

# RECORD & POPSWOP MIRROR

## SUPER ESSEX

**A**CTOR, filmstar, and pop glamourboy, **DAVID ESSEX** is poised to become the new idol of Britain's rock circuit.

After over a year of superstardom, the East End kid is finally taking to the road with a lavish 25-date spectacular culminating in a week of

performances at London's New Victoria theatre.

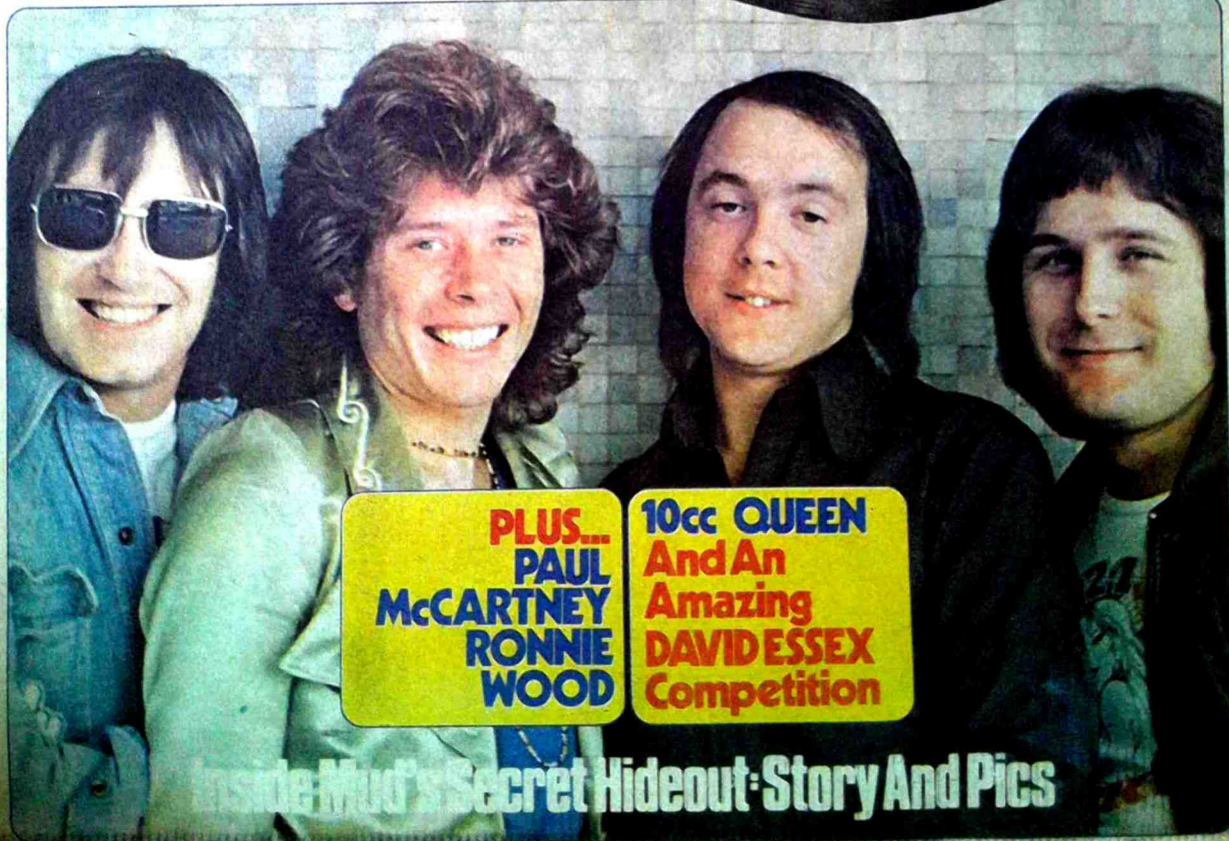
He was "very excited" this week about the prospect of taking a ten-piece band on the dates which start at Southampton on November 1.

Jeff Wayne, ace producer of Rock On, will lead the band. A different sound is promised with two keymen, three per-

cussionists, and two bass players, plus guitar brass and woodwind.

A huge road crew has been assembled to cart around eleven tons of gear including five lighting towers, projectors, and scenic backdrops.

The tour is being promoted by Mel Bush who promises ticket prices on Turn to page 3



**PLUS... PAUL McCARTNEY RONNIE WOOD** **10cc QUEEN** And An Amazing **DAVID ESSEX** Competition

Inside Mud's Secret Hideout: Story And Pics

# BRITISH TOP 30

## Albums

This week	Last week	Title	Artist	Label
1		HERGEST RIDGE	Mike Oldfield	Virgin
2		TUBULAR BELLS	Mike Oldfield	Virgin
3		BAND ON THE RUN	Paul McCartney and Wings	Apple
4	6	BACK HOME AGAIN	John Denver	Victor
5	7	BLACK EXPLOSION	Various Artists	Ronco
6	4	ANOTHER TIME ANOTHER PLACE	Bryan Ferry	Island
7	22	RAINBOW	Peters and Lee	Philips
8	5	THE SINGLES 1968-1973	Carpenters	A&M
9	11	DARK SIDE OF THE MOON	Pink Floyd	Harvest
10	8	OCEAN BOULEVARD	Eric Clapton	RSO
11	12	CARIBOU	Elton John	DJM
12	10	OUR BEST TO YOU	The Osmonds	MGM
13	-	MUD ROCK	Mud	RAK
14	-	THE PSYCHOMONDO	Cockney Rebel	EMI
15	17	AT A PASTRY OF DREAMS	Charles Aznavour	Barclay
16	26	FULFILLINGNESS' FIRST FINALE	Stevie Wonder	Tamla Motown
17	45	HALL OF THE MOUNTAIN GRILL	Hawkwind	United Artists
18	29	SANTANA'S GREATEST HITS	Santana	CBS
19	13	THE THREE DEGREES	Philadelphians	Capitol
20	21	GOODYE YELLOW BRICK ROAD	Elton John	DJM
21	23	AND I LOVE YOU	So Perry Como	RCA
22	31	SCOTT JOPLIN PIANO RAGS	Joshua Rifkin	Nonesuch
23	15	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
24	18	SHEET MUSIC 100C		UK
25	16	JOURNEY TO THE CENTRE OF THE EARTH	Rick Wakeman	A&M
26	37	THESE FOOLISH THINGS	Bryan Ferry	Island
27	14	HEY! THE Giltner Band		Bell
28	32	SOLO CONCERT	Billy Connolly	Transatlantic
29	36	THE BEST OF JOHN DENVER	John Denver	RCA
30	39	THE BEATLES 1967-1970	The Beatles	Apple
31	19	HIS 12 GREATEST HITS	Neil Diamond	MCA
32	42	STONE GUN	Barry White	Pye
33	32	WHERE THE EAGLES FLY	Traffic	Island
34	34	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel	CBS
35	27	DIANA AND MARVIN	Diana Ross and Marvin Gaye	Tamla Motown
36	50	MIDDLE	Pink Floyd	Harvest
37	35	SO FAR	Crosby, Stills, Nash and Young	Atlantic
38	28	KIMONO MY HOUSE	Sparks	Island
39	40	THE BEATLES 1962-1966	The Beatles	Apple
40	25	ROCK YOUR BABY	George McCrae	Jayboy
41	52	REMEMBER YOU'RE A WOMBLE	The Wombles	CBS
42	41	THE BEST OF BREAD	Bread	Elektra
43	-	SPOTLIGHT ON NANA	Mouskouri	Fontana
44	91	ROCKIN' ROLL BABY	Stylistics	Avco
45	24	BY YOUR SIDE	Peters and Lee	Philips
46	49	LET'S PUT IT ALL TOGETHER	The Stylistics	Avco
47	55	SILVER BIRD	Leo Sayer	Chrysalis
48	20	INNERVISIONS	Stevie Wonder	Tamla Motown
49	33	BAD CO.	Bad Company	Island
50	71	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol

## Singles

This week	Last week	Title	Artist	Label
1	2	KUNG FU FIGHTING	Carl Douglas	Pye
2	1	LOVE ME FOR A REASON	Osmonds	MGM
3	5	ANNIE'S SONG	John Denver	RCA
4	6	HANG ON IN THERE	BABY	Johnny Bristol
5	3	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM
6	4	YI WAI ESPANA	Sylvia	Magnet
7	9	YOU YOU YOU	Alvin Stardust	Sonet
8	17	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White	Pye
9	15	QUEEN OF CLUBS	KC & The Sunshine Band	Jayboy
10	10	NANA NA	Cozy Powell	RAK
11	16	THE BLACK EYED BOYS	Paper	Laurel Stop
12	8	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla Motown
13	12	HONEY HONEY	Sweet Dreams	Bradley's
14	14	BABY LOVE	Diana Ross & The Supremes	Tamla Motown
15	7	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelphia
16	18	ROCK 'N' ROLL LADY	Showaddywaddy	Bell
17	13	YOU MAKE ME FEEL BRAND NEW	Stylistics	Avco
18	20	HELLO SUMMERTIME	Bobby Goldsboro	United Artists
19	21	RAINBOW	Peters & Lee	Philips
20	11	MR. SOFT	Cockney Rebel	EMI
21	22	SMOKE GETS IN YOUR EYES	Bryan Ferry	Island
22	24	ROCK ME GENTLY	Andy Kim	Island
23	48	LONG TALL GLASSES	Leo Sayer	Chrysalis
24	23	ANOTHER SATURDAY NIGHT	Cat Stevens	Island
25	34	THE BITCH IS BACK	Elton John	DJM
26	29	MACHINE GUN	Commodores	Tamla Motown
27	30	I GOT THE MUSIC IN ME	Kiki Dee	Capitol
28	32	PINBALL	Brian Protheroe	Chrysalis
29	33	IT'S BETTER TO HAVE	Don Covay	Mercury
30	35	SILLY LOVE 100C		UK
31	19	SUMMER LOVE SENSATION	Bay City Rollers	Bell
32	26	ROCK YOUR BABY	George McCrae	Jayboy
33	42	GEE BABY	Peter Shelley	Magnet
34	44	SAD SWEET DREAMER	Sweet Sensation	Pye
35	25	ROCK THE BOAT	Hues Corporation	RCA
36	37	WINDOW SHOPPING	R. Dean Taylor	Tamla Motown
37	39	FEEL LIKE MAKING LOVE	Roberta Rack	Atlantic
38	38	I SHOT THE SHERIFF	Eric Clapton	RSO
39	36	SOMETHING 'BOUT YOU BABY LIKE I	Tom Jones	Decca
40	27	ROCKET	Mud	RAK
41	31	JUST FOR YOU	Giltner Band	Bell
42	41	SHE CHINA	Aznavour	RCA
43	40	BORN WITH A SMILE ON MY FACE	Stylianós Daskalakis & Rain	Bradley's
44	-	REGGAE TUNE	Andy Fairweather Low	A & M
45	47	UP IN A PUFF OF SMOKE	Polly Brown	GTO
46	-	GOTTA SEE JANE	R. Dean Taylor	Tamla Motown
47	-	LIFE IS A ROCK (BUT THE RADIO ROLLED ME)	Reunion	RCA
48	-	EVERYTHING I OWN	Ken Boothe	Trojan
49	-	SPINNIN' & SPINNIN'	Syreeta	Tamla Motown
50	-	YOU LITTLE TRUST MAKER	Tymes	RCA

# U.S. TOP 30

from Billboard

## Singles

This week	Last week	Title	Artist	Label
1	5	CAN'T GET ENOUGH OF YOUR LOVE BABE	Barry White	20th Century
2	3	ROCK ME GENTLY	Andy Kim	Capitol
3	12	HIGHLY SENSITIVE	Olivia Newton-John	MCA
4	5	NOTHING FROM NOTHING	Billy Preston	A&M
5	1	I SHOT THE SHERIFF	Eric Clapton	RSO
6	8	THEN CAME YOU	Donny & Marie Osmond	Capitol
7	2	(You're) HAVING MY BABY	Paul Anka	United Artists
8	10	CLAY BERRY HEARD	Clayton Kershaw	MCA
9	11	YOU HAVEN'T DONE NOTHING	Stevie Wonder	Tamla
10	13	HANG ON IN THERE	Johnny Bristol	MGM
11	14	ANOTHER SATURDAY NIGHT	Cat Stevens	A&M
12	16	BEACH BABY	First Class	LIP
13	4	(I'M) LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM
14	18	SWEET HOME ALABAMA	Lynyrd Skynyrd	MCA
15	19	WHY DO YOU THINK YOU'RE A	Bo Diddley and The Newkidds	ABC
16	17	IT'S ONLY A ROCK 'N' ROLL	Boyz n the Bunch	Rolling Stones
17	9	YOU AND ME AGAIN	The World	Mercury
18	20	LET'S PUT IT ALL TOGETHER	Stylistics	Avco
19	23	SOMETHING MY EYE FEELING	Alice Bowie	Cheek & Chong
20	26	CAN'T GET ENOUGH	Bad Company	Swain Song
21	27	NEVER MY LOVE	Blue Swains	Capitol
22	28	YOU LITTLE TRUST MAKER	The Tymes	RCA
23	24	FREE MAN IN THE CITY	John Mitchell	Avyart
24	27	LET ME SOMETHING GOOD	Johnnie Taylor	ABC
25	31	STEPIN' OUT	Goona Goona	Tony Orlando & Dawn
26	32	STOP AND SMILE	The Roots	Mercury
27	33	SKIN TIGHT	Chris Parker	Capitol
28	29	I LOVE MY FRIEND	Charlie Rich	Mercury
29	39	JAZZMAN	Carole King	Capitol
30	52	THE BITCH IS BACK	Elton John	MCA
31	14	THE NIGHT CHICAGO DIED	Piper Lee	Mercury
32	40	DOT! BABY	Morise	Atlantic
33	22	FEEL LIKE MAKING LOVE	Roberta Rack	Atlantic
34	44	HURRY IN	Billy "Creem" Graddock	ABC
35	27	MILK & HONEY	Farina	Blue Note
36	30	WILLOWOOD WEADED	Jim Stafford	MGM
37	40	ONE MY FOR A REASON	The Osmonds	Capitol
38	44	PAPA DON'T TAKE NO MESS PART 1	James Brown	MGM
39	35	FALL BY MY LOVE	Spencer, Holman, Furay Band	Capitol
40	51	IN MY ARMS	America	Warner Bros
41	46	SURFIN' USA	Beach Boys	Capitol
42	37	ROCK YOUR BABY	George McCrae	Mercury
43	38	PLEASE COME TO BIRD ON	Dave Loggins	Fonic
44	39	ONE DAY AT A TIME	Johnnie Taylor	Nonesuch
45	38	ONE HELL OF A WOMAN	Mac Davis	Capitol
46	49	IT COULD HAVE BEEN ME	Sam Jo	MGM
47	42	SWAN MAN AND HE DANCED WITH HIS WIFE	Char	MCA
48	43	WATERLOO	Abba	Atlantic
49	45	SUNSHINE ON A GUN	Crash	Capitol
50	41	SUGAR BABY LOVE	The Rubettes	Capitol

## RPM/BBC chart

Supplied by BMRB



The Osmonds: de-throned. Stevie Wonder: Still No. 1. Bad Co: success.

