

# RECORD & POPSWOP MIRROR

## ALVIN STAYS

**REST ASSURED.** Alvin Stardust is staying firmly in this country.

Newspapers have said that crippling taxes were forcing Alvin to join the "pop drain" along with stars, Elton John, and the Rolling Stones. But it's not true.

In fact Alvin has no intention whatsoever of moving to one of the tax havens like Switzerland or the Bahamas.

Before he flew out for gigs in Spain on Monday, the star, still clad in black leather, made things quite clear.



He said there was no doubt the tax situation was crippling in this country, but he would have to be established as a major international star, like the Stones,

before it would force him to leave the U.K.

And this, he added, could be several years away.  
— In case you wonder why he was still dressed in black leather, it's because in Spain My Co Co Choo is still high in the charts.

But in England, Alvin, who so far this year is the leading singles artist, is planning a different type of release.

No title has yet been disclosed but we do know that it is a ballad, and Alvin will be discarding his black leather image for something lighter and happier.

**SUPER  
BAY CITY ROLLERS  
COLOUR POSTER  
INSIDE**

**K.C.—BRINGING  
SUNSHINE TO  
BRITAIN**

**BODY 'N' SOUL:  
BLACK MUSIC  
LOWDOWN**



**INSIDE  
100 NEW J5  
ALBUMS  
TO BE WON**



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# BOWIE'S LIVE LP AT GAIN PRICE

**PAUL  
meets  
GENE**

## Lynn hit by throat trouble

A THROAT infection has forced ex-New Seeker Lynn Paul to withdraw from a nationwide tour with American singer Johnny Mathis.

She has been ordered to maintain complete silence for at least a fortnight.

Lyn was to have made her solo concert debut as a special guest on the 25-date "Johnny Mathis Show". Now she has also had to cancel several TV appearances including the pop show "45".

Her management said on Tuesday: "While starting in a cabaret in Stoke Newington developed laryngitis. In London her doctor referred her to a throat specialist who has ordered her not to speak let alone sing for at least a fortnight."

Songstress Sunny will replace Lynn on the Mathis tour.

## till end of year

**BOWIE'S NEW "live" double album, exclusively revealed in last week's R&PM, will be sold at a reduced price.**

From release date to the end of the year the album will sell at £3.78 — a price cut of more than 41. But on January 1 it reverts to the standard price of £4.88.

This is believed to be the first time in this country that a record label has offered a cut price "trial period" on a major album release.



**BOWIE: reduced price**

Though no release date has yet been set for the disc, produced by Tony Visconti, it is expected in the shops shortly, when last minute problems with the sleeve design have been resolved.

The "double" will contain at least four songs from Diamond Dogs, as well as the long-awaited Bowie version of All The Young Dudes.

### KEN COMING

**LATEST REGGAE** star, Ken Boothe, high in the charts with Everything I Own, is planning a trip to Britain later this year, though the date has not been finalised.

Boothe was in this country earlier in the year recording, and now he will return to play live gigs.

### UK CARL

**KUNG FU** fighter Carl Douglas is to play four solo UK dates before he joins the George McCrae tour. They are London Rainbow, October 25; Reading, Top Rank, October 28; Dunstable California Ballroom, November 9; and Lowestoft Pier, November 16.

### REWARD

ITALY'S PFM lost £20,000 worth of equipment when thieves stole their lorry from a Milan hotel at the weekend. The band have offered £3,000 reward for information leading to the recovery of the gear.

### NEW SONGS

**GARY SHEARSTON**, in the charts with I Get A Kick Out Of You, is rehearsing new material for his second album.

## SWEET LP AND SINGLE COMING

**SWEET** HAVE a new album and single due out in November. The album, Desolation Boulevard is released on November 15 and contains the band's last single Sweet Sixteen.

The next single, Turn It Down, is released on November 1 and will coincide with the band's UK tour, dates for which will be announced next week.

## Ken's US tracks

**WHILE IN AMERICA**, Ken Hensley, of Uriah Heep, cut tracks for his second solo album, Eager To Please, scheduled for release at the end of January.

The album will be finished off at Lansdowne and the new Roundhouse Studios at Chalk Farm, before Hensley joins the rest of the band for their Australian tour beginning November 19 at Sydney. It ends at Perth on November 30.

### NEIL'S ALBUM

**NEIL SEDAKA'S** new studio album includes Steve Cropper and Nigel Olsson as session men. No release date has yet been set for the album, though Sedaka will return to Britain in December for a few cabaret dates.

### LULU'S THEME

**LULU** WILL sing the theme music from the new James Bond film, Man With The Golden Gun. The last time she sang film music it was To Sir With Love which went on to sell four million.

**Don't miss it!**  
**Fill in the coupon on Page 28. Next week's paper is a knock-out!**

## RETURN OF EARRING

**GOLDEN EARRING** returns to the U.K. next month for a major tour which begins at the Glasgow Apollo on November 14.

These will be the Dutch band's first British gigs since their recent American tour, where they received gold records for Radar Love and the album Mountain.

single, Candy's Going Bad, released November 8, and are currently recording an album tentatively titled Up And Down Absurdia.

Guest artists on the British tour are American seven-piece band Lynyrd Skynyrd, whose single, Sweet Home Alabama, high in the U.S. Top Ten, is rush released this week.

Other dates: Odeon, Edinburgh (November 15); City Hall, Newcastle



**BEATLEMANIA** REARED its hysterical head again this week when Paul McCartney, with Linda and her daughter Heather, stepped out to the premiere of "That's Entertainment" at London's Dominion Theatre.

Crowds surged, girls screamed and Paul looked as if he was loving every minute of his superstar accolade.

Safely inside, the elated McCartneys were caught having a word with Gene Kelly, no doubt about how to keep on their toes.

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**Police  
backed**

THE Police report on the Windsor Festival backs up the violent action taken by the force in clearing the Great Park.

And it has been met with calls for a proper, independent and public inquiry.

Release, the social and medical counselling organisation, were first to demand a public inquiry.

**SMALL  
FACES  
AGAIN**

SIXTIES KILLER band, Small Faces, are hoping to re-form in the New Year and play some gigs.

The difficulty is making sure all the band are free at the same time. Kenney Jones and Ian McLagan are touring with the Faces until Christmas Eve, and Steve Marriott is involved with Humble Pie.

The idea, to get the old line-up together again, happened when Kenney, Steve and Ronnie Lane met by accident at Shepperton Film Studios.

They used Ronnie Lane's mobile and jammed a little. Now they want to get the whole band together, rehearse, and play a few gigs. But don't worry, Steve and Kenney have no intention of breaking up their respective bands.



RONNIE LANE

**FANNY and FIDO**

GET ANOTHER RED TERRY DAY FOR SUPERMAN FANNY - SOMEHOW SHE'S MANAGED TO TALK HER WAY STALE AT A TERRY TWICE!

GOSH FIDO - I HATE THIS THRILLING!

YOU SAY SO

EXCELLENT! YOU'VE GOT THE KIDS LOVED YOUR ACT!!

JUST ONE MORE TOUR LIKE THIS AND WE WILL BE ABLE TO RETIRE TO A POSH VILLA IN CALIFORNIA! BURN! 'SICKNESS' WILL BE RICH!

GULP! MY TEETH! MY WIG!

GET THESE PHOTOGRAPHERS OUT!

GREAT SCOTT! IT'S UNCLE BILL!! I THOUGHT YOU HAD A MARKET GARDEN IN SHROPSHIRE!

YEAH, THE LAD GOTTING INTO THE TURNIP MARKET... COULDN'T LET THE FAMILY SEE... OR IT'S A LONG STORY...

LONDON WEEKEND I.V. LYNSEY DE PAUL SINGS 'NO HONESTLY'

AT RECORDS

**...RECOVERS AND  
BRINGS SUNSHINE**

LEADER K.C. of the Sunshine Band, was rushed to hospital last week with appendicitis. Nevertheless he and the band arrive in Britain today (Thursday) for a long series of gigs.

The band, due last week, had to postpone plans at the last minute when K.C. was suddenly taken ill.

Dates: Heavy Steam Machine, Henley-on-Thames; Barbarella's, Birmingham (October 11); Civic Hall, Whitecharch; Barbarella's, Birmingham (12); Top Rank, Reading; Tracey's, Gloucester (14); Green Man, Ilford; Green Gate, Dagenham; Crackers, London (15).

Zero Six, Southend; Tracey's Ipswich (16); H.M.S. Victory, Portsmouth; H.M.S. Colinton, Wood, Portsmouth (17); Dreamland, Margate; Amigo Club, Stroud (18);

**due today for  
long UK tour**

California Ballroom, Dunstable (19); Tiffanys, Newcastle-under-Lyme (20); Central Hall, Kettering; Club Lafayette, Wolverhampton (21); Dickleland Showbar, Colwyn Bay; Talardi Hotel, Rhyl (22); Clouds Club, East Grinstead (23).

Nottingham Palace; Tiffanys, Derby (24); Rainbow, London; County Bumkin, Andover (25); Pier Pavilion, Lowestoft (26); Chancellors Hall, Chelmsford; Woods, Colchester (27).

Time Place, Liverpool (28); Outlook, Doncaster (29); Hull University (November 1); Oddfellows, Portsmouth (4); La Vallette, Mayfair Suite, Bristol (7); Sande Club, Whitney Bay, Top Hat Club, Spennymore (8).

Baths Hall, Scunthorpe (9); International Club, Leeds (10); Assembly Rooms, Worthing; Playboy Club, London (11); Gemini Club, Hartlepool; Top Deck Club, Redcar (12).

**Old pals  
together**



**GETTING BACK** to mono this week were Rick Grech, Keith Richard and Ron Wood, who, 'surprise surprise', just happened to call in at the launching of Phil Spector's new Warner-Spector label.

They added a touch of rock and roll glamour to the promotion of the label's first release, *Do Do Ron Ron* by The Crystals, at Chappell's

Record Store in New Bond Street.

But the label, is not going to release just Spector sounds from the early sixties. In fact the next release will be a new Dion DiMucci single that Phil has just produced.

Future discs include albums from Cher, Dion and a coupling of Cher and Nilsson, as well as the 'classics' Spector Christmas album.

**RECORD  
POPSWOP  
MIRROR**

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NEWS EDITOR  
Dave Hancock

**Live extra... live extra... live extra**  
**NEVER BE BOPS BLUNDER**

WHEN Milton Reame James and Paul Jeffries joined the very talented Bill Nelson for a new supercharged version of the already strong *Be Bop Deluxe*, exciting sound, were promised. The possibilities seemed endless. Bill's earlier theatrical talents could be married with Milton's mime experience, with Jeffries and former Hackensack drummer, Simon Fox completing the picture.



Paul Jeffries and Milton Reame James

chord progressions and scales.

The audience loved it. The band look set to enter the big league. Hopefully the best is yet to come.

Peter Harvey

**Alex Harvey**

SUNDAY NIGHT at the London Palladium was never like this. A short set from Slack Alice started the show. They were rocky but rather repetitive, the highspot being a burlesque routine by the female singer "Slack Alice" and as someone said in the audience: "Alice was really slack tonight."

**Jams**

On Tuesday last the new band debuted at London's Marquee in a depressing affair that could have ruined their future. Only four numbers were rehearsed leaving the indifferent audience nothing more than extended jams to fill most of the spot. At best it was a useful airing of

**Promise**

Nelson's fluid guitar lines. In fact it was all very adequate rock, but far short of this band's potential. Just once or twice there was a promise of what is to come, an inkling of a fine band in the making. For the sake of rock, let's hope they pull it all together.

Peter Harvey

**Greenslade**

WERE they specially made for a space age city or is it just coincidence that Greenslade chose stark sterile Croydon to present their technorock vampings to the London audience?

The bitch is purely personal since no-one can deny that Greenslade have gotten themselves a hefty following out there in the land of trunk and earnest music lovers.

What bothers me is the apparent waste of their concept and technique. Lawson and Greenslade himself use just about every keyboard combination but still produce a fairly predictable sound. And for all their streaking finger work, the music is still little more than the development and expansion of mundane

After twenty minutes and some fooling around with the safety curtain the lights dimmed the audience became more excited and the man himself walked out on stage to address the audience politely, to which they aptly replied.

**Crazy**

He then introduced his Sensational Band who were here to rock and did just that, launching straight into their own crazy brand of music. They started off coolly but soon hotted up, tearing through such numbers as Sgt. Fury, Next, Vambo, Cheek to Cheek, and the Impossible Dream. All

the songs were well executed with some particularly stunning guitar work from Zal Cleminson who at times looked like a cross between a speed freak and a pneumatic power drill. On Dancin' Cheek to Cheek, Alex had three Tiller type girls doing a song and dance routine. They were dressed in long flowing pink gowns or so it seemed.

After Framed the band left the stage, returning to a mass of swaying bodies, victory signs and laughter. Alex had announced earlier on that because this was the Palladium things were going to be kept cool and no standing on the chairs. Well no way Alex and see you soon.

Iain Davis

**DYLAN LP**

A New Dylan album - is expected to be released at the end of the month. The album of 12 cuts was recorded in a week at New York's Columbia Studios.

**NEW SHOW**

MAINMAN LTD. which handles David Bowie and Mick Jagger, is turning its sight to the acting world. The company is producing a show, Fame, based on the Marilyn Monroe legend which will open on Broadway in early November.

**SPARKS' DATES**

SPARKS have added four more dates to their forthcoming tour Reading University (November 8), Exeter University (9), Brangwyn Hall, Swansea (13) and California Ballroom, Dunstable (28). On November 23 they will play at Hastings Pier Pavilion instead of Bangor University.

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LONDON WEEKEND I.V. LYNSEY DE PAUL SINGS 'NO HONESTLY'

AT RECORDS

FROM THE FORTHCOMING FILM

**SLADE**  
*IN*  
**Flame**

# FAR FAR AWAY



b/w

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# K.C. & the boys . . .

## they just hate sad music

IT'S COMFORTING to know that I'm not the only person who looks forward to something and then has it screwed up at the last minute. Getting rushed into hospital for an emergency appendix operation the day before you're due to fly from Miami to London must count as being a fairly disappointing experience, at least so K.C. (of Sunshine) told me. "I thought about lying to the doctors about the pain so that I wouldn't have to have the operation, because I really didn't want to miss the trip. But in the end didn't have any choice — my appendix burst!"

### Versatile

Still, all is well now, the operation went off alright, and K.C. arrives this week with the other members of the Sunshine Band to enjoy the success of their single Queen Of Clubs.

The band is all Miami based, and has been playing together for about five years. Prior to Queen Of Clubs, they'd had two singles out in the States, both of which had made the R & B top twenty, but hadn't been able to get into the country-wide charts.

Then came Queen Of Clubs, which started to take off in Miami, but wasn't really considered for release here until an enterprising record company gentleman heard the record in the States and

decided it would be a smash in this country. The rest, as they say, is history.

K.C. has more than one claim to fame . . . if

you take a look under the title of the George McCrae single, Rock Your Baby, you'll find the names of the song writers: Rick Finch and

K.C. Seems that K.C. had written the song, and was listening to a demo version on a tape recorder, when George McCrae overheard the

song and liked it. K.C. asked him if he'd like to record it, and George went on to have a No. 1 hit with his version of K.C.'s song. Rick Finch

is also the bass player in the Sunshine Band.

Did K.C. have any regrets about not having recorded that song himself?

"No, not really. I got as much satisfaction out of having written the song as I think I'd have got if I'd sung it. I've known George for a long time, and I'm pleased he did so well."

The connection between the two Jayboy artists doesn't finish there either, because the Sunshine Band are backing George McCrae on his next single, so it's all being kept in the family!

### Happy

At the moment, there aren't any definite plans for a follow-up to Queen Of Clubs, but the next one will be pretty similar.

