

INSIDE: FREE COLOUR POSTER OF DONNY & MARIE

NOVEMBER 30th 1974

8p

RECORD & POPSWOP MIRROR

MUD...
talking about
their music

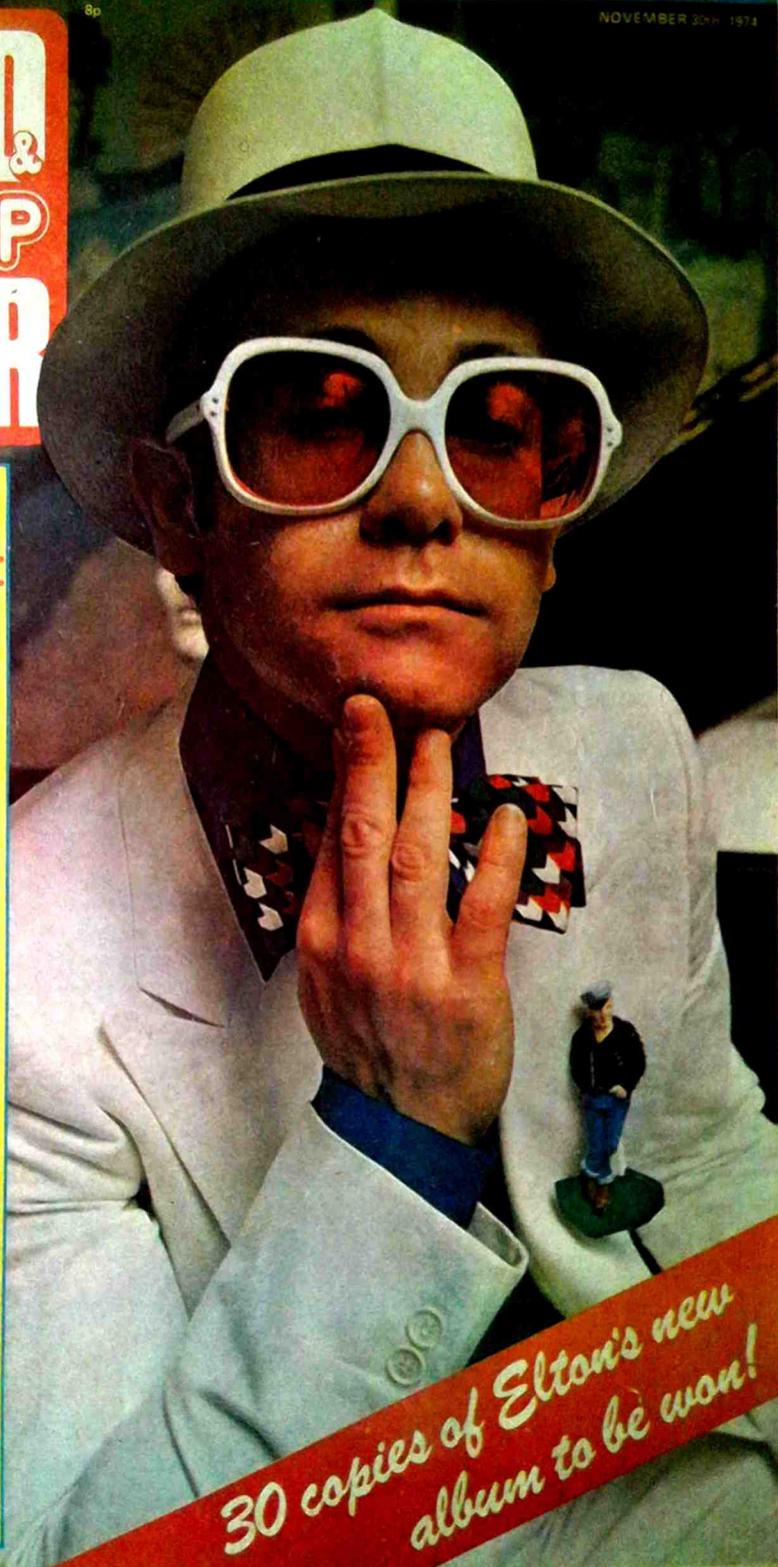
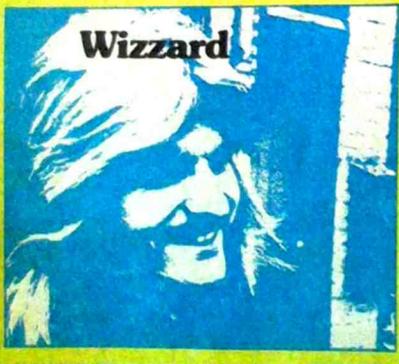
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WAYNE OSMOND TO MARRY bride former Miss Utah

WAYNE OSMOND is to marry in a few weeks time.

Twenty - three - year - old Wayne is to marry former Miss Utah, Kathy White in mid-December. Kathy (21) comes from Bountiful, Utah.

Multi - instrumentalist Wayne (he plays rhythm guitar, saxophone, tenor banjo, clarinet and flute) is now the third of the famous brothers to be

married. That leaves Jay, Denny and, of course, Jimmy still unmarried.

It seems one of the brothers always marries just before the band visit this country, and this time is no exception.

Though not yet finalised, plans are in progress to bring the band over here in January.

A new album, *Love Me For A Reason*, is released this week (see album reviews).



POP BRAIN OF BRITAIN

O.K. So which of you lot is the mastermind of pop?

Radio One are starting an 11-week series in the New Year to find out which boy or girl between the ages of 12 and 16 has the greatest knowledge of pop music.

The programme will be empered by Alan Freeman who said this week: "This series is going to shatter many myths about young people who like pop music."

"I have found most of them to have an incredible in-depth appreciation of the scene, past and present. This is the O-level of pop - some of the questions are very tough."

More than 12,000 youngsters have so far applied to enter and will sit the 60-question pop music paper under examination conditions.

The highest marked eleven boys and girls from nine separate regions will take part in elimination rounds on the radio starting January 12.

The eventual winner will be presented with a gold - plated single release, meet top DJ's in the BBC studios and appear on Radio One.

DING DONG GEORGE

GEORGE HARRISON'S new Apple single, *Ding Dong*, is now set for release next Friday (December 6).

Artists playing on the cut include Ringo Starr, Jim Keltner, Klaus Voorman, Tom Scott, Garry Wright, plus George on chimes, organ, and guitar.

At present Harrison is touring America. Details of possible English dates have yet to be finalised.

PAUL ANKA'S latest album of new material simply titled *Anka* is released this week. It contains his next single *One Man Woman*. One Woman Man, due out in January.



ROLLIN' INTO TOWN

PSST... Wanna know a secret? The Bay City Rollers will be in London this weekend.

On Friday they'll be at the BBC, Portland Place, to appear on *Rock's Roundtable* at 4.45 pm.

And the next day they're back there early in the morning at 8.45 because they are the first

group to have been invited to be "live" on *Junior Choice*.

And if that's not enough, the same day they'll be at London Weekend Television on the South Bank to appear live on *Saturday Scene*.

Now don't tell anyone else.

RUBETTE JOINS DANA G

FORMER Rubette Peter Arneson, who left the band last week 'because of musical differences', has joined Dana Gillespie's band.

Arneson, a keyboard player, flew to the States this week to join the band who are currently touring there.

He played his first gig with Dana on Tuesday in Philadelphia.

Other members of the band are: Simon Phillips (drums); Robin Sylvester (bass) and Les Nichol (guitar). Another guitarist is expected to be added to the band soon.

Meanwhile, the Rubettes, who are high in the charts with *Juke Box Jive*, are to remain as a

quintet. Arneson will not be replaced and Bill Hurd assumes full keyboard duties.

The new look Rubettes make their debut on *Top Of The Pops* tonight (Thursday) and are beginning their second British tour.

The dates are: Queensway Hall, Dunstable (December 5); South Pier Pavilion, Lowestoft (7); Edinburgh Odeon (10); Caird Hall, Dundee (11); Glasgow Apollo (12); Empress Ballroom, Blackpool (20); Steam Machine, Stoke (21); Flamingo Ballroom, Hereford (27); Glen Ballroom, Llanelli (28).



BOWIE COMING TO LONDON?

DAVID BOWIE may be back in Britain on Tuesday (December 3), sources close to the star revealed this week.

It is rumoured that Bowie will take the QE2 liner from

New York tomorrow (Friday).

Though Mainman could not categorically deny the rumour, they pointed out that a small South American tour was planned for December.

KARATE CHOMP

WHAT'S this, Paul McCartney trying to smash up his drummer?

Actually it's Geoff Britton who's the

karate expert and here he is working out with the Wings boss.

Geoff was getting in training for this Saturday

when he becomes part of a 10 man team who will take on Japanese karate exponents at the Sobell Sports Centre in London.

By the way he happens to be a black belt, so look out Paul.



Sweet turn sour

SWEET'S LATEST single, *Turn It Down*, has been turned down by BBC Radio and TV.

The reason: the lyrical content is not considered suitable for family entertainment.

The group's lead guitarist, Andy Scott, said on Tuesday: "We have sold more than 50,000 copies of *Turn It Down*, but it has been rejected by the BBC's radio disc panel and TV's *Top Of The Pops*."

Earlier today another ban was imposed upon Sweet.

Birmingham Town Hall authorities would prefer Sweet not to play in concert there on December 11.

A spokesman for the

Town Hall said that a categorical ban had not been imposed, but it was thought that in view of the amount of vandalism that's been reported at past Sweet concerts, another ban would be preferable.

MERSEY CRANES

REMEMBER the Merseys? Well they're now called *Cranes* as they have released their first single for six years.

The four-man band also intend to tour Britain and Europe to promote the record called *American Dream*. The band's past hits include the original of *Sorrow*.

FUNKIE GIG

JOHN PEEL introduces The Funkies and Casablanca as support for *Outlaw* when they play their 11 membership hits gig on December 15.



Womble's New Single 'Wombling Merry Christmas'

SKYNYRD OVER THE RAINBOW

LYNYRD SKYNYRD, currently receiving rave notices on the Golden Earring tour, are to headline their own show at London's Rainbow Theatre on December 12.

Norman Perry of John Smith Entertainments, promoters of the concert, said: "We have been knocked out by the reaction Lynyrd Skynyrd have been getting on the tour. Their success has surpassed everyone's anticipations and we want to give them the chance of playing their full set before they return to the States."

It will be the last time the band appear in Britain until the summer of next year, and tickets go on sale this week at £1.50, £1.25, £1.00 and 80p.



The band's British tour with Earring finishes this week with dates at Brighton Dome (today); Colston Hall, Bristol (Friday); Southend Kurraal (Saturday); Bournemouth Winter

Gardens (Sunday). Lynyrd Skynyrd then go to Europe for two concerts with Queen and three with Humble Pie.

On their return to America after the Rain-

bow concert, the band will be going to Muscle Shoals to record their third album.

Skynyrd were forced to cancel their appearance at Oxford New Theatre

last Friday owing to lead singer Ronnie Van Zant contracting a minor throat infection. He was advised by a doctor not to exert his voice for 24 hours to give the infection a chance to clear up.



SOLO SELL-OUT

BRYAN FERRY'S solo concert at London's Royal Albert Hall on December 19 sold out within hours of tickets going on sale.

Ferry, who is currently on tour in Europe with Roxy Music, returns this week to begin rehearsals with an orchestra for the concert, and a Newcast date (December 17). He will also play Birmingham on December 18.

Short shorts

MORE CHANCE
RONNIE LANE has added more dates to his current tour with his band *5th Wave*. Revised schedule is as follows:
London Dingwalls (November 28); Mr George's, Coventry (29); Aylesbury Friars (30); London Marquee (December 2 and 4); Laystalls, Wolverhampton (5); North Staffs, Polytechnic (6); Leicester Poly (7); and Croydon Greyhound (8).

LYN'S SHOW
FORMER NEW Seeker Lyn Paul stars in her own TV show, *Val Meets The V.I.P's*, hosted by Valerie Singleton on December 6. This week, Lyn started work on her first solo album.

SCOTT DEBUT
SCOTT BORN Scott Fitzgerald, whose first single was *Judy Played The Jubilee*, makes his singing debut in the musical comedy *Never Too Young To Rock with Mud, The Glitter Band and The Rabbits*.

WOMBLING ON
THE WOMBLES release their festive offering this week called, *Wombling Merry Christmas*, and there's a new album, *Keep On Wombling*, next week as well as a special Christmas package of the three albums at a special low price.

REMEMBER GARY
GARY GLYNNER'S film *Remember Me This Way* will be showing in the Southern and Hazlech Television areas for two weeks over the Christmas period, starting Sunday, December 15. The film has already grossed over £300,000.

SLIM'S OFF
SLIM WHITMAN returns to Florida on Sunday after completing a 43-date British tour, and United Artists have released an album of new material, *Happy Anniversary*, named after his hit single.

GWEN FLIES BACK

GWEN McCRAE, who was to have toured Britain with soul star husband George, has returned to America after contracting a serious throat infection.

Now hitmaker George will play the whole show himself.

A spokesman for the promoter said the couple had flown to Britain from Brazil where there had been an epidemic.

"Gwen looked very tired and the next day went to a Harley Street specialist who wanted her to go to hospital."

"But Gwen decided to go back to America and George took her to the airport. At the time she could barely talk let alone sing."

MANN'S LAND RUSH

MORE THAN 12,000 people have applied for their one square foot of land offered to owners of Manfred Mann's Earth Band album, *The Good Earth*.

And now an exhibition is being staged at 148 Lee Road, London, S.E.3, where purchasers will be

able to find out their plot number. Meanwhile the band leave for the States this week for their first headlining tour. Supported by the Alex Harvey Band and Hudson Ford on some of the dates, the Earth Band plan to return to Britain on December 23.



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RECORD POPSWOP MIRROR

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Shun

3p Friday, November 29, 1974



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SELL-OUT!

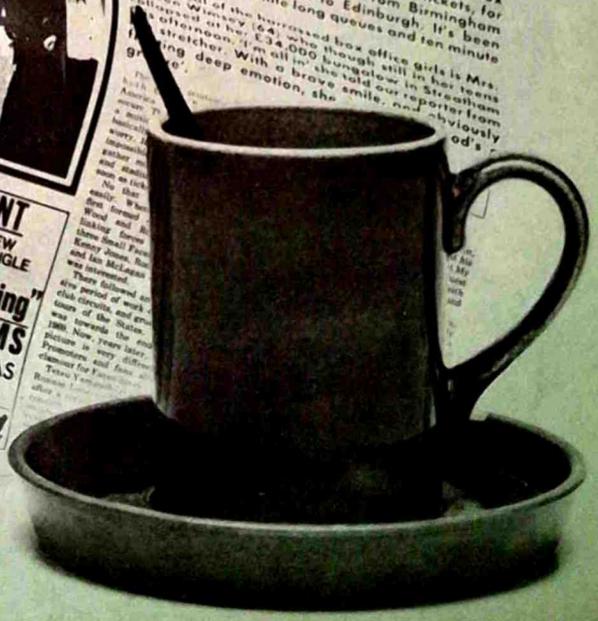
The thermometer drops, the pound falls but it's full steam ahead for Faces



DESPITE economic gloom that has shrouded our island home for so long, hundreds of thousands of frenzied music lovers have flocked to the **FACES TOUR CONCERTS**. From Birmingham to Blackpool, Lewisham to Edinburgh, it's been the same story of mile long queues and ten minute sell-outs.

Typical of the hordes and box office girls is Mrs. Dorcas Winshaw (64), who though still in her teens collapsed at her £34.000 bungalow in Stratford-upon-Avon. "I'm all in," she told our reporter from a stretcher. With a brave smile, and obviously gripping deep emotion, she

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ROSES, STRETCHERS AND AL GREEN

HE'S BEEN called a sex symbol and international heart-throb by the New York Post . . . the man who's brought the stretcher and smelling salts back to pop music.

He slants three throwing armfuls of red roses to his audience as the first aid corps work overtime. Al Green is the man who's never heard of overkill.

Styling

Just out of hospital, where he lay in agony after a woman threw hot food over him and then killed herself, Al will now continue his phenomenally successful career.

His latest single Sha La La (Makes Me Happy) is racing up the British charts, but it's only one in a long string of gold hits he's been notching up in the States.

It's the subtle styling and quality of understatement plus the perfect production by mentor Willie Mitchell that's helping him sell records at a rate matched only by the Beatles and Stones in the sixties.

He made his first American hit largely by accident. The song, Back Up Train, was written by fellow band member Palmer James of The Creations. It was a smash and Green was in the big time — The Apollo in New York's Harlem.

He spent the next four years pounding the "chitlin' circuit", a network of black night-clubs scattered across the heartlands of America. "I didn't know who I wanted to be like," he says. "I was messin'

around with everybody's style."

Things started to get better when Al met Willie Mitchell, who, at the time, was a handliner and star in his own right.

He got the young singer to go to Memphis promising to make him a star in a year and a half, and sure enough one and a half year's later Al signed to Mitchell's Hi Records and had his first million seller I'm So Tired Of Being Alone.

Following

He sings of falling in love, getting married and being happy, and commands a large and devoted female following.

Al was largely untouched by the black consciousness feeling which swept through soul music a couple of years ago. "I don't sing about garbage in the streets and people stickin' needles in their arms," he says.

Nowadays he's a victim of fan mania. Wherever he plays in the States hundreds of girls throw themselves at the stage, while Al is protected by an army of bodyguards.

