

GREAT JOHN LENNON COLOUR POSTER INSIDE

RECORD & POPSWOP MIRROR

OCTOBER 19, 1974

7p

BEWARE...
there's Mud
on the road!

Meet RUFUS,
they're
telling us
something
good

KUNG FU...
everybody's
doing it!



BRITISH TOP 100

This week
Last week

1	3	SAD SWEET DREAMER Sweet Sensation	Pye
2	11	EVERYTHING I OWN Ken Boothe	Trojan
3	4	FAIR FEAR AWAY Slade	Polydor
4	5	GEE BABY Peter Shelley	MCA
5	1	ANNIE'S SONG John Denver	RCA
6	6	LONG TALL GLASSES Leo Sayer	Chrysalis
7	15	FAREWELL - BRING IT ON HOME TO ME Rod Stewart	Mercury
8	2	ROCK ME GENTLY Andy Kim	Capitol
9	14	I GET A KICK OUT OF YOU Gary Sheeran	Charisma
10	13	REGGAE TUNE Andy Fairweather-Low	ABM
11	31	ALL OF ME LOVES ALL OF YOU Bay City Rollers	Bell
12	17	YOU'RE HAVING MY BABY (YOU'RE) Paul Anka	United Artists
13	22	I CAN'T LEAVE YOU ALONE George McCrae	Jayboy
14	4	KUNG FU FIGHTING Carl Douglas	Pye
15	7	HANG ON IN THERE BABY Johnny Bristol	MGM
16	10	KNOCK ON WOOD David Bowie	RCA
17	49	ALL I WANT IS YOU Roxy Music	Island
18	23	YOU LITTLE TRUST MAKER Times	RCA
19	42	GONNA MAKE YOU A STAR David Essex	CBS
20	20	MACHINE GUN Commodores	Tamla Motown
21	16	THE BITCH IS BACK Elton John	DJM
22	18	Y VIVA ESPANA Sylvia	Sonet
23	41	MINUTETTO ALLEGRETTO Wombles	CBS
24	8	YOU YOU YOU Alvin Stardust	Magnet
25	46	DOWN ON THE BEACH TONIGHT Drifters	Bell
26	12	QUEEN OF CLUBS K.C. & The Sunshine Band	Jayboy
27	27	SAMBA PA TI Santana	CBS
28	33	HAPPY ANNIVERSARY Slim Whitman	United Artists
29	35	I HONESTLY LOVE YOU Olivia Newton John	EMI
30	9	CAN'T GET ENOUGH OF YOUR LOVE BABE Barry White	Pye
31	-	(HEY THERE) LONELY GIRL Eddie Holman	ABC
32	19	I GOT THE MUSIC IN ME Kiki Dee Band	Rocket
33	-	NEVER TURN YOU BACK ON MOTHER EARTH Sparks	Island
34	-	LET'S PUT IT ALL TOGETHER Stylistica	Avco
35	25	BLACK EYED BOYS Paper Lace	Bus Stop
36	24	SILLY LOVE 10CC	UK
37	29	I'M A BELIEVER Robert Wyatt	Virgin
38	-	DA DOO RON RON Crystale Warner Spectre	Warner
39	-	YOU HAVEN'T DONE NOthin' Stevie Wonder	Tamla Motown
40	36	LEAVE IT Mike McGear	Warner Bros
41	-	WHATEVER GETS YOU THRU THE NIGHT John Lennon	Apple
42	38	LOVE ME Diana Ross	Tamla Motown
43	26	BABY LOVE Diana Ross & The Supremes	Tamla Motown
44	-	WHEN WILL I SEE YOU AGAIN Three Degrees	CBS
45	34	I'M LEAVING IT ALL UP TO YOU Donnie & Marie Osmond	Polydor
46	-	ROCK 'N' SOUL Huey Corporation	RCA
47	28	LOVE ME FOR A REASON Osmonds	Polydor
48	-	LET'S GET TOGETHER AGAIN Glitter Band	Bell
49	-	THEN CAME YOU Dionne Warwick/Detroit Spinners	Atlantic
50	21	SMOKE GETS IN YOUR eyes bryan Ferry	Island

Singles

This week
Last week

1	1	SMILER, Rod Stewart	Mercury
2	1	ROLLIN', Bay City Rollers	Bell
3	2	TUBULAR BELLS, Mike Oldfield	Virgin
4	4	BACK HOME AGAIN, John Denver	RCA
5	5	BAND ON THE RUN Paul McCartney and Wings	Apple
6	3	HERGERT RIDGE, Mike Oldfield	Virgin
7	8	THE SINGLES, 1969-1973 Carpenters	A&M
8	9	ANOTHER TIME, ANOTHER PLACE Bryan Ferry	Island
9	27	A TAPESTRY OF DREAMS Charles Aznavour	Barclay
10	11	SHEET MUSIC, 10CC	UK
11	13	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
12	7	RAINBOW, Peters and Lee	Philips
13	6	BLACK EXPLOSION Various Artists	Ronco
14	10	MUD ROCK, Mud	RAK
15	-	WALLS AND BRIDGES John Lennon	Apple
16	15	SANTANA'S GREATEST HITS Santana	CBS
17	17	461 ONION BOULEVARD Eric Clapton	RSO
18	22	HANG ON IN THERE BABY Johnny Bristol	MGM
19	-	STONE CUN, Barry White	Pye
20	14	THE BEST OF JOHN DENVER John Denver	Victor
21	18	CARIBOU, Elton John	DJM
22	21	DAVID ESSEX, David Essex	CBS
23	21	OUR BEST TO YOU, Osmonds	MGM
24	23	SOLO CONCERT, Billy Connolly	Transatlantic
25	-	RELICS, Pink Floyd	Starline
26	26	AND I LOVE YOU SO Perry Como	RCA
27	29	SO FAR Crosby, Stills, Nash and Young	Atlantic
28	12	THE THREE DEGREES, Three Degrees	Philadelphia
29	-	THE BEST OF BREAD Bread	Elektra
30	-	ROCK YOUR BABY, George McCrae	Jayboy
31	38	SILVER BIRD, Lou Sayer	Chrysalis
32	19	SIMON & GARFUNKEL'S greatest hits Simon & Garfunkel	CBS
33	31	GOODBYE YELLOW BRICK ROAD Elton John	DJM
34	39	A LITTLE TOUCH OF SCHMILSSON IN THE NIGHT, Nilsson	RCA
35	47	HALL OF THE MOUNTAIN GRILL Joshua Rifkin	United Artists
36	45	HIS 12 GREATEST HITS Neil Diamond	Diamond
37	37	SCOTT JOPLIN PIANO RAGS Neil Diamond	Nonesuch
38	24	FULLFILLINGNESS' FIRST FINAL Stevie Wonder	Tamla Motown
39	-	SING IT AGAIN ROD Rod Stewart	Mercury
40	33	INNERVISIONS, Stevie Wonder	Tamla Motown
41	-	KIMONO MY HOUSE, Sparks	Island
42	-	DIANA ROSS GREATEST HITS Diana Ross	Tamla Motown
43	25	ABRAXAS, Santana	CBS
44	48	BAD CO, Bad Company	Island
45	46	THE BEATLES 1962-66, Beatles	Apple
46	36	BRIDGE OVER TROUBLED WATER Simon & Garfunkel	CBS
47	16	HEY, Glitter Band	Bell
48	50	DIANA AND MARVIN Diana Ross and Marvin Gaye	Tamla Motown
49	-	NOW AND THEN, Carpenters	A&M
50	41	YOU MAKE ME FEEL LIKE SINGING A SONG, Max Bygraves	Pye

