

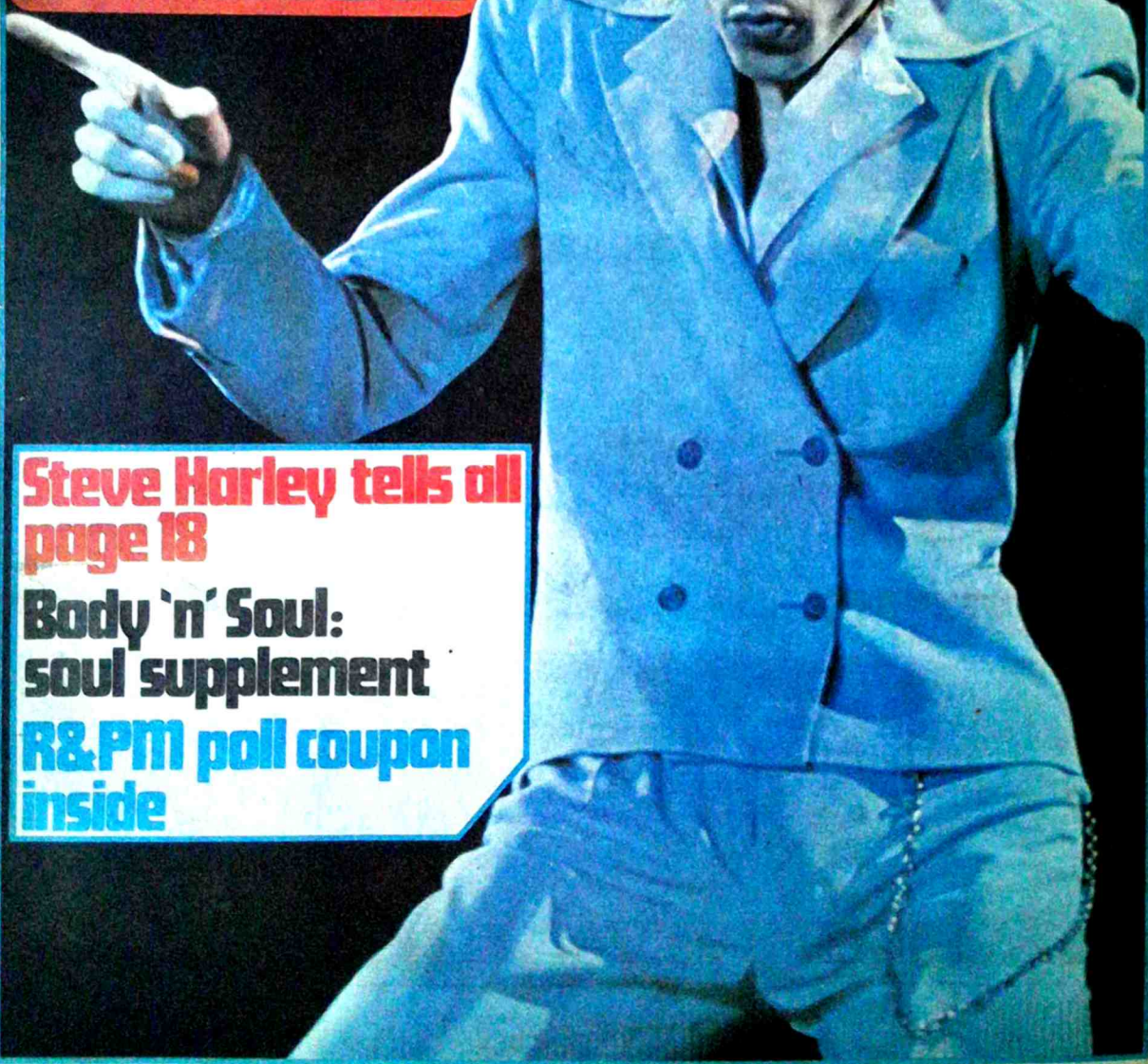
The only paper with this week's BBC chart

8p

November 9th 1974

**RECORD &
POPSWOP
MIRROR**

**Fifty chances
to win
Bowie's
new live
album!**



**Steve Harley tells all
page 18**

**Body 'n' Soul:
soul supplement**

**R&PM poll coupon
inside**

BRITISH TOOLS

Albums

- | | | | |
|----|----|----------------------------------|----------------|
| 1 | 2 | ROLLIN' Bay City Rollers | Bell |
| 2 | 5 | IT'S ONLY ROCK AND ROLL | Rolling Stones |
| | | Rolling Stones | Mercury |
| 3 | 1 | SMILER Rod Stewart | |
| 4 | - | ELVIS PRESLEY'S 40 GREATEST HITS | Arcade |
| 5 | 3 | TUBULAR BELLS Mike Oldfield | Virgin |
| 6 | 4 | JUST A BOY Leo Sayer | Chrysalis |
| 7 | 7 | BAND ON THE RUN | |
| | | Paul McCartney and Wings | Apple |
| 8 | 13 | DAVID ESSEX David Essex | CBS |
| 9 | 6 | BACK HOME AGAIN | |
| | | John Denver | Victor |
| 10 | 20 | CAN'T GET ENOUGH | |
| | | Barry White | 20th Century |
| 11 | 14 | THE SINGLES 1969-1973 | |
| | | Carpenter | ASB |
| 12 | 8 | ANOTHER TIME, ANOTHER PLACE | |
| | | Bryan Ferry | Island |
| 13 | 11 | WALLS AND BRIDGES | |
| | | John Lennon | Apple |
| 14 | 18 | I'M LEAVING IT ALL UP TO YOU | |
| | | Donny & Marie Osmond | MGM |
| 15 | 34 | WAR CHILD, Jethro Tull | Chrysalis |
| 16 | 16 | THE DARK SIDE OF THE MOON | |
| | | Pink Floyd | Harvest |
| 17 | 12 | HERGEST RIDGE Mike Oldfield | Virgin |
| 18 | 15 | MUD ROCK Mud | Rak |
| 19 | 10 | A STRANGER IN MY OWN BACK YARD | |
| | | Gilbert O'Sullivan | MAM |

CHARTS

from Billboard

Singles

This week
Last week

- | | | | |
|----|----|---------------------------------|--------------|
| 1 | 1 | EVERYTHING I OWN Ken Boothe | Trojan |
| 2 | 3 | GONNA MAKE YOU A STAR | |
| | | David Essex | CBS |
| 3 | 5 | KILLER QUEEN Queen | EMI |
| 4 | 4 | ALL OF ME LONES ALL OF YOU | |
| | | Bay City Rollers | Bell |
| 5 | 2 | FAR FAR AWAY Slade | Polydor |
| 6 | 11 | (HEY'RE) LONELY GIRL | |
| | | Eddie Holman | ABC |
| 7 | 8 | DOWN ON THE BEACH TONIGHT | |
| | | Drifters | Bell |
| 8 | 10 | LET'S GET TOGETHER AGAIN | |
| | | Glitter Band | Bell |
| 9 | 7 | (YOU'RE) HAVING MY BABY | |
| | | Paul Anka | UA |
| 10 | 14 | LET'S PUT IT ALL TOGETHER | |
| | | Stylistics | Avco |
| 11 | 9 | I CAN'T LEAVE YOU ALONE | |
| | | George McCrae | Jayboy |
| 12 | 15 | ALL I WANT IS YOU | |
| | | Roxy Music | Island |
| 13 | 12 | I GET A KICK OUT OF YOU | |
| | | Gary Shearston | Charisma |
| 14 | 21 | HAPPY ANNIVERSARY Slim Whitman | UA |
| 15 | 16 | NEVER TURN YOUR BACK ON MOTHER | |
| | | EARTH Sparks | Island |
| 16 | 17 | MINUETTO ALLEGRO | |
| | | The Wombles | CBS |
| 17 | 26 | PEPPER BOX Peppers | Spark |
| 18 | 6 | SAD SWEET DREAMER | |
| | | Sweet Sensation | Pye |
| 19 | 23 | DA DO RON RON The Crystals | Warners |
| 20 | 38 | YOU'RE THE FIRST, THE LAST, MY | |
| | | EVERYTHING Barry White | 20th Century |
| 21 | 13 | GEE BABY Peter Shelley | Magnet |
| 22 | 48 | NO HONESTLY Lynsey De Paul | Jet |
| 23 | 29 | HOT SHOT Barry Blue | Bell |
| 24 | 27 | ROCK 'N' SOUL | |
| | | Hues Corporation | RCA |
| 25 | 22 | I HONESTLY LOVE YOU | |
| | | Olivia Newton-John | EMI |
| 26 | 18 | FAREWELL - BRINGING IT HOME | |
| | | To Me Rod Stewart | Mercury |
| 27 | 39 | TOO GOOD TO BE FORGOTTEN | |
| | | Chi-Lites | Brunswick |
| 28 | 45 | COSTA FINE TOWN Splinter | Dark Horse |
| 29 | 32 | THEN CAME YOU Dionne Warwick | |
| | | Detroit Spinners | Atlantic |
| 30 | 40 | MAGIC Pilot | EMI |
| 31 | 19 | YOU LITTLE TRUST MAKER | |
| | | Tymes | RCA |
| 32 | - | JUNIOR'S FARM | |
| | | Paul McCartney / Wings | Apple |
| 33 | 28 | Y VIVA ESPANA Sylvia | Sonet |
| 34 | 35 | GET YOUR LOVE BACK | |
| | | Three Degrees | Philadelphia |
| 35 | 30 | YOU HAVEN'T DONE NOTHIN' | |
| | | Stevie Wonder | Tamla Motown |
| 36 | 25 | ROCK ME GENTLY Andy Kim | Capitol |
| 37 | - | THE WILD ONE Suzy Quatro | RAK |
| 38 | 20 | REGGAE TUNE | |
| | | Andy Fairweather-Low | ASB |
| 39 | 24 | ANNIE'S SONG John Denver | RCA |
| 40 | 34 | FAREWELL IS A LONELY SOUND | |
| | | Jimmy Ruffin | Tamla Motown |
| 41 | 47 | SATURDAY GIG | |
| | | Mott The Hoople | CBS |
| 42 | - | WHERE DID ALL THE GOOD TIMES GO | |
| | | Donny Osmond | MGM |
| 43 | - | TELL HIM Hello | |
| | | Wiggy | Bell |
| 44 | 36 | WHA TEVER LETS YOU THRU' THE | |
| | | NIGHT John Lennon | Apple |
| 45 | - | GOODBYE NOTHING TO SAY | |
| | | Javelli / Noamo King | Pye |
| 46 | - | HOW LONG Ace | Anchor |
| 47 | 33 | SAMBA PA Ti Santana | CBS |
| 48 | 31 | LONG TALL GLASSES Leo Sayer | Chrysalis |
| 49 | 37 | KUNG FU FIGHTING Carl Douglas | Pye |
| 50 | - | TURN IT DOWN Sweet | RCA |

Singles

- | | | | | |
|----|----|--------------------------------------|-----------------------------|----------------------------|
| 1 | 2 | YOU AIN'T SEEN NOTHING YET | Bachman-Turner Overdrive | Mercury |
| 2 | 3 | JAZZMAN | Carole King | Capitol |
| 3 | 6 | WHAT EVER GETS YOU THROUGH THE NIGHT | John Lennon | Apple |
| 4 | 10 | THE MAN | America | Warner Bros. |
| 5 | 11 | BACK HOME AGAIN | John Denver | ARC |
| 6 | 17 | MY MELLOW LOVE | Robby Vanaja | Mercury |
| 7 | 12 | DO IT YOURSELF | St. Etienne | Chrysalis |
| 8 | 4 | THE BUNCH IS BACK | Blondie | Scepter |
| 9 | 12 | LIFE IS A ROCK (The Radio Radio) | Blondie | Mercury |
| 10 | 13 | CAREFREE HIGHWAY | Garland Lightfoot | Decca |
| 11 | 11 | EVERLASTING LOVE | Carl Carlton | Capitol |
| 12 | 19 | YOU HAD ME AT HEART | Stevie Wonder | Mo'Nique |
| 13 | 22 | LONGFELLOW SPOKE | Ned Dreyfus | Chrysalis |
| 14 | 18 | YOU'VE GOT TO BE A WOMAN | Janet Jackson | A&M |
| 15 | 25 | I CAN HELP | Billy Swan | Mercury |
| 16 | 5 | CAN'T GET ENOUGH | Barry White | Sweet |
| 17 | 23 | LOVE DON'T LOVE NOBODY Part 1 | Sonoma | Atlantic |
| 18 | 20 | OVERBRIGHT EDUCATION (The Record) | Regiment | Capitol |
| 19 | 24 | THE GIFT OF THE MAGNOLIA | The Killers Band | MCA |
| 20 | 26 | WHEN WILL I SEE YOU AGAIN | Three Degrees | Philadelphia International |
| 21 | 10 | SOFT SHIRT | Michael | Mercury |
| 22 | 30 | ROCKY SOUL | Fuse Corporation | RCA |
| 23 | 29 | YOU'RE AS GOOD AS DEAD | John Denver | Sweet |
| 24 | 32 | NEED I GOTTA MOVE | Gary Varnell | ASB |
| 25 | 27 | IF YOU'RE EVER GOING TO MAKE IT | Chicago | Columbia |
| 26 | 36 | ANGIE BABY | Helen Reddy | Mercury |
| 27 | 33 | SHA LA LA (Mama, Mama) | AI Green | Tamla |
| 28 | 37 | CAT'S IN THE HAT | Harry Chapin | Island |
| 29 | 38 | AT THE OCEAN | Phish | Columbia |
| 30 | 35 | STOP AND SMELL THE ROSES | Mac Davis | Mercury |
| 31 | 34 | KIDNOT THE OMA | Rufus featuring Chicka Chik | 20th Century |
| 32 | 35 | KUNG FU FIGHTING | Carl Douglas | Mercury |
| 33 | 36 | PLAY SOME THING SWEET | Three Dog Night | ABC |
| 34 | 37 | DOWN TOWN | Aretha Franklin | A&M |
| 35 | 41 | YOU CAN HAVE HER | Sam Healy | J&M |
| 36 | 42 | PROMISED LAND | Ray Charles | Mercury |
| 37 | 49 | LA LA (MAMA, MAMA) | AI Green | Mercury |
| 38 | 48 | THEY GAVE YOU LOVE | Debra Lovich and Sparrows | Mercury |
| 39 | 45 | FAIRY TALE | Boyz n the City | Mercury |
| 40 | 46 | YOU'VE GOT TO BE A WOMAN | Chicago | Mercury |
| 41 | 44 | TOUCH ME | Paper Lace | Mercury |
| 42 | 43 | LOVE ME FOR A REASON | The Commodores | Mercury |
| 43 | 47 | SWIFT HOME ALUMBA | Lynryd Skynyrd | Mercury |
| 44 | 47 | HONEY LONEY | Asta | Mercury |
| 45 | 47 | THE FIRST TIME I LAST, MY EVERYTHING | Berry White | Mercury |
| 46 | 59 | FEEL A SONG IN MY HEART | Clayton Knight & The Pibs | Mercury |
| 47 | 7 | STUFFIN' OUT (Gonna Bounce Tonight) | Yany Glatz & Dawni | Mercury |
| 48 | 7 | SHI CALLED ME BABY | Charlie Rich | RCA |
| 49 | 7 | PLUCKY TALK IN THE BATH | Neil Young | RCA |

Albums

- | | | | |
|----|----|---|---------|
| 1 | 2 | CAROLE KING | Capitol |
| 2 | 4 | JOHN LENNON | Apple |
| 3 | 5 | ROCKY SOUL | Mercury |
| 4 | 3 | SMILER | Mercury |
| 5 | 1 | ELVIS PRESLEY'S 40 GREATEST HITS | Arcade |
| 6 | 1 | CROOKY | Mercury |
| 7 | 18 | CHEECH & CHONG'S BREKING ALBUM | Mercury |
| 8 | 1 | BAUT | Mercury |
| 9 | 12 | ALICE COPPER | Mercury |
| 10 | 13 | THEY GAVE YOU LOVE | Mercury |
| 11 | 10 | WELCOME, BACK, MY FRIENDS, TO THE SHOW THAT I NEVER END | Mercury |
| 12 | 9 | PULL ME AROUND | Mercury |
| 13 | 16 | HERBIE HANCOCK | Mercury |
| 14 | 16 | JOHN DENVER | Mercury |
| 15 | 11 | JOHN DENVER | Mercury |
| 16 | 14 | SILEY BRIDE | Mercury |
| 17 | 17 | ROCKY SOUL | Mercury |
| 18 | 22 | LOU REED | Mercury |
| 19 | 17 | ROLLING STONES | Mercury |
| 20 | 15 | MAC DAVIS | Mercury |
| 21 | 19 | AT THE OCEAN | Mercury |
| 22 | 21 | RICHARD BETTS | Mercury |
| 23 | 24 | ANDY KIM | Mercury |
| 24 | 23 | PULL ME AROUND | Mercury |
| 25 | 20 | LYNRYD SKYNYRD | Mercury |
| 26 | 25 | HEAT UP | Mercury |
| 27 | 27 | RIGHT SOUL | Mercury |
| 28 | 19 | JOE COOKER | Mercury |
| 29 | 34 | JOHN DENVER | Mercury |
| 30 | 35 | HAROLD CHAPIN | Mercury |
| 31 | 36 | HEAVEN | Mercury |
| 32 | 37 | THE WHO | Mercury |
| 33 | 38 | THE WHO | Mercury |
| 34 | 39 | THE WHO | Mercury |
| 35 | 40 | THE WHO | Mercury |
| 36 | 41 | THE WHO | Mercury |
| 37 | 42 | THE WHO | Mercury |
| 38 | 43 | THE WHO | Mercury |
| 39 | 44 | THE WHO | Mercury |
| 40 | 45 | THE WHO | Mercury |
| 41 | 46 | THE WHO | Mercury |
| 42 | 47 | THE WHO | Mercury |
| 43 | 48 | THE WHO | Mercury |
| 44 | 49 | THE WHO | Mercury |
| 45 | 50 | THE WHO | Mercury |
| 46 | 51 | THE WHO | Mercury |
| 47 | 52 | THE WHO | Mercury |
| 48 | 53 | THE WHO | Mercury |
| 49 | 54 | THE WHO | Mercury |
| 50 | 55 | THE WHO | Mercury |

RPM/BBC chart

Supplied by BMRB



CAROLE KING: America's No. 1

**RECORD
POPSWOP
WARRIOR**
NEWSDESK
01-607 6411

BOWIE AND BOLAN AL FILM

**Lane on
Island**

DAVID BOWIE and Marc Bolan are planning to make a film and play live dates together.