## Albums

This week	Last week	Title	Artist	Label
1	1	STEVE WONDER - Fulfillingness' First Finale		Tamla
2	3	BAD COMPANY		Atlantic
3	4	BEACH BOYS		Capitol
4	5	RUFUS - Rags To Rufus		ABC
5	6	OLIVIA NEWTON-JOHN - Olivia		MCA
6	7	BACHMAN-TURNER OVERDRIVE II		Mercury
7	8	ERIC CLAPTON - 461 One Way Blvd.		Mercury
8	9	CHICAGO - Chicago VII		Columbia
9	10	MARVIN GAYE LIVE		Tamla
10	11	JOHN DENVER - Back Home Again		MCA
11	12	HELEN REDDY - Love Song For Jeffrey		Capitol
12	13	ELTON JOHN - Carole King		Capitol
13	14	MAC DAVIS - Stop And Smell The Roses		Columbia
14	15	BACHMAN-TURNER OVERDRIVE I - Not Fragile		Mercury
15	16	SL & THE FAMILY FUNK - Beware All		ABC
16	20	QUINCY JONES - Body Heat		A&M
17	17	THE BROTHERS SIMONS - RUBA! RUBA!		MCA
18	25	WELCOME BACK, MY FRIENDS TO THE SHOW THAT NEVER ENDS...		Mercury
19	21	SANTANA - EMERSON, LAKE & PALMER		Mercury
20	31	CROSBY, STILLS, NASH & YOUNG - So Far		Mercury
21	17	THE O'JAYS - Love In London		Philadelphia International
22	29	BARRY WHITE - Can I Get Enough		20th Century
23	26	AMERICA - Holiday		Warner Bros
24	27	CHIC PLAYERS - Stop The Music		Mercury
25	24	JAMES TAYLOR - Walking Man		Warner Bros
26	29	STEVE WONDER - Innervisions		Mercury
27	22	JOHN DENVER - Greatest Hits		RCA
28	29	BOB MARLEY & THE WAILERS - Rastaman Vibration		United Artists
29	40	Lynyrd Skynyrd - Second Helping		MCA
30	32	BECK WALKMAN - Journey To The Centre Of The Earth		A&M
31	46	NEIL YOUNG - On The Beach		Mercury
32	36	RICHARD PRYOR - That Nigger's Crazy		Parade
33	37	CAT STEVENS - Bushes & Grasses Box		A&M
34	44	JOE DOCKER - I Can Stand A Little Rain		MCA
35	32	ROBIN TROWER - Bridges Of Signs		MCA
36	37	LODDON LIGHT FOOT - Sunburst		Chrysalis
37	31	JOHN FITEHELL - Count And Spell		Avyart
38	34	PAUL McCARTNEY & WINGS - Band On The Run		Apple
39	30	BOB DYLAN - The Bootleg Series		Capitol
40	47	CABLES - On The Borderline		Capitol
41	43	WET WELLS - Kinky On Soles		Capitol
42	46	BUZZ COCKPETER - Greatest Hits		United Artists
43	41	PALL ANKA - Anka		Mercury
44	54	BRIGHTER THAN THE SUN - Give It To The People		Harvest
45	40	JAMES BROWN - Hot		A&M
46	50	OLIVIA NEWTON-JOHN - Let Me Be Your Love		Capitol
47	42	TOP - This Here Heart		Capitol
48	48	RICHARD BETTS - Highway Call		MCA
49	45	ELTON JOHN - Goodbye Yellow Brick Road		Capitol
50	53	GREATEFUL DEAD - From The Mars Hotel		Capitol

# NEWS: RONNO JOINS THE YOUNG DUDES

**GUEST  
BASS  
WITH  
ROXY**

**— he'll still solo**

**RUMOUR BECAME** fact last week when it was officially announced that Mick Ronson has joined Mott the Hoople.

Speculation was rife about who would replace Aerial Bender on lead guitar following his departure from the band, but a press conference at London's Grosvenor

**House Hotel last Wednesday confirmed that ex-Bowie man Ronson would be joining.**

Said Ronson: "I decided what I should do was have a permanent band rather than musicians who I told what to play."

So when Aerial decided to leave I put the idea of joining to Tony De Brites and he thought it was great."

No contract has been signed by Ronson, and he will continue with Mainman, the company which once handled Mott and where they first met Ronson.

"We've known each other a long time and I've always liked Mott," added Ronson.

He will have a hand in producing and arranging future Mott releases while also continuing his solo work and production of other artists. He is half way through his second album at the moment.

"I will do solo albums now and again, but not too much because I'll lose concentration. I don't want to do half a job. I want to do a full job and do it well."

"There will be no conflict up front with Ian, no fighting, we will play together. I'm ready to go and looking forward to playing live again. I've had seven rehearsals and that's all I need."

"Maybe we'll do a

couple of my old songs, and I'll probably be writing some new ones for the band."

Ronson's first public appearance with the band will be in Sweden when Mott start their European tour on October 10. His British debut will be in November and the beginning of an extensive UK tour.

Meanwhile Aerial Bender is getting together musicians before starting work on a solo album later this month. He is planning a US tour for the New Year.

Mott have their live album recorded at Broadway and the Hammermith Odeon due out soon plus a new single Saturday Gig about mid-October.

## Moodies greatest

A DOUBLE album of 26 Moody Blues tracks from 1967-72 is being released on October 15 here and in the States.

The album, compiled by their producer, Tony Clarke, contains remixed tracks from their seven, million selling albums.

Only one Mike Pinder track, Simple Game, an Ivor Novello Award winning song, has not been previously released.

The album at 13.99 contains Nights in White Satin, Questions, Ride My See-Saw, Isn't Life Strange, Dear Diary, The Word and The Dream.



**PLUS:  
MORE  
DATES**

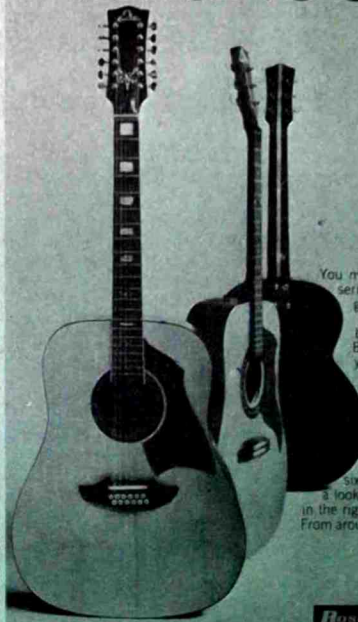
Roxy Music, who are introducing new guest bass player John Wetton in their line-up, have added three extra dates to their current British tour.

A second night has been added at Liverpool (October 17), a third at Glasgow (20) and a fourth at London's Rainbow (October 18).

Wetton, bassist and vocalist with King Crimson, is performing his first live gigs in Britain for two years - since Crimson went to work almost exclusively in the States.

As we can see from the pic, with the insert of John Wetton, rumours that Bryan Ferry is no longer with Roxy Music, are completely untrue.

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## Pop on the box

**M U D**... Showaddywaddy, and Bay City Rollers are just three of the big name groups who will appear on a new TV pop series starting later this month. "The Geordie Scene" is a series of 15 half-hour rock and soul shows from Tyne Tees television, and the first show, featuring Lindisfarne and Bullfrog, will be introduced by Dave Lee Travis. After which Dave Cash takes over as resident frontman. Apart from name groups, the show hopes to give a boost to up and coming outfits, and show what talent there is in Tyneside, the area where the legendary Animals started from just 10 years ago. With 70 per cent of ITV companies taking "The Geordie Scene" there's a good chance that you'll be seeing it in your area. For London readers the first show is being screened Friday, September 27 at 5.20 pm.

## STARS FIGHT DRUGS

**ALICE COOPER'S** "bad taste" has got him banned from Radio Luxembourg's £10,000 anti-drugs campaign. He wanted to tell listeners: "If you take drugs I will personally come to your house and slit your puppy dog's throat."

And that, thought radio chiefs, was going a little too far, so Alice was

dropped from the campaign. But there are still plenty of stars left who will be taking part in the year-long crusade to save young people from getting a habit.

Ringo Starr will be telling the station's 14 million listeners: "Dangerous drugs are not an escape... they are a trap. It's time we got

together and took a look at what we are doing."

About 20 other pop stars will be taking part including Stevie Wonder, Dionne Warwick, O'Jays, Hollis and Judy Collins. The ten to 20 second "commercials", recorded in America earlier this year, will go out on the air each evening over the next 12 months, starting this week.

## Essex road show

From page 1 provincial dates will be limited to a 12 maximum. Matinee performances will be arranged where there is a demand.

Dates: Southampton, Gaumont (November 1); East Ham, London, Granada (2); Cardiff, Capitol (3); Bristol, Hippodrome (5); Hanley, Victoria Hall (6);

Sheffield, City Hall (8); Manchester, Free Trade Hall (9); Birmingham, Hippodrome (10); Liverpool, Empire (11); Edinburgh, Usher Hall (12); Glasgow, Apollo (13); Newcastle-on-Tyne, City Hall (15); Stockton-on-Tees, Globe Theatre (16); Ipswich, Gaiety (17); Bournemouth, Winter Gardens (18); Hastings,

White Rock Pavilion (19); Portsmouth, Guildhall (21); Brighton, Dome (23); Lewisham, Odeon (24); Preston, Guildhall (25); Blackpool, Opera House (26); Sutton, Granada (27); Oxford, New Theatre (28); Swansea, Brangwyn Hall (29); Taunton, Odeon (30); New Victoria Theatre, London (December 27).



# QUEEN TOUR AND SINGLE



Queen singer: Freddie Mercury

QUEEN, at the moment completing their album *Sheer Heart Attack* for release November 1, have a major British tour planned for that month.

They also have a single, as yet untitled, coming out October 7.

Dates - Palace Theatre, Manchester (October 30), Victoria Hall, Hanley (31), Empire Theatre, Liverpool (November 1), Leeds University (2), New Theatre, Coventry (3), City Hall, Sheffield (5), St. George's

Hall, Bradford (6), City Hall, Newcastle (7).  
**States next**

Appollo, Glasgow (8), Leicester University (9), Guild Hall, Preston (10), Colston Hall, Bristol (12).

Winter Gardens, Bournemouth (13), Gaiety Theatre, Southampton (14), Bruny Hall, Swansea (15), Town Hall, Birmingham (16), New Theatre, Oxford (18), Rainbow, London (19).  
On November 22 the

band start a three week European tour which will take in Sweden, Norway, Finland, Denmark, West Germany, Switzerland, France, Belgium and Holland, and in the new year they are planning a tour of the States.

## GET WELL GARY

GARY GLITTER was due to speak on Tuesday, the first time since the operation to remove tissue growth from his throat was carried out at a London clinic a week ago.

If everything goes well, Gary will embark on an October Scandinavian tour following two weeks rest.

TEEN GROUP. Cydd, will be appearing on TV a early evening talent show *New Faces*, November 2.

LINDISFARNE HAVE added two extra dates to their forthcoming UK tour - Malvern Winter Gardens, October 24, and Chatham Central Hall, November 5.

STRIDER ARE to support the Faces on their forthcoming European and UK tour.

MANFRED MANN'S Earthband, with their album *The Good Earth* out on October 4, have an extensive UK tour lined-up for October and November.

Dates are: October: Dagenham Roundhouse (19), Plymouth Guildhall (20), Bournemouth Winter Gardens (21), Birmingham Town Hall (22), Warwick University (24), Hull Technical College (25), Cambridge Corn Exchange (26), London Chalk Farm Roadhouse (27), Keele University (30).  
November: Newcastle Poly (1), Sheffield University (2), Oxford New Theatre (3), London School of Economics (8), Guildford Civic Centre (10), Watford Town Hall (11).

## ROD V. ELTON = AGGRO!



AGGRO ON the terraces at the Bel Air Hotel, Los Angeles, during the match between Scottish FA Eleven and Watford FC.  
Leader of the tartan hoards, Rod "Smiler" Stewart is caught by the camera as he sticks in a bit of the old bass on the leader of the Watford Warriors, Elton "Reg" John.  
Edited highlights of the fighting can be seen on Rod's forthcoming TV special, hopefully to be shown on UK television. Final score of the way in this epic confrontation was still 0-0 as the two teams headed into extra time.

## Pop news round-up . . .

HAY CITY ROLLERS are releasing a new single on October 4 - *All Of Me Love All Of You*.

HEAVY METAL Kids' keyboard player Danny Peyronnel is in hospital with hepatitis and may have to stay there for a month. Fluff Cook has been brought in as a replacement.