Albums

80s

from Billboard

Singles

1	2	NOTHING FROM NOTHING - Billy Preston	A&M
2	3	THEN CAME YOU - Dionne Warwick And Spinners	Atlantic
3	5	YOU HAVEN'T DONE NOthin' - Stevie Wonder	Tamla Motown
4	1	HONESTLY LOVE YOU - Olivia Newton John	MCA
5	15	JAZZMAN - Celine Dion	Capitol
6	7	THE BITCH IS BACK - Elton John	MCA
7	4	NEVER BE LOVE - Busi Simons	Swan Song
8	10	CAN'T GET ENOUGH - Bad Company	Mercury
9	11	STAYIN' OUT (After Hours Tonight) - Tony Orlando & Dawn	MGM
10	12	LOVE ME FOR A REASON - The Osmonds	RCA
11	12	STOP AND SMELL THE ROSES - Mar Davis	Columbia
12	14	YOU LITTLE TRUST MAKER - The Tymes	Mercury
13	13	SKIN TIGHT - One Player	Tamla Motown
14	16	DO IT BABY - Minkid	Warner Bros
15	20	SWEET HOME ALABAMA - Lynsrd Skynyrd	Mercury
16	20	THEY'RE HERE - Sweet	Mercury
17	22	YOU AIN'T SEEN NOTHING YET - Backstreet Turner Overturn	Apple
18	24	WHAT EVER GETS YOU THRU THE NIGHT - John Lennon	RCA
19	23	BACK HOME AGAIN - John Denver	RCA
20	26	GIVE IT TO THE PEOPLE - Righteous Brothers	Harvest
21	25	LET'S BE SOBER (Back Street Red Hot) - Neilson	Reprise
22	28	CARIBBEAN MORNIN' - Gordon Lightfoot	Cosy
23	9	SARACENSIVE FEATURING ALICE BOWIE - Check & Chong	Scorpio
24	30	DO IT (It's Your Satisfaction) - B.T. Express	UK
25	4	ANOTHER SATURDAY NIGHT - Cat Stevens	Apple
26	4	BEACH BABY - Fast Dogs	ABC
27	33	MY MELODY OF LOVE - Bobby Vinton	Mercury
28	34	THE NEED TO BE - Mervyn Wallbridge	MGM
29	29	STRAIGHT SHOOT BY WOMAN - Stephanie Mills	Capitol
30	32	ON NIGHTMARE (SHE'S ON THE RECORD) - Rangbawees	Big Top
31	31	KINGS OF THE PARTY - Beauwinkle's Station	Columbia
32	38	EVERYTHING IS LOVE - Carl Carlton	Mercury
33	35	DEVOTION - Earth, Wind & Fire	Atlantic
34	42	HONEY HONEY - Al Green	Mercury
35	36	POWER FOR THE WOLFMAN - Guess Who	MCA
36	46	WE GOT THE MUSIC IN ME - The Kiki Dee Band	ABC
37	32	PEPPER PLAN - Kool & The Generations	Mercury
38	46	SECOND AVENUE - Garfunkel	Columbia
39	42	LONGFELLOW'S SONNENBLAU - Neil Diamond	Mercury
40	72	WHEN WILL I SEE YOU AGAIN - Three Degrees	Philadelphia International
41	42	BEAT IT AT THREE - Mervyn Wallbridge	Apple
42	52	LOVE DON'T LOVE NOBODY Part 1 - Spinners	Mercury
43	43	BE GOOD IS THICKER THAN WATER - William DeBorja	Reprise
44	44	PEOPLE GOTTA MOVE - The Commodores	A&M
45	50	SO YOU ARE A STAR - Hudson Brothers	Candorian
46	48	YOU CAN HAVE IT ALL - Neil Young	A&M
47	21	HANG ON IN THERE BABY - Johnny Bristol	MGM
48	40	LOVE ME GENTLY - Marvin Gaye	Capitol
49	60	DISTANT LOVER - Marvin Gaye	Tamla Motown
50	69	ROCKY SOUL - Huey Corporation	RCA

RPM/BBC chart

Supplied by BMRB



Albums

1	2	BAD CHAMAN TURNER OVERDRIVE II - Neil Fragle	Mercury
2	3	BARRY WHITE - Don't Get Enough	20th Century
3	1	JOHN DENVER - Back Home Again	MCA
4	5	YOU HAVEN'T DONE NOthin' - Stevie Wonder	MCA
5	8	WELCOME BACK O'MY FRIENDS: TO THE SHOW THAT NEVER ENDS LADIES AND GENTLEMEN - EMERSON, LAKE & PALMER	Mercury
6	7	CROCKET STILL - Mervyn Wallbridge - do For	ABC
7	15	CAROLE RING - Wrap Around Jay	Capitol
8	9	CLAYTON JONES - 8 Best Heat	Mercury
9	10	AMERICA - Holiday	Warner Bros
10	14	PAUL ANKA - Anka	United Artists
11	11	OHIO PLAYERS - Skin Tight	MCA
12	12	LYNNDY SKYNYRD - Second Helping	Mercury
13	17	JOE COOKER - You're So Fine	RCA
14	16	MAC DAVIS - Stop And Smell The Roses	Columbia
15	5	ELTON JOHN - Honkytonk	Mercury
16	4	BAD COMPANY	Swan Song
17	21	ALICE COOPER - Greatest Hits	Warner Bros
18	22	SILEY BROS. - Live It Up	Frank
19	23	RICHARD BETTS - Highway Call	Capitron
20	22	JIM CRICK - Photographs - Memories, His Greatest Hits	ABC
21	27	JOHN LENNON - Walls And Bridges	Apple
22	29	THE BEATLES - White Album	Capitron
23	28	HERBIE HANCOCK - Thrive	Columbia
24	31	BEACH BOYS - Endless Summer	Tamla Motown
25	18	STEVIE WONDER - Fulfillingness' First Finale	Mercury
26	31	BAD CHAMAN TURNER OVERDRIVE II	Mercury
27	32	ERIC CLAPTON - 461 Onions Blvd.	RSC
28	35	BILLY PRESTON - The Kids & Me	RCA
29	32	JOHN DENVER - Back Home Again	A&M
30	34	CAT STEVENS - Greatest Hits	Mercury
31	36	RIGHTeous BROTHERS - Live & To The People	Harvest
32	34	NETTY GRITTY DIRT BAND - Sam & Steven Forever	United Artists
33	48	LOW REED - Sally, Carl & Diana	Columbia
34	38	SANTANA - Greatest Hits	Columbia
35	40	CHESSIE & CHANG - Ish Changers	Capitol
36	41	ANNE MURRAY - Country	United Artists
37	35	MARVIN GAYE LIVE	Tamla
38	31	STEVIE WONDER - Innervisions	Mercury
39	48	NEIL YOUNG - On The Beach	A&M
40	36	THE WHITLOCKS - Can't Get No Satisfaction	Elektra
41	50	BREAD - The Best Of	Elektra
42	37	CLAYTON JONES BAND - Some Of Dreaming	ABC
43	45	FRANK ZAPPA - In The City	Atlantic
44	46	SCALES - On The Border	Mercury
45	47	HARRY CHAPMAN - Heroes & Souldiers	Mercury
46	48	MANNIE REPERTON - Perfect A Angel	Mercury
47	53	MEAT LOAF - Remedy The Future	Mercury
48	51	DIANE ALUMAN - An Anthology, Vol. 1	Capitron
49	50	60 & 61	Mercury

