THING are to tour with Gentle Giant through March and April in Britain and Europe. S.D.R. have a new single, I'll Sing One For You, out on the Charisma label on March 1.

S.D.R. dates - Taunton Technical College (Feb 19), Oakenegates Town Hall (Feb 21), Black Prince, Bexley (Feb 24), Top Hat, Spennywood (Feb 25), Royal Star Centre, Leamington Spa (Feb 26), Dudley College of Education (Mar 2), Alexandra Rooms, Salisbury (Mar 7), Central Hall, Chatham (Mar 8), York University (Mar 9), Guildford Civic Hall (Mar 13), Guild Hall, Plymouth (Mar 14), Branwyn Hall, Swansea (Mar 15), Drury Lane, Theatre Royal (Mar 16), Chancellor Hall, Cheshamford (Mar 20), Kings Hall, Derby (Mar 21), Burton-on-Trent, Town Hall (Mar 23), Guild Hall, Portsmouth (Mar 28), Winter Gardens, Bournemouth (Mar 29), Waltham Forest Technical College (Mar 30).

in brief



Lane—but no circus

RONNIE LANE whose How Come single is still in RRM's chart, is to undertake a major tour of Britain next month along with Gallagher and Lyle.

Lane, who originally planned to tour using a big top has opted for conventional dates since his band is now well rehearsed.

A spokesman said Lane felt the weather was too bad for his circus-style "Passing Show" but this will still go ahead in the summer.

In the band will be Benny Gallagher and Graham Lyle; Bruce Rowland (drums); Chris Stewart (bass); Jimmy Jewell (sax); Billy Livsey (keys); and Kevin Westlake (guitar).

Ennes Oxford Poly (March 15); Southampton University (16); Aston University (22); Hems Hempstead Pavilion (23); Hull City Hall (24); Barnsley Civic Hall (25); Cheltenham town hall (28); Reading town hall (29); Dagenham Roundhouse (30); and possibly a major London date.

During the first two weeks in March Lane will record a follow up single to How Come as the first in a new series, the soundtrack to Mahony's Estate he is recording with Ron Wood. Wood will probably play on the single.

In April Lane will record his debut album.

NAZARETH'S new single, Shanghai in Shanghai, is to be released on Mooncrest on March 1. The band kick off their European tour this Saturday and visit Switzerland, Germany, Norway, Sweden, Denmark, and Finland. Their album Loud 'n' Proud is currently number one in Switzerland, Finland, and Sweden, and number two in Germany. Their new album is now complete and will be released in Britain in May to coincide with a 20-date tour.

THE NEW SEEKERS are off to Ireland for three dates in April. They are ABC, Belfast (April 16), Odeon, Cork (April 18). One English date has been added to their farewell tour - Dreamland, Margate (April 26).

AMERICAN producer, Tom Dowd, is to produce the new Horslips album. Recording is to start in June in England.

Meanwhile their latest album, The Train, is being well received. Horslips are currently touring Holland and Germany with their album following a successful tour of this country. On March 23 the band undertakes its first American tour.

MELANIE, who's been away from live performances for a year, is returning which time she had a baby, has a new album out in April. It's called Madonna and as well as six new Melanie songs, it contains songs by Randy Newman, Jim Croce, Woody Guthrie and the Stones. Melanie is currently planning a US spring tour.

THE PEZES, currently touring Holland, have several dates lined up for a new country on their return at the end of the month. They are Mander College, Bedford (March 1), Mander College of Art (March 8), Hrierley Hill Civic Hall, Wolverhampton (March 9), Alshager College, Crewe (March 10), Golden Diamond Club, Sutton (March 11), Chelsea College (March 16). The Granary, Bristol (March 21), Barbarella's, Birmingham (March 26), Civic Hall, Armanford, South Wales (March 30), Pandoras, Swansea (March 31).

LESLEY DUNCAN'S new single out this week on the GM label is a track from her forthcoming album, Everything Changes. The single is called Watch The Tears. On the flip side is "Sam", a song written by Lesley about her four-year-old son.

STEVE TILSTON, currently appearing on the Gallagher and Lyle tour, is to record an "In Concert" on February 26 at the Golders Green Theatre for broadcast on March 16. His tour dates still to come are Dudley College of Education (Feb 22), Manchester University (Feb 25), Derby College of Art (March 1), Bognor College of Education (March 2), Centre Hotel, Portsmouth (Feb 25), Redland College, Bristol (March 4).

NEIL SEDAKA is to undertake three weeks of cabaret at the end of his current sell-out British concert tour. These are USK, Haslemans (March 10), Batley Variety Club (March 17) and Glibby's Farnworth (March 24).

RAGTIME guitarist John James is appearing at Bedford College this Thursday. Other dates: New Theatre Club, London (Feb 23), Portsmouth Civic Hotel (Feb 26), University College, London (Feb 27), University of Wales (Feb 28), Hull University (March 1).

\$\$\$ \$\$\$!

YER actual royalty, Princess Margaret, told Barry Blue after presenting him with an award for the Best Vocal Dance Record 1973 that her son loves his record and plays it all the time - for that we'll give her a royal pardon... Queen of the waves, Melanina Alvin "the godfather" Stardust, who says if he sounds or looks anything like Gene Vincent, it's completely intentional... six months gone Cilla Black wouldn't mind a boy or a girl - is there anything else we ask ourselves... CBS are chuffed that Barbra Streisand's album has leaped into the Billboard chart at 97... Cockney Rebel are number one (in Belgium)... Roy Wood and Mud's Les Gray worth only 35 cents on the market 72 weeks in our own circuit... Harold Melvin and the Blue Notes described in Cashbox as the world's second greatest black music vocal group - wonder who's number one?... Mott to be first rock act to appear on Broadway as a featured attraction... six terrible this week 'cos Beattie ain't here Slade now doing jingles for Radio One, Two, Three, and Seven... our chick feature writer led up with mail starting down six - little do they know



THE dynamic partnership of Suzie Quatro and songwriters Mike Chapman and Nicky Chinn topped their amazing year of successes with awards from RRM's sister publication, Music Week, which serves the music business. The trio are seen here at the presentations which took place at London's Hilton Hotel.

Robert Knight

New Album

'Love On A Mountain Top'

ROBERT KNIGHT
Love On A Mountain Top



MNT 65956

Features his new single
'EVERLASTING LOVE' MNT 2106



Monarchy business

THINGS SEEM to be moving pretty fast for Queen. Hailed as the new Led Zeppelin they've just completed a strenuous but successful tour with Mott the Hoople. Now they're working frantically to finish off their second album to be released by EMI in March before flying out for a lightning visit to Australia. Roger Taylor (drummer) and John Deacon (bassist) took time to explain where the band were at.

"For a start", said Roger, flashing a set of immaculate molars. "We were thinking of changing our name, with the release of our first album — because of dubious connotations", (but of course, why else?) "then we thought what the hell, it's been with us for three years now, and besides we couldn't think of a better one, so we're sticking to it".

All four members of the band were attending different colleges in order to obtain degrees, "something to fall back on", and were meeting each other socially before their music took over their academic careers.

"I was at dental colleges", continued Roger (hence the teeth). Brian May (lead guitarist) was at the Imperial College studying astronomy. John was at Chelsea doing electronics, and Freddie Mercury (lead vocalist) was at art college. Brian and myself were already in a band called Smile when a mutual friend introduced us to Freddie."

"We all met up at a party", added John, "and I joined up with them after the departure of their sixth bass player and we've been solid ever since."

It doesn't take much effort to observe that fair-haired Roger has, and dare I use the word, an almost "pretty" face with large saxon eyes and a delicate bone structure. Come to think of it the whole band have the kind of looks which any girl would envy — makes you want to walk about with a paper bag over your head!

"We're visually a very exciting band to watch", said Roger enthusiastically. "our whole set is frantic, we come on, let it rip, move around a lot, then we're off, leaving the crowd stunned and wondering what hit them."

"We have most of our costumes designed for us by Zandra Rhodes, and although we wear stage make-up for effect, it's only used theatrically in a traditional manner and in no way is there any glitter. Every number we perform live or record, is written by us."

I asked whether he thought that rather restrictive.

"Depends how well you write", he replied confidently. "there are three of us who write, Freddie, Brian and myself, we write independently of one another, so there are three different styles, but we all collaborate when it comes to arranging the numbers."

"Musically", interrupted John, "we're a hard, heavy, electric rock band, with quite a bit of melody and complex harmonies, in fact a lot of people have been comparing us with Led Zeppelin, which is a great compliment, but whereas they're into straight ahead rock, we're more

structured and a lot more intricate planning goes into our music, especially in the recording studios."

After their Australian trip, the band will indulge in a month of rehearsals prior to their forthcoming British tour which begins in March. They've incorporated a keyboard in their act, and most of their rehearsal time will be taken up by Freddie trying to play piano and sing at the same time, something which at the moment he says he can't do.

Meanwhile the electric fire, pointing towards John's chair, was roasting his ankles, so for some strange reason, instead of moving away, we all started shuffling ourselves around. Having settled down John went on to say:

"Doing the Mott tour was very useful for us, they're very professional and we learnt a lot from them."

Nodding agreement Roger said:

"Ian's an incredible guy. He's a lot more intelligent than his superficial rock and roll yob image makes him up to be. During the tour we were playing these word games and he came up with an amazing vocabulary, he's also very aware of what's going on around him, there are a lot of people in this business trying to make money out of you, it's very easy to be superficially successful and be virtually bankrupt, I'd like to think we're also aware of what's going on."

"Contrary to general opinion", he finished up assuringly. "We're straight!" On yeah?

Genevieve Hall

superfans

OUR search for a Superfan is well under way, and from all your letters which have been pouring into RRM's office, it's only too obvious that you really are dotty about Donny, crackers over Cassidy and smitten with Slade — aren't you?

So now it's time for GARY GLITTER fans to reveal themselves. We're looking for Gary Glitter's Superfan.

Gary says: "I'm really a fan at heart, I'm a singer, but really just a fan. I love buying records, I live going to discotheques just to soak up the atmosphere. I remember the days when I honestly thought I was Elvis Presley, I tried to mimic him. So when I see fans, my fans, wearing Glitter T-shirts and copying me... well it's as I said... I understand it and love it because I'm just a fan at heart myself. As far as I'm concerned it's great if they want to rip the shirt off my back..."

Although he has been in showbusiness since the age of 14 — Gary did not "make it" until early 1972. He credits the name change plus his meeting with his manager and co-writer Mike Leander.

In spectacular style Gary has reached fantastic pinnacles of success in only two years.

Gary was born Paul Gadd in Banbury, Oxfordshire on May 8, 1944. His father separated from his mother when he was two. His first school was St. John's, a Roman Catholic School which was just across the road from where he lived — although that didn't stop Gary from being late every day!

He stayed at St. John's until the age of 10, then his mother remarried and they all moved to London.

His love for music stemmed from his Uncle John who lived in Banbury and was a talented guitarist and singer.

Right from his earliest school days Gary had one ambition — to be a singing star.

He got his first group together at the age of 14, changed his name to Paul Raven and made his first single called Alone in The Night. He made other records.

Tower Of Strength being another one, but as none of them took off, he moved backstage for a while as part of the production team on Ready Steady Go, where he met up with Mike Leander.

His job was to warm-up the studio audiences, so they would be in the mood to scream and shout for the stars.

In 1964 when the Beatles became popular, he and John Russell (one of his Glittermen) formed a group and went over to work in Germany and ended up by staying there for five years.

He returned to England in 1970 and spent a year doing absolutely nothing, except for fishing — his favourite pastime.

Finally he got together with Mike Leander and between them they wrote Rock and Roll Parts 1 and 2, which was released by Bell records. The records took four months to smash into the charts, before that it was breaking through the discos and dance halls all



Gary loves his fans — do YOU love him ?

over the country. That was the start of one of the most successful careers in popular music over the past decade.

The road to success had been a long and hard one.

"I see all those years as just an apprenticeship," he says, "my career is just beginning!"

What does Gary look for in his fans?

"I look for love, I love to be loved. I'm sure my fans love me the way I love them. They help me to create the songs I write, without them there would be no inspiration. I look for love, inspiration and

sincerity."

Can you match up to those qualities?

Each week we're inviting the fans of different stars to take part — we opened the series with David Cassidy, this week Gary, next week? Well you'll have to wait and see.

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!

Write about superfanhood to Genevieve Hall, Record and Radio Mirror, 7 Carnaby Street, London, W1V 1PG. Entries to be in by Monday 11th March.

RADIO

School's Out slot for London's Paul

BBC RADIO LONDON'S Paul Owens, the 21-year-old who got into radio through a D.J. competition, gets his big break on Radio One next month.

Paul, who hosts London's Saturday afternoon soft music spot, The Other Programme, is to stand in for DLT on the School's Out slot. He takes the show on March 7 and 14 while DLT is busy with the David Hamilton show.

The changes are caused by Tony Blackburn's holiday (Canary Isles) which begins on March 4 for two weeks. His place is taken by David Hamilton with DLT moving into the afternoon slot. DLT retains his Sunday show.

Noel Edmunds goes off for a two-week stay in the Seychelles from Monday March 18 and will be replaced by Ed Stewart who also retains his Junior Choice shows.

Stewpot is away from this

beeb bulletin

RADIO ONE pulls out all the stops this week with quite a glittering line-up of top acts. Slade, Wishbone Ash, Yes, Steeleye Span, and the New Seekers, all feature. But perhaps their best scoop of the week is the talk-in with Rod Argent on Rockspeak (Friday 10.00 p.m. until midnight).

Argent was asked to go into the studio to talk about the band's new album but is sure to be discussing the bombshell news this week that composer Russ Ballard is to quit.

Michael Wale's other studio guest this Friday will be American singer and composer, Tim Hardin, one of the most original thinkers in the business.

Tonight (Thursday) John Peel has

Tangerine Dream, Robin Dransfield and the JSD band.

Saturday's Story Of Pop is titled Just Their Imagination and features a long list of stars including Carly Simon, Neil Diamond, Cat Stevens, Elton John, one of the last interviews with Jim Croce before he died, Smokey Robinson, Pete Townshend and Rod Stewart.