Bolan, currently in the States, said this week: "People seem to think there has been some kind of feud

between David Bowie and me, but there never has been.

"In fact we want to work together on a couple of projects. David wants to act

and I want to direct and we are getting a screenplay together to see if it might work out.

"We may even work together live, maybe a major gig or something."

Bolan and T. Rex are in the middle of a nation-wide American tour, which stretches into the middle of December, and the band are planning to spend Christmas in the States.

Apart from touring he is also working on his own solo album.

The next T. Rex album, Bolan's Zip Gun, will be released January of next year to tie in with British concerts the band are planning.

Sweet tour—new dates

There have been some alterations and additions to the forthcoming Sweet tour. The final dates are as follows:

Pavilion, Bath (November 16); Guildhall, Plymouth (18); Lecarno, Sunderland (21); Edinburgh University (22); Leicester University (26).

Salford University (December 3); Middlesbrough Town Hall (5); Hull

University (6); Imperial College, London (7); Colston Hall, Bristol (8); Birmingham Town Hall (11); Kersall, Southend (13).

The band's new album, Desolation Boulevard, is released next week.

WHERE'S JIMMY?

FANS EXPECTING to hear Jimmy Cliff live on Sarah Ward's Capital Radio show this week were disappointed, because he didn't show up. No explanation was forthcoming.

This week Sarah Ward has Herlips on Monday night, FRUPP (Tuesday) and Marmalade (Thursday).

On Friday she has Barbara Dickson, who provides the musical accompaniment to the hit show, John Paul George, Ringo and Bert, will be singing her own selection of songs.

Sarah's programme goes out Monday to Friday 10 pm to 1 am.

QUAD PEPPER

A SPECIAL quadraphonic sound system will be used for the presentation of Sgt Pepper's Lonely Hearts Club Band On The Road — the rock musical which opens in New York on November 14. It is the first time quad sound has been used in a New York musical.

ILLUSIONISTS

ISOTOPE, on tour with Pete Atkin, have their second album called Illusion released next week.

FILM STARS

THE HIGH speed comedy film, Never Too Young To Rock, with Mud, The Glitter Band and The Rubettes, is intended for release in the late spring.

Apart from the chart-topping band the cast also includes, Peter Noone, Joe Lynch, John Clive, Sally James and Sheila Stead.

The musical co-ordinator is Tony Macaulay, who has also written the film's theme song.

The five week production will be shot wholly on location in and around London, with sequences on the Thames and at the Royal Artillery Depot at Woolwich Arsenal.

BOTH THE SAME

THE SENSATIONAL Alex Harvey Band have released a single with the same song on both sides. On the A-side is a normal three-minute version of Anthem, turn it over and you get the seven minute album track of the same song.



RONNIE LANE, whose single, What Went Down, is released this week, has signed with his band Slim Chance for Island records.

The band pictured here are: Russ O'Lo'Malin (sax and keyboards); Jim Frank (drums); Ronnie Lane; Steve Simpson (guitar, violin); Charlie Hart (keyboards, violin) and Brian Melmore (bass).

The band are also playing a major British tour and continue this week at: Leicester Polytechnic, Coventry (November 8); City University, London (10); Newcastle Polytechnic (22); Loughborough University (23); North Staffs Polytechnic (December 4); Leicester Polytechnic (17) and Greyhound, Croydon (18).

The Tymes they are a-coming!

AMERICAN SOUL group The Tymes, in the charts with You Little Trustmaker, are to tour Britain this month.

Their gigs include four appearances with the Four Tops at Manchester Opera House (November 17); Nottingham Sherwood Rooms (18); Chatham Central Hall (20); and Odeon Hammersmith (22).

Dreamland and Island Hotel, Sheppey (November 8); Gaiety Lounge Leicester (13); Heavy Steam Machine, Haxley (14); Lafayette Club, Wolverhampton (15).

Drill Hall, Seunthorpe and Cromwell Club, Hatfield, Doncaster (16); Malton Royale Bourne mouth (21); Civic Hall, Whitechurch and Barbarella's, Birmingham (23); Pickwicks, Dowsbury (25); Room At The Top, Bradford (26).

Other dates are: Margate

Clapton London shows

AS FORECAST in RPM last week, Eric Clapton will be playing two London gigs this year. They will be at the Hammermith Odeon on December 4 and 5.

The concerts follow a tour by Clapton and his band of Japan and Europe.

This will be Clapton's first public performance in Great Britain since the break-up of Derek and the Dominoes, apart from one appearance at the Rainbow nearly two years ago.

On that occasion the all-star band comprised Yvonne Elliman, guitar and vocals; Carl Radle, bass; George Terry, guitar; Dick Sims, keyboards; Jamie Oldaker, drums and new member Marcia Levy, vocals.

Tickets, which went on sale yesterday (Tuesday) are limited to four per person and range from £1 to £1.30.

GARY SINGS ON



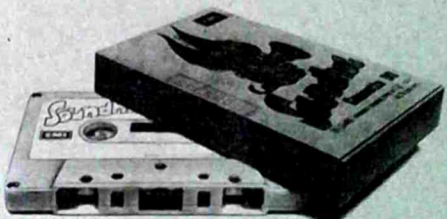
GARY GLITTER has been given the go-ahead to resume his staging career almost immediately.

That's the verdict of two throat specialists following his recovery from an operation which threatened to stop Gary's career indefinitely. His new single, Oh Yes You're Beautiful, is out on November 15.

Gary's manager Mike Leander said: "The all-clear is tremendous news. It means that I can confirm certainly a series of concerts including re-scheduled dates to duplicate the cancellations from the earlier part of this year."

The dates are: Belfast ABC (November 25); Carlin, Dublin (26); Cork, Savoy (27); Hammersmith, Odeon (28 and 29); Birmingham Odeon (December 1); Liverpool Empire (3).

Although it sounds incredible, it's one of the lowest priced recording cassettes on the market.



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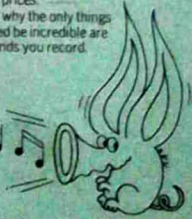
RECORDING STAR IN 'BUNGALOW LOVE' SENSATION.

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Lots of goodies—that's what you'll get next week in the pop-packed paper that gives more, but costs less. See page 36.



EMI Tape Limited, Hayes, Middlesex.



TEEN MANIA 'causing chaos'



Bay City Rollers

TIGHTER security is to be mounted at all further Sparks gigs following a riot at Newcastle on Sunday injuring two of the band.

Current scream sensation Russell Mael had hair ripped from his skull and Ian Hampton (bass) was sent to hospital with suspected concussion. Both were allowed to continue the tour at Leicester on Monday.

The mad rush for the band occurred at the end of the concert after raving fans had completely demolished the two front rows in the hall. All over the auditorium hysterical Sparks followers were standing on their seats, a group spokesman said.

Sunday 3,000 fans stormed the Glasgow Apollo (trapping their Scottish idols inside).

They eventually escaped after being bundled into police cars. A spokesman said: "The fans are really causing chaos again..."

There were virtual riots in the theatre as stewards held back screaming fans and 20 girls had to be carried away and given first aid treatment.



Sparks

Rollers too

And unerving scenes continue at Bay City Rollers' concerts. On

Eno's talk tour

ENO - non musician of the decade - begins a talking tour of British radio stations today (Thursday).

During the next two weeks he will visit at least 14 stations in a whirlwind promotion of his new album, *Taking Tiger Mountain* (By Strategy) released this week.

Dial twiddlers can attempt to find Eno at Radio City (November 7, 12.00 Noon) (8-10.00 am); Radio Blackburn (8-12.00 Noon); Radio Manchester (8-3.00) Plectadilly (8-4.00 pm); Radio Clyde (11-1.00 pm); Newcastle (11-4.00 pm); Radio Halam (12-morning); Radios Brighton and Solent (13); Radio London, Capital and LBC (18).

JIMI AND JOHN

OLD JAM session material featuring Jimi Hendrix with John McLaughlin should be released soon.

GOLD

THE OSMONDS, Our Best To You, and Eric Clapton 481 Ocean Boulevard have both gone gold in Britain.

Live Xmas treat from ELTON

ONE OF Elton John's Christmas Party Concerts is to live in Britain on TV and stereo radio.

The show from Hammarhith Odeon on Christmas Eve, will go out simultaneously on the Old Grey Whistle Test and on Radio One at 10.05 pm.

This will be the first ever rock concert to be broadcast in this way, and Elton John is reported to be enthusiastic about the show which will probably reach a record audience as it is going out at a peak viewing time. He has promised something spectacular for the show which will feature mainly old material.

JIMMIE LEAVES LIMMIE

JIMMIE, BROTHER of the family trio, Limmie And Family Cousins, has left the band to start a solo career.

For the rest of their British tour this month, Limmie and sister Martha will continue as a duo. But for their next nation-wide tour in the next year they will return as a trio with one of their other four brothers or two sisters.

Dates for the band are: Four Seasons, Locarno, Coventry; Barbarella, Birmingham (7); Barbarella, Birmingham (8); Chrysler Social Club, Coventry and Barbarella, Birmingham (9); USAF Base, Middlesbrough (10); Malvern Winter Gardens (13); Incognito, Stockton and Inceogio, Middlesbrough (14); Valentines, Manchester (16); Tracey's, Gloucester (20); Variety Bar, Skegness (20); Tracy's Ipswich (22); Baths Hall, Southport (23); Allison's, Liverpool (24-26).

HEY DOBIE

A NEW DOBIE Grey album, *Hey Dobe*, is released this week. Recorded in Nashville, it contains top session men Lonnie Mack, Trey Seals, Norbert Putnam, Kenny Malone and of the Muscle Shoals Horn Section.

BARRY TO TOUR

BARRY WHITE will play a full length British tour next January with concerts in London, Manchester and Glasgow, but none of the venues have yet been finalised.

CRYSTALS COMING

THE CRYSTALS arrive in Britain on November 13 for a month tour of cabaret clubs beginning at the Nottingham Variety Club on November 15.

Other dates are: Leydown Country Club, Isle of Sheppey (14); Ballies, Liverpool (17-18); Bloomers, Birmingham, and Ballies, Leicester (24); Birmingham Dolce Vita, doubling with Ballies, Leicester (25-26); Ballies, Otham, doubling with Birmingham Dolce Vita, doubling with Ballies, Leicester (25-26); Ballies, Blackburn (December 1 to 7); Ballies, Derby, doubling with Ballies, Stoke - on - Trent (8 to 14).

Kids join Showaddywaddy

SHOWADDYWADDY'S new single, *Hey Mr. Christmas*, released next week, has the choir of the Harpenden branch of the National Children's Home singing

backing. The children are no strangers to the recording world and already have three Christmas albums to their credit. A percentage of the royalties on every copy sold will go to the NCH.

BRYAN FERRY and his big band

BRYAN FERRY will be playing his first solo gigs next month and he will be backed by a 50-piece line-up.

When the news was announced *Roxy Music* were quick to point out that it does not mean a split in the band.

He will play Newcastle City Hall on December 17, Birmingham Odeon (18) and Royal Albert Hall (19). He will perform songs from his solo albums, some *Roxy Music* material, and new numbers. Tickets are available at the Albert Hall from November 19 and for the other two dates from November 19.

At all the gigs Bryan will be back by Martin Ford's

Bryan Ferry



Mountain Ford Orchestra which includes Ronald Evans and Chris Mercer (sax); Henry Lowther (trumpet); Chris Frye (trombone); and a rhythm section containing John Porter and Paul Mammara (guitar); John Wetton (bass) and Phil Thompson (drums).

The three concerts in no way affect *Roxy's* extensive schedule in the coming months: a Continental tour (this month, and an American tour in the New Year and plans for visits to Japan and Australia).

The band's fourth album, *Country Life*, released next week, has already gone silver on advance sales alone.

...and are continuing their British tour.

Forthcoming dates are: Theatre Club, Wakefield (November 9); Locarno, Sunderland (16); Ballies, Watford (19); Bath Hall, Southport (28).

Earring recruit

GOLDEN EARRING, who begin their first major British tour at the Glasgow Apollo on November 14, have announced the inclusion of keyboard man Robert John Niles as special guest musician for the tour.

Dutchman Niles was with the Dutch band Superstar. The album the band are working on, *Up And Down Absurdia*, will be released in the New Year.

RECORD POPSWOP MIRROR

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FANNY and FIDO

LADIES/GENTS: WILL A NEW STAR BE BORN TOMORROW? FIDO THE DOG-WONDER PREPARED FOR HIS DEBUT...

BUTTERFLIES IN THE TYPING FIDO

WHAT! WITH A PROFESSIONAL HIGH AS MYSELF LOOK DING IT ALWAYS TAKE A PORTNIGHT TO WASH AND SHINE WHEN MY PUBLIC IS WAITING!

ON FIDO FROM THOUGHTFUL WOULD HELPING FOR THE POOR UNDER-NOVELLED STAINS!

FILTBROOUGH COLLEGE MEMORIAL DOGS HOME

WELL WE ARE A SOCIALLY RESPONSIBLE ORGANISATION LIKE JIMMY EREN AT POSSON PERSON.

ROBBIE! WOO!

HOW ABOUT TRYING ON A SUIT OF GIGS?

EMILY THAT I'D ROY A FREEDOM FIGHTER IN THE UNDERGROUND...

THE CLERKS DON'T SUPPLY A TRING, THEREY TO BAY LAUGHING AT FIDO AND THE CLERK.

THINK I'VE GOT TO GO AND GET MYSELF A SUIT!

WHEE! WELL

BRITISH TOUR COMMENCES 19th NOV

SWEET-FANTASY

JIMMY PAYNE

OCEAN RECORDS

VIA PYE

QUEEN

Mel Bush presents
Queen on tour

the new
album

- 30 Oct. Palace Theatre, Manchester
- 31 Oct. Victoria Hall, Hanley
- 1 Nov. Empire Theatre, Liverpool
- 2 Nov. University Leeds
- 3 Nov. New Theatre, Coventry
- 5 Nov. City Hall, Sheffield
- 6 Nov. St. Georges Hall, Bradford
- 7 Nov. City Hall, Newcastle
- 8 Nov. Appollo, Glasgow

- 9 Nov. University, Lancaster
- 10 Nov. Guildhall, Preston
- 12 Nov. Colston Hall, Bristol
- 13 Nov. Winter Gardens, Bournemouth
- 14 Nov. Gaumont, Southampton
- 15 Nov. Branwyn Hall, Swansea
- 16 Nov. Town Hall, Birmingham
- 18 Nov. New Theatre, Oxford
- ~~19 Nov. Rainbow, London (SOLD OUT)~~
- 20 Nov. Rainbow, London

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Martin Thorpe goes to Zaire (sorry, Manchester) and finds...

THE HEAVYWEIGHT QUEEN

JUST ABOUT the time Foreman was falling to the King, Manchester was rising to Queen. While Ali was fighting Big George on Wednesday night's TV recording he was also having to contend with the comeback of Freddie Mercury.

And judging by the packed hall, Mercury and Queen won on the night, though either way there was some great action going on, with Queen's style in fact showing as much change as Ali's.

But whereas Ali spent most of his time on the ropes, Queen went all out on the attack, hitting the crowd in the face with a powerful combination of frills, flashing lights and blash rock.

Mercury was rarely caught motionless, he was always on the move, running, jumping, posing, vocally sparring with the lead guitar, nimbly dodging the suspect sound system. He may have lacked a bit of the Louisville Lip but he still had the crowd in the

palm of his hand, devotedly behind him, all pleased to see the band back inside the curtained ring.

Improvement

For all the sound deficiencies though, it was a hundred per cent improvement on Hyster's pa, even though they used Queen's mixing desk. Poor old Hyster never had a sound check, lost the use of a microphone after the first number, the keyboards after the second and various monitors periodically throughout the set.

With a host of other indescribable problems, there was some fear that Queen might suffer a similar fate on this the opening night of their first UK tour for about a year.

But despite a few crackles and a bit of feedback the sound wasn't all that bad, not brilliant but acceptable to the majority of kids in the audience.

Subtlety

Tracks from the album like Stone Cold Crazy, Flick of the Wrist, In the Lap of the Gods, show an increased subtlety in approach from the blatant rock stormers of old.

Perhaps the band's shortened, yet highly successful stint in the States has given them an increased awareness of deeper arrangements. Even those on old tracks are much more adventurous and precisely layered. It is obvious a lot of thought and hard work has gone into presenting this more mature outlook.

Even guitarist Brian May does not seem to have suffered musically from two bouts of illness that threatened the band's career. His guitar work was consistently fine and occasionally brilliant, especially on the lengthy solo break during Son and Daughter, where he elaborated on a slight conceptual theme he had hinted at throughout the set.

The sound comes basically from allowing lingering notes to wander away seemingly without directions behind the main theme. In this way he escapes the usual guitar bashing riffs.

By the end of the solo the band are back on stage, ready to join in on the track again. Freddie Mercury who started off the night in an all-white combination has re-appeared in an all

black low-cut little number.

He's an amazing guy, Mr. Mercury. To talk to him alone, even to listen to his track introductions on stage, you wouldn't think he had any Mr. Hyde in him.

Yet there he is seconds later leaping across the stage, perching precariously on the drum platform or contorting his face through varying degrees.

Change

It's this sudden change, which of course comes on with the music, that makes the whole show so action-packed yet down to earth at the same time. To a kid watching Freddie is just one of the lads while he's chatting to the audience, but as soon as he launches into a song he inherits mystique and immediately becomes the untouchable star.

One interesting point during the set was the band's playdown of Killer Queen, only including it briefly in a collage of old and new tracks, and preferring to feature at greater length Flick of the Wrist, the other side of what the band continually keep stressing is a

double A-side single. Referring back to the sound quality for a minute, there was some very precise separation on Roger Meadows-Taylor's drum solo during that slightly eccentrical chant Keep Yourself Alive, their first single.

The verse chorus-verse syndrome has largely disappeared, or if it does still remain, has been toned down, into a far less obvious form.

There was a healthy cheer and instant rush to the front when Seven Seas of Rhye began. Needless to say the kids were swiftly herded back, but really that was the start of the end. The end in terms of the whole finale package which results of course in the scheduled encore.

All through the show the lighting had been cleverly used, but it was really highlighted when smoke began to blow from the drum platform, producing a romantic early morning mist scene. Pity was that the mist soon turned into a thick fog and you couldn't see a thing!

That is of course until right at the very end when two totally unexpected flashes pierced the cloudy stage and blinded nearly everyone in the hall.

Still it didn't perturb anyone from summoning an encore, and with hundreds of kids down at the front by now, the band returned for a couple more tracks and their taped version of God Save The Queen.

He's an amazing guy Mr. Mercury. To talk to him you wouldn't think he had any Mr. Hyde in him.