Picture him on stage at the Apollo Theatre heaving red roses at the

by Penny Pritchard

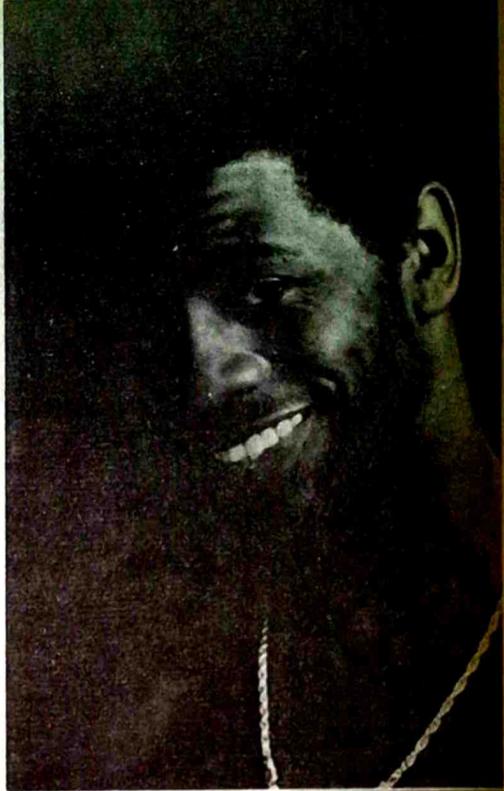
audience. The lights go out, the band churns out a slow, hot beat, a Memphis torso-twister. A single beam picks out Green; he twirls, snaps one leg in the air, drops to his knees in grief and then he's mumbling — lyrics coming out as a series of groans and gasps.

Recently he's been expanding his career, and has now been in New Orleans taking a star role in Mimi, a rock version of La Boheme.

When not whipping up hysteria, he spends his spare time trotting about his Memphis ranch on a cream coloured stallion called Buck.

He's also deeply religious and often tells his audience: "There is something that makes the flowers grow, a certain spirit about being. You can't see it, touch it or taste it, but it's there."

His new album, the sixth one, Al Green Explores Your Mind, is released next week. Try to hear it and explore his mind at the same time.



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The candle that wouldn't blow out and other assorted tales . . .

THERE'S NOTHING like a birthday to make a normally mad publicist's office into an utterly crazy nut-house — especially since it's Mud's Ray Styles who is celebrating.

While photographers lumber around like caged animals set free, the combined forces of the group and the office staff, fuss round Ray.

An extremely large and creamy cake with one candle in its midst is heralded in with a mock trumpet fanfare and much boating and cheering. Ray mutters something about thinking of his heart now that he's getting on, and sets about the impossible. The candle will not go out. Even when the flame disappears completely it mysteriously flares back again causing many cries of derision.

For a moment the pressure is off the band.

nonchalantly. "That's why we bought him some spare ribs for his birthday," says Rob grinning.

Album

Between now and Christmas they're off the road completely, though much of their time will be spent recording a new album. Already three tracks are completed: Elvis's One Night (another showcaze for Les); Tobacco Road (once a hit by a band called the Nashville Teens); and

as told to Peter Harvey
by those four lads
from Mud . . .

just finished.

"We learnt a lot and made a lot of mistakes," says Ray.

Business

"And a lot of the trouble was down in the current financial climate," says Les. "Let's face it only the Rollers, Wishbone Ash, and Queen have done really good business in the last six months. And they're all very hot properties."

Together though they decided it was a good tour and that their followers are just as good as anyone's. They merely regret not having a record out at the time. It seems Mud are reluctantly coming to realise the importance of taking care of business and also looking after their public image.

This extends to the type of music they are prepared to record on the new album and restricts any experiments with their own material to B-sides of singles. Like the new B-side they hasten to point out.

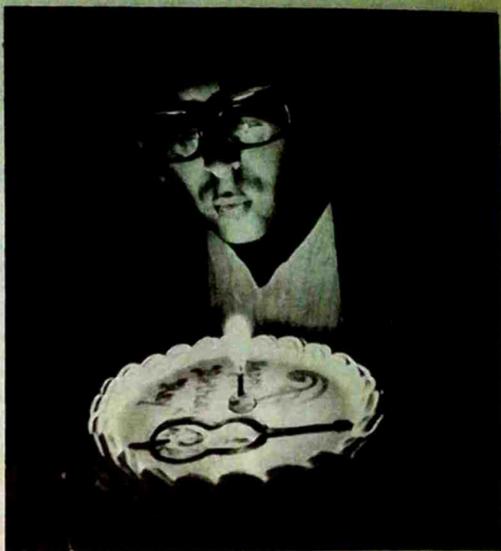
The song sounds as unlike Mud as some of the quiet melodic tunes that Ray plays when he's tootling on an acoustic guitar. Later he admits to having hundred of songs ready to record but none will be going on the new album.

Dave takes up the question: "The trouble with this next album is that the success of the last one slightly dictates that we do volume two. And I enjoyed the last album. I'd like to do two albums but it's a big problem, you don't want to mix up the two things."

Problem

"Now we're churning out all sorts of things at the moment, the problem is that the public won't let you do it. You can't mix styles because the public wouldn't accept that maybe you are a mixed-media band. Another thing is, it can get so boring if you say 'hey man we're gonna do an acoustic set'. Basically we would like to do something like that but how do you present it so that it's not just another band being boring? It's a big problem really."

So there is more to Mud



Raving Rob

than their public image suggests.

"We are being naturally ourselves at the moment but there is more," says Dave. "Are we allowed to show it? That's what gets up our noses really. One of the other problems is that what we are doing is so easy to us now."

Apart from hanging back with their own material, the band also hang back from speaking

in general. One particular band I won't name is always having a go at the Chinn and Chapman syndrome. They have a go at us. If a band is successful, has hit records, then that is valid."

Ray: "I'm sure we could make valid points about other bands. We're not exactly numskull."

Dave decides very wisely that the Press is no place to discuss the price and cost of other bands in a bitchy way. He's more for a little earnest private debate. For a moment the

company is serious. It's not easy being glorious Mud, especially when you've got a reputation for being nice guys. What the band were saying was yes, they have got feelings too, but they are cool enough to keep them to themselves.

Hopefully their music, their OWN music, will not be so tightly guarded. They reckon the album after the next could be made up of Mud songs

made up of Mud songs



Daft Dave

They have just finished their big Autumn tour and managed to fit in filming of Never Too Young To Rock in which they star. Then just a few days before they returned from a short tour of the Lowlands. There, Ray managed to fall off stage at one of the Dutch gigs and is now nursing two cracked ribs. Laughing, he realises his one birthday present so far has been a torch from one of the band's roadies. "I was rushed into hospital, the lot," he says

one called Hula Hula (an Hawaiian rock song).

Ray says the album's going to be different.

"It's going to have brass and strings and it's brass and strings and it's sure to be fairly different from the first one. I would say sophisticated (rode interruption from Dave) but there will be a little more to it. Y see Mike (Chapman — the songwriter) has always been against us using anybody else on our sessions. Our records are always us playing everything. If there's any piano, Les will always do it. Even if it takes him three hours to learn it (laughs) he'll play it. But now Mike says (mimicking an Australian accent) 'right boys we're gonna have strings and brass on this'."

Rob: "Trouble is now we've gotta learn to play the saxophone."

Ray: "No we'll get the Glitterbugs in."

At this stage more wine and beer appears to add to the growing insanity, and they talk about the big pants-like tour that's

Helen Reddy

her new single

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REMEMBER
Page 25

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Tap Division



FROM HEAVY ROCK TO THE BIRDS AND THE BEES...

ON REFLECTION, warbler Burl Ives could have headed towards what might have been an intricate project when he issued the single The Ugly Bug Ball.

It may have conjured up endless possibilities of furthering the tale in various directions had the imagination been stimulated a little more. But it wasn't.

Then, over a year ago, illustrator Alan Aldridge created a selection of animated drawings which was later set to verse by poet William Plomer, and it told the tale of The Butterfly Ball and the Grass Hopper's Feast and in particular the magic day where animals that normally eat each other can be found eating together.

Book, record and film

Suddenly what began as an enchanting book expanded... The Butterfly Ball is now an album, a single and a three minute long animated film sequence, as well.

It started when ex-Deep Purple bassist, Roger Glover, was approached by John Craig, head of British Lion Music to write an album to fit the moods of Aldridge's

illustrations, "I knew I could do it" says Roger, "but I was worried in case my inspiration ran dry and I couldn't come up with the goods."

Me and my piano...

So for months, Roger sat around planning what he was going to do, bearing in mind that his first task would be to write a single which summed up the whole of the book, so that by listening to this single you would get a feeling of what the Butterfly Ball was all about.

"I had just bought a house when I began working on the album" he begins "and a grand piano was all the furniture I had. So between Eddie Harlin, piano player and song writer, and myself we produced the single, Love is All and later Homeward - another album track..."

Assistance also came from Ronnie Deo a member of Elf whom Roger produces, and Micky Lee who poured out two more tracks and started the ball rolling.

In all it took three months in which to complete the album and to find complementary vocalists

THAT'S ROGER GLOVER'S BUTTERFLY BALL

for each track. If they didn't work out then other musicians were found. The final product is a clever insight on Roger's behalf to portray music suitable for the Butterfly Ball book.

"I only hope the album will be judged on its own

Wendy Hodgson
talks to
Roger Glover

Aldridge are the men behind the forthcoming cartoon series to be shown, hopefully, next year.

"The Butterfly Ball was a challenge. I found it very stimulating and besides, I work much better under pressure. I had strict lines within which to work; it had to fit the illustrations of the book, and it will be featured throughout a cartoon series.

Roger openly admits that he's always been a writer, probably more of a writer than a musician. That's why he left Deep Purple; he was beginning to feel stifled because the music that should have been coming from him was not allowed to come out.

"It took me six months to recover from being a part of Deep Purple" Roger laughs. "Since that time I did very little because I was mentally and physically on my back. I produced Nazareth for a while, and then began writing my own album. I released all the music I still had left inside of me. However it didn't work out because I got very cynical about the business. I abandoned the idea, sat around for a while and then the Butterfly Ball came along."

Perhaps the greatest question to follow is what will be happening next? Will Roger continue producing bands, or will he join up with another group? "If I do end up in a band again it won't be someone else's. It will be my own. I'm offered production work all the time. I enjoy it but too much can be quite frustrating. Really I don't know what will happen after this!"

merit" said Roger. "But there are several things which could go against it such as my name with Deep Purple. In actual fact this album is more me. The LP cannot be slotted into any set category because it will only work if it's taken in the context of the Butterfly Ball."

Aside from writing the material, Roger was featured on guitar, piano, bass and synthesiser. Lee Muskin and Alan

The fabulous Chi-lites

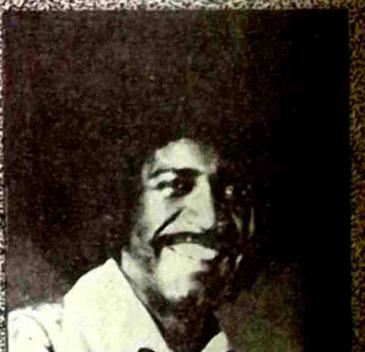
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OUT NOW!

Lines

SHUSHA/Digbeth Civic Hall.

SHUSHA is a brave woman. Saturday night in bomb-blasted Birmingham was eerie: desolate streets, empty pubs, the Electric City had been turned off.

But Shusha was there. Her audience had dwindled to a steel-nerved handful gathered together only a few hundred yards from the scene of Thursday's merciless terrorist attacks.

There was talk of cancelling the gig, but she would hear none of it. The result was an amazing piece of sanity.

Shusha's voice is distinctive and tender and her grasp and understanding of the material she uses, whether it be Captain Beefheart or Cole Porter, is nothing short of uncanny. This Persian born singer breaks the limitation of modern folk music by realising good songs don't have to be self penned.

Dressed in white lace and playing with a four-piece band, under the control of lead guitarist Gerald Moore, Shusha gave her own interpretation to Chuck Berry's Bye Bye Johnny, and her soothing unaccompanied voice on Yates' Innisfree poem showed what perfect control she has.

Her latest single, Cole Porter's Everytime We Say Goodbye was given its true romantic mystery, but, paradoxically for Birmingham, the self-

penned song of freedom fighters, Heroes, was the most moving. Here her husky voice was passionately defiant, and, of course, begged comparison with Marlene Dietrich.

But to compare her with anyone else really is devaluation. Shusha has unique style.

DAVID HANCOCK

S E V E N T H WAVE/Marquee.

went down to the Marquee last week to see Seventh Wave and to find out if they could play as well live as on record. When you consider that their album was made by three people but sounds like an orchestra, that's quite a challenge. There's not much you can do with overdubs on a live gig, so the original trio of Ken Elliot (vocals, synthesizers, organ), Kieran O'Connor (drums) and Neil Richmond (production) had been expanded to include Steve Cook on bass, Pepl Lever on vocals and Brian Gould and Pete Lemer on synthesizers, organs and pianos. The sound is incredibly powerful and it's hard to believe that six people can do so much. Between them the three keyboard players have got something like six synthesizers, three organs and three pianos, which is enough to keep anybody going.

Seventh Wave are a professional looking band especially when you consider that this was only their twelfth gig

together. The numbers off their 'Things To Come' album all sound much funkier on stage and quite danceable at times. Particularly liked was one of their quieter numbers - a new one called Midnight. Brian Gould did a nice line in (would you believe?) freecalling and the audience were dancing and clapping from start to end. They eventually brought the band back for an encore on No Road Out. If they keep on playing like this they're a dead cert for the Big League.

SUE MCKUEN



TOOTS AND THE MAYTALS/CHAIRMAN OF THE BOARD: Hammonds Palais.

REGGAE RUDE boys rule OK! At least that's what the reception given Toots and the Maytals would suggest.

First off were Chairman of the Board who are anything but that, if this set of rather disorganised super funk was anything to go by. They weren't completely without talent as they showed when playing more familiar numbers such as Patches and Give

me Just a Little more time more time.

Next group on have come all the way from Kingston, Jamaica, says the announcer and, sure enough, on bounced Toots and the Maytals who launched straight into a rousing footstamper entitled 54-38. Another rambler rouser and then things slowed down enough for Toots to show off his fine soulful voice, but for some reason when he decided to move it on up again the band couldn't quite keep pace. The last number, although lively, emphasised the Rebels unfamiliarity with his work and degenerated into a medley of anything and almost everything.

The encore was again rather a hotch potch mixture and didn't really rouse the audience to call for anything more. Toots is still sailing on but if he's going to be as big next year as he should be, he'll have to check his direction.

A. E.

STRING DRIVEN THING/The Torrington (Finchley Road, London) on Sunday evening was packed out with perspiring bodies eagerly awaiting the appearance of String Driven Thing. Even your correspondent was sweating freely and felt a little uncomfortable during the first number, but as the act progressed became so absorbed as not to notice she was



being brought alive. First off was Black Eyed Queen taken from their latest album, a song, which remind me of an old Free number. Lead singer Kimberley Beeson sounded not unlike maestro of the vocal chords Paul Rodgers in his triumphant days as Free's front-man. But let's not draw comparisons because SDT write all their own material and have quite a fresh, authentic sound. The set ran quite smoothly for everyone

although pretty looking bassist James Excell had a few minor problems with a borrowed bass (his own bass was locked in their van with the keys!). The illustrious Graham Smith (Violin/Viola) fiddled away in style proving that he must be one of the most talented violinists around. Lead guitarist Alan Roberts is capable of playing nifty passages and drummer Colin Farley can be compared with the most decaur.

JAN ILES.



THE LESSER-SPOTTED BIRD

Easily distinguished by her peaches and cream complexion—skin that's clear and healthy and free from nasty spots and blemishes.

Because this wise bird cares for her skin with Valderma.

There's Valderma Soap, specially formulated with two antiseptics to help prevent spots.

Then there's Valderma Balm to soothe away those annoying spots you just can't help getting sometimes. Its special ingredient helps stop the spread of infection and clears skin troubles fast.

Cleanse your face every day with Valderma Soap—keep Valderma Balm ready for emergencies.

And next thing you know, you'll be a Bird of Paradise.



DANCE FUE

WHETHER YOU'RE AS flexible as a rubber duck, or as stiff as a frozen chicken, you will all be capable of dancing the Kung Fu. No, you don't need to be a Lionel Blair, anybody can do it, or so says Carl Douglas.

Our oriental friends, the Chinese and Japanese, have been singing and dancing the Kung Fu for years, and it looks as though the craze is reaching epidemic point in our own land.

Those who possess Carl's current record, Dance The Kung Fu, will have heard the basic formula of the steps and movements involved, but before you start kicking and chopping friends about in the local dance hall, heed Mr Douglas' good advice.

"Don't fight, just dance!"

The reason for emphasising this warning came

when Carl first brought out Kung Fu Fighting. He says: "Just one or two people acted rather foolishly by mistreating the art. Kung Fu is the most powerful of the martial arts and is used to defend not kill!"

No danger

You do not need to make contact when dancing the Kung Fu, and it will not be dangerous if you follow Carl's directions beneath these photographs. Says Carl: "I'd rather them wait until I can show them how it's done, but unfortunately because of the lack of space, and time it will be impossible to do it on Top of the Pops." But with the 70/70 Christmas show coming up the possibility of seeing Carl dance the Kung Fu is 100% on!

Here then is how to dance the Kung Fu.

Pic 1 Sway to your left, then away to your right.

Pic 2 Put your hand to the hand of your dancing partner, or to the air if you're dancing alone.