Sunday's My Top 12 features New Seekers Lyn Paul and Marty Kristian, and Sounds on Sunday has the remarkable Slade.

Monday's Bob Harris show features Yes, Vinegar Joe, and Tony Bird, while Top Gear has Gentle Giant, Steeleye Span, and Christie Hennessey.

Fresh air

SPENDING Saturday night Capital's main studio with a horde of blues musicians may not be everyone's idea of fun, but it sure was revealing.

For start there's animated Sarah Ward, definitely a candidate for Thinking Man's Crumpet, who casually holds the five-hour show together amid growing debauchery.

Wine, generally, is the common denominator, and by three or four the likes of Alexis Korner, John Baldry, and Zoot Money, have a juicy shabene going.

In between the songs Sarah leads the chat intelligently through her subject, on this occasion rhythm and blues, and deals with phone-in questions.

It's to Capital's credit that

they have found a presenter as amiable as Sarah and a format that so perfectly suits the spirit of Saturday night in the Big City. Next time, though, I'm taking my sleeping bag.

P.H.

Peace bid

CHRIS CAREY and Dick Palmer, both former Caroline jocks, are trying to buy the Peace Ship which is at present anchored at Marseilles. The two have been working together for the past six months selling generators. If they are successful in their bid they could bring another English service to the North Sea.

Live jazz

CAPITAL continue their Saturday all-night live sessions this week with a jazz spectacular organised by Stan Tracey. Sarah Ward, as usual, is in the chair and will discuss the jazz scene with her guests.

Rough weather has hindered things out on the Mi Amigo over the last week and Radio Mi Amigo had to resort to continuous music for several days because the tender with the pre-recorded shows just could not get to the ship. It finally did arrive on the Friday with the replacement Seagull DJs Andy and Norman on board.

If you're wondering what the Seagull lot mean by "Radio Waffles" it is merely an affectionate (!) name for Radio Mi Amigo. The reason being that the boss of the Mi Amigo station is also owner of a Waffles factory. Hence the strange jingle on Mi Amigo assailing the virtues of "Sweet Waffles". Actually, I know that a waffle is some kind of edible delicacy but I must admit I am not entirely sure what it consists of! Perhaps someone could let me know?

I don't often give the "land-based pirates" a plug mainly because they are often poor quality and also I don't really see the point of what they are doing, however, I do believe in giving praise where it is due. So, a special plug here for Radio Kallidoscope who broadcast in the London area every Sunday 2600 hours manage to produce some excellent programmes and to maintain regular, good quality transmission. Listen out for this Sunday and you will hear how you can phone in for a request, enter their competitions or even how you can help them.

Finally, Mark Lett (he's the person who normally writes this column) wants to remind you once again that he has a new magazine coming out soon entitled "Radio Now" which you can get a copy for mere 2p plus SAE from 31 Hamer Close, Ashton-under-Lyne, Lancs. (Published by Stallion Comm. Ltd., as told). Also, for usual phone numbers for you to ring for the latest news on the radio scene, 01-476 9328 8 pm until midnight, 061-773 018 7 pm until midnight. And also in Scotland, Arbroath 438 8 pm until 11 pm, Mon-Fri.

This column is produced by the Free Radio Campaign in collaboration with the Free Radio Information Service. Telephone 01-273 0200 and 061-773 9169 between 7 pm and Midnight and Arbroath 4380 between 8 pm and 11 pm Monday to Friday.



Saturday until March 10 with Wally Whyton holding the fort on Junior Choice. His holiday takes him to Brazil for the Carnival in Rio and later to the West Indies to catch a Test match.



IT'S AMAZING how the Dutch Government has kept us all in suspense over the past few years with their slow, slow, quick, quick, slow tactics. One day we are led to believe that the offshore stations have only a few days left, then things go quiet again. The same situation exists now, even though they have actually passed the bill, and technical stations are at this moment breaking the law (if I am to believe a recent statement from our friends at the Dutch Embassy) the government are not taking any action yet, pending the application for a licence by Veronica. The general feeling in Holland now is that the stations will be around for some months yet!

What happens after this is really anybody's guess. RNI, Caroline and Atlantis have all said they will try and stay in the North Sea, even saying they could broadcast continuously in English. However, it is worth remembering the similar hopes we had back in 1967 when the stations were making similar statements.

One person in Holland who is very optimistic that the ships will still be afloat this summer is Hans Verbaan of the Free Radio Campaign, Holland. As in previous years, Hans is organising several boat trips from Scheveningen out to see the ships and the ex-RM TV island. These trips are designed specially for "Free Radio Supporters" from all countries and having been on a couple of them myself I can recommend them. This year will certainly be the last chance we will have to see the ship so Hans has organised more trips than in previous years. If you want details, his address is: Postbus 9460, Den Haag, Holland.

Roger Kent is the new name on RNI's International service. Roger is new to offshore broadcasting and was discovered by Brian

McKenzie. Roger will take over from Mike Ross who has accepted a job here in London making taped music programs (not on a radio station). Actually I am not sure if Mike has actually left RNI yet. I either missed his farewell or it has yet to come. Mike is in fact one of RNI's longest serving DJs, and was also employed as an engineer. Last year he was sent to RNI in a monthly magazine's poll.

As those of you with expensive communications receivers and complex aerial arrays will know, Radio Atlantis is back on the air. Top man Crispian St John was in England recently looking for staff - namely a ship's cook and generator engineer. The pay's good, no shortage of cash at Atlantis it would seem. Interested? Then write to C.S.J. "Situations Vacant", 385, Oatburg, Holland. Let's hope they get that rumoured 50kw transmitter working soon.

Talking about 50kw, Mi Amigo/Seagull I must be pretty close to that now, the signal is certainly very good this time, even in the evening. Meanwhile, engineer/DJ Bob Noakes is working on the second of the two 10kw transmitters with a view to linking the two together to provide something approaching 20kw for the planned return of Radio Caroline. On Seagull now we can hear Andy Archer, Norman Harrington, Johnny Jason, Bob Noakes, Mike Hagger and Brian Anderson. Harrington and Anderson have been competing an English show for Radio Mi Amigo International every evening between 7 and 8 just before Seagull takes over. Every Monday on Andy's show he is featuring special school spots and as previously reported Tony Allan will have his "Gay" show on the air every Tuesday.

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That Lady and Highways Of My Life.





RADIO WAVES



The dark horse wins the race

IF YOUR reaction to the name PETER POWELL is a swift shake of the head and "Who?"... don't worry. The winner of Radio Luxembourg's Paul Burnett Replacement Race was a bit of a dark horse. He's 22 and reckons he will be the youngest jock on National Radio. Already he's worked on BBC local radio, done a spell on Radio One, and made a name as a top disco operator in the Midlands.

Luxembourg finally broke the news just after RRM went to press last week ending rampant speculation within radio circles. Not surprisingly, there was a lot of competition, yet Peter Powell was one step ahead from the start.

When we met on Friday it soon became obvious that he kept Lady Luck as a tame mate. He got his broadcasting break on Radio Birmingham after persuading the BBC producer's secretary who lived next door to put in a good word.

"Being so naive", he said, "nothing bothered me at the audition. I'd never faced a microphone in my life. I was cheeky as you like and got away with it."

Anyone knows it's not that simple to get into broadcasting but Peter had the right background as well. At public school he'd produced a couple of pop concerts... at 11 he wrote to Julie Christie professing his undying love for her!

"I think I sent it to Julie Christie, Hollywood, and, of course, I didn't get a reply." Now there's enterprise for

Peter Harvey talks to Peter Powell

you. He's the sort of person who seems made for entertainment. "I couldn't imagine another way of life," he says quite nonchalantly.

Anyway, the break with Radio Birmingham meant he was in at the opening of the station with the breakfast show which he shared on rotation with three others.

It was nine months before Powell found the format too restrictive. Virtually no needle-time on the show meant it was impossible to communicate with recorded music. "It's the biggest hang-up with BBC radio."

So it was time to move on and change his luck. Before leaving Radio Brum he'd got involved with a children's programme ("that's my thing") and got to meet Junior Choice producer Doreen Davies in London.

"This was back in October '71. I put in an audition tape and it was accepted for the Saturday afternoon Radio One shows. There was Dave

Gregory, The Barron, Nicky Horne, and Steve Jones, and we were referred to as The Second Eleven. We did eight Saturday afternoon shows from 7.00 pm until 4.00 pm."

"It was great. It gave me the break, gave me the name. And the best thing of all was that I went to the top and then whom, I came straight down to the bottom doing £15 discos. That was good. I believe you've got to get knocked before you can start to climb."

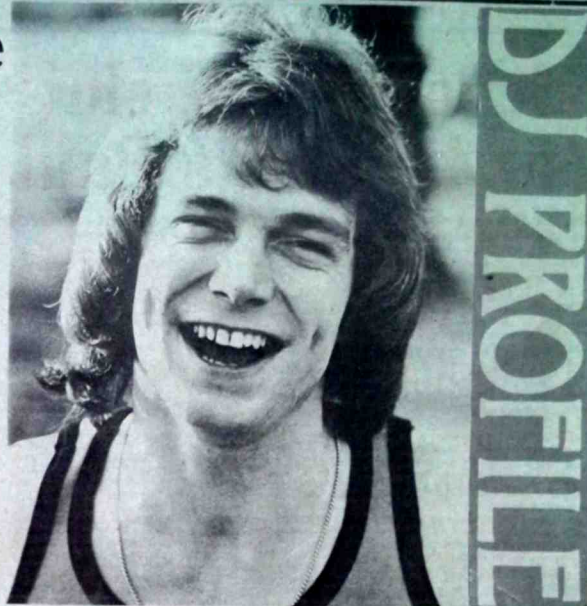
February '73 saw the next break, this time three programmes with Radio Four's Fourth Dimension, another children's slot.

One was a documentary piece on the making of a record with Colin Blunstone "which gave me a lot of experience". He'd been working on programme pilots with a producer friend for some time and it was encouraging to see one used.

"After that it was a case of more pilots, disco work, a sniff around commercial radio, and then, in his own words, "bang out of the blue came this job with Luxembourg."

Fortunately he'd applied back in '71 for a job with the station. He got a favourable reply from programmes director Ken Evans, but the voice sounded "slightly young". "This time round they remembered him. The voice had come good, even his nerves failed to stump him."

Now the prospect of working at Luxembourg is very exciting. He says he has no hang-ups about musical content. "I believe that if you



PROFILE

are a jock you are there to entertain and if the music you are playing entertains people, that's what you have got to play. Everybody has their own sort of music but I personally will play music which entertains. That's why I think the Luxembourg format is faultless. It knows exactly what audience it is going for. It goes out and gets the music across.

"This is undoubtedly the best thing that has happened to me so far. The experience out there will be invaluable."

He loves live audiences yet says his first love is the studio.

"At Luxembourg I shall get both. Getting out and meeting the kids and being one of them is very important to me. I think I'm still young enough to keep up with their trends."

So at the end of this month,

Stourbridge-born Peter Powell travels out to the Grand Duchy. He's got no idea what programmes he'll be doing, what sort of music he'll be playing. "I just can't wait to get down to it..."

feedback

Suspect survey

THE LISTENERSHIP survey (RRM February 16th) conducted by Omnibus on behalf of Radio Luxembourg appears to be highly biased and inaccurate. In respect of evening listening by 16-24 year olds in the London area, figures of Luxembourg 49 per cent, Capital 29 per cent and LBC 20 per cent just cannot be accepted. This leaves only 2 per cent for all the other stations together! I am quite sure that stations like Radio 1 which does broadcast after a fashion in the evening, combined with Radio 2, RNI and Seagull will each attract over 2 per cent, and there are other stations besides.

Not only is the survey

inaccurate, it is very parochial, being limited to London. If Radio Luxembourg was to conduct a similar survey in this area they might even be forced to admit the existence of RNI, after all it could well beat them!

Jeremy Arnold

Eversley, Southwold, Suffolk

'Cat' may go Pirate

I AM writing to inform you, and your readers about, a new radio station which should with an amount of luck come up on the air-waves early next year around April - May.

The station will broadcast from Reading towards London on Medium wave in mono and VHF in stereo. Transmission hours will be on the Medium Wave 5 am round to 1 am and a 24 hour service on VHF. The programmes will mainly be at pop music which will include phone-ins and some competitions.

Work is slowly progressing on setting up the station and it is hoped that a licence may be obtained from the IBA for the station's transmitters. It has been mentioned that if the IBA drops the request for a licence, that the station may go "pirate" under the name of "Black Cat."

The top man involved on the stations is Martin

stevens (me!) who comes from Reading towards London. He has done various work on land based pirate stations and is very much involved in this. There are a number of other people involved from a very wide range of different occupations.

There is not much more to tell at the moment. But I hope that the station gets a mention on your Radio Waves pages.

There are reasons at the moment why there is no address with this letter which cannot be gone into at the moment.

Maybe somebody could come up with a sensible name for the station. Any ideas? I will write more at future dates.

Martin Stevens London.

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Gary and Suzi top of the world

GARY GLITTER and Suzi Quatro have been voted top vocalists in a poll of BBC World Service Pop Club members - and Slade emerged as number one group. Runner-up to Gary is Pop Club President Cliff Richard, with Elton John and David Bowie sharing third place. Runners-up in the other divisions: Diana Ross and Roberta Flack; and the Carpenters and Sweet.

So what IS the Pop Club? It's broadcast three times a week in the World Service. The aim of the club, which has more than 60,000 members in one hundred countries, is to provide an international radio link for fans interested in top pop.

In memory

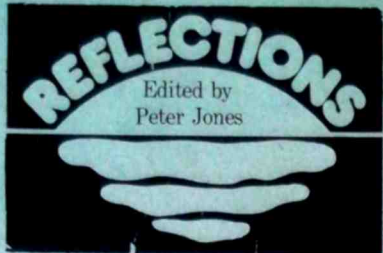
IT'S GOOD that we remember, from time to time, some of the pop stars who helped build today's scene but who tragically died young. We remembered Buddy Holly. This month it's Frankie Lyon, who was only 13 when he had a million-seller with Why Do Fools Fall In Love. And he was only 26 when he died.

Frankie was one fifth of R and B group The Teenagers after George Goldner signed them to Gee Records.