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Birds of a feather

THERE ARE debutantes, dossers and demigods all flocking to the bright lights in search of stardom. When and if they manage to buy a one-way ticket to fame, they trade their personalities and often become concerned with an image.

The other day however, I was lucky enough to meet two ladies in the limelight who haven't become the "hello dahling/ dig this dig that" type.

Hip is what Aysha of Lift Off fame, isn't Giggly yes. Natural, most certainly.

Our interview was done in a local pub amid noisies, playing darts and eating their lunch time sandwiches. They recognise her instantly.

"Hello Aysha", they yell, raising their glasses of black and tan, "How ya doin' luv?" Aysha smiles and asks me the name.

Initially I ask Aysha to talk about her new single entitled "Another Without You Day", but she is more interested in July "girl talk", a delight to my ear (but totally unprintable).

"OK, I'll talk about my

single. I've always loved the song written by Roger Cook, so it seemed a good idea to record it. Mike Hurst produced it. Oh he's such a genius and so funny. My album features the single too and comes out four days before my birthday - I'm having a party, would you like to come?" she asks. Judging by what she tells me about her rave-ups, I would very much like to come!

Back to biz: "We had great fun working in the studio, I loved it," she enthuses. "I'd be anyone's back-up singer anytime."

"Honestly, while recording we did some crazy things. One day I sat in a giggly mood - you know how you do - so I just got into a dustbin and started to sing. Then Mike (Hurst) joined me and there we were, recording a song." What's the album like? (Judging by the dustbin could it be Tin Pan Alley stuff?)

"I didn't write any of the tracks because we didn't want to bring out an album of obscure numbers. I wanted people to be able to sing along with the songs and enjoy them."

Would Aysha abandon her illustrious career as pop presenter if the single and album are successful?

"You're joking! I love working on the programme. Besides I do a

Jan Mes chats to two ladies who are stepping out



AYSHEA

SALLY JAMES: album release

lot of cabaret so I get ample opportunity to sing to people and don't forget I sing on Lift Off too. I love the pop world and enjoy meeting all the guys who appear on the programme. Slide are fantastic guys, so are the Tremz and Wizard, oh and I think David Essex is the most fanciable bloke I've ever worked with."

Apparently they have quite a laugh during the shooting that to people watching the programme are totally oblivious to.

"When I'm singing a ballad, for example, the guys stand in front of me pulling funny faces and looking cross-eyed, or they change all my viewers postcards over and put dirty names on the requests. I tell you, it's very hard keeping a straight face."

See what I mean by natural?

Like her TV counterpart, Sally James is bubbly, humorous and attractive. She has a single out also, entitled, isn't it Good, a bubblegummy pop, with schoolgirl (Na na na na na) chorus. For the uninitiated among you, Sally is the presenter of Saturday Scene, a young people's pop programme.

"I've always been interested in music so I naturally enjoy my job. I must admit to being very nervous when I did my first show. Even though I'm an actress and used to

the cameras, I found there's a difference between acting and staring straight at the camera."

Sally was at first, a little we away, a small apprehensive about the pop stars, having envisaged them to be tyrannical and hyper-hip.

"But they aren't at all like that," she claims. "I did think that because they're so young."

If the lady's record becomes a hit she'd like to combine the two careers, but did she think her record would stand a chance of making the charts?

"It's very difficult to say because I've been very close to it for about two months plus I've heard it such a lot so I think it's impossible to be objective. I've played the single to my little friends and they think it's good, but I don't know if they're saying that because they know me!"

Any plans for an album?

"There's going to be an album released called Saturday Scene which I'll be singing on, my single and its flip side are featured. They'll also be interviews with guests that have been on the show, like Gary Glitter, Sparks, Shesha and Waddy, so I think it will appeal to a lot of youngsters."

For these two ladies, their fingers crossed that their record Scene lifts off.

ESSEX WINNERS!

In Record & Popsop Mirror, dated September 28th, we held a David Essex Competition, where the first twelve winners won an autographed copy of David's new album, and the next 38 winners won the album. Here are the winners' names and addresses, prizes will follow shortly.

- | | | |
|--|--|--|
| Sheila Murphy, Lostock Hall, PLYMOUTH. | Loyle Norman, Southsea, Hants. | Susan Bell, Baxton, Bedford, Notts. |
| Miss E. G. Waugh, Newcastle-upon-Tyne 6. | Jayne Godwin, Kingswood, Bristol. | Elaine Fisher, Ravensthorpe, Dewsbury, Yorks. |
| Julie Hamnett, Davy Hulme, MANCHESTER. | Beverley Morley, Spalding, Lincs, PE11 3HU. | Denise Turner, London N 7. |
| Lynn Jenkinson, Chapel-on-the-Frith, Derbyshire. | Jayne French, Ash, Canterbury, Kent CT3 2AY. | Fiona Hampton, Glatton, Cheshire. |
| Karl Gome, Narborough, King's Lynn, Norfolk. | D. Fearn, Widnes, Cheshire. | Angela Mankiwsky, Stanground, Peterborough. |
| Kathryn Currow, St. Ives, Cornwall. | J. M. Wood, Sheffield, Yorks. | Angela Shallcross, Cheshire. |
| Nell Kelly, Higher Blackley, Manchester. | Diane Tansley, Dagenham, Essex RM10 2AN. | Maria Smith, Middleton, Cheshire. |
| Alison Everett, Post Office, Main Street, Fifehead, Taunton. | Karen Crodle, Read, Nr. Burnley, Lancs. | Carol Froggatt, Ermine West, Lincoln. |
| Jackie Choke, Llanrhade, Denbigh, Cloyd, N. WALES. | J. Ursula Edmunds, Shaw, Nr. Oldham, Lancs OLS 5LE. | J. Anderson, Croxson, Surrey. |
| Jackie Dean, Moreton, Warrick, Cheshire. | Dawn Sheppard, New Malden, Surrey, SB3 0QG. | Hilary Roscoe, Alberton, Liverpool L19 4UP. |
| Rosemary Fox, Bontock, N. W. Yorks. | Annette Robinson, Grove Hill, M'boro, Cleveland. | Christine Field, Copnor, Portsmouth. |
| Talyant, Dyfed. | V. Sargeant, Breston, Nr. Halifax, Yorks. | Jill Pearce, London Park, Mirfield, Yorks. |
| Christine Smith, Goswops Green, Crawley, Sussex. | Christine Reece, Knott End, Blackpool, Lancs. | Deborah Smith, Fratton, Portsmouth, Hants. |
| Ezzy Higgs, Brighton, BN2 4JG, Sussex. | Vivian Tudor, Brewery Hill, Letcham, St. Ives, Cornwall. | Janice Knowles, Parr, St. Helens, Merseyside. |
| Stewart Beaumont, Ousely, W. Yorkshire WF3 0EL. | Brenda Goldsmith, Southgate, Crawley, Sussex. | Ernie Sullivan, Tunbridge Wells, Kent. |
| Christopher Farrant, Forbrook, Hants. | J. Mansfield, Orpington, Kent BR6 8DN. | Linda Palmer, Dorset, Dorset. |
| | Colin Brion, High Wycombe, Bucks. | Fluorinda Pamy, Winchester Hill, London N21 3EN. |

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Eddie Holman...not so lonely

IT'S AS though Eddie Holman has been caught in a time warp. Five years and three abortive re-releases later he has made the upper reaches of the U.K. charts with *Hey There Lonely Girl*.

Nobody is more surprised by it all than Holman himself, who currently does not even have a recording contract.

"We've been talking to people but now *Lonely Girl* has done so well over here we've suddenly become very unavailable - that's how you've got to play it to get a good kind of deal," grinned Holman's manager.

Never died

The pair were on a brief visit to London to set up a European tour and for Holman to play *Top Of The Pops*.

Over drinks at a hurriedly arranged reception, Eddie talked. "Even in the States the record has never really died. Our local station in Philadelphia always plays it once or twice a month. I asked them why and they said, 'Oh, just because we like it' and that's a *Top 40* station which usually only plays current chart records."

"I reckon there are some records which can always be revived and will always find an audience, they just don't date, while others - often far bigger ones at the time of first release - are outmoded."

In Britain it has always been a favourite disco record and it was demand from soul audiences that got it re-released.

"They tell me it's selling around 17,000 a day now and those would be very healthy figures even in America so it is all very exciting and makes up for those years of struggling," said Eddie.

And tough years they have been for since *Hey There Lonely Girl* first appeared in 1969 Holman has recorded a consistent run of classy singles but few have made more than lower *Hot 100* entries.

Blew it

"After *Lonely Girl* I left ABC and went with GSF but they went bust just as we were getting hot with them."

"Then I signed to another label with Polydor distribution which sounded good till they blew the deal so my records just weren't getting into the shops."

Another important factor is that Holman is a



'I intend to show people exactly who Eddie Holman is and what he's capable of doing'

"white" black man in the tradition of Chuck Berry and Little Richard - their records selling most strongly to white audiences.

"All my hits have been in the pop charts first then have crossed over to the R and B market instead of going the other way as is more usual."

Soft soul

A lot of this is down to his style, for he fits very much into the soft soul bag, and the great Philly soul boom has made "uptown" soul much more acceptable than back in the Sixties.

Eddie Holman's own story is very much tied in with the Philly Sound, after all that's where he calls home and it was MFSB's rhythm section who laid down the backing for *Hey There Lonely Girl*.

Holman has the usual soul singer beginnings - singing gospel in church from the age of five - but at a very early age he got into showbiz via a children's TV show networked out of New York every week.

"Then my mom and I moved down to Philadelphia which at that time wasn't exactly the hub of the music business that it is today."

"I messed around a bit, working clubs and so on, then got into recording

with Cameo-Parkway and eventually signed to ABC where I cut *Lonely Girl*, a couple of follow-ups and an album."

What about following up *Lonely Girl*?

"It shouldn't be too difficult, we have a lot of material in the can already," said Eddie. "I think we have a few songs that are as strong, if not stronger. You just wait and see."

"I think what I have to do now is fill out the man behind the song. A lot of people know *Lonely Girl* but nobody knows much about Eddie Holman. I intend to show them exactly who Eddie Holman is and what he's capable of doing."

He's planning to bring over his own backing group, and, he added: "I want the material I sing to be as varied as possible. I'll be doing some funkier things and I even want to try and do a little reggae."

Spellbound

"The two singers I learned most from were Otis Redding and Nat 'King' Cole. They both had a lot of class. I worked with Otis a few times and he taught me a lot. Not about singing in a particular style but about performing."

Otis had the ability to be himself on stage. He

could just stand in the centre and hold the audience spellbound."

Now about getting a recording contract. Eddie.

"The ABC album could well be dusted-off to follow through the single's success, after all, since he's no longer contracted to them, they can't bring out any new records unless..."

"Well there have been rumours of going back to ABC. In fact their U.S. boss called me just as we were leaving for the airport, but I told my secretary to tell him I wasn't in."

"If they want us back they are going to have to prove it by fighting for us," smiled Holman's manager downing another ABC finance Scotch with great relish.

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BY WENDY HODGSON

WE ALL know that a woman whose tongue wags from morning until night is an old gas-bag! But when a man has something to say — well, that's different.

So when Barry Blue announced he'd plenty to talk about I let the statement pass without comment. "I have lots to say!" he exclaims. "But when you don't make many live appearances it cuts down a lot of press coverage you could otherwise get."

Barry's first and last "live" appearance this year was at the beginning of '74. It was an unusually short tour for Barry, yet even so the organization of it all took three months out of his working life.

He goes on to say: "I prefer people to interview someone even if they haven't a hit single out because in my case, I have so many other things I can talk about. I suppose people tend to look upon me as a commercial pop-singer who has a certain life span, and once that's ended I'll probably never be heard of again."

Which of course is very unlikely because Mr. Blue's very much a business man and two weeks ago he launched his own publishing company aptly titled "Blue Boy Music." He also writes and produces for many people and included in his list are names like Cliff Richard, Tony Christie, Dana, Desmond Dekker, Nancy Sinatra, and Lynsey De Paul the lady with whom Barry co-wrote his Russian flavoured single Hot Shot.

Hot Shot was in fact written a year ago but did

not get any further than the chorus. Then Barry had the idea of adding a Russian theme throughout with a "Fiddler-On-The-Roof-type sound over that.



"I try different things on each single" he explains. "I issue what I like and hope that people will buy it."

Eventually Barry would like to slip into the "album" vein because there is a lot of his material which can't be classed as commercial. He has already emerged from the recording studio with his second album Hot Shot, and this is a collection of fourteen tracks containing previous hit records.



prefers the business without the added fancy bits"

"I don't mind the fancy bits that go with the job but now that I've got my backing band together we can start planning a big tour for around the beginning of next year."

"I have missed not being in contact with a live audience this year but now that I've got my backing band together we can start planning a big tour for around the beginning of next year."

Barry's backing group is made up of very young musicians — around the same age as the Rollers — "I met them in a night club" says Barry. "They weren't great but I knew they could be developed into a nice little band. They've already backed me on a couple of TV shows abroad, and eventually I shall be writing and producing for them so that, after they start working live with me, they can branch out

He goes on to say "I'm amazed at the success I have had. Particularly as I haven't made any live appearances this year. You see, I don't revel in publicity; there's no publicity thing about me at all. Nur has there ever been any great launching of Barry Blue. Like half a million pounds being spent on launching a new pop idol and all the hype that goes with it (press receptions, cocktail parties, films etc)." Does that mean he



on their own.

"All they need is experience. They need to work live much more and to see the other side of the business". Otherwise they're a great little band."

For Barry, every day of the past three weeks has been spent finalising and finishing material for his album, so he's now set aside a trip to Los Angeles to see friends and to have a rest.

"I'm sick to death of that studio," he laughs.

Barry Blue, a hot shot in more ways than one

hoping to get the chance of meeting one or two people he particularly admires, such as Andy Williams and Johnny Mathis.

But one of the nice things about Barry Blue is that he'll never hog what thousands of "would-be" pop stars hope for — the fame and the glory of being a star!

"I'm always on the look out for new talent, there's so many exceptional musicians around who're unfortunate in missing the right break. Whenever I'm away or up North we always make sure of visiting clubs where good hands will be playing. Because I'm so tied up at the moment my manager has been on the scout instead."

Advice to any budding pop stars about to jack everything in — don't. Barry Blue could just be passing your way!



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FASHION FEATURE

Pop Paraphenalia

GARY said it was the cleverest thing in his life when he re-launched himself as an artist and singer dressed in lurex and clothes that glittered beneath 1,000 watt bulbs.

Then it was 1972. Gary spent hundreds of pounds weekly on new fab gear and what he wore the fashion houses adapted and refined for the Gary female follower.

Gary is, of course, just one of many pop stars who has affected style of clothes and created a mass of followers who, at David Bowie and Ronson concerts, and at those of Roxy and Bay City Rollers dress like their favourite music people.

Pop Paraphenalia has become big business for a host of people catering for our demands to have what the stars possess, even if our version is a cheaper one and not as good quality, shape, cut and quality of material.

But the business is much more than clothes and hair, there's shoes, make-up, beads and belts, posters and badges, scarves, stickers, star-face watches, star-face

pillow cases and seemingly everything and anything.

Alvin's Cavern

ALVIN STARDUST's casual look in clothing owes a great deal to Colin, co-owner of the Carnaby Cavern. The shop is hidden away in a side street, not far from the famous Carnaby St.

something special for Christmas or you belong to a group wanting something out of the ordinary. Colin can make you the desired clothing very quickly compared to many who make pop star's clothing for their basic business, he is really very cheap.

The 50s

Fancy yourself dressed in the clothes worn by big sister or brother? If you're lucky they've kept all their clothes from the rock 'n' roll era but if not then several shops can help you out.

K & A Designs, 17 Sundridge, Bristol, sell drape coats and drainpipes. The drape coat is priced at £5 and comes in blue with a black velvet collar, pocket flaps and cuffs. It comes for girls in chest measurements from 34 in. to 44 in. The drainpipes cost a mere £2 and colours, blue or green with possible waists ranging from 24 in. to 46 in. If you write, don't forget postage, 25p for the first and 20p on the second item.

London has a famous 50s shop which is always changing its name and is about to do so now. However, if you walk right down King's Road (catch a bus if it's quite a walk) almost to World's End you will hit Let It Rock or whatever it's called! You can't miss it. Why can't you miss it? Simply because the window and inside is packed with Ted shoes, brogue creepers around £10, two-tone shoes, one's worn by Eddie Cochran and the 50s singers and those long pointed, wink lipickers.



Cavern: Tailor to the stars.

There is a goody selection of Slim Jim bootlaces and for girls and crazy guys the real and original torture clench belts for around £2. Plenty of studs for jackets are available and for girls with nerve, some incredible mini studded leather skirts and shirts studded and shaped to draw attention to you know what.

There are some super white T-shirts and for girls the real authentic eye-catching (unless you wear trousers!) fetish stockings for just over £2. The drainpipe trousers cost in the region of £8 and jackets £30 plus. And look out for some super mohair jumpers.

Satin and lurex

In King's Road is another famous shop where many of the stars have bought their clothes, particularly when satin was all the rage. Its name is Alkasura. There you can find chiffon dresses for £40 plus, satin skirts for around £10, flowing crepe satin at £40-£50, Indonesian wedding blouses for around £20, wing blouses for £10, lurex zip-up blouses around the same price. For men there are satin and printed crepe shirts, spencer collar shirts with ruffle plus satin trousers and jackets. Trousers and jackets are available for girls and cost anything from £30 upwards. Alkasura is on the way to Let It Rock, though we

did hear rumours of it closing. Most cities and towns have shops these days selling a large variety of pop paraphenalia items like posters, beads, bracelets, crosses, pendants and so forth. There are several mail order firms.

Bits 'n' pieces

One is Papamprints, PO Box 201, 485 Haversay Road, London N19 3QP. Their posters vary from 50p to 85p and among the stars, Sparks, Leo Sayer, Brian Ferry and Uriah Heep. You can obtain T-shirts bearing the names of Yax, Cockney Rebel, Genesis, Elton and a whole host of other artists. The shirts come in red, yellow, blue, black and white and sizes ranging from 30 to 40 inches.

Another large poster firm with a stock of around 1,200 posters is Cauldron. Their posters come in b/w and colour with prices from 30p to 75p. Most colour ones come in the 55-65p range.

Some posters just have the group's name and can be stuck on dough. They also make embroidered patches at 35p a time bearing the names of the more famous pop stars like Elva, Marc and Donny. They have a colour catalogue available on request at 15p from their London address at 99 Mill Lane, London NW8. Check out their page ads in our paper.



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Let It Rock: 50s fashions.

