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# RECORD & Radio MIRROR

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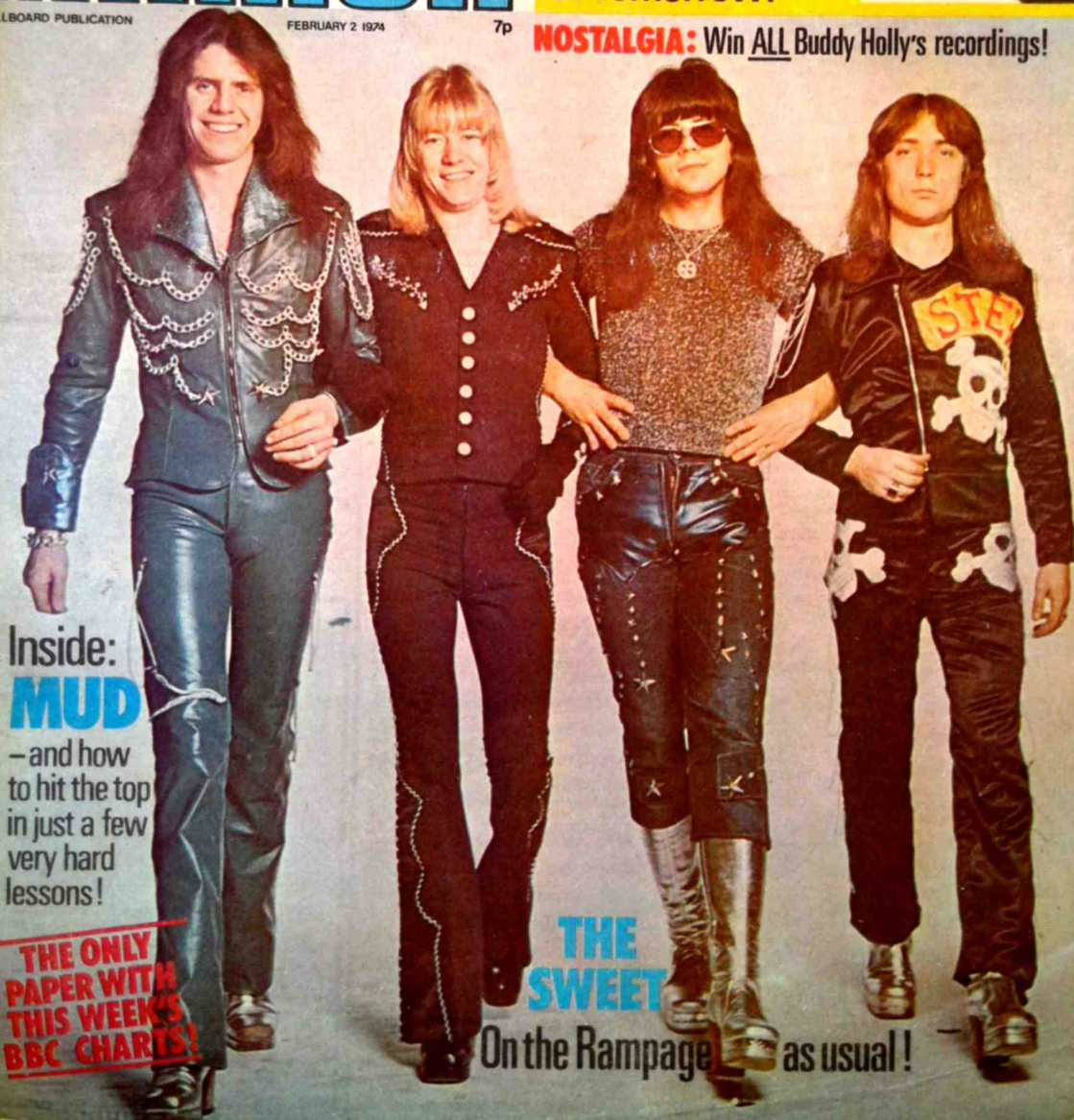
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**ON THE ROAD  
WITH  
MARC BOLAN-**

Or how Marc  
became Zinc Alloy  
and the  
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PAPER WITH  
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**THE  
SWEET**

On the Rampage as usual!



# The new craze — pop books



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

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

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

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

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

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

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

The Sweet folio . . . including *Ballroom Blitz*, *Hell Raiser*, *Blockbuster*. Again all arranged for piano / vocal, with full lyrics and guitar boxes. And again there are stacks of photographs in full colour.

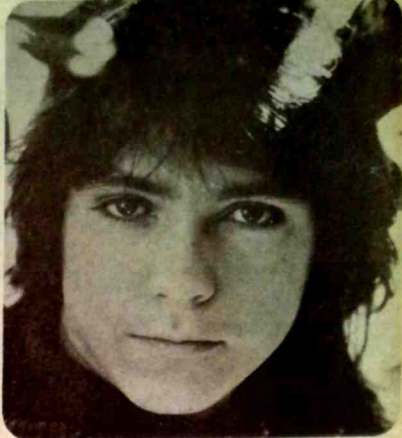
The interview, by Paul Gambaccini, relates to the early days as The Sweet slowly emerged from what was left of Wainwright's Gentlemen, which featured Brian Connolly and Mick Tucker.

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

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

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

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



message and you, too, could write hit songs!

The Sweet folio 95p.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



## Gilbert O'Sullivan

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# Who are SUPERFANS?

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

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

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

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

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

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

live extra — live extra — live extra — live extra

## Trapeze

TOUGH luck on Trapeze that their London Marquee gig dashed with other happenings in the town like Stevie Wonder's concert 'cos the place was only half full, but that's the way the cookie crumbles.