"I hate sad music, and anything I record I hope will make people laugh and feel happy and want to dance — especially if they dance The Bump like we did for Top Of The Pops. That's a great dance, 'cause people are dancing together, and it's just a great rhythm."

Meanwhile, K.C. and the Sunshine Band can look forward to their concert on October 25 at London's Rainbow Theatre, where they'll be appearing with Kung Fu King, Carl Douglas.

After that, they're on a country-wide tour, appearing at ballrooms and other venues around the country. Don't know about Queen Of Clubs, with a sound like that they should soon find themselves Kings Of Clubs.

Sue Byrom



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**TONY DeFRANCO**

ONCE EVERY so often life has a strange tendency of creeping up on unsuspecting people and teaching them one of its many lessons.

Mike McGear, caught in a tangle of personal battles, so far as show business was concerned, found himself taking the whole affair far too seriously and letting reporters and critics get him down.

He had spent ten years trying to break away from his famous 'kid brother' without just practical reasons for doing so, and eventually, before reaching the end of

his father, quit show business completely.

During an eight week absence from the hassles and problems of entertaining, Mike McGear learnt his lesson: "I asked myself what are these hassles about after all? It's only show business. Treat it as a giggle and you'll survive."

"Our kid (Paul) and me had been taking the whole business far too seriously when really it was all so irrelevant. So what if I get together with our kid sometimes? So what if the Beatles get together again - it's just not that important?"

He talked about the time when Scaffold was getting him down at the peak of Lily The Pink's success. "I nearly went insane over that record. It lasted so long at the top, I just didn't think I could

# McGear - climbing the charts without Scaffold

## Wendy Hodgson meets 'Our Kid's' Kid, Mike McCartney

stand much more of it."

Then just over a year or so ago, Scaffold decided they'd become more involved with the musical side of writing and recording, and joined the Grimses out of eccentric poetry, stories and singing.

But shortly after, McGear realised that 'I wasn't satisfied with it personally or managerially. I left because the only way to do anything if a career is to progress, and as far as I was concerned Grimses was a concerned form of regressing. It

wasn't building, it was just going backwards."

So, Mike, turned to his children's adult book 'Roger Bear' as the beginning of a new career. The book, which had been written three years previous now became the basis of a new and challenging career. Bowie's manager, Tony De Fries took a copy of McGear's book to Paris and found it such enjoyable reading that he began to take an active interest in Mike producing another book.

"De Fries is excellent at applying things"

exclaimed Mike. "Look at the way he's applied Bowie! Brilliant application all the time. So I thought right, get that man behind a kid's book and it'd be really interesting."

"You can really let your mind go when writing children's books. It's really amazing! So I decided this was going to be my career!"

But the return of kid brother Paul and Wings from Africa changed Mike's direction yet again. "He rang me up and asked what I was doing. I told him I was

writing kids books and I'd jacked in everything to do with show business. But he persisted so much that I record a single - if just for a joke, that eventually I did."

The lyrics of Leave It, currently showing signs of life in the single charts, were written by Paul himself and then worked around by McGear and mob until it "sounded nonsense," as he puts it. Word was then sent to Linda McCartney's father and brother in America who negotiated a recording contract for Mike with Warner Brothers.

"I'm very proud of this album."

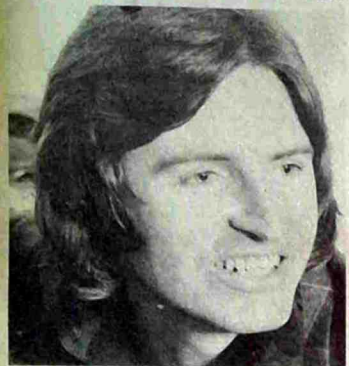
Linda's father suggested it'd be a better idea to follow the single up with an album. "We continued Mike. "We were doing nothing at the time so we said why not - all for a laugh eh? Then we got to thinking is it going to be a good album or a very good album? And thank God we chose the latter!"

He had no problems about being an ex-Scaffold or Grimses musician. "Why not team up with our kid and let's see how it turns out!" was the new and fruitful approach.

"I'm very proud of this album" says Mike defying anyone to say otherwise. "Sure you may be able to find certain faults with it but no one can honestly slag it down. There's so much criticism that there's something to please everybody."

Not surprisingly the album has a strong McCartney influence, which was of course intentional. "He's an amazing musician with an amazing mind. He's good, and thank God his influence are there for all to hear!"

McGear's approach to the business (for the second time round) is definitely more positive and adamant. He knows what he wants and nobody will stand in his way this time.



# LAST WEEK'S CHARTS

## British Singles week ending October 5th 1974

THIS WEEK sees Record & Popswoop Mirror printing the up-to-date charts once again, but for those chart fans who like to keep a complete file of which way the records

1	KUNG FU FIGHTING	Carl Douglas	Pye
2	ANNIE'S SONG	John Denver	RCA
3	HANG ON IN THERE	Bobby Johnny Bristol	MGM
4	LONG TALL GLASSES	Leo Sayer	Chrysalis
5	SAD SWEET DREAMER		
	Sweet Sensation		Pye
6	GEE BABA	Peter Shelley	Magnet
7	YOU YOU YOU	Alvin Stardust	Magnet
8	ROCK ME GENTLY	Andy Kim	Capitol
9	CAN'T GET ENOUGH OF YOUR LOVE	Babe Barry White	Pye
10	QUEEN OF CLUBS	R.C. & The Sunshine Band	Jayboy
11	YVIVA ESPANA	Sylvia	Sonet
12	THE BLACK EYED BOYS	Paper Lace	Stop
13	EVERYTHING I OWN	Ken Boothe	Trojan
14	LOVE ME FOR A REASON	Osmonds	MGM
15	THE BITCH IS BACK	Elton John	DJM
16	I'M LEAVING IT ALL UP TO YOU	Donny & Marie Osmond	MGM
17	KNOCK ON WOOD	David Bowie	RCA
18	REGGAE TUNE	Andy Fairweather	Low A&M
19	SMOKE GETS IN YOUR EYES	Bryan Ferry	Island
20	MACHINES	GUN Commandores	Tamla Motown
21	WHAT BECOMES OF THE BROKEN HEARTED	Kiki Dee	Rocket
22	BABY LOVE	Diana Ross & The Supremes	Tamla Motown
23	NA NA NA	Cozy Powell	RAK
24	WILLY LOVE	10CC	UK
25	WHAT BECOMES OF THE BROKEN HEARTED	Jimmy Ruffin	Tamla Motown
26	PINBALL	Brian Protheroe	Chrysalis

that their records will be complete. The British albums chart has not been included here because during the last three weeks, our press day has allowed us to print the latest chart, so there's no catching up to do!

27	FAREWELL - BRING IT ON HOME TO ME	Red Stewart	Mercury
28	YOU LITTLE TRUST MAKER	Tymes	RCA
29	YOU'RE HAVING MY BABY	Paul Anka	UA
30	WHEN WILL I SEE YOU AGAIN	Three Degrees	Philadelphia
31	I GET A KICK OUT OF YOU	Gary Shearston	Charisma
32	IN ANOTHER SATURDAY NIGHT	Cat Stevens	Island
33	I'M A BELIEVER	Robert Wyatt	Virgin
34	LIFE IS A ROCK (BUT THE RADIO ROLLED ME)	Reunion	RCA
35	IT'S BETTER TO HAVE	Don Covay	Mercury
36	ROCK 'N' ROLL LADY	Showaddywaddy	Bell
37	SAMBA PA TI	Santana	CBS
38	HONEY HONEY	Sweet Dreams	Bradleys
39	I CAN'T LEAVE YOU ALONE	George McCrae	Jayboy
40	YOU MAKE ME FEEL BRAND NEW	Stylistics	Avco
41	GOTTA SEE JANE R.	Dean Taylor/Tamla	Motown
42	LOVE ME	Diana Ross	Tamla Motown
43	UP IN A PUFF OF SMOKE	Polly Brown	GTO
44	HAPPY ANNIVERSARY	Slim Whitman	United Artists
45	FEEL LIKE MAKING LOVE	Roberta Flack	Atlantic
46	SOMETHING ABOUT YOU	Baby I Like Tom Jones	Decca
47	MR. SOFT	Cockney Rebel	EMI
48	HELLO SUMMERTIME	Bobby Goldsboro	UA
49	LEAVE IT	Mike McGear/Warner's Brothers	
50	SPINNIN' & SPINNIN'	Syreeta Tamla	Motown

# POPSWOP SUPERSA

We're saying 'hi' to birthday babe Sheila Ferguson of the Three Degrees who was born on October 8th.

**LIBRA**  
(Sept 24th to Oct 23rd)  
Hit of a hundred week when you'll be completely muddled in your daily chores and love life! There may be more than one heartthrob on the scene, but you can't keep them both on a string, one of them will have to go!

**SCORPIO**  
Oct 24th to Nov 23rd)  
Put on your blue suede creepers, select a jiving partner and bob along to your local disco this weekend as you've been heading a dull and moody existence for too long. People are beginning to think you're a right ole stick in the mud so prove them wrong!

**SAGITTARIUS**  
(Nov 24th to Dec 21st)  
Some succulent secrets will be told to you by a friend and you'll be tempted to spread them around. For heaven sake keep your trap shut because if you don't you'll be in dire trouble especially if the heavens find out about it!

**CAPRICORN**  
(Dec 22nd to Jan 20th)  
You are completely oblivious to everything and everyone around you. Still living on cloud nine hey? Before you come down to earth with a bang let's just say that

you and your lover will be in close harmony for the next couple of weeks which could possibly be the calm before the storm.

**AQUARIUS**  
(Jan 21st to Feb 18th)  
Randy days and nights are ahead. Remember not to go to bed in your curlers or face cream otherwise lovers will be creeping to pastures new. Best days for juicy gossip with the gang are Friday and Saturday.

**PISCES**  
(Feb 19th to Mar 20th)  
On golly gee nobody loves thee! And it's hardly surprising because you've been a right moaning minny. Cheer up, things aren't going that badly, uh well, not so we see in our crystal ball. Good fortune for you and your special person - well that's nothing to cry over, now is it?

**ARIES**  
(Mar 21st to Apr 20th)  
Don't listen to what other people say. The best advice to take is your own. You'll be feeling in a very dependent mood, but again we've got to say to you that it's best to get things done by yourself. Let's face it you're the courageous one so you're capable of looking after yourself.

**TAURUS**  
(Apr 21st to May 21st)  
Heavily may be a little below par, although it's a nothin' g to worry about.

Just take it easy and spend the weekend by the fireside with a bottle of brandy for company

**GEMINI**  
(May 22nd to Jun 21st)  
You'll be very popular with the gang for a short while, people will be flocking to get near you and fellas will be breaking their necks trying to get a date. Beware of a jealous type, they could make life unbearable.

**CANCER**  
(Jun 22nd to Jul 22nd)  
Peeping Toms are hanging around, so keep those bedroom curtains closed. Lack of privacy is the main downfall all this week but you'll have to tell them firmly to get the bees out of it. Instead of being your usual polite self.

**LEO**  
(July 23rd to Aug 23rd)  
You Lenny folk are having a roaring time. Parties, presents, proposals! If you're the real head is swelling so make sure you bend down before attempting to walk thru any doorways!

**VIRGO**  
(Aug 24th to Sept 23rd)  
People at work hold a very high opinion of you so you should attempt the more difficult, outlandish projects instead of doing the old run of the mill chores. Days where everything is roses are Sunday and Monday.

# The real Andy Kim sits down for five minutes

SOME say he looks like Englebert Humperdinck, others that he sounds like Neil Diamond. And, of course, both are correct.

Andy Kim is a studied amalgam of middle-of-the-road pop. After all he did write and help unleash the Archies' Sugar Sugar, on a seemingly grateful world in 1969, and with a pedigree like that

Now he's back, and after topping the U.S. singles chart with Rock Me Gently, he is threatening to repeat the trick over here.

He was in London this week and his record company, Capitol, decided a party might be in order at the fashionably Kitsch "bat de nuit", la Valbonne.

For all who don't know

this Kingly Street establishment — beware. It's like a journey in search of the Blue Nile's source. Pseudo tropical green plants and bamboo abound. The intimate lighting consists mainly of red-glow candles staning back through the dark.

Andy Kim, I presume? But no, just another of the music jungle free loaders. Then he's found, and of

course he'd be only too pleased to make time for a chat. Mr. Kim, you see is a very busy man.

Tall, dark and Canadian, he seems completely at ease dressed in a lumber style coat, with not a strand of his finely groomed hair out of place.

Yes, he says people have commented on his likeness to Englebert, and

David Hancock traps the chart buster in the middle of a plastic jungle

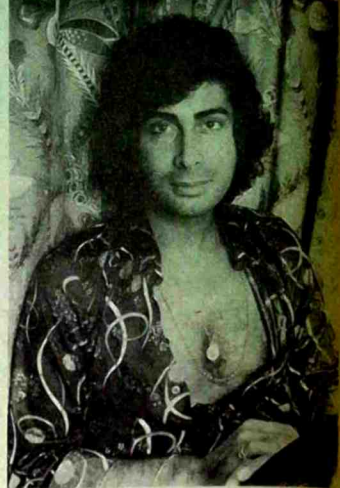
says he sounds like Neil Diamond

"Actually I know Neil from the days I spent in

New York, and Neil walked in when I was cutting my album in Los Angeles," he said. "I'm flattered to think that people are comparing me to him, but I honestly think we are very different.

"When Englebert Humperdinck had his first hit he was compared with Tom Jones, but after a while people came to realise how dissimilar their music was."

Kim, a 27 year-old bachelor from Montreal, has been in the business for more than six years and made a name for himself in the late sixties when he recorded the old Ronnettes hit, Baby I



Love You, which sold a million in the States

"World fame came with the "classic" bubblegum song, Sugar Sugar, which he penned for the Archies. Things seemed set.

But they didn't work out. One Sugar Sugar was enough. It all started to slide for Andy Kim. He changed record labels but it didn't help, and after moving to his present label last year he decided to make one last ditch stand.

He recalls the story in true melodramatic style. "February this year I was down to the last of my money and as a final fling I wrote Rock Me Gently. I produced it as well and of course it's been a monster." Sighs of relief all round.

He's a shrewd artist and has learnt from his Archies' days that one hit doesn't make a star. It's always the next release that's the hardest.

With an album out — Andy Kim — that he wrote and produced, the follow-up may be a cut pulled from that, although no decision has yet been made.

"To me, Rock Me Gently, was the beginning, the things I did before were just my

apprenticeship, and now I know I've got a lot more to do," he reflected.

"I aim to be around in 15 years time, and not just be written off as a one-hit wonder.

"A hit record this size has given me a lot more confidence in myself and it has also defeated all those critics of Andy Kim."

So when can we see him perform? He didn't make it to the jungle clearing at La Valbonne, and there are no plans for him to tour the UK for the year, though he hopes to be on the road in the new year.

"When I get back to the States I'll start work on my next album in Los Angeles, and I hope to do a few television shows like in Concert and Midnite Special."

At that point my five minutes with him were up, because as you know Mr. Kim is a very busy man.

He did manage to mention, right on the belt, that he admired greatly the work of the late Bobby Darin, and that, I suppose, would account for it. He looks like Englebert Humperdinck, sounds like Neil Diamond and writes like Bobby Darin.



Andy Kim... Middle of the road man?

ASK A disco-lover in Exeter what he thinks of the Javells' Goodbye There's Nothing To Say, and it's odds on you'll get a blank stare.

But try the same thing in Wigan and if you're not laughed out of the local stompin' ground then you'll probably be labelled old fashioned.

After all, it's soon being released in this country and for any self-respecting northern disco fan that makes it an oldie.

While in Exeter people are still getting off on Rock Your Baby and Nutbush City Limits, the Northerners are lapping up Tainted Love by Gloria Jones.