GLITTER BAND, MUD FACE - FILM PLANS

**Stardust
brings
out stars**

AT LEAST THREE top British chart bands are to star in a slapstick pop film due for release early next year.

Already MUD, the GLITTER BAND, and PAPER LACE, have been signed up as well as a top actor whose name is being kept secret at present.

The one- and a-half hour feature is being made by the Gem Tobby Organisation as a follow-up to their Gary Glitter pic, Remember Me This Way.

It is the first in a whole series of major productions planned by the company. Already acts for the next film have been finalised though not confirmed.

Popstick is the provisional title of the first production. Filming starts on November 4 when Mud come off the road and will be completed in 13 days on location in London.

"It will be a riotous comedy," Ron Inkpen of CTO Films told R&PM this week. "We've called it Popstick because it's a cross between pop music and slapstick."

He said an album of music might be released though there were contractual difficulties, but a book would definitely be

**'It will be a
riotous
comedy'**

published to coincide with the film's release. The book will be produced by Inkpen, who has written the script for the film.

Mud co-manager Johnny Jones told R&PM: "We're really excited about the film. We feel the band's personality will fit in perfectly with the comedy concept. This is something we want to build on."

THE RUBETTES have been awarded silver, gold and platinum discs celebrating British sales exceeding 500,000 and world sales exceeding 3,000,000 of Sugar Baby Love.



ALL YOUR favourite stars are expected to gather tonight (Wednesday) at a special first birthday preview for Capital Radio of the new David Essex film

"Stardust".

Ringo Starr, Keith Moon, Marty Wilde, Adam Faith, David Essex, Rolf Harris, Dave Edmunds and Paul

Nicholas are expected to pack the ABC Theatre in London's Shaftsbury Avenue for the preview at 11.30 pm. The film opens October 24.

Here's a still from the film with Paul Nicholas (Johnny), David Essex (Jim) and Dave Edmunds (Alex) at a recording session.



JIMMY HELMS ACTING ROLE

JIMMY HELMS is to make his acting debut in a Sidney Pottler film next year, produced by Peter Hunt. Shooting starts in Los Angeles on January 28. In the meantime, Jimmy is involved with another film - the new Roger Moore epic "Gold". His title single from the movie is being rush-released this week, and another single, Rag Time Girl, is out in November.

THE Wombles hope to issue a triple album before Christmas at a special budget price. It is understood the package will contain the two already-released albums plus a third one which is yet to be recorded.

A NEW Moti the Hoopie single, Saturday Gig, is released October 18, and will be the first one to feature Mick Ronson on guitar.

Star dad

AN INSTRUMENTAL written by Paul McCartney's father 20 years ago, has been re-released by a Nashville band with Chet Atkins on guitar and Floyd Cramer on piano.

The single, Walking In The Park With Eloise, was cut by the Country Bama when Paul and Linda were recently in Nashville. The single is produced by Paul, who, with Linda, wrote the flipside, Bridge On The River Suite.

ALVIN LEE has a solo album, In Flight, released November 1. It is a specially priced double album of 20 cuts which will sell at £4.42. The double was mixed and produced at Alvin's Space Studios in Berkshire, and includes Mel Collins, Ian Wallace, Alan Spencer, Neil

Hubbard and Tim Hinkley. A world tour is set for the band - Alvin Lee and Co. - which starts on November 14 in Amsterdam. They then move through France, Scandinavia, Belgium, Switzerland and Germany. A London date is being finalised for the beginning of December before the band go to America.

POP'S EXPENSIVE BABY: £20,000

POP'S MOST expensive baby is to be born soon at a cost of £20,000. That's how much Paper Lace will lose because they have cancelled their Australian tour, so singer Cliff Fish can be with his wife Elaine when the baby is born.

They cancelled the projected 15-date tour on Monday only three days before they were due to fly out there. Earlier they had cancelled plans to visit New Zealand because of the baby's imminent birth. Elaine has had a difficult pregnancy and Cliff wanted to stay with her. The other group members agreed to cancel the tour, which

would have involved all the major Australian cities.

A spokesman for the band said it was hoped to visit Australia after the baby was born so that the fans "Down Under" would not be too disappointed.

Billy Don't Be A Hero is the current No 1 in Australia, with The Night Chicago Died also racing up the charts.

MEDICINE HEAD has split from Worldwide Artists Management Ltd., and are managing their own affairs. It was announced this week.

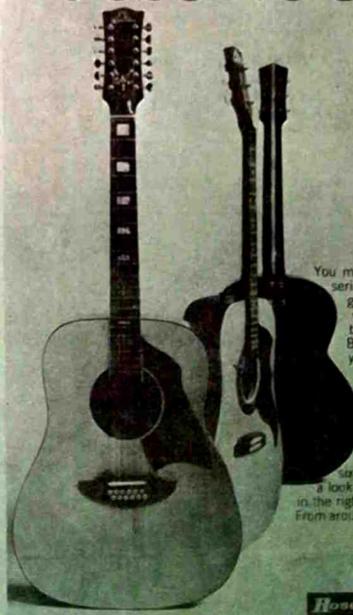
The group are planning an extensive British tour in the next few months, and a new single is set for release before Christmas.