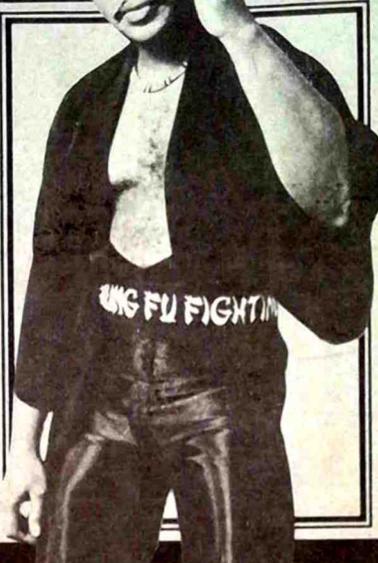
Pic 3 Then make a little stand (a jig from one foot to the other).

Pic 4 You chop and you dip and keep your back up stiff.

Pic 5 Move with the grace of a butterfly and raise left leg and right arm and swing around.

If you find the kicks and chops tiring then try your hand at the Chinese Grass-hopper jump. It can be done in a group, jumping from foot to foot with a few arm chops. The movement should be controlled so as not to collide with your partners. If in a circle then you can bump hips. "You can keep this up for hours" says Carl "dancing to middle of the road or funky music. After all, it's a form of exercise in a sense."

You may also be wondering who the male dancers are that appear behind Mr Douglas. Well, one is Carl's producer, Biddu, and the other is Les Van Der Bilt who wrote Never Had This Dream Before on the album Kung Fu Fighter.

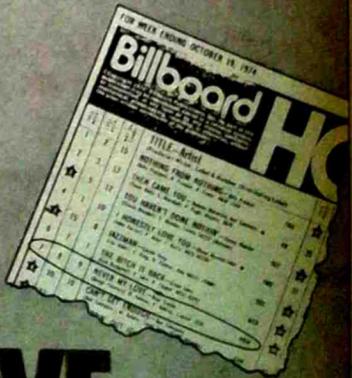


NOW - FROM THE TOP SWEDISH BAND

BLUE SWEDE



Remember 'Hooked on a Feeling' No 1 in the USA!



comes

NEVER MY LOVE

EMI 2232

HELLO, HELLO, HELLO

AN ONLOOKER may have presumed a mother was shielding her young, but in fact, the mother-figure (me) was simply building the confidence of Hello who, for a short while, appeared slightly unsure of the situation.

For although these eighteen-year-old musicians have been performing together for seven years, this is their first taste of true fame and success, and that isn't an easy fact for any newcomer to grasp.

It began with their record producer, Mike Leander, suggesting the band re-released a previous Billie Davis hit, 'Tell Him'. But the single took nine weeks to reach the top fifty. Drummer Jeff Allen puts it down to the limited press coverage even though the record's air plays came fast and furiously. "It always takes a long time," he says knowingly, "but I'm sure it'll be a lot easier with our next release."

Of course the band is exceptionally pleased with the success of 'Tell Him', and ideally they'd like to see their record still in the charts for Christmas. "I would like to see it reach the top ten mark" says lead guitarist Keith Marshall. "But I wouldn't like it to go much higher because, when we bring out our next single, we will have something to build on."

"But I'm glad we're making it now and not a few years ago," he continues. "Being so young we could have blown it all out. Whereas now we're able to accept what's happening to us that much easier!"

Despite the few occasions the boys have appeared on television, and the short amount of time they've been in the charts, a drastic change in their lives is already noticeable.

Vic Faulkner, bass guitarist explains: "We've learnt that we can upset people easily, particularly our friends. Some get very jealous watching us on Top of the Pops, that's why when anybody outside the business mentions the band we make a point of playing everything down. We have to be careful what we say, we try not to talk about having a hit working very hard now record because some of us don't have any people just don't like it!"

"Other people think At the moment the we're on a cushy number band's gigging up and because we get up on down the country, he stage, sing a few songs (ween being measured for and then disappear. But stage clothing and inter-thats not true, we're views with the press.



What's all this?

Wendy Hodgson finds a young band — at last!!!

Before all this excitement came their way Hello were content with performing at charity shows, discos, dance halls, weddings, colleges and social functions and while they were determined to make this life

their career, never once did they imagine it would reach this stage, neither did their parents.

"Our parents never discouraged us from playing" begins Jeff. "In fact they've been very good to us because we still live at home (Tottenham, North London) and have never really earned enough to pay our keep. We don't have to find the rent, there's no worrying about where the next meal's coming from etc. We do owe a lot of money though, we've had a lot of advances. Perhaps we can pay it all back if the record's a big enough hit!"

Perhaps many of you will remember seeing Hello when they supported Gary Glitter on his British tour last year. Since then, they've developed into a tighter and more professional act. Vic announced that audience participation is an all important factor at their shows. "We like to have a conversation with our fans" he says "and we combine this with lots of routine between the guitar breaks. At the end of our shows I normally kick over the mike stand and smash it up - but I'll have to think of something else because I'm getting through too many!"

Hello are basically a rock and roll band. They write their own material, listen to Lightning Boys the flip side of their single and incorporate a few instrumental numbers into their act. Albatross is a favourite. They appeal more to the teeny bopper market, but are hoping eventually to move back into the college circuit.

1975 may well be the year for this exciting young band. Plans are already underway for their debut album which they would like to see released around next March. They have a bright and prosperous future ahead after selling just 300 copies of their very first record - 'Tell Him' is their fourth attempt!

BRITAIN'S BEST BARGAIN - RECORD AND POPSWOP MIRROR. GIVES MORE, COSTS LESS

BEANO

Candy Baby

DM 424

BEANO

DERAM



Compiled
By
Dave Johns

main

ANDY ARCHER, who last week spoke to R+PM about the future of Radio Caroline, on Friday decided to quit the station for good.

Listeners will miss Archer, a voice on Caroline since 1968. He claims Caroline never paid the wages it promised, and when the *Mi Amigo* came off the English coast in August this year, money

Andy quits Caroline

prompted station jocks to leave the ship. Promises from Ronan O'Rahilly brought Johnny Jason back to the ship, but he

too could be packing his bags. Caroline has recently advertised for new jocks to join the ship.

CAROLINE comment

IN THE 1960's, Caroline pioneered a top 40 format in this country and this decade hopes to do likewise with a wholly album format, although mainly on the heavy side.

This led from figures showing the fantastic amount of money spent on albums.

On that premise, there seems to be a good reason for Caroline promoting albums rather than singles. However

QUICKIES

RADIO CITY in Oxford, one of those naughty land-based pirate stations was raided by the GPO recently. The raid received full publicity in local press, and it seems that each Sunday there was a fairly large audience.

And on the subject of the GPO, they sent us a telegram to say that David Ryder, a freelance with Radio Hallam has just been nominated by the French press as the top European DJ.

Today, Thursday, Spike Milligan drops in to Radio Hallam to reek havoc in the studios. Spike is in the middle of a nationwide tour with Jeremy Taylor... last weekend Gillian Reynolds, Programme Controller at Radio City in Liverpool decided to brave the winter elements to join in a male versus female station footy match. Apparently the greatest difficulty was getting a pair of boots to fit Gillian.

Apologies to Ian Anderson who last week had his name changed according to these pages. Ian is in actual fact the Music Director at Forth, the commercial station opening in Edinburgh next January. By the way, in recent months, it was jokingly suggested by R+PM that Ian was in semi-retirement in the Shetland Isles undertaking some rather unnatural pursuits. As with Private Eye, we cannot substantiate our claims! Finally, most important is the news that Radio City was host to Dave Rogers, ex-RNI and Atlantis last weekend. Dave was doing two shows on a freelance basis for City, and it is hoped to make the arrangement more permanent in the future. Congratulations to Dave Rogers from all of us.

the mistake, if there is one, is in the emphasis on heavy albums. Surely this kind of music is best enjoyed on good hi-fi equipment from an FM signal? In the last few years the boom in hi-fi has enabled most people to own a reasonably good system, so the climate is far removed from a few years ago when you had to rely on mono record players.

A fairly large percentage of the albums in the charts are by heavy groups, but there are still many slots occupied by soul groups and artists like Perry Como and Peters and Lee. In other words, there is a large diversity of album music.

Would it therefore not be in Caroline's interest to diversify her music policy?

Actually, since Tony Allan returned to the ship after his last shore-leave he has managed to include artists like the Stylistics and Bread in his shows. If this spreads to other shows, maybe the policy will begin to widen.

It would be interesting to know why it is not possible to gain advertisements for the Caroline programmes in the same way that Radio *Mi Amigo* does. *Mi Amigo* announced that the information broadcast in the programmes is obtained from magazines such as *Pop-telescope* and *Jopple*, two Belgian magazines, couldn't a similar system be devised over here in

Britain? Surely any station is more or less dependent on finance. As it is illegal to advertise on *Mi Amigo* in Holland and Belgium, it seems incredible that if they can get away with it, a similar policy has not been incorporated for Radio Caroline. Ronan O'Rahilly seems to believe in L.A. (Loving Awareness) but to anyone with even the slightest inside knowledge of Caroline, it is painfully obvious that very little L.A. exists between the dee jays. Another point is that L.A. is all very well, but when a jock gets off the ship, he can't smile at the ticket collector at a railway station, waving his arms shouting "L.A. man, L.A. The ticket collector wants money, L.A. never paid anyone's bills?"

On a far broader note, perhaps many readers would like to show their gratitude to the hard working jocks on board the *Mi Amigo*. It's no picnic living on a small vessel in the North Sea during the winter months. There is also the fact that it is in no way conducive to good social life to spend up to two months on a small ship cut off from the outside world. Finally, it should be pointed out that the aim of this comment is to defend the freedom of Radio Caroline's right to broadcast. By extending her music policy, she would win more listeners to help her through the many problems that an offshore station faces in the present times.

Record Mirror would be pleased to receive your letters on this, and other subjects on the Tune In page.

Clyde for a day?

RADIO CLYDE last Saturday opened its studios to Bill Smith, a local mobile disco operator, and invited him to try his hand on the radio.

The show for 27 year old Bill came about because his friend Tiger Tim invited him to sit in on the Sounds New programme.

Clyde's head of entertainment, Andy Park, heard the show and was impressed by Bill's talents, and offered him the three hour party show last Saturday night.

All being well, the show could develop into a regular thing with Clyde, and the bearded Bill Smith is naturally thrilled about the future.

LIGHT OF WORLDS

A NEW ALBUM FROM

ROCKERS THE GANG



"The more the album plays, the better it gets and that strong jazz-funk influence has never been better merged than on this LP!"

BLUES AND SOUL OCT 1974

Features their American hit single "Higher Plane"

Also available on Musicassette and 8 Track Cartridge

FOR THE BEST POP LINE-UP IN BRITAIN NEXT WEEK SEE P. 28



"Wizzard were originally intended to be an album type band"

ROY WOOD could have made a brilliant train robber and would probably never have been caught. I mean hardly anyone knows what he looks like without the hair and paint, and Roy Wood isn't Roy Wood without all that. Although, if you think about it, the real Roy Wood is a rarely seen image hidden by the bizarre theatrics, which like the rest of Wizzard have tended to overshadow their real personalities.



States since he was there with the Move back in 1968, though two years ago the Do Ya single was a top five entry there. It was released here a couple of months back as well, but the reception wasn't brilliant. "It was a shame they released Do Ya. I think Jeff Lynne writes great songs but it was wrong to release it here because it's about the only one that Roy didn't write." "It seems like bad policy to release a Move single with a Lynne 'A' side and Roy was quite upset when they did, but he couldn't really care by

the time it came out here. "Roy writes all the songs now. He comes up with the whole idea for an album, arrangements and everything before he shows it to the group, which is quite unusual. "But we've all written B sides and we get plenty of time to do other things when Roy does his solo work." There's a couple of solo albums in the pipeline, a collaboration between the two sax players on an album of Crusader's type music, and Rick and Bob Brady hope to be getting together on an album. The next Wizzard release

will be a single, hopefully out in time for Christmas, but Rick doesn't reckon there will be time. And before the band return in March to further adulation in the States, they are planning to play a few of their favourite UK dates including a free, or relatively cheap Christmas show in Birmingham. "That'll be more like a pantomime than a concert", threatened Rick, "though of course we couldn't afford to do that on the whole tour because we need loads of props and it would be too expensive to transport them

around." So non - Brummas will have to be content with plain old painted Wood, Rick in a spaceman's suit and the rest of the band dressed as Teddy Boys - a left - over from the Eddie and the Falcons album. "Eddie was a long time in the making, so on the last few singles we built up the Teddy boy image ready for the album. It sort of worked, the album sold quite well compared with Move and the other Wizzard albums." "We see Teds at gigs in the UK, y'know all year old blokes. They even come to the dressing rooms, they don't care, they don't feel there's a barrier there like the rest of the kids do."

PRICE RIGHT!

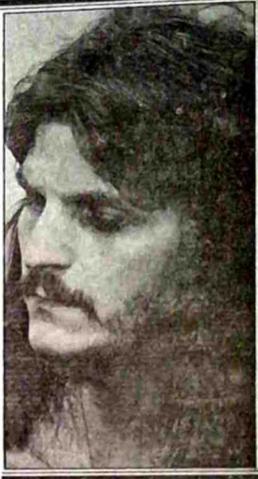
If Roy Wood indulged in a spot of theatrical nudity and went on stage without the garb, Wizzard would be the most faceless and unrecognised band in the land, because Roy Wood is Wizzard to a great extent. The names of other members of the band like drummers Keith Smart and Charlie Grima or bass player Rick Price are quite well known, but people would be hard put to describe them. Which is surprising really, because Rick, Charlie and Keith have been around just as long as Roy. But because Roy sings the songs as well as writing them he has dominated the limelight. But Rick and the others aren't totally forgotten, because Wizzard's recent US tour brought all the old Move freaks out of the cupboard. "It got really frightening at times," explained Rick this week. "The kids get into the

history of both bands and they just know everything. "One kid of about 18 stopped me in a hotel lobby and knew my name, which freaked me out, but then he asked me to sign an album. "It was a solo album I'd made about five years ago and almost forgotten about. I didn't like to tell him I thought it was crap because he thought it was great."

HEALTHY

before they went over. But the lack of American familiarity with Wizzard songs does have its advantages. "In this country people just want to hear the singles, but because they've not heard them in the US they're just songs to them and so we can change and modify the songs without them knowing the difference. "So the US tour gave us a new lease of life, because we leaned more towards jazz - just little blows, nothing big. "Wizzard were originally intended to be an album type band, but the See My Baby Jive single locked us into a groove and we didn't think we could steer too far away from it because it was so big." Rick hasn't been to the

Rick Price removes his make-up and talks to Martin Thorpe



TOO COOL

"Kids nowadays want to be cool at a concert as if they don't really care what's going on. They don't go to enjoy themselves like we did. It seems as though they don't want to create their pants. "I don't know why it is, perhaps they're spoiled because they get in so nearly every act that's going." And judging by his opinion of the current chart situation he must be wondering why. "I reckon the charts are a load of rubbish at the moment. I watched TOPP the other day, the first time in ages. I only usually watch it when I'm on, to see what I did wrong, but I couldn't believe how bad it was. "I quite like that Queen single and Sparks' aren't bad, but apart from that there's nothing

There are good Tymes just around the corner



Three Sweet singing girls with a rocky beat!

The Tymes

new single
"Ms Grace"
RCA 2493

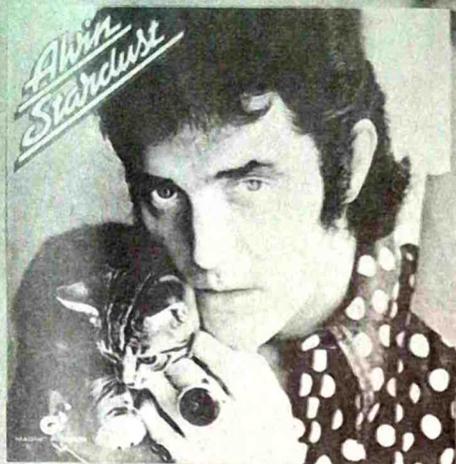
At your local record shop now!

Sweet Rain

Their first single on RCA
"Magic Man"

PB 10015

TWO GREAT ALBUMS



ALVIN STARDUST
'ALVIN STARDUST'
MAG 5004

**ALVIN
STARDUST**

**PETER
SHELLEY**



PETER SHELLEY
'GEE BABY'
MAG 5003

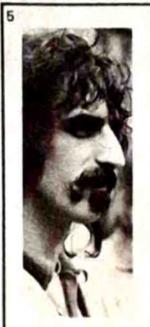
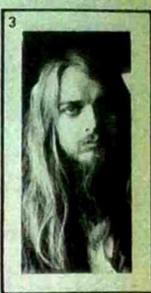
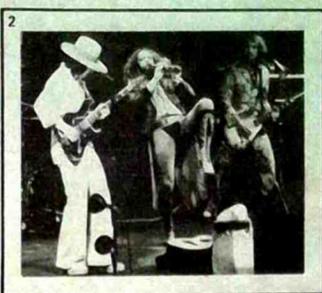


MAGNET RECORDS
Also available on cassette & CD single

Your Mother Wouldn't Like 'Em!

... She certainly wouldn't! Maybe she'd brand them 'undesirables', if not horrifying (to look at anyway). Do our quiz to find out if you know a lot about the creatures in showbiz who are often frowned upon by the older generation.

- Who are these camped-up faggots of finery?
 - Frankie Stein and the four daggers?
 - The New York Dolls?
 - Mick Jagger and the Stones in drag?
- Here we have this agile gent looking like a cross between an all-in wrestler and a vagabond. What's his name?
 - Jethro Tull?
 - Ian Anderson?
 - Mick McManus?
- The weird looking dude with silver-streaked hair is Leon Russell, a highly acclaimed performer / songwriter. Which of the legendary Cocker classics did he write?
 - With A Little Help From My Friends?
 - Marjorine?
 - Delta Lady?
- This exotically attired sharp featured freak is in a very well known band - Which one?
 - Queen?
 - Mott The Hoopie?
 - Paper Lace?
- This guy is leader of the Mothers Of Invention - Is it?
 - All Blighnk?
 - Ringo Starr?
 - Frank Zappa?
- No guessing who the ape is, we wanna know which of the three singles below was an Alice Cooper top ten hit!
 - Fire?
 - Snakes and Ladders?
 - School's Out?



