

Fabulous Alvin poster and competition inside

8p

NOVEMBER 18th, 1974

RECORD & POPSWOP MIRROR

Catching up with the SPARKS mania

The taming of the SHREWd Ms.QUATRO

DAVID ESSEX...

Stardust in Bristol



The only paper with this week's BBC chart



Exclusive George McCrae interview and lots of soul

BRITISH TOP 50

Albums

- | | | | |
|----|----|-----------------------------------|----------------------------|
| 1 | 4 | ELVIS PRESLEY'S 40 GREATEST HITS | Arcade |
| 2 | 1 | Elvis Presley | Roll'n Bay City Rollers |
| 3 | — | DAVID LIVE Bowie | Bell |
| 4 | 3 | SMILER Rod Stewart | RCA |
| 5 | 5 | TUBULAR BELLS Mike Oldfield | Mercury |
| 6 | 2 | IT'S ONLY ROCK AND ROLL | Virgin |
| | | Rolling Stones | Rolling Stones |
| 7 | 8 | DAVID ESSEX David Essex | CBS |
| 8 | 10 | CAN'T GET ENOUGH | Barry White |
| 9 | 21 | STARDUST Sound Track | 20th Century |
| 10 | 7 | BAND ON THE RUN | Ronco |
| | | Paul McCartney and Wings | Apple |
| 11 | 11 | THE SINGLES 1969-1973 Carpenters | A&M |
| 12 | 6 | JUST A BOY Leo Sayer | Chrysalis |
| 13 | 26 | SERENADE Neil Diamond | CBS |
| 14 | 9 | BACK HOME AGAIN John Denver | Victor |
| 15 | 16 | THE DARK SIDE OF THE MOON | Pink Floyd |
| | | Rolling Stones | Harvest |
| 16 | 12 | ANOTHER TIME, ANOTHER PLACE | Bryan Ferry |
| | | Motown | Island |
| 17 | 20 | MOTOWN CHARTBUSTERS VOL 9 | Various |
| | | WALLS AND BRIDGES John Lennon | Tamla Motown |
| 18 | 13 | HERGEST RIDGE Mike Oldfield | Virgin |
| 19 | 17 | A STRANGER IN MY OWN BACK YARD | Gilbert O'Sullivan |
| | | Black Explosion | Various Artists |
| 20 | 15 | I'M LEAVING IT ALL UP TO YOU | Donny & Marie Diamond |
| | | THIS IS THE MOODY BLUES | Moody Blues |
| 21 | 23 | ROCK YOUR BABY George McCrae | Jayboy |
| | | THE THREE DEGREES | Three Degrees |
| 22 | 18 | MUD ROCK Mud | RAK |
| 23 | 27 | 451 OCEAN BOULEVARD Eric Clapton | RSO |
| 24 | 28 | SIMON & GARFUNKEL'S GREATEST HITS | Simon & Garfunkel |
| 25 | 29 | SANTANA'S GREATEST HITS | CBS |
| 26 | 34 | SOLO CONCERT Billy Connolly | Transatlantic |
| 27 | 31 | GOODBYE YELLOW BRICK ROAD | Elton John |
| 28 | 33 | THE BEST OF JOHN DENVER | Victor |
| 29 | 33 | — REMEMBER YOU'RE A WOMBLE | Womble |
| 30 | 34 | MIDDLE PINK Floyd | Harvest |
| 31 | 34 | SHEET MUSIC 10cc | UK |
| 32 | 36 | WAR CHILD Jethro Tull | Chrysalis |
| 33 | 37 | ODDS & SODS Who | Track |
| 34 | 38 | — RAINBOW Peters and Lee | Philips |
| 35 | 39 | HEY! Glitter Band | Bell |
| 36 | 40 | LET'S PUT IT ALL TOGETHER | Stylitics |
| 37 | 41 | — HAD ON IN THERE BABY | Johnny Bristol |
| 38 | 42 | — SCOTT JOPLIN PIANO RAGS | Joshua Rifkin |
| 39 | 43 | THE IMPOSSIBLE DREAM | Sensation Alex Harvey Band |
| 40 | — | DIANA AND MARVIN | Diane Ross and Marvin |
| 41 | 45 | — MIAMI James Gang | Warner Bros. |
| 42 | 49 | A TAPESTRY OF DREAMS | Charles Aznavour |
| 43 | 46 | THE BEST OF BREAD Bread | Elektra |
| 44 | 38 | AND I LOVE YOU SO Perry Como | RCA |
| 45 | 49 | — 20 TOWN AND COUNTRY HITS | Various |
| 46 | 50 | — INNERVISIONS Stevie Wonder | Tamla Motown |

50

from Billboard

Singles

This week
Last week

- | | | | |
|----|----|---|-----------------------------------|
| 1 | 2 | GONNA MAKE YOU A STAR | CBS |
| 2 | 3 | DAVID ESSEX | EMI |
| 3 | 1 | KILLER QUEEN Queen | EMI |
| 4 | 1 | EVERYTHING I OWN Ken Boothe | Trojan |
| 5 | 6 | (HEY THERE) LONELY GIRL | Eddie Holman |
| 6 | 5 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING | Barry White |
| 7 | 4 | FAR FAR AWAY Slade | 20th Century |
| 8 | 7 | ALL OF ME LOVES ALL OF YOU | Bay City Rollers |
| 9 | 8 | DOWN ON THE BEACH TONIGHT | Drifters |
| 10 | 10 | LET'S PUT IT ALL TOGETHER | Stylitics |
| 11 | 8 | PEPPER BOX Peppers | Avco |
| 12 | 9 | LET'S GET TOGETHER AGAIN | Glitter Band |
| 13 | 9 | (YOU'RE) HAVING MY BABY Paul Anka | UA |
| 14 | 12 | NEVER TURN YOUR BACK ON MOTHER EARTH | Sparks |
| 15 | 19 | ALL I WANT IS YOU Roxy Music | Island |
| 16 | 11 | DA DOO RON RON | Crystals Warner |
| 17 | 30 | I CAN'T LEAVE YOU ALONE | George McCrae |
| 18 | 37 | MAGIC Pilot | EMI |
| 19 | 16 | MINUETTO ALLEGRO Womble | RAK |
| 20 | 22 | NO HONESTLY Lynsey De Paul | CBS |
| 21 | 27 | TOO GOOD TO BE FORGOTTEN | Chi-Lites |
| 22 | 28 | COSTASTINE TOWN Splinter | Brunswick |
| 23 | 14 | JUKE BOX JIVE Rubettes | Dark Horse |
| 24 | 14 | HAPPY ANNIVERSARY Slim Whitman | Polydor |
| 25 | 32 | YOUR FARM | Paul McCartney / Wings |
| 26 | 23 | HOT SHOT Barry Blue | Apple |
| 27 | 45 | GOODBYE NOTHING TO SAY | Javells / Nomo King |
| 28 | 42 | WHERE DID ALL THE GOOD TIMES GO | Donny Osmond |
| 29 | 24 | ROCK 'N' SOUL Hues Corporation | MGM |
| 30 | 40 | FAREWELL IS A LONELY SOUND | Jimmy Ruffin |
| 31 | 13 | I GET A KICK OUT OF YOU | Gary Shearston |
| 32 | 43 | TELL HIM HELLO | Dark Horse |
| 33 | 29 | THEN CANE YOU | Dionne Warwick / Detroit Spinners |
| 34 | — | YOU AIN'T SEEN NOTHING YET | Bachman - Turner Overdrive |
| 35 | 46 | HOW LONG Ace | Anchor |
| 36 | 33 | VIVA E SPANA Sylvia | Magnet |
| 37 | 21 | GEE BABY Peter Shalby | Magnet |
| 38 | 25 | I HONESTLY LOVE YOU | Olivia Newton-John |
| 39 | 34 | GET YOUR LOVE BACK | Three Degrees |
| 40 | — | MY BOY Elvis Presley | RCA |
| 41 | 50 | TURN IT DOWN Sweet | RCA |
| 42 | — | BLUE ANGEL Gene Pitney | Bronze |
| 43 | — | SAD LA LA AI Green | London |
| 44 | 18 | SAD SWEET DREAMER | Sweet Sensation |
| 45 | 35 | YOU HAVEN'T DONE NOTHING | Stevie Wonder |
| 46 | 41 | SATURDAY GIG Mott The Hoople | CBS |
| 47 | 26 | FAREWELL - BRING IT ON HOME TO ME | Red Stewart |
| 48 | — | TELL ME WHAT YOU WANT | Jimmy Ruffin |
| 49 | 31 | YOU LITTLE TRUST MAKER Tymes | RCA |
| 50 | — | ZIP GUN BOOGIE T. Rex | EMI |

Singles

- | | | | |
|----|----|--|----------------------------|
| 1 | 3 | WHATEVER GETS YOU THRU THE NIGHT | John Lennon |
| 2 | 7 | DO IT (T.T. in the Satellite) | B.T. Express |
| 3 | 6 | WIMPOY OF LOVE | Bobby Vinton |
| 4 | 4 | TIN MAN | America |
| 5 | 5 | BACK HOME AGAIN | John Denver |
| 6 | 15 | CAN HELP | Billy Swan |
| 7 | 13 | LONGFELLOW'S STRIPES | Ned Diamond |
| 8 | 9 | LIFE IS A ROCK (Over the Radio) | Boiled Meats - Reaction |
| 9 | 11 | WALKING ON THE SUN | Carl Carlton |
| 10 | 10 | CAREFREE HIGHWAY | Gordon Lightfoot |
| 11 | 9 | JAZZMAN | Gene Krupa |
| 12 | 1 | YOU AIN'T SEEN NOTHING YET | Bachman - Turner Overdrive |
| 13 | 14 | THE NEED TO BE | Jim Weatherly |
| 14 | 8 | THE B.T.H. IS BACK | Elton John |
| 15 | 12 | LONGTOWN LOVE (HOOBY PART I) | Spinners |
| 16 | 20 | WHEN WILL I SEE YOU AGAIN | Three Degrees |
| 17 | 19 | YOU GOT THE MUSIC IN ME | The Ohio State Band |
| 18 | 22 | ROCKIN' SOUL | Hues Corporation |
| 19 | 25 | WIMPOY OF LOVE (RE-RE) | Chicago |
| 20 | 26 | ANGIE BABY | Helen Reddy |
| 21 | 27 | SHA-LA-LA (Mama's Me Happy) | J.G. Green |
| 22 | 28 | CAT'S IN THE HAT | Berry Chaplin |
| 23 | 20 | YOU'RE A STAR | Hudson Brothers |
| 24 | 24 | PEOPLE GOTTA MOVE | Gene Vance |
| 25 | 30 | APRIL THE GOLD RUSH | Phyllis |
| 26 | 28 | YOU GOT THE MUSIC IN ME | Radio Featuring Chaka Khan |
| 27 | 30 | KUNG FU FIGHTING | Carl Douglas |
| 28 | 12 | YOU HAVEN'T DONE NOTHING | Stevie Wonder |
| 29 | 37 | PROCESSED | Blue Preacher |
| 30 | 38 | LA LA PEACE SONG | A. Wilson |
| 31 | 40 | FORGET ME | Fred |
| 32 | 40 | FARTYALE | Parler Sisters |
| 33 | 34 | PLAY SOMETHING SWEET | Cherrie Sepkoski |
| 34 | 35 | LOVE ME | Three Dog Night |
| 35 | 35 | LOVE ME | Neil Sedaka |
| 36 | 35 | DONAVILLE | Atlanta Rhythm Section |
| 37 | 36 | YOU'RE THE FIRST, THE LAST, THE ONLY ONE | Berry White |
| 38 | 37 | I FEEL A SONG (In My Heart) | Cherrie Sepkoski |
| 39 | 38 | OVERNIGHT SENSATION (The Record) | Reaction |
| 40 | 39 | LAUGHTER IN THE RAIN | Neil Sedaka |
| 41 | 40 | AMT TOO PROUD TO BEG | Rolling Stones |
| 42 | 41 | THE BLACK EYED BOY | Paper Lace |
| 43 | 41 | HEAVY FLYING OUT | Blue |
| 44 | 43 | ALPHIE'S FARM | Paul McCartney & Wings |
| 45 | 46 | THE BING CRIBB | Blue |
| 46 | 46 | WOMAN TO WOMAN | Shirley Brown |
| 47 | 46 | IN THE BOTTLE | Blue |
| 48 | 46 | LET'S STRAIGHTEN IT OUT | Lafayette |
| 49 | 46 | BARBARA THE MEXICAN | Doc Clayton |
| 50 | 46 | RIKE, T.M. COMPANY | Paul Davis |
| | | SUGAR PIE GIFT (Part 1) | The Jitters |

RPM/BBC chart

Supplied by BMRB



DAVID ESSEX - Top Single ELVIS PRESLEY - Top Album

Albums

- | | | | |
|----|----|--------------------------------|--|
| 1 | 2 | JOHN LENNON | Wals And Bridges |
| 2 | 1 | JANE CROCK | Photographs & Memories His Greatest Hits |
| 3 | 3 | ROLLING STONES | 11 Only Back To Back |
| 4 | 5 | AMERICA | — Holiday |
| 5 | 4 | NORMAN MACASPHER | ON OVERDRIVE — Not Fragile |
| 6 | 7 | OSBECH & CHONG'S WEDDING ALBUM | — |
| 7 | 6 | MARLENE DIANE | — Wino |
| 8 | 9 | ALICE COOPER | — Greatest Hits |
| 9 | 10 | T.M.P.R.C. | — When The Eagle Flies |
| 10 | 11 | ROCKY TELL ME | — We're On |
| 11 | 12 | PAUL ANKA | — Anka |
| 12 | 13 | BARBY WHITE | — Can't Get Enough |
| 13 | 6 | CROSBY, STILLS, NASH & YOUNG | — So Far |
| 14 | 14 | LOUI REED | — Salt 'n' Pepper |
| 15 | 17 | NELSON MANDALA | — Senekade |
| 16 | 13 | HERBIE HANCOCK | — Thrust |
| 17 | 18 | DAVID BOWIE | — Live At The Tower Of London |
| 18 | 34 | ROD STEWART | — Smiler |
| 19 | 20 | REXHA | — Remember The Future |
| 20 | 28 | JACKSON 5 | — Dancing Machine |
| 21 | 21 | JOHN CONYER | — Back Home Again |
| 22 | 15 | JACKSON BROWNE | — Late For The Sky |
| 23 | 29 | AMITY KIM | — |
| 24 | 27 | BARBY CHAPIN | — Victims & Benefactors |
| 25 | 32 | THE WHO | — Odds & Sods |
| 26 | 32 | THE WHO | — Live Through This |
| 27 | 20 | MACCAVIA | — Slip And Smell The Roses |
| 28 | 11 | WELCOME BACK MR. FREED | THE SHOW THAT NEVER ENDS |
| 29 | 1 | MINNIE RIPERTON | — Perfect A |
| 30 | 1 | FRANK ZAPPA | THE BEST OF FRANK ZAPPA — In Loving Memory |
| 31 | 39 | ELECTRIC LIGHT ORCHESTRA | — Eldorado |
| 32 | 39 | QUINCY JONES | — Body Heat |
| 33 | 13 | FRANK ZAPPA | — Apostrophe (C) |
| 34 | 42 | PHOENIX SNOW | — |
| 35 | 17 | BILL PRESTON | — The King & Me |
| 36 | 27 | RIGHTeous BROTHERS | — Give It To The People |
| 37 | 30 | CONYER'S WAREHOUSE | — For Learning To Fly |
| 38 | 25 | TERRELL DAVIS | — |
| 39 | 1 | LETTER TO YOU | — You Don't Call Me Anymore |
| 40 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 41 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 42 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 43 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 44 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 45 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 46 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 47 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 48 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 49 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |
| 50 | 43 | LETTER TO YOU | — You Don't Call Me Anymore |

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

ROCK MUSIC NOTES

Is he cracking up?

MOTT THE HOOPLE have had to postpone the first four gigs of their tour because singer Ian Hunter has been taken to hospital suffering from physical exhaustion.

Tell Him hit- makers on tour

HELLO, CURRENTLY in the charts with Tell Him, are at present on a major British ballroom tour.

Dates still to be played include: Smeethwick Coach House (November 15); 78 Club, Burton On Trent (16); Burnwood Recreation Centre, Cannock (17); Club Lafayette, Wolverhampton (22); Dorset Springshall Red Lion, Gillingham (23); Bargate Adams Disco, Burton On Trent (27 to December 3); Flamingo, Hereford (28); The Ballroom, Llanelli (14).

Woods Leisure Centre, Colchester (December 15); Dance Land Belle Vue, Manchester (23); Corn Exchange, Bourne, Lincs (28). Venues in Ireland are still to be confirmed.

The cancelled dates are: Glasgow Apollo (November 10, Leith Hall, Edinburgh (11); Caird Hall, Dundee (12); Aberdeen Music Hall (13).

The tour now opens at Leeds on Friday (November 15).

He was taken to hospital suffering from physical exhaustion and kept under sedation over the weekend.

The cancelled dates are: Glasgow Apollo (November 10, Leith Hall, Edinburgh (11); Caird Hall, Dundee (12); Aberdeen Music Hall (13).

The tour now opens at Leeds on Friday (November 15).

ber 15), and the re-arranged dates for the Scottish gigs are: Edinburgh (December 18); Dundee (17); Aberdeen (18 or 19); Glasgow (20).

HEALING PILOT

PILOT, CURRENTLY on tour with Sparks, are expected to headline their own tour later this month. Their single Magic is racing up the charts.

A NEW RINGO album and single are rushing this Friday.