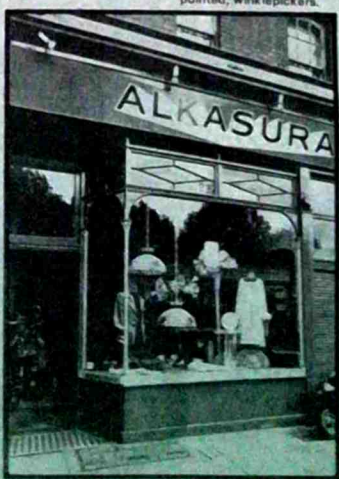
Colin designs costume for a whole host of groups and singers. On the day I peered round the door I was met with the smiling face of Judge Dread. He was ordering his new stage gear for Christmas and at the same time keeping his fingers crossed for a soon released Judge Dread Christmas single!

Colin talks mine to a dozen and bursts with energy. "Over there", he said with a large hand flourish, "the new rig for Paper Lace and there's one of the new suits for Alvin." He showed me his order book which read like a selection of the Top 50 artists.

Most groups and singers change costume on release of a new single or album and so Colin to make sure the clothes he designs will correspond actually listens to their music!

Colin's clothes are pretty cheap but good and he does make clothes for anyone and that could mean a pair of leather trousers for less than £25. He doesn't like copying, so you can't have exactly the clothes of Alvin. Anyway, we show you in sketch form the new Alvin uniform.

And if you do want



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GOOD GRUB GUIDE

Glitter Grub



Gary Glitter

Gary Glitter isn't exactly svelte, the reason being he likes his food. Especially exotic curries — a dish you wouldn't find appearing in any Weight Watchers supplement.

"I like the exotic spicy curries," says Gary. "I can experiment by adding bits and pieces like pineapple and coconut, giving it more flavour and mystery. Whenever I have friends round for dinner I play a little game with them whereby I ask everyone to guess what ingredients have gone into the meal.

"On a more practical level, I find that curry is very simple to prepare and you don't have to be an exceptional chef, it's just a matter of chucking all the ingredients into two large saucapans and letting them cook.

"Unfortunately curry is very fattening, so I have to watch my figure. Usually when I think I'm

getting fat around the midriff I go on a diet of citrus fruits and lean meat or fish."

BEEF CURRY A LA GARY (serves 3)

1½ lb. chopped stewing steak
Small tin of pineapple chunks (drained)
2oz. sultanas
2oz. desiccated coconut
1 small apple (chopped finely)
1 Chopped onion
1 large tablespoon mild curry powder
1 pint water
1 stock cube

METHOD

Simmer meat, water, stock cube, onion and apple for ½ hour. Add rest of ingredients and simmer for a further ½ hour. During the last 30 minutes cook 3 large cups of saffron rice in 2 pints of boiling salted water. Serve curry mixture on a bed of boiled rice with mango chutney and pineapple.

OLIVER Twist candidly asked: "Can I have some more please?" Songs refer to "Food, Glorious Food", and proverbs state that a way to a man's heart is through his stomach. Apart from sex and love, food is the most talked about / crooned about topic of all times.

Our lascivious lovelies in the limelight, no matter if they're built like bullocks or ballerinas, love their noosh. So here we have some of their favourite recipes, most of which are simple to prepare. So if these succulent dishes make you dribble with desire, why not heat up the oven and get out your cooking utensils?

BARRY BLUE isn't exactly a cordon bleu cook he just likes to chuck everything into a pan and hope it turns out okay. "I just get a load of things, stick them into a pan and leave to cook — or burn as is sometimes the case. My favourite dish is Egg Cocotte which is eggs, beans, chias, mushrooms all beaten up into pulp. I bung it into the oven with some flour on top and leave it

Cordon Blue

cooking. It certainly looks vile, but tastes delicious."

Mmm, well, for people with a more sensitive palette, here is the correct version: —

OEUFEN COCOTTE

Use a ramekin dish, which is a tiny soufflé

type / dish, about 3in. or 4in. wide. Melt a little butter, or grease the dish well, then warm lightly in oven. Chop up some mushrooms and put them into the dish, then put a raw egg on top (making sure you don't break the yolk), and salt to taste. Finally, add about a tablespoon of cream, then cook in oven at moderate temperature, for 7 minutes.



Hudson-Ford

grated cheese and Worcester sauce.

Break the egg into a cup, beating well, then add it to the meat. Add salt and pepper for taste, then cover the grill pan with tin foil. Next take a heaped tablespoon of meat from the bowl and shape with a spoon until it's rounded and flat. Transfer it to the pan and repeat the process until all the meat is used. Then put the pan under the grill with the heat full on. Cook hamburgers for five minutes on each side. Chop up onion finely, and put on a large serving plate. Arrange around a little french mustard, pickle, tomato chutney and salad. Serve immediately. Hope you enjoy it. Bon appetite!



Barry Blue

Hud-Burgers

For those of you who don't like trying all fancy foods, then John Ford, of Hudson-Ford, has the right recipe for you — good old hunky hamburgers.

"I eat nothing else," John says. "The craze for hamburgers started when I went over to America and tasted the real things. The British hamburger is pathetic compared to its American counterpart. They're thick juicy and stuffed with goodies, honest you ain't lived until you've eaten a succulent American hamburger."

A M E R I C A N HAMBURGERS (for 6)

1lb. minced meat
1 egg
½ cheddar cheese (grated)
Worcester sauce
Seasoning
1 onion
French mustard
Tomato chutney

Tomatoes, few slices
cucumber, lettuce leaf.

METHOD

Put the minced meat into a bowl and mash it with a fork, then add the

HEAR BOWIE LIVE — FREE!

BOWIE. THE man who said he'd never play on stage again, is back LIVE, and here's your chance to catch him at the Philadelphia Tower in America, absolutely free. All you have to do is win one of the 50 copies of Bowie's new album, David Live, which we are giving away. Just answer three simple questions about this living legend and then post them off to us, addressing your letter: Bowie Competition, PO Box 195, Spotlight House, Benwell Road, Holloway N7. The Editor's decision is final.

1. What is the name of Bowie's manager?
2. Who wrote Bowie's last single Knock On Wood?
3. Where was Bowie's last London concert played?

Name _____

Address _____



change Da Vinci

THERE was a time when Paul Da Vinci looked like a cut-out cardboard figure, renowned for the smarmy smile and the plastic look. A false representation? Yes, but Ram, his former recording company, saw Da Vinci this way.

Paul just went along with them. Then five weeks ago a dust-down and a shake-up took place and Paul Da Vinci emerged with a new image, manager and recording company.

You notice the change after listening to Paul's latest single *If You Get Hurt*; there's definitely a strong black influence on it. The sound too is much more exciting.

Dress is another major alteration. Gone is the ever-so-smart white suits. Instead we're offered silk garments and the more casual look.

And while Paul watches his current record race to number eleven in Holland, plans for an album are under way. Says Paul: "It's the first time I'm actually doing something that I want to do. The tracks will be different from all my singles and for the first time I can play what I want without being controlled by the media." It's supposed to be a "surprise album."

"If you've heard my singles then you'd never imagine an album of this nature," explained Paul.

He has plenty of material and could easily have released an album sooner. He hasn't because he wants quality that will last for years.

What sort of sounds can we expect then?

"It's the first time I've done what I want"

"There may well be a Gladys Knight-type ballad," Paul goes on. "Or instrumental, even. The first track though is a fingers-up type thing to the critics who don't like what I'm doing. It's a light-hearted, amusing approach."

"There's several numbers which would make ideal singles. A favourite is *When You Dance With Me* because it's different. It's a bit Rod Stewart if you like."

Whatever I choose though, my next single will be different. It'll be the beginning of a



gradual progression. The change started with a parting of the ways between Paul Da Vinci and his business manager, Mike Leander. "It was my suggestion," begins Paul, "because I felt I needed a more personal approach with management. Mike's one of the best managers in the world, but he has a lot going on at the moment. We parted on amicable terms and I'm still semi-involved with the company."

"Mike could easily become an artist in his own right. I'd love to write material with him." Now Paul Da Vinci is managed by a very pretty and friendly lady named Carole who was with CFO Records before accepting the manager role.

"She's an unusual person," says Paul, "and I reckon she'll turn out to be one of the best managers in the business."

"I've known her for some time and met her again at Mike Leander's wedding. It's as simple as that. I would not have taken Carole on if my wife didn't like her because after all I'll be spending a lot of time abroad with my manager."

"It's nice to have a female manager. I like a woman's company, and besides it's better to go for a meal after a gig with a lady than a man, right?"

What may have surprised many people was the news that Paul's voice has been insured for £250,000. In fact it was Penny Farthing, the singer's new recording company, who decided on the idea.

"I didn't have anything to do with it," he laughs. "They just told me about it and I laughed. I suppose it is a good thing to insure a voice."

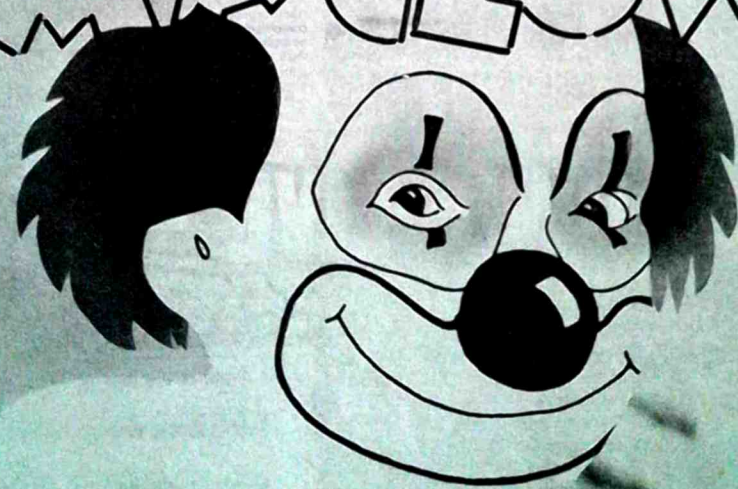
"Even I have underestimated how hard it is to sing falsetto. Before, people came up to me and asked if it was hard to do and I said no. Then when I was recording my last single I suddenly found myself saying 'Christ, what am I holding myself so tightly for. I was literally gripping my body as I sang the high notes.'"

"People may well say, 'Here he goes, screaming again'; but it's not the easiest thing to do. It's a controlled thing, strenuous and not so simple as most people imagine!"

So there!

by Wendy Hodgson

I'M A CLOWN



Written and Produced by Russ Ballard

PERFORMED BY

NEW WORLD



EMI 2234

OMISSION

Now come on, surely you aren't going to publish articles on four of the New Seekers and leave out the most talented one of them all, Eve Graham.

A devoted Eve Graham fan. County Durham. Whoops, sorry.

Remember the Edinburgh lass's letter last week, well here we go.

Okay you so called devoted Rollers fan, I've never heard the Americans complain about our Osmond fans or our David Cassidy fans. So why should you start pipe down.

SQUABBLES

Dear Face,
I wish people would stop squabbling about their favourite groups. As far as I and many other Bay City Rollers fans are concerned they are a grand bunch of lads no matter where they come from. So stop arguing and be grateful that we've got them.

An English girl living in Ireland with Scottish relatives.

Well, I hope it's got through and wouldja believe there are those amongst us who dare to dislike the Rollers.

★ ★ ★

Dear Face,
Please stop having the Bay City Rollers in your paper every week, you're driving me mad. I must thank you for the poster of them, though, it was a great flighter.

M. MacNaughton, Leigh-on-Sea, Essex.



OK, here I am then The Face. Anything you want to write about, argue about or complain about — here's the place to send it to. Mail your comments to: The Face Record & Popsow Mirror, Spotlight House, 1, Benwell Road, London, N7.



BAY CITY ROLLERS: a grand bunch of lads

Dear Face,

Tell that reader from Edinburgh that there's many a good group coming from Scotland but the Baby Face Howlers sure aren't one of them. It's only by comparison that they sound good.

A Puppet Hater.

Take that, and now... enter Rod.

★ ★ ★
Dear Handsome Face (Shucks),

Why is everybody making such a fuss over the Bay City Rollers. Rod Stewart is only partly Scottish but he has more talent in his big toe than the whole of the Rollers put together, who are

pure Scottish born. As far as I'm concerned the Rollers can stay in their primitive highlands and keep their pathetic music, we don't need it.

PS: How about a date. A Face Fan, Barking. See ya round my place at eight provided there isn't an angry mob of Rollers fans after your blood.

Dear Face,
Could you please print the Rocky Music Fan Club address? A keen Rocky fan.

Please write to: The Rocky Music Fan Club, c/o Peter Lee, 9, Sunbury Road, Wallasey, Cheshire.

NOT CRICKET

Dear Face,
I have been buying your magazine for my daughter for some weeks now and last week I thought I'd have a look through it. The general standard of the paper is excellent, but I was appalled to see the "Best of British" advertisement on page 23. Obviously it was not the Queen herself but her double, but a very crude advertising gimmick just the same. An angry mother, Surrey.

Your letter is a perfect example that advertising does work even if it is an anti-reaction. Point taken though.

MORE THANKS

I must write to say a big thank you to Wendy Hodgson on her article on the Glitter Band. At last one who doesn't criticise them.

E. Naylor, Wythen-shave. Wendy says thanks to in return for the compliment.



ROD STEWART



MOTT THE HOOPLE: coming right up!

MORE MOTT

Since Record Mirror and Popsow have joined together the paper has improved enormously. Likewise since Mick Ronson joined Moti The Hoopie they must improve enormously too. So,

please for all us Mott fans, how about a Mott colour poster?

An ardent Mick Ronson fan, Cambridge. You demand, we supply, well most of the time, anyway.

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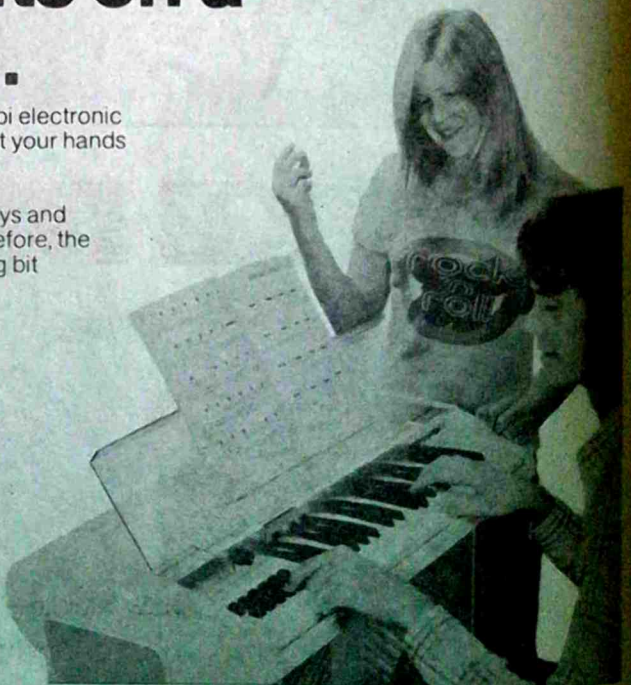
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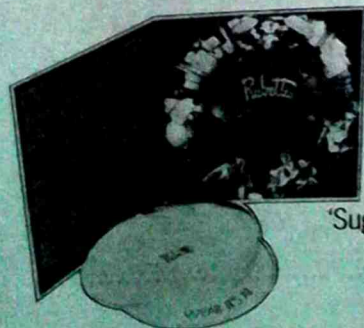
Rubettes

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SNACK! Steve Harley shams a fist into his cupped left hand and glares menacingly across the room: "Who wrote this," he demands, face ashen — eyes inscrutable behind shades. A copy of *Record Mirror*, open at the live reviews page, lies across his knees.

Oh no. Two minutes after his arrival at EMI's press office, Mr Harley is soothing with contempt for the press. This time it is a derisive review of Cockney Rebel's Rainbow gig that angers him. Oh guard!

Luckily it wasn't me and Steve does cool down after a few choice words about the music press in general. As we move to a quieter room he says: "Look I'm human for God's sake. If someone has a go at me I'm going to have a go back."

Fair enough. It's the one point you tend to forget: so far every claim Harley has made has proved true, everything he has done has worked well. Maybe the press should be forgiven for treating him as inhuman. After all he does seem to draw positive response from the critics.

He sits in an easy chair, greets the offer of a drink with "I only touch bread," then agrees to a lager. To cool things right down?

NO CHANGE

With him in this office is Richard, his road manager, who now appears to have become some sort of ever-present personal assistant to the boss.

Steve's looking rather chic in a brown leather jacket edged with fox fur, a yellow sweat shirt, green cord bags and black suede shoes inscribed with the words "Rock 'n' Roll in silver lettering."

So how's it been? This is the first time Mr Harley has spoken in the press since the old Cockney Rebel split up. Does it still feel good?

"I've seen," he sounds like he's not too sure. "I don't like all those reviews. Things haven't changed much."

"They've still got it in for me. I don't know about I ever did to beg everyone so much. After all this time. After an album that's sold nearly 100,000 — a top ten album, two top ten singles . . ."

We talk briefly and without conclusion about the reasons for the split with the old band. What he does point out is that hundreds of letters backed him in the move. "They said 'we're with you Steve, whatever you do, we'll stand by you.'"

He knows he split up a band that was appealing and fresh in its approach but now he says: "I'd like to think that if I was going to do a solo concert with just me and the guitar player, my personality and my songs could fill it . . . just by myself."

Anyway, the new band, he says, hasn't even started yet. After the series of dates in Germany with Wishbone Ash they go straight into the studio to take a long time over the next album.

"It's going to be a great album," says Steve, warning as soon as there is something positive to talk about. "I'm only just learning how to write songs." Turns out that Cockney Rebel's first solo album, but now he feels his music is superior. He's writing at the piano a lot and quite by accident found he had written a

**Pete
Harvey
has a
very long
chat with
the man
they all
hate to
love...**

Steve Harley

concerto in four parts. Talking of this, Harley looks far removed from the harassed star. "The future is rosy and he's rethinking every aspect of it."

"Essentially I'm a writer," he says. "I perform in public because I don't think anyone else could do it in public better than me . . . with those songs."

HEAVEN SENT

The new band is . . . great. He sings the praises of his musicians: . . . "Jim Oregan's a star guitar player; George Ford is a truly great bass player; Stuart Elliot is finally getting some critical acclaim — he is one of this country's most creative drummers. Mackay the new keyboard player fell into my lap, came out of heaven."

Despite all this however, Mr Harley has played every instrument except drums ("I can't play drums") on his new single, Big Big Deal. He gets up to put it on the stereo.

During the second play Steve admits: "Could almost be the old group couldn't it? It's on the lines of Judy Teen and Mr Soft. First time I played it back I thought 'hey it could be the old group' and I realised a few more truths."