## DISCO SOUNDS

The discotheque boom shows no sign of peaking, with discos up and down the country packed every night, but the type of music played varies greatly from area to area.

Steve Mario, a top Exeter D.J., said that Tamla was still very big in the south west, and discotheques were playing a lot of funky white music that couldn't be strictly called soul.

Bay City Rollers and Mud are always being requested with

the Hollies' Long Cool Woman an evergreen favourite.

But when you get north of the Wash, the music starts settling into an exclusive groove. Imports rule supreme the funkier and more obscure the better. Yer actual "northern soul."

Mike Rolo, resident D.J. at the Wigan Casino said most of the records played in the North were rare or obscure soul singles which were imported.

"I think in the South

they play more "uptown" soul and regard the stuff played in the North as rubbish, but this just isn't true," he added.

The most requested records at Tiffany's, Exeter are:

- 1 Rock Your Baby - George M c C r a e (Jayboy)
- 2 It's Better To Have - Don C o v a y (Mercury)
- 3 Nutbush City Limits - Ike and Tina Turn-

- er (United Artists)
  - 4 Kung Fu Fighting - Carl Douglas (Pye)
  - 5 Hang On In There Baby - Johnny Bristol (MGM)
  - 6 Queen Of Clubs - The Sunshine Band (Jayboy)
  - 7 Summer Love Sensation - Bay City Rollers (Bell)
  - 8 The Cat Crept In - Mud (Pye)
  - 9 Tom The Preeper - Act One
  - 10 The Bitch Is Back - Elton John (DJM)
- And now listen to what they like in the Wigan Casino:
- 1 Goodbye

- There's Nothing To Say - Javells
- 2 Tainted Love - Gloria Jones
- 3 Kung Fu Fighting - Carl Douglas (Pye)
- 4 You Little Trusmakers (BCA)
- 5 Yes I Love You Baby - Dynamies
- 6 Footsee - Sounds of Soul
- 7 Sad Sweet Dreamer - Sweet Sensation (Pye)
- 8 Dance Dance Dance - Casualeers (Pye Disco Demand)
- 9 Help Me - Al Wilson
- 10 Can't Help Loving This Man Of Mine - Illia Vann





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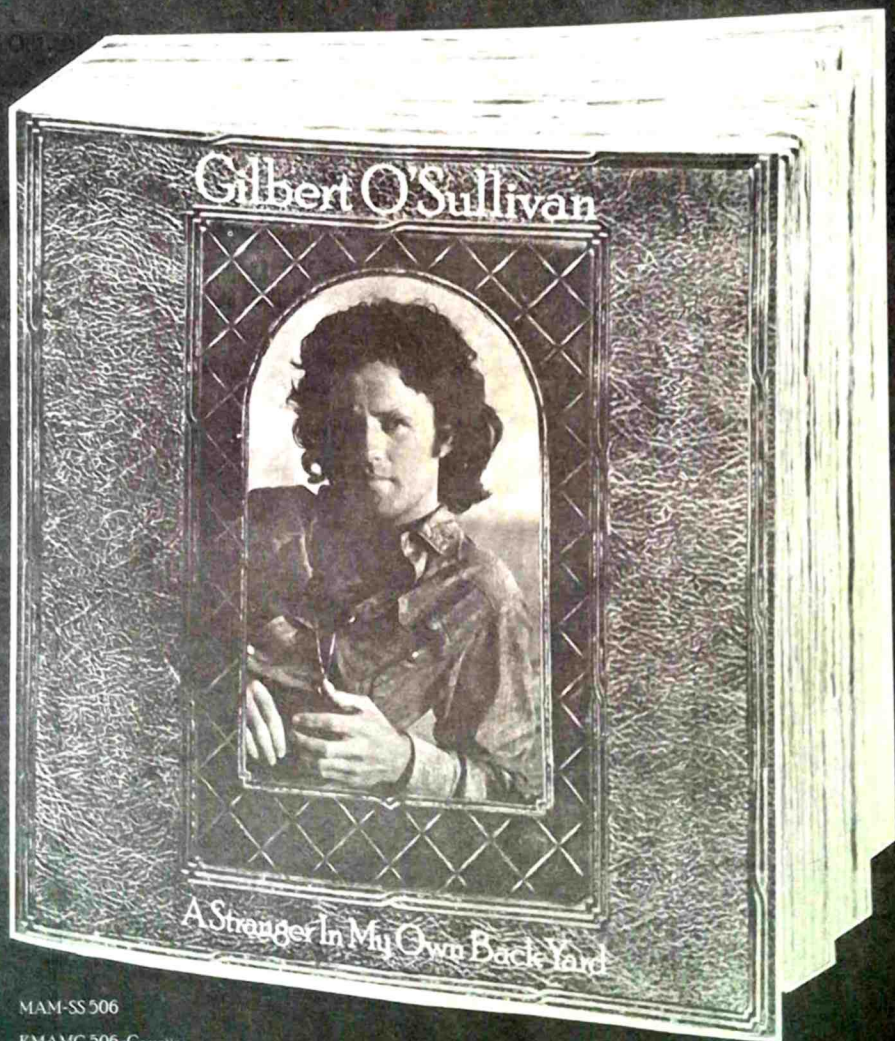
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# S AFTER SLADE

## PICK OF THE WEEK

**SLADE: FAR FAR AWAY** (Polydor 2058 522). Want a surprise...? Then listen to this Slade single which is taken from the forthcoming film *Flame*. This is a very melodic Noddy, no screaming or shouting - Practically gentle by Slade standards, but it's very good, strong chorus line and backing. Just the name Slade normally means an instant hit, in this case, it'll be a well-deserved hit.

**THE HUES CORPORATION: Rockin' Soul** (RCA Victor PB-10066). Well, listening to this one was a bit difficult because either the single's hole was off-centre or the record was square of something, 'cos it sounded very strange. Still, having rocked millions of boats, the Hues Corp. have decided to switch to rockin' souls - you'll recognise the sounds as soon as you hear it because there are strong similarities with the previous single. Not as strong, but provided the copies on sale to the public don't have the same fault as mine, it should sell.

**RAY CITY ROLLERS: All Of Me Loves All Of You** (Bell 1382). Well, the album's gone in straight to No. 1 - can I have a stronger indication of their support really, so this single will probably be right up there with the album. Light, bouncy number, but I'd like to see them trying, maybe some of their own material, or just something with a bit more oomph! **CHART CERT.**

**JAMES BROWN: It's Hell** (Polydor 2066 513). Minister of new super heavy funk says the record label, and who are we to argue? The title track of his new album, this should be a huge disco hit, and might even cross the street for a place in the charts. Super heavy funk, James, super.

**JOHN DENVER: Sunshine On My Shoulders** (RCA Victor APBO 0213). Already one version of this out, but this one's by the man himself, so should stand about ten

## REVIEWED BY SUE BYROM

times more chance of being a hit. I prefer this version, and it's got that now, sad Denver touch that'll have 'em weeping all the way to the record shop.

**JUNIOR CAMPBELL: Of Virginia** (Deram DM 42). The first chorus had us all singing with the words of 'Let's go to San Francisco'. hmmm. Peculiar mix-



# Singles



ture of flower power and Mr. Campbell, and not too strong at that.

**EDDIE KENDRICKS: Girl You Need A Change**

**Of Mind** (Tamil Metown TMG 916). A Part 1 and Part 2 record, although it's a slight change of pace from his *Keep On Trucking* and *Boogie Down* a bit slower, but still a nice sound. Bit of push could see it in the charts.

**CAROLE KING: Jaz-zman** (ODS 06101). Taken from her latest album, this is the track that stood out for me so it's nice to see it released as a single. Some beautiful playing from that L.A. Expressman, Tom Scott gives it that extra push. Good record this.

**JOHNNY NASH: You Can't Go Halfway** (CBS 2712). Strong reggae backing on this one, that gives the record a chug-a-lug sound - in fact the backing sounds more interesting than Johnny's vocals some of the time, but there you go.

**PETULA CLARK: I'm The Woman You Need** (Polydor 2058 519). Unusual this in that as the song builds up to the chorus, instead of getting dramatic and full of orchestral cleverness, she



plays it down, and keeps the whole song very low-key. Sall almost mournful number, none of your Downtown here.

**HAMILTON BOHANNON: Keep On Dancing** (Brunswick BRT1). Reminded me of The Temptations in parts, then some more, then there were a couple of whistles blowing, then touches of Wilson Pickett - which made me end up thinking who is this person(s). Seems to be a good pot pourri of lots of sounds, nothing very



individual. Could be a disco sound.

**DEL SHANNON: And The Music Plays On** (UA UP35740). Produced by Dave (I Hear You Knocking) Edmunds, and it comes over in a very heavy-handed way. Bit of a plodder that just occasionally shows a bit of light before going back to the boom-boom boom of the title refrain. Come to think of it, the title's a pretty good review on its own.

**PAUL DA VINCI: If You Get Hurt** (Penny Farthing PMS 832). As all Rubettes know, and ex-Rubettes come to that, it takes a touch of the laissez-faire to make a hit. So if you stretch the golden tonals and trousers of *Senior Da Vinci* to even greater limits it's a short cut to a top ten cert. And that's what they've done here. The melody may be stronger than his first hit, and the production more adventurous, but the opening orchestral build-up to the high warble gives it away. If we dare say it the vocals on this single have a hint of respectability about them, more on the layman's level, which makes it less painful to listen to, never mind sing. Perhaps touch of tonal strain is beginning to show, but nevertheless the hallmark's there and will guarantee this a place in the charts as high as his voice.

**AL GREEN: Sha-La-La** (Make Me Happy) (London, ILLI 0670). Lovely Al Green comes up with another beautifully sung and produced number that should delight his many fans. Beautiful voice, nice strings, perfect for that last together dance. Hopefully it might be a commercial hit as well.

**EDDIE HOLMAN: Hey There Lonely Girl / It's All In The Game** (ABC 4012). Incredible soul classic from '69 released because of demand. Both sides are grade A higher than high voice, up town soul, a must. A must, really, a must.

**BEN E. KING: First Taste Of Love** (Atlantic K 10598). Well, here we go again. Lesson 56 in bringing on back the good times. Nearly 14 years ago, give or take a month or two, ex-Drifter Ben E. King reached number 16 in the singles charts with this and here he is trying again. With the present soul and disco boom its chances should be better than in 1961, even though the production is distinctly dated. With Spanish Harlem on the B side it's a value buy and will go down well after his recent extensive UK tour. **PRISCILLA PARIS: Love How You Love Me**. Cabaret music only get. In the charts when there is a well-known name behind it, which in this case there is not. Nice gentle melody with repeated chorus.

THERE ARE resident bands, and there are resident bands, but when one lasts 35 years at the same place, then that's a resident band.

Mind you it would be a lie to say the band in question kept the same line-up all that time, but when they did keep the same name - Sailor.

That name was a fixture in the Cafe de Le Pomme Flaque in Paris a resting place for trouping musicians all through the war and up to 1971 when it caught fire and burnt down.

It is the last line-up of Sailor musicians that we are interested in, the four lads who have adopted the name professionally, released a single album, and are due to tour the UK with Mott the Hoople later this year.

There is Georg Johan Tjogedov, Sakonski Kajanus, son of a Russian prince, photographer, stained glass window

designer, painter, writer and principle composer for the band.

French born Grant Serpell is the drummer who's ambition is to build a Graf Zeppelin the size of Paraguay. Philip Pickett, ex-actor, hitch-hiker and restorer of old musical instruments, plays bass. Hanny Marsh, Oxford graduate, descendant of Lord Collingwood, is a chess master and accordion/nickelodeon player.

The Sailor songs come from the hand of Georg, who draws from cultures and civilisations he has encountered in Paris, Canada, Mexico and his native Norway.

His main source of inspiration comes from the exploits of sex starved sailors in the red light district of Paris, but they emerge with a Gene

# Bonjour matelot

## Martin Thorpe all at sea with four lovely boys



Kelly, happy go lucky image rather than anything on the other side - dear.

As Henry Marsh explained: 'The songs are polite, not offensive. The sailors are more loveable characters than the lyrics would suggest.'

However, the lyrics met with some resistance from the Whitehouse brigade when the word 'fisher' was used in a BBC In-Concert show. They are also surprised they haven't had to change the lyrics on the current single, *Traffic Jam* which advertises Ford and Brite.

Georg explained: 'The sailor image happened quite naturally, mainly through Georg's influences,' added Phil. 'If we weren't dressed up as

sailors the name would be a purely commercial idea. To us the uniforms are just another prop.'

The live show also features a spot of tap dancing from Georg, plenty of spectacle, tracks off Sailor's first album *Sailor* and the tandem nickelodeon which characterises the band's sound.

'We want to appeal to a wide range of people,' says Henry. 'The theatrical feel is liked by the older people, while there is still the electric feel for the younger kids. "We can't categorise ourselves", went on Henry, 'but neither can other people. We are commercial because the songs are short, melodic and easily remembered, but as yet we've met with some wonderful compliments while others have not liked it.'

Anyway, watch out for them, say hello, and if you're good-bye, sailor!

# Harrison's new supergroup protege SPLINTER turn out to be . . .

By  
Jan Isles

**IF THERE'S one thing Splinter like it's table football. They've even had one installed in their publicity office so they can have a quick game in between interviews. Trouble is Bod (one half of Splinter) thinks the contraption isn't worth what they paid for it. "Twenty seven bleedin' quid it was. Up home you can get the same thing for half that price."**

Besides their skill at knocking the ball past goal (Bob thrashed me 5-1), they're also fine singers / songwriters. Born in South Shields (and still living there), Bob Purvis and Bill Elliot have just released their debut album titled The Place I Love, which was produced by the cosmic Beatle Jai Ray Harsein. Together they were making the film Little Malcolm And His Struggle Against The Eunuchs, when Beatles roddie Malcolm Evans heard them and asked them to write a song for a certain sequence in the film. Billy explains in a muffled Geordie dialect, "That's how we got to meet George. He liked

our song so much he offered to produce a single."

"My first encounter with George wasn't so ordinary," laughs Bobby. "I met him just before the film. It was outside the Apple offices while I was waiting for Mal Evans. This guy came along so I tapped him on the shoulder and said, 'Hello mate is Mal Evans in there?' At first I didn't realise who the hairy guy was but afterwards it dawned on me! Next I met Ringo walking along the Apple corridors. That completely overwhelmed me. Two in one night!"

He's a bit of a joker, is Billy. "That fella George will be big one day," he jokes.

Initially George was just going to record a single but as Billy so aptly puts it: "George got involved deeper than he realised and produced an album instead."

The album features a multitude of talents, including Hari Georgeson; Alvin Lee, Klaus Voorman; Billy Preston, though credit must go to the two South Shields novices who sang and wrote all the songs.

Bobby wrote most of the songs on the album, with Bill helping on a few tracks. "I'd say Bill has a far better voice," he says generously so he helps

# A couple O' the lads



Splinter

me with my poorer brand of vocals."

"We both inspire each other," Bill adds, "I'm not a prolific writer like Bobby who comes up with some really brilliant melodies."

"Will you excuse me a minute, I wanna get a beer, me throat's ever so dry."

Bill and I are left to discuss the album.

"I've no regrets how it

turned out, it's my favourite first album," he laughs. "And I don't think it's gonna be particularly hard to follow either. In fact I'd go as far as saying our next album

will be even better. Some folks bring out a really magnificent first album that's impossible to follow and so they end up dying a death. As I say, I doubt if we'll have that problem because Bobby has a load of excellent material which hasn't been touched yet."

Bobby reappears with a can of lager, looking much more relaxed as he swigs it down.

"I bet you've been trying to chat her up while I've been gone. Has he told you about the operation on his bum?" "Cheek," was Bill's accurate reply.