DEL SHANNON returns to Britain during October for TV and radio dates to promote his new single *And The Music Plays On*.

A NEW Beach Boys' album called *Endless Summer* is due out on October 4, featuring twenty well-known tracks.

HEEP GUITARIST Gary Thain, taken to hospital unconscious after suffering an electric shock on stage in Dallas, America, returned home on Saturday.

SHA NA NA, originally due to tour the UK in early November, have now put it off until December.

FOLLOWING JUNE'S trial gig with Brinsley Schwarz and Dave Edmunds, the Hammermith Palais is to be used as a rock venue. Concerts at the 4,000 capacity hall start on October 6 with Gong and Isotope, and October 20 with Can.

MIKE OLDFIELD, number one and two in the UK album charts, is to form a band.

CLIFF RICHARD is suffering from a slipped disc and may have to cancel his autumn tour.

THIN LIZZY, with their re-formed line-up, have finalised plans for their forthcoming UK tour.

They also have a new album coming out on November 8, and a single is expected about mid-October.

JOHNNY RIVERS, who is soon to embark on a major British tour has had some of his tour dates altered, as follows: Birmingham Barbarella (October 4); London School of Economics (9); Manchester University (9); Sheffield University (10); Brunel University (11) and Bristol University (12).



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This difficult not to wet your knicks . . . they're so funny! Well er, (titter, blush, cough), what I mean is the Three Degrees are so humorous it's hard to keep a dry eye.

And they're beautiful too. Voluptuous figures, huge brown eyes, pouting lips. No wonder Penhouse want them to do a photo session.

"We won't be nude", Sheila emphasises. "It will be tastefully done. I don't know what they want us to do exactly but I know one of us will be dressing as a little girl. Faye or Valerie will be ideal for that as they have a certain amount of girly appeal."

"Oh no", interrupts Faye. "I think you'll make an incredibly sexy schoolgirl — you'd be busting out all over the place, wow!"

Must admit these dames have a certain amount of oomph that make the male species positively quiver with excitement, though I doubt very much if women would quiver (unless it was with jealousy).

"We're currently appearing at the Talk Of The Town and so far it's been fantastic. Sell outs, standing ovations, what more can I tell you? The audience are so responsive too. Perhaps it's the gowns we wear? We've noticed a few women leaving half way through the act, but their husbands usually stay till the finish."

As well as their British tour, the girls are releasing a single and an album titled 'Three Degrees International'.

"D'Ya wanna know why the album is called that?" asks Faye. "It's because we're the only artists on the Philly label to achieve international success. Honestly if you'd seen us on our Continental tour about a year ago you'd have laughed. We were three little girls scared out of our wits, and yet we've ended up a phenomenal success. Who'd have thought it — not us for starters!"

Faye begins "We've featured a few foreign

songs on the album, to give it that international flavour. We sing in Spanish and we also do a Claude Francois song in French. They're pure dynamite."

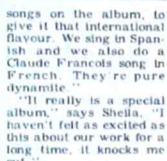
"It really is a special album," says Sheila. "I haven't felt as excited as this about our work for a long time, it knocks me out."

The Three Degrees were also "knocked out" when they were juxtapositioned with all the greats, just on the strength of one single hit.

"It was so unexpected," they say. "Of

# Three Degrees send temperatures soaring

INTERVIEW:  
JAN ILES



still at school," Faye tells me, "so it seemed quite natural that we would follow the same career when we left college. Our parents nearly had heart attacks when we announced our decision to go into showbiz, as they had this warped idea that it was all a load of drug taking and sleeping around and all that crap. Obviously they don't think that way now."

"Hey waddya think of that?" cuts in Faye who is busily designing a new creation for their stage wear. "I love the tight skirt that fares at the bottom but Richard, our manager, thinks it too old fashioned. I suppose he should know he's been around longer than we have."

"Who makes your outfits?"

"We have our own designer, she is really out of this world. She has such imagination, particularly when it comes to sexy dresses. The other night we wore one of her creations on stage which were see-thru — but they gave a few men in the audience quite a turn. Oh may I add these dresses had sequins covering here, here and here," laughs Sheila, pointing to her vital parts. "You know you've gotta give 'em something which gets the imagination working."

"Apparently I got a phone call from Ruth who says she has designed a white gown which comes apart in three pieces, although we don't know which of the pieces come apart! All she said was it's certainly bound to shock."

"Personally I'm fond of glamorous gowns, Sheila says. "I'd love to get dressed up in frills and lace and go in the Opera, although I've never been to one in my life. Ah, those were the days when

Fred Astaire in top hat and tulle danced with Ginger Rogers. I'd love to do all that, though I'd fall down the stairs, knowing me."

"I prefer the tapered skirts and jackets that were the vogue in the old days, kinda chic Parisian styles," Valerie opines.

**Do you class yourselves as liberated ladies?**

"Ahh. We keep ourselves, pay the bills and are very independent of course we're liberated. We think all women should have a certain amount of independence."

Faye explains her theory. "We grew up in a society that was purely male dominated, the wife had to stay home, look after the kids and all that. Nowadays women are defying the rules and are becoming as liberated as their male counterparts. In fact men had better watch it because women will eventually take over all together."

"Sometimes I feel sorry for men, they have a rough time with their women these days. I don't let my man boss me around, especially if he's not worthy of that honour. Sure, if I respect him then I don't mind being feminine and all the rest of it, but he's gotta win that respect before he can tell me what to do."

"Sheila checked them out first," laughs Faye. "she really gives 'em a rough time."

"Well women have been oppressed for so long it's about time we had our say, our equal rights. It's been a long time coming."

Enough of this heavy intellectual stuff, let's get onto something more frivolous. Howabout hobbies?

"We like good-looking dark men," giggles Faye. "and er, well, mm, that's difficult to answer. I suppose we like listening to music we like Barbra Streisand, Pink Floyd, Blow and Bennet."

Says Sheila: "There are great new artists on the Philly label, Candis Crawford, we'll give her a plug 'cos she's a nice lady — in fact she's gonna be glib, you watch! The Philly label has so much talent and is one of the biggest money making concerns around. Motown has dissipated, but that's my favourite word these days, it reminds me of constipated (laughs)."

"Now where were we? Oh yeah, Motown used to be the sound of the sixties and now we've taken over in the seventies. After all these years we've finally hit the big time — we're on one of the best recording labels and people are actually liking our songs."

Well girls that's been a long time coming too.

## DRACULA'S DAUGHTER

Produced by Steve Rowland



marketed by phonogram

### KUNG FU FIGHTING

### POPSWOP SONGWORDS

Words and music by Carl Douglas  
Reproduced by permission of  
Salsbury Music (Chappell)



Oh ho ho hoo  
Oh ho ho hoo  
Oh ho ho hoo  
Oh ho ho hoo

Everybody was Kung Fu fighting  
Those cats were fast as lightning  
In fact it was a little bit of fighting  
But they fought with expert timing.

Funky China town they were chopping them up

They were chopping them down  
Tis an ancient Chinese art  
And every body knew their part  
From a feinting to a slip  
And a kicking from the hip  
Everybody was to a brand new trip

Everybody was  
Kung Fu fighting  
Those cats were fast as lightning  
In fact it was a little bit of fighting  
But they fought with expert timing.

Oh ho ho hoo, etc. etc.

Little Sammy Chung  
He said he came the big boss  
Let's get it on  
He took a bow and made a stand  
Sta root waving with the hand  
A sudden motion made me skip  
Now we're kicking from the hip  
Everybody was Kung Fu fighting,  
etc.



STRESS ALONG WITH  
GROOVY SOUNDS

Page 11

*Va Va Va Voom / Space Ace*



A **BECCUTE** production by  
**Andrew Oldham**  
on **Anchor Records.**  
ANC 1004

'LOAD OF bleedin' rubbish!' grins Ronnie as he fusses like a proud father over the stereo which is playing his new solo album. The 'basement tapes' atmosphere is what you notice first

'Yeah, it was done down at my basement studio, which seems to be a good formula. Nervous as we were about those Kilburn gigs, all I wanted to do was spread a bit of the feelin' that we got there. We'll be doing the next Faces album there when we get the chance; we're all doubly enthusiastic to be back on the road together, but finding the time to do an album is absolutely stupid.

'I've learnt a lot about mastering since my solo, which is what mucked up our last couple. Particularly the live one, in the (mobile recording) truck we thought 'Great - we finally did it!' And then we got the album and it was a 'Ohh, no we'ven't!' We have tried to capture ourselves on record, but we've never been that successful. It'll probably happen by accident, spontaneously; we love it up to the vibes in the studio.

'We're all happiest on stage, we still drink and have a laugh 'cos it's natural to us. But all the hotel wrecking bit, we get pissed off with taking the blame for a load of other bands knocking down whole walls and that. Most hotels won't book us in now. We used to book in a Fleetwood Mac in the States, but there's still places where they know our faces so we just can't go to those.'

Here we get a bit confused as to which hotel we're talking about - whether it's the one where Keith Moon drove his land rover through the glass doors into reception or if it's the one where he ended up driving someone's Lincoln into the swimming pool, but as Ronnie says 'Ea drives a lotta cars into a lotta places!' He was in the Beverly Wilshire once, very classy and very patient. He had about two tape decks and a stereo going full blast and they kept moving him from room to room. Eventually they threw him out, but he wouldn't accept it, and just started setting up his hi-fi in the lobby.

'It only starts in places where it's really boring so there's nothing else to do but have a party, get really ripped and end up goin' through a door or som'n'. Or if someone rubs you up the wrong way, like room service guys callin' you all the names under the sun gets your back up. Especially Mac - I mean, the phones are out of the wall straightaway.

'At the end of the tour in Japan Rod and Mac and everybody were playing football up



'the more money you get the more problems you get'

corridor in the early hours of the morning. So some American guy with a towel wrapped around his head and his Rod over the tree. So Tetsu was up like this 'Ron imitates King Fu pose' and Mac, and then another guy comes out of his room and a great big bundle started up.

'The first time I met Rod was in the Intrapid Fox (London pub opposite Marquee) just before the first Jeff Beck Group rehearsal, he had a black eye, I remember it very distinctly.'

Did Rod's success outside the group cause any bad feeling within it?

'It doesn't cause any bad feeling 'cos it only means he's got more trouble; the more money you get the more problems you get. All I've got is a house, a car and a load of debts, but it'll all

come out in the wash I'm sure. The lucky thing is that not having come from a rich background, I never really lazed out. In fact, since the chances are getting slimmer all the time, the next lot of money I get I think I will lash out just to see what it's like.

'My dad used to drive a big boat, so I spent a lot of my time going up and down the canals. They've got a house right near London Airport now, so whenever we fly in I go round for a cup of tea.'

'People think that successful bands are

rolling in money and treating the kids like shit. I get terrible letters saying 'It's about time you parasites stopped conning the kids of this country and left anyway. If only scum like you and Jagger and Gary Glitter DID leave the country!'

Ron laughs away these things as easily as the Faces-to-spill rumours, though he does admit to instigating some of them. 'Me and Keith (Richard) were hanging around together and the rumours just started out as a joke, so we never bothered denying them. But suddenly all the members of my band and all the guys in his band started saying "Ere, what is all this?" And I wasn't seeing Keith at the time it was printed, so I thought 'Gawd, I hope he doesn't think I been saying things, Keith's a great guy, but also one of the best fathers I've ever

Interview  
PETER  
DIGNAM



## Just one of the boys

seen. Marlon (Keith's son) is a real dedicated cowboy, like last time I

saw him he said 'I drink Fosters 'cos Dracula drank it. The first time I ever chatted to him he was digging in the garden and I said 'what ya doin' and he said 'I'm looking for the devil man!'

Was Ron always the flash dresser he is today?

'Oh yeah, I had the first brown corduroy jacket when I was at Art School.'

So Ronnie too came from that breeding ground for the great British rocker, the Art School, along with Lennon, Townshend, Clapton and Page. In fact he's fast developing his own version of the Jim Keltner fan club (informal in situation centered a round session drummer Jim Keltner where anybody who's anybody in the US music scene goes down to Jim every Sunday). 'Yeah, I came back on the plane with Jimmy Page and he came back and we played and he said 'Right, when do we start the next album?'



# DAVID ESSEX COMPETITION

1. What's the name of the character David plays in his new film Stardust?
2. What was the name of the stage musical that David starred in?
3. What is the name of the actor who plays David's road manager in Stardust?

NAME

ADDRESS

Send your entry to David Essex Comp., Record & Popswop Mirror, Spotlight House, 1 Benwell Road, London, N.7.

THIS WEEK'S competition has a very definite personal touch - we're giving away fifty copies of the new David Essex album, and the first twelve winners will have a special bonus - David will sign each of the twelve copies, and he'll also write a little dedication to the winner of each copy. So, you've got fifty chances to win this great album.

All you have to do to enter is to answer the three questions on the coupon below, and send it, with your name and address to DAVID ESSEX COMPETITION, Record & Popswop Mirror, Spotlight House, 1 Benwell Road, London, N.7.

Entries must be in by Monday October 7, 1974. The first fifty correct answers will be sent a prize. The Editor's decision is final.





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**'KISSIN' IN THE BACK  
ROW OF THE MOVIES'**

# Paul who?...The Fab four?...Liverpool?...forgerrit, just say

BEATLES reform, the most hoped for and abused headline of all time, still appears with misleading frequency in newspapers all over the world.

Every journalist has had the four back together in some form or other but there have never been more than speculative claims.

It seems that two or more of the four only have to fart at the same time and they are reforming. If they meet in a lift they're having a secret session. If they fail to insult each other for a week they're planning a concert for world peace.

But why? Why should four musicians who were once the Beatles, and are now making lotsa money solo, ever reform?

John, a prisoner in the land of his choice, has taken up his bed and walked into a life of making music, merry and occasionally a nuisance of himself. But despite the threat of expulsion from America he seems resigned to the legal hassles which are bound to keep him tied up for the next two years at least.