Yes, well, I think we can safely say it's a hit.

"You think so?"

Why not, you worried about it?

"No, no, I just did it. I came in here and said hey fellers I wanna put this out. You'll have to call it Steve Harley because the group ain't on it. I don't want anyone thinking it's my new group playing on it because it isn't. It might offend them."

So surely this will mean more criticism?

"Oh yeeeah," his voice full of irony. "Big egotist ain't I!"

"Oh it don't give a shit any more. It'd probably still sell a quarter of a million no matter whatever they write about me."

This reaction prompts a discussion about his perhaps getting over-reactionary towards his critics. Seems his manager and the record company have had cause to suggest a little more reserve.

"They say you've gotta prove you're one up on them and bigger than them, and I'm saying oh BALLS, I don't wanna be one up. I don't care about the star thing. I'm a human being. If someone bugs me I'm gonna get angry. Why should I restrain myself when other people don't have to."

EXCESSIVE

Harley is getting into full stride now. He needs constant stimulus. If the conversation lapses he will slump into his seat and yawn a little, but as soon as there is a question testing him, he springs to life with a surge of energy.

A question about how much life (as a star) he has left, draws a telling response: "I haven't even started yet. To me the critical acclaim is almost as ridiculous and absurd as the critical knocking. I don't dig either side of the fence. I don't think either side of the fence has yet done justice to me or to themselves. Some have gone overboard in their excessive appraisal, others have gone overboard in their excessive

criticism. A couple images have been nicely done but I don't think anyone has really yet got round to bothering with Steve Harley . . . em . . . Steve Harley poet. Huhm," he clears his throat. "I'm partly my fault I'm partly to blame. I know the beginning and I'm headstrong — with good cause . . ."

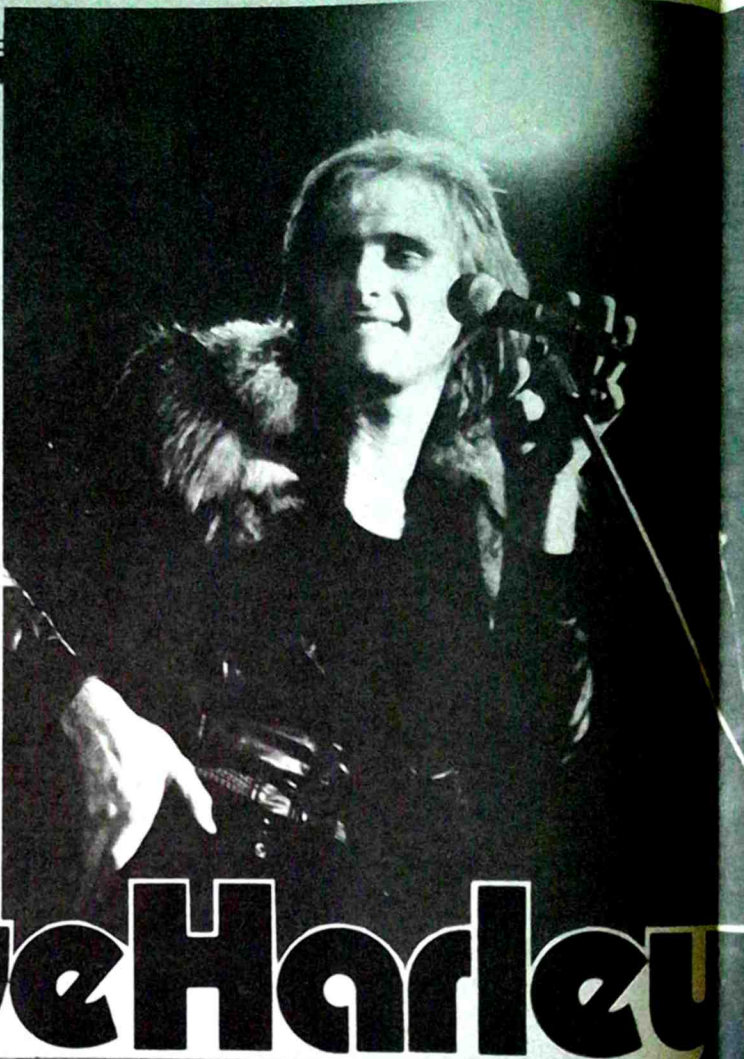
It's been a hell of a first year. "Yeah. Probably the most generous and horrifying first year's experience than anyone's ever had."

So is it all going to be in excess now on?

"Huh. Are you kiddin' what that were!"

That's hard to believe.

"Sometimes I mean it. I've got a lot of power and just by the way I've always had something to say. I've always had something to say. I've broken down the barriers over that year. I've broken down a lot of . . . yeah I mean it. It was November, a year ago when I was released. Far out, a whole year was



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mott



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FORM A band and there's an immediate problem, what to call it. And looking back at some of the solutions to that problem you can imagine the heart-searching discussions that went on in the process.

If a band can be called The West Coast Pop Art Experimental Band it can just as easily be called 'O', there aren't any hard set rules. But since the early 50's there has been a traceable christening pattern.

Of course there's always been the odd band out. I mean who would have dreamed of calling a band Lord Rockingham's XI in an age where a name like Johnny Kidd

and the Pirates was the rule and a name like The Crickets was the easy way out. And today a name like Derek and the Dominoes or The Rubettes is just plain parody.

Not that parody didn't exist in those late 50's and early 60's, that was one period of excessive labelling — the other being the hippy sixties — when the more outrageous the name the better.

How about George Bean and the Runners, Gerry de Ville and the City Kings, Kris Khan and the Questions, Count Down and the Zeros, Troy Dante and the Inferno's, Brian Diamond and the Cutters and many more.

The use of technicolour adjectives like Inferno was a direct follow-on

The name of the game . . .

by Martin Thorpe

from the late 50's UK solo rollers who held handles like Billy Fury, Marty Wilde, Vince Eager, and Dickie Pride.

The relationship between the front man and his band trickled down an umbilical chord of illiteration or pure corn. So Cliff Richard had the Shadows, Gerry his Pacemakers, Cliff Bennett his Rebel Rousers and so on.

The backing band though, often had a flimsier identity — Dave Clark Five, Manfred Mann, Spencer Davis Group, Herman's Hermits all detracting from the leader as little as possible, how about Him and the Others for obscurity!

The search for eccentricity in those early days went as far as costume. 1963 saw The Pickwicks

with whiskers and pot bellies, the Soul Agents in barefeet and the Interns in surgeon's outfits. But the other period of eccentricity 1966 to 70 thrived on a much subtler idea.

TONGUE TWISTING

That was to take three or four totally dissimilar words, join them together and arrive at what can only be described as a clumsy, tongue-twisting mess. So we had masterpieces like Canned Heat, Pinketon's Assorted Colours, Vanilla Fudge, Hot Tuna, 1910 Fruitgum Company, and even England got in on the act with Adge Cutler and the Wurzels.

This bent for eccentricity reared its head in the West Coast American music boom both during and after the hippy years.

Names took on an extra veneer of absurdity. How about The Quick Silver Messenger Service, or the Peanut Butter Conspiracy, Pacific Gas and Electric, Big Brother and the Holding Company, the Electric Prunes and best of all it's A Beautiful Day.

Nowadays, with every idea used anything goes, and so there is a collage of name styles sprinkled around the music scene. It can go from Gary Glitter and the Glitter Band, Rod Stewart and the Faces, to Mud, to the Bay City Rollers to Mott the Hoople.

But through it all there has always remained two sources of inspiration for names. One is the current happenings outside the music world. The influence of everyday

goings on was first decently noticeable around the early sixties when the race for space began.

We came across The Spotnicks, The Galactic Federation, Teistar, The Astronauts, and Liverpool bands like The Asteroids, The Chevrans, and The Meteors.

Similarly the hip word around the early sixties was Beat, and so naturally their was a horde of bands attached to the word, either by comey means of straight. The Beatheovens, The Beat Chicks, The Beat Merchants, The Beat-stalkers etc. etc.

PECULIARITIES

Of course this word was taken to its extreme by four lads from Liverpool, the home of the world beat, called The BEATLES. The link with the past

has, and still is provided by the clever use of double meanings and peculiarities in speech. Hence, Fats Dominoe became Chubby Checker; Soft Machine became Matching Mole; (the French for Soft Machine being Machin Mouli); Gilbert O'Sullivan; from Gilbert and Sullivan; and Engelbert Humperdink from the name of a German musician.

Choosing a name has, as you can see, been either a very difficult or simple task. But if a band makes it, they can bank on a host of hit records and so the tie-up of a band's name with the title of a record is very difficult. And during the last twenty years I don't think there's ever been a combination of band and track title to match — Leader of the Laundromat by the Detergents. Follow that if you can.



Adge Cutler & The Wurzels



Pacific Gas and Electric.

Fumble- for that good time feeling!

Hear their totally original version of that rolling rock classic

"Not Fade Away"

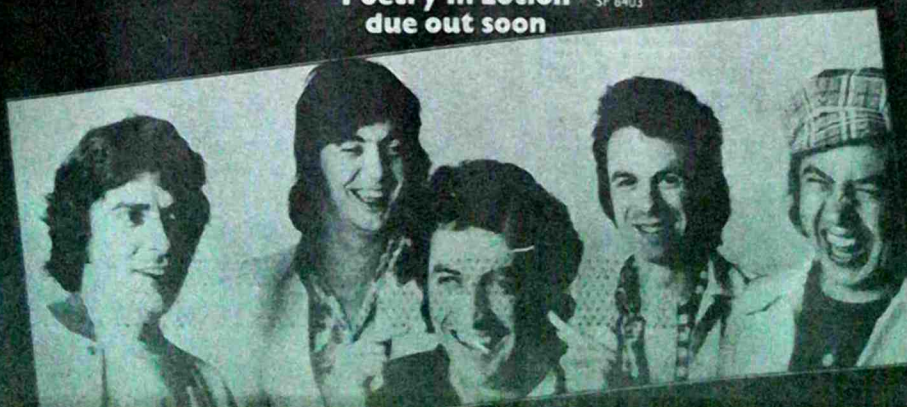
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A new single out now

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due out soon



RCA

That's a year I've been in the business, really."

So the best work is to come?

"Yeah. The best work I've done yet is on the new LP. I've got a song which is a big song, that I sing a lot because it means a lot to me. It's called The Best Years Of Our Lives. I'm considering using it for the album title because the whole album is like it. The whole album is a theme. I'm gonna be kicking around the studios for two months, every day, seven days a week. I'm going to record about an hour and a quarter of material. Now that's a double album and I don't wanna do a double. I don't like the idea of that, the price. It's too early for me to start losing record buyers. What I'm thinking of doing is recording an hour and a quarter, then editing it."

Trevor Beaton, Steve's manager, pops his head around the door suggesting a liquid lunch at the pub. Steve declines - doesn't like pubs. Yvonne, his lady, joins us.

BLATANT

Back to the album: "I'm gonna open up a lot. I find that I'm not writing in such a surrealist way any more. I'm writing slightly more blatant, less subtle. I mean the subtleties of Psychomodo tend to get lost I think. I think Sling It is probably the best concealed important statement on the album. But it's gone above everyone's head as far as I can make out. I find now I'm writing very openly. In the old days we would have called it a concept album, but aren't they all. Psychomodo was very much a concept: psychomodal stream of consciousness. Human Menagerie was a theme album. To go down and record 45 minutes of music, with every word meaning something to you you've got to have conceived something somewhere along the line."

He says he's been working on the new concept right from the time the old CR split up. That caused a reaction. . . "I think I'm writing more from an audience point of view. I'm writing as though I'm out there watching me perform. The whole story is a dialogue, almost between two people - or a group of people and the artist; questions and answers. It's kind of like a guy who goes through a metamorphosis and comes out of it in good shape - alive and kicking. I've just been reading that book again (Kafka's Metamorphosis). I read it at school but I had to go back and buy it again after I'd been writing my songs."

Outside of Cockney Rebel there is activity on several fronts.

"For what it's worth the most important thing is that I've been offered quite a few parts in movies and things. It's something flattering but - terrible. I've had a lot of scenarios to consider but I am doing one thing. In Germany I'm doing an hour-long television documentary on Germany in the Thirties and Forties in comparison with Germany in the Seventies. I think it's going to be movies of Germany then and Germany now, before and during the war and now. It's gonna be interspersed with half an hour of me performing the songs of that era in a Seventies fashion - and they are all Duetch songs. And that's gonna be the best thing I ever did in my life outside of Cockney Rebel. In German! I can't even speak it but I'll learn."

One of the co-writers of the documentary is a journalist friend of his who saw him sing Falling in Love Again (Duetch song) in Frankfurt. He says: "I'm definitely going to do it. It is very exciting, and I'll use the band to arrange all the songs."

Other films?

"Well there's one that I'm thinking



about. There are a couple I certainly am not thinking about. I would like to act . . . in movies. I'm not into stage. On stage the only acting I'm doing is when I'm performing my own songs. I wouldn't play act. But like movies, I like the close-ups; the way you just have to twitch your left eyebrow and it's a monster movement on a big screen. On stage you have to throw your arms all over the place just to make people look at you."

Here he reveals that he did a lot of acting at school and played Hamlet: "I played Jesus too. I was quite a good Jesus. I got into that. I was about it."

"I'm basically a kinda serious person so I'd be suited to an anti-hero's part. It would have to be a real character."

This conversation twists around to the flip side of his new single - Best In The Corner from Psychomodo - and the fact that he has got hundreds of songs written on scraps of paper lying around his flat: Poems. Then he drops out casually that he is writing a book!

"I've had a bit of time. I don't mean to make a big thing out of it because it might be a lousy book. I'm a good way into it. I could finish it any time I want but I don't choose to. I only go to the typewriter and bang away for several

'I don't care about the star thing. I'm a human being'

hours at a time when there's a burning desire, need, that I can't suppress. I'm thinking of calling it The Best Years of Our Lives."

It transpires that Steve had a lot of short stories published back in his journalist days. "I started writing books several times but they became short stories. I might get a load of them together one day. I've got thousands of them lying around."

He says the book will be very surreal - a controlled stream of consciousness. "That's a wicked phrase, very over-used, but it is that. It's very even in parts. It's very vegetal, and, and then it's very funny and sad . . . a Virginia Wolfe approach."

All of this work he decides is part of the same emotion: "It's part of the same anger . . . and part of the same love."



Elton John's Greatest Hits



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ALL of us like to think our looks improve with age so we look in the mirror and think "hmm not bad!". But the shock comes when looking back over past photographs of ourselves wearing baggy trousers / puffed out dresses, bee-hive hair do's or brylcreamed quiffs! Gads what a sight! It's hard to

recognise yourself isn't it? Having found some oldie photos of some very famous faces you wondered who, if any, you can place. Have a laugh, reminisce or just admire - it's only a bit of fun! (Answers at the bottom of the page.)

PLACE THE FACE!



No 1 Strangers on the shore! But who's the man?



No 2 A tasty looking hand eh? Can you place this fruity lot?



No 3 The happy couple just after their wedding in July 1965. Recognise them?



No 4 They were a great little trio in the sixties. But then they split and the blonde bomb-shell became very famous indeed. Who are they?



No 7 Is this Leo Sayer, Ted Heath or someone playing silly socks?



No 5 No good just guessing one or two of these faces - we want to know all the names.



No 6 Who's that doing the twist on an old ABC television programme. Thank Your Lucky Stars?



No 8 Remember this band? It's pretty easy so no clue's here!



LET'S GET TOGETHER AGAIN

Chorus:
Let's get together again, all you need is here to stay,
Let's get together again, forget about your yesterdays.
It's been a very long long time,
Since I last remember seeing you
I hope you'll write and say you're fine.
Did you ever sit and dream,
Of the time when we could meet again,
It's very hard now you're not mine.
The phone's right next to you,
And you know just what to do,
Just pick it up and call my name.

POPSWOP SONGWORDS

WRITTEN BY John Russell and Gerry Sheppard
Song by The Glass Band
Copyright © 1974 Rock Alliance Music Publishing Ltd, 17 Conduit Street, London, W1R 9TD

Repeat Chorus
Tomorrow's just a step away,
Till I come running back to you,
I hope you'll stay here by my side.
I thought I'd never see
My Angel back here next to me
Promise me that you won't hide.
The phone's right next to you
And you know just what to do
Just pick it up and call my name.
Repeat Chorus:
And you know there ain't much time
I am so alone,
Please come home,
I'm on my own.
Repeat Chorus:
Ad Lib: Please, let's get to...

1. John Russell and Gerry Sheppard
2. The New Seekers
3. The Beatles
4. The Beatles
5. The Beatles
6. The Beatles
7. Leo Sayer
8. The Beatles
9. The Beatles
10. The Beatles
11. The Beatles
12. The Beatles
13. The Beatles
14. The Beatles
15. The Beatles
16. The Beatles
17. The Beatles
18. The Beatles
19. The Beatles
20. The Beatles

1. John Russell and Gerry Sheppard
2. The Glass Band
3. The Beatles
4. The Beatles
5. The Beatles
6. The Beatles
7. Leo Sayer
8. The Beatles
9. The Beatles
10. The Beatles
11. The Beatles
12. The Beatles
13. The Beatles
14. The Beatles
15. The Beatles
16. The Beatles
17. The Beatles
18. The Beatles
19. The Beatles
20. The Beatles



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lonely girl"

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**Eddie
Holman**

DOMINANT

new album out soon



HAVING experienced the full force of their dynamic and sensual stage act only a few days before, I half expected to find the Three Degrees draped languorously across chaise-longues each with a cheetah or panther at her feet.

It wasn't like that at all, of course (another school-boy dream shattered, dammit!). For a start, there were only two Degrees, Sheila and Val able to talk to me. Fayette had to rest her throat for that evening's concert and even Val was pretty hoarse.

Understandable when you realise that the girls had spent the morning singing for a radio show in

Compiled by Giovanni Dadomo

Both Sheila and Val were logged in sleek and jumpers with not a cheetah to be seen anywhere.

Anyway, enough of this triviality, how's the tour going?

"It's been simply fantastic," began Val as Sheila sipped at her soothing lemon tea.

"Everywhere we go we get people screaming and yelling and attacking us after the show. And when we came over we had no idea what to expect — sure we had a number one single but every week there's someone new at number one so we never dreamed it would be as good as this."

Everywhere we play we have to do When Will I See You Again twice in a row. The people have been just beautiful. It's so flattering and so emotionally filling that it brings you almost to tears.

"We recorded a live album Live at Ballays in Leicester and the audience didn't know the show was being recorded but the response was amazing," said Sheila. "I simply couldn't have been better."