The album, midnight Vienna, contains 11 songs. John Lennon wrote the title track and a track called Spookeroo is believed to be the first time Elton John has written a song specifically for someone else.



Mott's Ian Hunter

MOR in Russia

FIVE PIECE band Middle of the Road who recently signed with D.M. records are going behind the iron curtain in the new year to undertake five concerts in Moscow.

The band, who hit the charts with Chirpy Chirpy Cheep - Cheep, Skippin' and Get a D Tweedle Dee are planning to release a single in January, which will be their first new recording for more than 18 months.

New soul label here

THE SOUL explosion has given birth to yet another specialist label in this country. Island U.S.A. will concentrate on singles from small American independent labels.

The new label is launched this week with singles from Robert Parker and Get Ya Skippin' — and swamp Dogg's Did I Come Back Too Soon.

It was Island which, in 1963, did most to introduce rock to Britain with its American-based Suede label.

LIZZY TOUR

THIN LIZZY continue their tour on Friday (November 15) at Fwell Technical College. Other dates are: Booms, Bristol (17); Derby College (21); East London, Polytechnic (23); Top of the World, Stafford (28); Skipton Town Hall (30); Walsley Post, Twickenham (December 1).



ROD'S TELLY PLANS

ROD STEWART is to direct a TV film of his life to be called *I've Grown Accustomed To Her Face*. The film will include sections in which Rod is interviewed by Russell Hartley.

Stewart also wants to include his old mate Jeff Beck in the film.

Al Green takes of his 'tragedy'



AL GREEN, currently in the chart with Sha La La, spoke this week about the recent tragedy in his life when a woman painfully scalded Green and then committed suicide.

Green, who had second degree burns to his back, arm and abdomen, said: "I pray that God will forgive her and I find it difficult to sleep nights and remove this tragedy from my mind because it was like a nightmare."

"I hope that no one has to go through the torment I've gone through. I love you all."

Daltrey teams with Ballard

FORMER ARGENT singer Russ Ballard is to produce the second solo album for Who star Roger Daltrey.

Seasons began in the Who's Ramport studios on Monday and are expected to continue for three or four weeks.

In addition to producing, Ballard will also play guitar and piano, write a minimum of three songs and arrange some of the material.

Other musicians as signed are bass guitarist Dave Winour and drummer Roger Stewart. Francis Daltrey is also expected to play guitar on some tracks.

Ballard, who featured instrumentally on Daltrey's first album, is

try's first album, is an increasing demand as a producer since quitting Argent to launch a solo career earlier this year. His current single is Fly Away.

Showaddywaddy

SHOWADDYWADDY have added more dates to their tour announced last week. The dates are: Redworth Garden, Bournemouth (18); Queens Hall, Barnstable (19); Flamingo, Hereford (20); Bailey's, Walsley (24) which cancels the November 19 date.

Colston Hall, Bristol (December 15); Dome, Brighton (16); Winter Garden, Bournemouth (18); Queens Hall, Barnstable (19); Flamingo, Hereford (20); Glos Ballroom, Llanelli (21); Dreamland, Margate (31).

HARD TIMES

TIMES SINGER Charles Nixon went down with pneumonia after the band flew into this country for a tour. Nixon is now in the States and went straight into rehearsal relearning how to sing. Billy was part of the Times in the Sixties. There's no business.

More Boothe

EXTRA DATES have been added to the recently announced Ken Boothe tour. The dates are: Woods Hall, Colchester (December 1); Rainbow, London (7); Lords Club, Graystead (8); County Ballroom, Taunton (13); Baths Hall, Scunthorpe (14); Wands worth Town Hall (18); Locarno, Birmingham (26).

Ken will be backed on all dates by the Cimarrons.

AROUND ERIC

AMERICAN DUO Meeko Palmer, who's current single is the old Beach Boys single I Got Around, are to be the support act on Eric Clapton's European and London dates.

OLD TIMES

THE TIMES have one of their old singles. People, re-released this week on the Eric label. The band are currently in this country.

COMET DISCOUNT RECORDS

NEW RELEASES	Ric. Comp. Retail Disc. Price	Price
BLOOD, SWEAT AND TEARS	2.29	1.99
DAVID BOWIE	3.78	3.15
DAVID LEE RAY	2.62	2.10
CHEEKS OHNING	2.50	1.99
JIMMY CLIFF	2.50	1.99
HOUSE OF SPIES	2.50	1.99
DEEP PURPLE	2.50	1.99
STONES	2.50	1.99
NEL DIAMOND	2.50	1.99
THE BEATLES	2.50	1.99
ELECTRIC LIGHT ORCHESTRA	2.50	1.99
SHEDDING	2.50	1.99
END	2.50	1.99
Taking Tiger Mountain by Strategy	2.46	1.99
THE BEATLES	2.50	1.99
Sunat Towers - Don Everly	2.62	2.10
GENESIS	4.49	3.75
Let us get down on Broadway (2LP)	2.46	1.99
SENSATIONAL ALEX HARVEY BAND	2.46	1.99
Impossible Dream	2.46	1.99
HUSTLER	2.46	1.99
High Times	2.46	1.99
JANE & TINA TURNER	2.46	1.99
Sweet Ride (Island Red)	2.46	1.99
KICK THE LAD	2.46	1.99
The old straight track	2.46	1.99
MICKSON FIVE	2.46	1.99
Dancing Machine	2.46	1.99
ELTON JOHN	2.46	1.99
CREATING HIS	2.46	1.99
BRENDA LEE	2.46	1.99
BILLY PRESTON	2.46	1.99
JOHN LENNON	2.46	1.99
CREATING HIS	2.46	1.99
LIVE AT THE RAINBOW	2.46	1.99
Inc. C. A. Jones, J. Gale, Eric, Nico	2.46	1.99
JOHN LENNON	2.46	1.99
Sm's the great songs	2.46	1.99
Black Hole Star	2.46	1.99
NEW HEROES OF THE PURPLE SAGE	2.46	1.99
Home Home on the Road	2.46	1.99
OLIVIA NEWTON JOHN	2.46	1.99
First Impressions	2.46	1.99
PHILLY SOUND	2.46	1.99
The Philadelphians (Vol 2)	2.46	1.99
ELVIS PRESLEY	2.46	1.99
Lionel Lincoln Stage of Memphis	2.46	1.99
BILLY PRESTON	2.46	1.99
The K&me	2.46	1.99
QUEENS	2.46	1.99
Sheer Heart Attack	2.46	1.99
RAVE ON	2.46	1.99
Home Home on the Road	2.46	1.99
Maddy Pop!	2.46	1.99

BUYING GUIDE	Retail Price	COMET PRICE
2.00 - 2.20	1.80	
2.21 - 2.25	1.88	
2.26 - 2.35	1.93	
2.36 - 2.50	1.99	
2.51 - 2.80	2.10	
2.61 - 2.80	2.20	

LATEST RELEASES	Ric. Comp. Retail Disc. Price	Price
THE EXOCHORD	2.69	2.20
Chris Wood	2.69	2.20
J. GELLS	2.69	2.20
THE BUCKLE UP	2.69	2.20
DAVE HALL & JOHN OATES	2.69	2.20
THE BUCKLE UP	2.69	2.20
Look at the girl	2.69	2.20
MOCKEY	2.69	2.20
Party Money	2.69	2.20
FAMILY	2.69	2.20
The best of	2.69	2.20
TOOD RANGEND	2.69	2.20
FRANK SINATRA	2.69	2.20
Main Street	2.69	2.20
SANTANA	2.69	2.20
WHEELS	2.69	2.20
MOTT THE HOOPLE	2.69	2.20
HERBIE HANCOCK	2.69	2.20
Throat	2.69	2.20
THE JUBILEE and the Jubilee	2.69	2.20
ARGENT	2.69	2.20
IAN MCKERRON	2.69	2.20
Weston Fance	2.69	2.20
WHEELS	2.69	2.20
Get Package (3LP)	4.99	4.49
JOHN LENNON	2.69	2.20
CRASHED	2.69	2.20
MILES DAVIS	2.69	2.20
Get up with	2.69	2.20
THE BAND	2.69	2.20
The Band, East 120	2.69	2.20
Rock from the Big Top, 2595	2.69	2.20
Mooring Madmen, EW 1214	2.69	2.20
Rock of Ages (2LP), EW 1213	3.99	3.49
MARCEL VANDER HAEGHE	2.69	2.20
Everyone is Everybody else	2.69	2.20
CRASHED	2.69	2.20
IBASHO BOYS	2.69	2.20
Pat Saunders, ST 2005	2.69	2.20
CRASHED	2.69	2.20
SON FLOWER, SSSA 100	2.69	2.20

DIRECT FROM THE	Ric. Comp. Retail Disc. Price	Price
USA	2.69	2.20
HOLLING STONES	2.69	2.20
HE ROLLS (2LP)	Sp. Price 5.70	
THE BEATLES	2.69	2.20
Margical Music	Sp. Price 3.48	
ERIC CLAPTON	2.69	2.20
Clapton	Sp. Price 3.48	
DEEP PURPLE	2.69	2.20
Purple Passage (2LP)	Sp. Price 4.25	

For Cassettes and 8 tracks not listed deduct 25p OFF Recommended Prices

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Fanny lose Nicky

AT THE conclusion of their British tour at Southampton on November 26, Fanny's keyboard player, Nicky Barclay, will leave the band.

Nicky, who has recently been working on Keith Moon's solo album in Los Angeles, leaves the band to pursue a solo career and a replacement is already being sought.

Wizzard go nationwide

WIZZARD, WHO have recently returned from a successful American tour, are recording a new single and will be playing gigs throughout the country. The dates confirmed are: Globe Theatre, Stockton (November 22); Worthing Pier (December 2); Loughborough University (7); Hemel Hempstead Pavilion (14).

Goon hooked on the Spam

PETER SELLERS may be playing on stage with Steeleye Span at London's Rainbow Theatre on November 28.

This week Sellers played ukulele on the track New York Gals from the band's latest album Commoners Crown to be released early next year.

Now he has asked to appear with them on stage when they are in London. Steeleye Span's new show will incorporate a film sequence as well as an updated and revised manner play complete with new sets and effects.

The dates for the tour are: Capitol Cardiff (November 14); Colton Hall, Bristol (15); Loughborough University (16); Theatre Royal, Nottingham (17); Fairfield Hall, Crendon (18); New Theatre (19); Southport Theatre (20); Free Trade Hall, Manchester (21); Leeds Town Hall (22); Newcastle City Hall (24); Sheffield City Hall (November 24); Rainbow, London (two shows 28 and 29); ABC, Peterborough (December 1); Dome, Brighton (2); Apollo, Liverpool (4); Usher Hall, Edinburgh (5); Empire Centre, Glasgow (6); ABC, Chester (7); Hippodrome, Birmingham (8); De Montfort Hall, Leicester (9); Top Rank, Cork (13); Dublin Stadium (14).



KINKS' XMAS TREAT FOR LONDON

THE KINKS are to stage the musical show Preservation for three days at London's Royalty Theatre next month.

The show, written by Ray Davies, will be premiered in America before starting its London run from December 29 to 31.

The stage presentation will make extensive use of special lighting, back projection with slides and movie footage, and Ray Davies has written some extra musical material and linking dialogue.

Some of the songs featured on the two albums, Preservation Act One and Preservation Act Two have been edited from the stage show to

make the presentation more compact and concentrate attention on the main storyline.

Ray and the rest of the Kinks will play various character roles and there will be six other singers. Choreographer Dougie Squires has been asked to advise on movement.

The story concerns the rise and fall of a corrupt and wicked dictatorship headed by Mr Flash, a shrewd wide-boy who wheedled his way into power by bamboozling the people. But then along comes Mr Black

proffering visions of a new society.

STARR DUE

AMERICAN SOUL singer Edwin Starr arrives in this country on December 5 to start a nationwide tour.

The dates are: Mr. George's, Coventry (December 5); Casino, Wigan (7); Elitasy, Bristol (8); Pickwick's, Dowsbury (9); New Tree, Wythenshawe (12); Civic Hall, Winsford (13); California Ballroom, Dunstable (14); Tracy's, Gloucester (16); Tiffany's, Halesowen and Barbarella's, Birmingham (19); Heavy Sixes Machine, Hanley (20); Drill Hall, Scunthorpe (21).

The London dates are, as yet, undecided, but a single will be released to coincide with the tour.

WOMBLING FOR OXFAM

WOMBLES ORINOCO and Great Uncle Bulgaria will be at the Oxford Christmas Fair at Chokes Town Hall on Saturday (November 16).

STATUS DOWN

STATUS Q10 have a new studio rash release next week called Down, Down, taken from the new Quo album which is set for release in the New Year.



The throat hits back

GARY GLITTER's new single, Oh Yes You're Beautiful, is released this week (see singles review). Says Gary's manager, co-writer and record producer Mike Loander: "The song came about from a remark Gary made to the audience during his tour earlier this year. He would say, 'What are you?' - you're beautiful'."

THIS WEEK'S STAR BREAKERS

- 1 ZING WENT THE STRINGS OF MY HEART (Tramps (Bundlach).
- 2 UNDER MY THUMB (Wayne Gibson (Pye).
- 3 THE BUMP KENNY (RAK).
- 4 SOUND YOUR FUNKY HORN K.C. & The Sunshine Band (Jayboy).
- 5 THE ZOO (THE HUMAN ZOO) Commodores (Tami Motown).
- 6 MEMORIES DON'T LEAVE LIKE PEOPLE DO (Johnny Bristol) (MGM).
- 7 GET DANCING (Disco) And The Sex-o-lettes (Chelsea).
- 8 DANCE THE KUNG FU (Carl Douglas) (Pye).
- 9 HAPPY BIRTHDAY BABY Tony Christie (MCA).
- 10 CAN'T HELP LOVING THAT MAN OF MINE (The Van (Pye).



Earring arrive with pirate plan

GOLDEN EARRING, who begin a nationwide tour today (Thursday), will be giving away a 16-page glossy booklet in an attempt to beat the "Programme Piracy".

For the past two years pirates programmes have been going on sale at Earring gigs for 25p and 30p each.

Now in an attempt to beat the piracy the band have decided to give away glossy programmes free.

The band have added an extra date to their tour. With Lynrd Skynrd they will be playing Kursaal Ballroom, Southend on November 30.



Soul giant boosts label

LEGENDARY AMERICAN soul man H. B. Barham has signed with Power Exchange the recently formed British soul label. He will compose, arrange and produce for the label and this week his first single as a recording artist, Having A Party, is released.

In the States, Barham has been associated in the past with Marvin Gaye, Stevie Wonder, Diana Ross, The Supremes and Gladys Knight & The Pips and more recently with Johnny Bristol and The O'Jays.

The recent O'Jays release on the label also originates from Barham, who has worked with the group twice in the past 19 years, the last time being in 1970 before the group moved to the Philly stable.



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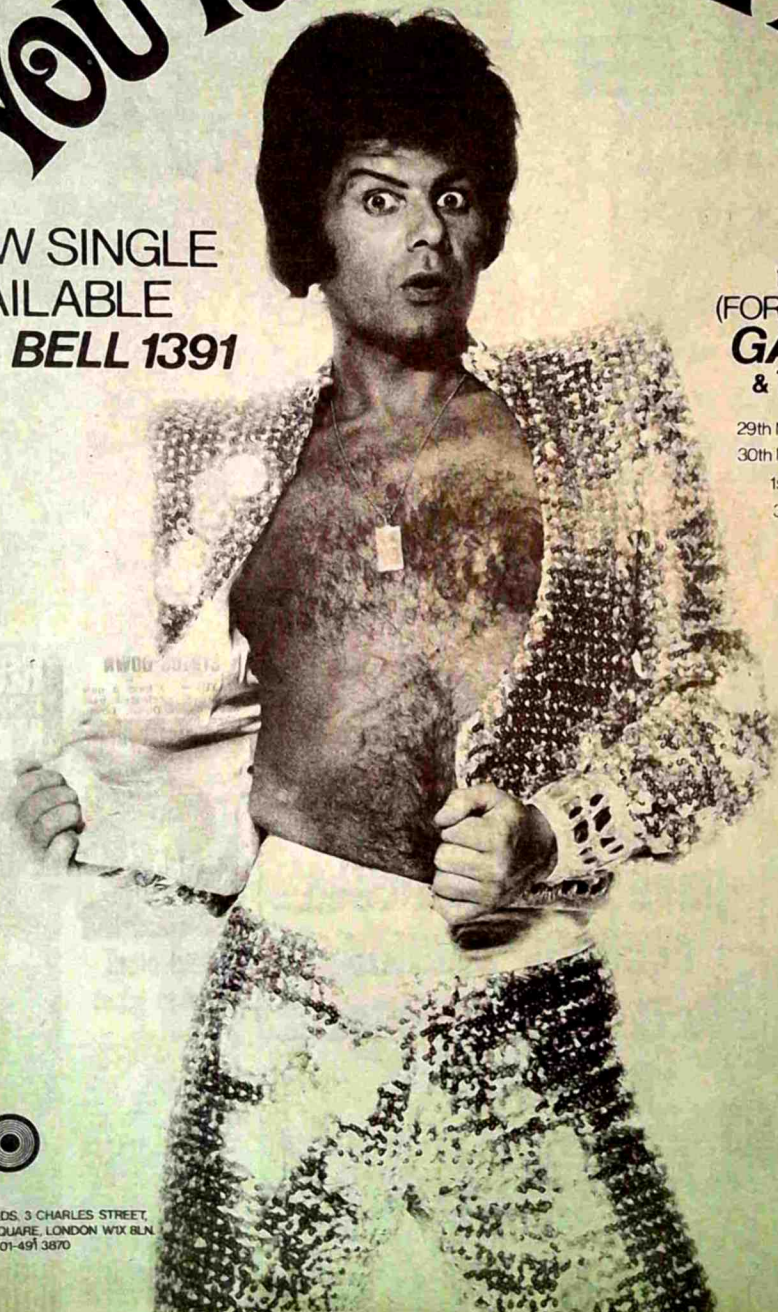
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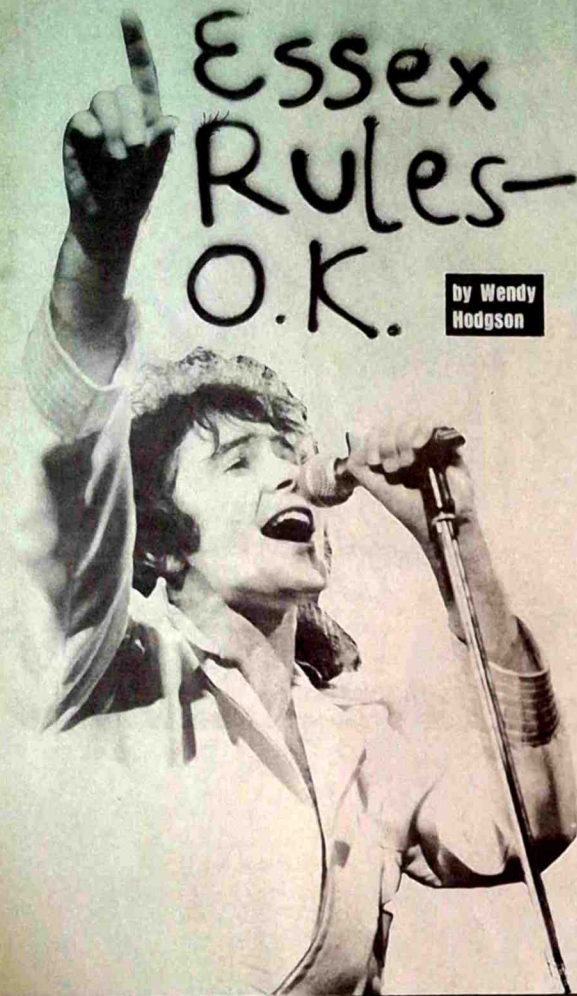
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Essex Rules—O.K.

by Wendy Hodgson



BRISTOL Hippodrome Tuesday. What an occasion! The waitress serving at the Berni Inn next to the theatre, said no-one had drawn such crowds as these.