George is content beyond belief playing the occasional concert, releasing the odd album (leaving the religion, while Ringo is predictably happy-go-lucky pulling out jolly singles and making movies).

But what of Paul McCartney, the one Beatle who has gone out specifically to do well, to orientate himself to the charts?

## Tighter

Gone is the long hair and beard, the ill-fitting suits and cosmic outlook. In its stead has emerged a tighter McCartney, both physically and musically, a McCartney given a direction by the settling influence of married life.

The current critical and over-the-counter success of Band on the Run has produced a hoard of chart topping singles both here and in the U.S. despite the lack of any major promotional tour.

Thirty seven weeks in the UK charts, seven at number one shows the album is good enough to promote itself. In the States, where McCartney has never toured it's the only album to come from below the top ten to number one three times.

Figures like these show how ailed the Beatle nostalgia merchants are, and have been all the way through, despite earlier panings from the critics. Before the end of the Beatles Paul put out his first album, McCartney, which though put down by said critics, was on reflection not as bad as all that.

Paul quite liked the album. "I thought it was quite good. Some people still think it was my best album, but then it didn't quite do it in every way."

It did it saleswise, but it didn't do it critically. It was very down home, funky, just me recording on my own, playing all the instruments.

"After it got knocked I thought it was very obvious in a way. I'd do just the opposite next time."

Ram was the opposite. Recorded with top musicians and in the best studio, it was a serious attempt to prove the critics wrong. But like McCartney it was critically put down and publicists said out.



So again Paul changed direction and came up with Wild Life, recorded in two weeks with three days rehearsal. "There's one track, Mumbo, where I just said to everybody, 'this one's in F'. It goes like this", remembers Paul.

But again it caught the critics on a bad day. Presumably it wasn't enough like Love Me Do to warrant their praise. Living up to, and with, a past like Paul's was turning into a difficult task.

It was about this time that the idea of forming Wings spread across Paul's mind, an idea he had been nursing since Let It Be days. Having now gone in with a band, he came out with Red Rose Speedway, the first 'getting it together' properly album and the blueprint for Band on the Run, McCartney's biggest success and also the biggest success of any Beatle since the split.

## Acclaim

McCartney took the clan, plus a Wings dismembered by last minute withdrawals, to record in Lagos in Africa.

"Yeah I like the album, but it was a real battle to get it out. These guys were really sensitive about the idea of people ripping off their music. They couldn't understand why we had come to Lagos."

Critical acclaim for the album rolled like a penny album shot up the charts like a day tripper at Blackpool Tower. It

proved the climax of all those previous attempts to appease the critics, the apex of a crescendo sales pattern going right back to the McCartney album.

It showed the world that this Beatle could make it on his own, that he didn't need Lennon, but time to adjust to life without the whole Beatle circus.

He's played two UK tours, one an 8 date university package in February 1972 where he turned up unannounced and presumably disguised as a policeman. The other a more blatant series of dates from May 11 to 27, with a second leg of 4 dates during July and August of 1972.



## Proved

Next single is due out early October, while McCartney, recently back from a promotional visit to America, still tries

to get together a Wings line-up that will gell with the nucleus of the band himself, wife Linda, and Denny Laine. Meanwhile, after a brief holiday on their Scottish farm they commence recording work on their next album.

But what of the more distant future? Asked recently if he had any thoughts of settling in America, Paul replied: "No, thank you. I'm British to the core."

"We're always being advised to move out of England, because the taxes take practically everything you earn. But I'm British, and Linda's kind of honorary British. She makes a good cup of tea."

So with Paul firmly rooted here, John firmly rooted there, George and Ringo setting up their own record companies, thoughts of a reunion seem a long, long way off. But if it ever did happen, can you imagine their success? McCartney multiplied by four?

Yes, it happened back in the early sixties, with some Liverpool group, and for the life of me I can't remember what their name was.

BY MARTIN THORPE

## POPSWOP SUPERSTARS

**Here's wishing** Rob Davis of Mud a very happy birthday. Bottoms up! (October 1st is the happy event)

**LIBRA** (Sept 24 to Oct 23)  
Your morale has sunk to rock bottom level... and you know why? Because you let those wide-lattling idle gossipers get the better of you. Show you can't be bothered with their stupid remarks!

**SCORPIO** (Oct 24 to Nov 21)  
Seems as if his mighty karma came flying out of your pocket if you don't start by telling your financial institutions so.

**SAGITTARIUS** (Nov 22 to Dec 20)  
Don't you have things to do? He'd be a good idea

week for fun and love, and the passionate advances will prove you are attractive to the opposite sex after all.

**CAPRICORN** (Dec 21 to Jan 19)  
It's about time you began concentrating on your appearance because those split seams, pinned hem hanging pockets and porgy sweaters are getting you a bad advertisement.

**AQUARIUS** (Jan 20 to Feb 18)  
Perhaps a kick up the dorsals would bring the spark of life into your hum-drum existence. Why? That's just a cheapie no-one up so why not get rid!

**PISCES** (Feb 19 to March 20)  
Your lucky number has just arrived so, change a horse, you know.

if and you'll be a fan of you continue

**CANCER** (June 21 to July 20)  
You've heard the phrase "It all goes down in a flash" but you've never seen it, do you? Well, you're not trying hard enough to win them round.

**LEO** (July 21 to August 20)  
Frustrated out of your mind, do you need at all. They'll build up until finally you are the weak, stupid, halter. Dear, dear Leo, please, try to trust a slow friend who will give you all the help and support you need at this special time.

**VIRGO** (Aug 21 to Sept 20)  
Playing hard to get all night on a good date, but never making a move, do you any good. Give it up, the people take time to make a move. It's not a game, and you're not a game player.

**GEMINI** (May 21 to June 20)  
You're a real good friend, but you're not a good friend. You're a real good friend, but you're not a good friend. You're a real good friend, but you're not a good friend.



By Wendy Hodgson

## IMAGELESS IMAGE BAND

# 10CC

10 CC have earned themselves much respect for their albums and singles like *Sheet Music* and *Wall Street Shuffle* yet it seems totally dumbfounding that the band still remains without an image! And moreover, they still haven't really established themselves as a band.

Kevin Godley, braving a niggling, throbbing, tooth-ache suggested that the media is geared too much to the so-called "image".

"Let's face it," he said. "It's only the press who write about a band from the musical aspects. The media, such as TV, is more inclined to portray people through the images they themselves have created."

"The public is still unaware that 10 CC has an image. It is the lack of image which finally created one for us!

"What is an image anyway?", he asks. "There are so many faceless groups around that I wouldn't know them if I bumped into them in the streets. Of course it is important for a recording company if their band has an image, after all they have to sell the group!"

Many reasoned opinions have it that the

release of *Silly Love* was a poor choice for a single. Particularly when there was so much finer material on *Sheet Music*. How about it then, Kev? What is this a death wish?

"I personally don't consider *Silly Love* to have been the best track on the album!" Kevin begins, still clutching at his paining jaw. "But I'm not ashamed of this single or anything else on *Sheet Music*. Jonathan King suggested we rerelease it though I think the band would have preferred to hold up a little while longer until new material appeared."

"But Jonathan has a very clever head on his shoulders, and we take his advice in matters like these.

There's no point in releasing a single if it's not going to be a hit. The single's market is a difficult market. You need to use a helluva lot of integrity, and as far as the band goes, we're pretty poor judges at being able to tell what's good commercial stuff and what isn't!"

Then why is it you continue to release singles after your albums have enjoyed a reasonable length of success? Would it not be more of a challenge for you to release totally original material which hasn't been featured on any other of your works?"

"We don't intentionally release singles previously featured on our albums. It's just

unfortunate that we seem to be behind ourselves all the time. It just happens this way. Eventually there will come a day when our singles will come out long before our albums.

"As it is, there are so many facets to our music. Our choice and styles are greatly varied. You cannot define our material as belonging to any one particular class, such as rock 'n' roll, folk or jazz."

"While we are as yet still trying to establish the band, at least some promising things are beginning to happen for us and what we will have in the end will be a lasting and desirable affair - it will be more worthwhile for us!"

Another 10 CC album may be on its way sooner than you think. In fact if we're very lucky we may even be issued with a "double". "We've got so much material that it could quite easily fill four sides!"

How do you find the time to write so much material now that you're spending so much time on the road? "We make time for writing and recording! That's our most important priority after all. We normally like to have two or three months to clear out our brains by interpreting the production on stage. Then, after another two or three months we like to get back to another solid spell of writing and

recording."

What are your views on recording live albums? "I don't think the band will ever record a live album. Personally I'm not into that type of record. I enjoyed *Mad Dogs And Englishmen* very much, but for the majority of live albums - I don't feel they come over exceptionally well."

"I think live albums are worthwhile for good historical occasions. The Beatles perhaps could have made an excellent "live" covering of all their works. And even with occasion such as the Bangladesh concert! It's a one time happening isn't it, therefore a live album in this instance would be a valid thing to do."

According to Kevin, there is a strong probability that 10 CC will take their next single from their forthcoming album - thus continuing the band's usual trends.

"We don't want to rely on our next single. We want to put singles out because they are good records and not just because it's time to put one out."

"We aren't disappointed with *Silly Love's* behaviour. It seems to be following the same pattern as our other records. Perhaps that's due to the band crossing over from a limited appeal to a far wider appeal!"

# LOU REED



Your mother  
wouldn't like it...  
The new album  
from Lou Reed  
"Sally Can't Dance"

APL1-0611

# SALLY CAN'T DANCE

RCA

# A (RETROSPECTIVE) LOOK AT THAT WEMBLEY CONCERT



I'M RELIABLY informed that a Frenchman eats each meal three times... he discusses what he's going to eat beforehand, discusses what he's eating during the actual meal, and then discusses it and other meals afterwards. It's a bit like that with anything resembling the Wembley shindig a couple of weeks back. Much discussion before, during and after.

Due to pressures of

work (cough, cough), I only made it in time for the appearance of Joni Mitchell - however, my early scout reported sadly on the performance of The Band, although Jesse Colin Young wasn't too bad, he added. Joni Mitchell has long been a favourite on my wind-up gramophone, and vocally she was superb. The only trouble was unless you are right at the front, you couldn't see a thing and it was a bit like spending a

couple of hours in the park listening to her albums. That aside, she was most enjoyable - the only exception being when she tried to get the crowds singing along and failed miserably. Tom Scott and L. A. Express played along with her, apart from a half hour set they did on their own, and they proved what a fine band they are.

Forty minutes break and then THEY were on.

Strutting and singing and playing, and the crowd coming to life for what was really the first time that day. Joni trotted on and off doing snatches of backup vocals and they loved it. All the old favourites, done together, done alone, each one taking its turn to have a little chat.

As a sentimental journey, it was a mighty success. I just wish I'd taken a pair of binoculars.  
Sun By Tom

SEEING how The Rubettes are such a popular group with you, dear readers, we thought you might like a chance to get to know them a bit better. So, starting this week, and continuing for the next few weeks, we'll be featuring a letter from each of the band, written specially for you. We kick off this week with a note from Alan...

Dear Record and Popswoop Mirror readers, Well this can't be bad - feet up, sunning myself in the South of France at the end of six weeks on the road back in Britain. Not that we didn't enjoy every minute of it but everyone deserves a break now and then.

John's gone leaping off to Spain and Tony's in Malta somewhere. Bill, Pete and Mick I'm not too sure about but hopefully we'll meet up again in London at the end of September prior to the start of our first European Tour.

Everything seems to have happened so

quickly looking back over the last few months. Back in April none of us would have dreamt that we could have sold over three million records by September - but nobody's complaining.

We're going to be back in England by early November to coincide with the release of our new single and hopefully we'll squeeze in another tour before Christmas - we should have more hats to give away by then. Sorry we could only give a couple away per gig last time, but the manufacturers were having problems and we quite simply didn't have enough.

Anyway, must go now as a lovely French lady seems to have lost a bit of her bikini on the beach - I'd better go and help her find it!

Bye for now.

Alan

## DISCO SOUNDS

### Getting It On The Road

MANY people think of making and selling disco gear around the country so you have plenty of choice, and the price you would have to pay for a complete sound system would range from £200 - £400. The only extra apart from records would be a lighting system, which would cost around £75 complete. If you look around, and choose carefully, you can put your first disco on the road for around £800. If you haven't got the ready cash most firms offer HP - so all you have to find is the deposit.

One final point. Before you actually order your gear do make sure it fits into your vehicle! Next week I shall be talking about how to promote more bookings for your discs. If you have questions for this column drop me a line.

ROGER SQUIRE

### CARL KINGSTON

(HULL)

- 1 Dance Dance Dance - Chas & Dave
  - 2 Where do we go From Here - The Trampt
  - 3 Help Me - Al Wilson
  - 4 I Can't Live Me - Jimmy James
  - 5 Young Gifted And Black - Bob and Marcia
  - 6 Save Me Hey Hey Hey - Khas Him Goodboys - Steam
  - 7 Hollywood Swinging - Soul and the Gang
  - 8 Funky Chicken - Rufus Thomas
  - 9 Apples Peaches - Rumpin' Pre - Jay And The Technicians
  - 10 If You Ask Me - Jerry Williams
- Nothing under  
Up In A Part Of Smoke - Polly Brown  
Both Ends Against The Middle - Jackie Moore  
Carl's comments  
Northern Soul as opposed to Southern soul is becoming very popular in Hull discos. Kids seem to like beatsy funky sounds which inspire them to get up and dance, there are one or two slow, smoothy numbers that are popular as well.



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## From the depths of Mud's secret hideout — a dusty report from Wendy Hodgson

OLD AGE was its prominent feature. It's days of splendour and grandeur were no more. In its place were crumbling, yellowing billboards accompanied by eroding iron bars. Was this really a West London theatre, or a long lost air-raid shelter?