If you've seen the Three Degrees on stage you'll know why they get the kind of audience reactions they do.

Pure showbiz

The show's a treat to both eye and ear, perfectly timed, arranged and performed. Pure showbiz really, but done with such style and precision that even the most hardened cynic can't fail to be both completely involved and superbly entertained by it all. Who puts it all together?

"The three of us do the choreography and design most of the costumes," said Val. "And we work out all the vocal arrangements."

The thing that struck me most about the vocals

Higher and higher with the rising degrees



was that nobody gets to hog the spotlight, practically every song features each of the girls taking the lead vocals in turn which, in addition to giving the songs a lot more texture, rules out any possibility of the group suffering the kind of internal injury one bloated ego can cause.

"Right," affirmed Sheila. "Everybody gets a chance so there's no danger of ego trips and someone wanting to be the star of the show as you become more popular. I think you lose some of the magic when that happens, like when Diana Ross left the Supremes. And Michael Jackson going out on his own had the same effect on the Jackson Five."

"And anyway," Val added, "We have too much we want to do together to want to split up."

Most of the material for the girls' live performances is chosen by their manager, Richard Barrett, who also conducts their orchestra.

"Richard picks the meat of the show," said Val. "And we trust his judgement completely because he knows exactly what's right for us."

"He picks oddball songs that we probably wouldn't choose because we just want to pop our fingers and groove with something. Like when he first told us to sing MacArthur Park we said 'What?' but then we agreed to do it and that's been in the show for years now and it's the biggest song."

"We pick songs but eighty per cent of them Richard throws out and 20 per cent he keeps. And if

he says no, he always explains exactly why we shouldn't do it."

"We have a tendency to want to sing a song just because we like it and we want the audience to feel the same groove, but it ain't necessarily that way at all."

Fine art

The current line-up of the Three Degrees has been together for eight years so it's no real surprise that they've got performing down to such a fine art. But the discipline didn't come out of thin air, as Val explained.

"We didn't see nobody, we didn't do nuthin', we just rehearsed and rehearsed and rehearsed. Looking back on it we're glad that Richard taught us the discipline even though when we were teenagers hopping and skipping around we didn't want to sit in and rehearse on a Friday night. But now the most important thing is the show and the act and the business and everything else takes second place."

"We just want to time everything so that we all fall in love and get married at the same time so that we can just take nine months off and have our babies."

"In fact Richard's suggested that already," laughed Sheila. "Alright everybody," she mimicked. "It's time for babies!"

By this time I was beginning to feel like a gooseberry in a private parlour so I started to edge towards the door before the girls moved on to such exotic subjects as furniture and wallpaper.

SOUL GOSSIP

WHO IS HE And What Is He To You by Creative Source (Sussex 1) has been heard for a long time round the discos through import copies of their debut album Creative Source which has just been landed over here, with the acquisition of the Sussex catalogue by B&C who've given a simultaneous release to the quintet's follow-up I.F. Migration.

This is a real gasmer very much in the style of the things the Temptations did with Norman Whitfield. Compulsive arrangement and a haunting, questioning song add up to a great record but, though less commercial, Della Reese's reading of the song was better.

Fye's massive schedule of new and revived soul records continues unabated. One of the best recent ones is Rufus Thomas's Funky Bird (Stax 2017), a typically frenetic effort from "the world's oldest teenager". A great disco sound and better than the official top-deck Boogie Ain't Nothin' which will also get continued club play.

Out of Philly come the Modulations with I Can't Fight Your Love (Buddah 408), a class effort that's good for dancing while on their own label Fye have reissued "Soul For Sale" (DDS 2402), an in-

demand British recorded instrumental which has been selling among collectors oop North for 150 a throw.

Far from her usual style, but very impressive is the up-tempo Grasshopper (Contempo CS2037) from the usually blues-laced Doris Duke. Perhaps this fine dancer will finally spell good fortune for one of soul music's great talents who has certainly paid her dues when it comes to being ripped off and given burn deals.

The Escorts have paid their dues too — the group was formed in Utah State Prison — and I'm highly impressed with their Disrespect Can Wreck (Contempo CS 2029), a very clever record, mid-tempo but assured which has a pointed lyric.

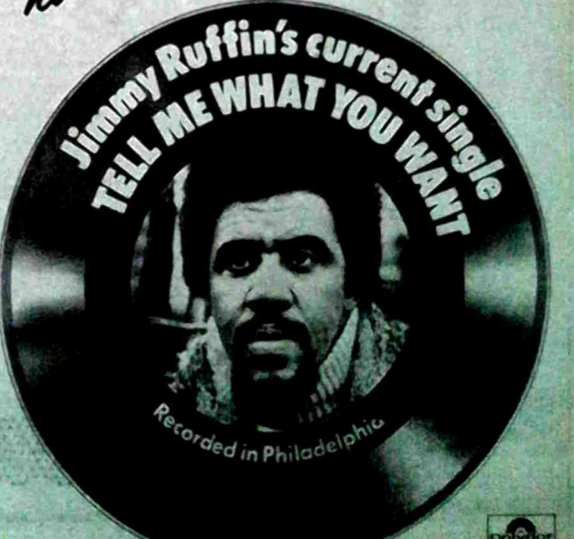
Not so pleasing from the Contempo stable is the Exchlers' Blowin' Up My Mind (Contempo CS 2033) which sounds decidedly messy and do I detect out-of-tune horn playing? It's feverishly energetic but really gets nowhere.

Let's hope Decca will quickly get round to releasing Bohannon's inspired album but meanwhile at least they've called a single from it: the fine instrumental plus charts effort Keep On Dancing (Part 1 & 2) (Brunswick 14).

KEVIN ALLEN

The Disco Smash now set to break into the charts

Jimmy Ruffin's current single TELL ME WHAT YOU WANT



GT. MOORE & the blue-eyed reggae



I DIDN'T believe it either when I first heard about them earlier this year. A white reggae band? I said: "No way." But then I kept seeing the name on billboards all over London and I started to believe it. Reports from friends of reliable musical taste soon convinced me that this was something worth a personal investigation. And when I finally caught the band (supporting Sparks, of all people), I had to agree — they are good.

GT Moore are a seven piece white reggae band and when they're on stage and you're riding the rhythm with them there's no stopping to question their authenticity or their right to play black music.

All that matters is whether it works — and the proof of that is that after a couple of numbers there's not a soul in the house who ain't shaking right along with them.

Record companies are quick off the mark when something new surfaces, so it wasn't too long before the band were snapped up by Charisma. The band's first album, simply titled GT Moore and the Reggae Guitars came out about three weeks ago and their first single, a reggae version of the Diana Ross hit "I'm Still Waiting," is expected out this week.

I met Gerald Thomas Moore at the Charisma office a few days ago and asked the inevitable question — why reggae?

Back to Front

"We slipped into it," I've always been into melodic music as opposed to heavy rock — although I've played that too — and reggae has such a vast potential for melodic music that we found that from doing just a few reggae items it gradually grew until that's all we were playing."

The first big problem



the band encountered, Gerald explained, was finding a drummer: "Which, on the face of it is very simple, but you have to realise that reggae is back to front as far as a rock drummer is concerned, so he has to learn everything right from scratch."

After much auditioning they settled for Malcolm Mortimer who, along with Tom Whyte (bass), Martin Hayward (reggae and slide guitar), Tim Jones (keyboards) and Tony Hannaford and Tom Robinson who both contribute percussion

and backing vocals, make the full complement of Reggae Guitars. Not forgetting GT himself of course, who provides the lead vocals and another guitar.

"At first we were doing all my material," GT continued. "But when I listen to tapes of what we were doing at the time I realise we weren't really playing reggae at all. We then started doing more and more authentic reggae material — Jimmy Cliff, Toots and the Maytals,

anything really..."

Eventually GT began to include his own songs once more until, turning full circle, the band reverted to mainly Moore — composed material.

GT wrote seven of the album's ten songs, the remaining three being I'm Still Waiting, the Heptones' Book of Rules and a rather splendid reggae treatment of Bob Dylan's Knocking on Heaven's Door.

There's a rather remarkable omission in that Jimmy Cliff's Under The Sun, Moon and

and the playing has got to be really good. Albums are a lot harder in that you're always tempted to achieve everything at once and it doesn't always work out that way."

Coming back to the actual subject of reggae for a minute, what about that age-old criticism that reggae's boring and repetitive?

"That's nonsense, sure it's repetitive, but so's rock, it's just down to whether you like the repetition."

"The shame of it is that the good reggae, the Toots, Walters and Jimmy Cliff stuff isn't widely heard. I think Jimmy Cliff is probably the greatest talent in reggae, he's a great singer who writes good songs but when he does the Rainbow nobody turns up. It's a shame because I think there's a vast potential audience for reggae who never get to hear it."

But if the Reggae Guitars do make it big — and all the signs are there that they will — GT reckons it'll also help the black reggae musicians gain wider recognition, just like the blues, and rhythm and blues booms a few years back helped a lot of their original exponents.

Tempted

"The more I think about it the more the idea appeals, with a single everything — the song, the production

Belladonna, Snakes and Pure Poison

WHEN a nine-piece band calls itself 100 per cent Pure Poison and brings out a first album which has a bottle of belladonna with a rather dead looking snake curled around it on the cover, you'd be forgiven for expecting their music to be strictly mean and nasty funk, right?

Wrong. If there's one

thing 100 per cent Pure Poison don't want it's to be classified as yet another hot and nasty funk outfit said Danny Leake. "Poison's leader and author of most of the material on Coming Right At You, the band's first album.

"Don't get me wrong," he added. "I like a lot of funky music and I want our music to be funky, but not just 'get up and party' type. I think there's a lot more

you can add to the funky base."

Having seen the band on-stage recently and having given Coming Right At You a good few listens, it's easy to see what Danny means by that. Sure, the band's funky when it wants to be but they can be real mellow too — there's saxophonist Jackie Beard, for example, he can play his horn so soft and soulful it wouldn't wake a baby.

Then there's a Danny Leake song called Boarding Pass, a love ballad that's sad and gentle through and through.

"I wrote that song for my wife," Danny explained. "It's just about us being always kept apart. Even before I was in the army it seemed like I was always getting on a train or plane to go somewhere..."

But what's all this army business? You see Poison first got together as GI's based in West Germany. Over to you Danny.

Stay together

"At first it was just for fun, to keep our chops up because we were all musicians before we were called up. But eventually we started to play a lot of army bases and build up a following so it was natural that we should want to stay together..."

The band also backed a lot of established soul stars on their German tour — the Stylics, Wilson Pickett

Eventually the band borrowed some money from the Army credit union and cut their first single Don't Let Your Pride (Overpower Your Love) with Danny Leake as producer.

"We'd said it wherever we played a gig —



it paid for that loan and also gave us some money to help pay for the album."

Coming Right At You was cut in Frankfurt with Danny once more at the controls, this time alongside Rick Hartung, Poison's manager.

The studio facilities weren't as sophisticated

electronically as you'd get here in England or in the States, but it had a real homey feel to it — you could always run upstairs and cook yourself a meal whenever you needed a break from recording," said Danny.

Poison are visiting England for their first

time and are working hard up and down the country along with a fine new vocalist name of James Wells (and if the surname sounds familiar — it should do: James' mother is Mary Wells whose 'My Guy' was one of the major soul hits of the Sixties)

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BODY 'n' SOUL

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BORN in the small town of Rosemark, just outside of Memphis, Bobby 'Blue' Bland started his singing career in the local church choir. Bobby's earliest interest in popular music was through country and western — a strange choice for a man who was eventually to be regarded as one of the finest blues voices of his generation.

While still a teenager, Bobby's family moved to Memphis and it was there that he discovered and came to love gospel music as performed by such groups as the Pilgrim Travellers and the Dixie Hummingbirds (incidentally, the Hummingbirds were 'rediscovered' by Paul

Simon last year and can be heard on his superb *There Goes Rhyming* Simon album). Bobby eventually joined up with a group named *The Beale Streeters* which included in its ranks such soon-to-be blues greats as B. B. King, Johnny Ace, Roscoe Gordon and Little Junior Parker.

US Army

In 1950 Bobby recorded his first singles *Loving Blues* and *Cried All Night* but found his career side-tracked somewhat by a three-year stint with the U. S. Army.

Almost as soon as he got out of khaki Bobby was back in the recording studios, this time for the



Houston-based Duke label. The first single was, appropriately enough, *Army Blues*, and Bobby continued with Duke through the early Sixties, producing such classics as *I Pity The Fool*, *Stormy Monday*, *Yield Not To Temptation* and *Turn On Your Lovelight*.

Although he continued to record through the Sixties and much of his material found its way into the repertoires of many of the white groups who made the soul and blues booms of the mid-Sixties possible, Bobby failed to achieve the kind of popularity he so richly deserved.

His most recent recordings, last year's *His California Album* and the

current *Dreamer* are possibly his most commercially successful so far — they're also positive proof that Bobby's never been in better form; his vocal style is unique, a richly textured and a constant joy to the ear, his choice of material faultless, and the backings are both thoughtfully varied (from basic four-man blues band to ornate horn and string arrangements) and splendidly performed throughout. Bobby Bland is the finest bridge between blues and soul there is — and maybe that's the only reason he hasn't been a household word for at least the last ten years; he's not just a soul man and he's not just a blues man — he's the best of both.

THERE'S more than a little irony in Trammpp's belated success with 'Zing Went The Strings Of My Heart' because 'Zing...' is on the Buddah label and Trammpp are now with Philadelphia International.

Whereas most Philly artists have found their initial success via joining the label, it must have come as quite a surprise to the band to find their two year-old record being the sound that's made their name in this country.

In 1965 the nucleus of what was to become Trammpp was to be found in a group named the Volcanos. The Volcanos had a minor hit 'Storm Warning' with a small Philly-based label Arctic Records. They cut a couple more

The Zinging Trammpp

singles for Arctic but eventually disbanded when the records failed to register. Most of the Volcanos got back together in early '72 as Trammpp and, signing with Buddah, made three singles: 'Zing...', 'Sixty-Minute Man' and 'Pray All You Sinners'.

Two singles

They left Buddah in late '73 and formed their own production company Golden Fleece Records, distributed by

Philadelphia International and have released two Philly singles to date 'Love Epidemic' and 'Where Do We Go From Here'.

There's eight Trammpp to be accounted for: bass singer Earl Young, lead vocalist Jimmy Ellis (exceptions), lead guitar Dennis Harris (also musical director), pianist / arranger Ron Kenney (exceptions), lead guitar Michael Thompson, organist John Hart, Harold Wade (guitar) and his brother Stanley (bass).



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I'm Still Waiting

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FROM THE ALBUM

G.I. MOORE & THE REGGAE GUITARS



CAS 1095



TOOTS

& THE MAYTALS

NEW SINGLE

Sailing On

DRA 1026

FROM THE ALBUM

IN THE DARK



DRLS 5004





BODY 'n' SOUL

SOUL ALBUMS

ARETHA FRANKLIN: Star Collection (MID 90035).

A budget album of excellent quality, good taste and driving soul sounds comes to you from the artist of high acclaim, Aretha Franklin. If you never got around to buying the lady's memorable hits such as Respect, Satisfaction, Think and Groovin' then don't miss this superb opportunity of hearing all these, plus many other great soul sounds you wouldn't otherwise get to hear on this kind-to-the-pocket album. This album offer also extends to other former American stars of the sixties, Otis Redding and Percy Sledge, to name but two, so if one doesn't appeal then you're bound to find another of your choice **W.H.**

JAY DEE: Come On In Love (Warners K56072). This Barry White produced album has his concept of together - funk laid on soaring strings - stamped all over it, which ain't

surprising as he also wrote six of the nine songs. When it works up to the high speed passages Jay proves to have a good raunchy disco voice, witness the title track. The slow ones work just as well but this is really Barry White's album, without, incidentally, those spoken bits. **D.H. GRAHAM CENTRAL STATION:** Release Yourself (Warners K56062).

Well apart from the fact it says it's produced by God (honest, that's what it says), this is a mighty fine album, nonetheless. A little out of the mainstream of soul, it has more than a shade of that Sly Stone about it as it funks along with Larry Graham firmly in control on a variety of instruments. Rock and soul have seldom been fused better. The band are coming to Britain in January so in the meantime scramble along to your record store and get a copy. You won't be let down. **D.H.**

ALBUM PICK



IKE AND TINA TURNER: Sweet Rhode Island Red (United Artists).

In the blue corner, the super-expressive guitar of Ike Turner, a saassy horn section, light and compulsive bass, drums and organ, and the intrepid Ikeles... and in the red corner, Tina Turner whose magnificent voice simmers and storms through this superb album like a black tornado. Tina also wrote five of the album's ten tracks as well as giving Mr. Wonder's 'Living For The City' and 'Higher Ground' the full Tina treatment. Not a bum track anywhere and you'd have to go to Muhammad Ali for more punch. A scorching. **G.D.**

SOUL STIRRINGS



Stevie Wonder

LOOKS LIKE I projected Stevie Wonder Anthology mentioned in last week's Strirrings won't be out after all, seems Stevie gave the project the thumbs down. The soul classic re-issue boom continues with two from Tamla, Diana Ross and the Supremes' 'Where Did Our Love Go' and Marvin Gaye's ever-green 'I Heard It Through The Grapevine'. Meanwhile over at Buddah they're all set to give Curtis Mayfield's 'Move On Up' a second airing as of November

15. The Miracles' neglected Do It Baby turns up as the title track of their new album which, along with Motown's Disco Classics Vol. 5, is set for the first week in December. The good news that all Barry White fans have been waiting for is the announcement of a definite UK visit from Barry in late January. No definite dates are yet finalised but Barry will do one-nighters in London, Glasgow and Manchester plus a further regional venue yet to be decided on. Sweet Sensation currently in the studios working on a follow-up single to their Sad Sweet Dreamer smash. Of the many titles under consideration Purely By

Coincidence looks like being the 'A' side. Out this Friday is Carl Douglas' 'Dance The Kung-Fu' - could this be the successor to the already over-worked Bump? Could it lead to multiple fractures? Keep an ear open for Lonette McKee's 'Save It' out on Sussex on the 25th - it's a killer! British January tours set for Arthur Conley and Donnie Elbert. And speaking of Mr. Elbert, isn't his classic Little Piece of Leather just about due for a re-release?