Class chorus

SO NEIL SEDAKA threw a party at his Mayfair flat, and what a turn-out of talent turned up. Gary Glitter, the New Seekers, Lynsey de Paul, Julie Ege, Andrew Lloyd-Webber and Tim Rice, Nicky Chinn, Tony Blackburn, Dave Lee Travis, David Hamilton, the Carpenters.

So naturally Neil took to the keyboards and played some of his oldies and goldies - helped along by the most expensive backing group in the business.



The latest Christie

THERE was the group Christie, who had a big 1970 hit with Yellow River. Dean Christie, who sang Heart-Breaker into the charts in 1962. Lou Christie, whose Lightnin' Strikes struck gold. Tony Christie, MCA's huge-selling international star, even in Iron Curtain countries like Bulgaria and Romania. The New

Christy Minstrels, come to that, with hits like Chim Chim Cheree. And now it's John Christie, 20-year-old Australian, being launched in the direction of fame and fortune by my old mate Dave Clark. . . the Dave Clark Five had hits aplenty. Dave sold 35 MILLION

records. He's spent 15 months grooming John for a chart career. Says Dave: "I felt he had talent, plus some special kind of magic which I still find difficult to explain in just so many simple words." John's debut single - Everybody But Me, on Polydor. And the album, out soon, is Relax.



Heywoodmania is on the way

THEY are unique, versatile, individualistic. Deep breath. They are special, brilliant, good-looking, clean-cut, out-taste. Fill the lungs again. They are fantastic, fun, nice guys, energetic, wonderful.

THEY are the Heywoods. Bo Donaldson and the Heywoods. Their Probe single is Deeper And Deeper, out next week. And all those breathless words in the first

paragraph come from the blarney about the lads who, in America, have created Heywoodmania.

There are seven Heywoods. They play a variety of instruments, sing, dance, write, play rock (hard and soft), country and western, or progressive brass.

Or to put it another way: "Separately each member of the group is a vital entity who brings his uniqueness into the fold to create the sounds that cause Heywoodmania, an epidemic about to break out in Britain as it has in the States."

Bo Donaldson, 19, is the group leader; plays keyboard and trumpet. David Krock (20) is the key arrangers, and plays bass and trumpet. Gary Coveyou is 18, saxist, choreographer and dancer. Mike Gibbons looks good, is

20, plays trumpet - and shares lead vocals with Rick Jawick, who is 21. Left of the seven: Scott Baker (22) and Ricky Brunetti (20).

Now what has triggered off a lot of interest already over the Heywoods is the fact that they tour regularly with another noted family-type group known as the Osmonds. They get the mobbing treatment. And Donny says that they are a brilliant, talented and "fun" group to take out on the road.

That little tribute should do the trick. That plus a likely hit record, and a possible tour. Incidentally the lads insist on meeting their audiences personally after shows and after the initial hysteria has died down. And they're very into an anti-drugs campaign.

Steeleye's new tale of Thomas

RIGHT NOW, you'll be wanting to know all about the new Steeleye Span single, Thomas The Rhymer. It took me ages to find out about their last hit, Gaudete, but I'm a glutton for punishment . . . and what are a few ages in the search for knowledge!

Thomas The Rhymer is the story of a legendary Scottish prophet and seer. He lived in the thirteenth century and was given the gift of prophesy by the Queen of Eildun. She also gave him the tongue that can never lie, from which he became known as Truthful Thomas, which is more than can be said for some politicians I could name.

He foretold things like the crowning of Robert The Bruce and the Battle of Flodden in

1513. My prophesy is that Steeleye Span will have another hit.



Pop from Moss Bros


LES GRAY, amiable front man of chart-topping Mud, paid a visit to Moss Bros famous city-gents' store the other day. He was actually paying his old friends a social call . . .

For he used to work in the return - hire department. This time, he went back to hire white tuxedos and black trousers for a Top of the Pops spot - but several of the assistants were there when Les put in his three-year stint with the company. As they said, he was such a nice quiet chap in those days. My picture shows him in full vocal flow.

Jimi Ltd.

I GIVE YOU news of the Jimi Hendrix Information Centre - which is an open community of people who provide all kinds of information regarding the late superstar. It started in Holland, in 1967 . . . where it was felt there was a need to establish a central collection point for giving and receiving information about Jimi. The organisation has acted as research consultant for a full-length feature film about Hendrix.

They don't sell the information or anything else - they just encourage a programme of FREE gen among fans. And the address is Hendrix Information Centre, Postbox 3464, Amsterdam, Holland.



Dobie Gray

'GOOD OLD SONG'

Dobie Gray's "Drift Away" was one of the classic singles of 1973. Now Dobie begins 1974 with another winner - "Good Old Song". MCA 112

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Doyleys a la carte

IS IT just my imagination, or has it gone a bit quiet on the Jackson Five front lately? Anyway, I now present Balham's "answer" to the Jacksons - the Doyley Brothers. From left to right: Errol (13), Dennis (14), Trevor (12) and Freddie (15) . . . Freddie is a classical pianist. They live with their parents and three other brothers and one sister . . . have been singing together for four years, usually selling Gospel-styled songs. Then they won on Opportunity Knocks and their first single will be out via Circle International Records.



THIS is Cherry Roland, and she's a Decca singer and her current record is Here Is Where The Love Is. Cherry Roland sells songs soulfully, and is mad about Smokey Robinson - but I'll personally offer fisticuffs to anybody who says she's knocked off the Tamla style, especially that of Diana Ross.

Cherry Roland? Well, back in Beatle-birth days she was a very young actress-singer who starred with hit-maker Mark Wynter in a movie called Just For Fun. Overnight stardom didn't lead to lasting stardom, but she sang on.

My ears tell me that she's been learning well all the way. I welcome back . . . Cherry Roland.



Genevieve Hall goes Wombling

BAHI HUMBBUG! Who are these Wombles? And what are they doing cluttering up our charts with their Wombling Song? Wot, not even human did you say? So where did they spring from? I should have known, from little burrows on Wimbledon Common. Yum Yum maybe they'd be good for eating, make a change from hobbit-pie that would.

Well you won't catch me singing their Wombling Song... Oh I don't know it is rather infectious... Overground, Underground wombling free, the Wombles of Wimbledon Common are we. I must stop this — are we all going BATTY?

"Certainly not", said a voice making me jump, "there's only one batty person around here and that's me, Mr. Bat, Mr. Michael Bat, honorary friends of the Wombles and proud of it too. Would you like to meet them all?"

Only if they're tasty, I replied, 'cos I'm starving, I've only had a banana since yesterday.

"They're not to be eaten", said Mr. Bat, getting quite upset, "at least not before they've appeared on Top of the Pops. I'm on my way there now — sides they do the country a lot of good by picking up all the rubbish that we so called human beings leave lying around."

We entered their dressing room to find it alive with the hustling and

busting of these furry mole-like creatures, preparing themselves for television's weekly charivari.

There was Orinoco the fat, lazy greedy one, trying to give his stomach a lift by struggling to get into a slim-line girdle without much success. Is this what they mean by girdling up your loins?

Wellington who looked a bit like Hattie Jacques (nudge nudge, wink wink — say no more!) had lumps sticking out of his head.

"It's all them brains wot he's got 'cos he's the intelligent one", said Bungo who is the youngest Womble, and a little know-all at that.

Great Uncle Bulgaria who must have been at least 250 Womble years old, was moaning about the fact that he couldn't play the wash-board with his gloves on.

"Tut, tut, I wish Tomsk would hurry up and come home, I can't stand in for him for ever, can I?"

Where is Tomsk, I asked Orinoco, prodding his big lumpy stomach with my forefinger.

"We left Tomsk in Toronto, when we did our lightning tour of Canada last week. He's staying at the Holiday Inn with a Womble groupie".

"I wish they'd hurry up and put Alderly in our T.V. series", said Wellington crossly, "she's a little Womble serving wench, and I quite fancy her, only she's still stuck in book

form. Actually we were all originally characters from a book written by Elizabeth Beresford, before emerging as the four dimensional beings you can now see before your very eyes".

"Talking about wenches, I only hope that our cook Madame Cholet has a moss flan waiting to be eaten when we get back home", said fatty Orinoco humorously.

"She's a good cook is Madame Cholet", he continued, convincingly, "and quite proud of the fact that Jimmy Young keeps begging for her moss-flan recipe. She's as pleased as punch".

"And full of it too", added Bungo cheekily, "Now, Now", said Great Uncle Bulgaria, "you know perfectly well that Wombles don't touch alcohol, and only drink orange juice or dandelion tea".

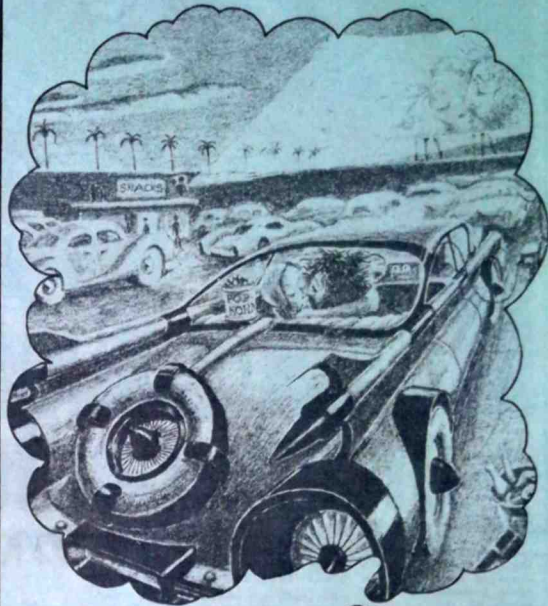
Then what's that pint of Guinness doing on the table over there? I asked.

"Oh that's mine", said Mr. Bat (a humanoid by the way). "It helps me to create Womble songs for them all to sing."

Then you must be doing an awful lot of creating, I pointed out, 'cos there's a whole crate-full over in the corner.

"Indeed I am", said Mr. Bat, "I've already finished a Womble album and a follow-up to the Wombling Song".

A follow-up did he say? That means more and more Wombles. Can we take anymore of this? I ask.



"You come on like a dream, peaches and cream,
Lips like strawberry wine,
You're sixteen, you're beautiful and you're mine."*

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Non-musician of the century

BRIAN ENO, he of the laughing eyes which tantalise, resides in one of the least fashionable areas of Maida Vale in north London. At least, some of the time he resides in one of the least... There are days when he has been known to live elsewhere as any branch secretary of the G.U. (Groups Union) will tell you.

He likes the ladies does Brian Peter George St. John le Baptiste de la Salle Eno.

"Last summer when I had nowhere to live I carried a small bag with a few things in it and stayed with a different girl each night. Not just to sleep with a different one each night but you'd be amazed how productive a serious conversation with a different mind each 24 hours can be."

Indeed I would, Brian, indeed I would.

Apart from his sexual adventures, there's much that sets Brian Peter George... apart from the rest of the pop world. To start with he's a non-musician.

I fully realise that especially these days there's nothing unusual in that. Many of our so-called superstars don't have one iota of musical skill. But here's the difference. Eno not only knows that he's a non-musician, he's positively proud of it.

"I can't play anything well. I can manage one string at a time on the guitar, usually the A string and I can churn out a sound or two on a simplified keyboard but

Roger Greenaway meets the amazing Eno

that really is the extent of my musical knowledge."

But before all you real musicians reading this get too uptight, perhaps I should point out that despite this inability, or perhaps because of it, the sounds that Mr. Eno produces from his batteries of tape recorders, synthesizers and the eight quid guitar he picked up in Notting Hill six years ago, do quite wondrous things to the senses. He may not understand it, but he sure does it good.

Eno, of course, sprang into the limelight in '72 with Roxy Music but the lad's career as an electronics freak/wizard/idiot (pern any two from three) goes back far earlier.

Despite his name, he was born the son of a postman in groovy Woodbridge, Suffolk and (get this) spent the early part of his educational career in a convent school - where, presumably, he developed his penchant for make-up. Crazy ladies these nuns, even making hit singles these days.

He seemed set for a scientist's lot but when it came to the test he proved much too fast and chose instead art college.

Eventually he came to London and freaked around on the scene for a couple of years making a living from wheeler dealing and using the cash on yet more tape

recorders.

Then in January 1971, Bryan Ferry invited him to join Roxy as mixer and sound engineer and it wasn't long before he developed from this role into a fully fledged member of the band. The rise of Roxy saw the rise of Eno too. Even now the names of Phil Manzanera and Andy Mackay (the other two Roxy regulars) are not guaranteed to produce instant recognition except from Roxy addicts but the band certainly created a monster image for the two Brilylans - Ferry and Eno.

A split was bound to come, Ferry and Eno both have dominating personalities and because Roxy was Ferry's concept, Eno had to go.

"It didn't matter. There were many other things I had in my mind and the split gave me a chance to get them together. A successful band on the road is a time consumer," Brian told me as he reclined in bed.

He doesn't spend all his time in bed, but when we met at his flat he was suffering from food poisoning. At least he thought it was food poisoning. I took sadistic delight in pointing out that his symptoms were the classic ones for an ulcer. And I should know, this wretched rock 'n' roll business gave me one last year.

He was hoping to be

"I've always been a cautious person and would never have made a move like this without knowing what I was going to do next," so speaketh Eve Graham about her plans after the New Seekers split in May.

"I want to be a singer - just me and an orchestra. I have enjoyed working with the New Seekers because I enjoy singing harmonies and lead. The reason I want to leave is not necessarily entirely because I'm unhappy musically, but I've never in my life had a stage that's going to make a difference. There's me on stage and I've got four other people so often to hide behind. It's going to be really different for me on my own and I'll find out a lot of things about myself that I don't know. I don't really know how my personality will develop when I've got nobody else to influence me."

This 30 year - old Scots lass who admitted in RRM last week that her age influenced her decision to quit the New Seekers, says it is going to take two years to become a solo artist the way she wants.

"I don't want to leave it too late. I've got the guts and desire now," she explained as we relaxed in the office of the New Seekers' publicist.

"Maybe in two years I won't feel like it. I've made just enough money from the New Seekers for my own security. I don't want to be really rich, it doesn't matter that much to me otherwise I'd stay with this group because obviously it would make more than I will for quite a while. I have all I need - I've got my house."