It's not quite the place you'd imagine a band like Mud to be rehearsing in anyway. However, this is where I went to get a sneaky preview of the band's forthcoming stage spectacular.

But just try getting inside the building — you'll find yourself up against more locks and bolts than you'd ever find on a chastity belt. So Chris, our photographer, and I were kicking and banging on the back stage door when all of a sudden, some exotic Eastern guitar riffs burst into action. For a moment I had visions of an Indian Cobra rising in tune from a wicker basket.

A great silence fell from within, so a few more yells and buds had one of Mud's roadies hauling back the wooden doors.

Tripping over lengths of wire and knocking into packing cases we tried to adjust to the gloomy darkness, with only a few 25 watt light bulbs and the group's own stage lighting to help.

A glare from Johnny Jones, the band's manager, was enough to remind us that we should remain as inconspicuous as possible, and not distract the group from their work.

Without further ado I slid into the dull and dusty background, amidst the heavy trunks the scaffolding and the decaying curtaining and watched as Mud got into their first number, Stevie Wonder's Living In The City. Moreover, the greatest surprise of all was watching Les Gray thump out a fine arrangement on the electric piano.

Half way through the number Mud burst into that lovely exotic flavoured tune I'd pre-

viously heard outside the theatre. "We're not sure if we're gonna keep this bit in this number," shouts out Rob. "It could sound a lot better in one of our other numbers."

A two minute break, the return of Les from the smallest room in the house, and back into the

next number The End Of The World. Sure sounded great with their superb harmony arrangements. "Stop!" bellows Johnny from the other end of the theatre. "You're out Rob. You're too scared of singing in harmony. You've got to sing out louder 'cause we just can't hear you. Practice is what you want."

When they finally get it together, Rob, Les and Ray indulge in heavy discussions about the next number Hey Jude. Meanwhile, Dave Mount looks as much out of place as a gooseberry without its hair. He comes over for a chat, and tells me a little about their show.

"We are trying to create one helluva stage show, combining lots of fun and excitement," he says. "We don't just want to get up on stage, then dash off for a break while

a support group fills in the gaps.

"The trouble when you have volatile audiences is that it makes it all the more difficult to do the breaks. You have to keep their attention. Ideally we are hoping to make this a complete show without any breaks."

Incorporated in the act will be two other groups. Light Fantastic, "who," says Dave, "are very much like how we used to be in the earlier days and who are a very experienced band," and Feminine Touch, a group of three females who may have changed their name by the time this show hits the road.

It will be the first time Mud will have worked with females. What sort of problems could Dave foresee in rehearsals? "Well, Roy Wood has tried it, and it didn't really work out so well for him. I'm not sure why 'cause I haven't spoken to him about it. I reckon it could be that girls aren't used to singing at that volume."

"I suppose we'll have to be more tactful if things go wrong during rehearsals, or even if we don't like what's going. We can't ham round to 'em and say you... silly whatists, like we can to the lads."

"So how did you come across these two groups?"

"They happened to be around at the time. We've known them for a long



# Down In The Duv



time and we feel they'd be more adaptable for what we have in mind."

Dave returned to the dusty stage and the band ran through an ear-piercing version of Hey Jude.

Most of the songs Mud will feature will be from their album Mud Rock, which incidentally has proved the members somewhat nervous because their names don't appear on the cover notes were everybody else's. "Otherwise, we're very pleased with the album," says Les. "It's a happy album which creates a fun party atmosphere... well we were all bonding around anyway. It's definitely not an album to sit down and listen to."

Lunch time had arrived and it was more of a race to the local than anything else. Bursting out into the bright sunshine from a dark and dingy theatre hall was my down fall — I arrived second from last! Inside we could use our chat between slurping back marmite and munching cheese rolls.

"We have been thinking of including a back projector for film sequences, but then again it will have to depend on the size of theatres we perform in. You see, yet nothing has really been finalised about the show. We can't say what's definite and what's not! We can only tell you what we'd like to





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BECAUSE TWO years is a lifetime in pop music, it follows that just a few months is a whole career... and it's that realization that forces so many pop stars to carry on working, pushing themselves to touring and recording limits, when they should be off sick. Maybe even in hospital.

The top popstar feels he just can't afford to be ill. Hot bands can turn cold while the star languishes in bed with a bunch of grapes. Big-name singers can become no-name losers if they are too long away from the business.

So it doesn't take much imagination to understand the torment of Brian May, of Queen, as he lay in hospital beds, awaiting operations... and most of the time not even knowing what was wrong with him. Except he had a bizarre feeling that he didn't have enough energy to lift his little finger, let alone

# BRIAN MAY... FIT TO RULE ANOTHER DAY!

handle that hand-made guitar of his. Medically, the Brian May story is confused.

Small-pox jab the day before going to Australia on tour, terrible reaction to the needle. Arm swollen, pretty awful to look at.

Then the tour of America with Queen on the Mott the Hoople bill. Thought he had flu in New York, got dizzy feelings, started going to bed early — a sure sign he wasn't well.

Got to Boston where hepatitis was diagnosed, with three weeks in bed ordered, and six weeks not working. Mentally he hit a period as basement-low as he felt physically.

Tour scrubbed. Went to Wales for the Queen III album, on diet of fruit juices. Got back home and a special kind of ulcer was diagnosed... an ailment which reacts very badly to the acid of fruit juices.

## Slagged

Hospitalisation. And a whole lot of worry, which Brian insists is a physical thing, more than mental. Worry because, as Brian says now: "I just didn't WANT to get back to work because I felt so low. I wasn't interested for all those weeks. I painted water colour and fretted a bit, but the whole idea of bothering to write a song, or play a guitar, or even get dressed was just a drag."

And if Brian worried, so did the rest of Queen. For this fabulous foursome just have to be one of the most criticised, knocked, pummeled, slagged and attacked bands in the business. Despite their success in such a short time, despite the quite remarkable sales of the single Seven Seas of Rhye, and the two

albums, Queen, and Queen II.

They were accused of being pure hype. Lots of money spent on them, which certain cynics insisted meant their "lack" of music was being covered up by management buy-in power.

So with Brian out of it, and Queen not showing themselves in public either without him or with a deputy... well, the

situation was tailor-made for the gloaters. And with rumours to spread, just spread them.

## Doomy

Says Brian now: "You can't help taking notice of the knockers, the critics. They talk of overnight success, and you KNOW that you did it the hard way, the circuits and

clubs and everything. And being ill... well, things looked that much more doomy."

Anyway, the third album is now ready. The other three — Messrs Freddie Mercury, Roger Meddows-Taylor and John Deacon — laid down the backing tracks. Then, once fit again, Brian went out to do his own amazing guitar things.

He says: "That was a strange period for me. I

was looking at Queen, the group I'd been with through so many memories from the outside. I can only say modestly, that I quite liked what I heard and saw."

And all the time he and the others knew that there were those who positively wanted Queen to give up because of the disruption of Brian's illness... just give up and fade quietly from the scene to victim yelps of "good riddance".

## Embarrassing

Says Brian: "What sustains me is the attitude of the fans. Honestly, I was there in hospital just surrounded by good-luck messages, best wishes (telegrams... and stacks and stacks of letters."

"As for some of the worst, they are sometimes almost embarrassing, with the writers — the out-of-town ones more than the city types — suggesting that we're the new Beatles, or the new Led Zeppelin, or whatever. The writers there are often of the music, not of us, and that's really sad."

As far as Brian May was concerned, and the rest of the group, the break proved that they were really getting through to people "specially." You can't count crabby critics as "people."

## Magic

Now all is well. Brian feels good in himself. The magic is flowing from that guitar again. He's writing songs again — not fast, but hard to be always found it then to write to order and at speed.

There's the re-visit of America where often audiences wore Queen T-shirts, even though the boys weren't touring the bill. And a thirty-date tour of the United Kingdom to go along with the third album.

As Brian said: "There's always somebody who thinks of the pop business as red-hot competition — building up and then knocking down. But it isn't about competition at all."

"It's about music



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## PROPA P.H.

Starts spots to death



10cc Action

10CC are improving all the time. Maybe at times they're too loud, the sound a little off balance but they ain't far away from being a really top group. Last Friday's London Rainbow gig played to sold-out notices and even tears and anger outside from those unable to be there, where it was happening. There inside,



## LIVE

10CC went through many of their most popular tracks from albums one and two, including of course, those single smashes, Rubber Bunnies, Donna and a pulsating Wallstreet Shuffle. And when you heard them play, The Worst Band In The World, you wonder why that one wasn't a chart smash. For most of the time, the pace is furious, lots of action, crackling along. The vocals are often very good, though at times there were one or two little sound problems. Just that vital charisma and 10CC are going to be BIG. Also on the bill came Julian Brookes and his group, Tony Jasper

## PETER SKELLEBN / BLIGHTY'S BOLTON

WHEN THE time comes for the Nice - Guy Of The Year awards, Peter Skellern should be up there at the top. Trouble is, he's one of those talents that needs exactly the right show-case to show him off in the best way — and Blighty's Bolton, was not that.

Most of Peter's act was taken from his Holding My Own album — lots of silly verses, and Noel Coward touches, and would you believe, a barber's quartet. When they came on, interest preciously focused on sack and chips drifted towards the stage, and the act floundered quite a bit. Other troubles included a lousy house PA system which meant some difficulty in hearing Peter's fairly high voice.

This isn't to say that nobody enjoyed themselves — they did, but all I know is that when Peter's on at Biba's or the Savoy, he'll be much better — and he'll be playing to an audience who want to listen. Sue Byron

## THUNDERBOLTS / ELSTREE

WHAT WOULD you do with an act like Thunderbolts, a new single called Dreaudia's Daughter, and an enterprising Press Officer? That's right, you whisk assorted journalists away into the night and take them to a country club in Hertfordshire that also doubles as the house that Hammer shoots lots of their horror films in and around, hire a few trucks from the City and agency and serve blood red wine. Very nice for a

Thursday evening! One poor lady was silly enough to tell a gentleman dressed as Dreaudia complete with fangs that she had a thing about people going near her neck... well, I can't say that way, eventually the three ladies collectively known as Thunderbolts appeared and sang their numbers, the first didn't come over too well, but the second, Central Park Arrest, was great. They ended up with their own single Dreaudia's Daughter, and so well received was it, that they came back and sang it again.

Much to the delight of the assorted Frankentons and Dreaudias graying in front of the stage. Nice evening it was, but who could I remember a long... Sue Byron

# Who's Who heads Autumn changes

THE WHO get the Radio One documentary treatment in a new series starting on October 5.

Titled Who's Who, the four programme series in the Saturday 2.00 pm slot will feature the band talking about their ten years together.

This series will be followed on November 2 by all American Heroes, an eight weeks look at American music introduced by Paul Gambaccini. Among artists to be featured will be Carole King, Stevie Wonder, Roy Orbison, Aretha Franklin, Marvin Gay and Neil Diamond.

## DJ PLAYLISTS

NOEL EDMUNDS has picked a winner in giving lots of spins for You Little Trust Maker from the Tymes. Tony Blackburn has been into the destined number one, Life Is A Rock from Reunion. David Hamilton has been spinning Adam Faith doing his best on I Survive Santana's, Samba Pa Ti has been the brave choice of Johnny Walker. London's Capitol has been shouting for the Tymes and putting some faith in Gallagher and Lyle's Song And Dance Man. On Lux, Peter Powell has been

The only other change in Radio One's autumn schedule is the departure of Ed Stewart's Sunday Spot which is replaced by Sounds on Sunday. Sparks star in the opening spot on October 6, while Slade and Mud are just two of the groups booked for future shows.

roofing for Leave It from Mike McGear and the Tony Prince big one has featured Alice Cooper with Under My Wheels. The catchy Hudson Ford number, Free Spirit has been making it with Mark Wesley. Up in Birmingham on BRMB there's been spinning for the girl ready for big things, Mini Riperton and her Epic single, Seeing You This Way. The Bee Gees and Charade have been on the John Hedges turntable and for George Ferguson, tracking for Med Head's, Mama Come Out.



# tune in

## RADIO SOUL

HERE'S where you can tune in to soul sounds:  
 Radio One: The Dave Simmons Show Saturdays 6 to 6.30 pm.  
 Capital Radio (South East England): Soul Spectrum - DJ Greg Edwards Saturdays 8 to 10.00 pm.  
 Radio Clyde (Glasgow): Brian Ford Show, Monday and Wednesday, 8.30 to 10.30 pm.  
 BRMB (Birmingham): The Soul Show, DJ Adrian Juste Saturdays, 7 to 8.00 pm.  
 PICCADILLY (Manchester): Soul Train, DJ Andy Peebles, Sundays, 7 pm to 10.30 pm.  
 BBC Radio Merseyside: Keep On Truckin, DJ Brian Smart, Monday, 10 to 11.00 pm.  
 BBC Radio London: As for Radio One.  
 BBC Radio Medway: Soul Stream, Wednesday, 7.30 to 8.30 pm.  
 Steve Barnard plays Reggae on BBC Radio London, Sundays 1 pm to 2.00 pm.

## DJ HAPPENINGS

SEPTEMBER 28  
 MARK WESLEY: Vikings Hotel, Goole (Yorks).  
 KID JENSEN: TV programme, certain areas.  
 SEPTEMBER 29  
 BOB STEWART: Drag Racing, Snetterton.  
 SEPTEMBER 30  
 KID JENSEN: Incognito, Middlesborough.

## ALTERNATIVE VOICE

YET AGAIN I've been got at over the air. This time, Tony Allen on Radio Caroline. I won't go into all the sordid details.

Still with Caroline the pressing subject is "political or not?" at the next election. Many of us would like to see Chairman Harrod, Comrade Benn, Komissar Foot, etc. removed from Number 10. I think that Caroline boss Roman O'Rahilly would too. However, will he dare to use Caroline?

It's tempting. In 1970 Caroline International, alias RNI, had an astounding effect on the general election.