SOUL SINGLES

- 1 LET'S STRAIGHTEN IT OUT - LaMotte
 - 2 PARRY DOWN - Little Beaver
 - 3 HIGHER PLANE - Kool & The Gang
 - 4 DON'T YOU'RE SATISFIED - B.T. Express
 - 5 WOMAN TO WOMAN - Shirley Brown
 - 6 LOVE DON'T LOVE NOBODY Part 1 - Spinners
 - 7 SHE'S LA LA - (Makes Me Happy) - Al Green
 - 8 LET THIS BE A LESSON TO YOU - Independents
 - 9 SHE'S GONE - Tavares
 - 10 SUGAR PIE GUY Parts 1 & 2 - Jones
- Taken from a Billboard Special Survey

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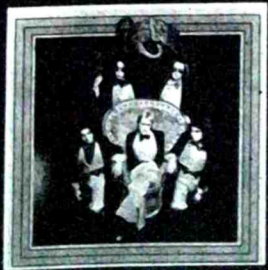
Steve Harley



FIRST SOLO SINGLE

BIG BIG DEAL

EMI 2233
Also available



Human Menagerie
EMA 759



The Psychomodo
EMC 3033 * Available on Tape



VOTE FOR POP!

Last year we were fed up with polls which include best guitarist, best drummer, and best tin whistle player, so we've up-dated this year's categories.
Let us have the form not later than November 10th. And do be daring! Send your vote to: Record Mirror Poll, Spotlight House, 1 Benwell Road, Holloway, N17 1AX.

BRITISH SECTION:

Boy Singer

Girl Singer

Group

Newcomer

Single Of The Year

Album Of The Year

Best Stage Act

Disc Jockey

Programme

Tip For '75

Most Outrageous Personality

Fashion Idea

Influence

Soul Single

Best Film

T.V. Programme

Musical Event

INTERNATIONAL SECTION:

Boy Singer

Girl Singer

Group

Newcomer

Single Of The Year

Album Of The Year

Influence



Girls who don't get to bed early often get dull, red-looking eyes to show for it. Eye Dew Eye Drops help wash the redness away instantly, leave your eyes cool, clear, sparkling at any time of the day or night. From chemists.

An Optrex group product.



Look like you've had your beauty sleep. Even when you haven't.

PICK OF THE WEEK

Singles

REVIEWED BY SUE BYROM

SYREETA: I'm Goin' Left (Tami Motown 926).
The second single to be taken from her recent album, this is a much more positive sound with regard to making it in the charts. Like the last single, the number's written by Syreeta and Stevie Wonder, and it's a good driving record. Let's hope this is the one to do for her.

STEVIE HARLEY: Big Big Deal (EMI 223).
Not to be confused with Cockney Rebel this one, as Steve wrote, produced and plays all instruments (with the exception of drums). He also sings. Taking my life into my hands, I don't think it's as good as the material he produces with the band, with the exception of the last minute or so, when he goes into a semi ja la la hook line. The rest of the single just doesn't have the force normally associated with him.

RONNIE LANE: What Went Down (That Night With You) (Island 6218).
A very simple instrumental that lifts into a chorus crescendo, with piano plonking, and Ronnie's voice binding the whole thing together for the plumb-end. Kind of record that grows on you, and should chart.

NIGEL OLSON: Only One Woman (Rocket PIG 13).
The BeeGee penned, Marbles sung song comes in for a new treatment by Elton's drummer. Elton plays keyboards on the single, and other members of the band join in as well. Lavish string job, and Nigel's voice goes very well with the song. Already doing well around the commercial radio stations, it could take off.

NEIL SEDAKA: Bad Blood (Polydor 2058 632).
Another of the seemingly endless stream of hits from Mr Sedaka, this is an up temp number with an interesting chorus line - interesting because it's guess who's doing star vocals, then. Quite timey, it's a strong song. I don't know how the charts going to fit them all in come Santa time.

THE COUNTRY HAMS: Walking To The Park With Eloise (EMI 2230).
Some family, the McCartney family. First Paul, then brother Mike, and now a number that Paul's dad, James, wrote some 20 years ago. And the talent doesn't stop there - Paul produced the single. One Altkins and Floyd Cramer play on it, as does Wings drummer Geoff Britton. The tune is a rag-time, nice and happy, and who knows - could be another McCartney heading for the charts.

HELI REDDY: Angie Baby (Capitol CL 1796).
Miss Reddy has cut out

GOLDEN EARING: Golden's Going Bad (Track 2094 128).
Radar Love was one of the best driving records to come out, and after quite a long silence, G. E. have come up with another fast rocker. Strong guitars and the record fairly burns along. Whether it'll be as big, I'm not sure.

MICK RONSON: Billy Porter (RCA 2482).
Humm, when it comes to Ronno's solo work, I'm never quite sure about it, and this doesn't do much to convince me. Staccato vocals, and a definite beat, much better than Love Me Tender, but I don't think he's come up with the right material yet. Apart from singing, Ronno also plays drums, bass, harmonica, guitars and piano for those who are interested.

MARVIN GAYE: I Heard It Through The Grapevine (Tami Motown 923).
This number is such a classic, that it seems strange to think it was only released in 1969. Still, here it is again, and apart from those younger listeners who might not have heard this (which would be difficult), it's a great opportunity to replace your existing worn copy. Be very interesting to see if it is as big in the charts this time.

DON McLEAN: Gitar-saan (Bee 062).
Don't do as I did - put this on, expecting a touch of the Ventures, here this surging, burbling, Ray Stevens type comedy number. This gentleman is apparently a Birdland-ham comedian. Quite.

CARL DOUGLAS: Dance The Kung Fu (Poly 74 64 19).
Well, if The Wombles can do it. After Kung Fu Fighting, here comes Son Of Kung Fu. Opens with a Barry White type rhythm, and then settles into a beat that isn't too similar to the last one. The words describe how to dance like poetry. Little hands waving, from side to side. I think I might enjoy it more after a few plays.

some of the more raucous notes she sometimes uses in this slightly down temp number. The strings often remind me of Bobbie Grier's Talambases Bridge, and the song itself has a very American feel to it. Don't think it's strong enough to do much to the charts.

NEW WORLD: I'm A Clown (EMI).
After a long period of silence, New World have returned with this fair-ground number - oh well, what you lose on the roundabouts, you win on the swings. It jogs along, lots of carnival noises in the background, but it's not the one, I fear, to put them back in the public eye.

DELL SHANNON: The Swiss Maid (Contempo CS 9013).
Twelve years it's been since this little ditty, reared its head in the charts - and I for one with the little maid had fallen off the top of an alp shortly afterwards. Its releases are all very well, but there's an exception to every rule!

CILIA BLACK: He Was A Writer (EMI 2237).
Cilia has definitely settled for more mature songs recently and this is quite emotional in part. After a couple of listens the chorus tends to stay with you, and Cilia is popular enough to guarantee that couple of listens.

BEANO: Candy Baby (Dorandm DM 04).
I have heard several people indicating favourable reception of this offering, and they might well be right. It's one of those records that's got bits of everything in it - touches of Phil Spector

backings, occasional resemblance to the Rubettes, full chorus - I mean, what more could a pair of ears want? I've already used the word 'insidious' once this week, so I can't use it again, but that's what it is.

RASPBERRIES: Overnight Sensation (Capitol 31940).
Rush release for this American hit single, which is one of the longest records out at the moment - over five minutes. Very inaudible it is too, so many different breaks and styles, sometimes the Beach Boys, sometimes not. If its length doesn't go against it as far as air play is concerned, it could catch on.

SYL JOHNSON: I Want To Take You Home (To See Mamma) (London 10471).
Good bumpy soul sound from Syl, who also co-wrote the number. There's a lot in the background music that sounds familiar, but that's not a bad thing, especially when it comes to dancing in a disco for which this record is ideal.

TOM JONES: Plodding My Love (Decca F 1384).
This is Mr Jones, Mark 2 - the slow ballad singer as opposed to the swing - those 'hips Tom Jones. Actually, I found this slow to the point of boring, but then I've never been a great Tom Jones fan. He's still got a lot of fans out there, so it's for them to decide.

THE LES HUMPHRIES SINGERS: Mama Lou (Ardit 11516).
It says here that this is written by Les Humphries, but several small

faces around me are at this moment singing along with it using the words of Barbara Anne. So if you died that one, you may well get pleasure from this rather different treatment.

PETER D. KELLY: Rock To The Juke Box (DJM 343).
Nice suede shoes, nickies in the juke box, waiting for the licks, the trouble with this kind of song and its beat is that if either sounds brilliant and you don't like it, or else it tends to merge into a sound that has nothing to really distinguish it. Very commercial an' all, but.

STEELEYE SPAN: Gaudeat (Chrysalis CHS 3047).
And what would you like for Christmas, little record buyers? Another chance to get last year's Steeleye Span record please Santa. Pret, not little one, your wish has been granted, you've even got the Holy and the Ivy on the B-side. Cor, thanks, Santa!

J. VINCENT EDWARDS: Wonderland (Philips 6005 423).
Not quite sure if Vince is singing about a Winter Wonderland, or just any old common or garden wonderland, but there are loads of bells and burdy-gurdy sounds in the background - in fact if this record has one fault it's that it almost over-produced, which makes the words a bit difficult to hear sometimes. The kind of song you could sing along to, but you might have to mouth the words.

JO JO GUNNE: Where Is The Shoe (Aaxlum 324).
The answer to the question is, apparently that Jo Jo Gunne are the show, so there. Well, they might be, but it just ain't single material, too heavy for those particular charts. Fine guitar work and all, it won't do much except maybe interest some people in their lapels.

SLOWBONE: Oh Man (Rare Earths RE 19).
Slowbone have achieved a certain fame by playing with Stevie Wonder on his last record. They've also been noticed for, amongst other things, wearing gorilla outfits, and including people like first-class in their act. Here they're just on their own, and have produced a reasonable, zip along tune that could get digits tapping.

FANNY: I've Had It (Casablanca CBX 597).
About to embark on a UK tour with Jethro Tull, this is the all-female band's debut record on this label. Fanny are all to show they're a rock and roll band. Must admit, I think their album material is much stronger than this single, which almost seems like a step in the wrong direction. They're much better than this.



RUBETTES: Juke Box Jive (Polydor 2058 529).

Skin bashing in the background, the high falsetto yep, it's another Rubettes smash! Heavy batter, that you'll have to tap your toes to, and a stronger sound as well. Be a huge hit.

JOHN CHRISTIE: Everybody Knows (Polydor 2058 638).
Mr Christie, you might not know, is managed by Dave Clark (remember the Dave Clark Five?), and this number was released by Dave Clark some time in the past. In fact one listener wrote blind it was the same backing. So here's Dave Clark producing his protégé with an old DCS number. Very strange, and not the one for now.

BILBO BAGGINS: She's Na Na Na Song (Polydor 2058 636).
All those sha-na-nas and la-las are fine, except they get very repetitive and boring when used as they are in this song. Even the backing best goes on and on.

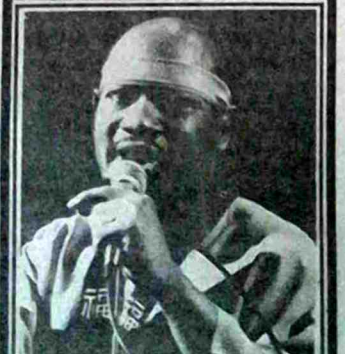
PETERS AND LEE: Closer (Philips 6005 120).
Oh yes, one to close your eyes to, gather her/him closer to you and drift away that you can see floor Romantic and sweet, and bound to be the smooth Christmas record for months.

PETER NOONE: Meet Me On The Corner Down At Jon's Cafe (Casablanca CBX 291).
Specially written for Peter, now embarking on a solo career after his years of being the Herman of the Hermits, by the Macaulay/Mason team. It's an easy swing-along song that you can see him singing with that famous grin. Commercial in a pop way, it's tailor-made for MOJ audiences (in the old-fashioned sense of the word).



T. REX: Zip Gun Boogie (Merco 9).

Thank God, Marc Bolan has finally come up with something that takes him away from the don't they all sound the same rut. Sure it's a boogie, and Marc's always liked to sing that, but it's hard and punchy and solid, with a strong beat throughout. Could redeem him as far as getting into the charts goes and as far as the fans go.



CARL DOUGLAS: Dance The Kung Fu (Poly 74 64 19).
Well, if The Wombles can do it. After Kung Fu Fighting, here comes Son Of Kung Fu. Opens with a Barry White type rhythm, and then settles into a beat that isn't too similar to the last one. The words describe how to dance like poetry. Little hands waving, from side to side. I think I might enjoy it more after a few plays.

RECORDING STAR IN 'BUNGALOW LOVE' SENSATION.

TELEPHONE 01-637 3311 FOR MUCH MORE.

Page 8 is on Cassette & Cartridge

EMI
Tape Division

MUSICIAN MARKET

WEDNESDAY

Four Tops, Brangwyn Social Club, Swansea Sparks, Hippodrome, Genesis, Usher Hall, Edinburgh.
Pete Atkin / Isotope, Town Hall, Bedford.
Amazing / Grimm, Cardiff University.
Queen, St. Georges Hall, Bradford.
David Essex, Victoria Hall, Hanley.
Tangerine Dream, North East London Polytechnic.

Electricians, Hope and Anchor, 207, Upper Street, N1.
Bill Barclay, Baileys, Stoke.
Amazing Blondie / Gordon Giltrap, Revolution Club, Cardiff.
Sweet Sensation, Baileys, Derby.
Jimmy Helms, Baileys, Stoke.
Three Degrees, Talk Of The South, Southend.
Planxty, Coatham Bowl, Redcar.
Gene Pitney, Camberly Lakeside Club.
Sundance, Mr Georges, Coventry.
Sassafras, Padgate College of Education, Warrington.

Supertramp, Manchester University.
Kevin Ayers and Soporifics / John Baldry / Barraclada, St. Andrew's College.
A Band Called O, Guildford Plaza.
Horslips, Liverpool University.
Musicals, Barbarellas, Birmingham.
Desmond Dekker, Top Hat, Whiteley Bay.
Brother Love, Tiffany's, Purley, Surrey.
Fusion Orchestra, Carousel Club, Camden Hill.
Pete Atkin / Isotope, Juliet Lawson, Ilford Town Hall, High Road, Ilford.

Michigan Flyers, Newland's Tavern, 40, Stuart Road, Peckham, SE15.
Compass, Kensington, Russell Gardens, Holland Road, W4.
Blaze, Brecknock, 227, Camden Road, NW1.
Acrobats, Lord Nelson, 100, Holloway Road, NT.
Rusty, Golden Lion, 490, Fulham Road, SW6.
Steve York Jan Special, Dingwells, Camden Lock, Camden on High Street, NW1.
Marian Segal, Chelsea College, Fashoby / Hugh McNulty, Haverstock, 184, Haverstock Hill, NW4.

THURSDAY

Four Tops, Brangwyn Social Club, Swansea.
Sassafras, Pavilion, Cheltenham.
Genesis, Hippodrome, Bristol.
Mike Abisalom Roadshow, North Staffs Polytechnic.
Pink Floyd, Odeon, Newcastle upon Tyne.
Bay City Rollers, Odeon, Newcastle.

GOOD news this week for all you patient Curved Air fans. At last they've finalised the dates for their long-awaited reunion tour of England. Apart from bass player, Phil Kohn, all the original members of the group will be performing. This week they're at Maidstone College of Art (November 8), Loughborough University (November 9), London's Goldsmith College (November 10), Stafford Top of the World (November 11).
For those of you who've enjoyed seeing Ken Boothe on TOTV with his amazing reggae version of the old Bread song 'Everything I Own' there's a chance to see him in action in the flesh in the coming weeks. With his band, the Cimarrons, Ken is currently touring Britain and this week you can see him at Coventry Locomo (November 7), Newcastle Mayfair (November 8), Top Hat, Spenny Moor (November 9), Cosmo Carlisle (November 10), Barbarella's, Birmingham (November 11).

Pete Atkin / Isotope, Queen Mary College, London University.
Humble Pie / McGuinness Flint, City Hall, Sheffield.
Fruupp, Glamorgan Polytechnic.
Al Stewart, King's College, London.
Queen, City Hall, Newcastle.
Tim Hardin / Tim Rose, Benefit Concert, Great Hall, City University, St. John Street, EC2.
Demis Roussos, Stadium, Dublin.
Nektar, Bolton Institute of Technology.
Rock Island Line, Greyhound, 178, Fulham Palace Road, W8.
Amazing Blondie, The Garden, Central.
Leo Sayer, Londonia Ballroom, Dunstable, Beds.
Gene Pitney, Camberly Lakeside Club.
Ace / Al Mathews, Hornsey Town Hall, Hornsey, Central.
Sundance, De La Salle College, Manchester.
Kevin Coyne, Cambridge University.
O, North East London Polytechnic, Waltham Forest.
Horslips, De La Salle College, Manchester.
Musicals, Barbarellas, Birmingham.
Desmond Dekker, Top Hat, Whiteley Bay.
Bill Barclay, Baileys, Stoke.
Showaddywaddy, Brussels TRK.
Good Habit, Dingwells, Camden Lock, Camden High Street, NW1.
Vic Garrutt, Bedford College.

FRIDAY
Four Tops, Brangwyn Social Club, Swansea.
Sassafras, Pavilion, Cheltenham.
Genesis, Hippodrome, Bristol.
Mike Abisalom Roadshow, North Staffs Polytechnic.
Pink Floyd, Odeon, Newcastle upon Tyne.
Bay City Rollers, Odeon, Newcastle.

Bill Barclay, Baileys, Stoke.
Fusion Orchestra, Carousel Club, Camden Hill.
Zebra, Royal Vet College, London.
Heavenly Metal Kids, Paisley Technical College.
Seventh Wave, Penthouse, Scarborough.
Tangerine Dream, The Dome, Brighton.



LEO SAYER

Jack The Lad, North Staffs Polytechnic, Stoke.
Hot Chocolate / A Band Called O, Brunel University.
Humble Pie / McGuinness Flint, Leeds University.
Heavy Metal Kids, Faisley Technical College.
Al Stewart / Nicola And Marsh, Cardiff University.
Fruupp, King's Hall, Derby.
Al Stewart, University of Cardiff.
Queen, Apollo, Glasgow.
David Essex, City Hall, Sheffield.
Gonzales, Bibas Kensington High Street, London.
Demis Roussos, Free Trade Hall, Manchester.
Jack The Lad / Poem, North City Hall, Glasgow.
Ronnie Lane, Lanchester Polytechnic, Coventry.
Jack The Lad / Poem, North Staffs Polytechnic, Stoke.
Bill Barclay, Baileys, Stoke.
Fusion Orchestra, Carousel Club, Camden Hill.
Zebra, Royal Vet College, London.
Heavenly Metal Kids, Paisley Technical College.
Seventh Wave, Penthouse, Scarborough.
Tangerine Dream, The Dome, Brighton.