HOW TO SCORE

1. a-1 b-3, c-2 4. a-3 b-2 c-1
 2. a-2, b-3, c-1 5. a-1 b-2 c-3
 3. a-2, b-1, c-3 6. a-2 b-1 c-3

IF YOU SCORED

0-8 ... You don't know sh... from clay! Honestly, one has a nagging suspicion that you're a rugby supporter or ballet student. Unless of course you're (oh deary me) a MUM!

9-17 ... You're rather well informed, but not well enough to score top marks - better luck next time.

18 and over ... Excellent, excellent - you know all about these undesirables - perhaps you got yer maulers on a book of the Black Sheep of pop, Baa, to you an all!

- JAN ILES

TOP SINGLES



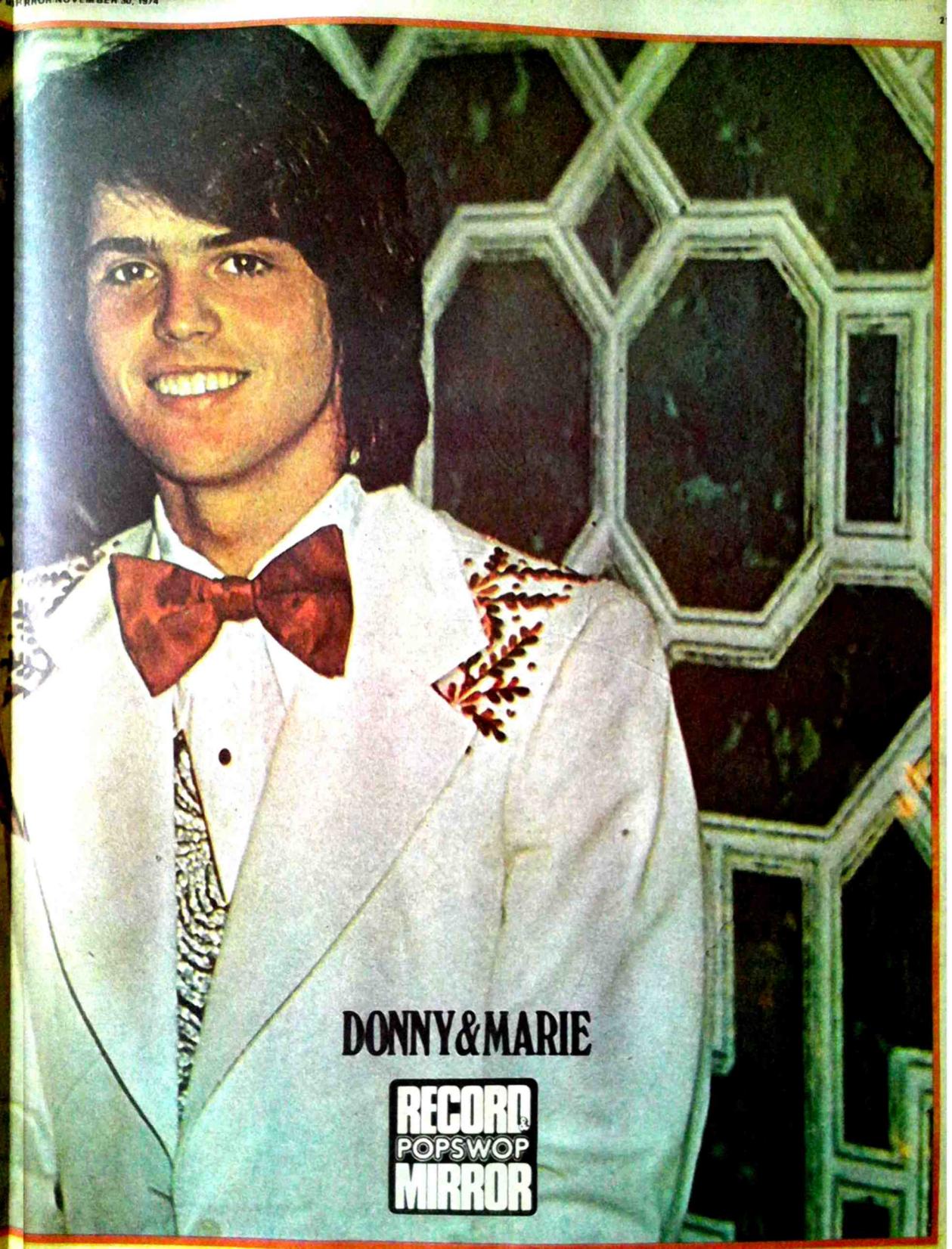
BARRY WHITE Your The First, The Last, My Everything BTC 2133

CARL DOUGLAS Dance The Kung Fu 7N 45418

JAVELLS Goodbye Nothin' To Say DDS 2003

TRAMMPS Zing Went The Strings Of My Heart BDS 405

WAYNE GIBSON Under My Thumb DDS 2001



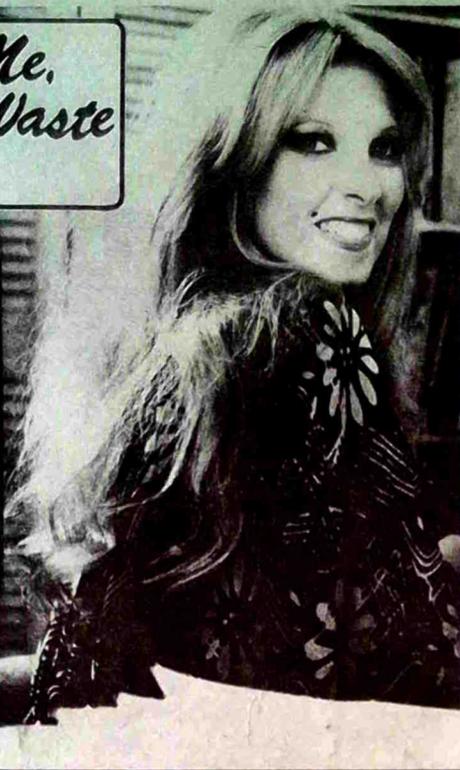
DONNY & MARIE

**RECORD
POPSWOP
MIRROR**

*Taste Me,
Don't Waste
Me...*

That's
Lynsey
de Paul's
comment,
and who'd
want to
disagree!

by Tony
Jasper



EVEN CON-
TEMPLATING the dre-
some movement of
house belongings to new
quarters and the added
inconvenience of having
recently acquired a
bruised eye thanks to
brushing up against a
rather unfriendly plaster
cannot take away the
current music happi-
ness of a lovely blonde
lady called Lynsey De
Paul.

Admittedly she did
have a period of mental
nail biting over her
current single hit. No
Honestly for it didn't
exactly race into the
charts after release.
But once No Honestly
made its way out of the
'breakers' it sped into
and up the chart. With it
being the theme of a
television programme,
of the same name, it
might well be Lynsey's
biggest selling single.

It's impossible to say
whether Lynsey herself
is particularly worried
whether the disc does
become a monster seller
compared with previous
Top 20 discs like Sugar
Me, Getting A Drag and
Won't Somebody Dance
With Me.

FRESH

Perhaps that's what
makes her so fresh and
full of bubbling vitality.
Song writing, singing
and producing isn't a
game, after all she does
want to be successful,
make money and live
well and yet what she
does have is a basic
'fun' element pre-
venting a hardness
which easily afflicts
people involved in so
many musical adven-
tures.

She genuinely enjoys
listening to and making
music and with the
single now safely home
her thoughts are begin-
ning to turn toward an
album she has titled
rather fetchingly, Taste
Me Don't Waste Me.

The lady says,
"Rather a chuckle, the
title! The album has ten
tracks and they're
romantic and cuddly
numbers, very moving
music."

FUN

She bursts into laugh-
ter which prevents her
immediate continuation
of our chat. However
the album comes back
into conversation, "As I
said the songs are
romantic ones and I've
spent some time putting
them together I suppose
in a way they're largely
based on "romantic
relationships I've had."

To my point that none
of her romantic relation-
ships have led to what
some people would call
the ultimate conclusion,
namely marriage, Lyn-
sey says: "Well, that's
true but it doesn't affect
the songs, does it? I'm
now getting a style of
song which can be
generally appreciated
and so I'm beginning to
believe I can call myself
a singer."

"I've much more
confidence and a lot of
guys are going to be
surprised with what I'm
up to on this new album!"
And, some more about
specific album songs:
"There's one called
Lying Again, and
another is Only When I
See The Moon, a song
about dreaming of
something which could
happen."

"I know many girl
singers have only sad
songs about their
romances, I can't say
that about my own
affairs. I've had some
happy ones. I'll leave
you to find out whether
No Honestly is on the
album. I gave the song a
rather Spectorish
production and tried to
make it very tasteful."

The album sounds a
good one and of course
Lynsey's previous L.P.
was far from being a
duff one, in fact in its
apparent simplicity
hides the increasingly
blossoming talent of this
lady who once studied
textiles and became
fascinated by cartoon
work whilst a student at
Hornsey Art School in
London.

A good hit album
should help take-away
that drag of moving
house. Where I've
been living has become
impossible. The door-
bell constantly goes with
requests for auto-
graphs. It's OK for a
time but not all the time.

LUCK

"Fortunately I've
found the nearest thing
to Disneyland. It's
beautiful and lovely and
even if I still won't have
the room I want for my
billiard and table-tennis
tables it's smashing if
you understand. I would
just like the moving-side
out of the way and I
mustn't break any of my
numerous mirrors!"
Breaking mirrors
bring bad luck. Whether
Lynsey breaks any or
not the good times are
just beginning. No,
honestly!

GEORGE McCRAE

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AND

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The VERY STRANGE Paper Lace are:

Everywhere and nowhere

... but VERY together

PAPER LACE are a strange band. Strange in the nicest possible sense but strange none the less. They start off from Nottingham, break nationally via Billy Don't Be A Hero and then do the same in America without even visiting the country.

They sack guitarist Chris Morris only to take him back months later as well as keeping his replacement Carlo Santana, and just recently they have cancelled their Australian tour so that Cliff Fish could be with his wife for the arrival of their child, now born and called Jonathan Paul.

"They're a very understanding lot," admitted Cliff. "I didn't want to be away from my wife so they decided to stay, which is really nice

Travelling

"But we've planned Australia before and never made it so there's no real disappointment.

"We enjoyed it so much the first time we decided not to go again," interrupted drummer Phil Wright. "Come to think of it we've nearly been to a lot of places.

"We nearly went to Cyprus but the trouble broke out, then to Tokyo, and then to Ireland but 30 people were blown up a fortnight before we were

by
**Martin
Thorpe**

due over. We get about a bit don't we? We managed to get to Jersey once though."

But despite the international inactivity the band are going to the States in the new year to follow-up on their chart success and meet face to face two other strange episodes in the Paper Lace saga, namely Mayor Daly and Bob Donaldson.

Daly, mayor of Chicago, you may remember replied in no uncertain manner to suggestions from the Lace camp that he might honour the band in some way for putting Chicago on the chart map. Mr. Donaldson perpetrated even greater wrongs when he, with the aid of his Heywood's, covered Billy.

"The tour starts in Chicago," started Phil. "At the bottom of the

Chicago river," added Mick.

"We're going to visit Daly personally," came back Phil. "We would have written him a letter but we couldn't spell thippup. (neither can I but he means a raspberry).

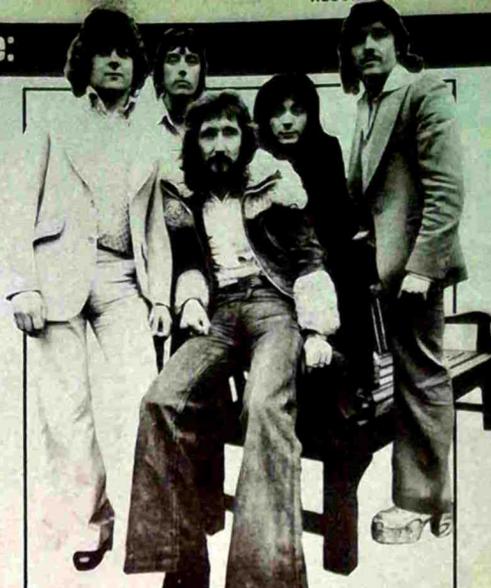
"In fact he's done us more good than he thinks, because we had plenty of press coverage out of it—spreads and everything. And Bob Donaldson, he's another thippup. I'd like to meet up with him."

Harmony

"It doesn't really matter," Mick interrupted again. "cos their version is worse than ours anyway."

"I think we'll do very well in the US," Phil started up again. "harmony bands usually do well there, we're no head band are we?"

"I suppose we miss out on the 17 to 23 year old kids because of that, the young kids like us and they pick us up again later," but those in between go off us a bit."



enough, so they've decided to leave it until the New Year, probably January when they'll put out a completely new track.

"This will be the first single with the new line-up, that is with Chris Morris reinstated and Carlo Santana, a combination which appears to be working out quite well.

"We've got a very good relationship in the band, now," explained Mick. "The new line-up even things up visually on stage as well as making the sound much fuller."

"There was some bad feeling at one time and we tried to go in a new direction when Chris went, but we found we just lost so we took him back again."

In between times Chris went on a paid holiday and started up a band, which on his own admission wasn't very good. "So they threw him out of that as well," joked Mick.

Chris himself takes all the joking in good stead, joining in now and then, so it seems they are one big happy band, which can't be anything but healthy from a professional point of view.

They are together enough now to rise to the challenge of a Royal Command performance (at the Palladium last week) split in between cabaret dates. Then in February they leave for their first ever visit to the States on a coast to coast tour followed by dates in New Zealand, Australia, probably Canada, Holland and Scandinavia.

And by that time Phil will truthfully be able to say: "we get around".

are not really relevant to the way the band's been going, they're a bit of a reversal, in a different style."

In what way?

"They're a bit deeper than what we've done so far. We'd like to use our stuff eventually but they haven't really a chart sound, but we're happy with the records as they are, they've been hits and a song to a song."

The band were looking for a Christmas single but couldn't find a song good

Phil reckons that's why the album, Paper Lace and Other Bits of Material, hasn't sold as well as the single, because the young kids can't really afford to buy albums.

"The album's doing fairly well in America, it's number one in Canada. I suppose that's also selling without us going over there, because they are just good

songs."

The band do occasionally write their own material but the tracks which broke them nationally came from the combined pens of Mitch Murray and Peter Callander.

"If we write our own songs we have got to come up to their standards," added Phil. "Our songs

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CAPRICORN
(Dec 22 to Jan 20)
'Traid they just don't come lower than you! When someone needs a loan you've got holes in your pockets. If someone's in need, you're without. When help is needed suddenly your ears become full of wax! You just don't want to know, do you?

AQUARIUS
(Jan 21 to Feb 18)
It doesn't take much to tickle your fancy, does it? But be careful. If you fall in these traps once too often, then you'll find everybody has the upper hand over you. Don't let your kindness be taken advantage of - 'cause you're the size of your knuckles.

PISCES
(Feb 19 to Mar 20)
Trouble with you is that you've got to be better than everyone else. Someone shows you their new hanger (?) and you have to take your glider out of the garage! Brag too much and you'll begin to wonder where your friends have really gone.

POPS WOP SUPERSTARS

ARIES
(Mar 21 to Apr 20)
You've heard the saying 'when they gave out brains you thought they said trains, so you said you didn't want any', well that's perfectly true of you this week. Next time someone says do you want a dog and bone, they could just well mean a phone.

Taurus
(Apr 21 to May 21)
The bull has got a sharp horn this week so

watch your temper and don't fly off the handle. One word out of place and you'll be up in arms so if anyone says anything aggravating, try counting up to a billion before lapping off the sharp end of your tongue.

GEMINI
(May 22 to June 21)
Spice up your life. Do something adventurous like climbing Snowdon wearing slippers! Make

it easier and fix up some scaffolding! Life won't seem so dismal after all and attention will be yours all the way! That's what you wanted wasn't it?

CANCER
(June 22 to July 23)
The music you hear in your ears isn't the sweet sounds of love - unfortunately you've caught a cold in it haven't you? Never mind, next time you see

flashes afore your eyes, it won't be lightning, it will be the real thing! Your love at LAST!

LEO
(July 24 to Aug 23)
The cavity in your life isn't the hollow in your teeth. It happens to be in the state of all your clothing. Take a rest from this jet setting life and find time to pull yourself together. A stitch in time will save you a lot of embarrassment.

VIRGO
(Aug 24 to Sept 13)
It's time to change your job! It's no good whiling away Sunday, dreading Monday, so get out before you draw your pension. Don't forget money doesn't come to those who wait

— you've got to go out and earn it!

LIBRA
(Sept 14 to Oct 23)
You're 100% sure of yourself but your acquaintances appear to be friendly on the surface, they're really knocking you down behind your back. Get down from Cloud 10 and be content with Cloud Nine, eh?

SCORPIO
(Oct 24 to Nov 23)
Feeling proud of yourself? Well, why not? You've done so many good deeds this week that you deserve a reward. Make sure you do the pools - cause you never know! Some useful information may prove interesting — keep your ears alert!