Yet surprisingly, there was an aura of total control. Even the traces of hysteria and trouble over tickets were understandable. These people had been waiting a very long time to see their star, DAVID ESSEX.

Months before, the David Essex tour had been postponed for various reasons. It must have been very disheartening. Now everything is for real. Fans can see their idol at a total of twenty-eight gigs on his first British tour.

Our party, organised by CBS Records, quickly learnt the first lesson. If you've got a ticket, hang on to it! In the foyer of the theatre you understand why. Distracted fans without tickets begged and pleaded to buy. It seems it got to the heart of a photographer standing next by who assured me, that if I parted with my ticket I would still get in. The next moment I realised my ticket had been snatched from my hands by a sad little girl outside.

Panic stations all round — I was I doomed to miss the show having travelled about 130 miles? Thankfully, not! CBS had one spare ticket, firmly gripped as though it were a two million pound Poolwin.

Tension

Inside the theatre, tension mounted as crowds grew uneasy waiting for Essex's arrival. It was quite a sight, and quite unusual looking at the pretty girls, neatly made up and sporting long evening dresses, very select for the Bristol Hippodrome. David's followers had certainly put themselves out for him and now the moment had arrived for him to put himself out for the fans.

Luxembourg DJ Tony Prince toyed with the audience by rushing on and off stage saying, "not long now." Then finally, the lights dimmed, the backing band

took their places and David launched straight into I'm Gonna Make You A Star.

Bouncers stood in the pit shining torches on anyone with intentions of shifting from their seats, but there was no need. Shriek screams echoed everywhere; and banners waved in the air.

The stage set was a brick wall back drop, with "Essex Rules OK" written across it. In front stood David's backing musicians who played with vigour, drive and enthusiasm and who certainly must receive a lot of credit for their inspiring performance — along with David's too.

The band featured two sax players, bass, guitar, mandolin, drums (featuring Brian Davidson formerly of Nice and Refugee), plus percussion, piano and synthesiser controlled by David's producer and arranger Geoff Wayne.

Spell-binding

While little conversation flowed between Essex and his audience between numbers it was of little importance. His fine art of bodily expressions, and his timely co-ordinations said everything. David moves with ease. He is quite spell binding!

The effort he puts into the fourteen songs proved his professional ability. He would be good completely alone. Amongst the collection sung were Look Out Your Window, I Know, Rock 'n' Roll, America, Lamplight, On and On and of course the title track from the immensely popular Stardust film. After seeing the film, David's performance on stage in front of thousands of girls, is an eerie experience.

Then came the next surprise. While David rushed off stage, the band began warming up to the number We're All Insane. Seconds later, David bounced back on the stage and took up position behind the drums, and there you have the other side of the versatile Mr Essex.

The concert was nearing its end and the crowds were restless. David sang Rock On before returning to his show opener, his current single, I'm Gonna Make You A Star. Strangely, he left without saying goodbye. The encore came in this song as he rushed on and off to tumultuous acclaim.

Success

So rock on David Essex! The star who at sixteen joined a blues band and performed in the East End of London was spotted by Derek Bowmac, now his manager, and has one of the most successful solo careers ever.

Having gained acting experience, David went on to appear in Godspell in November 1972 at the Roundhouse. Later there followed small film parts in Assault and All Coppers Are

During Godspell, David was given leave to star in the highly successful film That'll Be The Day which won him many awards for his performance. Two albums Rock On and David Essex followed, plus countless singles gaining gold and silver awards. America sold over three hundred thousand copies in France alone. Then came Stardust — now the live performer OK. Essex does rule. OK?



IF ONLY he'd have sung the interview it might have gone even better, because Christopher Rainbow is a born singer.

You see, every time he opens his mouth to speak he just gets stuck. He has a bit of a stammer.

A bit of a stammer! This boy sounds like a hundred machine guns rapidly firing at a corrugated iron fence.

But when he sings he has no difficulty at all. On the contrary his singing has brought him to the attention of some very important people indeed.

Like Brian Wilson, for instance, who wants to produce an album of Christopher, and there's Bob Margoullef and Malcolm Cecil, who programmed the synthesizers on the last three Stevie Wonder albums.

Not bad for a 27-year-old Glaswegian who has only released two singles. The latest Give Me What I

Cry For, looks set to be a hit, and it was Chris who wrote and produced it.

"In J-J-J-January (enough of this) I'm going to Los Angeles to record an album and I'll be working with Brian Wilson of the Beach Boys," he stammered.

"And about two weeks ago when I was in the studio two people walked in and I threw them out because I didn't know who they were."

"When Chris Brunt the engineer told me it was Margoullef and Cecil, I thought oh, well, they won't be too pleased. But they came back later, heard the music, and said OK they were going to produce the first album."

"It will contain all my own songs."

With Chris doing so much recording in the near future he has had no time to arrange a tour of Britain though he would like to.

"I would also like to do

It wasn't easy, but Dave H-H-H-Hancock recently chatted to C-C-Christopher Rainbow . . .

some television as well," he added. "Especially the Russell Harty programme. I'd like to see him square up to my stammer."

Chris also has something to say about the state of pop music at the moment.

"There's not really enough spectacle in showbiz," he eventually said. "I would like to present a Gene Kelly type of show, with a chorus line, good back drops, and me doing a bit of tap dancing."

"We have reached the

stage now where people are frightened to tell the truth about pop music. Most of it seems to be a case of the king's new clothes."

Between now and the New Year, Chris is planning to release a new single, Is The Summer



Really Over, which will be another outlet for his expression.

"You see I can't express myself in words

because of the stammer."

As I said, this guy's a born singer.

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Group

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Single Of The Year

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Soul Single

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Drummer Dinky Diamond was found by Sparks manager in the Gooseberry Bush, and was later asked to join the band.

"It was a bit prickly, but I was drunk at the time," he jokes, as we sit sipping assorted beverages in a Reading hotel shortly before Sparks University gig. . . just in case imaginations run riot. The Gooseberry Bush in question is a public house and not Dinky's place of birth.

T White, Dinky and Ian look tranquil and high spirited. The brothers Mael are still in their room. "They're just writing some more songs," grins John their manager. "I just passed their room and heard Russell singing, but they will be down any second."

Enter the two brothers — a few heads turn as they saunter through the bar. Ron, of Hitler moustache and Frycream hair fame, looks more like a rejuvenated Franz Kafka than the infamous Fuhrer, especially when he throws one of those wicked glances.

I am surprised how friendly they are, and not aloof as one might imagine. We talk about fan mania, something which the group have been sampling since the tour began. Says Russell, "It was a shock at first, because we've been playing the same kind of music for

Jan Iles takes a trip to Reading and finds herself warming to some



Red Hot Sparks

about 3 years 11 months and now suddenly people want to rip us apart. The fans are pretty physical especially the younger ones. They try to pull our clothes off. Why in Newcastle they yanked at my hair and Ian was knocked out, it's pretty

amazing." Ron adds, "IN America we were regarded as cult-underground, and now we're presented with this fan mania syndrome which is replacing the existential thing, it's nice. A lot of people underate the younger kids, they

think they don't understand our music, but they do, they're really into it." "It was the same with Propaganda," gulps Russell, "people said that the cover was too obscure, and that we should have a great big Sparks logo on the sleeve — but the kids don't have to be told that Propaganda is our record, they already know!"

What are your feelings toward the new album, do you think it's stronger than Kimono?

"Yeah, I think our latest album has a lot more depth and fluency," opines Russell, "Kimono was a simpler album to get along with, it was easier to understand, I didn't quite understand what was going on when I first heard Propaganda, which made it more interesting. It has lots of different levels, there's more substance, more variety."

Ron agrees, "It is a better all round album, we're very pleased with the way it turned out. Plus it's a good album to do live, a lot of the songs like Achoo for example are theatrical."

How do you manage to produce such an authentic sound?

Russell ponders, "Mmm, it's very difficult to say. I can't explain why he writes like he does or why I sing the way I do — it's hard to pin-point a reason. Actually at first our originality was a hindrance rather than a help because people said you should play like so and so, your music is too obscure for the media."

Not only is their musical content different, their appearance is too. Is Russell the extrovert one and Ron the introvert guy, as the stage act suggests?

"Well, yes," smiles Ron, "but obviously it's caricatured. I'm not as solemn or as introvert as the act suggests," he adds, pretending to bite my leg.

Time to leave for the gig. We board Sparks' personal charabanc looking like workers on a glorified Beano outing to Southend. Let's hope they have some Guinness in the boot!

Reading University

there are no signs of teenies, just long haired guys in jeans and t-shirts accompanied by pert young ladies waiting patiently for Sparks.

"This is the biggest crowd the University's had since Wishbone played here," says a good looking student, "there must be at least 1,200 people here tonight and there are a load still in the bar."

While the roadies set up Sparks' equipment, animated Walt Disney soundtracks echo around the hall. We are entertained by the Seven Dwarfs singing Whistle While You Work and the Three Little Pigs, sounding remarkably like Pinky and Perky as they squeak. Who's Afraid of The Big Bad Wolf. Great for teenybopper audiences but a pain to the University crowd who prefer more intellectual stimulation.

The crowds begin to shift, stir, babble and bark. "Sparks!" they scream. "we want Sparks. And Sparks they

get. The lights dim. Ron is the first to appear, followed by Russell and the others. First off is Talent Is An Asset from the Kimono album. For such a small hall the sounds is crisp and concise — par excellence. Russell clad in Persil white jeans, hooded top and plastic Woolworth sandals, resembles a naughty curl-haired Cherub as he reels and rolls; eyes saucer-like staring down into the audience.

The next number is EC, an amusing ditty about Arron, Betsy and Charlie. Okay, Russell's no Mick Jagger, but the way he moves is quite fascinating. He runs on the spot, skips, whirrs, hands akimbo — his expressive face like a flashing neon sign. It's surprising how much control and influence he has over the act which isn't at all apparent when they're on TV. He is the frontman in every sense of the word and doesn't fail to entertain, in fact he makes some of the singers in well-known bands look

positively boring.

Next the mood becomes mellow. He sits on the drummers' contrum and revolves his seat. Wood whistles spring from the audience. "You want more?" he tantalises, and begins to urtub from his spot, but has second thoughts and just sings In My Family instead. The bass and guitar sounding particularly tight.

One of the most outstanding tracks on Propaganda follows, which is a military love song entitled Reinforcements. Ron's club stomp piano solo sounds stark and hollow, capturing the mood of the song to a tee. Dinky's dashing drumming joins in, and off they go with Russell marching and snatching on the spot like a young boy playing at soldiers.

Next are the amusing Who Don't Like Kids and Achoo — with Russell sneezing over everyone in the front row during the latter number. "You'll all have a cold tomorrow, I'm sorry about that," he jokes.

Suddenly a rough and ready voice from the audience shouts, "Smile Ronnie."

The audience laugh even though it's just his lip spreading into a smile. It's all good fun.

Their last single gets the most response. The crowd cheer and clap, some even standing up to get a better look. It seems wholly uncanny that such an in-line souz such as theirs can be done so well on stage. Never Turn Your Back On Mother Earth sounds just as polished a live as its record.

By now the sweat is dripping freely, even the surfer Ron looks a little ruffled around the Frycream — it certainly is sweaty in the hall. Two student sweethearts next to me take into a juicy pie and chips, which is eaten standing up so as not to miss anything. The band strikes up their finale, This Town Ain't Big Enough For Both Of Us, and believe me there is as the songs says, "increasing heartbeat", especially for some of the giggled young ladies in the front.

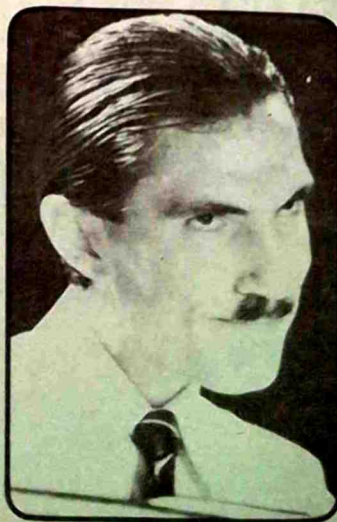
Of course they do encourage. The crowd are so into that Ron re-enters wearing a formal. Russell has changed his apparel, now looking like an alpine skier in cherry sports and shades. Girl From Germany is their choice, which must rate as the highest number in their repertoire, and in those which could even have the likes of Maria Callas (traces of a red hot strutting . . . and hot concert is over there we one.

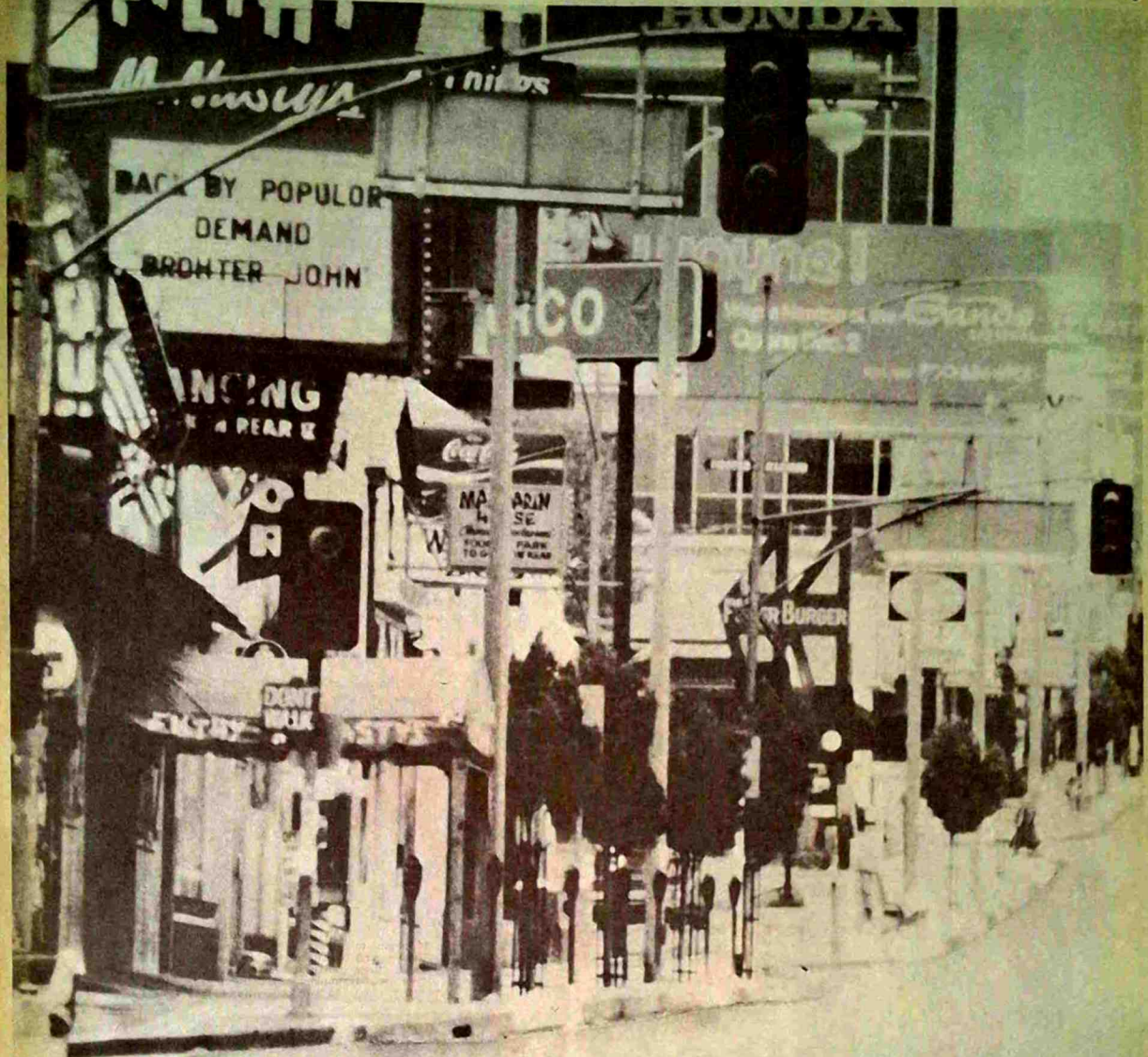
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SOUL STIRRING

OSIBISA ... NOT HAPPY?