"Actually, we've been talking about the album if you wanna know," he says, poking out his tongue.

Mmmm, well back to business. The guys have released a track off the album, Costafine Town, chosen because the boys thought it was the most commercial number.

"It's a very sentimental one for me," says Bobby, "because it's about our home town and therefore one which I can easily relate to. I think my favourite track of all is Somebody's City, which happens to be George's favourite as well."

I can't really give you my favourite," says Bill, pondering. "My tastes change all the time. I must say that the album is a very varied one, in other words there's something for everyone."

At the moment Splinter have no plans whatsoever to perform live. They want people to hear their album and single to find out what kind of reaction they cause.

"We'll just play it by ear," says Bill, "take everything as it comes. You know, one of the

good things about having George around is that he warns us about the mistakes he made when he was younger, and we try not to fall into the same traps. That's why we don't want to tour straightaway, we think it would be most unwise. Also it isn't fair that the kids should pay a huge quid to see a group who are virtually unknown."

"When the time is right to start performing we'll begin with the smaller venues, you know put a few feelers out to see how it goes. Must admit we're both dying to get on stage, especially when we see others perform. Like the other evening we saw Ravi Shankar and he really made us want to get on stage and join in. The music was so spiritual it made all the hairs on my neck stand on end!"

Apparently, George introduced the band, but we arrived too late to catch him. We were told that he was extremely nervous, poor sod, because he hadn't appeared on stage for ages.

Whilst on the subject of the mysterious ex-Beatle I asked them what he was like to work with.

"He's just great," was the answer. "George is a very easy person to get along with and we found it a pleasure working with him. He didn't really change any of our arrangements although he did accentuate some melodies and tempos but that's about all. What you hear on the album are fundamentally all our own ideas."



# 100 Jackson Five albums to be won

WELL HERE'S an offer you can't ignore. 100 copies of the new Jackson Five album Dancing Machine, as exclusively previewed in last week's R&PM have to be won. It's our way of making up for the Jackson's cancelled British tour, and any true fan just can't afford to miss the opportunity. All you have to do is answer three ever so easy questions about the boys, add your

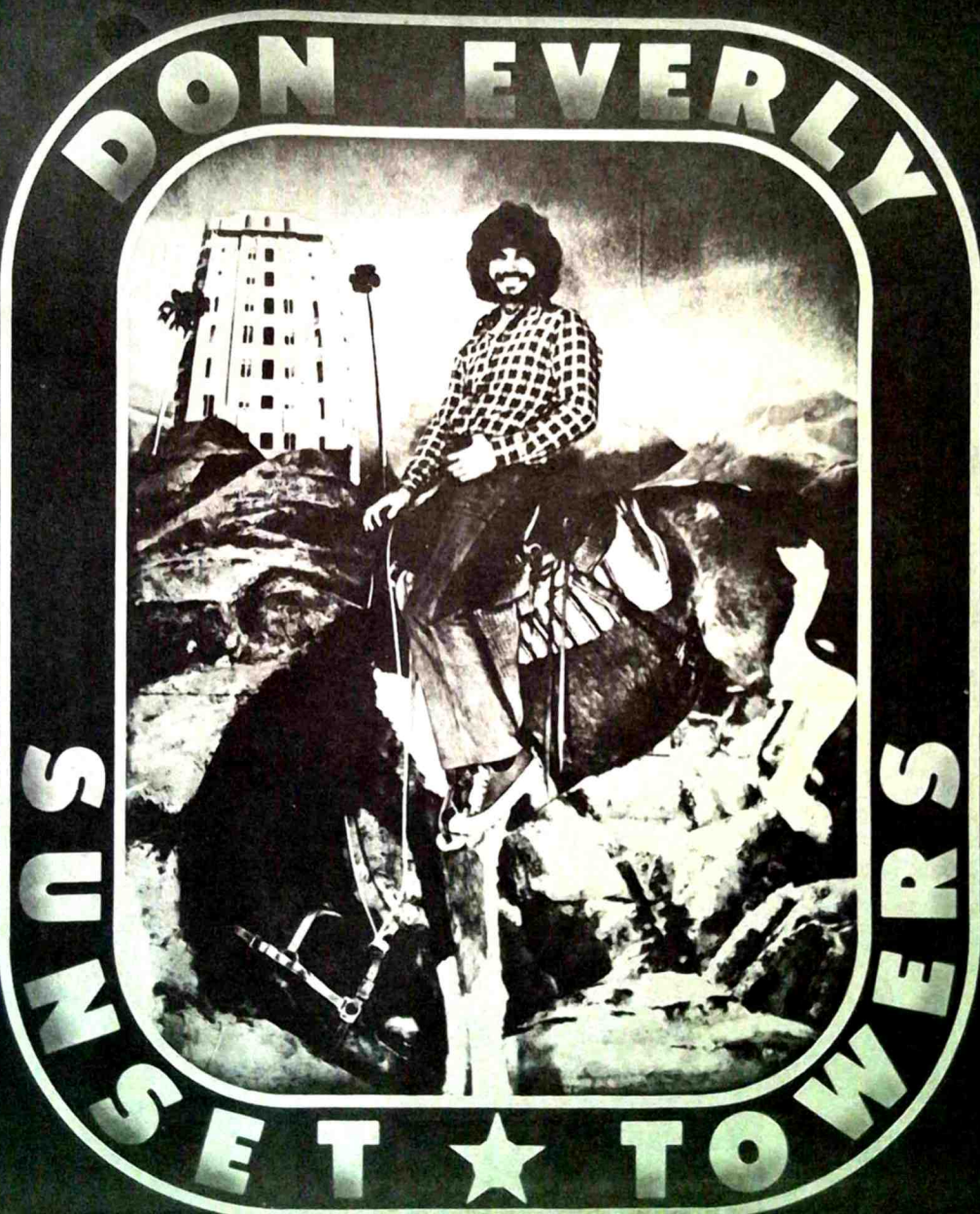
name and address to the coupon, and post the lot to: Jackson 5 Competition, Record and Popsop Mirror, Box 195, Spotlight Publications, London N7. Entries to reach us before October 21, 1974. The Editor's decision is final.

1. What is Michael's birth sign?
2. What is the name Tito short for?
3. Which famous actor is Marlon named after?

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# WHAT A TA

When we couldn't get interviews with Cockney Rebel, Bryan Ferry, Gary...  
Berries instead and so Wendy Hodgson went along to meet the



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Now one day an aged fairy grand - mother made a beguiling appearance in front of four fruity guys - calling themselves the Rockin' Berries - Chuck Botfield, Terry Bond, Bobby Thompson and Terry Webster. With a wave of her mud impacted wand, the fairy grand - mother commanded these lads to have a hit record and they did. Back in 1964 the golden paths were opened and all four were dazzled with the splendours of hit records, and ardent attention.

Aw gawd, I can't keep this up forever. 'Fraid I'm just gonna have to turn slightly more serious because what I'm trying to get down to is the Rockin' Berries latest release, which contains a most unusual Rock - A - Bye Nursery Rhymes!

Sounds extraordinary doesn't it? But then it appears even more amusing when Terry Webster impersonates Gary Glitter singing Little Jack Horner to Always Yours! Got that?

## PARODY

Certainly a chuckle or two should escape when Little Miss Muffet comes out as Cockney Rebel's Judy Teen, linked by a theme tune in Cliff Richard style.

But this is not a single to be taken seriously. As far as the Rockin' Berries are concerned it is simply a tongue in cheek record, made without any intention of insulting the people they've chosen to parody in this unusual light.

Lead guitarist Chuck Botfield said: 'It seems such a ridiculous thing to see Gary Glitter singing Ring-a-ring-of-roses! But once the music had been fitted, it was almost as though the nursery rhymes had been written for them anyway.'

It would appear a perfect time to bring out a single of this sort, particularly when there's so much colour, movement, dress and striking characters around to choose from.

## STIR

But while there hasn't been any reaction, as yet, from the 'impersonated' it seems the single has caused quite a stir with other folks. Chuck exclaimed: 'Right from the beginning certain people didn't like this idea, but they've got it as the wrong angle. It is not meant to be taken that seriously.'

'We chose these artists, because they are people nobody else would think of impersonating.'

'If somebody made a record impersonating me then I'd be more than flattered. In one way it's like proving the artist concerned has scored in the business, because somebody else has bothered to take them off.'

Look at it this way! If someone takes absolutely no interest in you as an influential personality worthy of being 'Copied' then obviously that person does not have a character.

Sadly Rock - A - Bye Nursery Rhymes hasn't

been treated too kindly by the Beeb. It has not yet been included in their 'play list', though perhaps it's a case of what comes first; the chicken or the egg. If people don't get the chance to hear the record in the first place then how can they be expected to rush out and buy it.

'Radio One and Luxembourg just don't want to know,' said Terry Webster, 'the man of many guises.' 'People are buying the record on the strength of a couple of plays - like on Junior Choice, and that's going to make it very hard going for us.'

'Perhaps being more of a novelty record it should have been released around Christmas.'

## SHY

According to Chuck the art of impersonating is a gift. You've either got it or you haven't. It may be that a certain character who is shy and reserved overcomes his own personal inhibitions by impersonating somebody else. So for Terry, who is very quiet and possibly shy by nature, maybe this is the answer?

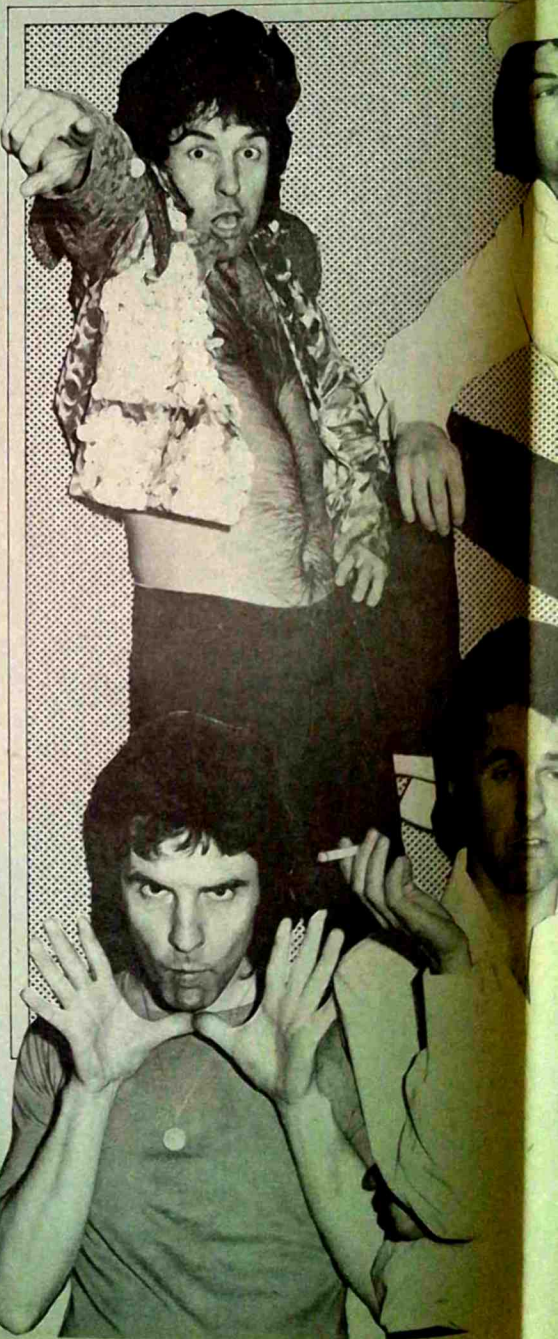
'That may have been so at the start of our career,' Chuck commented. 'But I think he does them now because it's good fun and he enjoys it. The rest of us are more or less the feedback men for Terry's acts.'

The Rockin' Berries have taken off all sorts of characters in their ten years together, from Elvis Presley and Rolf Harris to the Flower-pot Men and that delightful character, Sooty.

## STRANGE

But unfortunately because the band has been going for such a long time, and without any notable chart hits, the general reaction from the public is to expect a bunch of old fogies marching on stage performing material that went out a long time ago!

'It's so strange,' remarked Chuck 'because we've tried to keep up to date. We're exactly the same as we were ten years ago, but somehow everyone tends to think we haven't moved with the times.'



Thank You!

# BAY CITY ROLLERS

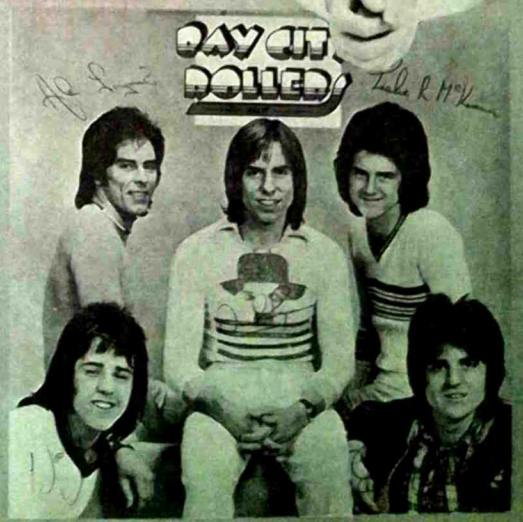
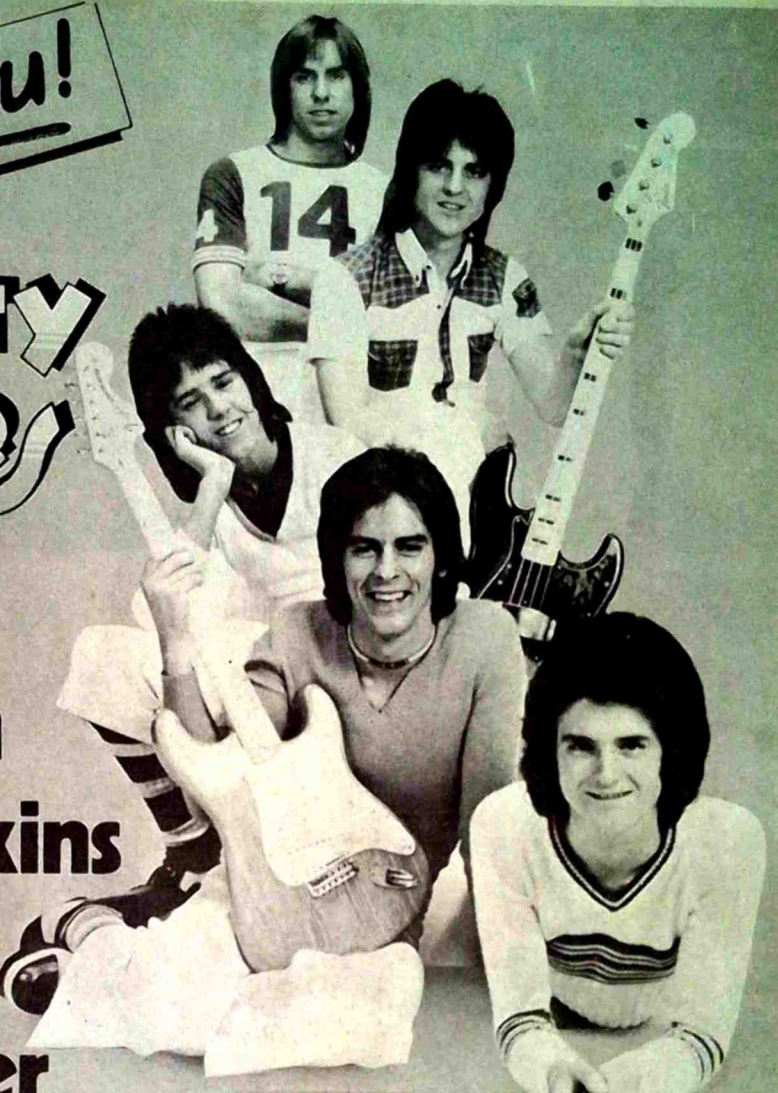
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**Barry Perkins**  
**Bill Martin**  
**Phil Coulter**