PAUL DAVINCI is to insure his voice with Lloyds for £250,000. The insurance is subject to him passing a medical examination.

FORMER New Seeker, Lyn Paul starts work on Friday, after two weeks of silence due to a throat infection.

Lyn had to withdraw from the nationwide Johnny Mathis tour, but Friday she stars at the Royal Festival Hall in a special Ed Alamein Reunion concert.

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YOU ARE READING THE ONLY PAPER WITH THIS WEEK'S BBC CHART. MAKE SURE YOU GET IT EVERY WEEK. FILL IN THE COUPON ON PAGE 31.



GARY BACK: OPERATION A SUCCESS

Top Of The Pops date

GARY GLITTER played his first concert since the throat operation this week, and his voice was as good as ever.

Saturday's concert in Stockholm silenced doubts that his voice would never be as strong as it was. The star deliberately wanted to avoid singing in Britain where everyone would have come along to criticise, but he need not have worried.

He was so successful, in fact, that another seven dates in Sweden and Denmark were arranged for this week.

Gary then flies out to Australia and is due to arrive back in Britain on November 12. Three days later he will appear on Top Of The Pops to plug his new single, Oh Yes You're Beautiful, which is released that date.

At the moment plans have not been finalised for Gary to play British concerts, although it is hoped that something will be worked out for him to appear before the end of the year.



FAIRPORT CONVENTION, at present touring the States With Traffic and Weather Report, start their first British tour in a year next month.

The band are also recording an album, produced by Glyn Johns.

Dates are: Kent University (November 14); Brunel University (15); Leicester University (16); Aberystwyth University (17); Branagwyn Hall, Swansea (18); University of Lancaster (20); Liverpool University (21); University of Salford (22); Leeds University (23); Glasgow Apollo (24); Edinburgh Usher Hall (25); Caird Hall, Dundee (26); Nottingham University (27); Oxford Poly, Headington (28); Bristol University (29); Essex University (30).

December dates: Theatre Royal, London (1); Guildhall, Southampton (2); University of East Anglia, Norwich (4); Hove Town Hall (5); Reading University (6); Sheffield University (7); Fairfield Hall, Croydon (8).

It will be the band's first tour since Sandy Denny re-joined them.

Fairport

hit the British trail

Mick shot dead rumour

MICK JAGGER was shot dead in San Francisco this week, according to the news California radio stations were pumping out. And they said they had got the story from an American wire service.

The shooting was supposed to have taken place at 4 am, but oh, dear me, Mr Jagger was seen alive and well in New York a few hours later.

H-F SINGLE

HUDSON FORD, currently halfway through their British university dates, start a major North American tour October 31.

This week they have been recording in Ringo Starr's Windsor studio for a new single due for release in January.

QUAD ARGENT ARE ON THE WAY

ARGENT WHO name a new singer to augment their line-up later this month, are to headline a series of quadrophonic concerts next month.

A special mixer and speaker system are being built for the tour—their first British itinerary since last February.

Ticket prices will be pegged at 11.50 (top price, and box-offices will offer both quad and stereo tickets).

The band are currently recording a new album for release early in the new year.

Dates: Bournemouth Winter Gardens (November 22); Oxford New Theatre (23); Wolverhampton Civic Hall (24); Dundee Caird Hall (28); Glasgow Apollo (29); Edinburgh Caley Cinema (December 1); Newcastle

City Hall (2); Manchester Hadrock (3); Cheltenham Town Hall (December 5); London Rainbow (6); Bristol Colston Hall (8); Preston Guildhall

WISHBONE LP

THE FIRST Wishbone Ash studio album for 16 months, There's The Rub, is due in the shops the first week in November.

A single Home Town, is released November 8, and the band are soon off on a 13 date European tour and later the States.

DEMAND

UNPRECEDENTED demand for Faces tickets has forced the band to add three more dates to their forthcoming tour.

There are extra dates at Manchester Belleque (November 25), Glasgow Apollo (December 14), and a new date, Edinburgh Odeon — December 13.

(9); Sheffield City Hall (10); Liverpool Stadium (11); Birmingham Town Hall (20); St Albans City Hall (21).

A further six venues are still to be confirmed.

NEIL DIAMOND has finished his second CBS album, Serenade.

Tracks include Longfellow Serenade, Lady Magdalene, The Last Picasco, Yes I Will and Reggae Strut.

IMPRESARIO Paul Raymond is presenting George Melly in concert with John Chilton's Feet Warmers for one week at the Royal Theatre, Holborn, starting Monday (October 21).

THE WOMBLES will be in Italy this weekend to record a children's TV series. They will perform the Italian version of Remember You're A Womble and some album tracks.



BILL WITH THE FACES

SCOTTISH COMEDIAN and folk singer, Bill Bailey, who is appearing on the Faces British tour has an album, Almost Live, released November 8. A comic version of The Twelve Days Of Christmas is taken from the album and released as a single on November 1.

NEW WORLD have a single, I'm A Clown — a tribute to the late Coco the Clown — released November 1.

THROW THINGS AT THE ROLLERS

EVER FELT like throwing something at Bay City Rollers' Well, now's your chance.

Rollers manager, Tom Faton, has a room in his house at Preston Park full of soft toys that have been given to the band.

And the lads have decided to give the toys to hospitals throughout the north.

They will sort out all the toys into their respective countries and

give them to local children's wards.

Now it's been suggested that if you want to rather than park all the homes in Scotland, go along to one of their gigs and throw the things at them. Mind you make sure they're extra soft toys.

After the gig the toys will be distributed to hospitals. Go on sock it 'em.

SUNSHINE COMES TO TOWN

IN JUST three numbers H. W. Casey and the Sunshine Band did to London's notoriously cool Spaceman what lesser bands' only dream of: They had the dance floor crammed and everyone screaming for more.

You had this was only a teaser for invited guests at a party to welcome the band. We got Casey's enormous hit (for George McCrae) Rock Your Baby, the band's new single, Second Year Funky Hara, and naturally Queen of Clubs.

Though Casey himself, in 1973, sounded a little strained at times, the rest of the band were dynamic with a rhythm section that wrote the expression FUNK. Out front the two brassmen did the bumps in between their blarney, setting a crazy / happy seal on a dynamic stage act. Miss them in your party. Peter Harvey.