Is Eve tired of the fame and strain of being a New Seeker?

"In some ways," she answered.

"We're more or less at the top in a certain field, I'm not saying we're at a dead end - we could still go on and develop. But I want to find a new challenge and in that respect I've had enough. I want to mark this off as an experience. I'm satisfied with what I've done in this particular field. I've been in groups for nearly 13 years and it's time I started if I want to be a solo artist."

The thought of possibly going into obscurity once she has done it, however doesn't bother Eve too much.

"I'm going to start at the bottom of a completely new ladder which I may or may not get to the top of," said Eve.

"It doesn't matter as long as I'm singing. I have been very pessimistic when considering this whole thing. If I had to go back to singing in a pub I'd do it simply because I like to sing."

The success of the New Seekers came as something of

a surprise to Eve. She says she'd been singing for so many years without any form of recognition that it was really weird to become a success at nearly 30.

"Despite all her ambitions, the thought of marriage and settling down is very much in the mind of Eve.

"I'd like to get married and have a family, but if the right man doesn't come along I won't get married at all," she said smiling.

"If I marry too late to have a family, then I'll adopt children. I won't get married just because it's time to - it doesn't work that way either."

"There could be more chance of me finding the right man when I'm on my own because I don't have four other people to compromise with as far as travelling around the world is concerned. Once I establish my career I might be a little more stable."

Talking about marriage, all you Mary Kristan fans can relax because the 27 year - old guitarist has no plans at present.

Marty who thought the

group would have continued at least until the end of the year had the girls not wanted to leave, said circumstances prevented him from going into his future plans in detail.

"It will be along the lines of recording a lot of my own songs. It's quite possible I'll get a rock band together for a tour," he revealed.

"Although I've had 12 songs published with the New Seekers, a lot which have been rejected haven't been of the New Seekers type of material. I'm hoping to do something more representative of me."

Like Eve, Marty is not too worried that his name could fade from the star billing it has been used to.

"It could very well happen, who's to know the future? The only thing I can say is one must go on and you can't cry over spilt milk. I feel there are things to be done. I'm quite prepared to take what comes and if it's a success I'll be very grateful," he commented above the sound of a pneumatic drill drilling away

outside.

"Being a New Seeker has been a very big lesson, a milestone in my life. I've learnt a great deal from it, met a lot of very interesting people and am grateful for the opportunity."

25 year - old Paul Layton was an actor for seven years before becoming a New Seeker and so he says he sees himself just in showbiz generally once the group disbands.

"I learnt bass guitar to join the New Seekers, I auditioned on acoustic," he recalls.

"I think now is the time to have a go at the solo thing if nothing else arises. As yet nothing is fixed although a lot of things will be resolved over the next few weeks on the business side as well and then I'll be more able to make specific decisions as far as getting something down on paper. I hope to record some of my own songs."

Although the girls decision to quit came as a shock to Paul, he never lost sight of the fact that one day the New Seekers would split.

that, if I think that for one minute then I'm liable to slip into it," Lyn retorted.

"If I don't have enough faith in myself then I might as well forget it."

Was her decision to quit the New Seekers a difficult one to make?

"No, not really. When I first joined it was only to establish myself, the New Seekers were already becoming a success with Look What They've Done To My Song. My Mum and Dad didn't want me to join, they wanted me to stay solo."

"But my agent died and my manager died so I went back to the nocturnes which was very obscure and we don't talk about that."

Lyn admits to being an emotional person and says she's dreading the farewell concert since one of the numbers they'll be singing is Neil Sedaka's Last Song

They seek 'em here

group of musicians behind me. But I want to incorporate a bit of guitar playing, maybe even a classical piece. I want to use everything I've ever done - what I've learnt through the New Seekers, what I learnt in Hair, drama school and cabaret. I want to create something that's interesting."

Peter admits he wasn't into the New Seekers music before he joined them.

"The music I used to do was heavy as I was in a really heavy group. I wasn't a great New Seeker fan, but I didn't dislike them."

As Peter became established as a New Seeker, many said he closely resembled Peter Doyle in the way he sang and held his guitar, but this was only a coincidence. Peter has never even seen Doyle work and at the time of joining had only heard the New Seekers singing Pinball Wizard and Teach The World To Sing.

In his one year with the group he's experienced six months in the States, concert tours and cabaret.

"I haven't made an awful lot of money out of the New Seekers, probably more than I've ever seen in one lump but that's all," he told me with reticence.

"I never joined the New Seekers for money, but because I wanted to get on."

"I thought I could contribute to them."

Whether the name Peter Oliver becomes well - known after May remains to be seen, but as the saying is, the possibility of slumping back to the unknown is something you come to terms with.

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label lines

EMBER RECORDS - Britain's first significant independent label - is part of the one-man music empire of Jeff Kruger. He's one of the best respected people in the music business and has a great reputation for being done.

Well before the late sixties flood of independent labels, Kruger was introducing talent like Glen Campbell. He first saw the country and western star on television in Las Vegas back in '68. Kruger's eye for talent proved sound and soon he was persuading EMI to let him have the British rights to Campbell which they owned through their tie-up with Capital.

Next EMI were kicking themselves as they watched Ember reap the benefit of several single hits and big album sales. There lies Jeffrey S. Kruger's talent.

He'd been a shorts salesman for Columbia pictures, a part-time jazz pianist, owner of the famous Flamingo Club, music publisher, and a jazz concert promoter, before going into the record business in 1960.

The move came, quite characteristically, when he discovered he had the publishing AND U.K. record rights to a German number one hit, Jan Kjeld's Banjo Boy. Trouble was, all the British majors had their own cover versions out, so he formed Ember Records. At first there was nothing but trouble. No distribution, hopeless pressing facilities, "we faced insurmountable odds," he said.

Kruger's talking in his opulent business headquarters in Belgravia where he keeps the colour television on permanently with the sound off. He's a television addict as well!

Ember's first records were pressed by a company called British Homophone and distributed by Keith Prowse

(the ticket booking people). It was a start but things didn't really happen until the association with Pye began which continues today.

The first hit was Ray Ellington's Madison which made the top 50.

"We were pioneering all the time," said Kruger. "Things that are taken for granted by independents today, we did for the first time."

He was continually back and forth to America (still is) building up a catalogue of "good music."

Among his first signings, after a chance meeting with the boss of

20th Century Fox, was the Harry Simeone Chorale. Their hit, The Little Drummer Boy, was a top 20 hit.

Later he persuaded trumpeter John Barry to do a & R leading to recordings with Adam Faith and Chad and Jeremy whose Yesterday's Gone was a number one hit.

Because he is prepared to gamble, Ember have become the champion of novelty records.

Among names in the catalogue are Jimi Hendrix, Glenn Campbell, Desmond Dekker, Liberace, and P.J. Proby. Peter Harvey



Glen Campbell - one of the many stars on Ember.

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'If I sound like Gene it's absolutely intentional'



"Hi, how are you?", inquires Mr Alvin Stardust as I shake his black-leather gloved hand and we make our way to the interview lounge at Magnet records.

Needless to say he's in black leathers although with Jealous Mind storming into the charts Alvin can forget about any mourning.

He settles in a comfy armchair and I ask him if he was ever worried of being just another one-hit wonder with My Coo, Ca-Choo.

"I wasn't bothered," answers the 28-year-old Liverpoolian now tasting success for the second time around. As we all know Alvin is or was the rock 'n' roll singer Shane Fenton.

"I'm a daydreamer. I'd love to be a big star, but it doesn't worry me if I'm not. I don't expect too much. If it happens great, but I've done all I ever wanted to do. I got to number one in some charts, I've got a gold disc - what more'd you want out of life? Right now Coo-Ca Choo is in every chart in Europe except France and that's only because it was only released there last week.

"When the record got into the Top 30 and I did Top Of The Pops, I said that'll do me. I'm really amazed. I don't feel like a pop star, you know what I mean. I feel like me and we've just made a record that we had some fun doing."

They never write in between."

Getting back to the original question Alvin talked about his days at school when he was constantly listening to Elvis, Bill Hayley and then came Vincent, Eddie Cochran and Chuck Berry.

"The fact that people say I copy Gene Vincent - great. Where do they think I come from? I cannot work and not be influenced by what I was brought up with", he said.

"If you saw any of the old Vincent photographs, and I've probably got everyone there is, Vincent used to wear tight drainpipe leathers and a baggy leather jacket because that was the style.

"As far as my image as Alvin Stardust I used to be as I am as Shane Fenton. I've not done anything to my hair apart from rinse it dark, nothing to my clothes, I don't wear make-up. The only thing about me which is rockier is my haircut and that's longer than they used to wear it. In contrast to Vincent I wear, flairs, a tight leather jacket and platform boots.

"If I copy or sound anything like Vincent, Presley or even Buddy Holly, it's absolutely intentional because I'm a firm fan of theirs and very much influenced by them as a kid."

Months before Co-Ca-Choo made the charts, Alvin says he was quite happy rocking away with his little trio playing the Northern clubs.

"I made Co-Ca-Choo as Shane Fenton, the name Alvin Stardust was decided after I recorded it. I was Shane Fenton one afternoon and then the next thing was I had to go on TV as Alvin Stardust."

Right now Alvin is working on his album which should be out in March.

"I'm really looking forward to it because I wrote four of the tracks," he says enthusiastically.

"I'll admit I'm a very bad guitar player though. Apart from writing and recording I'm doing interviews and having photographs taken. But you get to a point where you want to actually do something and not just talk to people."

"I'm a doer, I don't like hanging around. The main thing is to get on the road and work. The guys I think we're going to use in the band will be those used in the recording sessions. I know guitarist Big Jim Sullivan (renowned for his work with Tom Jones and Gilbert O'Sullivan to name but a few) said he'd like to come on the road."

Alvin 'Ziggy' Stardust tells all to RRM's Roy Hill

"The actual pop business will always be the same - while you're successful everyone loves you and then when you're on the down nobody wants to know you. I've been very lucky in that I got out of it when I was alright and didn't attempt to come back."

Alvin, a firm believer in doing what you want to do when you want to do it so long as you don't hurt anyone, you could almost say has made an accidental comeback. He was in London when he met rock 'n' roll songwriter, Peter Shelly. He made a couple of demo discs of Peter's songs and the rest we know.

At the moment Alvin is riding on the crest of a wave which one day will suck him under, does the thought worry him?

"As I've said I've done all I ever wanted to do. I went into Showbiz when I was 15, in fact I was in pantomimes at five. Whether I've got my name in the papers makes no difference.

"The most important thing is that I'm in and around showbiz. It's one of those things that just gets in your system."

And I know just what you mean Alvin alias Shane Fenton alias Bernard William Jewry. By the way, merci beaucoup for the copy of your biography you gave me on the way out - it was in French. Still, c'est la vie.

Does Alvin notice any great changes in the pop scene compared with when he first started out?

"Before I got involved in this again I thought Gary Glitter was great because he was the ultimate in pop rock. The kind of music I'm doing is fun music. The kids are fed up with just sitting on a floor, they want to jump about and scream again. They are more alive now than they've ever been and they make instant decisions as to whether they like you or not.

Pop is great at the moment, everybody is having a good time. I'm enjoying every minute of it.



Reviews

Peter Jones



SENSATIONAL ALEX HARVEY BAND: The Faith Healer (Vertigo 6939 098). In fact this is a shortened, single-size version of the track from Sensational Alex's album Next. So much is happening for the Harvey band now that a single break is on the cards. The band is free-thinking, blues-stressed, and it's a strange mixture of the rough-edged and robust and the gentle and peaceful. Full of surprises, in fact - **CHART CHANCE.**

set the charts on fire. It builds well, is one of Tony Hall's most together productions, and keeps the interesting going.

PETE DUNTON: Taking Time (Rockfield). Ex-Gun drummer, and Pete had his own band '12', in fact I first talked about this record back in November, but it's now on a re-release project. Needs time to register, but persistence pays off.

GALLAGHER AND LYLE: I Believe in You (A and M). In some ways, the most commercial yet from the duo. It's a very nice, straightforward little song. Melodically it reaches out, and there's a simplicity about the lyrics that also gets through. If this got air support, it'd break, possibly big.

FREDDIE STARR: It's You (Tiffany). Freddie, at 25, has become one of the great all-rounders of show-biz, but not so long ago he was a successful beat-group proprietor - Freddie Starr and the Midnighters. For all the zinness, he handles a ballad well.

ROY HARPER: (Don't You Think We're) Forever (Harvest). From Roy's Valentine album. It's an echoy, soft, gentle sort of song - questioning and voice and instrumentation matches up. But more an album sampler than a potential chart.

SNAKE HIPPS: Runaway (Emerald). Galloping version of the Del Shannon 'biggie' of way back. Performance has a near-yodelled touch to it plus the falsetto.