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Bowie - 1984
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Bowie - Rock & Roll With Me
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Jefferson Airplane -
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Yes - America
Wings - Uncle Albert
Sheela Day - Raining In The Park
Johnny Winter -
Steve Stills -
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The Who - You're The One
The Who - The Who
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Curly Mayfield - Move On
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Booker T & The MG's
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Saxons Singers - Respect Yourself
First Choice -
Armed & Extremely Dangerous
Baker Thomas -
Rudy Bell/Bagge Ain't Nothing
The Commodores - The Zap
The Frantics - Gettin' With It
Vega Brown - Short Skirt
Johnny Nash -
Cupidhead Me! Tight
Lester Hayes - Thrane From Start
Bertie Ebersole -
In My Mind Getting Mighty
Crowded
Supremes - Northern Junes

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THAT JINGLE COMPETITION
RESPONSE to the Roger Squire Jingle Machine competition has been quite good, and at the time of going to press there is a short list of about 50 letters and tapes. The closing date for entries is November 29. From listening to the tapes it is abundantly clear that the vast percentage of you don't know how long 15 seconds is, and also what real 15 seconds is. One tape received at our offices lasted over 35 minutes, whereas others are as short as seven seconds. It also seems that some delays have never occurred about applying for tapes to their recording. On the other hand, some tapes and scripts are highly entertaining and original.

DISCO PROMOTION - NOW AN IMPORTANT CONSERVATION
As promised last week here is a review of the National Association of Disco Jockeys Convention and Exhibition held last week at the Surdown Club in Central London.
The two days were well attended and surprising for a mid-week event. Even the Times newspaper ventured into the category of sound, light and bubbles, and seemed to be suitably if not quite impressed.
Sounds, Scripts and R&PM all had stands as did Atlantic and Elektra / Asylum record labels. Record companies are becoming increasingly aware of the importance of disco promotion, Elektra to the extent that they were asking people at the exhibition to listen and vote on which they think is the best track from the new Dennis Little album. The track in question will be lifted from the album to his next single. The King of the Javells came along on the second day of the event to introduce himself, and Emperor Bongo was in the long line of people keeping their ears and eyes peeled for any new ideas.
Another lighting company, Optokinetics from Luton in Bedfordshire were putting on a good display, unveiling four new models at the exhibition. The Solar 250 is a fine example of their product, a projector which will take two

THE WINNER
WELL, WHAT a task. Hundreds of you entered our disco competition to win £400 worth of Stereo Watts disco equipment, and quite a few of you managed to pick our winning combination for successful discotheque.
I'm really so managed to see entry: S. Greenhall, 193 Bishopdale Drive, Ballduff, Prescot, Mercey Road, Lancs. Congratulations.
The winning tape was C.F.A. & Mr Greenhall thought that disco could be improved by a local group playing live to provide a change of entertainment.
We as Disco should prize live records, of course, but a live band, from time to time, helps break things up. Let's hope more discos adopt this policy.

LIFTING THE CURTAIN
THAT mind-bending capitalist soul music (along with R&PM) seems to have penetrated the iron curtain and is going to work on young Josef Sioboda, who runs Funky Joe's Discos in Bratislava, Czechoslovakia.
Trouble is, Joe can't buy English or American records and has to rely on the well organised black market.
Nevertheless, funky Joe has got something together, and his record sent in his current Top Ten. Look out 'northern soul'!

- 1 Johnnie Taylor - I could Never Be A Friend
 - 2 K.C. & The Sunshine Band - Do It Good
 - 3 Benny Gordon - Gonna Give Her All The Love I've got
 - 4 James Brown - My Thing
 - 5 Casualties - Dance Dance
 - 6 Mayday - 34 and 46 Was My Number
 - 7 Drifters - Saturday Night At The Movies
 - 8 Stephen Stills - Nothin' To Do But Funky
 - 9 Rod & The Gang - Funky Stuff
 - 10 Rufus Thomas - Do The Funky
- See what you mean Now if you've got any old soul singles that you don't want, or you've got twice or something, send 'em to Joe.
Josef Sioboda, Kukrova, 4 8000, BRATISLAVA, Czechoslovakia. If you'd like to see your disco featured, send your local top ten to Disco Sounds, 100-102, Poppyway Mirror, Spotlight House, 11, Benwell Road, London N7.

RECORD MART

Singles

REVIEWED BY SUE BYROM



ALVIN STARDUST: Tell Me Why (Magnet)
A complete change of pace from Alvin's slowish, pacey ballad sung sad. It's always interesting to see what happens when someone who normally produced up-tempo numbers switches to something slow. It has been disastrous for a couple of people, but already the sales have been tremendous. Should be a biggie.

GEORGE McCRAE: You Can Have It All (Jayboy 82)

Some very high vocals indeed for the Rock Your Baby man, which fairly trips along. Might even be a little too fast for dancing to, but it's a sure thing for getting them on the dance floor. Watch out for the cuckoo notes half-way through.

RALPH McTELL: Streets Of London (Reprise K1380)

I'm never sure whether it's a help or a hindrance having one song that you're always associated with. But if there's one song for Ralph McTell, it's this one, and it usually brings the house down whenever he sings it. Gentle melody but telling words. It's a modern classic, and what more is there to say.

BING CROSBY: White Christmas (MCA 111)
My snow encrusted heart gave a little jump as I tore open this package and found Bing's ever-green song you know, the one that's sold more copies than any other single, that one. And doubtless he'll sell a few more this year. Ring those bells.



Status Quo



George McCrae

ABBA: So Long (Epic 2848)

No sad Christmas songs from Abba, they've come up with another belting little ditty that unfortunately doesn't seem as strong as their previous releases. There's an awful lot going on in the background which tends to make their voices come off a poor second.

CHARLIE RICH: We Love Each Other (Epic 2868)

Lush string backing for this Charlie Rich ballad, with a touch of Hawaiian guitar at the beginning. Slow and drifting, it's bound to get played on the air, but will that be enough?

STATUS QUO: Down Down (Vertigo 60914)
There's something about a Status Quo guitar riff that's always recognizable, and there's some classic SQ playing on this

single. There's a couple of false endings that should be the bane of d.j.'s who always start talking too soon. Good driving Quo number.

KEVIN JOHNSON: Rock And Roll (I Gave You The Best Years Of My Life) (UKR 84)

Released a short time ago, it's had a quick release to coincide with belated air play. Terry Jacks has covered this in the States, but this is the original, so there. Catchy

CHARLIE & THE WIDE BOYS: Gilly I Do (ANCE 1007)

This isn't actually a single, it's an E.P. containing four numbers, including Gilly I Do. CATW are a good little rock band, and make a healthy noise when they play live. None about the appeal of this as far as the charts go, but there are still a lot of people around who enjoy a good live.

ARGENT: Keep On Rollin' (Epic 2849)

The intro of this Argent/White penned number bellies the rest of the record—boogie piano all on its own, then suddenly they're all there, bumping and rolling and generally getting it on. Having exhausted my musical vocabulary, suffice it to say that I don't think it's the right single material for Argent.

HUGHIE GREEN: That's Entertainment (EMI 2244)

And now, ladies and gentlemen, for Hughie Green an opportunity knocks! Currently employed as a TV presenter, Hughie's going to sing the theme song from the film. That's Entertainment. A big hand for him, now. Very nice. Hughie, very nice. Jolly Good fun. Send your votes to

ALLEY: Singing In Poverty (Jayboy 82)

Yo yeah, get it on — another one of those born on the wrong side of the tracks and struggling to make ends meet songs, but there's a nice up/down hook on the backing that makes it listenable.

MEDICINE HEAD: (It's Got To Be) Alright (Mercury 6008009)

John Fiddler penned number that's quite downbeat for Med Head. Simple bass line running throughout, courtesy of new member, Charlie McCracken, and some slow breathy vocals. Quite nice actually, but whether it's commercial enough is another matter.

SHABAM: On The Planet Of The Apes (Pye 7N 4542)

Well, someone had to do it, I suppose, and here it is. A poignant little song to go along with our Sunday night viewing on the tube. Here we're being asked whether we think they'll

(being the astronauts) ever escape from the clutches of them (being the apes). I don't know, and as I swing through the trees I wonder if I care.

DIANA ROSS & THE SUPREMES: Where Did Our Love Go (Tama M20wn)

Lovely iddle from ten years ago (really?!). That looks set to repeat its previous success. These are the kind of records that deserve re-releasing, happy little tunes that they are. Nostalgia freaks unite.



Diana Ross & The Supremes

FUMBLE: Not Fade Away (RCA 2479)

New version of that old Stones' favourite with full audience participation on the appropriate bits. Very nice stereo on this single especially through the old headphones. Good build up at the end.

BILLY SWAN: I Can Help (Monument 2752)

Currently riding high in the American singles' chart, this single has a rolling melody that has an annoying habit of staying in your head for quite a time. Could well have some success this side of the Atlantic.

JIMMY CLIFF: Don't Let It Die (EMI 2245)

Been quite a while since Jimmy Cliff was in our charts, and really this doesn't sound like the one to alter things. Pleasant semi-funky ballad that's easy on the ears. Might

have been better to pick a faster number.

MICHAEL PRICE: Is It Me, Is It You (Cube BUG 52)

When this young gentleman appeared on Opportunity Knocks about three months ago, he achieved the dubious distinction of being the only person on the show who ever made the Clapometer go over the end! His voice is in the more mature ballad singer vein, and this is a nice singalong number. Nothing really special to distinguish it, but mums and dads could like it.

RUFUS (featuring Chaka Khan): You Got The Love (ABC 4022)

Rufus' last single, the Stevie Wonder written Tell Me Something Good is one of my favourite singles of this year, and should have been a hit. Their second attempt at the charts comes from their Pags To Rufus album and is a good funky soul sound, doing a bomb in the States, and if it gets played, might make it here. Good chance.

THE MEDIUM WAVE BAND: Radio (Spark SRL117)

Nostalgia is here again, this time centred on that invention the wireless.



Rufus - Featuring Chaka Khan

heard on the grounds that I'm sick of being referred to as Granny. Might do something if it gets played.

DOBBIE GRAY: Roll On Sweet Mississippi (MCA 148)

Oh Mammie, here we are in de deep South in Dixie, those deep bass notes on the charts just like you'd expect, and Dobbie Gray, rolling on Pleasant enough, but not really anything that special.

STAPLE SINGERS: My Main Man (Stax 2018)

From their current album, City In The Sky, this funky gospel



Staple Singers

influenced song features Mavis Staples on vocals. Actually, there's more than a touch of the steel drums in there as well. Nice 'n' funky, it could well be a pleasant alternative to some of the singles out at the moment.

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New Single
Womble's
Wombing
Merry Christmas



2842

IT WAS 8.30 p.m. in rain-drenched London when Nigel Olsson phoned from Detroit. We somehow managed to get several cross-lines: The first was a Cockney fella chatting up his bird and the second with a rather reserved sounding madam (as in lady, that is).

Once they cleared the line Nigel and I were able to get down to a spasmodic conversation — spasmodic because of the crack, popple interferences that usually mar long distance calls.

"It's 3.30 in the afternoon here in Detroit, and I'm lying on my bed watching the rain and snow beating on the window panes. Christ, it's a terrible day."

"It's the same here, I'm astonished we got connected. I'd better ask you about your debut single, the See Gies masterpiece Only One Woman, before we get cut off!"

"I've always loved the song. Even when the Marbles released it a few years ago I was dying to record it myself. Anyway, while we were working in the studios there happened to be a few spare minutes, so I thought why not do a

single? In my heart of hearts I'm really a ballad man, that's why I chose this particular song. I enjoy singing ballads more so than rocky, up-tempo numbers. Like I'd rather do Candle In The Wind than Crocodile Rock."

"If you appeared on Top Of The Pops, for instance, would you present the single a la Cozy Powell by singing behind your drum kit?"

"No, I'd like to get up front and sing. I started as a lead singer in a band back home in Sunderland, so I know what it's like being a front-man. Elton has actually proposed I do the song on stage, but I'll have to see how things go."

"What do you feel about Elton's new single, Lucy In The Sky?"

"I've always loved the Beatles' stuff and am glad we've recorded one

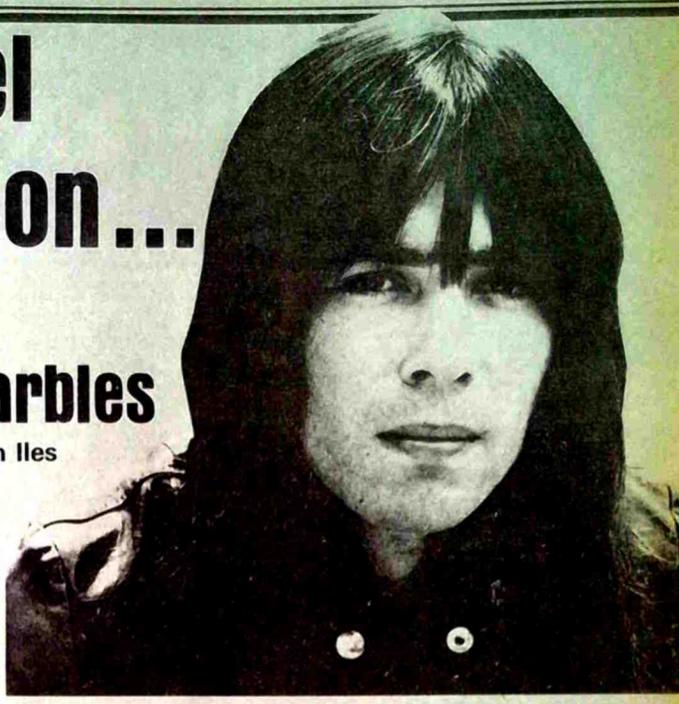
Nigel Olsson... using his marbles

by Jan Iles

of their numbers. Actually, John Lennon plays and sings on the record, he's a great guy to work with. People say he's up-tight and egotistical, but he's a great guy once you get to know him."

"Is the American tour going well?"

"Absolutely fantastic. People are saying to us that Elton and the band are bigger over here than the Beatles were, but I just can't believe it. Very strange. All the concerts have been sell-outs, and we've been playing to audiences of about 18 or 19,000. We had a drama at North Carolina the other evening. This guy in the audience threw a smoking pipe at Elton, which hit him on the head and knocked him out. He fell to the ground and laid there for a bit, then our bodyguards carried him off stage while we finished the number. Naturally we were a bit worried but he was all right after and was able to continue the show. He just had a small cut on his forehead, nothing cut his



I think it shocked him more than anything."

"Any British concerts lined up?"

"There's some dates in the wind (sniggers). We'll be playing about four or five gigs at Hammermith Odeon just before Christmas. Then we'll be having a good rest 'til April before beginning a British tour, although I enjoy playing in America. Immensely I prefer playing in Britain

because I am British and very patriotic."

MOTOR SPORT

(More crackles and burps) ... This line's bad.

"Hey?"

"The line's bad!"

"Oh yeah, it goes funny every now and again. Anyway, just before you go I'd like to tell you a bit about my hobby — cars. You know I'd love to get

involved in those celebrity races at Brands Hatch. I'd like to race against Noel Edmunds as I believe he's a pretty good driver. I own about five cars, though I sold a Ferrari which I bought from Elton and now I'm left with an American Pontiac, a Range Rover, a XK150 Jaguar and a hot Mini, oh no, wait a minute I've sold that as well. I've seen a great old Rolls in Chicago, called a

Springfield, and I'm hoping to buy that. As you might have gathered, I'm a bit of a speed freak, but I consider myself fast but careful. Let's face it, if I had an accident doing 130 or thereabouts I'd be the six-foot department for me!"

"Anyway, on a brighter note, I'll most probably see you at the Hammermith concert. Yep, for sure I'll be there."

SOUL PACKAGE



Four Tops

LAST FRIDAY night was a nervous occasion to be out after the horrors of the night before. Security men frisked everyone at the Hammermith Odeon in London, bringing home the realities of city living. Nevertheless, the turn-out for one of the biggest soul packages ever due on the stage that night was standing-room only.

There was a bit of confusion as to who was appearing. The Four Tops for sure, but the tickets said the Delfonics, although I'd been told the Tymies were on instead. It came as a early Christmas present when we found out we were due to see the Tymies, the Delfonics AND The Four Tops. First on were the Tymies who went straight into Soul Train. About two bars into the song, two things became apparent — whoever was doing the sound levels needed a refresher course, and the backing band needed to listen to some soul music. Backing vocals were totally inaudible until half-way through the second number, The Love I Lost. The band did not improve. The Tymies seem to have suffered quite a lot of bad luck.

One member stayed in the States because of pneumonia, then on Friday their first tenor got the flu. Still, Billy Jackson, their manager / producer, who'd stepped in at the last moment, looked as though he was really enjoying himself and the audience were just pleased to be there. They included two of their hits from the early 60s, Wonderful Wonderful and So Much In Love, and finished with their current hit, You Little Trust Maker, departing to good applause.

Then came the next

problem of the evening: the comper. Beautifully attired in a leather casual and flowing blind locks, he must have been the only person in the country who would have dared tell a joke about an Irish paratrooper — that is, he tried. The audience had the good taste to boo him off! He came back, complete with a non-speaking parrot called Noddy, and Judge Dread, who appeared for two seconds to plug his record. Boos off again. Ladies and gentlemen, the Delfonics: very pretty they were too,

yellow and white panelled suits with glitter, and just a hint of bare chest. Although they'd bought their own backing band which was a great improvement on the last one, they suffered the same sound problems at first. Still, the audience enjoyed them singing Just Don't Want To Be Lonely and La La La Means I Love You, and of course, Didn't I Blow Your Mind This Time.

A good set, very polished. Good applause. Quick rush for hot dogs and fizzy orange and then

it was time — put your hands together for the Four Tops.

The hands kept being put together for the next hour as the Four Tops went through one classic after another. They had just the right contact with the audience who loved everything they did. The sound level was right for the first time that evening, their rhythm section, too, was right. It was a perfect act.