PLEASE SEND ME MORE DETAILS OF BILL BAILEY

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ADDRESS _____

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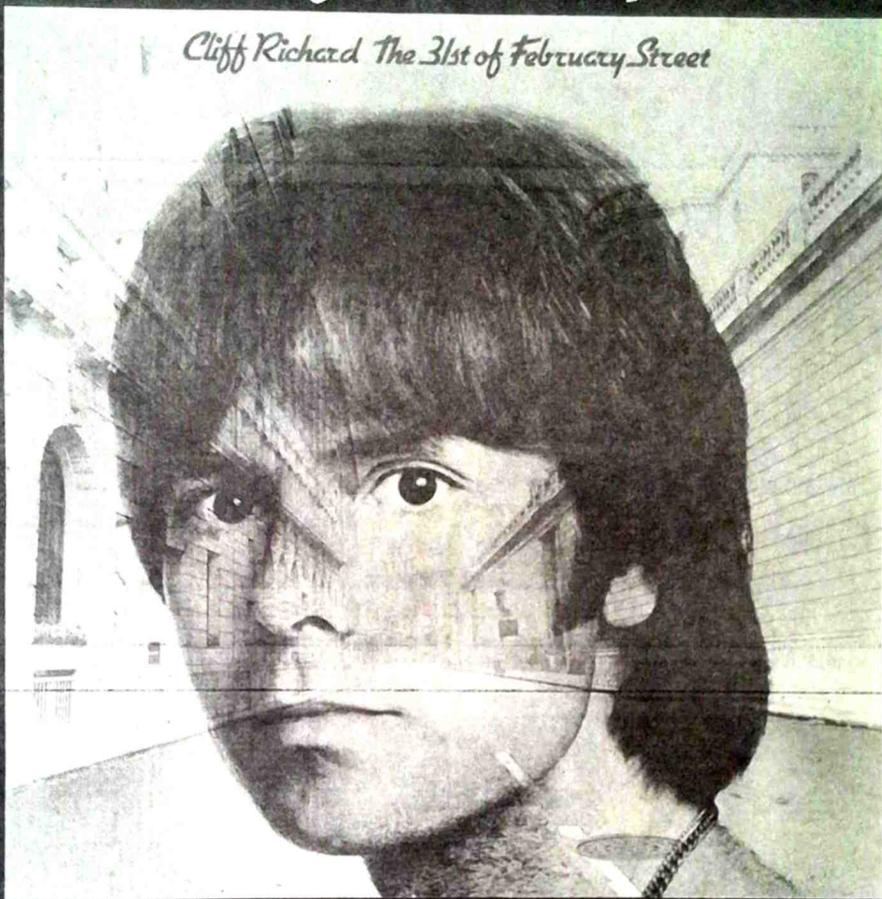
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Cliff Richard The 31st of February Street

Cliff Richard The 31st of February Street



It's always a pleasure to tell you about a new Cliff album, and when it's his first new studio album project for four years, the event is extra-special. And "The Thirty-First of February Street" really is something special, because it includes four of Cliff's own original compositions, such as "Nothing To Remind Me" and "Reside Song," which he has featured in his concerts in the last year or so. Other songs are by some of the best contemporary writers, like Raymond Froggatt, and there's a brilliant new version of his legendary hit "Travellin' Light". The whole thing is superbly produced by David Mackay, and like we said, it's extra-special.

Cliff Richard Tour

7 November	- Birmingham, Odeon Theatre	28	"	- Croydon, Fairfield Hall
8	" - Bristol, Colston Hall	29	"	- Eastbourne, Congress Theatre
9	" - Chatham, Central Hall	30	"	- Bournemouth, Winter Gardens
13	" - Caerphilly, Double Diamond Club	4 December	"	- Sheffield, City Hall
14	" " " " " "	5	"	- Leicester, De Montfort Hall
15	" " " " " "	6	"	- Derby, Talk of the Midlands
16	" " " " " "	7	"	- St Albans, City Hall
20	- Oxford, New Theatre	11	"	- Manchester, Free Trade Hall
21	" " " " " "	12	"	- Leeds, Town Hall
22	- Southampton, New Theatre	13	"	- Sunderland, Empire Theatre
23	" " " " " "	14	"	- Hull, City Hall
27	- Portsmouth, Guildhall			





CAPITAL

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FROM THE (hilarious) depths of our drink sodden boots we all gotta say (hilarious) happy birthday to ourselves and say thanks for a wonderful year all.

After the mind-busting special - showing of Stardust last night this morning (Thursday) there's HRH Princess Anne at the Mary Chippierfield (thru to day) with her jocks on (October 18) clouting and Mike Aspling - mastering.

Aspel does two on the road appearances (this week at Pine Forge, Stone Tolworth, Surrey (October 16), and Woolworth's Whitgift Centre, Croydon (October 18).

On Saturday there's outside broadcasting from Kempton Park where Charisma are having a binge with the stars. Later on the very popular Nokome will be keeping everyone awake on Robert Hartill's all-night Night Flight.

In the week Sarah Ward has two distinguished appearances (this week on Monday night, and secondly Mike McGear, on Wednesday (both 10.00 pm).

BEEB BULLETIN

POP FANS can forget the rest of the week, it's Sunday that demands you tune to Radio One.

First of there's Rod Stewart pouring his heart out to Noel Edmonds in My Top 12. We're not sure if it's the leader of the main course since at 7.00 pm SLAM! jumps back to the airways with a spot set. Sounds of Sunday introduced by Stuart Harris.

Compared with these tasty morsels, the rest of the week looks decidedly drab.

Tonight (Thursday) John Peel introduces Melloway, Pop, Back Door, and Climax Chicago.

On Saturday there's the third part of the 'Who's Who' Manchester on The Moon, featuring the original looner, Keith Moon.

Then finally Bob Harris's Monday slot has given us James Brown, SNAFU, Mick Soff and the Jackie Lynton Band.

HOME MOVIES AND RECORDS

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Beatles in Hard Days Night, Hey Jude, etc. Paul McCartney, Rolling Stones in Honky Tonk Woman, Brown Sugar, etc. and Elvis, Alice Cooper, David Bowie and more and more of your favorites. Show these collectors films up your own projector or receive a film viewer, send now for FREE CATALOG.

us. There is no jealousy, we know what we can do as a group. We are a team and that's good enough for us, no ego-trips.

The Tymes are also pretty enthusiastic about other sounds on the current music scene. "We well as their own. We really enjoyed Benny & The Jets from your Elton John and Paul McCartney's. Move is a fine song though over here Marge Joseph has given it a fine interpretation.

"We read and heard people say that some of the sounds from Philly are not really soul. Steve Rastio said this about Billy Paul. But they're way off. Billy like the other souls, packs hell of a lot of soul in his music.

"We've been expected to do a lot of British memories, for the record we knocked from the US chart top in 1963 was in the same angle, and we were the first group to do it when that foursome were having so much success. We spent the whole of New York summer in '63 at the chart top with So Much Love.