THE CURRENT upsurge in soul and reggae music has pleased just about everyone ... except Osibisa.

As one new band after another jumps into the charts, their Afro jazz-rock is getting left way behind and leader, Teddy Osei, is getting sick of it. Even a new simplified commercial album has failed to show up so far, yet still the band has a huge world wide following.

"I tell you," Teddy said this week, "we're happening" like mad everywhere, but when we come home it's nothing. Nobody knows what's going on."

As a founder member of the band he's watched Osibisa fall from new wave leaders to forgotten heroes in Britain. Their gigs still draw capacity crowds, they have friends everywhere, but the problem in Britain, he points out, is the media.

TV and radio have made the music scene



TEDDY OSEI
BY PETER HARVEY

sick over here," he decides. "Audiences have been dragged by continuous exposure to commercial music to glam rock. The media is not part of the people. I see everywhere we play people like us but it stops there because we're never heard. People get hypnotised by their radios."

This outburst comes after Osibisa have gone more than half way to meet and please the all-controlling media men. They have purposely simplified their cross-rhythms music to gain more acceptance in their home base. Osibrock is easily their

POPSWOP SUPERSTARS

SCORPIO

(Oct 24 to Nov 21)
The light of your life has a rather dark sinister side, so watch out! If you blow a fuse it could ruin the whole thing - make sure you turn them on carefully.

SAGITTARIUS

(Nov 23 to Dec 21)
Saggy in name and zappy in nature well that's how you are right now. Go to the local weight-lifters society and build up dem muscles (or curves), but make sure you dum-dums don't drop those mighty dumbbells on your delicate toes.

CAPRICORN

(Dec 22 to Jan 20)
You sleazebait people are hanging into charm - or you think you are. Let's face it Mummy still loves ya and the dog is still affectionate. It's not so bad, but not so good, then we'll say you're flipping greedy.

AQUARIUS

(Jan 21 to Feb 18)
A ventilating time is in the pipeline. It's time to look your best. Don't go for - you've got a few years on this earth yet - in fact remember that if that you're gonna be very difficult to get rid of.

PISCES

(Feb 19 to Mar 20)
Health may be very low, the only way to fight off the bugs is by going to bed with a nice hot water bottle. If you haven't one then teddy will do (no, you fool, Teddy Bear).

ARIES

(Mar 21 to Apr 20)
Annoyance is creeping in like a house-thief, you just cannot let those who know sweet FA boss you around. Let's just say, big head, these people don't think too highly of you (and are blowing raspberries too).

TAURUS

(Apr 21 to May 21)
You'll be the life and soul of the party and people will admire and respect you. The oppo-see will be falling at your feet - so make sure your socks don't smelt.

GEMINI

(May 22 to June 21)
Quick, slow, quick - quick, slow, the pattern of your life is like a saw-war. Instead, if you want to spice a happy balance, you'll have to watch ya step.

CANCER

(June 22 to July 21)
Can I sleep, eat? I'm starry-eyed and flabby. Could it be love? Or lust? Or could it just mean you're going out ya ringer? That's what happened to Hester Prynne.

LEO

(July 22 to Aug 21)
You lustful woman-lovelies are feeling the strain of hard work. That's your magnificent! At present, too much labour and not enough recreation. The better start practicing before you lose your technique.

VIRGO

(Aug 22 to Sept 21)
The five-oh-five of Venus is available unhappy in romance. The angry you, no taking for a devil of a day. Ah, just put me back and that should do it!

LIBRA

(Sept 22 to Oct 21)
If you're not an active member, then you're considered an out and out snob. Something is up, the best thing to do is to show-down with it. If you are quibbling little secrets it's best, spill the beans.

SOUL GOSSIP

most accessible album yet now, Teddy believes it was a mistake.

"We're really brought down about this," he said at his Kingsbury home this week. "We did it to make people aware of our existence but it stops the band from developing."

This means a big change from Osibisa on their next album with a lot more involvement with their African heritage.

"The trouble is," says Teddy, "black music has been classified as simply soul or reggae. We refuse to play like this. We stick to basics. Our form of music is purer and that's what a lot of people don't want to get into."

"You know, soul and reggae derive from Africa, so why don't people recognise the

original first."

He reckons the super soul sessioners in America have been quietly picking up from the band — with the increased use of different percussion, for instance.

"I tell you they're picking our brains," he shouts. "We feel we have brought something to teach. We are lecturers. We accept his. Our music is international — did you see the All-Foreman fight? Our music was used over the world, yet here no one knows us anymore."

He's decided things are so bad that there's a big chance the whole band will move from England. "It would hurt us a lot not to see our friends but it has to be happening at home and at the moment it is not."

Teddy sums up: "The last album (Osibrock)

was a good try to make people in the media think of us now we must see what happens. We went to great lengths to make simple music. We have gone to the extent of recording Who's Got The Paper (current single) and if this is not accepted, we don't know what we have to do.

"I am not bitter, but we do feel hard done by when we can command so much outside this country. We bring it all back here, then get ignored."

In the future, we can expect to hear Teddy move from England, they will still play gigs here. And like Teddy says: "We always sell out."

You can stop wondering why Stevie Wonder quashed Tamara's proposed "Anthology" set — apparently Stevie has "Fulfillingness" First Finale — Part 2 all ready and wants to put it out before Christmas. Both the original Phil Spector groups, the Crystals and the Ronettes in town this week to discuss tours and possibly recording. Take a listen to Shelton Dunaway's Betty and Dupree on the B side of Johnnie Allan's Promised Land, first single release from the brand new Oval label. Johnny Bristol written and produced We Got Love single on CBS sees Buddy Miles slipping easily into the soul groove. Bobby Bland's Ain't No Love In The Heart Of The City getting lots of airplay on London's Capital Radio — might even be a chart hit. Chairman of the Board tour starts this week. Limmie & The Family Cookin' down to two members — Limmie and sister Martha for duration of current tour since brother Jimmy split to go solo. Interesting double

bill at London's Hammersmith Odeon on Friday 22nd — Delfonics and Four Tops. New album from Booker T. just out Stateside — Evergreen is the title and it's on the Epic label. Staples proposed In Concert recording called off for the same reason as Johnnie Taylor's — no work permits available for the group's backing musicians, isn't it time they put a stop to that kind of bureaucratic nonsense where musicians are concerned?



STEVE WONDER

ALBUM PICKS

DOBIE GRAY: Hey Dixie (MCA MCF 2576) — ever on this third coalition if you know Doobie's of Doobie's sensitive soul superb Drill Away and voice and some of the finest pickers in Nashville. Horns and strings be delighted to hear that

fill out the backgrounds neatly and the songs, particularly the title track, the US hit Watch Out For Lucy. Allen Toussaint's Performance and Doobie's own The Music's Real, are excellent. And if you think Doobie peaked with The In Crowd and Out On The Floor you should still give Hey Dixie a break — you'll be

pleasantly surprised I'm sure G.D.

CHI LITES: Toby (Brunswick 3010) — Admirers of the Chi Lites current smash Too Good To Be Forgotten eager for more of the same need look no further than Toby. Its 10 tracks feature those magnificent harmonies and distinctive falsetto leads in rich horn and string setting. The hit single is not included but their next could well be here — You Got To Be The One and Happiness Is Your Middle Name are catchy and upbeat whilst There Will Never Be Any Peace and a superb First Time Ever I Saw Your Face has the boys in their ultra-mellow balladeering best and the rest is just as fine. Too good to be ignored. — G.D.

- ### U.S. SOUL SINGLES
- 1 5 WOMAN TO WOMAN Shirley Brown (Truth)
 - 2 1 LET'S STRAIGHTEN IT OUT Latimore (Glades)
 - 3 7 SHA-LA (MAKES ME HAPPY) Al Green (Hi)
 - 4 6 LOVE DON'T LOVE NOBODY (PART 1) Spinners (Atlantic)
 - 5 2 PARTY DOWN Little Beaver (Gut)
 - 6 4 DO IT ('TIL YOU'RE SATISFIED) B. T. Express (Scepter)
 - 7 9 SHE'S GONE Tavares (Capitol)
 - 8 13 I FEEL A SONG IN MY HEART Gladys Knight & The Pips (Buddah)
 - 9 3 HIGHER PLANE Kool & The Gang (De-Lite)
 - 10 10 THREE RING CIRCUS Blue Magic (Atlantic)



DOBIE GRAY

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POPSWOP SONGWORDS

HOT SHOT

Sung by Barry Blue

Written by Barry Blue and Lynsey De Paul

Lai lai lai lai lai lai etc etc
Come on everybody see her play her forty
fives

She's a rock 'n' roller makin' with the old
hand jives

Someone's gonna feel the pain so hit the floor
she's takin' aim

Is it you? (Is it you?) Is it me? (Is it me?)
Who's the next in the line gonna be?

Chorus:

Hot shot what a lot someone go and make her
stop yeah

Hot shot gotta lot one by one you're gonna
drop yeah

Lai lai lai lai lai lai etc etc

Hot shot what a lot someone go and make her
stop yeah

Hot shot what a lot one by one we're gonna
drop yeah

lai lai lai lai etc etc

If you think you're losin' if you think you're
goin' down

Better get a movin' she's the hottest thing in
town

Someone's gonna feel the pain so hit the floor
she's takin' aim

Is it you? (Is it you?) Is it me? (Is it me?)
Who's the next in the line gonna be?

Repeat chorus and fade

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GEORGE MCCRAE

... hoping to cover every angle

LONDON hotel lobbies aren't the best places in which to conduct an interview, especially if you've just got in town off a plane that was jam-packed and arrived an hour behind schedule.

George McCrae didn't seem perturbed though, nor by the late hour and the demands of a German magazine's photographer who wanted to photograph him in a million poses, popping off flash bulbs like they were going out of fashion.

McCrae's a tall, well-built, genial man whose youthful looks belie his 42 years.

He's real professional too. Booked for a TV show in London for a few hours to give the press a chance to meet him before his tour which starts after a quick Brazil trip in Mid-November.

Success has been a long

'Let's face it, this profession is 80 per cent business and 20 per cent music'



time coming to McCrae but now it's happened it's come all in a rush and he's determined not to blow it: "It would be so easy for my head to explode, to go 'Wow, I'm a star' but I know that the work's only just beginning."

And success certainly hasn't changed McCrae, he's still happy messing about in the studio, singing back-ups on other people's recordings and, if you want his credentials in that direction, suffice to say that he and wife Gwen, who is joining him for that forthcoming UK tour, have been on virtually every record, black or white, to come out of Miami in the past few years.

"Yeah, besides our stuff at TK, the Company to which we are affiliated, we do a lot of work at Criteria Studios with white rock acts.

"We did the vocal back-ups and arrangements for Bill Wyman's Monkey Grip album for instance."

McCrae was also that high-wailing voice heard on KC and the Sunshine Band's 'Queen Of Clubs' hit — really a return of compliment because it was H. W. Casey and Rick Finch of the Sunshine Band who wrote and laid down the rhythm track for Rock Your Baby.

"They had the tune and the lyric but nobody to sing it as it was in the wrong key for Casey's voice."

"At that time, I was concentrating just on managing Gwen's solo career but I happened by the studio one day and they asked me to listen to that track and hum the melody line. It worked so we just sat down and wrote the lyric. There on the spot."

Suddenly all these years of hard slog round the South Florida club

circuits, of learning the tricks in the studio, all paid off — McCrae was on his way as a new star of soul music, cementing the success of Rock Your Baby with his follow-up hit 'I Can't Leave You Alone.'

McCrae's first group had been the Fabulous Stepbrothers, way back in school days.

"Then I formed a group called the Jets but it broke up when I went into the Navy," he said.

"It was while based in Pensacola, Florida, that he first met Gwen: 'I was on a shore pass and went into a restaurant where I saw this beautiful chick. She told me to get lost, she didn't speak to strangers.'

"A year later I saw her again at the same place and got a little more response but I bumped into her in the street a few days later and got to walk her home. A week later we were married."

**EXCLUSIVE
INTERVIEW
BY
KEVIN ALLEN**

Just passing

"When I came back home and re-formed the Jets and incorporated Gwen into the show. Eventually, the group broke up again but Gwen and I kept on, working the clubs, using house bands."

"At one place we used to sing at night and do the maintenance and cleaning work by day. We were there oh, eight or nine months and it was one of the most enjoyable jobs I've ever had because we had a real sense of

security, of belonging. It was almost like we owned the place."

They had the chance to record but let it slide. Betty Wright's manager gave me TK Productions number to call but I didn't bother, I didn't think we were ready."

Then a year later Brad Shapiro, a top independent producer known for his work with Wilson Pickett, happened into a club they were working in Fort Lauderdale: "We didn't know anything about it but he based the whole show and afterwards came up. Introduced himself and persuaded us to go with him to TK."

At that time the company leased most of its product to major labels. Thus, George found himself signed to United Artists while Gwen was packed in Columbia.

Neglected

"I had two singles on UA, there was Take a Call Off and Back Days but they didn't make too much noise. UA were not right then with Ike and Tina Turner, War, Bobby Womack and so on so they didn't have much promotion left to put behind my records."

Meanwhile, Gwen was getting modest success with her Columbia Records, so George decided to put himself behind managing her career, besides going back to college to study law enforcement. "I always wanted to work a probation, juvenile correction, something like that."

Back-up work helped bring in a steady income. "Clarence Reid, Betty Wright, LeImore, Eddie Beaver, you name 'em, we've been on all their records."

But the itch to get back into recording in his own right was a strong one and Rock Your Baby happened aiming at just the right time.

"TK were pretty shrewd. Once the record started moving they knew they needed the strength of a major company behind them so they did a distribution deal with RCA and it really worked for us."

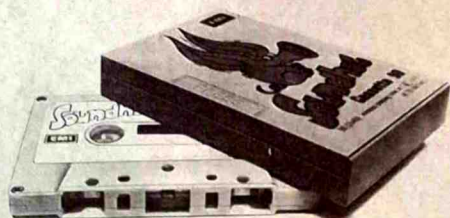
Happy to have the year's biggest solo hit, McCrae is quick to put credit into H. W. Casey and Rick Finch's direction: "Those two white kids are geniuses. I amazes me. They're now 23 and 19 years old but they've got so much talent."

"It's great working with them because they let me sing the song the way I feel it. Instead of trying to get me to do it their way."

The British and European tour, a trip to Australia and passing Japan then, it's back to the studio in January for a recording session with a joint George and Gwen McCrae album out of the immediate projects.

McCrae's also getting more and more into songwriting: "I'm instantly drawing up things the people who know me so I can come up with ideas."

He'll be producing other artists, he's getting into public relations and management. "I face it, this profession is 80 per cent business and 20 per cent music. So to be in a position where I've got everything covered."



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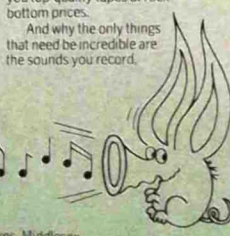
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"Very Flash. Rude too. Very much '74 rock'n'roll"

Taken from a review of Mott's live tour Melody Maker, December '73



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MOTT THE HOOPLE LIVE

MOTT THE HOOPLE on tour

WITH SPECIAL GUESTS



November:

- 15 Leeds, Town Hall
- 16 Liverpool, Empire
- 17 Manchester, Palace
- 18 Portsmouth, Guildhall
- 19 Malvern, Winter Gardens
- 21 Swansea, Brangwyn Hall
- 22 Cardiff, Capitol

- 23 Taunton, Odeon
- 24 Bournemouth, Winter Gardens
- 26 Birmingham, Town Hall
- 27 Preston, Guildhall
- 28 Stockton, Globe Theatre
- 30 Lancaster University

December:

- 1 Bristol, Hippodrome
- 4 Ipswich, Gaumont
- 6/7 Hammersmith
- 8 Newcastle, City Hall
- 10 Southampton, Gaumont
- 11 Oxford, New Theatre
- 12 Wolverhampton, Civic



Mott New Album
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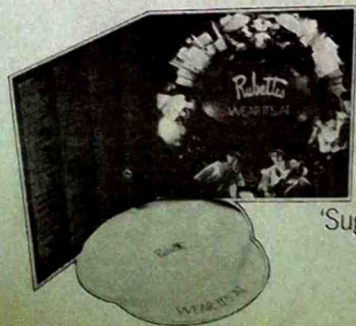
Rubettes

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Suzi Quatro talks to Jan Hes

SUZI Q . . . Queen of the hop? Bitch of the pops? No, it's all a myth. OK, she isn't exactly naive, but she isn't a femme fatale either. Once you're on her wavelength, her reluctance to talk files out of RAK Records' window and ideas flow like North Sea oil.