They opened with dry ice, applause and Are You Man Enough. Great. Next they sang Standing In The Shadow Of Love, another firm favourite, before slowing the pace down a little with Midnight Flower. Levi Stubbs' voice melted over the stails, and when they came to It's The Same Old Song, the audience got on its feet and stayed there for the rest of the act.

An encore was demanded, and they'd saved Walk Away Renee, Bernadette and their latest single, The Well Is Dry, just for that. At the end, the applause was loud and long, and I had the audience standing very firmly singing We Shall Not Be Moved. Sue Byron.

In next week's issue of
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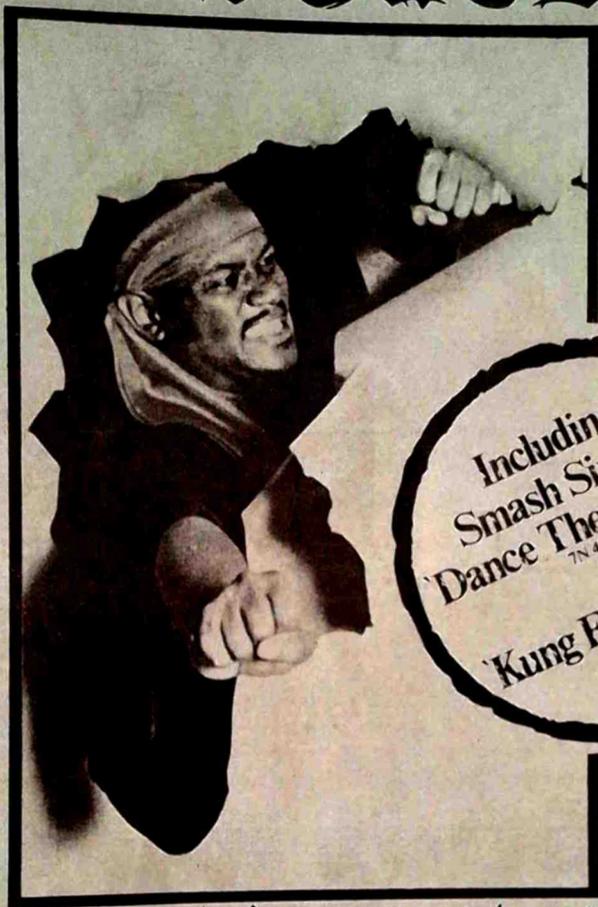
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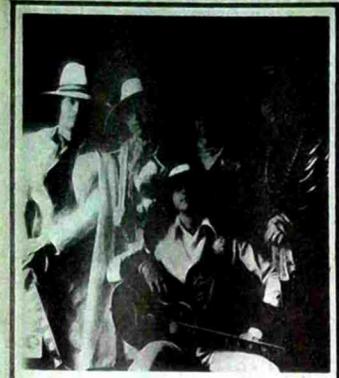
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Albums



THE OSMONDS: Love Me For A Reason (MGM 2315 312).

Well, here it folks, the album that's been heralded as the Osmonds' soul work... well, the second side maybe. Very moody cover, all big hats and soft lights, super soul-style. The first side of the album, can't in all honesty, be described as soul. Having A Party party and The Girl I Love is pure Osmonds, lots of vocals and rhythm — Shaft-type intros and Barnum sound which isn't surprising as he co-wrote both numbers. Then their last single, Love Me For A Reason, before swinging into Ballin' The Jack and Send A Little Love, written by Solomon Burke. It may not be soul, but all the right names are there. It's side two where the funk is introduced, especially with the instrumental backing — Shaft-type intros and chaka-chaka guitar notes. Very fair version of I Can't Get Next To You and I Can See Love In You And Me. Only one Osmond-penned number, Sun, Sun, complete with deep, throaty vocals, and an Indian reservation rhythm. The album boogies to a close with Fever (not the Peggy Lee song) and it sounds like everyone had a good time. It's an LP that might have Osmond-knockers shutting up for a while, well-produced, slick and solid.

S. B.

HI HEEL SNEAKERS: Chess Golden Decade, Volume 7 (Chess 8445 208).

AND NOW for another nostalgic journey into the past. This time recapturing the fine quality sounds of R&B and soul music during 1963 and through '61 '65. I must confess that a lot of these titles are relatively new to me — perhaps because I was all of ten years old at the time. Even so, these tunes are not to be sneezed at, they're full of beat and excessive rhythm to get you up and beating around the floor. Tracks include Hi-Heel Sneakers by Tommy Tucker, Slip In Mules (no Hi Heel Sneakers) by Superle De Santo, One Hundred and Two by Piano 'C Red and I Do Love You by Billy Stewart. If you're looking for something 'alive', then this album's for you.

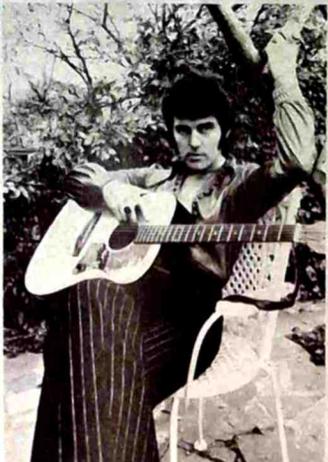
W. H. GOOD BAD, BUT NOT EVIL. 20 CLASSICS (Jams 6310 308).

America's golden hits of the late fifties and early sixties result in an unusual, yet impressive range of ageing material. No doubt collectors will swoon over this album while the rest of us, perhaps, simply enjoy the moods and sounds of yester-year! If you love old sounds then you'll definitely love this varied

and enjoyable collection of tracks, which features names like Johnny Tillotson singing a true classic, Poetry In Motion. There's the girly-girly group, The Chordettes, singing several numbers on the album, including a Dave Edmund '73 revival of Burn To Be With You, and a real '60's fiver, Pink Shoe Laces. More familiar to everyone is the Everly Brothers When Will I Be Loved, Archie Bleyer singing Heronando's Hideaway (from the Pyjama Game musical), the amusing Ballad of Davy Crockett sung by Bill Hayes, and a lovely track sung by Eddie Hodge, entitled Made to Love (girls, girls, girls), plus many other exciting and nostalgic sounds. Yes, it's definitely a worth-while album whether you're a collector of old records or not!

ALVIN STARDUST (Magnet 5004).

This album is intended, I imagine, to extend Alvin's fame a good way from obvious 'single' material, and trying out some different styles. Alvin's described in the sleeve notes as a genius, which is a bit pretentious and good as Alvin is, not really true. The album opens with Red Dress and Heart-beat; fast and hard. Where's She Gone, the fourth track, brings the pace down to a slow ballad before opening up again with You, You, You. It's the second side that's a bit more interesting, especially First Train Out, with Alvin doing some nice vocal work against a chunky guitar riff. His new single Tell Me Why,



Alvin Stardust

is a slow, almost fifties' feel, ballad and the first three tracks on side two are all rockers but somehow they seem a bit thin on backing. It's a strange album, because with a couple of exceptions the material either enforces Alvin's present image, or shows him going back to the fifties and early sixties for style. Be interesting to see what he does on his next album S.B.

GEORGE MARTIN: Beatles To Bond and Bach (Polydor 2383 504).

Here's an interesting orchestral selection from the man who produced the

Beatles. Half of the space is taken up with The Beatles Suite and Yellow Submarine Suite. There is also Bach's Air on the G String and a selection of Bond music, plus a couple of Martin's own compositions. Easy listening but pleasant all the same. P. H.

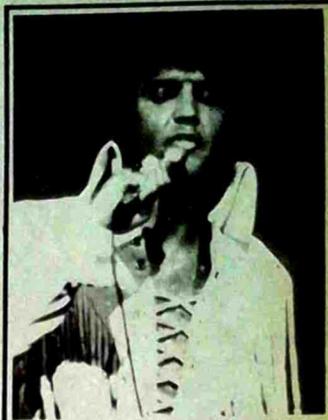
CAPTAIN BEEFHEART AND THE MAGIC BAND: Bluejeans & Moonbeams (Virgin V2023).

This man has been much realigned of late by his former devotees. He had become too mellow and almost unrecognisable they felt. The

criticism reached crisis level after his last album which was a trifle "superbad" in concept. The very idea of the Captain, who after all used to be an far out as you could get, becoming soul orientated was hard to accept. Well here Mr Beefheart and his latest magic band have reached perhaps the perfect compromise. Don Van Vliet (the Captain) has been aiming for a more general acceptable sound for some time; this could satisfy everyone. He retains a taste of his former flights bluesy and slightly off-beat — while keeping the songs fairly simple and direct — also melodic. This new band is fine. Dean Smith particularly plays fresh sounding guitar and the Captain seems to veer towards crooning. The lyrics are quite simple — for the Captain — and his vocal attack is really mild. Yet it all works remarkably well. Forget whatever you know or think about Beefheart and just accept this for what it is: an excellent rock album. P. H.

CLIMAX BLUES BAND: Rest Of Direction (Polydor Super 2383 291).

Climax have never made it as big over here as they have in the States, and unfortunately this album, which really boogies at times, might not drastically change things. Those white men don't actually sing the Blues but their interpretation gets well down home on most of these 'black' sounding cuts. Try Shopping, Big People, the gritty sax on Reaching Out, or the mellowed guitar and harmonies of Right Now.



ELVIS PRESLEY'S 40 GREATEST HITS (A&R ADEP12)

WHAT CAN I say, except that millions of dreams have been answered, and millions of fans will explode after hearing this gold-mine of Presley's 40 Greatest and original tracks, which include 18 number one hits! Certainly the King cannot be compared or equalled by anyone throughout the history of pop; for he has a remarkable following here, where Elvis has yet to acknowledge his British fans. This double album is certainly irresistible to his followers, even those who aren't familiar or particularly keen on Presley's works. You needn't have been around during Elvis Presley's reign to appreciate his songs, for they will always be remembered in the years to come. Here then is a taste of what you can expect from this exceptionally valued album: Suspicious Minds, In The Ghetto, Crying in the Chapel, Return to Sender, Fever, Jailhouse Rock, Heart Break Hotel, Blue Suede Shoes, Hound Dog, Love Me Tender, All Shook Up. It's Now Or Never, and Wooden Heart. The rest you'll hear when you buy your own copy! W. H.

At times they reach a sound similar to Steve Miller's early outings and that can't be bad. Pity more people don't listen to 'em. You should. D.H.

MICK GREENWOOD: Midnight Dreamer (Warners K56069).

Oh dear, the Elton John and David Bowie imitators come to fore and pull the wool over no one's eyes. Full of muddled vision and hackneyed melodrama, it's 1974 square-market pop music, which doesn't get into anything believable. Oh dear (again). D.H.

ROY HARPER: Flashes From The Archives Of Oblivion (Harvest SHDW 60).

Now of course, this double set could have been put out on the basis of including everything with the hope that someone it sticks. Fact is, it's unlikely to appeal to non-fans, though it would

make a healthy introduction to England's last great hippy minstrel. Other fact is that this sort of collection, taken from various live recordings, is bound to please the fans. Care has been taken over the choice of cuts. Maximum emotion is achieved. At times Harper can sound maudlin. Here he always has the bit 'ween his teeth, from the 'easy listening' of side one, the 'middle-of-the-road' of side two, to over produced 'interference' (side three) and the moody 'great divider' (side four). Still it seems Roy Harper is unsure of his direction. The school-laden efforts of side three make hard listening. Nevertheless there are enough simple cuts to show him at his best, with strings he sounds fine, with heavy backing, he's forced. Food for the converted. P. H.



SLADE IN FLAME (Polydor De luxe 2442 126)

THE ALBUM comes in a pillar - box red envelope with spruce coloured sleeve and a smaller sleeve version inside (no doubt for your bedroom wall). Because Flame is set in the 60's the album has a distinctive 60's flavour, which should take a few of us hopping (or hobbling) down memory lane. This Girl is a tarty piece of disco music, with Noddy singing like a frog with a sore throat — the backing on this is particularly ram - bam. Another stamper follows, a ditty of a rocker entitled Lay It Down, the title track with Noddy, reaching dangerous heights as he bellows "The rise in my vol-sec can sound very queer". How does it feel has a slower relaxed beat with grasping dramatic vocals delivered with as much feeling as Sir Larry's Richard III. The closing passage on this number is very stylish, featuring musical flute, symbols, organ and guitar making this track the Ritziest of the lot. Next comes a sapped-up shimmer shaker, The Kinda Monkeys Can't Swing, the amusing lyrics making you go ap! Because the songs have been taken out of context, a few of them have lost their charm and meaning but nevertheless, it is an enjoyable slice. J. I.



Roy Harper

Continued on P. 32

REMEMBER
Page 40
is also available on cassette & cartridge
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FERRY-TC

Dear Face,
I am a devoted Bryan Ferry fan. In the 16th of November issue you printed a fabulous picture of him in front of his flat. On the left hand side of the window screen there was a circular label with the letters T.C. Can you tell me what these letters mean?
Carol Birmingham.
No I can't because I don't know either. (Twin-carb, you fool - Ed.)

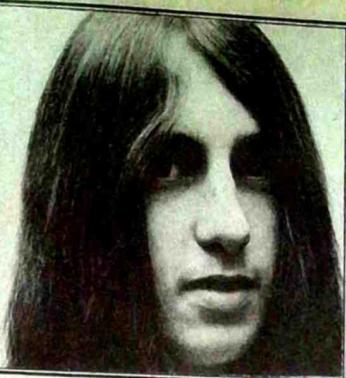
GENESIS

Dear Face,
Here's a short note to the Genesis fan in the November 16th issue. If the Ommonds are rubbish it says how come their concerts are always sold out. Are Genesis concerts so successful?
Ommond fan, London.
Not meaning to split hairs but the three Genesis discs at the Empire Pool were sold out in three hours and an extra twenty thousand turned up. Thought you'd like to know. And now one supporting Genesis.

Dear Face,
Last week (16th) a Genesis fan wrote in saying that the Ommonds are rubbish (True). They never win a pop poll (True) Well isn't that proof that 99 per cent of Ommonds fans are mere snobs. In fact so young that they cannot even write. In time they may grow to appreciate good bands such as Pink Floyd, Genesis and Yes.
David, Battersea.
No comment.

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.



Peter Gabriel-Genesis

DIANA ROSS FAN CLUB

Dear Face,
I am writing to ask if you could possibly give the address of the Diana

Ross fan club.
David Lilley, Dudley, Worcs.
Here we are then Dave, write to: Ross Burt, 18 Hazel Road, Grangemouth, Stirlingshire, FK3 8PL.

A GOOD ROW

Dear Face,
In R&M 16th November, there was a letter requesting all Elton John and Beatles fans to refrain from arguing as to who sings Lucy In The Sky With Diamonds better. Who would want to? Me, that's who. What's wrong with a good row? Come on all you Beatles fans tell me that I'm wrong.
Martin Swain, Chesterfield.
Well, you've asked for it. Even Beatles fans are trying to start something.



Elton John

Dear Face,
Fair enough, the Beatles as a group are dead, but it does not give Elton John or any other recording artist any right to ruin one of their best numbers. It is obvious who's the best, the Beatles, the original and the greatest. Anybody disputing this should be sent to the gallows.
A Beatles fan, Plymouth.
Man, is the excruciating gonna be busy.

BOLAN UNPLUGGED

Dear Face,
It came as no surprise to read in R&M that Marc Bolan has finally quit Britain. So, the electric plug has been taken away from the warrior. Bolan has totally disregarded his fans and grabbed as much money from them as he could before leaving the star-studded road.

Ex Bolanite, Sidcup. The Taxman striketh again - eh?

Dear Face,
Why is it everybody puts down Marc and T. Rex, they leave groups such as Slade, Sweet, Wizzard and the Rollers standing. So come on all you T. Rex fans give then a No. 1 hit with Zip Gun Boogie.
Justin Bates, Coventry.
Do you remember the young lady from Barking who only received a few letters of support? Well now she's more support although not as many as the Rollers.

CASE CLOSED

Dear Face,
Okay, so the Rollers are the in thing at the moment, but if it hadn't been for the publicity they received they would have vanished into obscurity. Don't get me wrong, I'm not knocking the Rollers but there's just no comparison between them and Rod.
Another Face Fan, Dartmoor.

Dear Face,
Maybe in four or five years time, when the Rollers fans have matured they'll probably stop and wonder why they ever loved the Rollers.

No, don't laugh, it happened to me. Only them my idols were the Monkees.
A Devout Faces Fan, Sheffield.

Dear Face,
I don't know about Rod looking and singing like a crow, but Les McEwan sounds as though his adonids want doing.
Rod Fan, Perthshire.
With both parties being well represented during the past weeks the Rod versus Rollers case is now closed. If you still argue about it I'll be forced to send the Boys round. Okay?

BACHMAN-TURNER

Dear Face,
I'll come to your offices and give you a great big Christmas kiss if you tell me the nationality of Bachman Turner Overdrive.

Christine Jones, Sutton, Surrey.

ANOTHER PACIFIST

Dear Face,
I add my voice in agreement to 'the pacifists' letter in the November 3rd issue. Let us all have an argument-free Christmas and wait until the New Year for some nice juicy rows.
Another Pacifist, Brighton.

I'm sure there are quite a few people out there who wish to argue something out before Christmas. Anyway I haven't received any Christmas cards yet. I don't care if it's only the end of November. See ya next week. (P.S. send a present to your favourite writer to - Ed.)