"Now we're looking forward to that UK visit probably in November. That's of course, if we can afford the fare. The way You Little Trust Maker is selling, they'll be buying the jet, let alone the tickets.



"We are a team and that's good enough for us, no ego-trips"

By
Tony Jasper

material down. "Our aim is a joyful sound, every bright set of tunes. We've just been pulling the finishing touches to our album and as we hear the tracks we feel more and more excited. All in all the disc is one of the best things we've ever done - and we have long memories."

Good material, fine production, all this has contributed to the current success, though they add one other factor - group harmony over the many years since 1963.

"We stayed together because there is no personal rivalry amongst

Remembering the GOOD TYMES

FOUR GUYS George, Norman, Don and Billy Al and the other George were missing - sounded more than just a little excited with life. Their current success has placed them once more back in public demand and they find themselves billed this weekend alongside The Jackson Five, which they say is going to be one mighty party.

Three members of the Tymes plus producer Billy Jackson were speaking on the phone from Philly country. Indeed, they said, the studio which has produced their hit, You Little Trust Maker and countless chart-busters for Three Degrees, Billy Paul, Harold Melvin, MF50 and The Stylistics was a few feet away, just down the corridor.

It is eleven years since they first sold a million with So Much Love and 1969 since they made the Record Mirror charts with the Barbara Streisand song, People.

"This ability to make chart come-backs is due they say both to their writer and producer, Billy Jackson and the knack of making a slight adaptation in style at the right time.

"This Philly sound is something," exclaimed George. "There's a marvellous feel you get here. We feel like we're standing on hallowed ground and gain inspiration from all the hit

names using the same studio as us and walking these corridors.

"What we do is very funky and you can get this feel by being with the finest engineers and musicians anywhere, I guess you know the names of the studio band, they're called MFSB. Those guys are unbelievable. Ask anyone, they will tell you the same."

The Tymes say their image has undergone some change since the far-off days of 1963, although they still retain their rather quiet, mellow tones.

"The sound you get

from the studio here is very clean. Maybe you've heard the Three Degrees album, it's clearly illustrated on that, the one with Year Of Decision and When Will I See You Again."

Philadelphia and the current hit sound from that quarter has made a difference which they reckon should be shown clearly on their forthcoming album.

"We record mainly at night, we get a much better feel at that time. We take things very easy. We spend about two days a week getting things together and then lay our

Clyde's singing tiger

TIGER Tim Stevens of Radio Clyde has signed a recording contract with RCO Records.

Tim, who has four shows a week on Clyde, is coming to London this weekend to record four numbers, one of which will be taken for his first single.

Said Tim: "It was my manager who suggested I

make a record because of the tremendous following I and all the other Clyde jocks have got.

"I began in radio with Clyde, though for years before that I had listened to my radio every day

tune in

only hoping that one day a phone call would come inviting me to join a station. I was really inspired and impressed most by David Symonds when he was on the light programme, and each week I used to write in to his show."

Tim got his job with Clyde in a most bizarre way. "I knew I wanted to get on the station, but the difficult thing was getting my foot in the door. So, I dressed up in a great

huge baggy Tartan Kiln, painted my face and drew a tiger skin over my shoulder. Then I slapped a massive Sombrero on my head and with an air rifle under my arm I stormed the Clyde offices. I bowled up to Andy Park, Head of Entertainment, and said, 'Give me a job!' Fortunately he has a sense of humour, and I've been here ever since."

DAVE JOHNS

QUICKIES

THE NEW Year is bringing frequency changes for both Capital Radio and London Broadcasting. L.B.C. to 383 and Capital to 198. John Hodgson, John Henry and Bill Bingham of the BRMB fold are moving to Radio City in Liverpool. At Swansea Sounds opening, the Labour M.P. for the area, Mr Ivor Davies was not aware of his party's unfriendly attitude to commercial radio.



Tiger Tim

ALTERNATIVE VOICE

THE FUTURE of Radio North Sea - Nova International, was in doubt this week. The two ships lay chained up in Rotterdam harbour while the Swiss owners start to fight a legal battle with the Dutch government.

A great deal of blame for the impounding days with London Broadcasting - the all talk commercial station in London. In their 12.50 news headlines on Wednesday, October 23, they carried a report which said that the radio ship the 'Melio II' was coasted for the Kent coast.

We later found out from LBC that they had not checked the story and did not know where it came from.

Later, I rang to get a comment from them. All I got after being pushed from person to person, was "What the hell do you expect me to say?"

That sums it up really. On the evening of the 23rd, Dutch television carried the news that the ship was to be impounded and sure enough on the morning of the 23rd, both radio ship and tender were seized by the Dutch police.

MARK LETT

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JUST JIM

In a rare interview with Jan Iles

*Dear Ed,
I'm writing to your mag because I'm potty over Jim Lea. I fink he's just out of this world and would love to meet him. Please try and fix up a date for me so's I can go out with my idol and then tell all my school pals that I've actually been out with him (they tease me y'see).
I'm not bad looking — well blokes at school flirt with me, and my statistics are 32-26-36 (a bit flat-chested, but I'm cuddly). I have long blonde hair and my eyes are blue/grey.
I'd be ever so grateful if you could do this for me and if you don't I'll never read your flippin' paper again.
From a Jim Lea Freak (Mini McIntosh), Little Okingdon.*

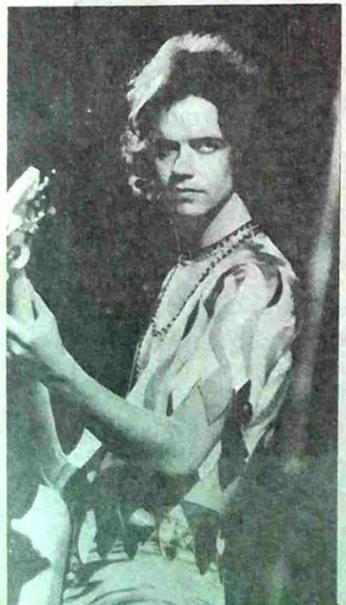
AN EXTRACT from Marj Proops' column? Forget it! This letter is a typical request sent by younger readers proclaiming their fondness for Jim Lea of Slade. Our young lady readers have branded Jim the goodlooking member of the band, so this was the first topic when Jim agreed to an interview this week.