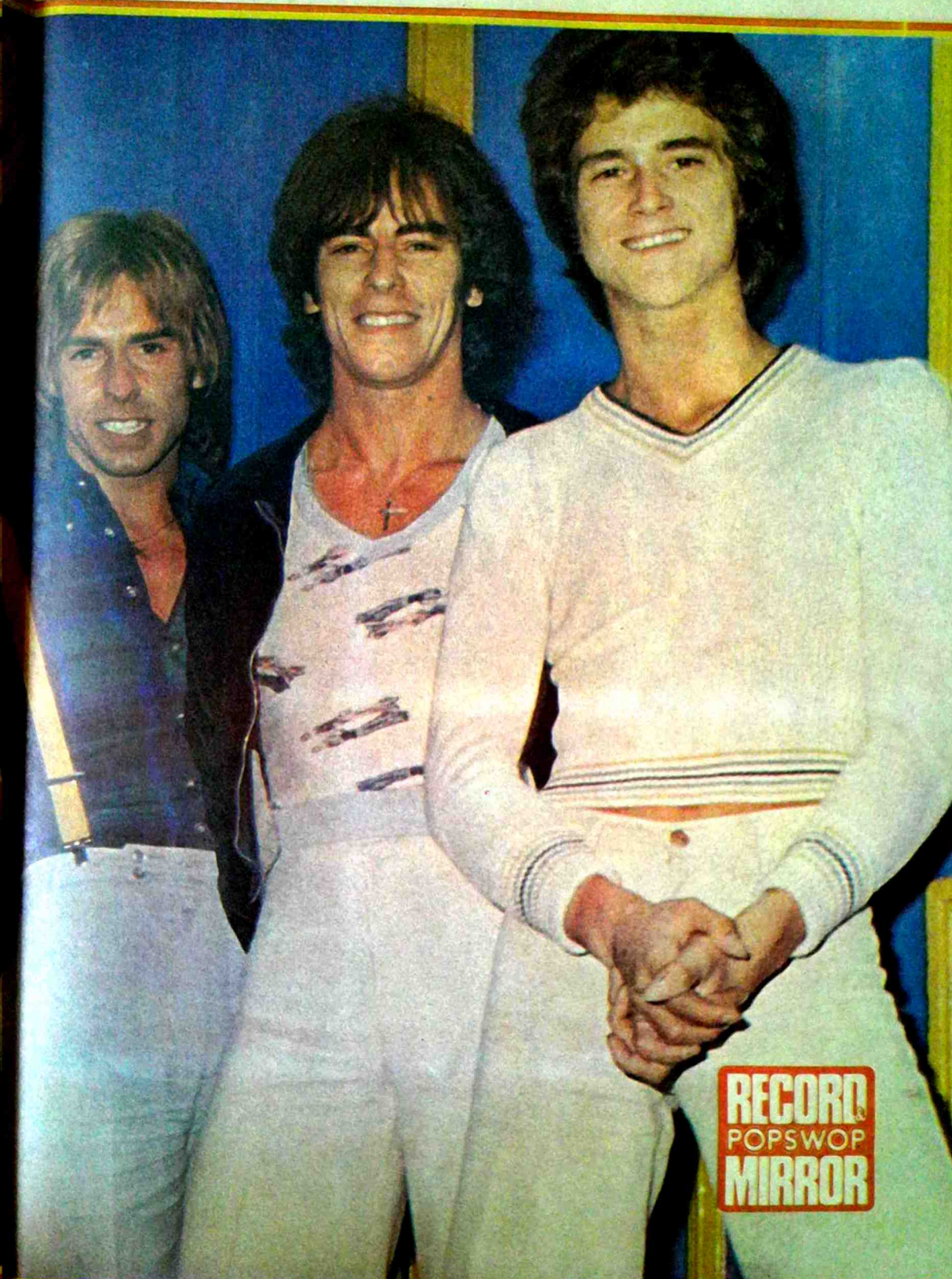
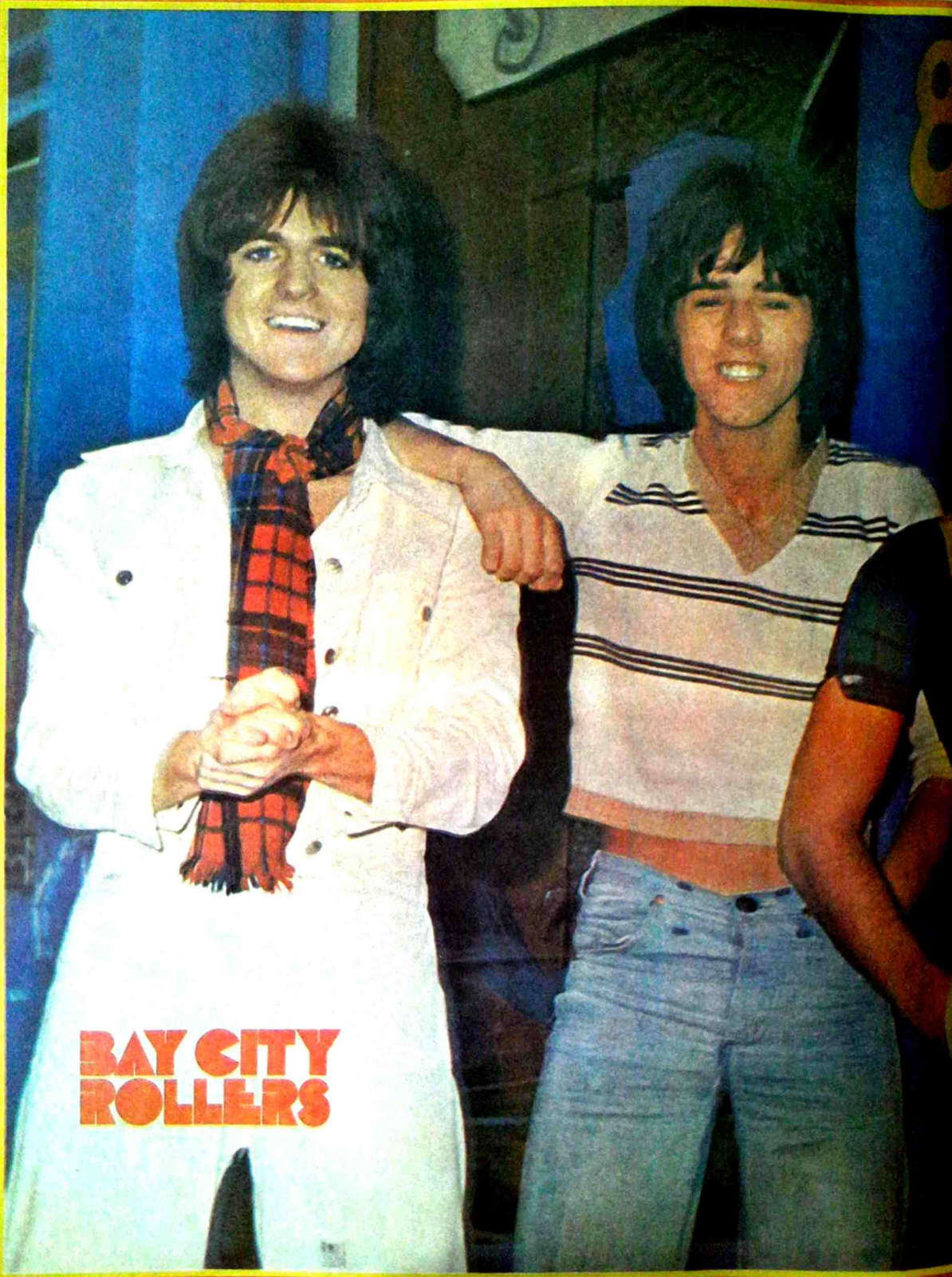
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AFTER A year of near constant hits, a sprinkle of Alvin's stardust has finally rubbed off — and not surprisingly it's on writer and producer Peter Shelley.

This man has written and produced all of Alvin Stardust's hits since My Coo Ca Choo was launched nearly a year ago and now he's come up with his own, Gee Baby.

Not that it is an attempt on Peter's part to escape from the shadow of Alvin's limelight. No, the reason is much simpler. He knew the song would be a hit as soon as he wrote it, but he couldn't find anyone to sing it.

"We put down the Gee

Baby melody at the end of an Alvin session when we had some time left over," he explained.

"It didn't really work the first time, but I felt that if we got it right it could be a cute song, though I didn't know who for. I thought about Alvin but wasn't certain."

When he re-recorded the track to obtain the right feel, it wasn't until the following week that Peter thought about the tape again.

"I came into the studio a bit drunk one night, found the tape and decided to put on the voice straight off. I had no idea of any lyrics so I just sang what came into my head."

Magnet managing director Michael Levy had always encouraged Peter to release a single, so after altering a few lines from that impromptu original, adding an orchestra and choir, this was deemed to be the one.

"I knew the record would be a hit," added Peter, "though it required a lot of work because the barriers are up against a ballad."

The hit, apart from giving the Magnet label its long awaited first from a second artist, has also given Peter a taste of the bright lights. Despite his close association with Alvin, his appearance on TOTP was his first ever on stage and on television, but that as far as he is concerned is as far as it is going to go.

"I see Peter Shelley as a long term thing as a recording artist, writing and then singing songs that couldn't be recorded by other people."

"But I have no intention of going on the road, because it's just not what I want to do. I just want to continue making records and selling them to people who want to buy them."

He also admits that during that TOTP show he was extremely nervous.

"I used to cringe every time someone on television forgot their lines, but now I know how easily it's done. You've got lights shining on you, people looking at you, you're wondering whether your voice is right whether you're looking at

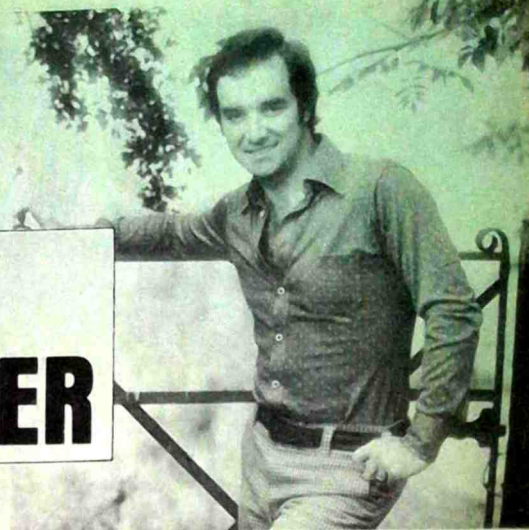
the right camera and by the time you've done all that you forget your lines."

But Peter had no worries about trying to outdo Alvin in the wardrobe department, and stuck simply to his everyday casual gear.

"I'm not trying to hype anyone with this record or with my dress. I've no intention of getting

# GEE PETER

by Martin Thorpe



Peter Shelley

his fair share of bad reviews. So after finding success with Alvin Stardust and now for himself he doesn't take kindly to unqualified criticism about his work, or speculation about a rift with Alvin because of his solo success.

"There is no aggro between us. He's not fed up and certainly doesn't feel as if he's being pushed out, as some people have suggested."

"Alvin's delighted with

my success, and I like to think that we'll help each other in the sense that possibly the publicity I get will help him as much as me."

And the publicity should continue for some time yet, as Peter already has a follow-up single recorded due for November release and an album called Gee Baby in the pipe-line, hopefully out around Christmas time.

"That'll be a smaltzy after-dinner album like the single," added Peter.

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# KE-OFF!

Gary Glitter or Cliff Richard, someone suggested the Rockin' the fruity nuts of pop. At least she thinks it was them.



"I think this may be why the BBC disregard our record. They may pick up a copy of any R.B. single, see the name and think 'Oh it's them', and toss it aside.

Perhaps they think it goes on too long, after all it takes up four minutes!"

But what of the problems involved with a record of this nature when it comes to re-enacting the performances on stage?

"Ideally we'd like to tape each part of the act separately and then join them all together for a complete run-through.

Perhaps this is another reason why the Bees will not play it. Perhaps they feel the record isn't written to be played on the radio."

The RB's plan one day to make a straight record, but presumably they'll meet criticism again because the comedy flavour is as much part of them now as the high voice is the Rubettes.

But then the Bernies are a determined bunch of males who'll have a darn good try at getting what they want with amazing results.

## THE BLACK-EYED BOYS

Written by Peter Callander/Mitch Murray  
Sung by Paper Lace

Oh, the Black-eyed Boys they motor-cycled into town, The people cried "It's the Black-eyed Gang.  
All in white a super band"  
And oh the Black-eyed Boys they laid a rockin' rhythm down  
You feel a town start to come alive  
Everytime the Black-eyed Boys arrive.

Well now the leader of the band he was the drummer  
He beat a rhythm like a big tattoo  
And you could see he put all his heart and soul in.

The lead guitar he sat astride a rubber hammer

And in behind there was a bass boy too  
They pretty soon had the whole town rock and rollin'  
Everybody Oh

The Black-eyed Boys they had 'em dancin' in the street  
They rocked along from the mornin' light  
On an' on into the night and oh

## POPSWOP SONGWORDS

The Black-eyed Boys they kept the people on their feet  
Cryin' oh let it never end  
Wanna hear the Black-eyed Boys again  
Oh the Black-eyed Boys layin' down a rockin' noise  
Oh the high ride Black-eyed Boys

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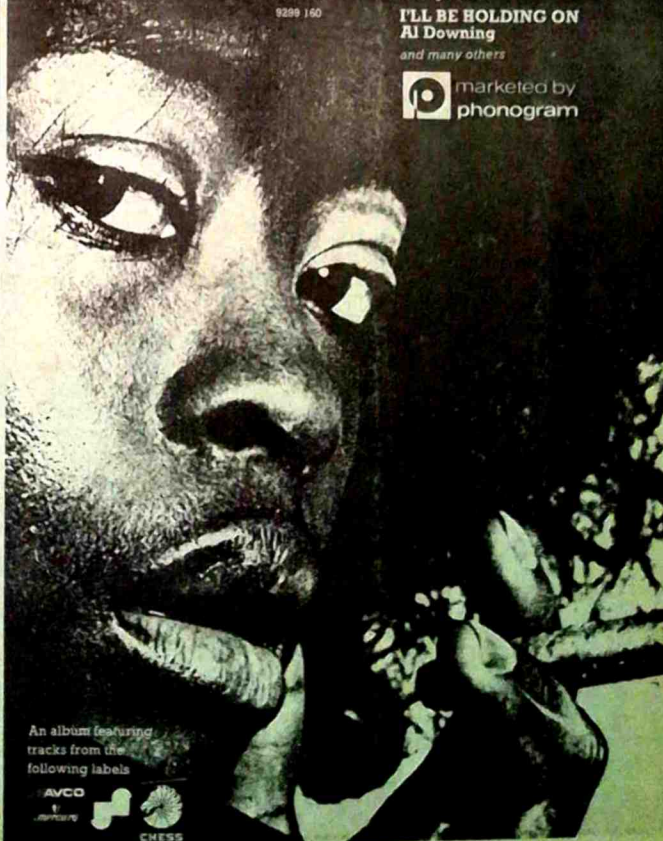
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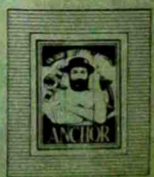
ABCL 5053



**FREDA PAYNE**  
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ABCL 5054



**B.B. KING**  
**FRIENDS**  
ABCL 5051



# BODY 'N' SOUL



by  
Kevin Allen

## SOUL'S SECOND COMING

Soul music's '74 revival is bringing many neglected stars back to fame after years in the comparative doldrums. Chuck Jackson, Bobby Bland, and, most notably, the one-time Atlantic "Soul Clan" members like Solomon Burke, Wilson Pickett

**Mercy man  
Don Covay  
see-saws  
back with  
the big boom**

and Don Covay are all consistently back in the US charts.