DAVID BOWIE: Rebel Rebel (RCA Victor 5000). Written specifically as a single . . . and David hasn't done that since the days of the Jean Genie. So it opens with ole Mick Ronson forcing some fury from guitar, and it is straight into a rebellious, build-up rocker that just keeps going. Couldn't help thinking about Rolling Stone influences here and there, though Bowie is equally, obviously a great original. The simplicity of the guitar riff here is what clinches it . . . heads nod, shoulders lift, feet move. It's one of those. And a giant hit. **CHART CERT.**

BARRY BLUE: School Love (Bell 1345). Barry wrote this with Lynsey de Paul, as usual. With a full-blooded choral backing and a rolling mid-tempo approach, it's instant and teen-slanted. Pretty well into a singalong idiom, and commercial, with no heavy pretensions. For that, many thanks. **CHART CERT.**

STEELEYE SPAN: Thomas The Rhymer (Chrysalis 2026). The official follow-up to Gaudeate, which was one of the surprise hits over the Christmas period. It's a very clever bit of singing - an arrangement which sets the voices way up high, produces moments of glorious and orthodox harmony, then wanders off into the off-beat. Thing is that the word "clever" remains uppermost. It would be sad if it turned out to be too clever for general taste. **CHART CERT.**

DESIGN: Second Love (EMI 2122). Now the New Seekers have gone, surely to gawd there's no reason to hold the harmonies and backing big. They are admired by so many inside the pop scene, that the general disc approval must be here. Like now. This isn't their most commercial single, as it happens, but it's beautifully sung (mostly by Kerry) and the harmonies and backing fit in beautifully, too. There's a cleanliness and clarity that makes them a stand-out team - **CHART CHANCE.**

BOBBIE MCGEE: Nickels And Dimes (EMI). This blonde bombshell of a lady, a

ELECTRIC LIGHT ORCHESTRA: Ma Ma Belle (Warner Bros 16349). This one gets down to business right away . . . great strident chords, and a sort of majestic atmosphere. Could have done with more of it, but it's quickish into a slightly ponderous mid-tempo vocal build-up, with the odd falsetto yip. But as usual with ELO it's the fullness of the sound, the deliberate breadth that scores. Great rich tones way down in the register. Jeff Lynne strikes again . . . confidently and with less pain than other industrial action - **CHART CERT.**

sort of reply to Gary Glitter in a sense, got near the charts last time out. This one is earlier, somehow, with soul injected - she powers away over a slightly disruptive back beat. The strained sound is deliberate. Could miss completely, overridden in the rush. But Bobbie is a very determined girl. **CHART CHANCE.**

MARICANE SMITH: To Make You My Baby (EMI 2112). Raunchy sax intro, giving it an instantly recognizable Hurricane touch. He uses his softer, balladly voice - and with the chirruping strings it seems to me to be commercial from the first couple of bars. Easy-tempo piece. For me, there's something really infectious about a Hurricane Smith single. So as a further plea I'd suggest YOU try his album, Kazamatatz Shall Inherit The Earth. - **CHART CHANCE.**

IRON VIRGIN: Jet (De-ram). Actually this is a very good and well-played single, but the trouble is that Paul McCartney has his own version of his own song out. That is the kind of "competition" Iron Virgin could do without. But it's still a commendable performance.

FARM: Fat Judy (Spark). Read rural characters are added, sort of Right on and without producing anything all that different, they do create a happy mood.

REAL THING: Vicious Circle Part One (EMI). Good incisive pop, without suggesting really that it'll

CARLY SIMON & JAMES TAYLOR: Mockingbird: Crowrup (Elektra K 12134). Mr and Mrs Taylor take the place of Charlie and Inez. Foxx and swap nuptial bliss for brotherly love on the Foxx's perennial "Moc." "Yeah." "A King." "Yeah." "Brid." "Yeah" chugger. It sounds like a hit ("Yeah"). Carly does her Lesley Duncan impression on the slow flip. **POP PICK.**

ROBERT KNIGHT: Everlasting Love; Never My Love (Monument MNT 2106). Here it is, folks - in stereo too! - the original of the tune that the Love Affair took up the Charts in 1966, exactly six years ago. What's more, it surely sounds a bit weak right now in comparison? No matter, the interest is now there. Draggy reading of the Association's oldie, flipside. **POP PICK.**

EARTH, WIND & FIRE: Keep Your Head To The Sky; Build Your Nest (CBS 2033). Somewhat edited from their superb "Head To The Sky" LP, this falsetto Soul Group slowie has a beautiful jangling backing and some really impassioned singing, the whole effect being like a superior Stylistics. If you can't hear the album do at least try this. Herky-jerky flip. **SOUL PICK.**

TOM T. HALL: I Love; Back When We Were Young (Mercury 692394). Tom loves little baby ducks, old pick-up trucks, slow-moving trains, and rain . . . and (sorry if you've heard this before) he loves yew tew. Yuk! Still, it sounds like Jim Reeves singing "Little Green Apples" or "Honey", so how can it miss? (By a mile. E.C.) Say, who is this ubiquitous Ed, anyway? **C&W PICK.**

MARVIN HAMLISCH: The Entertainer; Solace (MCA 121). **MAX MORATH:** The Entertainer; Polyragmic (Vanguard VAN 1009). **JOSHUA RIFKIN:** The Entertainer; Maple Leaf Rag (Nonesuch BIG 700). "The Entertainer" was black composer Scott Joplin's title for a fin-de-siecle Ragtime piano piece which henceforth will probably be better remembered as (Theme "Theme From" The Sting), that blockbuster man's movie starring Redford and Newman. Early public reaction indicates that one of these many versions could well end up by being another "Dueling Banjos" (exactly which will depend on label distribution more than on radio plugs, I'll wager). There is little to choose between them: Max has the liveliest with some banjo (copied by the similar British



Reviews

James Hamilton



TEIRY JACKS: Seasons In The Sun; Put The Bone In (Bell 1344). Susan's "ex" (not brother), the Poppy Family's Terry is scoring monotonously Stateside with this self-arranged/produced gently chugging Pop treatment of a Jacques Brel-Rod McKuen semi-wooly which the Beach Boys rejected. I myself prefer my own slow flip, which is more inconsequential and less macabre than at first it appears! **MO! PICK**

LOVE UNLIMITED: Under The Influence Of Love; Lovin' You, That's All I'm After (Eye 7N 23630). The gorgeous gals have had a raw deal what with an instrumental track ("Love's Theme") from their current LP stealing all their glory. Still, fond memories here of the Felice Taylor original of this early Barry White number should help them smile, wiggle and pout while their metingly Supremes-ish way hits wags around. Dull slow flip. **POP PICK.**

CONTOURS: Baby Hit And Run; Can You Jerk Like Me (Tamlia Motown TMG 886). This typically mindless bang-bang-bang stomper is an old US album track that like me as a single for the very first time anywhere . . . and it's not bad at all. 1964 hit flip, which begs the question and answer: "so, how do YOU jerk?" "Like that of boy in Louisiana, I take it between my finger and thumb." **R&B/POP PICK.**

MOMENTS: Sexy Mama; Where Can I Find Her (London HLU 10499). Very much a continuation of Marvin Gaye's "You Sure Love To Ball" cross-bred with producer Sylvia's "Didn't I", this may be too monotonous for other than specialist tastes. However, it's my taste - suck, gobble, munch, chomp!

BILL COSBY: Little Ole Man (Uplight) - Everything's Alright; Don'cha Know (Warner Bros K 16346). Cosby's philosophical 1967 rewrite of "Uplight" has a 100 mph dance beat produced by Fred Smith the reason for its re-issue now. Doubtless big in Blackpool.

JIM CROCE: Time In A Bottle; Hey Tomorrow (Vertigo 6073272). The new Buddy Holly's cult has been a non-starter here, but if it's ever to get going this reflective quietly tinkling US Christmas Chart-topping posthumous smash is the one to do it. If listened to through cynical ears, the words have that "It Doesn't Matter" / "Any more" / "Three Steps To Heaven" tragic irony, while the British flip's a real sickie. **POSTHUMOUS PICK.**

EDDIE KENDRICKS: Boogie Down; Eddie's Love (Tamlia Motown TMG 888). A dry copy of "Keep On Truckin'" sadly unremarkable. I hope that Eddie doesn't go the Temptations route now. At least the other flipside wailer is more tasty.

SPINNERS: Mighty Love; Pts 3 & Atlantic K 10416). Thudding nait drums, patterning bongos and a fired, third concept churning away with mis-gentle energy. S-O-S, now! **B. K. KING:** I Like To Live The Love; Love (Polo PLO 613). The Blues Boy meets some soulful brass and a spriskily doesn't sound like Little Milton on this good melodic medium swayer with a clomping beat. Lucille has more to say on his own chippy slow flip.

BILL COSBY: Little Ole Man (Uplight) - Everything's Alright; Don'cha Know (Warner Bros K 16346). Cosby's philosophical 1967 rewrite of "Uplight" has a 100 mph dance beat produced by Fred Smith the reason for its re-issue now. Doubtless big in Blackpool.

Pick of the week

version of THE RAGTIMERS on Eye 7N 5323) because Mary has the actual soundtrack and Joplin has the reputation. In fact Josh, a young college prof, has topped the US Classical Charts twice with his academic academic treatments of Joplin (who in turn was being just such serious recognition for his attempts to "make respectable" Ragtime, which amounted to the Rock 'n Roll of its day). This prissy approach is also found on "Maple Leaf Rag", Rifkin's official A side and Joplin's biggest hit, which was one of the first million-sellers . . . in sheet music format. What with this new fashionable interest in Ragtime, how long will it be before people latch onto the fact that Ian Whitecomb's many LP's recreate the music as it really was - not serious but brazenly vulgar and fun. **PICK OF THE WEEK.**

helped somewhat by the backing voices. It's a whiplash sort of approach . . . the cracking bling stacca to moments, but varied by Paul's special style of phrasing. It'll be a big one, naturally, but with the proviso that it IS an album track - **CHART CERT.**

Pick of the week

PAUL MCCARTNEY: Jet (Apple 2906). This is from the Band On The Run album, a track recorded in Lagos, Nigeria. The first fact means that a lot of McCartney addicts will have it already. The second that it has a raw-edged, build-up excitement about it which is

Albums

Gang bang

JAMES GANG
Bang (Atlantic ATCO SD 7037 0598) When Joe Walsh quit this excellent American rock band it looked like the end. Piffle. In Tommy Bolin they have found a guitarist and songwriter of equal stature. His playing is seldom boring and often inspired on a set just as compelling as Walsh's Smoker You Drink album. Basically it's driving rock in the best American tradition climbing vocals, harmonies, synthesizer, and guitar pyrotechnics. And just to break it up there's an a cappella number Rather Be Alone With You, and the delicate string accompanied Mystery to round it off neatly. A must for American rock fans.

P. H.
S.L.M. WHITMAN
Reminiscing (Sunset SLS 50352). Actually you, the buyer, does the reminiscing, with a handful of Whitman hits dating originally from 1968. Careless Hands, When I Grow Too Old To Dream are included.

MAGIC STRINGS
Moonlight Party (Telefunken 14727). Romantic and melodic string arrangements presented by Norman Candler. The music ranges from pop contemporary material like Peter Skellern's You're A Lady to Bachman's... one turned up as In The Mood For Bach. Easy listening album.



BLOODSTONE

Unreal (Decca SKL 3106) I'm sorry you guys, but this album didn't do much for me. Having not heard your music before, I gave it a spin not once, not twice but three times and even then I couldn't say it had started to grow on me. Obviously some people will take to it. The music is funky, soulful and Tamba sounding. The whole of side one is penned



The acid queen gets it on

MAGGIE BELL
Queen Of The Night (Polydor 2383 239) No, it ain't Lou Reed's new album, it's Maggie Bell's long-awaited solo. After eighteen months and two aborted attempts, one here and one in the States, she finally made it. Again, it was made in America, under the strict supervision of Jerry Wexler, of Atlantic and, more particularly, Aretha Franklin fame. Wexler has had a strong influence over Maggie,

and his immaculate, if slightly dated, production dominates the album. Gone are the rasping vocals and raunchy guitar licks of Stone the Crows, a sophisticated, more subdued, Maggie is highlighted. This subtle approach takes repeated listenings to let the mellow strength and power of the album to show through, so Crows fans should give it more than one hearing.

P. D.

Luke warm jets from Eno

Here Come The Warm Jets (Island ILPS 9268). Luke warm these Jets. I quite like Brian Eno and his electronics wizardry gave an added dimension to Roxy Music. But now Brian is divorced from Bryan (Ferry) the basic materials are lacking. Some of the songs are beautifully decorated, others drive along nicely. None of them rate. Still, Brian's a nice little lad who has attracted something of a following, and it will probably sell well. Just don't expect Roxy music, despite the presence of Phil Manzanera and Andy Mackay. Some nice titles though, like The Paw Paw Negro's



Blow Torch, Dead Finks Don't Talk and Driving Me Backwards. After all, every cloud has a silver lining. R. G.

No doldrums

LOGGINS AND MESSINA
Full Sail (CBS 65775) So there I was lying stretched out on the golden sands, sheltered from the scorching sun by the tall palm trees swaying in the breeze, with the warm blue sea lapping at my feet. And then I opened my weary eyes and stared at the cracked walls of my dark bedroom. That's the affect this beautiful album from Loggins and Messina had on me. It's a really relaxing sound these two American guys produce. There's a little of everything — some nice reggae in Coming To

You, a touch of funk in You Need A Man, and if you fancy a jive (a word rarely used today) then My Music is a good track for it. Loggins and Messina are starting to become big in the States and this could launch them over here. They write most of the material and all in all I'll give it five.

Real style

THE STYLISTICS
Rockin' Roll Baby (Avco 6466 012). Another superb offering from the Stylistics. This is the third album produced, arranged and conducted, by Thom Bell, who has written most of the numbers, along with background singer Linda Creed, and who is responsible for producing the 'Philadelphia Sound'. There's a lot of strong numbers on this album such as Only For The Children, Fay Back Is A Dog, Love Comes Easy, and their smash hit title track Rockin' Roll Baby.

G. H.

North country fare

ROY HARPER

Valentine (SHSP 4027) Suddenly it's Roy Harper for a moment. He's showed so much promise in the past but remained almost esoteric, champion of the dope generation and less-committed folks. This is the one to put it all

right. Three songs are outstanding both lyrically and performance-wise, Commune, Forever (the single) and Twelve Hours Of Sunset. They are delicate sensitive songs treated sympathetically, sometimes with strings, sometimes with just Roy's guitar,

and then quite rocky with Magic Woman. Then there's the magnificently laid-back Acapulco Gold, the traditional North Country, and a neat acoustic guitar work-out with Tim Walker. Harper's a meaningful contemporary writer well worth getting into. P. H.



VARIOUS ARTISTS

Everlasting Memories Of The 50's (K-Tel 491). Another of those splendid, highly-advertised, hugely worthwhile albums which includes hits from Dinah Shore, Johnnie Ray, Johnny Mathis, Ray Conniff, Guy Mitchell from the 1950's. Orchestral stuff, too, from the likes of Sammy Kaye and Percy Faith. And a chap named Tony Bennett leaving his heart in... where was it? — Ah, San Francisco.

BERT KAEMPFERT

To The Good Life (Polydor Circle Of Sound 2210 369). Mixture of the old and the new — old standards like Melancholy Baby and Take The A Train, mixed in with some of Bert's own compositions like Lover's Wonderland and Time To Dream. And some very good flugelhorn and trumpet work by Ack Van Rooyen.