Marc Bolan

ENGELBERT HUMPERDINCK

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THERE GOES MY EVERYTHING
AM I THAT EASY TO FORGET
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LYNSEY DE PAUL: Taste Me . . . Don't Waste Me (Jet 07) Hm m . . . well, if there's one thing this album will prove for once and for all, it's that Ms. de Paul is one hell of a talented lady. I've always liked her singles, but never got off the wall about them — this album I like very much. All material is written by her, some with the assistance of Barry Blue, she's also produced the album and played keyboards on it. And she sings — there's a kind of gentility to the songs, even on her version of Barry Blue's hit, Dancing On A Saturday Night. Apparently quite a few of the songs are written from her own experience, and make of that what you will. My Man And Me, the opening track sets the lifting air for the rest of the album, which still manages to contain enough changes of pace to stop you getting bored if you harboured any feeling that you might. What with her current success in the singles chart an' all, this should do very well, and deserves to. S. B.

TAJ MAHAL: Mo' Roots (CBS 80346)

As the title suggests, America's blues chronicler is digging around, this time in more exotic climes. Not content with the country blues of his homeland, he's gone out into the islands and come up with quite a few reggae and pre-reggae styles. Ska, blue 'n' beat and rock 'n' steady are hinted at here, as well as some ethnic soul licks.

The band and back up chix are chugga chuggin' tight and the singer himself often fully stretched. On the surface just another good body music album with plenty of presence, but more than that, another chapter in the development of black music, ably chronicled by Taj Mahal. Why, he even sings in French.

P. H.

Taj Mahal: Exotic



M. T.

RUSS BALLARD: (Epic EPC 80941)

There are those that leave a band too early or perhaps leave it too late, but Russ Ballard timed it just right. After four- and a half - years writing songs for other people he obviously felt his own abilities could overcome any uncertainties that leaving the comfort of Argent might bring. He's produced an album that combines instrumental prowess with inventive arrangements and strong vocals. It also combines hard rock tracks with softer material like I Don't Believe In Miracles and his single Fly Away. But throughout, he shows the sense of simple melody which perhaps didn't find a sympathetic home among some of the technical complexities of Argent.

CAN: Soon Over Babaluna (United Artists UAC 29673)

They may be, as someone suggested, 40 years ahead of their time, but only in the art of achieving monotony and nausea. This album has a lot of rhythmic appeal — even a touch of reggae — churned out incessantly by pulsing synthesizers. The music has a certain melodic quality which grips and within its insidious patterns there is plenty of room for the listener's flights of fancy. One for dreamers.

P. H.

TIM BUCKLEY: Look At The Fool (Discreet Records K59204)

Revered by many as a rock genius, American singer songwriter Tim Buckley is certainly intriguing. His latest album is an amazing display of rock 'n' roll fireworks, with his five and a half octave voice soaring and spinning along with the decidedly "black" sounding band. On first hearing the complexities of the album might tend to overwhelm but stick with it a few times and it'll really get a hold of you. Once again he has shown that he can change his style with

equal success. He hopes to tour here next year, so in the meantime get the album.

D. H.

FAMILY: Best Of (Reprise K54023)

It had to come, not because of monetary gain but by sheer musical quality, a way of life for many, many kids through the late sixties and early seventies. Not really enough kids it would seem to stop the band splitting exactly a year ago, but Family were a band who, mainly through the energies of Chapman, produced the most amazing stage excitement. And through those years they also came up with some memorable albums and some classic tracks. In My Own Time, Old Songs New Songs, The Weaver's Sweet Burlesque, Sweet Desiree and that eternal anthem My Friend The Sun are all on this album. The energy and personality of Chapman that was Family, made the band distinctive, a trait that has spilled over into the Chapman - Whitney Streetwalkers — a continuation of Family with the other Family Choir John Whitney, but it still does ya good to listen to the original.

M. T.

STRING DRIVEN THING: Please Mind Your Head (B&C CAS 1097)

This is the first album from String Driven Thing's new line up, comprising Kimberley Beacon (lead vocals), Colin Farley (drums), Grahame Smith (violin/viola), James Exell (bass) and Alun Roberts (lead guitar). Side one gets in the groove with a spitting number called Overdrive, delivered in power-packed fashion with soulful almost Swana style crooning from Kimberley. The chorus of this track is very appealing with all members joining forces on vocals, giving off a very harmonious sound. In my opinion this would make a real 'Jim Dandy' single but the group have chosen another track off the album, Mrs O'Reilly,

a big - a - jiggly jamboree, featuring ole bluesy violin (or viola) from veteran member Grahame (who also played on Gary Shearston's Dingo Album). Throughout the album he plays some superb fiddle, giving the band its highly unique sound, and Kimberley must rate as having one of the raunchiest voices this side of The Atlantic (perhaps he's wearing tight Y fronts?). Any way it's a positively vibrant alpee, especially when you're feeling tipsy or randy (or both).

DARYL HALL & JOHN OATES: War Babies (Atlantic K55096). Second album from a couple of American lads who teamed up to produce their version of the Philly Sound which they reckon is authentic Chicago R&B.



M. T. String Driven Thing

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

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GUITARS

CHOOSING YOUR AXE

SO YOU'VE listened to Jeff Beck, Jimi Hendrix, Eric Clapton, and all the rest and you want to be a Guitar Star. First decide how much you can afford to pay for your first guitar.

A lot of experienced guitarists will tell you for the best. Obviously this isn't always possible, and, in fact, there are a lot of good guitars on the market at very reasonable prices. The problem is sorting out the good from the bad.

You could walk down Charing Cross Road and see a bright shiny instrument, armed to the hilt with volume controls, tone controls, phase switches and a million other additions. It may

Emonn Percival picks his way through the guitar catalogues and music shops

look flash, but it doesn't necessarily mean it plays flash. In fact, when Danny Kirwan (first joined Peter Green's Fleetwood Mac, he played a 130 Watkins Rapier, alongside Green's 1350 Gibson Les Paul.



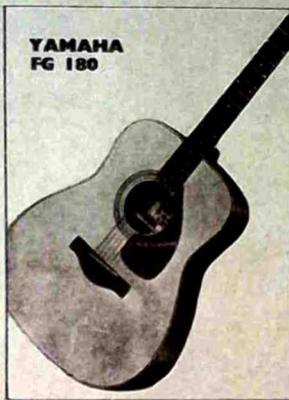
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GENERAL MUSIC STRINGS - Treforest - Glamorgan



There are a few points worth considering when purchasing your first guitar. Things to look for include a reasonably accurate bridge, machine heads which don't slip, accurate fretting, and an adjustable truss rod under the fingerboard.

A good bridge is all-important, as this directly affects whether or not the guitar is in tune all the way up the neck. A good solid guitar, however, is one into which are six individual bridge pieces, so each string can be adjusted individually.

Thus, if an octave sounds flat on one string, the bridge piece needs bringing forward, thereby shortening the length of the string (from bridge to nut) and sharpening the octave.

Over the years, machine heads have developed from being a specialised piece of equipment, to a standardised precision item. Quite a few guitars, nowadays, have machine heads comparable to such as Schaller and Grover. (I include here, the excellent heads on the Yamaha FG range, which are, to my mind, as good as Schallers). Obviously a machine head which doesn't grip properly will let you down if you bend

ACOUSTIC GUITARS

the string, or strike it with any amount of force. You will probably find the string will slip out of tune. This can be embarrassing if you're coming out of a solo and into chordwork. Accurate fretting is an absolute necessity. If the frets are positioned wrongly, no amount of adjustment to the neck or bridge will correct it. A good way to check is to play a scale at the bottom of the neck, and then play the same scale an octave higher. If it sounds wrong, the fretting could be at fault.

Most guitars have truss rods built in, so I won't dwell on this. The main point being, a truss rod holds the neck in position and therefore keeps the guitar in tune.

If you decide to start on an acoustic, a good bet is the Saxon range of folk guitars. Prices range from £28 to £62. The cheaper range, models 812, 817 and 818 are all well-made guitars with spruce tops, mahogany backs and rose wood fingerboards. The bridges are adjustable.

and they all have non-slip metal machine heads.

Between the £26 and £70 range, the Japanese Yamaha range is exceedingly good value. A lot of them are styled on the famous Martin guitars. Particularly good value are the FG 75, FG 110, and FG 160 models. All these guitars have spruce tops, maple back and sides, and a very rich tone.



Fender have recently brought out a new range of guitars at comparatively low prices. These are the F-series. The F18 costs around £37 and the F35 around £48.

Eko are doing a very nice line in Country & Western Jumbo guitars, including an excellent 6-string at £29.95 and a 12 string version at

£38.50. Both of these have adjustable bridges, which is very important in acoustic guitars.

One of my personal favourites of all time, the famous Eko Ranger series. They are well-constructed, beautifully finished guitars and yet comparatively cheap.

The Eko Ranger VI costs £38, and it's a 12-string brother, the Eko Ranger XII, costs £44. Both guitars have adjustable truss-rod and bridges, and they both possess a rich deep tone. They are ideal guitars for recording, but, because of the thickness of the wood, are a little limited in volume.

Whereas, most guitars vary considerably in quality, the Eko range is usually of an exceedingly good standard.



During the last few years I've taken "crash courses" for school teachers all over the country. These consist of folkie sing/play sessions for complete beginners. On one occasion, in the Midlands, a professional guitarist called in to hear what was going on and heard some 50 teachers strumming away and singing lustily. I suppose they've been at it for about three months!" he said. "No, I replied, "25 minutes". You can do the same. The books used on

these sessions are called Strum-A-Song.

If you just want to strum chords and make rapid progress in this way then these books are the answer. Books I, II and III are all arranged in the same way. You start with a tune that needs only one chord for an accompaniment... then on to tunes which need two and so on. You increase your chord vocabulary progressively then gradually encounter a change of key.

This key change often baffles beginners but just think of a simple Harmonica or mouth organ. You can buy one in C, F, or G for example in a tune that needs only one tune on each... but at different pitches... it's all higher or lower, it's all the same. You can do the same. The books used on

ELECTRIC GUITARS

If you are a beginner on electric guitar, there is no need (unless you can afford it) to "jump in at the deep end" and buy a very expensive model. A lot of firms manufacture reasonably priced guitars and this doesn't mean the quality is vastly inferior. Whereas previously, Japanese made guitars had a reputation of being a joke, they are now coming to the fore and in fact some Jap models are now retailing at well over £100.

Good value is the Epiphone range, now manufactured in Japan. They do a cherry coloured two-pick-up model for £92.50. A Tremolo unit is fitted as standard. The base version costs £49.75.

Another Japanese line, Zetia, make a guitar, a nice 2 pick-up solid with tremolo for only £32.60. Features include two volume controls, tone control, two toggle switches and a bridge with six individual rollers.

Two more guitars are the Gibson S G, and come in either white or sunburst.

In the cheaper range, Arbliter market a superb single pick-up guitar for only £24.00, which is ideal for beginners. Made in Charing Cross Road, are agents for Grant guitars, an excellent range, which retail for between £40 and £65 and to me, is tremendous value.

All the guitars we've looked at here are new instruments. However, you'll find most dealers usually have a stock of second-hand guitars, depending on the condition of the instrument, the price usually drops by one-third, so you may be able to pick up a bargain in some shops, providing you're prepared to scout around. If you're in London, there are at least a dozen musical instrument shops around the Charing Cross Road - Shaftesbury Avenue area. But wherever you are, your music dealer will no doubt be happy to help.

FIRST STEPS

Guitar tutor Dick Sadler with some advice for beginners

hand and you can concentrate on producing a good tone with accurate left hand fingering. Strum with the first finger held fairly rigid, with the thumb, or with a plectrum. Most beginners' chord books give "symbols" for the chord shapes... C, G, Am for example. Memorise these

chord names as you progress.

You'll want an instruction book and the choice is bewildering. Some are for the classic style of playing and popular editions are the Sophisticated F a p a s method (Breitkopf), the writer's Master Method (Feldman) and the Alton

Medio Spanish Guitar tutor (Clifford Essex).

If you are worried about reading music then get a book with "tablature" diagrams for the melody. Two examples, both by the writer, are Folk Song Finger Style (Feldman) and the Dareswick Diagram Method (Feldman).

These consist of folkie sing/play sessions for complete beginners. On one occasion, in the Midlands, a professional guitarist called in to hear what was going on and heard some 50 teachers strumming away and singing lustily. I suppose they've been at it for about three months!" he said. "No, I replied, "25 minutes". You can do the same. The books used on

STARS...

Guitars with the stars

KEITH MARSHALL, lead guitarist of Helloween, began taking an interest in the instrumental field one Christmas when his mother bought him an old acoustic, costing just £5. "I messed around on this for a while and then threw it in the cupboard!" begins Keith.

"Then I became more adventurous and splashed out on a £21 Broadway; I'm not sure if they're still available these days."

Keith bought a booklet explaining the first easy steps of guitar playing. He also took a few lessons to make sure he was progressing in the right direction.

"I used to work in a music shop," he continues "so I picked up a lot there. And having played the violin at school helped make my fingers that much more flexible and easier to move around."

Keith was just eleven years old when he joined his first band. They called themselves Hello. His biggest musical influence was Hank Marvin. Then, four years ago, the budding musician really went wild; he bought himself a second-hand Stratocaster for £100 and took where he is now!

RUSS FIELD (Sho-waddywaddy): "I started playing guitar at the age of 12. My first guitar was an Elvis Presley plastic

special which I believe was sent by Father Christmas. A few years later I graduated to a steel strung Spanish guitar. While at school I joined a band called Frankie And The Rivals which gave me quite a bit of musical experience. I never used any guitar books nor did I go to evening classes, I taught myself by picking up bits and pieces from other musicians and by listening to records. My biggest influence was the Shadows. After leaving school I joined numerous bands and managed to develop my own style instead of sounding like Hank Marvin. Through the years my guitar playing has improved 100 per cent, though I wouldn't say I was an outstanding player. I own six guitars, including a Fender Stratocaster; a Gibson 1960's and a Gibson Switchmaster. My idol is Jeff Beck, I think he's an extraordinarily fine player."

MUD'S ROB Davis is quite a whizz on the acoustic guitar, in fact just this week he was taking yet another exam.

He has a teacher, practises regularly and takes great care of his instruments. Jokingly he offers his advice to beginners: "Don't bother, there are too many guitarists already."

But seriously, Rob



reckons there has never been a wider selection of reasonably priced instruments. As for a first instrument, he believes an acoustic is the best bet.

His own first instrument was a present from his grandmother, a Spanish guitar wrongly strung with steel strings. He was 12 years old.

"I wasn't even interested in playing at the time," Rob recalls. "Then I had a few lessons but I didn't like the idea of learning to read music. It was too much like school. After that I still liked the

look of guitars but I didn't like playing them much." Later he was given a Hofner Senator (Bode) guitar as a birthday present. This he eventually dropped and smashed and replaced with a Rosetti solid.

"I used to model myself on whichever style was in. Like at first it would be Duane Eddy, then the Shads came in and I learned all of Hank's stuff."

He reckons second hand guitars are worth consid-

ering as a first buy: "Even if they need patching up. But of course you need to have someone with you when you buy, someone who knows good from bad."

As for developing a style? "That comes from first listening and copying your favourite guitarist until through practice you begin to develop. You may sound like your guitar hero but that cannot be helped. It still happens to me now."



in different locations up and down the street!

There are also a number of books which deal only with chord shapes. Foden's Chords is a popular one. Some have photographs of the hand shapes in relation to the "gate" diagrams. A popular book of this type is Picture Chords for guitar by Harry Reser.

Finally, use your commonsense. Guitar

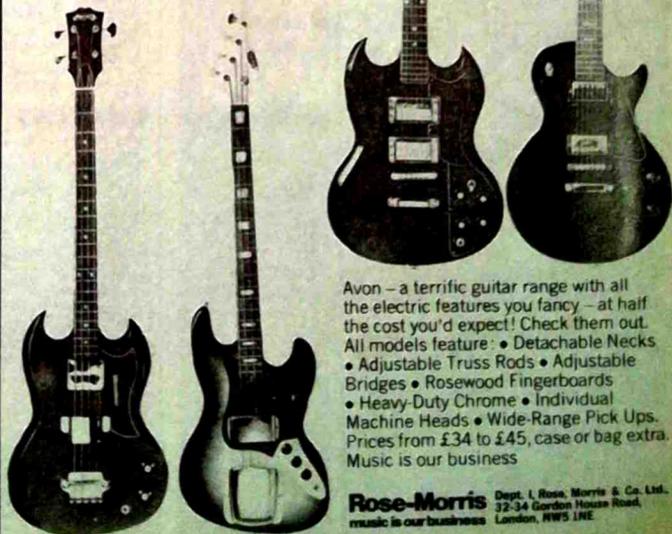
playing has nothing in common with Judo or Karate so keep the left hand natural and relaxed in the "claw" position. Support the guitar flat against the body... a sling or strap is a help. Hearing these points in mind the finger tips will fall just behind the frets.

I can't answer individual letters but queries sent to the office can be dealt with in future editorial.

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WHO, WHAT AND WHERE

THURSDAY

PINK FLOYD, Empire Theatre, Liverpool.
ARGENT, Caird Hall, Dundee.
SPARKS, California Ballroom, Dunstable.
DAVID ESSEX, New Theatre Oxford.
GONZALEZ, Usher Hall, Edinburgh.
STEELEYE SPAN / **RICHARD DIGANCE**, Rainbow, 237 Seven Sisters Road, London N4.
JIMMY PAYNE, Farm Country Club, Chichester.
FAIRPORT CONVENTION, Oxford Polytechnic.
FUSION ORCHESTRA, Chimes, Northampton.
MOON WILLIAMS, Bath.
BRIAN DEWHURST, Gardener's Arms, Ipswich.
DE CAMERON, Memorial Hall, Northwick, Cheshire.
SASSAFRAS, Globe Inn, Bath.