It's hard to believe that she's only 24. She's as shrewd and aware as someone twice her age. . . y'know, really sharp!

"Let's just say I can look after myself", she answers my question about big bad wolves in the music business. "I can't afford to be too gentle otherwise I'll get ripped off - I know, I've seen it happen to others. I'm not saying I'm a hard nut - well perhaps I am on the surface, but inside I've got a real soft-centre. It's right down here", she laughs, pointing to her leather-covered intestines.

Indeed, she can be soft (a typical female trait) especially when it comes to her beloved family.

She draws a deep breath "I worry about my parents a great deal. I think about them dying and it scares me. They're getting on a bit now, both are in their sixties, but I suppose they're very healthy and could live 'til they're a hundred!"

Maybe outlive you I suggest?

"Yeah. Oh don't say that!" she grimaces "I'm very superstitious, I believe in fate. I won't walk under ladders, I knock on wood, and I get frightened when I break mirrors. Actually I broke one the other day and it's worried me ever since, I hope I don't have seven years bad luck, touch wood" she says, grabbing the teak coffee-table. "I think people have to be superstitious in this business - well, for example, I'm always flying from country to country, leading a very high life. I suppose I'm very susceptible to accidents (smiles implicitly at the camera).

Into the soft centre of

The Shrewd Ms Q



"Yeah, it was a bit like that, which is surprising considering how troublesome I was at school. I hated it y'know. By the time I was 15 I'd made up my mind to leave, so I phoned my father in New York to tell him, and he said, so you wanna leave school huh, and hung up, obviously disappointed. Yes, but he was a musician, so didn't he understand how you felt?"

"Well sort of. But he kinda treats it as a secondary occupation, he always considered that a good education is vital, just in case you need it to fall back on."

Even without her fathers blessing she left school and headed for the tough life of tipping in vans, eating bad grub and doing one night stands. Was she playing bass during this time?

"Yeah. I was 14 when I joined an all girl band, and Patti (Suzi's sister) said, 'we've all chosen our instruments and the bass is the only thing left'. Honest, you should have seen me with the bass - it was taller than me. But despite the obvious handicap I fell in love with it right away."

With the exception of Suzi, Fanny, and Berna there aren't many female rock musicians around. Does Suzi think it's because females never consider themselves capable of playing an instrument as well as the male species?

"It's most probably due to the fact that they've been taught to do other things and they regard playing an instrument a very unattractive role - but that's a load of bull. Girls

are just as good on, say, base, as fellas. Just because I've got two bumps doesn't mean I can't play good rock 'n' roll."

We know the Little Lady lives for music, but there must be a time when the tours, the TV appearances, the fan adulation become a perennial pain in the er, buttocks. Does



she ever wish to be involved in something completely different?

"No never. I'm not gonna say I'd like to act because everyone says that and it's a load of shit. I could never see myself as a quiet little suburban housewife either, although I would like to have kids. I would take them on gigs with me and when they grow up could even start a family group, not like the Osmonds though, they're all leeches."

"Right now I have a few outside interests", she smiles, concealing the real reason for the sparkle in her eyes. Ah, but the lady's far too shrewd to tell us exactly what she's thinking.

Hope you like the dental work?" she asks our photographer.

Well well. Here she is grinning like a Cheeshire cat - caught with her leather pants down (metaphorically speaking of course), and she's as nice as a girl guide at Sunday school.

But back to her rock hard image, portrayed on her latest album, appropriately titled, Wild One. Suzi, along with beefy guitarist Len Tuckey, has written three of the tracks. Cats Size in particular, is a dream: soft bluesy with sobbing lyrics. Why didn't she release this as a single, I wonder?

"It's a bit slow. My singles are usually

rockers, and I think people prefer them that way. I personally love Cats Size, it has some fantastic lyrics and means a lot to me."

Are they personal? "Right", she nods.

Touring

Her fans amount to thousands, in this country alone. There are a handful outside the RAK offices waiting for their 'ero to show herself. One girl has even brought her knitting along, maybe she's making Suzi a scarf?

"I'd like a sweater for the winter - perhaps you can tell her as you go out", she smiles, light-

ing up a fog.

What happened to the RAK package deal with Cozy and Arrows?

"It has been postponed 'til January as there are far too many groups now on the road. I'm looking forward to playing in Britain again, I particularly like playing up North, the crowds are so lively."

You've just come back from a highly successful American tour haven't you?

"Yeah. It went very well. I find it very different playing to American audiences, they're more intense than British ones, the Americans live and breathe music, whereas in Britain I find that only the young

are really into music and going to concerts; as they get older they find other interests."

Mickie Most, Suzi's manager, and New Faces' panelist extraordinaire shouts from the other room: "Did you know that Keep On Knockin' (a track from Wild One), is in the top ten in Pittsburgh?"

You're kiddin' exclaims Suzi. "that's great news."

Back home

Whilst in the States, Suzi and the boys played at her home town of Detroit. Did she receive the proverbial hero's welcome, usually bestowed upon a hometown gal made good?



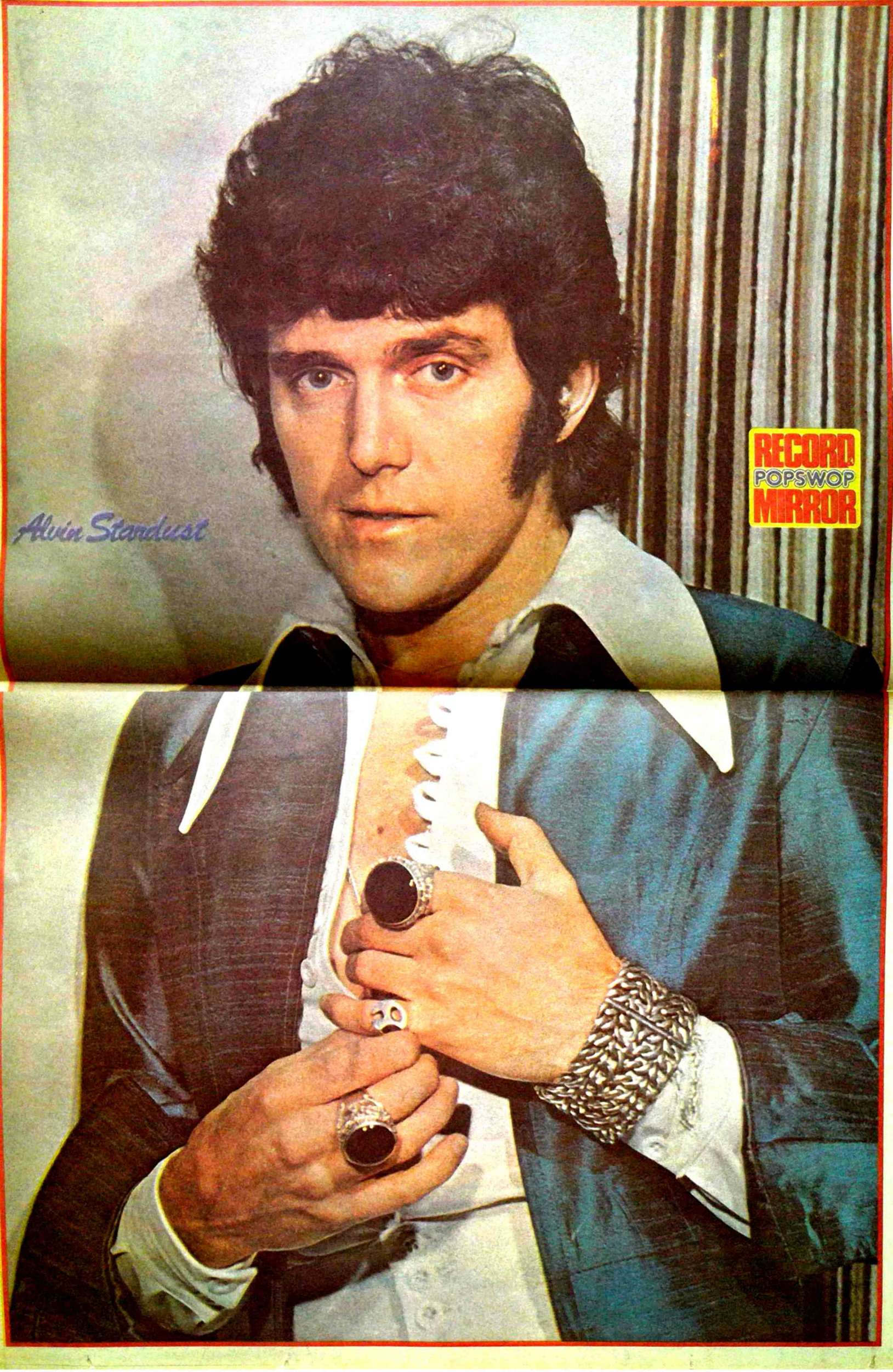
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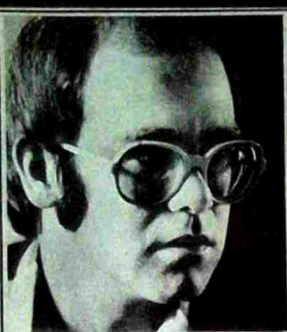


Alvin Stardust

RECORD
POPSWOP
MIRROR

Singles

REVIEWED BY SUE BYROM



ELTON JOHN: Lucy In The Sky With Diamonds (DJM 340)

Already quite a lot of controversy about this Beatles' number in that Elton fans are divided as to whether they like it or not. John Lennon is in there with Elton on this one, and the sound resulting from this alliance is a much slower pace than the original. It runs for nearly six minutes, and the flip is another John Lennon penned number. I think I prefer Elton's own material, but this record grows on you.

FAMILY: My Friend The Sun (Reprise K 14378)

Family might be no more, but they record live on (burrah). This is Family in a gentle mood, strumming guitar and violin, quiet vocals. Not sure of the appeal now, but a lot of Family fans will like it. Burlesque's on the flip.

ANDY KIM: Fire Baby, I'm On Fire (Capitol CL 15809)

Every time I hear this record, I keep thinking how much he and his arrangements sound like Neil Diamond. After a slowish intro, this suddenly bursts into a flurry of girly chorus vocals and the beat steps up, then slower again, then up. After Rock Me Gently, it could stand a chart chance.

ALBERT HAMMOND: Everything I Want To Do (Mums 1834)

Taken from his Free Electric Band album, this single tends to repeat the same phrase over and over again - you keep wondering when he's going to come up for air! A good song, writer, but somehow he doesn't do as well when it comes to singing.

PAUL JONES: Love Enough (Private Stock PVT 3)

That self-same Mr Jones who left Manfred Mann all those moons ago, had a little success as an actor, and now is back again on the record front. It's a Tim Moore song in the vague form of a ballad, but I don't

JANE BIRKIN, SERGE GAINSBURGH: Je T'Aime... Moi Non Plus (A&W 11511)

Will it be banned this time around, we ask ourselves? Half the male staff are still breathing heavily, and I took the record off yesterday. This release of heavy

her vocals rather than enhance them. Moves along alright, but...

TOOTS AND THE MAYTALS: Sailing On (Dragon 1026)

Get it on... with this slow, plenty to drink and let's have a laugh single from the reggae man himself. Divided opinion in the office - half think it's the record of the year, half can't stand it. It's grown on me.

DON COVAY & THE GOODTIMERS: Seesaw (Atlantic K 10515)

The same Don Covay who had the recent hit with It's Better To Have, but his knees back a bit in the early 60s in fact, when this record, and its flip, Mercy Mercy, was a great disco favourite. No reason why it shouldn't have the same appeal now either.

THE ISLEY BROTHERS: Need A Little Taste Of Love (Epic 2803)

From their album Live It Up, this is the Isleys at their funkiest, lots of synthesizer in the background bleeding into the vocals and then winding off all by itself. Don't really reckon it for the charts, but it's a great example of the Isley's talent.

KILBURN AND THE HIGH ROADS: Rough Kids (Dawn 1090)

A band who've got themselves quite a reputation around London, this is their debut single. The accompanying press release tells me that if I want to cop a little agro, I couldn't do worse than to listen to this single. I quite agree. I don't think I could do worse. Very rough, very hostile... and me such a gentle soul.

GARRY BONNER: Baby Baby (Atlantic 10511)

breathing set against drifting keyboards and a gently pulsating rhythm section! (It says here) is still a favourite at parties, so with this new chance to buy the naughty record of yesteryear, it'll be interesting to see what happens to it.

A gentleman who might be better known as a songwriter, having written the Turtles' She'd Rather Be With Me and Happy Together - the latter being the flip of this single. E. P. He didn't write, but it's a fast beaty number, and could please a few ears.

MUNGO JERRY: All Dressed Up And No Place To Go (Dawn DNS 1092)

Good value for fans this one, being in the form of an E.P. - for those too young to remember, E.P. stands for extended play, a single containing more than two numbers. There are four on this one, the other three being Shake 'n' Break, Too Fast To Live and Burnin' Up. The cover says rock 'n' roll with Mungo Jerry, and

PETER SHELLEY: Bye Bye (Magnet 18)

Very hasty follow-up to a bit of a surprise. Lots of harmonies and more of a funkier sound, obviously. Wouldn't have thought it was quite right as single material, more of an album track, but it's alright for all that.

ECSTASY, PASSION AND PAIN: Ask Me (Pye 7N 25669)

Armed and Extremely Dangerous? No, but that's what the intro sounded like before the group swings into the main body of the song. They're a very popular group in the States, but over here, initial reaction has come from the discos, for which their sound is perfect.

NAZARETH: Love Hurts (Mooncrest 137)

Taut vocals from Dan over a very simple backing from the rest of the lads - and if the record has a fault, it's that maybe it's too simple in its concept - a few harmonies could have gone down a treat. Nice slide guitar solo, and it'll please the Nazareth - starved fans.

FOGG: Wind It Up (EMI 2225)

up to Gee Baby, and very similar delivery in fact, it's a bit too soon, and a bit too similar. Smooth, easy tune and it'll probably do quite well on Radio Two, but something with a bit more bite, next time, maybe?

THE TYMES: People (Epic 2806)

For those more used to Ms Strelsand's vocal tones delivering this classic from the film Funny Girl, this version might come as



GARY GLITTER: Oh Yes! You're Beautiful (Bell 1391)

This record was actually recorded before Gary went into hospital, but as we all know by now, the operation's been completely successful and he's singing just like before. This song goes back to I Love You era, in that it has that pause before going into a slow chorus line... I can see them all swaying in their seats already. Should be huge.



Isley Brothers: funky

think it's strong enough to warrant much success.

STEPHANIE DE-SYKES: Only Love (Bradley's 7474)

Bit of a disappointing follow-up to the bouncy Born With A Smile... Lots of backing noises but it tends to overshadow



Mungo Jerry: rocking

that's what the record is, a real rocker. Not for the charts, though. I fear.

THE TYMES: People (Epic 2806)

For those more used to Ms Strelsand's vocal tones delivering this classic from the film Funny Girl, this version might come as

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THE
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DDS 2003



EMERALD 2225

main

Compiled
By
Dave Johns

THE BBC in general, and Radio One in particular comes in for a great deal of stick from the public and more particularly, from a music business, but Derek Chinnery, head of Radio One, can defend the station's record.

"I don't think the average listener appreciates the restrictions that we at the BBC are subject to. Radio One, like the commercial stations, have their hands tied over the matter of needle time, and we've fought many battles over that point though up until now the progress has been very slow.

"I don't care who likes to contradict me, but if it wasn't for the restrictions, there would have been no cause or real need for the pirate stations. I don't think the pirates were a success because of their spontaneity, but because they could play records 24 hours a day.

"Radio One began under tremendous strains. We have very little money, and at the end it was set up very quickly, and we got attacked when we used jingles that everyone thought we took straight from Radio London. Our studios weren't ready for the likes of Tony Blackburn and Johnnie Walker. When they arrived they sat in one room and the engineer or producer or jingles man would be in another room. If you wanted to do a voice-over, it had to be rehearsed beforehand.

"A recent spate of activity in the 'Anti Aunty BBC Campaign' has centred around the figures for the figures produced by the BBC. Rightly or wrongly the BBC don't publish the actual figures they compile, but what is the reason for this?"

"I think mainly the reason is that figures if given incorrectly can be phrased or pieced together to give a variety of different interpretations. For instance, when TV ratings say that 60 per cent of the public watch the BBC and 48 per cent watch ITV, that could either be interpreted that 2 per cent don't watch

Still Radio One-derp?

Derek Chinnery chats to Dave Johns

television, or otherwise that 50 per cent don't watch TV and of the 50 per cent who do then 2 per cent watch exclusively BBC and the others watch both. You see, the figures can be bent to say what you want. I am perfectly happy with the way that the figures are produced for the commercial stations, and I should think that the true picture is a half way point between both sets of figures. I think it is quite a reasonable suggestion that there should be one body producing the figures, but I don't think it is possible to get both sides to agree."

"I raised a point in my review of Radio City in a recent issue of R+M, that the BBC were claiming the commercial stations have no effect on their audience, yet they still do big publicity drives in areas where a commercial station is common in the air. "I don't see any reason why we shouldn't try and off-set the publicity being staged by the commercial station. After all, if a commercial station was

going to open in the same town as there already is one, you can bet your boots that the existing station is going to put up a fight. I believe very strongly in the BBC, although I am a strong advocate of commercial radio. There was in actual fact a time several years ago under a Labour Government when there was a chance that Radio One might have gone commercial. I do however believe that the Radio One system is very worthwhile, and I hope that when the Annan committee have finished meeting, their decisions will be favourable to Radio One and radio in general."