Ironically, none of those three Atlantic men who spearheaded that label's unique sound during the Sixties is still contracted to the company.

Burke is currently with ABC/Dunhill after a spell



with Bell and MGM. Pickett is on RCA's and Covay has settled down at Mercury after going the rounds.

They all stay very much in touch with each other though, as Covay explained to me at his New York base: "Yah, there's still a strong bond between us. You know, when Otis Redding got killed it took a lot out of us all — it was that moment which marked the decline of the Atlantic Sound."

"But now we are

getting it together again. In fact, my last three singles all made the upper reaches of the US charts and I'm pleased to hear that 'It's Better To Have' is a hit over in England."

"The old Soul Clan, yeah that was really something. We're teaming up again though for a movie which I wrote the screenplay for."

"We're financing and producing the whole thing ourselves. It's all about how a beautiful young soul sister brings together some rather varied

characters and exploits them to raise funds for a social programme."

"Joe Tex will be playing a rich black power con man, Solomon Burke will be a minister, and I'll be a playboy."

### Commuting

"It's a big venture but I spent seven years in a film making school and I've been commuting out to California as an actor so I guess I should be ready for it now."

What has really kept Covay going during the apparently bleak years since his Atlantic successes (Mercy, Sookie Sookie, See-Saw) has been songwriting. Indeed he's been doing very nicely thank you in that department.

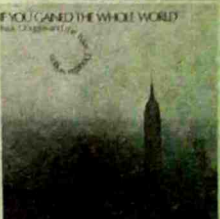
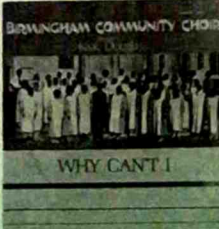
"I've had million-sellers with people like Aretha Franklin, Gladys Knight, Steppenwolf, and of course, Little Richard, the Rolling Stones, Wilson Pickett, Otis

*Continued on Page 22*

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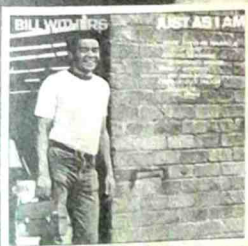
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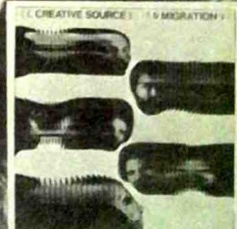
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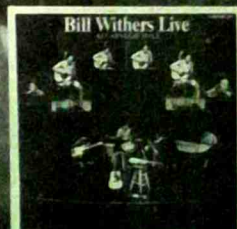
CREATIVE SOURCE LPSX 5



CREATIVE SOURCE LPSX 6



CREATIVE SOURCE LPSX 7



BILL WITHERS LPDX 101



# FRESH AIR Black 'n' British

**CARL DOUGLAS'S** chart-topping achievement with *Kung Fu Fighting* was quite a remarkable achievement. Here, at last, was a home-produced black British soul record not only receiving public support but getting enough critical acclaim to assure it constant radio airplay.

Tony Hall, a veteran of 25 years in the music business, is a man who feels very strongly about the poor deal local black artists usually get. "You take a record to the BBC, play it, they say it's good then they learn it was produced in Britain and they qualify it with 'But it's not like an American record.'"

## New spins

THERE'S NO faulting My Rainbow Valley (Monument 2344) but Robert Knight's voice really is a rather bland nothing. Nicely potent stuff from Robert Upchurch of The Devil Made Me Do It (Philadelphia International 2652) shows the Philly sound, isn't all syrup and sweetness — this one's really got balls. Ace producer Ed Townsend really did come up with a winner of a song for the new formula *Impressions* in Finally Got Myself Together (Buddah 403), a truly beautiful record in their grand tradition. There's a profusion of what belated release for *Beda Brown's* Short Stoppin' disco item (Stax 2008) which was an import best-seller last year. Maybe most of the sales potential has already been creamed off but it's worth checking out. She Calls Me Baby sing J. Kelly and the Premiers (People 113) and it's a rather samey soul ballad with falsetto lead. The new gospel group *Isaac Douglas* and the *Isaac Douglas Singers* try for the pop stakes with *Bridge Over Troubled Waters* (Ocean 207) but it just doesn't come off. There's a potential for disappointment but the *Pioneers'* Jackie Robinson really gets into the feel of *Warm And Tender Love* (Hoss 43) so's I like it almost as much as the Percy Sledge original.

## Tony Hall's a believer in home produce

American but that doesn't mean it can't be good in its own way. In fact, a lot of Americans dig black British sounds just 'cause they are different.

"There's definitely a snob thing against black British records."

## Class music

Tony Hall is personally involved in the Black British artists' frustrations because his Fresh Air label has consistently pumped out class records by such artists as Traxx and Richard Henry Dee plus the Real Thing (EMI) only to see them ignored and rebuked.

If you might doubt that he knows just what is good, let's just point out that Hall was the promotion man behind Atlantic's sixties success in the mid-sixties. It was he who pushed Wilson Pickett's *In The Midnight Hour* into the charts and he went on to discover Procul Harum, Joe Cocker, Arrival and other major stars, black and white.

"It's true that Black British music still lacks a lot. The musicians need to be more professional in their approach."

"They've got enormous latent potential but unfortunately they don't get the opportunities to get into the studio to add polish to their technique."

"The white guys get most of the session work so when a black cat gets into the studio he doesn't really have enough experience."

"Still, there are a lot of very fine records emerging despite that but, sadly, most have no chance of recognition in the States than they get here."

"Look at Cymande's *The Message*. That was a US soul-chart monster but over here none of the radio people would play it."

"We had a record by Richard Henry Dee called *Blame It On Yourself*. I played it to Thom Bell over in the States and he flipped but here it was dismissed as just another local record."

"There's a white girl on our label named Elie. I played her record to people around the

## 'It shouldn't matter if the song's written by a Chinaman in Greenland'

million of the business he'll spend it on financing the things he wants to do. He's an arranger I'd rate as highly as the very best in the States."

"Now when I talk about a Black British sound, I'm not just talking about black musicians, there are lots of white people who feel the music the same way."

"It's like I wouldn't call Fresh Air a soul label but everyone on it has to be soulful."

"The colour of a man's skin doesn't matter a jot. Biddu, who did the *Kung Fu Fighting* thing, is from India but he's got that soul feel and he made the record a success as much as Carl Douglas did."

"I sign artists whose voices move me personally and who I like as people. If a guy came in with the biggest talent in the world but he was bloody-minded then I'd tell him we weren't the right company for him."

"Take our young black group Traxx for instance,

"We've got some great talents over here. Take Jerry Shury for instance. His soul is blacker and truer than a whole bunch of Black American guys in the business — and he's a Jewish cat from Bethnal Green but his heart and soul is in black music, unlike so many of the Americans who are just aiming straight at a white pop audience."

"If Jerry makes a



CYMANDE

even trying to get an American sound. They've been living in Britain all their lives and their music reflects their own background not some culture a couple of thousand miles across the ocean."

## Own material

"I think it is silly for any Black British artist to try to better an American record by covering it. Our people have got to come up with their own material and treat it in a style of their own."

"Managers make the mistake of going to music publishers and asking for songs for a black singer. That immediately puts him in a bag. If the guy's a great singer then it should just be a case of looking for great songs."

"It shouldn't matter if the song's written by a Chinaman living in Greenland. It's bullshit to think only blacks can write for blacks. There shouldn't be any politics

in it. People, are people, are people."

"The idea that soul music can only come from Black Americans is stupid. All sorts of people — including those over here — can contribute."

"I believe in musical progress and that only comes from fusions, from taking the best of all sorts

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# Kenny's cuts must wait

AN ALBUM of the talents of Kenny Everett, previously scheduled for release in October is now unlikely to be ready for the shops until the New Year.

The album, to be released on Rocket, takes the form of one of Kenny Everett's programmes with him performing the records and the links.

"The trouble is," said Everett, "every time we get into the studio we seem to all break out into fits of laughter and nothing gets recorded. We've recorded Blue Suede Shoes with a northern accent which is really great, but apart from that there doesn't seem to be anything outstanding we can use."

"When all of the bosses of Rocket Records get back to London from the Kiki Dee tour in the states, we will plough through all of the tapes before going any further."



The trouble is every time I phone the people at Rocket they are away. A couple of weeks ago I rang their promotions man Clive Banks, and he was actually building a swimming pool!"

# Swansea sounds off

SWANSEA Sound, the first local radio station for Wales, came on the air on September 30th. Broadcasting on 257 metres, the message was for quality pop.

It has taken a long time to get the station on the air, but all of the staff must feel well rewarded by the sound they have created. Chris Harper opens up the morning programmes from 9.00 till 9.00 when Crispian St. John takes over the air waves. CSI, as he was known during days on the pirate stations, RNI, Caroline and Atlantis is obviously the best known of the presenters, and apart from his morning show, he also has a show on Saturday evenings.

From 12 until 1 there is a phone-in show where the listeners can air their views on the local news, and following that the sex symbol of the station Doreen Jenkins comes along with the early afternoon extravaganza.

The obvious comedian of the bunch is Adrian Jay, an import from BBC Radio Bristol, and between 4.00 and 7 he sprays the listeners with his own particular brand of humour.

Swansea Sound has in its output 10 per cent of Welsh programming which includes the Top 40 in Welsh on a Sunday afternoon, and the language change seems to go unnoticed by the public. The publicity machine is obviously working at full stretch because everywhere you go in Swansea there are posters and stickers, and all the radio shops in the area have Swansea Sound blasting out in full stereo.

By the looks of it, commercial radio is here to stay in Wales.

DAVE JOHNS

## BEEB BULLETIN

JOHN PEEL brings some sanity to election night with the incomparable Ann Peebles - a guest guaranteed to eclipse the more mundane events of the day (Thursday you fool).

On Saturday the second part of the Who's documentary introduces John Entwistle the bass-player known as the Ox.

In Concert (8.00 p.m.) are Jack The Lad and Nutz, then on Sunday Tommy (Half A Sixpence) Steele guests on the Top 12 list.

Sounds on Sunday continues to present strong weekend attraction with the Electric Light Orchestra.

Bob Harris's Monday guests are Gentle Giant, Michael D'Abbo and Beckett.

Finally Peely's Tuesday visitors are Can, Lol Coxhill (who is up to the neck in the indefatigable Duane Eddy

# Utime in

## Alternative voice

FOR some reason the press have been slow to publicise Radio Caroline's new mailing address, so let us be the first. All letters to DJs and comments or sugges-

tions regarding the music should be addressed to: Radio Caroline, c/o RADO, Playa de Aro, Province of Gerona, Spain. Remember, a letter to Spain requires a 5p stamp. The same address is also used for the daytime, Flemish service, Radio Mi Amigo.

Listenership to Caroline must be now at an all-time high for offshore radio in the 1970s, judging by the response advertisers are getting. The Free Radio Campaign, who are giving away Caroline and Mi Amigo Car stickers had to rapidly go into reprint to keep pace with the incoming mail following the adverts. (Many thanks to Tony Allan for the "splendid" jingle he produced for us). Many of the letters received by the F.R.C. were in fact from people who had tuned in not simply because it was an "offshore" station but because of the music played, they were in fact asking exactly where the broadcasts were coming from!

Another address I thought may be of interest to you is that of the Dutch Cabinet Minister responsible for closing down the other offshore stations, RNI, Veronica and Atlantis. So all ex-regional listeners to those stations take note of his home address: Mr Harry van Doorn, Prinses Marijelaan 2, Bourn, Holland, I am sure he will be delighted to hear your views on the subject!

Nice to hear Andy Archer back on Caroline. I was beginning to wonder if he was going to return or be swallowed up by one of the Local Commercial stations as has happened to Robb Edon who is now on the programming side of Radio City in Liverpool. Current line up on Caroline is Johnny Jason, Micky Mercer, Andy Archer, Peter Hayes, John B. Blair with Tony Allan on shore leave.

Stay tuned  
ROY BROOKER

# CAPITAL

539 metres medium wave  
95.8 MHz VHF

ALL of the station's jocks will try to overcome next Wednesday's one year birthday celebrations with a frolic at the circus the following day.

They are visiting Mary Chappfield's big top and will dress up as clowns with the exception of Michael Aspel who'll be posing as ringmaster.

Many of the jocks will have been at the ABC Shaftesbury Avenue for the Stardust Premier on the 10th, while a few surprises are planned in the studio too.

New audience figures to be released soon should show that Capital's first year has been worthy of a lot of celebration.

The razzmatazz continues on Friday (October 18) when more of the jocks take to the road for a trip to Kempton races. Nicky Horne and Dave Symonds will present live groups from the Charisma stable (?) and Tony Myatt broadcasts his show live from the Capital bus.

This weekend Robbie Bariah introduces Jolting Joyce, David Blagge, and Mally and the folk session from 1.00 a.m. until 5.30 a.m. Sunday. Joan Shenton's Person To Person takes her to West Hertis Hospital, Hemel Hempstead (Sunday) then in the week include Harold Pinter and Warren Mitchell.

# album releases

- CURTIS MAYFIELD *Move On Up - The Best Of Curtis Mayfield* BDLP 4015
- BARRY WHITE *Can't Get Enough* BT 444
- RUFUS THOMAS *Crown Prince Of Dance* STX 1004
- LITTLE MILTON *Blues N Soul* STX 1013
- ISAAC HAYES *Tough Guys* STXH 5001
- ISAAC HAYES *Truck Turner (Double Album)* STXD 4001
- JOHNNIE TAYLOR *Super Taylor* STXH 5002
- THE STAPLE SINGERS *City In The Sky* STX 1001
- EDDIE FLOYD *Soul Street* STX 1002
- SOUL CHILDREN *Friction* STX 1005
- THE IMPRESSIONS *Finally Got Myself Together* RDLP 4003
- CURTIS MAYFIELD *Sweet Exorcist* BDLP 5001
- BARRY WHITE *Sloane Gon* NSPL 28186
- BARRY WHITE, LOVE UNLIMITED & THE LOVE UNLIMITED ORCHESTRA *Together Brothers* NSPL 28203
- LOVE UNLIMITED *Under The Influence Of Love* NSPL 28179
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**LEO SAYER: Just A Boy** (Chrysalis CHR 1048). Out from behind his clown's mask and Gatsby gear steps the REAL Leo Sayer peddling his wares like an honest salesman with a heart of gold. "I gave you Silverbird now listen to this," he ought to be saying, but the beautifully painted water colour cover depicts a forlorn boyish Sayer about to leap from the cliff top. A bit dramatic but that's the Boy's genre. He's come out front for this second album, which means simpler songs and beefed up vocal performances. Sometimes his vocalising is positively craved and maybe slightly overdone but remember the boy has to prove he's a man. The boy has his say in many of the lyrics and Sayer uses his voice cleverly to convey the changing moods and paint the scenes that these 10 cuts wander through. There's a definite stamp to the

music approach. He doesn't over do it. Adam Faith have brought exacting arrangements and quality recordings in to complete the album. As yet the album hasn't moved me like Silverbird. It hasn't got the beautiful bonhomie of Sayer's great debut album. What it has got are good songs like Train and When I Climb Home This Morning, plus great performances as in One Man Band, Long Tall Glasses and the superlative version of Giving It All Away. Sayer's proved Silverbird was no fluke and successfully steered clear of the super production overkill trap that blossoming stars usually find around the next corner. There's a lot of mileage in this team and a lot of pleasure in this record. Nearly forgot, you get the man's words AND drawings in a neat booklet too. . . . P.H.