PETER HAMILL, Commonwealth Institute, Kensington High Street, London.
RONNIE LANE'S SLIM CRANCE, Dingwalls, Camden Lock, Camden High Street, London NW1.
STONEHENGE, Hampstead Town Hall.
CLIFF RICHARD, Fairfield Hall (Sole O.G.T.).
ZEBBIA, Marquee, 90 Wardour Street, London W1.
HAVE NEW WORLD, Greyhound Fulham.

FRIDAY

THE FACES, Odeon, Birmingham.
BABE RUTH, West Ham Polytechnic.
MIKE ARSALOM ROADSHOW, Dundee University.
HATFIELD & THE NORTH / **KEVIN COYNE** / **LOL COX HILL** / **STEVE MILLER**, Sussex University.
PINK FLOYD, Empire Theatre, Liverpool.

THERE IS still a chance for you to see the biggies before they hit the galactic trail to the States once again. Perhaps now that "Jim" Essex has made it to number one, you will try that much harder to get a ticket (rumour is they're trying to put on new dates to satisfy demand).

Extra Thin Lizzy dates have been slotted in for those who prefer their entertainment a little rawer, and you can see them at Swindon College of Education, November 29, Town Hall, Skipton, November 30, and Twickenham Winning Post December 1.

Guitar star Rory Gallagher starts another British tour which goes right through until the Rainbow, London, on December 21. December 1, and 2, he's at Glasgow Apollo and December 3, he's at City Hall, Sheffield.

Thursday 28th Nov - Tuesday 3rd December

ARGENT, Apollo, Glasgow.
FRUUPP, Bradford University.
DAVID ESSEX, Brangwyn Hall, Swansea.
SWEET, Guild Hall, Plymouth.
STEELEYE SPAN / **TANGERINE DREAM**, Cardiff University.
GONZALES, 237 Seven Sisters Road, London N4.
RONNIE LANE, Bradford University.
CHILLI WILLI, Bath College of Horticulture, Wintfred Lane, Bath.
JIMMY PAYNE, New Oprey Club, Pella Wood.
FAIRPORT CONVENTION, University of Bristol.
GARY GLITTER, Odeon, Hammersmith.
CURVED AIR / **WATT ROY TURNER**, Queen Mary College.

BERT JANSON / **DE CAMERON**, Free Trade Hall, Manchester.
SUPERCARGUE, National College of Agriculture, Bedford.
SASSAFRAS, Braintree Technical College.
NUCLEUS, Durham University.
SWINGOLE II, New Oxford Theatre.
STRAY, Greyhound, Croydon.
CHAIRMAN OF THE BOARD, Top Hat, Spennymoor.
ACE, Lafayette, Wolverhampton.
BARCLAY JAMES HARVEY / **JULIAN BROOKE**, Salford University.
THIN LIZZY, Swindon College.
ROCK ISLAND LINE, Cripps Hall, Nottingham University.
AMAZING BLONDEL, Aberdeen University.
SLACK ALICE, Dingwalls, Camden Lock, Camden High Street, London NW1.
RANDY, Gypsy Hill College, Kingston.
OSIBISA, Trent Polytechnic, Nottingham.
FRUUPP, Bradford University.
GEORGE McCRAE, City Hall, Newcastle.
GIGGLES, Trowbridge College.
STONEHENGE, Marquee, 90 Wardour Street, London W1.
JACK THE LAD, Mountbatten Theatre, Southampton.
DR. FEELGOOD, Alwicks College of Education.

CRISIS, Southampton University.
SHAKIN' STEVENS / **AND THE SUNSETS**, Somerset.
QUICKSAND, Sunderland Polytechnic.
KEVIN AYERS / **JOHN BALDRY** / **BARRA CUDDA**, York University.



Ronnie Lane and Slim Chance

SWEET, Leicester University.
JIMMY PAYNE, Amega Club, Strood.
FAIRPORT CONVENTION, Essex University.
BAND CALLED O, Sussex University, Brighton.
GARY GLITTER, Hammersmith Odeon.
MOTT THE HOOPLE, 8 Albar, Lancaster University.
BRIAN DEWHURST, Bailey Arms, Hirst Green.
SASSAFRAS, Plymouth Polytechnic.
EDDIE HOLMAN, Scunthorpe Baths Hall.
CHAIRMAN OF THE BOARD, Top Hat, Spennymoor.
THE WORD ROADSHOW, University of North Wales.
THIN LIZZY, Town Hall, Skipton.
FUSION ORCHESTRA, Guildford Technical College.
MOON WILLIAMS, Bailey Arms, Hirst Green.
DESMOND DEKKER, Strirling Suite, Bristol.
AMAZING BLONDEL / **GORDON GILTRAP**, St Andrew's University, Fife.
SLACK ALICE, Bolton Institute of Technology.
FRUUPP, Newcastle University.

JACK THE LAD, Plymouth Polytechnic.
STRING DRIVEN, Thring, Frisky Hotel, Scunthorpe.
STACKBRIDGE, St Albans City Hall.
STARRY EYED / **LAUGHING**, Chelsea College.
THE FACES, Trentham Gardens, Stoke.
MAGIC LANTERN / **CHRISTMAS SHOW**, Bundell Arms, Southport.
STATUS QUO, Empire, Sunderland.
ARGENT, Caley, Edinburgh.
GONZALES, Hippodrome, Birmingham.
STEELEYE SPAN / **RICHARD DIGANCE**, ABC, Peterborough.
KEVIN AYERS / **JOHN BALDRY** / **BARRA CUDDA**, Royal Victoria Park, London.
SASSAFRAS, Marquee, 90 Wardour Street, London W1.
ACE, The Farm House, Fairport, Devon.
VENTION, Theatre Royal, Drury Lane, London.
GARY GLITTER, Birmingham Odeon.

JIMMY PAYNE, Penverton Hotel, Redruth.
SWINGLE II, Grand, Leeds.
THIRD WORLD ROADSHOW, Salford University.
FRUUPP, Locarno, Bristol.
RANDY, Newlands Tavern, 40 Stuart Road, Peckham, SE15.
RICHARD DIGANCE, Brighton Dome.
GEORGE McCRAE, Lafayette, Wolverhampton.
WIZZARD, Worthing Pier.
ROBY GALLAGHER, Odeon, Glasgow.
DR FEELGOOD, Marquee, 90 Wardour Street, London W1.

TUESDAY

TROGGS / **ALBERTO Y LOS TIGROS**, PARRA NOLAS, Mecca, Portsmouth.
PINK FLOYD, Hippodrome, Birmingham.
CURVED AIR, Locarno, Portsmouth.
STATUS QUO, Capitol, Birmingham.
ARGENT, Hardrock, Manchester.
FACES, Odeon, Taunton.
GONZALEZ, Free Trade Hall, Manchester.
SASSAFRAS, Newlands Tavern, 40 Stuart Road, Peckham, SE 15.
SWEET, Salford University.
JIMMY PAYNE, Newton Abbot.
GARY GLITTER, Liverpool Empire.
CHAIRMAN OF THE BOARD, Chatham.
SWEET (Chris Thomas Bab), Salford University.
NEKTAR, Surrey University, Guildford.
SHAKIN STEVENS / **AND THE SUNSETS**, Millford Haven Youth Club.
OSIBISA, Barbarella's, Birmingham.
SUNDANCE, JB's, Dudley.
SHOWADDYADDY, Civic Hall, Bedford.
ROBY GALLAGHER, City Hall, Sheffield.
OSIBISA / **THE HIGHROADS**, 106 Club, 100 Oxford Street, W1.

COMING EVENTS

PINK FLOYD, Hippodrome, Birmingham (December 4 and 5).
ERIC CLAPTON, Odeon, Hammersmith (December 4).
ROBY GALLAGHER, Liverpool Stadium (December 4 and 5).
ARGENT, Town Hall, Cheltenham (December 5).
STEELEYE SPAN, Usher Hall, Edinburgh (December 5).
ROBY GALLAGHER, Opera House, Blackpool (December 5).
FACES, Winter Gardens Bournemouth (December 6).
FACES, Opera House, Blackpool (December 6 and 7).
KEN BOOTHE, Woods Hall, Colchester.
BACHMAN / **TURNER OVERDRIVE**, Empire, Sunderland.
FAIRPORT CONVENTION, Guild Hall, Liverpool.
STATUS QUO, Empire, Liverpool.
ARGENT, City Hall, Newcastle.
KEVIN AYERS, Guild Hall, Plymouth.
GONZALES, Lafayette, Preston.
STEELEYE SPAN, Dome, Brighton.
SASSAFRAS, Cooke Perry Inn, Edmonstone.

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GROUNDHOGS, Leas Cliff Hall, Folkestone.
NEKTAR, Swansea University.
PANIC, Seven Stars, Heyward.
RANDY, Brecknock, 227 Camden Road, London NW1.
FRUUPP, Bath Pavilion.
GEORGE McCRAE, Usher Hall, Edinburgh.

CHRISTMAS PARTY with SUNDANCE / **A BAND CALLED O** / **SHERWATER**, Birmingham University.
SHUSHA, Bristol Little Theatre.
MEDICINE HEAD / **AL MATTHEWS**, Central London Polytechnic.
GEORGE FAME & THE BLUE FLAMES, Brunel University, Uxbridge.

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49. BRUCE LEE

REFLECTIONS

Freddie the pavement artist goes window shopping

THE PRICE of success... Queen's Freddy Mercury is an obdurate character, especially when it comes to dealing with stroppy taxi drivers. Last Thursday the gent was hurtling at great pace towards EMI's London offices to watch himself perform on Top Of The Pops. But... the cabbie, he ain't got no

change as 'e - no what'er mean? No our Freddy, butch as you like, stands there arguing with the cabbie for a full 20 minutes until finally in disgust he rips his liver in two and presents one half to the driver. Off he storms into EMI only to discover (horror) that they ain't got no

teley. At this late hour there's only one solution; out into Oxford Street for a quick ogle at the Berta-sally shop display from the pavement. "Never mind," says some well-meaning passer-by, slapping him on the shoulder, "we can't all afford our own television."

Terry's a Glittering success

IT COULD have been a fairly tame re-entry into the charts. The Rockin' Berries, who 10 years ago topped the charts with 'He's In Town', were hoping to celebrate the anniversary with a new hit. Mysteriously Rock A Bye Nursery Rhyme failed to show, despite establishing a firm

following among younger listeners. There is however, some compensation. The Berries have never worked so hard. They've been popping up on all sorts of television shows, and now Terry Webster, the man of many faces and voices, has signed for a lengthy run on Who Do You Do. The new television



series starts in December with Terry planning to do his famous Gary Glitter impersonation. Should be good...

A sshhobering thought

A CERTAIN commercial radio station, accustomed to taking reciprocal advertising deals, is obviously banking on a sober Christmas. Following one of their deals, there are now in the region of 18,000 bottles of Secht Tonic Water in their cellars.

MORE FILMORE
NEW YORK'S famous Filmore East rock venue re-opens on December 7 with Bachman Turner Overdrive headlining.

Star breakers

- THE BUMP - Kenny - RAK
- MEMORIES DON'T LEAVE LIKE PEOPLE DO - Johnny Bristol - MGM
- CLOSER - Peters & Lee - Philips
- JE T'AIME - Jane Birkin - Andis
- HELP ME MAKE IT THROUGH THE NIGHT - John Holt - Trojan
- YOU CAN MAKE ME DANCE - SING-O-ANYTHING - Faces - Warner Bros.
- MORNING SIDE OF THE MOUNTAIN - Doney & Marie Osmond - MGM
- HAPPY BIRTHDAY BABY - Tony Christie - RCA
- BYE BYE - Peter Shelley - Magnet
- DO IT YOUR SATISFIED - B. T. Express - Pye

Guitar snatch

ARGENT'S John Criminals had his custom built guitar worth £1,000 stolen this week. The band were playing at Wolverhampton Civic Hall when the theft occurred from the dressing room. It's a Haringham six and 12 string maple guitar and the only one of its kind in the country. Now the band, who are on a British tour have had to re-visit the whole of their set, because John used the guitar for a solo piece and three numbers. He had only bought the guitar a week ago.

If anyone can help in finding the guitar they should contact Good Earth Management at 01-860-0723. Another theft was reported from the Hammermith Palais on Sunday night, where it was said 'Chairman Of The Board had a piano stolen, and Rebel, who were backing Toots And The Maytals lost two guitars. But the Palais manager said he knew nothing of the theft and thought the instruments had been taken away by the bands after the gig as usual.

LET ME LEAD YOU

THERE IS no truth in the rumour that David Essex, Mike McGear and Ralph McTell are joining up on stage together, but they could have fooled a lot of people. Especially the inhabitants of a Blackpool bar the other week who witnessed the preview of this amazing treble act. There were all three leaning up against the bar when David says to Ralph: "I've never heard Streets of London," McTell's best known song. "That's alright," says Mike, "I'll sing it to you." So Mr McGear proceeded to reel off the dish, with all three eventually joining in and then heading on through the night via the rest of the McTell catalogue.

MARKET DELAYS RUPIE

IT SEEMS that the Common Market isn't only affecting the Commonwealth in more ways than one, it's also disrupting the charts. The Top 50's latest sensation, Jamaican producer Ruple Edwards, had to cancel an appearance on Top of the Pops this week because of an immigration restriction, introduced after British entry into the Market. There wasn't enough time to clear Ruple's arrival with the Department of Employment so now he'll be coming over from Jamaica on Sunday, to promote his single 'The Feelings (Strange).

Yesterday's Charts

- Five Years Ago
- 1 SU GAR SUGAR, The Archies (RCA)
 - 2 GALE ME NUMBER ONE, The Tremeloes (CBS)
 - 3 10 YESTER ME, YESTER YOU, YESTER DAY, Stevie Wonder (Tamla)
 - 4 OH WELL, Fleetwood Mac (Reprise)
 - 5 RUBY DON'T TAKE YOU LOVE TO TOWN, Kenny Rogers & The First Edition (Reprise)
 - 6 SOMETHING / COME TOGETHER, The Beatles (Apple)
 - 7 6 WONDERFUL WORLD, BEAUTIFUL PEOPLE, Jimny Cliff (Trojan)
 - 8 3 RETURN OF DJANGO, The Upsetters (Upsetter)
 - 9 17 THE LIQUIDATOR, Harry J All Stars (Trojan)
 - 10 7 SWEET DREAM, Jethro Tull (Island)
- Charts for W/E 29 November 1969

- Ten Years Ago
- 1 1 BABY LOVE, The Supremes (Stax/Atco)
 - 2 2 ALL DAY AND ALL OF THE NIGHT, The Kinks (Pye)
 - 3 24 LITTLE RED ROOSTER, The Rolling Stones (Decca)
 - 4 1 3 HE'S IN TOWN, The Rockin' Berries (Pye)
 - 5 5 E L E M U M U M U M U M, Wayne Fontana & The Mindbenders (Fontana)
 - 6 10 FIM GONNA BE STRONG, Gene Pitney (Stax/Atco)
 - 7 11 THERE'S AN HEARTACHE FOLLOWING ME, Jim Reeves (RCA)
 - 8 1 OH PRETTY WOMAN, Roy Orbison (London)
 - 9 20 DOWNTOWN, Pamela Clark (Pye)
 - 10 15 LOSING YOU, Dusty Springfield (Philips)
- Charts for W/E 29 November 1964

- Fifteen Years Ago
- 1 1 TRAVELLIN' LIGHT, Cliff Richard (Columbia)
 - 2 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR, Emile Ford (Pye)
 - 3 2 RED RIVER ROCK, Johnny And The Hurricanes (London)
 - 4 18 WHAT DO YOU WANT, Adam Faith (Parlophone)
 - 5 4 MARK THE KNIFE, Bobby Darin (London)
 - 6 1 OH! CAROL, Neil Sedaka (RCA)
 - 7 7 PUT YOUR HEAD ON MY SHOULDER, Paul Anka (Columbia)
 - 8 11 I'LL KISS YOU, The Everly Brothers (London)
 - 9 5 SEA OF LOVE, Marty Wilde (Philips)
 - 10 10 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT, The Arrows (Columbia)
 - 11 11 TEEN BEAT, Sandy Nelson
- Charts for W/E 28 November 1959



Sssh

HONESTLY I don't know where it all comes from... from Knuckers she's called and I we tell you her hubby's a rather famous rock 'n' roll singer (that'll protect us. Anyway she's having an affair with one from that Getty family (I trust her). Of course it's only her second affair since the famous wedding... but who's counting... by the way Ryan O'Neal's is NOT having an affair with a lady from THE stout family, and talking of family matters, a certain soul lady currently banking in her husband's success left Britain suddenly this week nursing a black eye (ouch) and that Bowie (agalat) awarded first prize in a beauty competition to the contestant with the bare boobs... he's headed for South America we hear (wonder why, said... though there is word that he'll be in Blighty next week. We do know he's been spending every single night in the studio and every single

day in bed... now what's left about Dana Gillespie seeking an instructor in the martial arts (preferably Chinese)... Steve Harley apparently unperturbed by chart failure... he's recording more... Harry Blue (how did he get in here) being feeding his dog on wedding rings... naturally the gleaming bling retained occasionally One for Mum again... Max Bygraves took his street banking when a bomb disturbed his Victoria Palace concert... Queen's Roger Taylor pours lager on his drums to spray him while he plays... Pink Floyd warmed up their recent Wembley rehearsals with low minute version of Ace's How Long... and finally after last week's column, Morgan Fisher was not seen at any of this week's receptions... mind you Mnd, turning into the biggest giggers round town, were spotted at two in the same night Next week the return of the office group.

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Fan Clubs

'ALVIN STARDUST FAN CLUB. — Send SAE for full details, PO Box 96, Derby.

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