At that time one Labour seat with a majority of 15,000 fell to the Conservatives. Many think that these and other marginals only fell to the Tories because of the ship on the North Sea. Undoubtedly, Caroline could have the same or even greater effect this time.

There are disadvantages though. Firstly, the station would almost certainly be jammed (it has a government transmitter creating nasty noises all over the programme). Secondly, the Belgian radio MI Amigo might also be jammed - and then there would be a big shortage of money. Caroline could probably survive - but only just.

By the time you read this, Roman will have decided. You could well be hearing adverts for the Conservative party again or you could be hearing very little because of a megawatt Navy transmitter.

Finally, either way if you want the commercial radio stations to continue, more to come on the air, and at least, a more favourable attitude towards the off shore stations, there is something you can do. Go and offer to help your local Conservative candidate as soon as possible. Look in the phone book under "Conservative" or see a new monopoly in broadcasting under the Labour Party.

MARKLETT

**In next week's issue:  
 Osmonds' secret diary!  
 Plus full colour poster**



## CAPITAL

135 metres medium wave  
 95.8 MHz V.H.F.

HEADS ARE being held high by the inmates of Euston Tower this week. George Harrison did his first radio interview for yonks and then Mariene Dietrich agreed to talk on the Alternatives programme.

The Sunday night art slot follows up this Sunday (29) with Alfred Simon discussing The Gershwins, and next week (October 6) with Rex Harrison.

Meanwhile, Kenny Everett has been running a very silly competition offering a year's supply of eggs to the listener who can explain why eggs are pointed at one end.

This Saturday Tim Rice returns with his American Pie show (12.00 noon) and later on (much later) Tommy Vance continues his stint on the all-night show with guests from the Flame (Slade) film crew, who he's been working with. Tommy stars in the film as a DJ who has to interview the group.

Monty Modlyn's pub crawl makes him, to the Rose and Crown in Lime House on Sunday night, and in the week Dave Cash takes to the streets for a visit to Ties disco in Beckenham.

In the week, Allan Hargreaves has phone-in discussions on the subjects of housing, education and unions, while the rest of the Capital people will be busy preparing for the one-year-on-the-air celebrations on October 16.

# Alice COOPER'S greatest hits



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## Up against the wall... thumb suckers!

**ROCKIN' BERRIES: ROCK - A - BYE NURSERY RHYME (7N 45394)**

A lot of comedy records are fun, but for those who can take their favourite pop stars with a touch of humour, buy this record. Long time since the Baron Knights graced our record decks, but the Rockin' Berries have come up with a beauty! Watch out for the impersonation of the year with Steve Harley singing Little Miss Muffet, while Cliff comes in for a giggle as well. All your favourites singing along to songs our Mums rocked our cradles to. Trying to make our office laugh is harder than getting them to dance (Peter Harvey, you've been warned!) but the whole lot giggled a little with this one.

**PICK OF THE WEEK**

**THUNDERTHIGHS: Dracula's Daughter (Philips 0606 413)**

Central Park Arrest. Thunderthighs' first record, made it to number 30 at a time when a lot of records suffered through the absence of TOTP. This new offering shouldn't have too many worries even if the same thing happens again. It's as different as Central Park was, and comes complete with Dracula vocals and bat wings a-flapping! Great vocals, and try to give it a listen on a stereo, 'cos there's some nice mixing. **CHART CERT.**

**GALLAGHER & LYLE: Song And Dance Man (AMS 7134)**

From their new album The Last Cowboy, Gallagher & Lyle have come up with a single that should do well. Chorus line is lilting and catchy, and the record's already getting a lot of air play. **CHART CHANCE.**



Tully Savalas: dreadful!

# Singles

REVIEWED BY SUE BYROM



Tina Turner: funky

**IKE & TINA TURNER: Sexy Ida (UP 23738)**

Must admit that the last couple of numbers from this team haven't appealed too much, but they make up for it with this one. Back to the good old funky stuff that'll get them bopping in the discos. Nice backing beat too. **CHART CERT.**

**OLIVIA NEWTON-JOHN: I Honestly Love You (EMC 3084)**

I've got to be very careful reviewing this

one, as our very own Martin Thorpe has just returned from an interview with the lady and he hasn't recovered yet. And we thought he was emotionally untouchable! It's a very beautiful song, and Ms N.J. does some nice breathy vocals. Huge success in the States, and fairly safe bet to do well here. **CHART CERT.**

**TELLY SAVALAS: Rubber Bands And Bits Of String (MCA 156)**

Oh Kojak, where are you now... smashing on the telly, dreadful on vinyl. Deep voice telling us about all the things she left behind when she left - I'm not surprised! Very deep voice, and it's one of those talking records. Dear oh dear.

**MOUTH & MACNEAL: How Do You Do? (FR 1327)**

Very well thank you, I reckon. Follow up to their Eurovision hit, and very similar it is too. Still, that's no obstacle to another success; and that's what they'll very likely have.

**GARY SHEARSTON: I Get A Kick Out Of You (CB 54)**

Well, if Bryan Ferry can do it, why not Gary? A novel rendition of the old Cole Porter number that even includes a touch of the Stephen Sondheim virgin playing. Bound to be a huge hit - well we all like it! **CHART CERT.**

**DAVE EDMUNDS: Need A Shot Of Rhythm And Blues (HOK 4)**

Dave Edmunds has been responsible for

much of the music and arrangements in the forthcoming David Essex film Stardust. This is an old favourite, driving rhythm and all. Good for clapping your hands to and could do well.

**THE YAMASUKI'S: YAMASUKI (DUKKT 2)**

Radio listeners in the London area will probably have already heard this one which has recently been Capitol's People's Choice. With the



Dave Edmunds: so what!

interest already high on records like Kung Fu Fighting, this one is catchy enough to be huge! Little people singing along with occasional mad screams. Watch out for this one!

**THE DRIFTERS: Down On The Beach Tonight (Bell 1381)**

Yes, well... the trouble is, I think I've heard it all before - and before that. Nice drift music, and if there are enough people around who like it...

**BRIAN HOLLAND: I'm So Glad (INV 2553)**

You wanna dance? Then this is one for you. Not too frantic, not too slow - should be a good disco hit and with enough support, a commercial success as well. Lots of Philly sounding orchestration, snatches bubbling through.

**THE RIGHTEOUS BROTHERS: Give It To The People (CL 15788)**

Big production number from the Righteous Bros. that goes back to the type of sound that made them so popular. Enough funky noises there to ensure it should get played and with a bit of luck they'll have a hit. Nice one.

**DAVE EDMUNDS' ROCKFLE: I Hear You Knocking**

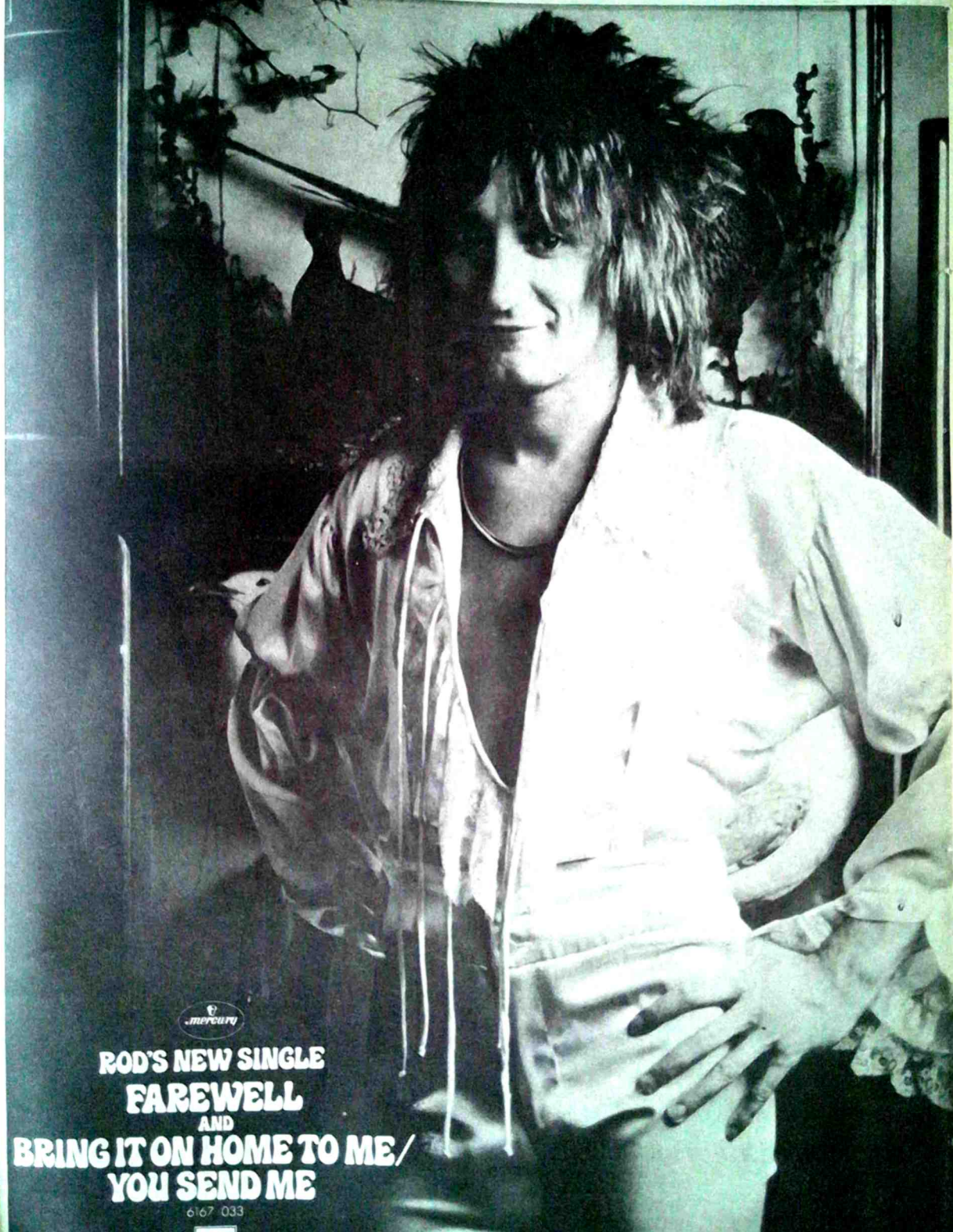
Two name checks in the same page! Not a new one though, rather a re-release, and isn't it a bit soon? I'd have thought that them as wanted this single would already have it, but you can't tell.

**THE WOMBLES: Minuetto Allegretto (CBS 3710)**

Well, our little furry friends have gone respectable, donned minuscule clubber over their little hairy bodies and are now prancing to and fro to this unfortunate song. Mike Batt's done very well to have as many successes as he has with a gimmick group like The Wombles, but I fear he's reached the end of the line with this one. Both sides are taken from their album. Oh well, back to the litter bin!

**BARRY BLUE: Hot Shot (Bell 1379)**

Continuing his writing partnership with Lynsey de Paul, this one's a bit of a disappointment - and after his single not doing too well, it's not a good sign. Deep male chorus in the background and very much a hop, along beat. If it makes the charts, it probably won't be that high a position.

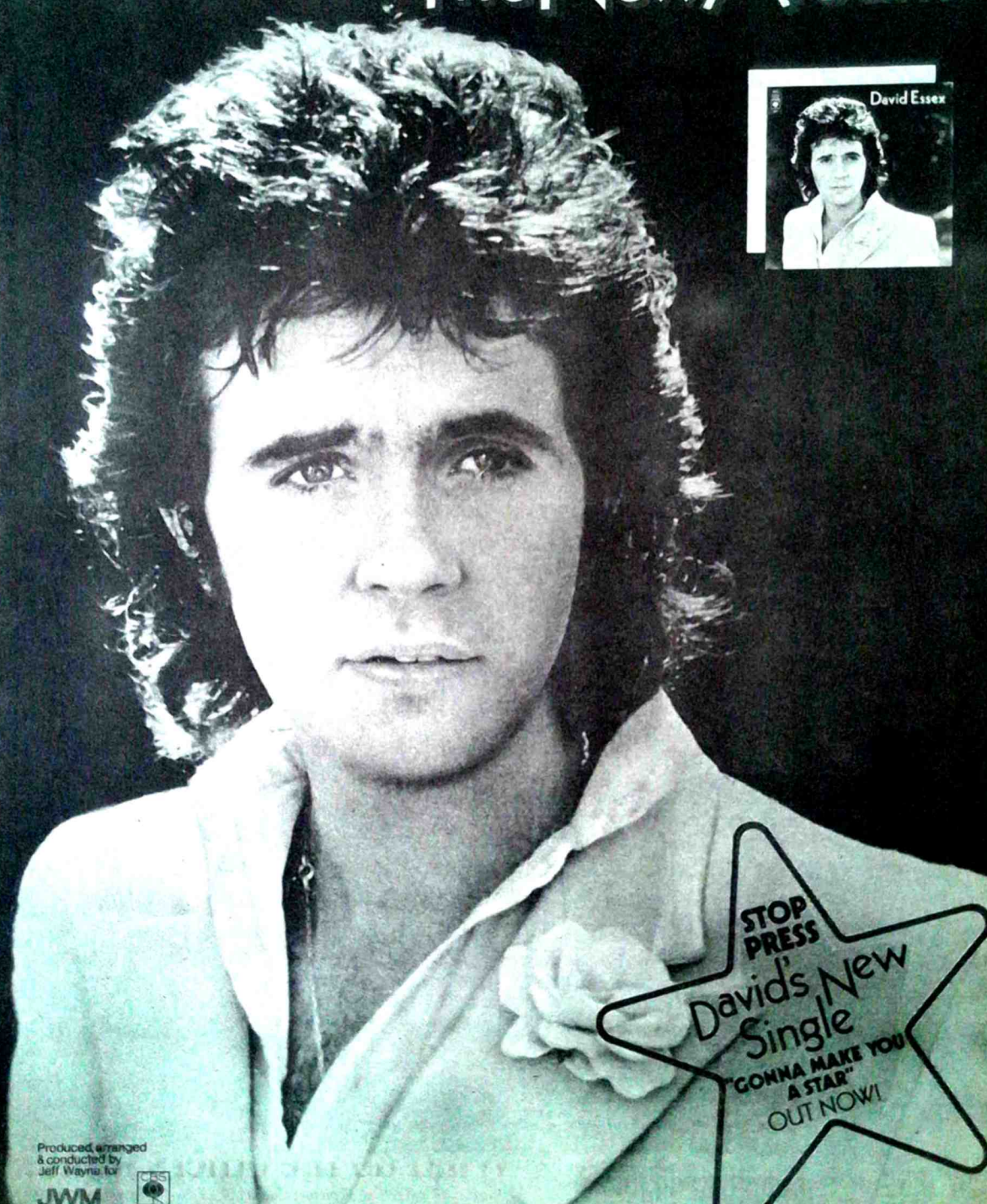
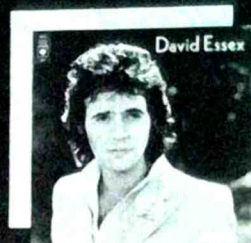


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& conducted by  
Jeff Wayne for

**JWM**



...the music people.