"The other major criticism of Radio One levelled by its enemies is that there is not a great turn over or change in the line-up of dee jays on the station.

"Well, that is a subject of constant debate at the BBC, but in the end you have to sit back and look at two things. Firstly, every time we have made a programming change, as far as audience is concerned there has been a considerable slump for a considerable time, as happened when we switched Tony Blackburn, Noel Edmonds and Jimmy Young. The other point is that, if we were mad enough to give Tony or Noel or anyone the push, who would we use in their place? Some dee jays who are very creative can't be subjected to a daily show, as is the case with Kenny Everett. When he did a daily show for us he came up and said he couldn't physically carry on. On the other hand, someone like Tony Blackburn, although I'm not for one moment saying he's not creative, just thrives on a daily show."

"We are planning changes at this moment, the first of which is a new set of station and individual jingles starting on November 30th."

decided that as the tak was frozen he would drive straight over to save time. Unfortunately half way over the ice cracked. Lately Maddy was charged with trying to sabotage the war effort by sinking Army jeeps.

Kenny . . . kidnapped!

Last Wednesday morning at 3.15, Kenny Everett was setting off from his flat to go to Capital to do his show when he was kidnapped by some students from London University.



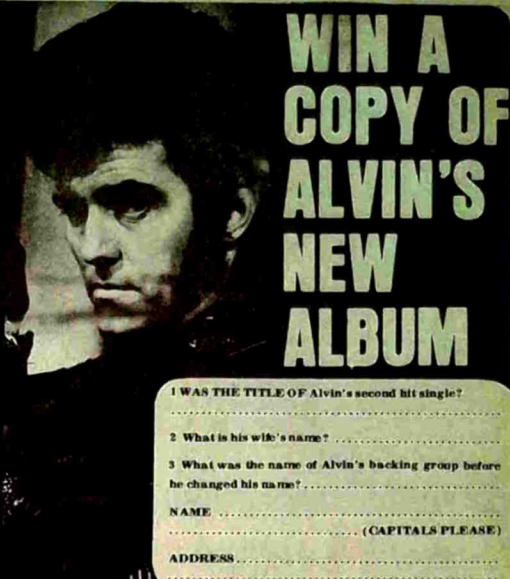
"I'm really up to my eyes in work at the moment, trying to get on with my album for RCA. I've got a few more tracks laid down since I last spoke to you, but it is going to be a while yet before it is ready for the shops."

SOUND QUICKIES

Twinkle last week made a special visit to Swansea. Sound to say thank you to dee jay Crispian St. John for playing her record two weeks running. It was a pick. Metropolitan Radio are having a reorganisation of their programme schedules, and Bruce Lewis (General Manager) has left the station. The Programme Director at Radio Forth is Robin Pindley, formerly at Capital. Their on-air staff

is almost exclusively from Scotland. Radio Hallam have been hosts to David Essex and Queen in recent weeks, and Roger Moffat has been put in the hot seat by his old Commanding Officer. He popped in last week to the Ballans studios. Apparently as the story goes, during his war-time escapades Roger had to escape a jeep from one side of a lake to another with some urgent supplies. He

NOVEMBER 29TH sees a great day for all Alvin Stardust fans — that's the day his second album, called Alvin Stardust, is released. But because Record & Popswoop Mirror is always ahead, we're offering you fifty chances to win a copy of that album now. From what we've heard, it promises to be a really good album, including Red Dress, You You You and Heartbeat. All you have to do is answer the three questions below, and send them, not later than December 1st, to Alvin Competition, P.O. Box 195, Spotlight Publications, Benwell Road, London, N.7. The first fifty correct answers will win a prize. The Editor's decision is final.



WIN A COPY OF ALVIN'S NEW ALBUM

1 WAS THE TITLE OF Alvin's second hit single?

2 What is his wife's name?

3 What was the name of Alvin's backing group before he changed his name?

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Yan — America
Del Shannon — Runaway
Del Shannon — 1959
David Brown — 1984
John Lennon — Imagine
Sondra Fontana — Hollywood Park
Lita Zaapella — Michael Latta Love
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Quarter to Three
Jefferson Airplane
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Norman Greenbaum — Spirit on the Street
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Emperor Rosko

THE NUMBER of companies producing disco units and lighting equipment is quite astounding. In the UK alone, there are scores of brand names. Naturally only a few are favoured by the top professionals, so we will look at them first.

Rosko is a pioneer of the disco circuit and has strong views about everything. One of his biggest complaints about local jocks, is their misuse of sound control.

"The one thing that often hits me when I walk into a hall is how bad the sound is," he told DISCOS this week. "The deejay is shouting away with either the bass way up high or otherwise he has the treble up full. If it isn't a combination of those things, it's usually a system that isn't up to the job. Clubs and their deejays are starting to get better lighting, but personally I always use Meteor Lighting. I've been road testing their

gear for a while and believe me, I'm quite heavy handed. If it can stand up to me, it will stand up to anything."

A full review of Meteor equipment will appear in next week's DISCOS column. Meanwhile Rosko had this to say about Discosound - one of the most popular equipment manufacturers: "Their gear is not bad, but they do seem to have been having problems getting spares lately. Mind, isn't everyone?"

The range of equipment produced by Discosound is very extensive, covering either complete mono or stereo units, decks with separate amplifiers, speakers, projectors, strobes and all of the usual extras. If you had to choose a unit from the shop shelf (they have a showroom in central London in Shaftesbury Avenue), the DJ Disco Stereo, one of their Mini-discos range, might be the best bet.

For the mobile man or woman who is perhaps starting life on the road, the Stereo Mini combines all of the modern elements of disco technology, plus an automatic mic override which is a must for simplicity. It's all very well trying to look flash at your show pushing faders up and down while your talking, but make a slip and fade up your record instead of your voice at the wrong moment, and you'll clear the hall in two seconds. Faders on the mixer are good, but if you are a boogie as well as a deejay, there are more cracks and crevices for the drink if you spill it.

Whether you drive to your disco in a Sherman Tank or a Ford Escort, your choice of speakers is restricted. The Prince speaker at 50 watts is the smallest at just over £50 each (including VAT) measuring 24 in. x 16 in. x 12 in. The largest at 100 watts is just under £110 (each) and measures 50 in. x 26 in. x 14 in., and weighs 114 lbs. Lugging these around to your gig develops your muscles so much that by the time you arrive at the hall you can easily be mistaken for a bouncer!

Incorporated in this unit, retailing at about £230, are both audio and visual cue systems, two mic inputs and a tape input. The price, when worked out against the

On to the subject of jingles. Depending on how much pocket money you've got, an idea would be to pop along to Radio Fleet just off Fleet Street in London. If you specify what you need, they can give you an imaginative quote, though if you feel you're a dab hand at the splicing tape and the controls, you can hire their studio for a very reasonable sum.

Again, it is probably up to all of us to convince the club managers that they should have their own jingles produced, and you can do yourself a favour in suggesting that the manager goes to a studio like Radio Fleet's. An engineer - not from one of their professional technicians can send him away with many ideas of how to improve the club, and in the long run it is you who benefits.

Radio Fleet, also hires out mobile recording units, including Uhears. Experts are available to guide you in how to put together audition tapes, and again the prices are very competitive.

Finally, going back to Rosko, some advice to deejays about record choice and what to wear at the gig? "Records are the most difficult thing to try and analyse. It is often a waste of time trying to play all the new records each week, the punters want to hear something they know. It's great to try and play the first few bars of a new record and then have a competition to guess who the artist is. If

the response is good then you can rest assured you won't get thrown out if you play the whole thing. It is also one of the hardest things in the world to change from one tempo to another without everyone getting off the floor. There isn't any one formula for what you play, it's up to your good sense.

"On the subject of clothes and what you wear, then again it's up to you, but the basic rule is that you dress to your public. If you're in Scamps where collars and ties are the order you should wear the same, but if you're gig is in a pub or a club where they all wear jeans, then the same is good for you. Most of the record companies produce tee-shirts, and if you write into them giving details of when and where you are appearing they'll usually send someone along to check you out. If you're up to standard you'll probably get a bundle of posters, stickers and tee-shirts, which apart from their intended use can be used for competition prizes."

GET JINGLING



Radio Fleet Studios

WELL THE article about small time DJs wanting free records really got you writing in.

Yvonne Dalton has a calypso type record called Big Jim out in the States and she has 50 copies of it to promote in this country. So the first 50 DJs to write to Yvonne at 7, Ravenswood Avenue, Tunbridge Wells, Kent will get a copy. No doubt most mobile DJs are asked to play silver weddings and the like, but what do you play for older audiences? Let us have your list of standards for these type

Quickies

- 1 You Haven't Done Nothin' - Stevie Wonder (Tamil Motown)
- 2 Hey America - James Brown (Polydor)
- 3 Tell Me What You Want - Jimmy Ruffin (Polydor)
- 4 Good Things Don't

- Last Forever - Ecstasy, Passion and Pain (Pye)
- 5 Can't Hurry Love - Diana Ross & Supremes (Tamil Motown)
- 6 Pepper Box - The Peppers (Spark)
- 7 Zag Went The Strings Of My Heart - Trammoss (Buddha)
- 8 If You Ask Me - Jerry Williams (Pye Disco Demand)
- 9 Rockin' Soul - Huey Corporation (RCA)
- 10 Boogie On Reggae Woman - Stevie Wonder (Tamil Motown)

DISCO SOUNDS

Thanks to Rosko. In coming weeks other top jocks will be talking to us about what's going on around the country.

there are some good discs out this week. Five star billing goes jointly to Kiki Dee and David Gates.

On the records front,

Continued on Page 22



OSIBISA FAN CLUB

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continued from page 21

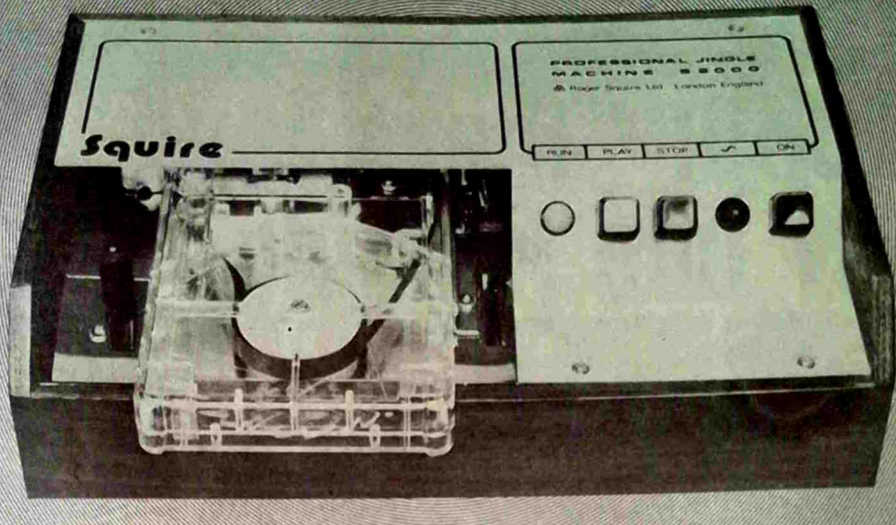
Kiki has a fabulous new album out on the Rocket label. In the States it went into the Top 100 at number 80 first week (something very rare for a British artist). Rocket have just produced a special sampler for the discs to promote the album. If put on release, this would certainly do a bomb, as will the album. David Gates has a single out this week which is receiving a big promotion together with a substantial mail-out from Elektra. It was taken from the David Gates solo album, First, and features the tracks Clouds and Rain. On the album both tracks are linked to form the Clouds Suite. The single will receive a great deal of radio plays. Kenny Everett on Capital has been plugging Rain for many months, and it was he who was partly instrumental in getting the track released.

Lastly for this week, the Pye Disco Demand series of records.

Most of the material put out on this label is primarily for the northern club deejays. Mind you, the singles are starting to take-off nationwide, like the Javelis who are currently making it big with Goodbye, Nothing To Say.

Pye are really the only company catering for the discos in such a big way, and with releases by Wayne Gibson and Ila Van entertaining the charts, they are setting the pace.

Comments and facts about your local disco should be sent to Discos, Record and Popsong Mirror, Spotlight House, 1 Bemwell Road, London N7 7AX.



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MONDAY 12.00-7.30
TUESDAY 11.30-7.00

Was it really four years ago that I rushed home to my bed-sit in Gloucester Place clutching a copy of Elton John's Elton John album and played it incessantly, sobbing just a bit every time Your Song came on? According to the data on the inner sleeve of this new album, now the eighth since that Elton John one (excluding his Empty Sides), it was indeed 1970. Well, four years later I've moved my bed-sit south of the river, and I've got older, but I've also collected every Elton album, two a year, every year since then. So I don't actually need this Greatest Hits album as I've already got them, but for those who have not been as impetuous as me, this collection taken from five of those seven LP's, could make a good reference point. Love Song and Border Song are there from Elton John, nothing from Tumbleweed Connection (shame!), Honky Cat and Rocket Man from Honky Chateaux, Crocodile Rock and Daniel from Don't Shoot Me I'm Only The Piano Player, and three from that amazing double album, Yellow Brick Road: Candle In The Wind, Saturday Night and the title track. And to complete the list, one track from his last album Caribou: Don't Let The Sun Go Down On Me. A lot of people think Greatest Hits albums are a cop-out, an easy way to get a "new" album - it could be, but as far as Elton John is concerned, he really is one of the greatest hits of the music scene and so why not? Nice cover shots.

S. B.

Albums

THE KIKI DEE BAND: I've Got The Music In Me (Rocket PIGL10)

The first album from the fairly recently formed Kiki Dee Band, whose well-earned success with the single I've Got The Music In Me gives the album a title. If you're expecting the same quality and quantity of songs written by Kiki as on her solo album, Living And Free, you won't be disappointed, especially by a song called Water. The difference on this album is the Band, and the songs written by its keyboard man, Blas Boshell (including the title track). The combination of these two talents, plus the rest of the band produces a sound very much their own. They've certainly got a lot tighter in their singing and playing, and my only criticism is that the title track is track one, side one - it's almost as though they wanted to get that particular song over quickly. Apart from that, it's a smashing album, deserves more than one listen, and is certainly being given a permanent place in my record collection.



S. B. THE KIKI DEE BAND: quality and quantity.

THE TYMES: Treatmaker (RCA)

A special import to back up the huge success of the title track, this album will show those who've not heard of the Tymes before, exactly what they've been missing. The Tymes were one of the best of the Philly sounds in the 60s, but this album puts them very firmly at the front of the 70s music scene. Production (courtesy of Billy Jackson, the Tymes' producer/manager) is superb. Musicians include the strings and horns of TSOB, rhythm from TSO-NY (The Sound Of New York), and some beautiful background vocals from Karen Briscoe and Jacqui Andrews. Which brings us to the Tymes. Smooth and rich, beautiful harmonies and great treatments of songs old and new, including their former million seller, So Much In Love. Deserves to be as big a success as their recent single.

S. D.



TOM JONES: ballads.

TOM JONES: Something 'Bout You Baby I Like (Decca SKL 5197)

A new album from Tom that's just in time to take that blank space on the Christmas list next to Mum's name. This album sees Tom in more of a ballad mood - Run, Run, Run, Right Place, Wrong Time and the title track being the three up-tempo numbers. The other numbers like Why Way Home; You Make Me Smile and Rainin' In My Heart.

S. B.

MUNGO JERRY'S GREATEST HITS: (GH 586)

Since Ray Dorset's first chart topping hit of 1970, In The Summer Time, he and his fellow musicians have moved on with different styles and capabilities. This album is full of the band's previous hits and ones which may not have reached number one, but which gained the band much lasting respect. Numbers included: In The Summer Time, Mighty Man, Lady Rose, Baby Jump and You Bunch which may not have reached number one in the Army To Fight The War.

W. H.

THE MOVE: California Man (Harvest SHSP 4036)

THE ELECTRIC LIGHT ORCHESTRA: Showdown (Harvest SHSP 4037)

WIZZARD: See My Baby Fly (Harvest SHSP 4034)

OK dumbos, Roy Wood is the link in these three bands, so if you're interested in the man, these three albums are what you want. Right? The first shows what a good rock band The Move had become just before they split to form ELO. Jeff Lynne is more than a little responsible for that. He gave the band a harder edge and contributed at least one great rock song to this set: Do Ya. There are a couple of good-uns from Roy too: the title track and Ella James. All three, I'm sure, were once on the same single. On to the next incarnation, ELO, where Roy and Jeff finally decide - shamefully - they can't live in the same band. Showdown contains both Roy Wood material and Jeff Lynne's but finishes with the title track proving conclusively who's on top. Lynne's song is a masterpiece of British rock. It shows great sophistication and an identity that has been hard to retain. Meanwhile Roy Wood has become Wizzard and set about recreating the golden age of rock 'n' roll. This final album has four of the band's big hits, spiced with some notable B-sides. Now while you must admire Roy's production techniques there's a nagging question mark hanging over the band's willingness to play this Spector stuff. They seem far more at home on the good-time jump jazz in Bob Roy's Nightmare. There's a further question mark hanging over Roy's style devices. Each of his big songs sound great as singles, but on an album, the formula tends to pall. Still, as a record, Wizzard's big hits period, this is a good album. All three are musts for students of Brum-rock.



MUNGO JERRY: retrospect.