White Star Roadshow, Pier Pavilion, Hastings.
Gene Pitney, Camberly Lakeside Club.
Queen, Blacovan YC, Crisis, Central London Polytechnic.
Tangerine Dream, The Dome, Brighton.
Brewer's Droop, Bangor University, N. Wales.
Kevin Ayers and Soporifics / John Baldry / Barraclada, Sussex University.
Edgar Broughton Band, plus supporting band, Southbank Poly, Elephant and Castle, 8 pm, 80p.
A Band Called O, Brunel University, London.
Marmalade, Amega Club, Strood, Kent.
Bilbo Bagbins, The Centre, Stewarston, Ayrshire.
Seventh Wave, Penthouse Club, Scarborough.
Brian Dewhurst, Lancaster University.
Decameron / Bert Jansch, Durham University.
Gordon Giltrap / Amazing Blondie, Royal Holloway College, Egham, Surrey.
Barclay James Harvest, Thames Polytechnic.
Kevin Coyne / Hatfield And The North / Lal Coombes / Steve Miller Duo, Central London Polytechnic.
Pete Atkin / Isotope, Slough Community Centre.
Blackfoot Sue, Marquee, 90, Wardour Street, London, W1.

Dr. Feelgood, Kingston Polytechnic.
Procol Harum, Imperial College, SW.
Gene Pitney, California Ballroom, Dumstable.
Nektar, Dundee University.
Ralph McTell, Leeds University.
Steeleye Span / Richard Dignane, Guildhall, Portsmouth.
Monty Lane, Berkshire College of Education, Reading.
Fusion Orchestra, Lees Cliff Hall, Falkstone.
Amazing Blondie, Haverling Technical College, Hornchurch.
Bill Barclay, Baileys, Stoke.
New JSD Band, Roundhouse, Dagenham, Essex.
Heavy Metal Kids, Glasgow University.
Decameron, Hanley College of Education.
Cassy Stone, Camberly Banner Hotel.
Rare Bird / Starry Eyed And Laughing, Friars, Aylesbury.
Gene Pitney, Camberly Lakeside Club.
Supertramp, Rectory, Bangor University.
Crisis, Surrey University.
Tangerine Dream, Plymouth Guildhall.
Kevin Ayers and Soporifics / John Baldry / Barraclada, Essex University.
A Band Called O, Global Village, The Arches off Villiers Street, WC2.
Marmalade, Amega Club, Strood, Kent.
Horslips / Gary Farr, Rainbow, Finsbury Park, London.
Seventh Wave, Liverpool Stadium.
Four Tops, Brangwyn Social Club, Swansea.
Babe Ruth, Manchester University.
Genesis, Hippodrome, Bristol.
Jethro Tull, Usher Hall, Edinburgh.
Pink Floyd, Odeon, Newcastle upon Tyne.
Horslips, Rainbow, Finsbury Park, London.
Gene Pitney, Camberly Lakeside Club.
Pete Atkin / Isotope, Bolton Institute of Technology.
Humble Pie / McGuinness Flint, Granada, East Ham, London.
Heavy Metal Kids, Glasgow University.
Tangerine Dream, Plymouth Guildhall.
Fruupp, Manchester Polytechnic.
Al Stewart, University of Warrington.
Maxwell's Main's Earth Band, School of Economics, London.
Queen, Lancaster University.
David Essex, Free Trade Hall, Manchester.
Greenslade, Sheffield University.

SATURDAY

Seventh Wave, Liverpool Stadium.
Four Tops, Brangwyn Social Club, Swansea.
Babe Ruth, Manchester University.
Genesis, Hippodrome, Bristol.
Jethro Tull, Usher Hall, Edinburgh.
Pink Floyd, Odeon, Newcastle upon Tyne.
Horslips, Rainbow, Finsbury Park, London.
Gene Pitney, Camberly Lakeside Club.
Pete Atkin / Isotope, Bolton Institute of Technology.
Humble Pie / McGuinness Flint, Granada, East Ham, London.
Heavy Metal Kids, Glasgow University.
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Horslips, Rainbow, Finsbury Park, London.
Gene Pitney, Camberly Lakeside Club.
Pete Atkin / Isotope, Bolton Institute of Technology.
Humble Pie / McGuinness Flint, Granada, East Ham, London.
Heavy Metal Kids, Glasgow University.
Tangerine Dream, Plymouth Guildhall.
Fruupp, Manchester Polytechnic.
Al Stewart, University of Warrington.
Maxwell's Main's Earth Band, School of Economics, London.
Queen, Lancaster University.
David Essex, Free Trade Hall, Manchester.
Greenslade, Sheffield University.

Horslips, Hemel Hempstead Pavilion.
Bay City Rollers, City Hall, Newcastle.
Humble Pie / McGuinness Flint, Fairfield Hall, Croydon.
Heavy Metal Kids, Shaftey Ballroom, Glasgow.
Fruupp, Palace Theatre, Newark.
Maxwell's Main's Earth Band, Civic Centre, Guildford.
Queen, Guildhall, Preston.
David Essex, Hippodrome, Birmingham.
Steeleye Span / Richard Dignane, Gaumont, Ipswich.
Mott The Hoople / Sailor, Apollo, Glasgow.
Gene Pitney, New Cresta Theatre, Solihull.
Tim Hardin, Golden Lion, Post House Hotel, Northenden, Manchester.
Pamela Hyman, Rhythmyc, Mon.
Brewer's Droop, Reading University.
A Band Called O, Tarrington, Finchley, London.

SUNDAY

Four Tops, Talk Of The South, Southend.
Sparks, Odeon, Hammermanthill, W6.
Genesis, Hippodrome, Birmingham.
Jethro Tull, Apollo, Glasgow.
Bay City Rollers, ABC, Hill.
Pete Atkin / Isotope, Brunel University, Uxbridge, Middx.
Humble Pie / McGuinness Flint, Top Rank, Swansea.
Heavy Metal Kids, Top Hat, Spenny Moor.
Fruupp, Albert Hall, Bolton.
Queen, Guildhall, Preston.
David Essex, Empire, Liverpool.
Zebra, Marquee, 90, Wardour Street, London, W1.
Mott The Hoople / Sailor, Leith Hall, Edinburgh.
Helle, Stamp, Croydon, Surrey.

Horslips, Hemel Hempstead Pavilion.
Bay City Rollers, City Hall, Newcastle.
Humble Pie / McGuinness Flint, Fairfield Hall, Croydon.
Heavy Metal Kids, Shaftey Ballroom, Glasgow.
Fruupp, Palace Theatre, Newark.
Maxwell's Main's Earth Band, Civic Centre, Guildford.
Queen, Guildhall, Preston.
David Essex, Hippodrome, Birmingham.
Steeleye Span / Richard Dignane, Gaumont, Ipswich.
Mott The Hoople / Sailor, Apollo, Glasgow.
Gene Pitney, New Cresta Theatre, Solihull.
Tim Hardin, Golden Lion, Post House Hotel, Northenden, Manchester.
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A Band Called O, Tarrington, Finchley, London.

Horslips, Hemel Hempstead Pavilion.
Bay City Rollers, City Hall, Newcastle.
Humble Pie / McGuinness Flint, Fairfield Hall, Croydon.
Heavy Metal Kids, Shaftey Ballroom, Glasgow.
Fruupp, Palace Theatre, Newark.
Maxwell's Main's Earth Band, Civic Centre, Guildford.
Queen, Guildhall, Preston.
David Essex, Hippodrome, Birmingham.
Steeleye Span / Richard Dignane, Gaumont, Ipswich.
Mott The Hoople / Sailor, Apollo, Glasgow.
Gene Pitney, New Cresta Theatre, Solihull.
Tim Hardin, Golden Lion, Post House Hotel, Northenden, Manchester.
Pamela Hyman, Rhythmyc, Mon.
Brewer's Droop, Reading University.
A Band Called O, Tarrington, Finchley, London.



QUEEN

MONDAY

Four Tops, Talk Of The South, Southend.
Sparks, Odeon, Hammermanthill, W6.
Genesis, Hippodrome, Birmingham.
Jethro Tull, Apollo, Glasgow.
Bay City Rollers, ABC, Hill.
Pete Atkin / Isotope, Brunel University, Uxbridge, Middx.
Humble Pie / McGuinness Flint, Top Rank, Swansea.
Heavy Metal Kids, Top Hat, Spenny Moor.
Fruupp, Albert Hall, Bolton.
Queen, Guildhall, Preston.
David Essex, Empire, Liverpool.
Zebra, Marquee, 90, Wardour Street, London, W1.
Mott The Hoople / Sailor, Leith Hall, Edinburgh.
Helle, Stamp, Croydon, Surrey.

Gene Pitney, Norwich Talk Of The East.
Stevens, Ashley, Celtic Collegiate Theatre, Decemeron, Art College, Derby.

TUESDAY

Four Tops, Talk Of The South, Southend.
Sparks, Odeon, Hammermanthill, W6.
Genesis, Hippodrome, Birmingham.
Jethro Tull, Apollo, Glasgow.
Bay City Rollers, ABC, Hill.
Pete Atkin / Isotope, Brunel University, Uxbridge, Middx.
Humble Pie / McGuinness Flint, Top Rank, Swansea.
Heavy Metal Kids, Top Hat, Spenny Moor.
Fruupp, Albert Hall, Bolton.
Queen, Guildhall, Preston.
David Essex, Empire, Liverpool.
Zebra, Marquee, 90, Wardour Street, London, W1.
Mott The Hoople / Sailor, Leith Hall, Edinburgh.
Helle, Stamp, Croydon, Surrey.

COMING EVENTS

David Essex, Apollo, Glasgow (November 13).
Kevin Ayers and Soporifics / John Baldry / Barraclada, Liverpool University / November 13.
Steeleye Span, Capitol, Cardiff (November 14).
Amazing Blondie, Marquee, 90, Wardour Street, W1 (November 14).
Pink Floyd, Empire, Post, Wembley (November 14-17).
Fairport Convention, Brunel University, Uxbridge, Middx. (November 15).
Ronde Lane, City University, London (November 15).
Leo Sayer, Southampton University (November 16).
The Faces, Odeon, Lewisham (November 17).
Ralph McTell, Town Hall, Birmingham (November 18).
Sparks, Southport Theatre (November 18).
Tangerine Dream, Kelvin Hall, Glasgow (November 20).
Sassafras, Yamashita, Old Rectory, Finner House, Sussex University (November 20).
Leo Sayer, Central Polytechnic, London (November 21).
Gonzales, Middlesex Polytechnic, Hornsey (November 21).

In next week's issue of Britain's brightest pop-paper:

CATCHING UP with the **SPARKS** mania

Checking out **DAVID ESSEX** on his first ever tour

THE Taming of the **SHREWED** **Ms Quatro**

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MARKET PLACE

Yesterday's Charts

Five Years Ago:

- 1 SUGAR SUGAR, The Archies (RCA)
- 2 OH WELL, Fleetwood Mac (Reprise)
- 3 I'M GONNA MAKE YOU MINE, Lou Christie (Buddah)
- 4 HE'AIN'T HEAVY, HE'S MY BROTHER, The Hollies (Parlophone)
- 5 RETURN OF DIANGO, The Upsetters (Upsetter)
- 6 NOBODY'S CHILD, Karen Young (Major Minor)
- 7 STAYE ODDITY, David Bowie (Phillips)
- 8 LOVE'S BEEN GOOD TO ME, Frank Sinatra (Reprise)
- 9 I'VE NEVER FALLEN IN LOVE AGAIN, Bobbie Gentry (Capitol)
- 10 DELTA LADY, Joe Cocker (Regal Zonophone)

Charts for W/E 8 November 1969

Ten Years Ago:

- 1 THERE'S ALWAYS SOMETHING THERE TO REMIND ME, Sandie Shaw (Poly)
- 2 OH PRETTY WOMAN, Roy Orbison (London)
- 3 THE WEDDING, Julie Rogers (Mercury)
- 4 WALK AWAY, Mimi Farrow (Parlophone)
- 5 SHA LA LA, Manfred Mann (HMV)
- 6 WHEN YOU WALK IN THE ROOM, The Searchers (Poly)
- 7 BABY LOVE, The Supremes (Satanstide)
- 8 THE TWELFTH OF NEVER, Cliff Richard (Columbia)
- 9 WHERE DID OUR LOVE GO, The Supremes (Satanstide)
- 10 WE'RE THROUGH, The Hollies (Parlophone)

Charts for W/E 7 November 1964

Fifteen Years Ago:

- 1 TRAVELLIN' LIGHT, Cliff Richard (Columbia)
- 2 MAKE THE KNIFE, Bobby Darin (London)
- 3 SEA OF LOVE, Marty Wilde (Phillips)
- 4 RED RIVER ROCK, Johnny and the Hurricanes (London)
- 5 TILL I KISSED YOU, The Everly Brothers (London)
- 6 THREE BELLS, The Browns (RCA)
- 7 MARY LOVE, Floyd Robinson (RCA)
- 8 PUT YOUR HEAD ON MY SHOULDER, Paul Anka (Columbia)
- 9 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR, Emile Ford (Poly)
- 10 BROKEN HEARTED MELODY, Sarah Vaughan (Mercury)

Charts for W/E 7 November 1959

REFLECTIONS

Rollers owe it to us

THE BAY CITY ROLLER'S incredible rise to fame can be traced directly to POPSWOP, according to manager Tam Paton.

After scenes of mass hysteria in Glasgow at the weekend Tam revealed: "I used Popswo's Find-A-Friend service to promote the band."

Showing all the cunning of his breed, MacPaton decided early on in the Rollers' bid for fame that mail-shots were the answer. He mailed out 7,000 letters, costing hundreds of pounds, telling Popswo readers about Bay City Rollers.

"That got them off the ground," he told our man in Glasgow

Mike steps out of his Womble suit

MIKE BATT, better known as Orinoco the Womble, has been busy preparing a solo career commencing after Christmas. This won't mean the end of the Wombles but just another direction for the busy man.

"I have been busy preparing an album," says Mike, "but had to shelve my plans because of the new Womble album being issued for Christmas."

"I want to take things slowly and prepare everything carefully. As yet I can't say what I shall be doing because I'm still getting songs together."

Mike's forthcoming venture will not, in any way, involve the Wombles. He says: "I've got to own up and decide it's time to soft peddle a bit, otherwise it all becomes too much of a hard sell operation. I don't want my writing to be like the Womble style, but then this was how I did things before the Wombles came along."

Unusual

"I am restricted by the Womble image but at the same time it can also be a great help. For instance if I want to do something totally unusual lyrically or musically I can do it on a Womble's song. Whereas with a normal group or a solo record I'd have to think very carefully whether it conformed as an idea to what that group or artist were doing. With the Wombles you can do anything you like!"

Well seems almost definite that Mike Batt will embark on a solo career - but the question is... what shape or form will he be taking?

Ooops...

OOOPS... HOPE we didn't mislead you too much, but of course Chet Atkins doesn't sing, of course Floyd Cramer doesn't sing, of course Walking in the Park With Eloise is an instrumental, of course

Have you heard the new Russ Ballard single, Fly Away? Doesn't sound anything like an old Beach Boys number does it? So why didn't any of you write in and tell us of last week's 'Ooops' page. Wake up out there.

OH THE life of a rock band is a hard one. Out comes Straws with a new single called Grace Darling and so some bright spark immediately comes up with the idea of taking the band on a life-boat.

Grace Darling as you may remember from history lessons, or Blue Peter was a life-boat heroine back in 1838 rescuing nine seamen in a storm with only the use of an old rowing boat.

So when they decided to release the single the band might have known they'd be in for something like this, and it came to pass - a widy trip as guests of the Sunderland Lifeboat crew.

Amazing Grace and STRAWBS rock the boat



MARTIN STRAWS

STAR BREAKERS

- 1 SHA LA LA A! Green, London
- 2 TELL ME WHAT YOU WANT Jimmy Ruffin, Polydor
- 3 SOUND YOUR FUNKY HORN K.C. & The Sunshine Band, Jayboy
- 4 UNDER MY THUMB Wayne Gibson, Pye disco Demand
- 5 GET DANCING Di-otex and The Sex-o-lets, Chelsea
- 6 HELP ME MAKE IT THROUGH THE NIGHT John Holt Trojan
- 7 JUKE BOX JIVE The Rubettes, Polydor
- 8 ZING WENT THE STRINGS OF MY HEART, Tramps-Buddah
- 9 BLUE ANGEL Gene Pitney, Bronze
- 10 YOU AIN'T SEEN NOTHING YET Bachman-Turner Overdrive, Mercury



BLEAK spell for charts?

AFTER LAST year's blatantly commercial pop Christmas, is it about time we had a touch of the traditional?

Bert Jansch appears to think so. Along with Preslide and old man Ralph McTell, the folk

guitarist has recorded the carol in The Bink Midwinter. Preslide sing the chorus and McTell did the production. Jansch has adapted Gustav Holst's music to the Christina Rossetti carol. He says: "It's more than just a Christmas carol - it's a poem. I love poetry and I remember singing this song as a child."

Sssh....

WELL, HONESTLY, it's been one of THOSE weeks again: So much promised, so little delivered... like that simply Awful Halloween party in the Chislehurst Caves. Mind you we did spot Fluff on our couch George, Ringo and Bert, being talked of as the West End's most successful talents. What do Gordon Mills (Engelbert's manager) and Chas Chandler (Slade's manager) have in common? About Stud... they hire their own team of bill-stickers in future? About Bay Cities... will they obliterate the memory of Beatlemania? And which extremely well-known BBC television producer... blushed long and hard after requesting a stand-up singing job from Robert Wyatt? And finally best of luck to Status Quo's Rik Parfitt - see we have got heart. After bombing out of a Zurich gig because of pleurisy, he's placed Quo's Australian tour in doubt. Get well soon! What a beringly wholesome note to end on. Never mind, this week we'll discuss who offered us £2,000 to keep their names from this column.

blow up; hence no party. What did we tell you about Eric... Mmmmm, watch the black marketeers to life with those tickets. Now what about Bowie? Can we safely forget him? No, Paul George, Ringo and Bert, being talked of as the West End's most successful talents. What do Gordon Mills (Engelbert's manager) and Chas Chandler (Slade's manager) have in common? About Stud... they hire their own team of bill-stickers in future? About Bay Cities... will they obliterate the memory of Beatlemania? And which extremely well-known BBC television producer... blushed long and hard after requesting a stand-up singing job from Robert Wyatt? And finally best of luck to Status Quo's Rik Parfitt - see we have got heart. After bombing out of a Zurich gig because of pleurisy, he's placed Quo's Australian tour in doubt. Get well soon! What a beringly wholesome note to end on. Never mind, this week we'll discuss who offered us £2,000 to keep their names from this column.

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Sounds

DAVID BOWIE COLOUR POSTER

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