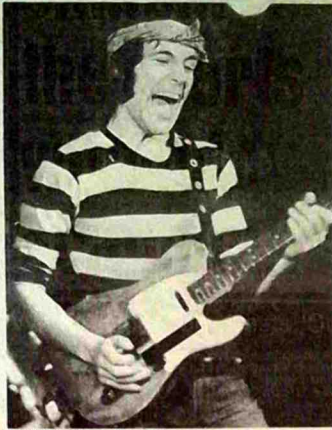


**SAYER: Honest salesman**

**ISAAC HAYES: Truck Turner** (Stax STXD 4001). A great power pack from Stax, this double album is the musical score from the original sound track from the movie Truck Turner, in which Isaac Hayes plays - you guessed - Truck Turner! All tracks are studied with that unmistakable Hayes sound. Take Isaac Hayes, his supreme talent for turning out fabulous music, variations of tempo and mood, a soft cymbal, controlled blasts of trumpets, and you have all the ingredients to keep you interested thru all four sides. A few Shaft notes creep in occasionally, but Hayes is a master of his trade. If you like poignant melodies expect your moneys worth on this album. The tracks

are mostly instrumental. A House Full Of Girls, You're In My Arms Again, and Give It To Me being the vocal exceptions. A double treat, this one. M.K. **SIA NA NA: Hot Sox** (Kama Sutra KSLP 700). Well here we go again, yet another rock and roll album, this time from the pioneers of its revival. SIA NA NA, who are still feeding off their successful success at Woodstock. A main part of their act is the slick choreography which loses out on record, then the postponement of a UK tour planned to coincide with the album won't help sales either. Neither will the fact that rock 'n' roll isn't really deep enough to tale too much revival and people are getting fed up with it. M.T.

# Albums



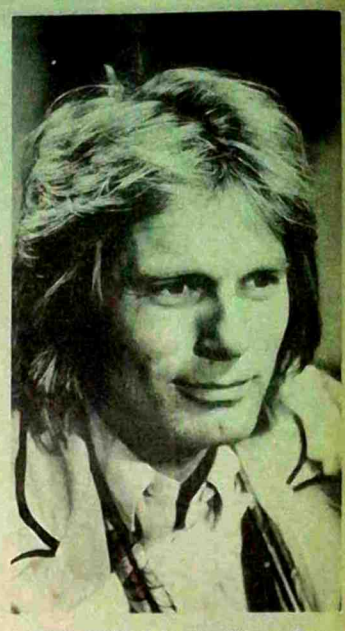
**HARVEY: Comic strip rock**

**SENSATIONAL ALEX HARVEY BAND: The Impossible Dream** (Vertigo 009 112). Comic strip rock, Aggro rock, Gorbles rock - call it what you like it's the ideal live sound. Pity as a lot of what Harvey's all about is visual and therefore recorded sound loses out. Nevertheless, the band has a growing following throughout the country, with tracks like Vambo, Man in the Jar and the last single Sgt. Fury building up Harvey's reputation as something more than the Tommy Steele of Scotland as he was once labelled way back when. There's no doubt about the band's musical ability, just a slight question mark about whether they can translate the impact of their live set into recorded form. M.T.

Bruford, and Fripp, desolate and quite cold. All three are excellent rock innovators with both talent and technique, but these five final tracks - including Starless Mark Two - are a distant goodbye. P.H. **GALLAGHER AND LYLE: The Last Cowboy** (AAM Records) AMLS 68273). It is very tempting so I'll say it all the same - these two can be neatly lodged as our very own answer to the sadly missed Simon and Garfunkel. Together they write and sing neat sensitive and tuneful songs. They harmonise laudly, exuding a comfortable air of a well-being guaranteed to bring warmth to your bed room or bedside during the coming cold. Give this a spin, you could be pleasantly surprised. P.H. **LEONARD COHEN: New Skin For The Old Ceremony** (CBS 69087). Leonard Cohen's latest album is still fundamentally melancholic though not as doomy and stark as

his previous works. Perhaps John Lissauer, Cohen's fine arranger, has something to do with this. The album has one or two up-tempo goodies such as Lover, Lover Lover written for the Israeli troops in Sinai. Favourite tracks are Who By The Fire, a pretty little duet with Emily Bindiger and Take This Longing, with a beautiful chorus line which goes something like: Take this longing from my tongue / all the useless things my hands have done / let me see your beauty broken down / like you would do for someone you love. Ah, tis enough to send shivers up and down the spine. J.L.

**LIFE: Life After Death** (Polydor Super 238 295). Again we have another album cover unfit for those with a nervous disposition or vivid imaginations. Therefore if you get further than the slight of puce faces, bulging eyeballs, sickly puckered lips decorated with tatty cob webs then you're laughing - or! Life were resurrected in 1972 by the band's manager Terry Collins who purposely built the group around the main bod, Roger Cotton, a twelve year professional. He and drummer Paul Thorpe previously worked with successful soul bands such as Jimmy James and the Vagabonds and Johnny Johnson and the Bandwagon. Then, with the arrival of Richard Thorpe, bass and vocals, and Ian Gibbons organ, piano, accordion and vocals, a nest little set was formed. And this, their first album has been tastefully arranged. A good variety of tunes which shows their talents well-but the album also nets a few plays to get really into it. W.H.



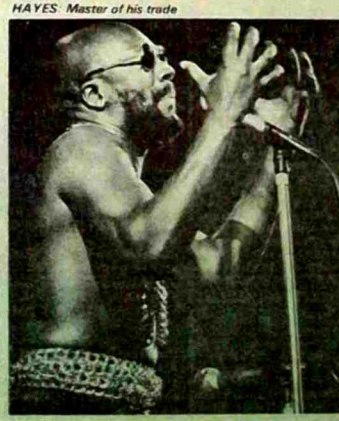
**ADAM FAITH: I Survive** (Warner Bros. K56054).

Oh good they've printed the lyrics on the inner sleeve. But oh dear, the record isn't really up to much. Best track on the album is I Survived, Adam's latest single which has a powerful orchestration for its intro and driving acoustic guitar. Alias, after the first track nearly everything else is tedious. Oh Honey, for example, Adam's vocals are frog like, crackling up completely as he goes for the higher notes. Apart from I Survived the only other track which I liked was Foreign Lady because it had a pleasant accordion backing. Get back on the stage old boy - you're better there! J.L.

**SHIRLEY BASSEY: Nobody Does It Like Me** (U.A. UAS 29621). Leave A Little Room is the first track of this album. A well-used song, done badly by many, but salvaged by Ms Bassey, although with no real enthusiasm. The next track also lacks a bit of umph, and it's only on the third band that there seems to be a swing for the better. Titled All That

Love Went To Waste, and from the movie 'A Touch Of Class'. Or! our Shirri certainly gets the bit between her teeth, so does the orchestra, and what a good job is done by all. The rest of side one is nicely Bbb Band plus Bassey, with perhaps the exception of the fourth track. Side two is brimming with lovely songs like, The Trouble With Helio is Goodbye, I'm Nothing Without You, and You Are The Sunshine Of My Life. The title track, Nobody Does It Like Me, must be Shirley Bassey's motto, because like her or not, nobody does do it quite like S.B. (Not to be mistaken with the Ed.) I could see a few tassel flying in this number. The whole album is a true Shirley Bassey delivery, and will be well received by her fans. Will also be a MUST for drag artists!!! M.K.

**100 PER CENT POISON: Coming Right At You** (NS 3001). Never having been particularly fond of worms, you can imagine my horror on having to review an album whose front displays a revolting, sickly coloured snake, entwined round a fungus stricken battle of plume. But I'm glad to say, the material inside was far more pleasing to the ear than the cover was to the eye! Opening up with 'You Keep Coming Back', it straight away gets into funky heavy sounds ideal for the local disco. No More City, No More People is a study of how people should get together and live peacefully. A very entertaining album, full of nice easy listening, with the occasional outburst of chatter merging with the music in the numbers Window and Boarding Pass. W.H.



**HAYES: Master of his trade**

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**HOW'S YA** everybody? Here we are back again with Iota Osmonds' letters, and Iota Peter Doyle letters, but first

A devoted Peter Doyle/New Seekers pre-Peter Oliver fan, Kent.

This is in reply to the ex-Peter Doyle Fan. Who does she bloody well think she is? (I don't think so. How would you like to be snubbed by your friends, and as for the scarce publicity, if you were a true Doyle fan you'd know he doesn't like doing interviews, and who can blame him if people like you pull him to bits.

A Peter Doyle and New Seeker fan.

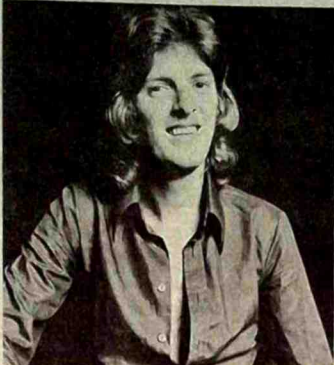
And so it goes on for absolutely millions of letters, there's no room for. But one point has emerged from all the mail, Peter Doyle fans show no ill-will at all towards the New Seekers. That's true devotion. And to the young lady who's having difficulty with the Marty, Paul and Danny fan club all we can suggest is you try, try again. And now to the Osmonds.

It's about time someone stuck up for the Osmonds. Some horrible things have been said about them lately, and its the same old people who've been saying them.

They are a fantastic group, clean and not scruffy like some, brilliant performers, sensational singers, good looking (especially Donny), and great song writers. Also kind, considerate, geous, loveable and not big headed as some people seem to think. So all you very few Osmond haters keep your big mouth shut.

I have just one thing to

# MAIL MAN



geous, loveable and not big headed as some people seem to think. So all you very few Osmond haters keep your big mouth shut.

Put your dictionary away Vicky, we get the message and I am sure so do all Osmond bashers everywhere. Bash at your peril from now on.

I have just one thing to

say to that degenerate from Cambridge who likes to pretend David Cassidy doesn't exist - drop dead.

Julie Wallace, Glos.

Pardon? I would like to know who that Cambridge creep was who thinks David Cassidy second rate? Who does he think he is? David has brought great happiness to thousands of girls.

Nobody is trying to knock the Beatles, but

now in 1974 there is no such group as the Beatles.

7 David Cassidy fans, Bristol.

We know your game, writing two letters so it looked as though they were from different people. Any more of that and we'll tell your teacher to count how many pages there are in your English exercise book.

Could Andy Kim be Neil Diamond?

Lobby from Gatford.

No, but if he didn't sing he could be En g l e b e r t H u m p e r d i n k

Where can I write to find out about a group called Pilot? Lynne, Ashford, Kent.

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

EMI Press Office, 20 Manchester Square, London W1

What I would like to know is if there is a David Bowie fan club and how to get in touch with it. Billy Hamilton.

There is indeed a Bowie fan club Bill, and the address goes like this David Bowie fan club, London W1A 4ND as simple as that. But the record company, RCA, reckon you'll have to be patient for a reply.

I will only fill in the Reserve/Deliver coupon and hand it to my newsgang if you will do an article on Peter Oliver or Eve Graham. I am sure if you contact Missing Persons they will be able

to trace Peter Oliver. A Marty Kristian fan, Washington Co. Durham. Look, don't start blackmailing us or we'll put Cilla Black on the front cover mate. All I can say to you is read next week's R & P, because at the moment we're centering all our efforts on the fight against dud records.

I'm writing to say how impressed I was with your review on Rod Stewart's new LP Smiler - which I bought the other day, shocked to say the least at the price.

Well, being a dedicated fan I didn't mind too much, but you can imagine how I felt (we can't we can) when I played the LP to find nearly every track jumps.

I can't take it back to the shop as they only blame your equipment. Can you call this a fair deal?

Lesley Collins, Coventry. No, and we can't even call it a fair deal either. But don't let them fob you off with excuses kid. If the record's faulty they should exchange it for another as long as you take along the receipt.

And if they don't, put your foot down, and if they still won't swap it take your big brother or parents along.

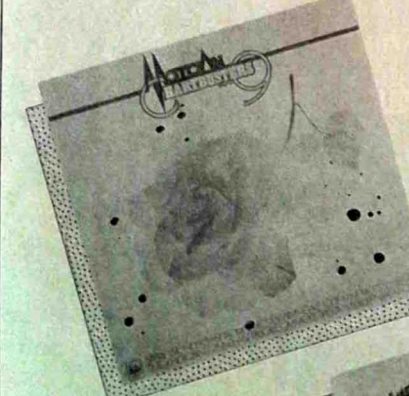
And a final word to those who send us stamped addressed envelopes. Please don't, because it costs you money and it's much cheaper to read the answer in R & P M.



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# HOW MEN AND WOMEN ARE HERE

## THURSDAY

**RICHARD DIGANCE**, The Wigginton Hotel, Barnsley.  
**SHIRLEY BASSEY**, Royal Albert Hall, London.  
**JOHNNY RIVERS BOOGIE BAND**, Sheffield University.  
**BIDGE**, Top 66, World, Stafford.  
**MUD**, The Palace, Manchester.  
**GT MOORE & THE REGGAE GUITARS**, Teeside Polytechnic.  
**GONG / ISOTOPE**, Liverpool Stadium.  
**A BAND CALLED O**, Teeside Polytechnic, Middlesbrough.  
**CHILLI WILLI**, Torrington, Lodge Lane, London N12.  
**WISHBONE ASH**, Odeon, Newcastle.  
**ALEX HARVEY BAND**, St George's Hall, Bradford.  
**JUDAS PRIEST**, Civic Theatre, Bedford.  
**MOON WILLIAMS**, Ball-y's, Stoke.  
**SHAKIN STEVENS & THE SUNSETS**, Dingwalls, Camden Lock, London NW1.  
**ION MISTERS**, Bogart's, Birmingham.  
**EDGAR BROUGHTON BAND**, Wilderapp, Leisure Centre, Warrington.  
**ALBERTO LOS TRIO P A R A N O I A S**, Marquee, 90 Wardour Street, London W1.  
**JONATHAN KELLY'S**, NAG'S HEAD, Nag's Head, High Wycombe.  
**WORLD'S GREATEST JAZZ BAND OF YANK LAWSON AND BOB HAGGART / BILLY BUTTERFIELD / MAXINE SULLIVAN**, Fairfield Hall, Croydon.  
**MAX COLLIE RHYTHM ACES**, Mltre, Tunnel Approach, Greenwich.  
**GAS WORKS**, Middlesex Polytechnic (Hornsey Precinct).

## FRIDAY

**AL STEWART**, Sussex University.  
**RICHARD DIGANCE**, Oxford Polytechnic.  
**SASSAFRAS**, Bishop Otter College, Chichester.  
**JOHNNY RIVERS BOOGIE BAND**, Brunel University, Uxbridge.  
**BABY RUTH**, Bradford University.  
**MUD**, Empire, Liverpool.  
**GT MOORE & THE REGGAE GUITARS**, Didbury College of Education, Manchester.  
**SHAKIN STEVENS & THE SUNSETS**, Cardiff Medical School.  
**TUNDRA**, Springfield Hotel, Brighton.  
**ISOTOPE**, Reading University.  
**A BAND CALLED O**, Trent Polytechnic, Nottingham.  
**MAN / BADFINGER**, Bath University.  
**URIAH HEEP**, Capital, Cardiff.  
**WISHBONE ASH**, Apollo, Glasgow.  
**ALEX HARVEY BAND**, Lancaster University.  
**JUDAS PRIEST**, Corn Exchange, Devizes.  
**CAN**, Bradford University.  
**STRAWBS**, Leicester University.  
**GYPSY**, Pier Pavilion, Hastings.  
**HORSLIPS**, Guildford University.