DEEP PURPLE: Stormbringer (EMI 3508)

Musically, Stormbringer is no great breakthrough. The same familiar guitar riffs filter through the speakers as they tight and concise as they ever were, proving that Deep Purple still are one of the leading lights in schmazing heavy music. David Coverdale's vocals, though not as deadly a weapon as Ian Gillan's, are more soulful and maybe a little easier on the eardrums at four in the morning. He sounds particularly superb on tracks like Gympy and Stormbringer, although it was a wise decision to give Glen Hughes (bass/vocals) lead vocals over the serene (or Purple anyway) Holly Man, on which he sounds not unlike albino Johnny Winter's baby brother Edgar. The nimble-fingered Jon Lord still sounds dandy, really gripping, although I personally would have preferred something a little less predictable.

JOHN PAUL GEORGE: Ringo & Gerry: Original cast recording (RSC 2394 141)

From the show of the

P. H.



SHOWADDYWADDY: good debut.

SHOWADDYWADDY: (Bellis 248)

With two hit singles behind them, Hey Rock 'N' Roll and Rock 'N' Roll Lady, Showaddywaddy have now girded up their drupe jackets and ventured into the album field, and with the exception of three numbers, have written all the material for it as well. The three exceptions are all on side one, and are classic rock 'n' roll numbers: Baby Maronie, Johnny Remembrance and Temptation. Add their two singles and one other number called King Of Jive, and you've got a very solid side one. Flip over and you're introduced to some of the other talents of the lads - not always strictly rockers, but well played and sung. Apart from their treatment of Baby Maronie, which seemed a bit light and thin, the album is a good debut.

S. B.



ROXY MUSIC: inventive inserts.

ROXY MUSIC: Country Life (ILPS 8303)

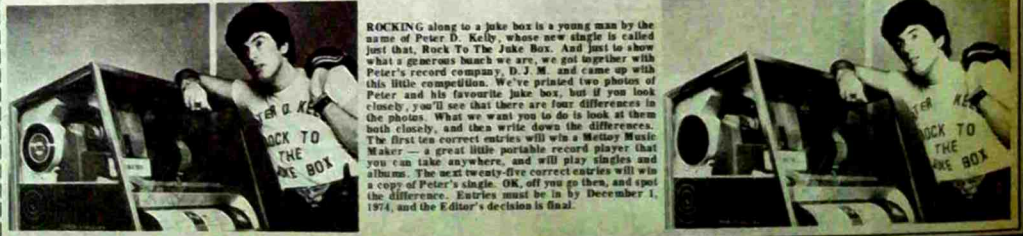
Ferry's songs and the band's playing are still a very fertile combination. It's the style of Ferry's voice throughout this album, the little inventive inserts in production on Bitter Sweet, the crescendo build up of power on Prairie Rose. It's one of these things, or a combination of them all that proves the fertility. Okay so Ferry dresses lavishly, wears the air of a superior, but despite those irrelevances the music's still good. Roxy live. M. T.

FLEETWOOD MAC: Heroes Are Hard To Find (Warner Bros K94628)

Don't let the grotesque cover put you off. Mick Fleetwood, who poses like a skeleton in underpants, is much more talented in the musical department than the physical one, which is vaguely similar to members John McVie (bass), Christine McVie (vocals/keyboard), Bob Welch (vocals/guitar) present us with a splendid album which is more intricate than earlier Fleetwood Mac goodies. No siree, the band haven't rested on their laurels - they have been more experimental and original than ever before by moving on to higher musical spheres. The only insert, a trumpet featured instrumental, is very similar to earlier work in Safe Harbour. The album is already selling like hot cakes in America and may well get swallowed up over here too.

J. I.

SPOT THE DIFFERENCE!



The four differences are:

- 1.
- 2.
- 3.
- 4.

NAME _____
ADDRESS _____

Send your entries to Peter D. Kelly, Competition, P.O. Box 115, Spotlight Publications, Benwell Road, London, N7.

ROCKING along to a juke box is a young man by the name of Peter D. Kelly, whose new single is called the album 'Rock To The Juke Box'. And just to show what a generous bunch we are, we got together with Peter's record company, D.J.M. and came up with this little competition. We've printed two photos of Peter and his favourite juke box, but if you look closely, you'll see that there are four differences in the photos. What we want you to do is look them both closely, and then write down the differences. The first ten correct entries will win a Melody Music Maker - a great little portable record player. The next twenty-five correct entries will win a copy of Peter's single. OK, off you go then, and spot the difference. Entries must be by December 1, 1974, and the Editor's decision is final.

Wendy Hodgson wanders down the Womble trail and finds Mike Batt, alias . . .

ORINOCO

WHOEVER or what-ever lurks inside the Womble costumes nobody knows; save for Orinoco: the Womble energised by Mike Batt - and yes, he's all human!

behind the furry fringe

Recently the Wombles visited the States for a special "Womble Week"; special because the Americans had yet to see our animated TV series, let alone a full sized hairy Womble. Yet, upon seeing this caricature being for the first time one American walked up to the figure, peered into it's eyes and said: "Hey Mac, what are you promoting?"

Says Orinoco: "They're a bit wiser over there because they regard us as a form of promotion. Over here people think of us as a Womble."
But surely there must have been some sort of reaction to the suits? "People in the States are used to doing and seeing crazy things happen all the time" explains Orinoco's owner, Mike Batt. "Consequently we weren't so much a novelty there as we are over here. They wanted to know our identities but we never

told them who we really were. We weren't keeping it a secret intentionally because we were there in the first place to get our costumes across."

The promotional week for the Wombles consisted of travelling on a horse-drawn cart through the streets, hooting whooters and causing as much chaos as possible, an appearance at the Shea stadium, a series of Womble TV commercials (appearing from beneath street manholes) and a visit to the town with Cousin Bruzy - an American equivalent of Tony Blackburn.

"Americans tend to



THE WOMBLES

listen to a band's music before judging or reacting to the costumes," explains Mike. "I'm talking about disc jockeys and the like. We also appealed to an older age group too, from 15 to 20 year olds. In England we do have a wide spectrum but there are also a lot of very young followers."

Antics

Combining both business with pleasure our overseas friends were treated to typical Wombling antics. "We had great fun in the hotel lobby" begins Mike. "We'd do crazy things like rushing

up to an old lady and waltzing her round the room."

Because of the anonymity involved in who the Wombles really are, one would automatically assume that at times it could become quite frustrating not being able to reveal one's true identity or personality. "In that sense that's quite true," says Mike. "but in fact it's exactly the opposite in the other sense, in that wearing Womble costumes you can do a lot of things you wouldn't otherwise dare to do. For instance you could go up to a cop and dance round the street with him and he

has to react favourably because there's no way he can react otherwise."

"You do become slightly more of an extrovert wearing these suits," he continues, "and in fact it does affect you when you're not wearing them at all. Often I've waltzed into a room and suddenly realised I haven't got my costume on."

Joking aside, it isn't the easiest of tasks to produce a Womble gimmick and to keep it flourishing with bright ideas. There comes a point, as Mike so rightly says, when you've written about all a Womble can do. So in the



MIKE BATT

more of an exploration I realised there was a reason for writing it and that there would be ears listening to it, therefore I was a little more confident in my writing."

"Christmas Package, the current album was more of a strain actually. I don't mean I was scraping the bottom of the barrel; but it's a lot harder to get juice out of an orange that you've already squeezed twice."

Bumper package

"I try to vary my tunes as much as possible," Mike continues. "It's harder to write a single because it has to be simple yet rhythmic and beaty and there's only three minutes to do it all in. Whereas with an album you have more time to express exactly what you're trying to get across."

music sense, it is quite limiting."

When writing the Womble's Christmas album Mike got round the problem by Orinoco having a series of dreams becoming a cowboy, astronaut and even a conductor of an orchestra.

But Mike has learnt a lot having written three albums. He says: "The first album was fascinating to do because it was the first time I'd written any Womble songs. But I didn't know there was necessarily an audience I was writing for."

"The second album was

Good news regarding the Wombles Christmas Package, is that it will be a bumper three album set, containing the two earlier mentioned albums and this their latest produce.

"It will include other novelties such as a badge and things," says Mike gleefully, "and we're hoping it will sell for approximately £4.99."

Looks like we're all set for a super Wombling Merry Christmas, and that's the title of the Wombles forthcoming single too!

STEPHANIE DE-SYKES

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ELTON JOHN



THE FACE
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 & Popwop Mirror, Spotlight House, 1, Benwell Road, London, N7.

DON'T START

Dear Face,
I am writing to beg all the Beatles and Elton John fans not to start a raging battle through the forthcoming weeks as to who's version of "Lucy In The Sky With Diamonds" is better. Just realise that although the music of the Beatles will live forever the Beatles as a group are dead.
And so say all of us.

Dear Face,
Recently on holiday I heard a super soul sound called "Sex Machine" by James Brown. Could you please tell me if it is an album track or a single and where I can buy it.
A Roxy fan, Kilmarnock.

The song in question was released as a single and if you talk nicely to your record shop they should be able to order you a copy. So get on up like a sex machine.

GETTING CATTY

Dear Face,
I was reading R&PM when I came to a letter headed "Rot Or Not" in which someone called Top Cat argued that the Three Degrees would never take over from the Supremes. I quite agree with him and would like to hear from someone who says otherwise so we could have a nice letter war about it.

Pete, a Diana Ross fan, Henley-On-Thames. Right T.C. and gang start rowing after the next letter. (Haven't you lot got anything better to do).



DIANA ROSS

Dear Face
T.C. writing in your issue (Nov 2) must be off his nut. T.S.O.P. is the best thing to happen to the pop scene. But don't get me wrong, I don't mean to take anything away from the Tamia music but it is time for a change and groups like the O'Jays, Intruders, Three Degrees are just the people to do this.
T.S.O.P. fan, Southend.

POLL PROOF

Dear Face,
I don't know why it is that whenever anybody writes the truth about the Osmonds everyone gets upset. Now let's just face it they are a load of rubbish. Calm down kiddies there you go

again, getting all agitated. The facts are where were the Osmonds in the 1974 pop polls? Nuff said.
Genesis fan, Barrow-In-Furness.
It's alright for you to sit back and make remarks like that, what about me huh, I got swamped with loads of letters from angry Os fans.

Dear Face,
I agree with S. Lewis (Nov 2 issue) about the issue of putting more heavy rock in R&PM. This argument over the Bay City Rollers is a complete waste of ink and paper.
A Malcolm Muggeridge fan, Ilford.
It's people like you who cause unrest.

SOFT SUZI

Dear Face,
Have ya heard the laugh of the year yet? Suzi Quatro only likes masculine fellows an' can't stand Bowie. Let her make comments like that when she starts acting feminine.
Alan Cochrane, Salford.
Wow, even Suzi's getting slagged now.

GREAT GRACE

Dear Face,
Can you please give my thanks to Peter Harvey for the fantastic and

interesting article on Gracie Grace, it was great.
Nirmishe Lakhaim, Norfolk.
Boo, hiss, why can't you praise someone else for a change, his head can hardly fit through the door now because of all the glowing reports you lot have sent him.

FAN SPOT

Dear Face,
Please could you give details where I could obtain an autographed photo of David Essex, his fan club for example and I'll be your number one fan.
Elaine Dillon, Paisley.
I bet they're empty premises but write to: The David Essex Official Fan Club, PO Box 56, London SW6.

SANE SIXTEEN?

Dear Face,
Just who the hell does Jan Jles think she is? We are referring of course to her review of the Bay City Rollers' Rainbow concert. First of all we object

to being called snotty-nosed kids, considering we are two sane sixteen year olds who went to see five luvverly lads playing the kind of music we like. Secondly, of course we

screamed — we waited long enough to see the Rollers.
Maxine and Lorraine, Edgware.
Sane sixteen year olds screaming?



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MARKET PLACE

W.H.A.M. AND WHERE

THURSDAY

Four Tops, Talk of the South, Southend, Sassafra, Nag's Head, High Wycombe, Sparks, New Theatre, Oxford, Incredible String Band, Guild Hall, Portsmouth, Pink Floyd, Empire Pool, Wembley, Slim Whitman, ABC, Hull, Humble Pie, McGuinness Flint, Odeon, Hammersmith, London W6, Bay City Rollers, ABC, Peterborough, Fairport Convention, Canterbury University, Fruupp, King's Hall, Aberystwyth, Queen, Gaumont, Southampton, Gonzalez, Country Bumpkin, Andover, Ralph McTell, City Hall, Newcastle, Steeleye Span, Capitol, Cardiff, Amazing Blondel, Marquee, 90 Wardour Street, London W1, Quicksand, Revolution, Cardiff, Panto, Staging Post, Leeds, Quest, Kensington Russell Gardens, Holland London W4, Seventh Wave, Warwick University, Mike Absalom Roadshow, Northern Ireland Polytechnic, Belfast, Bert Jansch/Decameron, Avonscroft Theatre, Bromsgrove, Jethro Tull, Rainbow, 232 Seven Sisters Road, London N4, Jack Trapp, 227 Camden Road, London NW1.

FRIDAY

Sweet, Free Trade Hall, Manchester, Chill Willi, Trent Park College, Cockfosters, Rock Island Line, Dawbourn, Bracknell, Berks, The Faces, Odeon, Lewisham, Four Tops, Talk of the South, Southend, Sparks, St. George's Hall, Blackburn, Pink Floyd, Empire Pool, Wembley, Slim Whitman, New Theatre Oxford, Humble Pie/McGuinness Flint, Odeon, Hammersmith, London W6, BAY CITY ROLLERS, Winter Gardens, Bournemouth, Amazing Blondel/Gordon Giltrap, Birmingham University, Shusha, York University, George Flame and the Blue Flames, Hull University, Kevin Coyne, North Staffs Polytechnic, Stoke, Pete Atkin / Isotope, Bristol University, Fairport Convention / Jo Ann Kelly, Brunel University, Uxbridge.

Tony Prince / 208 Dico Show, Vikings Hotel, Alrmyrn Road, Goolle, Fruupp, Aston University, Birmingham, Queen, Brangwyn Hall, Swansea, David Essex, City Hall, Newcastle, Newcastle, Gonzalez, Camberwell School of Art, Nektar, Maidstone Technical College, Ralph McTell, Apollo Centre, Glasgow, Steeleye Span, Colston Hall, Bristol, Ronnie Lane, City University, London, Shakin' Stevens & The Sunsets, Bath University, Golden Earring / Lynryd & The D. Odeon, Edinburgh, Global Village Trucking Company / Byzantium, Glasgow Polytechnic, Tangerine Dream, Cambridge Corn Exchange, Supertramp / Steve Ashley, Mike Oldfield, Film North Staffs Polytechnic, Stoke, Seventh Wave, Durham University, Gary Naylor / Ion Mistress, Bilbo's Club, Erdington, Limmie & Family Cookin', Top Hat, Spenny-mo, Sharry-eyed & Laughing / Highway, Iford Baths, High Road, Iford, Mair Hall, University of Birmingham, Leeds.

Sweet

Fusion Orchestra, Main Arts Hall, University of Wales, Phillip Goodhand-Tait, Glasgow College of Technology, Chapman Whitmy Street-walkers / Thin Lizzy, Salford University, Osibisa, Aberystwyth University, Chicory Tip, Cloud 9, Redditch, Worce, Bert Jansch / Decameron, Gloucester College of Art, Cheltenham, Sassafra, Durham University, Ronnie Lane's Slim Chance, City University, London EC1, Mott the Hoople, Leeds, Jethro Tull, Rainbow, 232 Seven Sisters Road, London N4, A Band Called O, School of Economics, London, Seventh Wave, Ewell Technical College, Surrey, Limmie & Family Cookin', Valentines, Man-

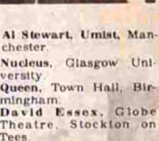
SATURDAY

The Faces, Odeon, Lewisham,

JETHRO TULL are back on the road this week after a break of a year from live gigs. With them on the tour is Fanny looking quite different from the Fanny who toured here last year. Half of the band have been replaced so it will be interesting to see the new line-up in action. This week they're at Odeon, Newcastle (November 13), Rainbow, London (November 14), Odeon, Birmingham (November 19).

Mott the Hoople are touring for the first time since the recent replacement of Ariel Bender with Mick Ronson. It should make quite a difference to the band's sound with Mick sharing vocals with Ian Hunter and also performing a couple of his own numbers. Supporting band is Sailor and you can see them at the Music Hall, Aberdeen (November 13), Town Hall, Leeds (November 15), Empire, Liverpool (November 16), Palace, Manchester (November 17), Guild Hall, Portsmouth (November 18) and Winter Gardens, Malvern (November 19).

Four Tops, Talk of the South, Southend, Babe Ruth, Plymouth Polytechnic, Sparks, Lancaster University, Nektar, Roundhouse, Dan gerham, Tangerine Dream, Cambridge Corn Exchange, Pink Floyd, Empire Pool, Wembley, Hector, The Place, Hanley, Leo Sayer, Southampton University, Steeleye Span, Loughborough University, Pete Atkin / Isotope, Cardiff University, Bay City Rollers, Guild Hall, Plymouth, Fruupp, Holloway College, London.



Al Stewart, Unist, Manchester, Nucleus, Glasgow University, Queen, Town Hall, Birmingham, David Essex, Globe Theatre, Stockton on Tees, Stackridge / Mike Absalom, Coleton University, N Ireland, Gonzalez, Pler, Lowestoft, Shakin' Stevens & The Sunsets, Coventry College of Education, Hatfield & The North, University College of London, Supertramp, Bromley Technical College, Kevin Ayers & The Soporifics, Nottingham University, A Band Called O, School of Economics, London, Seventh Wave, Ewell Technical College, Surrey, Limmie & Family Cookin', Valentines, Man-



Leo Sayer

chester, Moon Williams, Bailey's, Birmingham, Fusion Orchestra, Balla Park College of Education, Hartford, Desmond Dekker, Mr Bees, Peckham, London SE15, Fairport Convention, Leicester University, Ken Boothe & The Oimarrons, Commonwealth Institute, Kensington High Street, W8, Basic Truth, Speakway, 48 Margaret Street, London W1.