How does it feel?
"Flippin' hell, I wasn't aware of it," he blushed.
Modest indeed, but then Jim is a rather bashful character who prefers to remain in the background.
"I've no wish to be the front man y'see. I'm content to let someone else take the lead. Dave loves to be in the limelight because he's an extrovert and is at his happiest

stomping around on stage. Nod's a front man too, 'cos he's always got his mush in the camera.
"It annoys me at times though because we meet people and they don't even know Dave and I, they know Dave and Nod but us two are just nonentities."
Unfair you may

"People know Dave and Nod, but us two are just 'nonentities'"

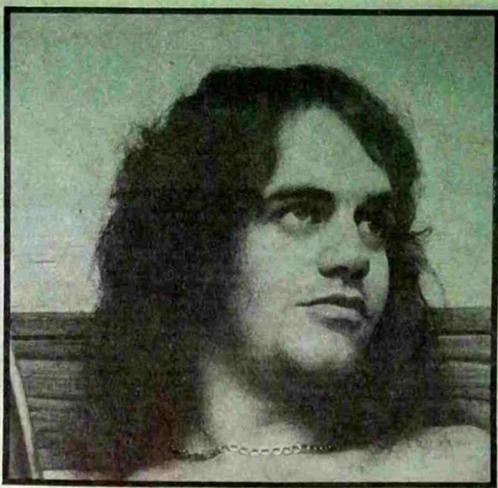
ferently protest, especially since Jim is the mastermind behind Slade's music. But Jim lad doesn't mind too much.
"The thing that I like about most is getting in them studios and laying down tracks. I prefer that



to performing live any day. In fact I prefer it to filming even."
Which brings us around to Slade's film debut in Flame. The story is fundamentally about a group of the same name who go through the motions of success. Was it meant to be biographical?
"I suppose it's like us in a way," says Jim, "although Flame's success story is slightly different to ours in as much as they had it cushier than we did. Don't forget that the film is set in 1967, and in those days groups were plucked by managers who poured all their financial sources into that one act. Nowadays it's much more difficult for a group to get someone to back them."
Scriptwriter Andrew Birking, along with the director, took America with the boys, taking photos and recordings to get some insight into a band on the road.
Did Jim think the script was fairly representative of a band?

UNDERSTANDABLE
"Oh yeah, I thought the script was fine. There were one or two odd things that weren't true to life but then it's understandable as you can't expect a guy who isn't involved with a band to know everything."
The Northern group whom Slade portray are Nodd Stoker (Noddy), Paul (Jim), Barry (Dave) and Charlie (Don).
"I suppose they are similar to us," smiles Jim, "I play the pensive, introvert with an explosive temper, which is roughly true, though I don't know about the explosive side. Nod plays himself — brash and bolshy with a dry sense of humour and Dave is the extrovert, the typical looner. Don, who isn't really supposed to be funny comes across really comical. He's just a natural actor is Don."
"I went to see That's Entertainment the other evening, which is a movie featuring clips of great Hollywood stars. In one particular scene there was a dinner party with stars like Errol Flynn and Clark Gable. Suddenly Buster Keaton flashes on the screen and there he is sitting at the table eating a piece of celery. He wasn't going out of his way to be funny, he was just naturally amusing. And that's just how Don is. He's only got to turn on the telly or walk up the drive and it's funny. You know, he reminds me of an old silent movie actor."
Did a Mk 1 pop star like himself find acting difficult?

"Not so much difficult as embarrassing. Christ



at first I felt a proper Charlie. I was so introvert and self-conscious I just couldn't act. I finally got used to it and once I began to feel more confident I found I could act."
"The most difficult bits for me were when had to improvise or not say anything. I'd be fine in a scene when I had lines but if, for example, I was walking along, cameras in front of me, and Don would say something which I'd have to react to by looking surprised/annoyed/amused or whatever, then I found this incredibly difficult."
"Anyway, half the time I'd be talking to myself because the lads had gone for a crap or something, and this made me feel stupid."
One thing's quite definite, old Jim hasn't been bitten by the acting bug.
"True," he smiles, biting his lip, "although I quite enjoyed the experience. Let's just say I haven't been mesmerised by it. I'd much prefer working in a recording studio any day of the week."
Did this mean Slade would be hanging up their acting robes?

"Not necessarily. It all depends whether Flame is a hit or not. Actually the lads and myself haven't had the privilege of seeing the film yet, we've only had a look at a few odds and sods like. Tomorrow is the day of judgement and I know I'm gonna feel embarrassed when I see myself, larger than life on that screen."
For all Slade enthusiasts, Flame has its debut in London on Jan 19th, although the soundtrack has a much earlier release date in November.
"I haven't heard the soundtrack either, so

don't ask me about it. I wrote the songs for the film ages ago when the script was being written, though gawd knows how they turned out!" he said.
"We'll be doing about three songs in the film, but it's all very straight forward stuff — there's none of that lark where you see a group sitting in the middle of a field playing psychedelic music — we're just on stage and that's it."
From this point on he adamantly refused to say anything more about the film. "I don't wanna give anything away," he said.
Changing the topic slightly, I asked about Slade's latest disc. Why the subtle, slow driving beat as opposed to the typical Lea stomper special?

"I suppose the film had something to do with it (I think for awhile). "I dunno really," he says, scratching his head. "I wrote it while in Memphis at a hotel similar to this one. I just went onto the balcony one evening. I was overlooking the Mississippi river and I saw the yellow lights dancing and flickering and it just inspired me. I got back into the hotel room and began singing, 'la la la di di di da da da' and the boys said that's it, that's our next single."
"Obviously it isn't a very easy song to perform on stage but you can't keep on writing stompers just because they go down well on stage. Okay, Come On Feel The Noize was a great one for the act, but now's the time to start moving.

YUMMY, YUMMY BUBBLE GUMMY

BACK in the late Sixties when you were either doped or dopey, the one chance of comic relief came from bubblegum music.
Bands like the 1910 Fruitgum Company used to sing songs like Yummy Yummy Yummy and men like Joey Levine got rich writin' 'em. Then a monster, explained Tony over the transatlantic hotline this week, "We went into the Hit Factory and it was incredible, every company wanted to release the single."
He quickly assures me that he's not a member of Reunion, "they're practising in the woods of Long Island" and stresses the importance of the production company who made the record.
So it's one of those disco where USA group is secondary to the people behind it?
"Well, he's right," says Tony, though audio band though

they are all good session musicians — some of the best in New York. They're going out on the road in two weeks. We've had calls from all over the place asking for appearances."
He goes on to say that Reunion are the greatest bunch of guys in the world but he can't tell the names of the guys in the group. "Can tell you their first names," he offers, then talks about the follow-up single which is to be recorded the following week.
"It'll be another bullet delivery song with different subject matter but another insane song. Then after touring the band will be cutting an album of insanity."
We write about the radio, I think it's an art form in itself — to make an AM top forty record. That's why we Ditch of ourselves as

artist, as producers."
He introduces me to the "king of bubblegum and rock 'n' roll," Joey Levine, who quickly tells me his last big hit was Bobby Bloom's Montego Bay. He says he knows Life Is A Rock was a hit as soon as he heard it in its original form.
"It's our history, it's music business history. We're in times now when music needs to become more humorous, but to say something."
"Music has been sitting still for a while. It's got to get a little lighter. People have got to dance and have fun."
Kilkey better ball out before all his fan production groups.
P.S. What's name was Roddy who Reunion really are, maybe we'll get a photo for you too.