**CHAPMAN WHITNEY STREETWALKERS**, Cardiff University.  
**WHISTLE STOP ROAD SHOW**, Warren.  
**ROCK ISLAND LINE**, Warren Country Club, Stockport.  
**MOON WILLIAMS**, Ball-y's, Stoke.  
**FUSION ORCHESTRA**, North Glos. College of Technology, Cheltenham.  
**10cc / RAYMOND FLOGG GAT BAND**, Strife, Manchester University.  
**WILD ANGELS**, Birmingham Polytechnic.  
**AMAZING BLONDE / GORDON GILTRAP**, Bristol University, Clifton.  
**HELLO**, Lafayette, Wolverhampton.  
**GREEP**, Dingwalls, Camden Lock, Camden High Street, London NW1.  
**STONEHENGE**, Pied Bull, Liverpool Road, London 2.  
**JSD BAND**, Jordanhill College, Glasgow.  
**BYZANTIUM**, Slyp, London.  
**BREWERS DROOP**, College of Art, Hull.  
**SUTHERLAND & QUIVER**, Patti Pavilion, Swansea.  
**EDGAR BROUGHTON BAND**, Penrhose, Sarncliffe, Leeds.  
**CHAPMAN SEVENTH WAVE**, Central London Polytechnic.  
**GONZALES**, Trent Park College of Education, Cockfosters, near Barnet.  
**PURE POISON**, Speakeasy, 48 Marraet Street, London W1.  
**GOOD HABIT / UNICORN**, High Wycombe Technical College, Bucks.  
**NORTHERN SOUL CLUBS' ROAD SHOW**, Vikings Hotel, Airmyn Road, Goole.  
**BILBO SAGGINS**, Flamingo Ballroom, Hereford.

## SATURDAY

**GONG**, Cardiff University.  
**SASSAFRAS**, West Midlands College, Wallsall.  
**GREENSLADE / AJ WEBBER**, Lancaster Polytechnic.  
**UNICORN**, Leeds University.  
**JOHNNY RIVERS BOOGIE BAND**, Bristol University.  
**MUD**, Odeon, Edinburgh.  
**SHAKIN STEVENS & THE SUNSETS**, Castle Hotel, Llandoverly.  
**PANIC**, Ship Inn, Brimcombe.  
**SUPERCHARGE**, Chester College of Education.  
**ROBIN HALL & JIMMIE MCGREGOR**, Fairlight Cove Hotel, Hastings.  
**SECKER ALICE**, Newlands Tavern, 40 Stuart Road, London SE18.  
**A BAND CALLED O**, Granary, Bristol.  
**MAN / BADFINGER**, Imperial College, London.  
**CLIMAX BLUES BAND**, Leascliffe Hall, Folestone.

**TWO TOURS** postponed because of illness get going again this week. Willie Wilson, drummer with Sutherland Brothers and Quiver, has recovered from his tonsillitis (originally diagnosed as hepatitis) so you can see them this week at: Patti, Pavilion, Swansea (October 11) and the Winning Post, Twickenham (October 15). KC & The Sunshine Band were forced to postpone their British tour when their leader, KC, was rushed to hospital two weeks ago for an emergency appendicectomy operation. Their tour has now been arranged to start on October 11 when they'll be doubling at the Steam Machine, Hanley and Barbra's, Birmingham. The new JSD Band (minus hidden) plays a series of gigs and this week they appear at East Anglia University, Norwich and Jordanhill College, Glasgow.



Hudson Ford

**WISHBONE ASH / WINKIES**, Empire, Liverpool.  
**ALEX HARVEY BAND**, York University.  
**JUDAS PRIEST**, City Hall, St Albans.  
**CAN**, Friars, Aylesbury.  
**STRAWBS**, Pier Pavilion, Hastings.  
**MAXWELL'S SILVER HAMMER**, The Place, Henley, Stoke on Trent.  
**GREEP**, The Pilcan, Letchworth.  
**BABE RUTH**, City Hall, St Albans.  
**OSBIDA**, Roundhouse, Dagenham.  
**THIN LIZZY**, Corn Exchange, Cambridge.  
**HORSLIPS**, Leicester Polytechnic.

**SHAKIN STEVENS & THE SUNSETS**, Cities, Swansea.  
**RICHARD DIGANCE**, The Talsman, Hitchin.  
**ROBIN HALL & JIMMIE MCGREGOR**, Stanford Arms, Preston Circus, Brighton.  
**A BAND CALLED O**, Pandora's, Swansea.  
**MAN / BADFINGER**, Greyhound, Croydon.  
**KOKOMO**, Torrington, 4 Lodge Lane, London N12.  
**THREE DEGREES**, Blightys, Farnworth.  
**THE DRIFTERS**, Badley Variety Club.  
**WISHBONE ASH / THE WINKIES**, Fairfield Hall, Croydon.

**ALEX HARVEY BAND**, Apollo Glasgow.  
**CAN**, Guild Hall, Plymouth.  
**SASSAFRAS**, Lakeland Lounge, Accrington.  
**JACK THE LAD**, Centre Folk Club, Centre Folk Club, Perthmouth.  
**GONZALES**, The Farmhouse, Eastcote Lane, South Harrow.  
**DECAMERON**, New Theatre, Oxford.  
**EDGAR BROUGHTON BAND**, Chancellor Hall, Chelmsford.  
**COUNTRY JOE MCDONALD**, Roundhouse, Chalk Farm, London NW1.  
**SUTHERLAND BROTHERS & QUIVER**, Winning Post, Chertsey Road, Twickenham.

## MONDAY

**GONG**, Town Hall, Birmingham.  
**MUD**, Caird Hall, Dundee.  
**GT MOORE & THE REGGAE GUITARS**, Marquee, 90 Wardour Street, London W1.

**A BAND CALLED O**, Golden Diamond, Sutton in Ashfield.  
**MAN / BADFINGERS**, Oxford Polytechnic.  
**THE DRIFTERS**, Allinsons, Liverpool.  
**URIAH HEEP**, Free Trade Hall, Manchester.  
**WISHBONE / ASH / WINKIES**, Dome, Brighton.  
**JIMMY CLIFF**, Ribas, Kensington High Street, London.  
**ALEX HARVEY BAND**, Usher Hall, Edinburgh.  
**JUDAS PRIEST**, Queens Hall, Carmarthen.  
**HORSLIPS**, City Hall, Cork.  
**AMAZING BLONDE / GORDON GILTRAP**, Top Hat, Spennymore, Co Durham.  
**HELLO**, Zero 6 Disco, Southend.  
**CHILLI WILLI**, Dingwalls, Camden Lock, Camden High Street, London NW1.  
**MARTIN CARTHY**, Preston Folk Club, Charlott Street, Avenham, Preston.

## TUESDAY

**10cc**, Town Hall, Huddersfield.  
**MUD**, Apollo, Glasgow.  
**RICHARD DIGANCE**, Arnold Folk Music Society, Nottingham.  
**DECAMERON**, Newlands Tavern, 40 Stuart Road, London SE15.  
**MAN / BADFINGER**, Town Hall, Birmingham.  
**THE DRIFTERS**, Allinsons, Liverpool.  
**URIAH HEEP**, Colston Hall, Bristol.

**WISHBONE ASH / WINKIES**, Guild Hall, Portsmouth.  
**JUDAS PRIEST**, Glen Ballroom, Llanelli.  
**CAN**, Central Hall, Chatham.  
**HORSLIPS**, Dublin Stadium.  
**ACE**, Dingwalls, Camden Lock, Camden High Street, London NW1.  
**DR. FELGOOD**, 100 Club, 100 Oxford Street, London W1.

**COMING EVENTS**  
**LINDISFAIRNE WALLY**, Trade Hall, Manchester (October 19).  
**ROXY MUSIC**, Empire, Liverpool (October 17).  
**COCKNEY REBEL**, Southampton University (October 17).  
**GREENSLADE / AJ WEBBER**, Aberdeen University (October 18).  
**BABE RUTH**, Heriot Watt College, Edinburgh (October 19).  
**ALEX HARVEY BAND**, Mayfair, Newcastle (October 18).  
**10cc**, Hull University (October 19).  
**WISHBONE ASH / WINKIES**, Odeon, Birmingham (October 19).  
**B V Z A N T I U M**, Nottingham University (October 19).  
**GT MOORE & THE REGGAE GUITARS**, Golden Diamond, Nottingham (October 21).  
**URIAH HEEP**, Guild Hall, Preston (October 22).  
**HERBIE HANCOCK**, Bristol University (October 23).

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Alex Harvey

## SUNDAY

**YAKETY YAK**, Caiden Diamond, Sutton in Ashfield.  
**SPIKE MILLEGAN**, Wimbledon Theatre.

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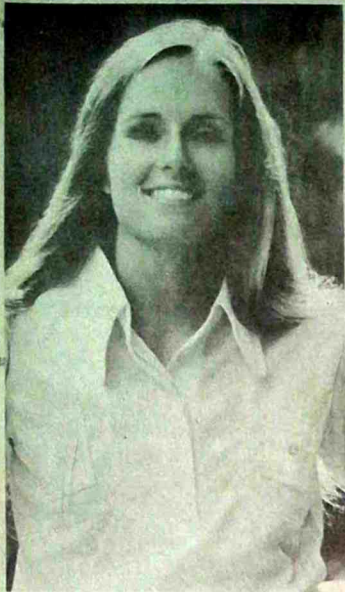
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# All the way from Copenhagen

PETER SARSTEDT, the wandering minstrel who's been hovering around the charts again recently, has become an international commuter.

It all started when Where Do You Go To My Lovely — his big hit five years ago — began getting a lot of airplay after being placed 68 in Capital Radio's All Time Top One Hundred.

Sarstedt decided to swallow his pride and make the most of it. He upped and left his wife and two children in Copenhagen to do gigs and make a new album in and around London. That was about a month ago, and since then he's been hopping back and forth from his adopted Copenhagen home.

More recently the



singer songwriter appeared on Radio One's In Concert programme with his brother Clive and so re-activated the family tie that almost produced a family act. Remember the Sarstedt Brothers? Including elder brother Rick (Eden Kane)? Probably not. They lasted just long enough to cut an album and make one single performance at Fairfield Hall, Croydon.

Peter now says he never believed in the idea: "We became too alike. I had no faith." So he quit the other two soon after their big launch and no amount of persuasion would bring him back. "They wouldn't speak to me for some months," he says.

Today he is living at the Hampstead home of his producer and missing his wife and kids enough to return frequently.

About Where Do You Go To, he says: "It's very bizarre to find the song alive again after five years but there are certain realities you must live with. If it had happened one year ago I'm sure I wouldn't have wanted to know. Now I know you must use what you have. Times are always hard. I've made no money for four years."

He still writes a lot of songs and says he's getting better all the time. "I feel really fine and ready to do what I want. I've got rid of all my



hang-ups. When I wrote that song (Where Do You Go) I was just madly in love with Anita (his wife). It didn't matter that I was number one in the charts at the time, I just had to go off and see her." (much was made of this at the time)

The new album has five completed tracks which will show his development since the days of Frozen Orange Juice and I Am A Cathedral. He says he wants people to remember him for a lifetime's work, not just a few songs.

He sees the chic imagery of Where Do You Go To, its message of high society, as a bit of a pose: "It was smooth and smart, and I'm not like that. I wrote the song because I wanted to sing a long number in the folk clubs, so people could relax for five or six minutes."

Necessity and all that



## Ann Peebles Biba's

WHEN the pop historians look back on this era and ask which event finally convinced London that soul was once again a phenomena, they could well choose last Thursday's Ann Peebles gig at Biba's Rainbow Room. It was a show in the classic mould, stiff and awkward to begin with, wild and abandoned at the end. Most of all it was the night when London's fashionably hip dropped their cool to "reach out and touch somebody's hand."

Ann opened inevitably with I Can't Stand The Rain and suffered through her own nervousness and the band's bum notes. "Am I movin' in the right direction," she asked. "Yeah," came the encouraging response.

From that moment this lady with the most moving voice since Gladys Knight, built up a

breath-taking atmosphere. She sang Love Vibrations, Run Run Run, then the very beautiful Keep Me Hangin' On (latest single). On this number the band began to cook so that by the time she repeated Can't Stand The Rain, it was a completely different performance. Now the silver lame jacket and red pants looked suitable attire for a lady exuding soulful personality.

Straight into Reach Out and they were rucking the stage to hug and kiss green stars. As someone said later: "London finally got down."



## Ssssh

HAVE we got some gossip for you dear. Mick Ronson may well have joined Neil, but young departee Aerial has got one helluva band together according to a source near the source. No names were revealed but as a little taster the line-up will most likely include an ex Yes man — and not Henry VIII. And still on the subject of history it appears that Aerial's recent exploits in Germany were a bit of a flop, with no more than 300 people turning up at any of the concerts — and he's going to live abroad to avoid tax-ation.

Mary Whitehouse, that doyen of public decency is getting a bit hot under the bustle about the bustle of a single by the 11th Hour, called Nasty... Bowie wants to get together with Knack. On Wooder Eddie Floyd so much that they're trying to find a point of similarity on their present tours... the Staple Singers due over in this country soon have a prime fan in Paul McCartney who's just dying to meet them... spinning lady Syreeta has booked a table for 12 to see Anne Peebles at London's Gullivers Club following Horslips and Mott at Biba to have a look at the same lady.

Beatles, Floyd and Procol producer Chris Thomas flew recently to see Steve Stills in Paris. Recording possibility?... Carl Douglas may be using Gonzales as backing band on UK tour... Rufus Thomas to cut own version of Kung Fu Fighting — a dangerous move... Osmundmania averted now UK De Franco tour cancelled... Snafu lead singer Bobby Harrison doing own publicity for solo. Tom Jones, type single Cleopatra Jones (from film) which includes phoning papers for interviews and getting them... Trudi Harvey's washing machine has broken down four times since she got it in March. Rumours denied that husband Alex is going to use it in his stage show.

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- FIVE YEARS AGO**
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  - 2 NATURAL BORN BOOGIE (Immediate) Humble Pie
  - 3 BAD MOON RISING (Liberty) Clarence Cleaverwater Revival
  - 4 A BOY NAMED SUE (CBS) Johnny Cash
  - 5 I AM LADY LAY (CBS) Bob Dylan
  - 6 GOOD MORNING STARSHINE (CBS) Oliver
  - 7 DON'T FORGET TO REMEMBER (Polygram) The Bee Gees
  - 8 THROW DOWN THE LINE (Columbia) Cliff Richard / Hank Marvin
  - 9 IT'S GETTING BETTER (Starline) Mama Cass
  - 10 NOBODY'S CHILD (Major Minor) Karen Young

- TEN YEARS AGO**
- 1 OH PRETTY WOMAN (London) Roy Orbison
  - 2 I'M INTO SOMETHING GOOD (Columbia) Herman's Hermits
  - 3 WHERE DID OUR LOVE GO (Tainla) Supremes
  - 4 RAG DOLL (Phillips) The Four Seasons
  - 5 THE WEDDING SONG (Mercury) Julie Rogers
  - 6 I WOULDN'T TRADE YOU FOR THE WORLD (Decca) The Bachelors
  - 7 I WON'T FORGET YOU (RCA) Jim Reeves
  - 8 TOGETHER (Decca) P. P. Roby
  - 9 WHEN YOU WALK IN THE ROOM (Pye) Searchers
  - 10 I'M CRIVIN' (Columbia) Animals

- 15 YEARS AGO**
- 1 ONLY SIXTEEN (Top Rank) Craig Douglas
  - 2 HERE COMES SUMMER (London) Jerry Keller
  - 3 TELL ME SOMETHING (London) The Everly Brothers
  - 4 LIVIN' DOLL (Columbia) Cliff Richard
  - 5 I'VE GOT THE KNIFE (London) Bobby Darin
  - 6 THREE BELLS (RCA) The Browns
  - 7 TRAVELIN' LIGHT (Columbia) Cliff Richard
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