SUNDAY

The Faces, Odeon, Lewisham, Charlie Rich, Victoria Palace Theatre, Four Tops, Manchester Opera House, Sassafra, Roundhouse, Wink Farm, London NW1, Sparks, Victoria Hall, Hanley, Stoke on Trent, Pink Floyd, Empire Pool, Wembley, Shusha, Victoria Palace, London, Osibisa, Fairfield Hall, Croydon, Humble Pie, McGuinness Flint, Apollo, Glasgow, Fairport Convention, Aberystwyth University, Fruupp, Everyman Theatre, Liverpool, David Essex, Gaumont, Ipswich, Chill Willi, Tilde Harhouse, Eastcote Lane, South Harrow, Nektar, Roundhouse, London, Ralph McTell, Colston Hall, Bristol, Tangerine Dream, Civic

Hall, Guildford, Steeleye Span, Theatre Royal, Nottingham, Ronnie Lane, Palace Theatre, Newark, Pete Atkin / Isotope, New London Theatre, Drury Lane, London, Third World Road Show, Aberdeen, Free Church (music, drama etc.), Kevin Ayers & The Soporifics, Town Hall, Birmingham, Seventh Wave, Queen's Hotel, Southend, String Driven Thing, Torrington Lodge Lane, London 12, Bert Jansch / Decameron, Centre Hotel, Liverpool.

MONDAY

Sassafra, Golden Diamond, Sutton in Ashfield, Sparks, Southport Theatre, Humble Pie / McGuinness Flint, Odeon, Newcastle, Four Tops, Sherwood Rooms, Nottingham, Fruupp, Music Hall, Shrewsbury, Queen, New Theatre, Oxford, David Essex, Winter Gardens, Bournemouth, Be Bo Dupes, Guild Hall, Plymouth, Sundance, Bogart's, Birmingham, Steeleye Span, Fairfield Hall, Croydon, Limmie & Family Cookin', Tracy's, Gloucester, Wild Angels, Bailey's, Leicester, Rock Island Line, La Dolce Vita, Newcastle, Sweet, Guild Hall, Plymouth.

Thin Lizzy, Boobs, Bristol, Tim Hardin/Tim Rose, Dingwalls, Camden Lock, Camden, High Street, London NW1, Cockney Rebel, Rainbow, London.

TUESDAY

Four Tops, Jalloes Club, Stoke, Sparks, Odeon, Edinburgh, Jethro Tull, Odeon, Birmingham, Pink Floyd, Trentham Gardens, Stoke on Trent, Humble Pie / McGuinness Flint, Guild Hall, Preston, Queen, Rainbow, London, David Essex, White Rock Pavilion Hastings, Steeleye Span, New Theatre, Oxford, Global Village Trucking Company / Byzantium, Aberdeen University, Tangerine Dream, Caley Cinema, Edinburgh, Wild Angels, Bailey's, Leicester, Rock Island Line, Tavern, South Shields, Sassafra, North London Polytechnic.

COMING EVENTS

Sweet, Edinburgh University (November 22), Golden Earring / Lynryd Skynard, Rainbow, London (November 23), Curved Air, Bradford University (November 23), Edgar Broughton Band, Roundhouse, Dagenham (November 23), The Faces, Bellevue, Manchester (November 24), Argent, Civic Hall, Wolverhampton (November 24), Bert Jansch, Guild Hall, Plymouth (November 24), Kevin Coyne, Corn Exchange, Bedford (November 25), Sparks, Winter Gardens, Bournemouth (November 25), Fruupp, Capitol Theatre, Horsham (November 26), Steeleye Span / Richard Dirdance, City Hall, Sheffield, Nektar, Concert Hall, Greenwich (November 27).



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Confessions of The Rollers

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KIKI DEE
Bachman Turner & Golden Earring on tour

HORSLIPS Rainbow

IF AS drummer Emmon Carr suggested afterwards, this was just an average gig, it might as safely consider themselves home and dry. The Irish spirit took over London's Rainbow on Saturday night in a sparkling example of audience / artist rapport.

It's not so much the verbal contact - Barry Devila

also being watched by visiting Americans and being filmed for American television. This meant a lighter more professional stance from the band and perhaps slightly softer music than their best.

evertheless, each song - taken from the Tain and two few from the new album Dancehall Sweethearts - was welcomed with rising cheers, until finally there was dancing and squealing. Two encores at least, and there could have been many, many more. **PETE HARVEY - DANA GILLESPIE**

Kings Road Theatre

DANA GILLESPIE has been in the business for around 10 years so it's puzzling why she should have given such an unprofessional performance on Sunday.

During her one hour spot at the Kings Road Theatre, she had cooked behind her fatal mistake of being tedious and boring. Her rock songs just didn't gel and her bewitchness (is that what it was?) was oh so trite.

Her audience came to see naughty nickers and she gave them blue gym slippers.

While her two week-old band cooked behind her Dana could only stand there going through the routine. There was no awareness. There was no charisma. Here was a nice girl who didn't go to hell at all.

She seemed to have no sense of movement and was very unsure of her own particular role that evening.

★ ★ ★ ★ ★

The band tried hard to compensate with the result being an even greater imbalance that made matters more acute.

When Dana strummed her acoustic guitar there was a flicker of some sort of magic but it wasn't until she got to Get Your Rocks Off that she started to come alive and by then the damage had been done.

She just wasn't blatant enough. Maybe she was nervous, maybe it was because her mom and dad were in the audience, but Dana has got to try a lot harder.

Their act has to be a rock roller.

Let's hope that her knowing David Bowie's act is to be her only claim to fame. **DAVID HANCOCK**

★ ★ ★ ★ ★

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A quick rub down WITH Wishbone

WHILE THE MCC'S away (on tour in Australia), MCA will play, but it's not cricket. No, it was something a little more strenuous than that - female wrestling. And where was this fielding of folds of female flab? No place other than Lords, the ancestral home of English cricket. And what was it all in aid of? The launching by MCA of

the new Wishbone Ash album *There's The Rub*. While the choreographed ladies grunted and groaned, MCA were busily dishing out albums and monogrammed cricket balls to the assembled multitude. And for all you budding Patrick Moores there were well known 'uns to be seen around - all of Wishbone, Steve Harley plus lady, Morgan

Fisher plus hat, and Elkie Brooks with encouragement. The choice of Lord's famous Tavern as the place to hold a reception was made because there is a picture of a cricket ball and cricketer's flannels on the album sleeve. The connection between that album and the lady wrestlers is not so flimsy, it's nonexistent.



Sparks flying home

In Britain than America, they want to rectify that on the next visit. The Mael brothers, who are supposed to have some family connection with Hollywood girl - next door Doris Day, reckon that things are already

snowballing in the States and so they are really looking forward to going back home. "The last time we were in LA it was about 90 degrees, so we did a lot of sunbathing and swimming in our spare time.



AFTER SPARKS' British tour, the band will be flying to the Continent to take the Swedes and Germans by storm as well. But then they hope to do a large-scale tour of America, because although Sparks are bigger

Party time with Hughie

WELL IT had to happen, Hughie Green's day of judgement has arrived. He's finally put himself on the other side of the fence and released an album called *Hughie Green's Sing-Along Party*. Here he is with all his mates from Opportunity Knocks recording the tracks in front of a live audience. And that's also going to release a single. That's Entertainment, on November 22.



Sssh...

NOW LISTEN, honest, can't tell ya where we heard it and of course don't believe it for a minute, BUT... it's been said that the camped place in Britain - Buckingham Palace - is now receiving fan mail for Queen. Well! Honestly, really, I know... some of it's supposedly to have come from Yugoslavia and some even from our own fair shores. And talking of scandal - don't we love to - we hear there's a rather naughty old photo of a lady who presents a TV show going to her about a... what about poor Ian Hunter: reduced to a diet of toast and milk - some of us

remember our grandads taking that... hope it makes him strong for the tour though. And now for this week's Bowie ill-bill, it concerns some other than *Black Cassidy* - the new short-haired dozen of teen dreams. Apparently, Bowie is producing Cassidy's new album in London. That means he's here kids. Can you believe it? Meanwhile John, Paul, George, Ringo and Bert is not a successful failure! It's a steaming great bit, guaranteed to bring the weepies to nostalgics. Now what about those lovely people at Decca Records? As last somebody wants their

records: 2,000 singles were among a three' haul from their offices this week. Also missing two stereo players and a video monitor. The staff are reportedly too busy having orgasms over the chart progress of Al Green and the Chi Lites - still in that neck of the wood (sash) we hear a certain whisper of unrest in the libec camp. It seems everyone and his pet teddy bear would like to sign them. And talking of moxie, can we expect to see Tamla Motown shimmyming in another direction soon? Did you get your Clapton tickets? We heard someone bought up the entire front two rows. Same, more, and finally some pleasant news to cool you all down. Mister Steve Wunder should be pleased to announce, shortly, the release of part two of *Pullin' Strings From Paradise*. It's time for Christmas. Bye now.

Yesteryear Charts

- Five Years Ago:
- 1 I SUCK SUGAR, The Archies (RCA).
 - 2 OH WELL, Fleetwood Mac (Reprise).
 - 3 I3 (CALL ME) NUMBER ONE, The Tremeloes (CBS).
 - 4 HE'S NOT HEAVY HE'S MY BROTHER, The Hollies (Parlophone).
 - 5 RETURN OF DJANGO, The Upstarters (Spacetones).
 - 6 IS SOMETHING COME TOGETHER, The Band (Parlophone).
 - 7 I1 WONDERFUL WORLD, BEAUTIFUL PEOPLE, Jimmy Cliff (Trojan).
 - 8 LOVE'S BEEN GOOD TO ME, Frank Sinatra (Reprise).
 - 9 NOBODY'S CHILD, Karen Young (Major Minor).
 - 10 I'M GONNA MAKE YOU MINE, Lou Christie (Raddah).
- Charts for W/E 15 November, 1969

- Ten Years Ago:
- 1 I3 OH PRETTY WOMAN, Roy Orbison (London).
 - 2 I THERE'S ALWAYS SOMETHING THERE TO REMIND ME, Sandie Shaw (Pye).
 - 3 I2 A LA LA, Manfred Mann (HMV).
 - 4 WALK AWAY, Matt Monro (Parlophone).
 - 5 I BABY LOVE, The Supremes (Stateside).
 - 6 I4 HE'S IN TOWN, The Rockin' Berries (Pye).
 - 7 I8 ALL DAY AND ALL OF THE NIGHT, The Kinks (Pye).
 - 8 I3 UM UM UM UM UM UM, Wayne Fontana (Fontana).
 - 9 I3 THE SLEDDING, Julie Rogers (Mercury).
 - 10 I6 GOOGLE EYE, The Nashville Teens (Decca).
- Charts for W/E 14 November, 1964.

- Fifteen Years Ago:
- 1 I TRAVELLIN' LIGHT, Cliff Richard (Columbia).
 - 2 I3 MAKE THE KNIFE, Bobby Darin (London).
 - 3 I4 RED RIVER ROCK, Johnny and the Hurricanes (London).
 - 4 I3 HEAD OF LOVE, Marty Wilde (Philips).
 - 5 I WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR, Emile Ford (Pye).
 - 6 I TILL KISSED YOU, The Everly Brothers (London).
 - 7 I PUT YOUR HEAD ON MY SHOULDER, Paul Anka (Columbia).
 - 8 I7 MARKY LOVE, Floyd Robinson (RCA).
 - 9 I2 HIGH HOPES, Frank Sinatra (Capitol).
 - 10 I8 BROKEN HEARTED MELODY, Sarah Vaughan (Mercury).
- Charts for W/E 14 November, 1959.



IN THIS WEEK'S

sounds

COLOUR POSTER OF STEVIE WONDER

PLUS FEATURES ON ROD STEWART, DAVID BOWIE, NAZARETH, JETHRO TULL, LYNRYD SKYNYRD, LOU REED, FRANK ZAPPA

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COLOUR CONCERT photos - Rocky (New Tour), Wishbone Ash, Leo Sayer, Leonard Cohen, Alex Harvey, Bowie, Rebel, Purple, Elton, Wizzard, Yes, Also Nazareth, Queen, Slade, Sparks, Quo, T Rex, Wizzard, Yes, Also black white 10 x 4 40p (any) SAE for lists - Ian Clegg, 11 Woodside Crescent, Batley, W. Yorkshire WF17 7DZ.

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COLOUR CONCERT PHOTOS - New Roxy Tour, Wishbone Ash, IOCC, Winkles, Leo Sayer, Sparks, Leonard Cohen, Rebel, Alex Harvey, Purple, Ronson, Slade, Wizzard, Elton, Faces, Yes, Queen, Quo, Bowie. - SAE, please for lists. - Ian Clegg, 11 Woodside Crescent, Batley, W. Yorkshire, WF17 7DZ.

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Lighting Equipment

LIGHT SHOW PROJECTORS from only £15. Tutor II 200 W Q1 projectors from only 149. Mary light show bargains at ROGER SQUIRE'S (Disco Centre), 176 Junction Road, London N19. Telephone 772 7474.

Radio DJ Courses

RADIO DJ COURSES held weekly at our St John's Wood Studios. Don't miss your chance with Commercial Radio. - Tel Roger Squire's (DJ Studios) 01-722 8111.

DJ Studios

HIRE OUR STUDIOS for as little as 18 per hour (practice) or 18 per hour (recording). Make up your own jingles or let us help you with your radio audition tape! Tel Roger Squire's (DJ Studios) 01-722 8111.

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TAILOR MADE JINGLES featuring your own name puts real sparkle into your show. Wide range available. Top studio quality - low cost! - Tel: Roger Squire's (DJ Studios) 01-722 8111.

Disco Equipment

DISCO UNITS from only £81. Complete 100 W disco system from only £179. 5-year terms available. Mary Disc Bargains at ROGER SQUIRE'S (Disco Centre), 176 Junction Road, London, N19. Telephone 772 7474.

Songwriting

SONGWRITER MAGAZINE. Free from USA. 700 West Street, Limerick. **LYRICS WANTED** by music publishing house, 11 St Albans Avenue, London, W4. **HOLLYWOOD COMIX** needs lyrics for new songs! All types wanted FREE details. - Musical Services, 1306/R North Highland, Hollywood, Calif. 90028, USA.

Free Radio

SCRIPT 14 OUT NOW!
Features include: Joan Wallis, 1 year of commercial radio, the 100 Best Single, 100 Best Albums, 100 Best Groups, Richard Park and RADID CAROLINE NEWS.
Send 20p (incl. 8pst) to: CRYSTAL GEM, PO Box 400, Kings Langley, Herts.

DISC JOCKEYS!

Take full advantage of the winter boom by joining the Disc Jockeys Association.

HOW WE HELP
It's difficult to combine the advantages of joining the Disc Jockeys Association so please forgive me if I like to write to explain it.
If you need training we will give you the best Studio and courses and what you can do on your own to improve your style. In buying equipment again we advise from our unrivalled bank of information. Customers Agencies. Obtaining the best deals. Insurance, Advertising, Booking Cash, Salary are available to Members. Transport and many more topics are covered in the Association Magazine. Advertising in the Mag is free to members and a 10% discount has to members every month. There are available for members to build their own equipment, console etc. We offer records and tapes at trade prices, ie 10% discount on equipment and many more offers. There is a changing list of residences and gigs available to Members and of course only large time contract as for Mobile D.J.s to work mobile and return. As the members get to be used by new members in a 200W Stereo Disco worth 100 with lights and discs.
There is a lot of money to be made both inside and outside our Big City. Obtain more music - your music from every week in the Music Press, why don't you? Membership to the Disc Jockeys Association costs little more than one quarter the price of the average gig and it's good value and retirement too. Discounts.
Whether you're a working D.J. or simply interested discs comprise the complete bible and cost only £4.99 (incl. 8pst) or £3 to D.J.A. Association. P.O. Box 21, Dunham 281, UK. For full Association membership for 1 year.

NAME _____
ADDRESS _____
Please send me for 1 year 1 enclosed cheque/PO for £4.99 (incl. 8pst) or £3.

Record SMALLS - order form & advertisement rates

Under the headings: **FAN CLUBS, PENFRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT** and other private announcements. **5p PER WORD**

Under the headings: **SPECIAL NOTICES, PERSONAL TUITION, RECORDING** and other trade announcements. **8p PER WORD**

ALL TRADE ADVERTISEMENTS under any heading: **8p PER WORD**

All words in **BOLD FACE** type (after first two): **5p PER WORD EXTRA**

BOX NUMBERS. Allow two words plus 20p service fee. Replies to Box numbers should be addressed to RECORD MIRROR and will be forwarded to advertisers on the day of receipt.

ALL RM SMALLS must be strictly pre-paid.

SEMI-DISPLAY ADVERTISING: £4.00 per single column inch.

SERIES DISCOUNTS:
5% for 6 insertions,
7.5% for 13 insertions,
10% for 26 insertions,
12.5% for 52 insertions.

The Publishers reserve the right to withdraw advertisements at their discretion.

PLEASE SUBMIT MY ADVERTISEMENT UNDER THE HEADING _____ for _____ insertions/£ _____ commencing with the first available issue. I enclose Postal Order/Cheque value £ _____ to cover cost and made payable to RECORD MIRROR.

To: CLASSIFIED AD. DEPT. NAME _____
RECORD MIRROR ADDRESS _____
1 BENWELL ROAD _____
LONDON N7 7AX _____
Tel: 01-607-6411 _____

Small's
for BIG
results