NEIL DIAMOND

Rainbow (MCF 2529) You've got to hand it to Mr. Diamond. Having decided to do an album of favourites (trendy) he comes up with as moving a collection of love songs as you're likely to get. Quite simply if you like his voice and songs like Mr Bojangles, Both Sides Now, I Think It's Gonna Rain Today, and He Ain't Heavy He's My Brother (the single) this is your record. P. H.



by the group and a bit too slow unless you want it as background or for late night listening. Nice version of Harrison's Something kicks off side two and towards the end of the album there's a moulded oldies track taking in Leiber/Stoller's Hound Dog and Searchin' and Johnny Otis' So Fine. Splendid job with the over-dubbing by the way.



2nd British COUNTRY MUSIC FESTIVAL

Sponsored by Record & Radio Mirror
and organised in association with the B.C.M.A.

Wembley April 13-14 1974

Are you an artist or a group involved in country music? If so, here is an opportunity to win some fabulous prizes by competing in the 1974 Country Music Festival.

Listed below are the categories, together with the trophies and prizes.

PRIZES

Best modern group £75

Best solo singer £40 plus a Jumbo 12 string guitar.

Best duo £40 plus two 6 string Jumbo guitars.

Best old time blue grass group £75

ENTRY RULES

Interested parties should select the categories they wish to enter, and complete the form with all relevant details.

Please tick type of act: What type of country music:

Solo

I enclose photograph (tick)

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Name

Group*

Address

*Please state number of performers.

Post to: Mike Storey 121 Cumbrian Way
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The judges will consider all entries on their merit and select 25 acts which will compete at the festival. Latest closing date for entries is March 18th 1974.

The final selections and acknowledgements will be advised to all entrants immediately after the closing date.

Guitar prizes kindly donated by **CBS/ARBITER LTD.**

Classroom capers in blue

"I CAN'T get over the way this place is always so immaculate, nothing ever gets out of place," remarked Barry Blue gazing around the spotless dining room in his lawyer's apartment. "I'm even afraid to use the ash-tray, but I suppose I'll have to if I want to smoke. It's not that I like living in a mess," he added, "but I do like a place to look lived in."

"I'm sure he would have spent all morning discussing houses, flats and various apartments, having only just recently bought a place of his own."

Nevertheless it did occur to me that we were there to talk about Barry Green alias Barry Blue and not the state of this hyper-clean apartment.

Unlucky

For starters I wanted to know why he forsook the colour Green and changed it to Blue.

"I've never like the colour green, anyway it's supposed to be unlucky isn't it? There's not a dramatic reason or anything, it all came about when Dick Leahy of Bell records decided to release 'Dancin' On A Saturday Night.' As I was leaving the office I said, by the way if you're going to put the record out, then get rid of Green, change it to Blue, anything—I don't care what it is. So that's how Barry Blue was born," he finished up. You'd be forgiven to

think that Barry had just literally sprung out from out of the Blue with 'Dancin', which after having been around for a number of months leapt into the charts and earned him a silver disc.

"It was the kids hearing it and wanting to dance to it, at their local discos and dance halls which really got the record off the ground. Before that, none of the DJ's would touch it." "I'm a great believer in thinking that the kids know what they really want, and not what someone tells them."

In reality Barry, now 23-years-old, has been involved in the music business since the age of 14 when he first joined a group known as Dark Knights.

"I was interested in music long before that though. I remember selling most of our furniture at home, so that I could buy various musical instruments. It wasn't unusual for my mum to come home from work and find an armchair or a table missing!"

At school I always knew that I would be singing when I left, and the night before I took my GCE exams I was giggling at the Marquee until three o'clock in the morning!

The Dark Knights appeared on a children's

television talent show and walked away with the first prize.

Barry himself was beginning to attract attention, and after working with several notable artists, he was invited to write the theme for Granada Television's Lift Off pop programme.

Switch

His connections with television didn't just lie in writing theme music. In fact he appeared in an episode of the series Shirley's World with Shirley MacLaine, during which three of his compositions were featured. The episode was originally titled the Green Goddess, but because Shirley was super, it was later changed to the Blue Goddess.

Barry then decided to step into the shadows of the pop world and so became a record promotions man. However after a while he began concentrating more on songwriting, and eventually left the record company to devote his entire time to his own music.

His biggest success prior to 'Dancin' On A Saturday Night, was a song called

Papa Do which became a big seller for him all over the Continent, causing Barry to spend a lot of his time there. Barry's name came to the force in Britain when it was learned that he co-wrote Lynsey De Paul's hit single Sugar Me. Lynsey in her turn co-wrote 'Dancin' with Barry, making it obvious that this twosome had hit on the right formula for success.

So far Barry's career seems to fly off at a tangent, and it's not only his career, it's in his mode of talking as well. One moment he would be following a particular interesting point, then the next minute he will fly off at a tangent towards a completely different direction. It was because of this, that we ended up talking about train spotting.

"In my early youth," he was saying, "In the days when it was quite normal for trains to run, I would travel for miles on a platform ticket just to do some train spotting. I used to call my mother from wherever I ended up, it was usually somewhere in Scotland, and tell her not to leave my dinner in the oven."

I notched up a few thousand miles that way, and they gave me an award for being Champion train spotter," he ended up proudly.

I don't suppose you get much time for it now, I said "You're dead right there," he laughs, "So now I play with dolls."

Talking about trains, I managed to set him on the right track. His new single is titled School Love and is



scheduled to be released by Bell records shortly. He has also just completed his very first album, but can't think of what he should call it. With a name like Blue he should have no problem.

Watch out all you Barry Blue admirers for his first concert tour of Britain, has been planned for April, after

doing a month of touring over in the Continent. All the dates of his British tour will be revealed in your very own Record & Radio Mirror.

Genevieve Hall



Wedding bells for a Geordie

I didn't realise that tape machines were quite so human. The vibes from Geordie, those four jocular lads from Newcastle, was just too much for the little machine to take. The poor thing went berserk, had a fit, then packed up completely. That was last year.

This time we'll take it easy, I thought, and just speak to Brian Johnson, Geordie's lead vocalist

and Vic Malcolm their lead guitarist.

I asked them why they had finally decided to release Black Cat Woman as their latest 'A' side instead of Little Boy. The last time we met they couldn't decide which of the two to choose.

"Now that's a sore subject," replied Brian ruefully, "because in the end we wanted to release The House Of The Rising Sun, but our management

insisted upon Black Cat, which didn't even pass the BBC's record panel."

"Still, we've got two strong ones lined up for our next single. There's St. James Infirmary and Got To Know."

"Got To Know," informed Vic, was originally titled Young Girl, but we thought people might mistake it for the Young Girl recorded by Gary Puckett and the Union Gap."

Vic not only plays lead guitar with the band, but he also writes all of their material.

"Actually Brian J wrote St. James Infirmary. It's different from our other singles, the lyrics play a prominent part in that particular song, whereas in Got To Know, I wrote it with the bass guitar and drums in mind, it's purely a dance record."

Things seem to have quietened down for Geordie lately, so I asked what they had been up to for the past two months.

"We've had the last seven weeks off," replied Brian, "We needed that time to get ourselves together, that's why we decided to release Black Cat, round about Christmas so that people would know that we were still around."

Vic butted in. "We haven't just been sitting around doing nothing for all that time, no way, we've been getting a lot of new material together, recording and rehearsing our stage act."

"Aye," said Brian, "before our break, we'd been working solid for 16 months, and we weren't getting any time for rehearsing. It wasn't fair on the kids, 'cos we were getting loose and needed to tighten up a bit."

I asked what their plans for the immediate future were.

"We're touring Australia for six whole weeks, unfortunately," said

Brian gloomily. "What d'you mean, unfortunately?" laughed Vic, "you're not supposed to say things like that, don't take any notice of him," he nodded towards Brian, "I'm looking forward to it, so are the rest of the lads."

Well six weeks is a long time and Australia is the other side of the world, it's a long way from home," Brian continued.

It was beginning to turn into a mini argument, so I let Vic carry on, for his first attractive German girl, has been planned for April, after

"It is more like England than say Belgium, and that's only five minutes away!"

Brian gave way a little. "I suppose I don't mind the actual travelling there and getting an eyeful of the place, for say about a week, but I still say we're going to be there a long time. I only hope we're travelling on a jumbo jet that's all," he pauses then adds mockingly, "other wise I shall be most annoyed."

"We're going to release our single a couple of weeks before returning to England, so that we can promote it along with our album, which should be out by early April."

You do mean April this year, I joked, knowing full well their long awaited second album Don't Be Fooled By The Name, had been subjected to constant misfortunes since it was originally scheduled for release last

November. "Ha Ha, very funny," chuckled Vic. "By the way when we get back from Australia I'm getting married."

Someone mentioned earlier that Vic had only just got himself engaged that very morning, so naturally I congratulated him.

Beaming all over his face, Vic asked whether I had ever met his fiancée.

I replied that I hadn't, so he promptly left the room to return accompanied with a very attractive German girl.

"Meet Cecilie D'Ambrosio," he said proudly.

"Cecilie and myself are going to live in my new house up in Newcastle," said Vic, "originally I bought it for my mum—we're still trying to persuade her to come and live with us."

I asked Cecilie whether she minded being away from Vic for long intervals.

"Perhaps that's why we got on so well—we don't see each other that often!"

For all of you who enjoy weddings, Vic and Cecilie are getting married on Sunday, April 7, at St. Peter's Church in South Shields. Everyone here at Record Mirror and Radio Mirror, wishes them lots of luck and happiness.

Genevieve Hall

Mac controversy continues/ Macca supports Osmonds

WONDER in braids on his Red Rose Speedway album will probably join Stevie in a London recording studio to "mess around." Meanwhile, it looks as if some of those hours that Wonder recorded with Eric Clapton and Jeff Beck last year will finally be released.

You may recall that Beck appeared on one track, Looking For Another Pure Love, on Wonder's Talking Book album. Speaking of JEFF BECK, he has been busy in the studios lately, not only in the recording of the next B&B&A album, but his distinctive guitar work will also be heard on the new albums by MIKE FENNELLY and BADGER. In either case, he appears on the title track of their new album, White Lady.

BEATLEMANIA. The occasion was that the day marked the tenth anniversary since the BEATLES invaded these polluted shores. Radio stations all across the country found their own ways to celebrate February 3. Many of them did documentaries on the Fab Four, but one of the most imaginative tributes was from a San Francisco station who compiled every Beatle release — both British and American, and then proceeded to play every song in alphabetical order. A New York station devoted two hours to playing bootleg tapes of some of their live concerts and television appearances.

While on the subject of the Beatles, you might be interested to hear that Paul McCartney recently spoke up for the OSMONDS. Said Paul: "I'm sick of hearing people knock them. I love the Osmonds for the whole

teenyboop thing; really, they're like an American version of the early Beatles." Also heard defending the Osmonds recently was Peter Gabriel of GENESIS, who went to see their show at Madison Square Garden the last time they were in town.

THE WHOLE WORLD'S GOIN CRAZE DEPT. IS JOHNNY MATHIS really going to record some ALLMAN BROTHERS songs on his next album?

MORE CRAZINESS. That'll probably be an understatement if ENO, KEITH MOON, VIV STANSHALL, and ARTHUR BROWN ever get together as Dave Brock suggested on HAWKWARD's recent tour. It seems like the aforementioned loonies may team up with Hawkwind on a special project.

Rumours are afloat that the next WHO album will be titled, High Numbers and will consist of songs performed by the group before they were the Who, which means it will be chock full of Maximum R&B and possibly some surf music.

ELVIS is all set to embark on his first tour of 1974. He will do 24 shows in 20 consecutive days along with an entourage of 50 singers and musicians. All dates have already been sold out.

At one of BOB DYLAN's concerts at the Garden, the audience ranged from YOKO ONO, JONI MITCHELL, and IAN HUNTER to CHER BONO, Mayor ABE BEAME, and JOHN F. KENNEDY JR. Attention all MOTT THE HOOPLE fans. A special button that features the face of Ian Hunter and says, Mott's Got It! can be obtained for free

by sending away to Josephine Targo, 1174 7th Ave., N. Y. C., 10011 U.S.A. Just send her a coupon of some kind to cover the return postage.

Our newest club, The Bottom Line, officially opened this week with a concert by Gary Farr and Doctor John. The Good Doctor whipped the audience (many of them record company people or journalists) into a boogieing frenzy with his music which successfully combines the best aspects of the Ike and Tina Turner Revue with the hard rocking sound of the J. Geils Band. The Bottom Line made good on its promise of one of the country's best sound systems as the Doctor's tie piece band proved, and afforded all in the audience with a good vantage point regardless of where they sat.

Gary Farr, who was known in England ten years ago as the leader of the T Bones, — the group which Keith Emerson was once a member

of, opened the show. Though he seemed confident in his New York debut, the material, most of it original, seemed to be the weak point in his group's presentation. Farr's voice is not unlike Van Morrison's, and I'm sure that if he was able to capture an audience's attention with a couple of good songs, he would be a name people would talk about without having to refer to his past.

When Steve Stills and Manassas played New York last year, the sound of the big group was muddled, and the music was loose and directionless. This time, working as part of a group which has been together for three weeks and includes drummer Russ Kunkel and percussionist Joe Lala, the sound returned to its former poor, but Stills' musical direction was less warring. The different phases of his career from the Buffalo Springfield to CSN&Y to the

years as solo performer and finally Manassas were all represented with a wide range of material which included songs like Pretty Girl Why, Love the One You're With, and Wooden Ships.

Stills appeared to be more relaxed fronting his group this time at Carnegie Hall, and showed both dynamism and dexterity during a short acoustic set in which he entranced the audience to some ballads, blues, and even a Beatles number. When the group returned to the stage after a short intermission, Stills alternated between organ, guitar, and piano playing a couple of new songs, but mainly dishing out exactly what the audience came to hear. He ended the regular set with a high energy version of "The Highway," and returned to do encores of For What It's Worth and Find the Cost Of Freedom.

This last week also saw the debut of a new folk singer who you will probably be hearing with a high energy version of "The Highway" in the near future. Her name is Janis Cercone, and she appeared at the Metro-Singing her own compositions.