Photograph by Colin Davey

# A smile's as good as a nod!

**ROD STEWART: SMILER (Mercury 9104 001)**

HERE IT IS, folks, the first actual new (God the grammar) album from Roddie for over two years — and what a belter it is! Rod comes up with some great rocking numbers that carry on from where Meggie May and friends left off, and welcome them are too! Side one opens with the Chuck Berry number, Sweet Little Rock 'N' Roller, and a stomping opener to the album it is too. Farewell is another gem, complete with mandolin and nice Stewart lines (written this number by the lad himself, as are the other two numbers). The first side closes with an Elton John/Bernie Taupin song, Let Me Be Your Car, and Rod's joined by Elton doing some truly amazing piano and vocals. There's a Dylan number, Sam Cooke and Mr McCartney too — what more could you want, except maybe a few more Rod Stewart numbers, but still, it's a magnificent album and we've cleared the number one slot on our album charts already.



ROD STEWART

geezers handed me this album and said: 'You'll have great pleasure reviewing this.' He was right! This is the complete pop album. Based on a framework of more Rock Or style songs, David and his clever producer / arranger / conductor, Jeff Wayne, have broadened their horizons to produce an even balance between rock and charm. Just when their clattering echo-laden sound is established, as on Gonna Make You A Star, the mood shifts bringing maybe a McCartneyish song or even a touch of Leo Sayer. It works well, holding the attention and compelling you to play the record over and over. Like all great pop albums, there's something more to be heard with each new spin, and all the time David's strong catchy songs are taking a hold. These two — Essex with his honest voice and natural songs, and Wayne with his wizard production — make a winning pair. They have a very big album here that comes fully approved.

**P. H.**

**MIKE MCGEAR: (Warner Brothers K3003)**

Mike McGear, best known as a member of Scaffold and being his brother, rather than anything of his own doing, is well on the way to



DAVID ESSEX

**DAVID ESSEX (CBS 89088)**

After the ballroom of David's big press conference last week some



# Albums

showbiz. Their music is secondary to the event. So being a live album this should have it. But even on great numbers like Jada, Yes We Can Can, Wang Dang Doodle, and Cloudburst, the girls remain stuck on the stage, inside the tweeter, giving all, but stranded. Maybe if you close your eyes...

**P. H.**

**TOOTS AND THE MAYTALS: In The Dark (Dragon DRLS 004)**

The reggae that rocked Hyde Park recently dotted out here in monotonous and pure undiluted West Indian Jerka Jerka drum. You gotta love it to dig it, but if it's the real rait and stuff you dig, this is the one.

**P. H.**

**TRAFFIC: When The Eagle Flies (LPS 927)**

This not many a band that can bring forth a tear to my youthful but jaded eye, but past performance prove that this little combo appears to have mastered the art. This factor alone saves this album from being immediately cast aside on first receipt of a set of lyrics that would've seemed embarrassing even in the heady days of floral strength. Each succeeding Traffic album



ISAAC HAYES

seems more subtle and underrated than its predecessor. Winwood's windswept vocal and the dreamy drifting shifting musical mist have here become so delicate as to be almost inaudible. Nevertheless, if your Dances to player happens to possess a lyric filter, this is a road with long term rewards for the dedicated Traffic warden. And now pass the Kleenex Sally P. D.

**ROBERT PALMER: Smokin' Sally Through The Alley (Island HIPS 9204)**

Funky, yeah, but don't it sound a bit like Stevie Wonder? Nothing wrong with that, you might say, but Robert, you used to play guitar with Vinegar Joe, so where did you get all that funky stuff? The album's crammed full of meaty American funk with Robert singing out his wares in most baleful style. Good Dancing music this, and some more.

**ISAAC HAYES: Tough Guys (Sax 5001)**

Isaac Hayes wrote the music from the soundtrack of Three Tough Guys and also appears in the film. The record is full of typical cops and robbers funk music in the same vein as Shaft which was penned by the same guy. The majority of the tracks are great for dancing, particularly Red Roofers and Hung Up On My Baby which means this record will go down a treat at any orgy.

**J. J. SPILNER: The Place I Love (Dark Horse AMLH 2901)**

Harrison's proteges have been funnelled into a Beatle's groove. But that's not to say they're no good, it's just that they ain't like the real thing. But if you were lights out and under the blankets when John, Paul, George and Ringo were the Fab Four, this'll give you some '74 ideas just an inkling — of what everyone got so excited about. Of course it's so much lighter, refined and perfectly distilled. Bill Elliot and Bob Purvis bring songs from their North East heritage into persuasive reckoning with the Guru Beatie. The

result is a canny polished collection of pop, with Mr Harrison's stamp firmly sealed. Listen to their single, Coats in Town it's cheaper.

**P. H.**

**HIGHWAY: Smokin' At The Edges (EMI EMA 770)**

The English band who insist on sounding American, dish up a softer blend of country sounds on this their second album but still the nagging question where are the roots? Highway sound neat and comfortable (this time round with tasty comfortable arrangements full of easy predictable guitar sounds and ordinary ram-dam lyrics. If we need an English country rock band born out of the American prototype, this is the one, but until they say something original, their music is only for the convinced faithful believers.

**P. H.**

**MUNGO JERRY: Long Legged Woman (Dawn DRLS 8001)**

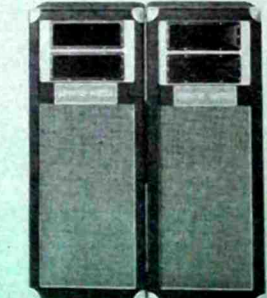
It's a shame this band's more in demand abroad than they are over here, for Mungo Jerry often produce some really good stuff. I often feel too that many of their album tracks would make ideal singles — even more so than the singles they actually do release. A good album this, continuing the lively, racy atmosphere throughout. It opens up with the title track and then keeps its great rocking theme right the way through until LP closes with Alright, Alright, Alright. Other tracks featured are Gonna Pop 'Til I Drop, Wild Love, No Girl Reaction and I don't Wanna Go Back To School. W. H.

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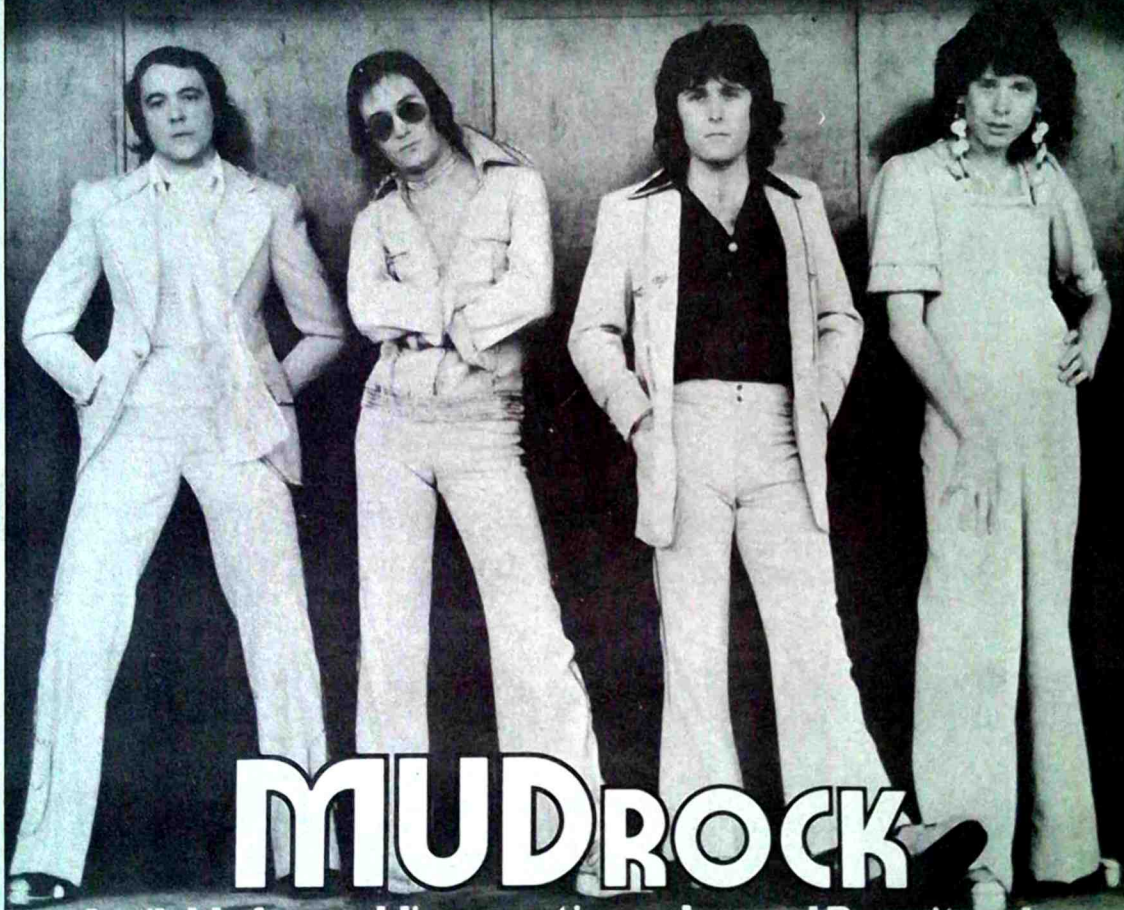
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14 October: Dundee, Caird  
15 October: Glasgow, Apollo

16 October: Preston, Guild Hall  
17 October: Birmingham, Hippodrome  
18 October: Oxford, New Theatre  
20 October: Lewisham, Odeon  
21 October: Hanley, Victoria Hall  
22 October: Bristol, Colston Hall

23 October: Cardiff, Capitol  
25 October: Bournemouth, Winter Gardens  
26 October: Chatham, Central Hall  
27 October: Norwich, Theatre Royal  
28 October: Sheffield, City Hall  
2 November: London, Rainbow

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RAK

# WHO, WHEN AND WHERE

## WEDNESDAY

September 28  
**GONG**, Colston Hall, Bristol.  
**CHARLES AZNAVOUR**, Apollo, Glasgow.  
**GREENSLADE & J WEBBER**, De Montfort Hall, Leicester.  
**GALLAGHER & LYLE**, Fairfield Hall, Croydon.  
**SHAKIN' STEVEN & THE SUNSETS**, College of Education, Cardiff.  
**ISOTOPE**, City Hall, Newcastle.  
**GIGGLES**, Montague Arms, New Cross.  
**PERCE**, Speakeasy, 48 Margaret Street, London W1.  
**YAKETY YAK**, Tracy's, Ipswich.  
**BARCLAY JAMES HARVEST**, Trent Poly, Nottingham.  
**MOON WILLIAMS**, Baileys, Leicester.  
**GIZZARDS**, Scamps, Croydon.  
**JUDAS PRIEST**, Civic Hall, Dunstable.  
**GT MOORE & THE REGGAE GUITARS**, Middlesex Poly, Hendon.  
**COZY POWELL'S HAMMER**, Tiffany's, Purley.  
**THE CRICKETS**, Hamilton, Hemel Hempstead.  
**FUSION ORCHESTRA**, Marquee, 90 Wardour Street, London W1.  
**KEN COLYER**, 100 Club, 100 Oxford Street, London W1.  
**HERB ALPERT & THE TIJUANA BRASS**, Palace Theatre, Manchester.  
**THE SETTLERS**, Civic Theatre, Mansfield.  
**EDDIE FLOYD**, Queen of Hearts, Sturminster.  
**LIMMIE & FAMILY COOKIN'**, Baileys, Birmingham (until Saturday).  
**THE THREE DEGREES**, Baileys, Leicester (until Saturday).  
**TOMMY ROE**, Allinson & Wooley Hollow, Liverpool (until Saturday).  
**THE SPINNERS**, Assembly Rooms, Truro, Truro, Wexley.  
**TROGGS**, City of London Poly (NUS and guest only).  
**BLACK ARTS FESTIVAL**, Soul Night, Jimmy James & The Vagabonds, Majesticks, Madeline Bell Tracks, Commonwealth Institute, Kensington High Street, London W8.