The band spent the first 30 minutes or so dishing up some hard driving rock, but too loud an amplification caused some distortion. Even so Dave Holland on drums, Mel Galley on lead, Rod Kendrick on second guitar and bass player Pete Wright were into it and so were the audience. Although mixer Terry Rowley, he was in the band when it was a five piece many moons ago, couldn't be seen, he was frequently heard blending in nicely with his synthesiser.

The band had to offer a little of everything. A good funky sound in Turn It On, an easy rocker Take It On Down The Road, some tracks of their Modisa album the title track of You're The Music, We're Just The Band.

All in all not a bad night. OSIBISA — fresh from world tours and line-up changes, had to prove it all over again at London's Rainbow Theatre on Friday. They did it too, and by the end of the night few were

not convinced that this is one of the most original bands around.

Greenslade had done the warning job well, rolling out subtle spacial sounds that rocked into the ears. Nevertheless, Teddy Osei was obviously aware of a coolness in the audience when they came on in a blaze of colours.

Superfly T.N.T. started it rocking after the moody but effective opener, Dawn. But it was the percussion numbers that really prompted Teddy to say: "It's getting warmer."

Woyaya We Want To Move and the incredible Music For Gong Gong, using a sort of African xylophone, all did the trick. New man Kiki was particularly impressive on keys and timbales but it was Kofi, a tornado on the congas, who stole the show.

By the time they got into Kelele everyone was joining in and for Happy Little Children (their next single) Teddy had us singing in canon. Naturally there were two encores!

Osibisa may have had problems in the past year, but this show placed them all firmly in the past. Go and see them soon!

## Savoy Brown

AFTER eight years and 49 personnel changes, Savoy

Brown look like they've finally got it together.

Their London debut at the Marquee since Hemlock's Jim Leverton (bass), Miller Anderson (guitar), and Eric Dillon (drums) teamed up with ex-Chicken Shack guitarist Stan Webb and founder member of Savoy Brown, guitarist Kim Simmonds two months ago was a sell-out.

People were still hoping in vain to get in as the band took the stage for only their fourth gig together. And what a knockout performance of boogie and blues music they delivered. The material bar two old Savoy Brown numbers, Tell Mama and Wang Dang Doodle, was all new and obviously just what the doctor ordered. "Words can't express how I feel, I'm over the hill with it," spouted Kim as the band sweating like hell, rolled into the dressing room after 30 minutes on stage.

"Did you see how they really loved it out there. The feeling is so great, that's what music is all about." After getting his breath back Kim spoke about the formation of the new band. "When Miller and I decided to form a band he said how about using my old rhythm section from Hemlock. It's said it was perfect."

The previous line-up wasn't working well, there was no motivation, the people

haven't really been into the music. There was a lack of communication which this new band has plus something extra."

On February 5 the band embarks on its 17th tour of the States which is as good an indication as any as to Savoy Brown's popularity with the Americans.

"I think we've gone down well in the States because we've built up a reputation for good music, we try not to sell out to a commercial proposition."

Coinciding with the two month tour the band releases their new album over there, Boogie Brothers, which Kim would like to see in the top ten. It should be out here in May.

"It's all new material of hard blues rock," he said enthusiastically.

Does he think a touch of Chicken Shack or Hemlock music has crept into Savoy Brown's sound?

"Savoy Brown hasn't changed its style, it's now more defined," answered Kim. "We felt Savoy Brown shouldn't be diluted by the introduction of new members. We're present, more defined particularly image wise by us all playing together. That's what we've achieved even in such a short time."

Right Kim, I won't argue

with that and judging by the audience's reaction after the gig I reckon they agree too.

## Stevie Wonder

"RIGHT on Stevie, the floor's yours," the choral vibes still ring in my ears. Stevie Wonder had made his return after seven months recovering from a near-fatal car accident.

The in-scene had turned up in full force to pay tribute, London's Rainbow theatre was buzzing to the brim and it was a fitting atmosphere when Stevie and his backing group, Wonder Love took the stage.

His first concert since the accident was bound to create a lot of interest but I tend to believe and hope that it was his musical ability, particularly on Innervisions and Talking Book, which really brought the crowd together.

Stevie's ace card was spontaneously from the crowd. "I've got a new idea and vision," he said. "I've got a new idea and vision." A warm-up instrumental aptly named Confusion it was Higher Ground and only favourites like Signed, Sealed, Delivered and the particularly beautiful Visions. I'd always thought Visions was a personal moving song about

Stevie's blindness — the lyrics bring a lump to the throat like "I know the leaves are green and they turn to brown when Autumn comes around," his voice was truly incredible in this number.

Wonder Love surprised many as very capable musicians but they did have a hard job keeping in with Stevie as he jumped from one musical theme to another for example his decision to do golden oldie Uptight caught everyone by surprise.

Had Stevie done Superstition, Don't You Worry About A Thing and All Is Fair In Love one after the other, I'm sure de old walls of de Rainbow would have come a crumbly down.

Fortunately the fever "cooled" off slightly in between times with some new numbers like Bumble Bee and the humorous, It's A Ski Blue Afternoon (some audience participation here).

Stevie's favourite song, You Are The Sunshine Of My Life just about topped the others in terms of presentation but it was impossible to pick out a support in a night of a musical genius.

If that wasn't enough, Stevie ended on the drums and by that time the audience couldn't have applauded any harder. In all, it was a memorable occasion — just two hours of black magic if I may say so!