NEXT WEEK: Your New York correspondent flying high with YES over the Big Apple.

FLEETWOOD MAC'S nightmarish American tour which came to a head at New York's Academy of Music a couple of weeks ago when angry fans demanded their money back has been explained at least for the time being. Clifford Davis, manager of Fleetwood Mac introduced a band on the stage of the Academy composed of Elmar Gantry (vocals), Kirby (guitar), David Wilkinson (piano), Craig Collinge (drums), and Paul Martinez (bass), but there was not one familiar face to the audience, who at last word thought that Fleetwood Mac was composed of Mick Fleetwood, Christine McVie, Jon McVie, Bob Welch, and Bob Weston. Davis claimed that it was time to change the personnel of the group, and that he owned the name "Fleetwood Mac," and that technically his band and in his power to do so. Anyway, it will be up to the courts to decide who owns the name as the McVie, Fleetwood, Weston, and lawyers are trying to straighten the matter out.

PAUL MCCARTNEY, who included a note to STEVIE

stateside news: james hamilton

JIMMY OSMOND: Give Me A Good Old Mammy Song; I'm Gonna Knock On Your Door (MGM K 4467) — that's in America only, so far. "Hey mums and dads, kids and grads, gather 'round" — 'cos Jimmy's BACK... in 'YO' town! "Yeah, Yeah, what all those frantic American deejays would have been shouting in the good old days: trouble is, they're all long gone, as is the vulgar kind of music that fitted their format. Hence the Osmonds, Cassidy, Cooper, and all our home-grown noisy Popsters do better here, where Boss Radio reigns, than in the cooled-out States. Admittedly, Little Jimmy O's "Long Haired Lover From Liverpool" was a medium-sized hit in America a great many months before it broke through here, but since then he's done nothing there. In fact, his Neil Reed-covering "Mother of Mine" B-side was the original plug-side then, and right now his new "Mammy Song" will echo that team's success with Dawn (who, as it certainly sounds, just has already recorded "Just as I dug "Liverpool" originally, I must confess to enjoying this frantic banjo-jangling romp, complete with an Al Johnson-singing sincere recitation insert). Anyway, the British A-side is going to be Jimmy's similar to the original version of little (at

that time) Eddie Hodges' 1961 US hit, penned by leading Presley hit-mongers of the era, publishers Acuff-Rose and Sid Wayne, who used that same "I'm gonna knock on your door, ring on your bell, rattle on your window" set of words that have taken Aretha Franklin into our Chart right now. The song's a gimmicky chugger-fester, power-packed oral publicity that the consequently still stronger Hodges cut) which doubtless will be gracing our airwaves for months to come. Over and over SISTER JANET MEAD (SISTER OF MERCY): The Lord's Prayer (AKM 191, due out here imminently on A&M 7 163) — G a w d strewth... following in the footsteps of those other great Australian songbirds, Helen Reddy and Olivia Newton John (let alone — and very applicable here — Judith Durham), and in the noble tradition of such other classics as "The Americans," "Ballad Of The Green Berets," and "My Old Man's A Dustman", here's the bold, gutsy "got in there" — singing ever so sweetly to a buzzing and rumbling jag-beat Rock which has already sold over two million copies in the last ten minutes. Say, did you ever know that it was penned by one Arnold Stralze? And

published by Rondor Music? Oh well, maybe they're gonna give their royalties to the Australian Red Cross, or somethin' like that.

GLADYS KNIGHT and the Pips' Best Thing That Ever Happened To Me (Buddah BDA 403). Briefly back to sanity! Also hitting for soul power group the Possessions, this Jim Weatherly-penned soulie is the number that is exhorting easy-listening readers to buy when they see the young crooner Ray Price, few months back. Our Glad does it lovelly, too, in a cryingly soulful voice over thumping and swaying backing and subdued singing along Pips. Talking of soulful chix, the very week that Carly & James Taylor's "Mockingbird" comes out, I've finally heard the recent INE FOX's reading of Miry Collier's 1961 "I Had A Talk With My Man" (Vols YDA 110), and while it lacks the subtle twists and turns of Miry's original, it's a real powerhouse of straight-ahead Soul emotion — the more so because it's a style not often heard these days. Nice to see my old mate, the ex-Fiesta and 1897 Broadway salwar, Kandy Stewart coproduced. And just hereby with Stax, a real pleasure for the ear is the steel band-spiced newie from the STAPLE SINGERS' Too Hot To Handle Make A Fool (Stax STA 0196). That's infectious and bounces along with easy gay gusto.

U.S. CHARTS

from Billboard

Singles		Albums	
1	THE WAY WE WERE Barbra Streisand	1	BOB DYLAN Planet Waves RCA
2	LIVING IN THE SUN Terry Jacks Columbia	2	JOHNN DENVER Greatest Hits RCA
3	UNLIMITED Mercury	3	LOVE UNLIMITED 20th Century
4	UNBILT YOU CAME BACK TO ME (That's What I'm Gonna Do) Aretha Franklin Atlantic	4	14 JONI MITCHELL Asylum
5	SPIDERS AND SNAKES Jim Stafford MGM	5	4 JIM CROCE ABC
6	LOVE'S THEME The Four Seasons 20th Century	6	5 LIONEL JONAS You Don't Mess Around With Jim MCA
7	JUNGLE BOOGIE Look & The Gang De-Lite	7	6 GOODIE YELLOW Brick Road MCA
8	ROCK ON! Edie Sedgwick Columbia	8	7 CARL SIFUROS Hot Cakes Atlantic
9	ROCK ON! David Essex Columbia	9	8 YES Tales From YEP Records
10	YOU'RE SIXTEEN Ringo Apple	10	9 PAUL McCARTNEY & THE WINGS Band On The Run Apple
11	LET ME BE THERE Olivia Newton-John MCA	11	10 ERIC CLAPTON Fading Glorious Doors ABC
12	THE O'Jays Philadelphia International	12	11 JIMMY SHIM AYUMI Philadelphia International ABC
13	AMERICANS Byron MacGregor Westbound	13	12 STEVE MILLER BAND The Joker Capitol
14	LAST TIME I SAW HIM Diana Ross Motown	14	13 THE AMERICAN GRAFFITI Soundtrack MCA
15	DOO DOO DOO DOO DOO (Heartbreaker) The Rolling Stones MCA	15	14 THE SINGLE, 1969-1973 A&M
16	SHARK LADY Char MCA	16	15 BLACK SABBATH Black Sabbath Warner Bros
17	SHOW AND TELL Al Murray Rocky Top	17	16 MIKE OLDFIELD Tubular Bells EMERSON, LAKE & PALMER Meritone
18	MOONLIGHT RIDER Gregg Allman Capricorn	18	17 BREN SIFUROS 1920 TEMPTATIONS 1990 Gordy
19	SEX MAMA Moments Stang	19	18 RINGO STARR RINGO 21 GREGG ALLMAN Lead Back Capricorn
20	MOCKINGBIRD Columbia	20	22 PINK FLOYD The Wall Harvest
21	CARLY SIMON & James Taylor Elektra	21	23 GREGG ALLMAN Lead Back Capricorn
22	ERES TU (Touch The Wind) Taro	22	24 PINK FLOYD The Wall Harvest
23	THE JOKER Steve Miller Band Capitol	23	25 BILLY WHISTON "Gone With Herbie Hancock Columbia
24	SUNSHINE ON MY SHOULDER John Denver RCA	24	26 NEIL DIAMOND Jonathan Livingston Seagull Columbia
25	I'VE GOT TO USE MY IMAGINATION The O'Jays Buddah	25	27 JONATHAN LIVINGSTON SEAGULL Columbia
26	SMOKIN' IN THE BOYS ROOM Brownsville Station Big Tree	26	28 BETTE MIDLER The First Wives Club Atlantic
27	ROCK ON! Edie Sedgwick & Wings Atlantic	27	29 BILLY COBHAM Spectrum Atlantic
28	JIM DANDY Black Oak Arkansas Atco	28	30 THE WHO Quadrophenia MCA
29	TRYING TO HOLD ON TO MY WOMAN The Four Seasons Buddah	29	31 GLADYS KNIGHT & THE PIPS Imagination
30	MY SWEET LADY Cliff De Young RCA	30	32 ERIC CLAPTON AL American Boy Blue Sky
31	CAN THIS BE REAL Natural Four Curtom	31	33 STEVE SWILLER LOGGERS & MESSINA Columbia
32	COME AND GET YOUR LOVE Redbone Epic	32	34 STEVE SWILLER Innerships Tamla
33	LIVING FOR THE CITY Stevie Wonder Tamla	33	35 LOE UNLIMITED ORCHESTRA Ode
34	BARBIE COME CLOSE Micky Robinson Tamla	34	36 JIM CROCE Live & Times ABC
35	I LIKE TO LIVE THE LOVE B. K. King ABC	35	37 KID & THE GANG De-Lite
36	THE POWER OF LOVE Cher Atlantic	36	38 GRAHAM NASH Wild Tales Atlantic
37	MIGHTY LOVE PT. 1 The Spinners Atlantic	37	39 BARBRA STREISAND Dancing Queen Columbia
38	LAST KISS Wednesday Sunbeam	38	40 SUNSHINE Original Television Soundtrack MCA
39	NEVER EVER CONNA GIVE YA UP Barry White 20th Century	39	41 THE COOPER Museum of Love Warner Bros
40	EVER EVER CRISIS 74 Dickie Goodman Rainy Wednesday	40	42 ISAAC HAYES Joy Enterprise
41	ABBA-CA-DABBA De Franco Family 20th Century	41	43 PINK FLOYD A Nice Pair Harvest
42	ROCK & ROLL HOOCHEE KOO Richie Harrison Blue Sky	42	44 BEACH BOYS in Concert Meritone
43	DADDY WHAT IF Bobby Bare RCA	43	45 ELVIS PRESLEY A Legendary Performer, Vol. 1 RCA
44	STAX STEALERS Wham! & The Stax All Stars A & M	44	46 A Legendary Performer, Vol. 2 The Holy Grail A&M
45	THE MOST BEAUTIFUL GIRL Charlie Rich Epic	45	47 LINDA RONSTADT ABBY CADEBONNE Asylum
46	TIME IN A BOTTLE Jim Croce O. J. & Harry Chapin Elektra	46	48 THE WAY WE WERE SOUNDTRACK Columbia
47	AMERICANS Gordon Lighter A&M	47	49 THE BEACH BOYS IN CONCERT Meritone
48	YOU'RE SO BEAUTIFUL Princeton A&M	48	50 BRABRA & SISTERS Capricorn
49	YOU SUKE LOVE TO BALL Marvin Gaye Tamla	49	51 CHICAGO VI MCA



Electric Light Orchestra

SINCE THEIR formation a couple of years back the Electric Light Orchestra have had a series of problems prevalent from personal to musical confrontation.

Jeff Lynn's ambition to build a constructive unit capable of a wide melodious range has finally been realised to some degree as shown by ELO's performance at London's Theatre Royal, Drury Lane concert on Saturday.

It's obvious that three albums, a couple of American tours and hard rehearsing have given this seven-man outfit the confidence and ability to function well.

One tremendous asset has been the introduction of young violinist Mik Kaminski to the line-up whose visual and musical appeal surpass the talents of many in the group.

Jeff's still up front though but his "thank you very much" line after each number tended to be rather

conservative on reaction after the sometimes hilarious stage capers of the string section.

The set comprised of old and new from hits such as Showdown and Roll Over Beethoven to material from ELO's new album. On The Third Day one particularly nice piece as an interlude was the orchestra's version of Day Tripper with Richard Tandy doing a delightful piano melody.

I was a bit disappointed that the group didn't quite cash in on the stage antics bit. The string section, Kaminski, Mike Edwards and Hugh McDowell might have brought a rather sluggish audience to life if they had acted with the same enthusiasm on other numbers apart from Beethoven and Ma Ma Ma Belle.

Musically ELO are developing into a tight working unit progressing smoothly and it's healthy to see Jeff and his extraordinary group doing well and opening up a few eyes.

JOHN BEATTIE

Roy Harper

MAYBE ROY HARPER could have clinched his new rise to prominence with this gig but the truth is he blew it. Just when everyone in the business was beginning to feel very very warm about his excellent new album and very impressed by the production of this concert, this over-emotional man allowed too much sentiment to spoil an otherwise encoring evening.

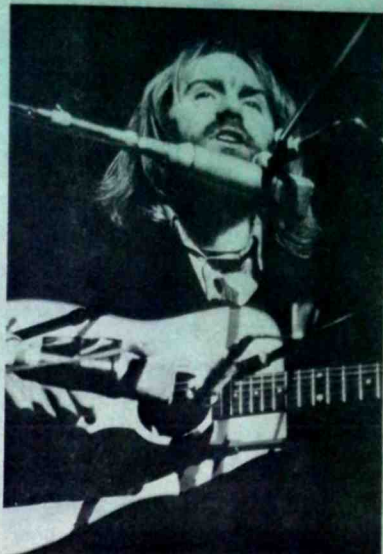
The show had started well with Roy fronting a finely sensitive orchestra. It got very funny with the kitchen front room set (complete with working television) used for his acoustic spell with Jimmy Page, and then wound up to an exciting finale with the admittedly rather untidy supergroup really honing up audience involvement. Then there were a few presentations and just when everyone obviously expected Roy to bring back the lads - Ronnie Lane, loony Keith Moon, and Jimmy Page - he chose to return on his own and sing the most plaintive of songs.

Unaccompanied and almost unable to intonate the words through emotion, he sang words to the effect that it was impossible to be happy when there was such a black veil over everything. No-one was ready for that and since the theme of the evening had been Valentine's Day, love and all that, it was hardly in keeping. Very generously he was brought back to first tell us "no matter how bad things are I still believe that half the spirit of the world is contained in these Islands," then he ended it calmly and effectively with One Man Rock 'n' Roll Band.