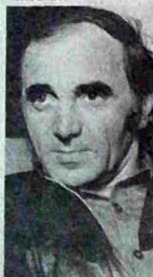
Cory Powell: Wednesday

## THURSDAY

**CHARLES AZNAVOUR**, Usher Hall, Edinburgh.  
**SHAKIN' STEVENS & THE SUNSETS**, The Hall, Whitworth, Lancs.

## PROCOL HARUM

City Hall, Sheffield.  
**SUNDANCE**, Town Hall, Cheltenham.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**GIGGLES**, Windsor Castle, Harrow Road.  
**GONZALEZ**, Speakeasy, Margaret St London W1.  
**YAKETY YAK**, Sundown, Charing Cross Road, London WC2.  
**JIMMY CLIFF / BY ZANTUM / DANKS / DAVE BARKER**, Rainbow, Finsbury Park.  
**NUZZ**, Nags Head, London Road, High Wycombe.  
**MOON WILLIAMS**, Baileys, Leicester.  
**MARTHEENS BROTHERS**, Sundown Folk Club.  
**THE DOGS**, Newlands Tavern, Stuart Road, Peckham, SE18.  
**A BAND CALLED 'O'**, Hope & Anchor, Upper Street, London N1.  
**BACK DOOR**, Tarrington, Lodge Lane, High Road, London N12.  
**TRAPEZE**, Town Hall, Cheltenham.  
**GALLAGHER & LYLE**, Town Hall, Reading.  
**KC & THE SUNSHINE BAND**, Watersplash, Manchester.  
**DR. FEELGOOD / KOOKORNI**, City of London Polytechnic.  
**CHARLIE AND THE WIDE BOYS**, Dingwalls, Camden Lock, London NW1.  
**DESMOND DEKKER / GINGER JOHNSON / S H A K A T U**, Commonwealth Institute.



Aznavour: Thursday

## FRIDAY

**GYPSY**, Mayfair, Newcastle.  
**PAUL KING**, Central London Polytechnic.  
**CAN**, Slough Community Centre.  
**CHARLES AZNAVOUR**, Odeon, Newcastle.  
**GONG**, Chatham Central Hall.  
**A BAND CALLED 'O'**, Durham University.  
**SASSAFRAS**, Trinity College, Carmarthen.  
**SHAKIN' STEVENS & THE SUNSETS**, Bradford.  
**PANIC**, College of Education, Battersea.  
**ISOTOPE**, Central Hall, Chatham.  
**SUNDANCE**, Memorial Hall, Barry.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**GIGGLES**, Tudor Hall, Turnford.

WELCOME to the greatest, instant who's-who-where list available. Here, week by week, in Record & Popswoop Mirror, you'll be able to find full details of the goings on and cavortings of the known and not so well known rock stars.

In addition, and without any extra charge, we'll focus on important dates ahead and ensure that you have got them in your diary.

And, by the way, the message to bands, clubs, discos, etc. is: Let us know what is happening and we'll let others know what is happening.

All details of forthcoming events should be sent to: **WHO, WHEN & WHERE, RECORD & POPSWOP MIRROR, 1 Benwell Road, LONDON, N7 7AX.**

**CHRIS JAGGER'S VALENTINE VON MARQUE**, Wardour Street, London W1.  
**BUDGE**, Newcastle University.  
**MAGGIE BELL**, Apollo, Glasgow.  
**EDGAR BROUGHTON BAND**, Sports Centre, Bridgend.  
**JUDAS PRIEST**, Penhouse, Scarborough.  
**MOON WILLIAMS**, Baileys, Leicester.  
**DESMOND DEKKER**, Coventry College of Education.  
**THE DRIFTERS**, Town Hall, Oakenegates.  
**TRAPEZE**, Memorial Hall, Barry.  
**JIMMY CLIFF**, Black Arts Festival, Commonwealth Institute, Kensington High Street.  
**HELL RAISERS**, Birmingham Polytechnic.  
**KILBURN AND THE HIGH ROADS**, Carreffe College, Wrexham.  
**CHILLI WILLI**, Coventry College of Education.  
**GREEP**, Meria Grey College, Ipsworth.  
**FUSION ORCHESTRA**, Paget Rooms, Penarth, South Glamorgan.  
**KC SUNSHINE BAND**, Heavy Steam Machine, Hanley.  
**EDDIE FLOYD**, Barabarella's, Birmingham.  
**THREE DEGREES**, Baileys, Leicester.



Maggie Bell: Saturday

## SATURDAY

**CHARLES AZNAVOUR**, Southport.  
**SASSAFRAS**, Loughborough University.  
**SHAKIN' STEVENS & THE SUNSETS**, Liverpool University.  
**ISOTOPE / GONG**, Corn Exchange, Cambridge.  
**SUNDANCE**, Darlington College of Education, Co Durham.  
**BRIAN DEWHURST / MORDEN RAIKES**, Bayley Arms, Tirst Green.

**PROCOL HARUM / ROD CRISP**, Pavilion, Hemel Hempstead, Herts.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**GIGGLES**, Westminster, Russell Gardens, Holland Road, London W14.  
**JONATHAN KELLY'S OUTSIDE**, Bristol Polytechnic.  
**YAKETY YAK**, Cleopatras, Derby.  
**BARCLAY JAMES HARVEST**, London School of Economics.  
**MAGGIE BELL**, Usher Hall, Edinburgh.  
**EDGAR BROUGHTON BAND**, Liverpool Stadium.  
**DESMOND DEKKER**, Top Rank Suite, Doncaster.  
**FUSION ORCHESTRA**, Queen's Hall, York.  
**MOON WILLIAMS**, Baileys, Leicester.  
**GT MOORE**, Kingston Polytechnic.  
**SLACK ALICE**, Kingslands Tavern, Stuart Road, Peckham, SE1.  
**DECAMERON**, Town Hall, Sudbury, Suffolk.  
**THE DRIFTERS**, California, Dunstable.  
**CAN**, Roundhouse, Dagenham.  
**BY ZANTUM**, Birmingham University.  
**HELL RAISERS**, Telegraph, Buxton.  
**GYPSY**, Bradford College of Technology.  
**KC SUNSHINE BAND**, Pier Pavilion, Lowestoft.  
**DUCKS DELUXE / BRONX CHEER / CHILLI WILLI**, City of London Polytechnic.  
**EDDIE FLOYD**, Barabarella's, Birmingham.  
**THREE DEGREES**, Baileys, Leicester.



Ducks Deluxe: Saturday

## SUNDAY

**SCAFFOLD**, Wimbledon Theatre, London.  
**GREENSLADE**, Fairfield Hall, Croydon.  
**A BAND CALLED 'O'**, Gypsy, Hall Arts Centre, Birmingham.  
**SASSAFRAS**, Black Swan, Sheffield.

**PANIC**, Caesars Lodge, Nailsworth.  
**GT MOORE & THE REGGAE GUITARS**, Tins Farm House, Eastcote Lane, South Harrow.  
**SUNDANCE**, Chelmsford.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**GIGGLES**, New River Arms, Turnford.  
**YAKETY YAK**, The Crown, South Shields.  
**KILBURN AND THE HIGH ROADS**, Kings Road Theatre, London W1.  
**FUSION ORCHESTRA**, Pandora, Swansea.  
**ROCK ISLAND LINE**, Hoal Club, Nottingham.  
**MAGNA CARTA**, Chequers Hotel, Harley.  
**KURSAAL FLYERS**, Newlands Tavern.  
**DUNCAN PERON**, Warwick University.  
**THREE DEGREES**, Locarno Blackpool.  
**THE DRIFTERS**, Double Diamond, Caerphilly.  
**GALLAGHER & LYLE**, Victoria Hall, Stone.  
**CAN**, Civic Hall, Guildford.  
**PROCOL HARUM**, Hemel Hempstead Pavilion.



Scaffold: Sunday

## MONDAY

**BOBBY HACKETT**, Camden Festival, Roundhouse, Chalk Farm.  
**GREENSLADE**, Guild Hall, Portsmouth.  
**GALLAGHER & LYLE**, Town Hall, Birmingham.  
**ISOTOPE / GONG**, Colston Hall, Bristol.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**SHIRLEY BASSEY**, Winter Gardens, Bournemouth.  
**SASSAFRAS**, Bogarts, Birmingham.  
**GIGGLES**, Montague Arms, New Cross.

**KC SUNSHINE BAND**, Speakeasy, Margaret Street, London W1.  
**MAGGIE BELL**, City Hall, Newcastle.  
**JONATHAN KELLY'S OUTSIDE / FUSION ORCHESTRA**, Aberystwyth University.  
**GT MOORE & THE REGGAE GUITARS**, Brunel University.  
**GREEP**, North London Polytechnic.  
**JUDAS PRIEST**, Quintinways, Chester.  
**KILBURN AND THE HIGH ROADS**, New Castle University.

## TUESDAY

**ISOTOPE / GONG**, Bradford University.  
**STEPHANE GRAPELLI / DIS DISLEY TRIO**, Dominion Cinema, Edinburgh.  
**SASSAFRAS**, Newlands Tavern, Stuart Road, Peckham, London SE18.  
**10CC**, Oxford Polytechnic.  
**MAGGIE BELL / PRETTY THINGS**, Empire, Liverpool.  
**ROCK ISLAND LINE**, Nottingham University.  
**DESMOND DEKKER**, Tottenham Royal, London.  
**CHARLIE AND THE WILDE BOYS**, 100 Club, Oxford Street, London W1.  
**DECAMERON**, Star Folk Club, Guildford.  
**THREE DEGREES**, Locarno, Stevenage.  
**JIMMY CLIFF**, Royal Ballroom, Tottenham.  
**JUDAS PRIEST**, Civic Theatre, Halifax.  
**GALLAGHER & LYLE**, Opera House, Manchester.  
**CAN**, Town Hall, Birmingham.



Shirley Bassey: Monday



Desmond Dekker: Tuesday

Watch out for

Volume

# Eye, eye, what a spectacle

THE bitch is back, but only our Dublin reader has spotted the deliberate mistake!

Elton John is my favourite pop star. I've got five posters and 56 pics of him, but I've never seen a pic of him without his glasses on. Could you print one of him without specs.

**Elton John Fan**  
Coolock,  
Dublin 5.

WELL, SIR, we've spared no expense hunting high and low through our catalogue of three and a half Elton pics only to find out that the glasses are stuck to his nose. Guess we'll just have to accept the gentleman big eyes an' all.

I would like to thank Wendy Hodgson for a very interesting article on "one hit wonders". However she treats the Singing Nuns' record *Dominique* very unkindly by asking if they went back to the nunnery. The people who sang on the record actually were nuns.

Sister Luc-Gabrielle and four other nuns from the Pichermond Convent (near Brussels) recorded, at the second time of asking, 12 songs which she had sung to some of the

**Record & Popswoop Mirror,**  
Spotlight House,  
1 Benwell Road,  
London, N7.



girls at the convent. The recordings were intended as souvenirs for the girls, but they got issued to the public and "Dominique" became an international hit.

**Andrew Wang**  
Runcorn,  
Cheshire.

P.S. I'm pleased to see that Mailman has gone straight, as it has improved the paper.



Who was that little Mersey worm who tried to pass the Beatles off as a second rate group? I have no time for him or people like him. Has Cassidy made a world uproar as the Beatles did? Let's see how long he lasts.

If the writer had the guts to read any of the other Mailman letters he'd see how a majority of people disagree with him — and that's punishment. Cambridge

It most certainly is. In fact I think I'll vote Tory at the next election just to see how he feels. And so on to the man himself!

## RIGHT NAME WRONG TIME

I am writing to you about the recent Bolan column. Please take note of the following two facts:

1 - The song *Jasper C. Debussy* does not come from the 72 period but '67/8. It was released in maxi single form on June 23 '72 and withdrawn shortly afterwards. 2 - I am sure that *The Perfumed Garden of Gulliver Smith* has not been previously released on any album.

**Amanda (I love Marc)**  
Nicholls  
Aitricham.  
Cheshire.

WE HAVE, indeed, taken note of the fax and made you "fan of the week". Any other contenders? Who'll defend Mr. Doyle?

Doesn't Peter Doyle realise that recording contracts only come with hard work — they aren't planned to fall into his lap. If he got off his idle backside and did something instead of reminding us occasionally how honoured we are to have him in Britain he might get somewhere. And as for those stirring comments of Mr. Doyle trying to set fans against the

New Seekers, all I can say is stay off.

ex-Peter Doyle fan.

All right, I've had enough. It seems to be "knock the Beatles time" by the micropoppers, but a big thanks to those who answered with brilliant letters on the unquestionable matter of the Beatles being kings.

I don't care about Osmonds, Cassidy and various other artists who make money by just being there. No convention will be held for them; they won't get statues erected

to their memories or plays dedicated to their life story.

Look everyone just has to agree that the Beatles rule supreme. They're British, brilliant and immortal, and no Osmond or Cassidy or anyone else for that matter will provide another Sgt. Pepper, *She Loves You*, *Yesterday* or *Hey Jude*. I'm not trying to re-open a competition between the Beatles and other teen artists because one does not exist. There can be no comparison.

Let the Beatles be and accept that they will never sink into the kind of obscurity for which Osmonds and Cassidys are destined. In fact these artists will probably be the first to admit that in terms of status and song-writing ability — not financial comparisons — they will never touch the Masters.

Plymouth.

And I guess that just about says it all.

It is now a year since I got my first edition of R&M and I must say it is one of the best newspapers I've ever read. During my holidays in London I took the chance to prolong my subscription for another year.

There are only two things I'm not very happy about. The first is the delivery time. I know that the paper is published Wednesday's which means it should be here (West Germany) on Saturday, Monday at the latest. But most of the time I get it the following Friday. Eight days after it's published.

The second point is about the charts. Not the new one, I mean the charts 5-10-15 years ago. Sometimes they are printed but most of the time they are not. Is it not possible to show it every week? As you know we are in a fashion of nostalgia and every now and then old records are re-released.

All the other things are very good, especially the record reviews, new releases and the American charts.

**Kenrick Wills**  
West Germany.

**BEST ASSURED** Kenrick. The "new look" Record and Popswoop Mirror aims to give you the yesterday's charts every week. As for the delivery, all that we can say is that your copy is dispatched to you as quickly as possible, but it may be getting held up in the post. Hope it soon gets sorted out for you.



# Olivia Newton-John



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