It must be said that there were a lot of good moments in this concert particularly during the first, string accompanied, set. Roy's words and music appeared completely warm and alive, particularly of Forever, and the very rich 12 Hours Of Sunset. Then his set with Jimmy Page amid lovely campery, was more than interesting, if only for the fact that Page seemed slightly cramped at times. Obviously this was unrehearsed and depended very much on the inspiration of the moment. Page played enough good acoustic accompaniment to prove he is only a mortal, but did manage to pull out a few lines of dynamics.

And no doubt the point in Acapulco Gold where Harper passed his joint out into the audience will go down in r'n'r history.

PETER HARVEY



Hudson-Ford

IT HASN'T been all a bed of roses for Richard Hudson and John Ford since their seemingly ill-timed departure from the Strawbs last year but in the space of six months they've managed to get a hand together and get out on the road and do it.

It's surprising what has happened musically as well looking back on their set at the not-so-perfect venue of Greenwich Borough Hall last week.

A couple of months ago at Newcastle their set was sloppy and unrehearsed, long intervals in between numbers and didn't and the duo looked apprehensive no nervous about the whole occasion.

Now after an album and three singles the future looks brighter and the formation is settled. Obviously they are coming up with a

lot of interesting material often spoiled though in their act by some long boring riffs.

They tend to lose the attention of their undoubtedly young audiences because of this, particularly noticeable in numbers like I Don't Wanna Be A Star. The set still comprises of a fair amount of material from their first album, Nickelodeon but the songs, I found most interesting were That Dark Land, taken from Lord Of The Kings and the new single, Burn Baby Burn.

Their material still seems very Strawbs sounding but at the moment it's a help and not a hang-up as far as the audiences are concerned.

Hudson-Ford are doing a lot of smaller gigs catching up on the type of audiences they should have performed to initially but the excitement element is just not around at the moment.

JOHN BEATTIE

Rocky Rhodes

THE RHODESIAN Revival began last week amid the plushy ink RHODE GRAY Revival London's "New Embassy" night pot. Providing an incongruous yet exhilarating ingredient to the otherwise bland floorshow of poor-man's Bobby Darin and peppy-together dappers, the sudden appearance of rock'n'roll main Rocky Rhodes provoked gasps and cheers as like an Arthur Brown of the 1960s, his menacing figure hit the floor. With flying hippy's hair and scrawny beard, but otherwise more traditionally clad in evildoing shades scrawny white tuxedo over black shirt and trousers, Rocky roared into "Down The Lane", "Man Woman Blues", "Landy Mia's Clawdy", "Blat Surtex Shoes" and a medley of "Party Pop It Up", which he rendered complete with twitching knees, rotating pelvis and numbed Deep South asides while Bill Scott on energetic electric piano and the Dave Davani Trio enjoyed themselves hugely in the background.

Here is the living embodiment of two cultures, past and present.

JAMES HAMILTON

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Return of the sugar plum fairy

IN REPLY to a letter in MailMan about Dave Hill being voted top guitarist, from an anonymous person in Bloxwich. Were you so scared about what would be said about you for your insults to such a brilliant guitarist? Maybe the person in question should be voted sugar-plum fairy '74, and pea-brain '74.

Marc Bolan and Steve Currie are good guitarists, but they are figures of the past.

You can't change the shape of things to come just because your own personal favourite wasn't the tops.

It's the public who put him at the top, so give him a chance, after all, he's what the majority want. So watch out whoever you are, there's a few thousand Slade fans on the warpath.



Jean Devine (Slade Fan) Lewisham.

Slade Fan speak with forked tongue, head bad news for pea-brain from Bloxwich.

SUM ov yo norty piggies ave not bin ritin very propah, so please put yr fone number on yr letters, so we can ring you up for a tranlsayshun.

Clef palate

BACK IN sixty-two, when Donald Osmond was a wee toddler, he was allegedly given a small piano for his birthday (made as a novelty by a well known London firm) and one fine day, out of sheer curiosity, he tried to swallow it. Whole.

So he did, and subsequently all his pretty little teeth ended up on the floor.

As for the piano, it has been lodged in his cakehole ever since.

Rockin' Russell 30, Maggi Road, Thruming Manor, Wiltshire. Who are these abusive leather-boys greasing up my page, I mean, do we Needham?

Antiques

WHATEVER happened to the BBC's old programme Juke Box Jury? This was such a good show that I am sure that many people would like to see it brought back.

Stephen Warren 157 Ruxley Lane, West Ewell, Surrey.

Whatever happened to Muffin the Mule and the fivepenny loaf (or is it the sliced loaf)? Actually it might be quite a good idea, especially when they have the New York Dolls on the panel.



Earring aide

I AM SICK and tired of reading about Golden Earring in RRM.

I have been reading RRM for a long time now, but I think somebody ought to tell John Beattie that there are much better groups than Golden Earring to be written about.

I can only think that he must have a share in the band!

Wellington, Kent. Once again the controversial Mr. Beattie is scathingly slagged, and once again he replies in his own inimitable style.

No, I don't have a share in the band but what else can I do when Earring's publicists plug me with booze and birds honey! (hic hic). — John Beattie.

Critic critique

NO WONDER Britain has not got a good singer or group, because people criticise them too much. That nutshell guy named Dave something said a load of bullshit about Alvin Stardust copying Gene Vincent. So what if he is Mr. Nutshell, a lot of kids of my age weren't around when Gene was on the scene.

I have heard a lot of Gene's records and I like them, and I know many people will not forget past stars, but give the guy another chance, man. He didn't make it as Shane Fenton, but he has as Alvin Stardust, and I'm glad too.

So, Mr. Byers Bullshit Nutshell (that's what I think you are) if you still don't like him, just go and dig the deepest hole and jump into it and perhaps we'll get rid of another nutshell criticiser.

And as for you Peter Dignam, oh you are awful, but I like you.

A Mad Alvin Stardust Fan Walsall, Staffs.

'Ere, 'ere, 'ere, less of this you are awful business. And thank you for all the Valentines, girls. The RRM resident snowplough was hard at work clearing a path to my desk, and I can assure you I will reply to both of them.

around the country

NEWMARKET'S Pete Sayers keeps a pretty schedule these days and, as a featured artist on the nationwide George Hamilton IV tour which kicks off at the Central Hall, Chatham, tomorrow (February 21), continued exposure is guaranteed throughout the country.

His appearance on the tour will present a distinct change of pace from the rest of the acts — they're Mikki and Griff, the Jonny Young Four and Malcolm Anthony — not forgetting George himself — and provides a perfect balance to the musical proceedings.

Pete will be laying down the sounds that have drawn an enthusiastic welcome from the numerous venues that he's played during the past couple of years since he returned from Nashville and, accompanied by bass player Alan Smith, will present a range of material that practically covers the entire spectrum of country music. Traditional numbers, standard country songs and original compositions feature strongly in his repertoire as well as displaying his complete musical prowess on a range of instruments that include flat top guitar, five string banjo, dobro and auto-harp.

In addition Pete can be seen hosting the recently

A hoedown with Pete

recorded 12 week Anglia Television series "Country Hoedown" which begins local transmission on Thursday, March 14, at 7 pm, and is networked beginning Friday, March 22, at 1 pm. A veritable stream of top-line US and UK artists have made appearances on the shows and include Hank Snow, Don Gibson, Mac Wiseman, Randy Boone, Jo Anne Steele, Tex Withers, Brian Golbey and Little Ginny.

Finally, just to bring the record completely up to date, the next meeting of England's Grand Ole Opry — which recently displayed Kentucky's McLain Family Band to British audiences — will be held on Sunday, March 31. Artists booked for the show are famed violinist Stephan Grappelli, the Dixieley Trio, Bonnie Dobson, the Radio Cowboys and — of course — anchor man Pete Sayers. The venue, as ever, is Newmarket's Kingsway Cinema.

THE LATEST collection of early recordings from Johnny Cash — "The Gentle Giant of Country Music" (Sun 6641 161) — is a double album that's bound to delight his vast legion of fans.

Besides presenting some of his most known titles that he recorded during his three-year association with Sam Phillips' Sun label — and they include such items as I Walk The Line, Ballad Of A Teenage Queen, Luther's Boogie, Folsom Prison Blues and Katy Too — the release is made doubly attractive by way of the detailed liner information by Martin Hawkins and Colin Escort.

The Gentle Giant Of Country Music presents — for the first time or, at least, within recent years — a detailed biography, a comprehensive survey of the development of the Sun sound and a listing of the recording dates and musicians used on the Cash sessions.

It's not only an album for

the Cash enthusiasts but a release that deserves attention by all those with an interest in the history of popular music, especially in the close knit fields of country and rock 'n' roll.

A FEW other pieces of country music news. The British Country Music Association are currently preparing for its annual visit to Nashville, this year — for the first time — to attend the Country Music Fan Fair which is staged in June. The cost is around £200 and, besides five days in Music City, the fifteen-day trip includes stopovers in a number of important US cities — with special country music events laid on for the visitors at various places.

Incidentally, following the resignation of Godfrey Greenwood, the BCMA has a new Secretary in Eddy Edwards and a new postal address at P.O. Box 2, Newton Abbot, Devon TQ12 4HT. Details of membership, and full particulars of the Nashville visit, can be obtained from this address.

If you hurry along to the Almost Free Theatre at 9-19 Rupert Street, London W1, you can catch the final few evenings of the Almost Free Country Music Festival. The Festival continues

tony byworth



until Saturday, February 23, with the shows beginning each evening at 8 pm and featuring some of Britain's leading country acts. Regarding admission, the theatre's "almost free" policy will operate — you pay what you can afford! Another show to watch out for is the Country

Music Concert at London's Intimate Theatre, situated in Palmers Green, on Sunday, March 10. One hand you'll find the Barrett Brothers, Patsy Powell & Her Playboys and Betty Jefferson & The Ridge Runners. Tickets are priced at £1 each and the proceedings begin at 7 pm.

It's over 10 years since Cilla Black burst onto the pop scene with a Lennon and McCartney song, *Love Of The Loved*.

Over the years she's had numerous chart successes, appeared on the Royal Variety Show twice, starred in films and has had her own television series every year for the past seven. Cilla's current series on BBC-1 ends on Saturday week.

She's still making hit records as her latest single, *Baby We Can't Go Wrong*, has proved.

Away from her career, Cilla, now 30, plays the role of mother and wife. She and her husband and personal-manager, Bobby Willis, have a 3½ year-old son, Robert, and another child is on the way.

"The baby's due in May," says Cilla smiling when we meet at the London office of her publicist.

Enjoy TV

"I don't mind if it's a boy or girl, but I think Bobby would like a girl. Being six months pregnant hasn't been a strain on me doing my TV shows because I've not had any of the nerves of what it's going to be like and worrying about the big day. I know this sounds terrible, but I don't really look upon doing television as work because I enjoy it so much.

"I've done more in this series than I did in the last one. I didn't think I'd be doing sketches and things like that being pregnant. Do you know they even had me dancing the other week."

Cilla, with her fresh complexion and short red hair, has such a lovely personality that you automatically feel at ease with her. Wearing a smock and slacks, she relaxes in an armchair munching a sandwich and occasionally sipping a cup of coffee. It's lunchtime and she has a tight schedule.

Love hits

"I'm on a diet the doctor says I'm a pound overweight," she giggles.

"The last time I was in the Top 10 was two years ago with *Something Tells Me*. I love having hits, I like being tagged as a pop singer. But it won't upset me if my latest single doesn't get very high."

After talking about the pre-Beatle days when she used to sing with a Liverpool group, Kingsize Taylor and the Dominos, for 13s. 6d and Bobby Willis was their road manager, Cilla told me about her entry into television.

"There was only Billy Cotton doing a variety show until I came along. I was the first female to get such a series and it was like a revolution," she recalls.

"They were really taking a chance, but Billy Cotton Jr., who was the head of BBC's light entertainment and my manager, Brian Epstein, just thought of all the things I was capable of in television. I couldn't see



Cilla can't go wrong

myself at the time, in fact I didn't really want to be on every week.

"Even now I hate over-exposure. When I do a series that's it as far as television appearances until the time comes round for the next series. I feel now there are too many shows on TV of the type I do, the variety show each week is a bit played out. I'd rather do four one-hour specials."

Away from life as a pop singer and entertainer, Cilla enjoys being mother and wife at her Buckinghamshire home. She admits she's not a very good cook, but finds relaxation in golf and interior decorating.

Likes golf

"I haven't done a lot of golf recently and I've yet to do a hole under 10 strokes, but I like the sport," she jokes.

"We live opposite a course so I try to get out there when the weather's nice. I'm forever changing things in the house, we've been there three years and it isn't finished yet. Once I finish doing one thing I start on another. I'm also a

television addict and have one of those video-tapes so I tape all my favourite programmes."

Despite her hectic life Cilla still manages to spend a lot of time with her son. During the day he's at pre-prep school, but as Cilla finishes rehearsals for her TV shows by mid-afternoon, she's home in time to have tea with him and put him to bed.

Dig Jimi

Does she find having her husband as her manager creates problems between them?

"Not really," she answers cautiously.

"A lot of people forget what managers do. Bobby's not lurking about all the time, he's not always with me. What he does is more of an office job, he's got to do all those nasty things which I don't hear about like haggling over money and generally planning my career."

Back to the music scene and what does Cilla think of the make-up and glitter many of today's groups wear?

"Music has gone in a full circle," says Cilla whose personal tastes take in Neil Young, Bread and

Jimi Hendrix.

"In the early days before the Beatles they used to dress with the sparkle and tinsel. The difference today is that they can dress like that and also write songs and perform much better.

Oh Canada

What groups like the Sweet do doesn't upset me. I don't care what you wear so long as the music is good."

Cilla is off into the recording studios this week to cut an old Beatles number possibly as her next single, but she's not saying what it is in case someone else pinches it.

"In the summer I'm doing six weeks at Scarborough and then I'd like to work abroad. I like to feel that I'm wanted in other countries so maybe I'll go to Canada and take the whole family. And then we're virtually round to next year's new series."

Roy Hill

Next week in Record & Radio Mirror

Bowie
We're after his super Superfan
Could it be you?



SUZI
on the hangups of being a star



CARPENTERS
the devastating duo talk to John Beattie about life and love

THE HOLLIES:
'The hassles are over thank God'

PLUS
Junior Campbell
Lena Zavaroni
Medicine Head
and all the latest news, views and reviews