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The unisexual BRETT SMILEY

says:
**'The line between
male and female
is practically
non-existent'**

BRETT Smiley's okay, he's perfectly ordinary. Just because manager Andrew Oldham occasionally addresses him fondly as "she", doesn't mean Brett's homosexual, bisexual or even asexual — this blond-haired beaut is just sex-u-al, and is enjoying (in a very innocent way) selling his looks if his looks will sell records.

"I like people", he smiles toothily, "although I prefer girls. I often get mistaken for a girl but that doesn't bother me. Nowadays the line between male and female is practically non-existent."

Brett is 18 years old and already has been involved in umpteen love affairs. Believe me, this guy's loved more

times than many of us have had those proverbial hot din-dins. But more about that later.

Born in the Mid-West of America, Brett's family moved to New York when he was eight. By the time he was a teen dream Brett followed the family trend by taking to the grease paint and bright lights of a Broadway theatre company. Then finally he played the lead role in *Oliver* at 14.

"I decided to leave acting and travel around. Don't get me wrong I loved the theatre, but I just wanted a break. During my theatre life I became interested in music, and many times I tried, unsuccessfully I'm afraid, to get a recording contract."

Then, just like it happens in fairy stories, Andrew Oldham, disguised as fairy god-mother, waved his magic wand in Brett's direction.

"I met Andrew at a party" says Brett, "and he asked me to sing some of my songs. He liked them so much that we got together and recorded some of them."

From this magic union a new single has been born, titled *Va Va Va Voom* with Space Ace (both good enough to be the A side).

"Most of my songs are about personal experiences," he says.

"I'm a very emotional person. Space Ace was written aeons ago when I was feeling kinda manic depressive."

True enough. This pretty adonis is a touch on the morbid side. Space Ace is a melancholy number with suicidal lines such as: "There comes a time/when you want to do it with a knife." And it gets more touchingly desperate as the song progresses. He pleads: "I'm feeling so insecure/touch me, be my paramour."

"I suppose growing up in New York theatre does have an effect on one's life. It made me grow up much quicker than say an average kid who goes to school 'til he's 18/17. I do feel older than my years, although I'm a very moody person. Some days I'm only three years old."

One thing's for sure, this chameleon-like youngster has had his fair share of arduous love affairs.

"I had my first one at thirteen", he says nonchalantly. "you could say I fall in love very easily, still there's no-one waiting in the wings at the moment. On average I fall in love about twice a year. One of my hobbies is flirting. I'm very good at it."

He's also very good at writing songs and claims to have hundreds of compositions up his

sleeve. And if his latest single is anything to go by, then we should be hearing some very tasteful toons from Mr Smiley.

"One of my very first songs was *You're A Tart* (Sweetheart), written for a lady friend of mine. Initially I was into a very folksy laid-back if you like, sound but when I came to Britain and heard your rock 'n' roll, saw your groups in their flashy clothes performing wildly on stage, I thought why not?"

Both songs on the single are rock and roll à la Bowie. Brett delivers the lyrics in breathless, wistful camp tones.

During the interview they also played me a song from a tape of his forthcoming album, which is one mix away from completion. The song, titled *Queen of Hearts* (could it be a double entendre), was similar to the style of his single, with full orchestration, heavy guitars and emotional singing.

"Yeah, I suppose my songs are rather doomy", he agreed, "though I do write some happy songs but even they have nasty endings. I suppose the reason for this is that I'm very sensitive and become deeply involved."

Well Mr Cassidy — you'd better be hopping along now — we think it's Brett's turn.

Hudson Ford's Nickelodeon was quoted as one of the year's finest debut albums.

Like the *Nickelodeon* that made it a movie of the month with accompaniment — *CASHBOX* Sept 7th 1974

Extraordinarily pleasing — one of the year's most serene debuts. — *ROLLING STONE* July 4th 1974

The straightness of their material, their competence in the execution, makes *Nickelodeon* one of the year's finest debuts. — *ZOO WORLD* — MIAMI August 15th 1974

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AMLS 68274

Hudson Ford on the road in October.

Thursday 17 Dudley JB Club
Friday 18 Liverpool Polytechnic
Saturday 19 Guildford Technical College
Sunday 20 Colchester Woods Leisure Centre

Thursday 24 Chester Quaintways
Friday 25 Blackpool Locarno
Saturday 26 Leicester University
Sunday 27 London, Kings Road Theatre (Two shows 8pm & 10pm)

SPINNS

IT'S ALL very well having a hotel disguised as a ship, but that's no reason for missing out on the colour telly; at least that was Ann Peebles' view.

Several hours after her debut gig in Britain and the celebration party that followed, she's submerged in a round of interviews at the Cunard Hotel.

She sits with Willie Mitchell's wife, her manager, publicist Chris Poole, and another reporter, everyone looking animated except Ann. It's the jet lag and a

cold. Aagh still he'll have a sore throat too," she says demurely as we move to a quieter corner of this rather bare and forbidding lounge.

Ann's red hair contrasting with her light brown skin - lights up an American menthol and pulls her shoulders up into her neck. It's a characteristic gesture. She's a reserved lady who openly displays apprehension for the trappings of stardom.

Small talk reveals a sparkling interest for her visit here and a natural disdain for our climate. She's flown out of hot weather - 75 degrees - after spending the last two or three weeks in her Memphis home. Mostly though this lady who can't stand The Rain works very hard.

Born in St. Louis of a famous gospeling family, she was a member of the family choir - eleven brothers and sisters in all - before producer Willie Mitchell (of Al Green fame) discovered her.

Ann has already made quite a name for herself in the States before I Can't Stand The Rain. She had a long list of famous admirers and on this day, mentioned that Ringo was popping around to see her.

Rain she describes as "the first cross-over" record, switching her from a Black Soul artist to international star. The song comes from one of her albums inspired by that change the course of lives.

"It just happened by accident really," Ann

ANN PEEBLES LADY SAYS:

explains. "It was raining so hard and I was meant to be going to a show. My husband said 'let's not go' and I said 'Oh hell, I can't stand this rain!'"

They got to work straight away and Willie Mitchell, who Ann describes as "like a father to me" did the arrangement.

The story of her original meeting with Willie Mitchell is another bit of magic.

"He saw me sitting in with a band at a local club. I didn't really have recording on my mind at that time. I'd just graduated from High School and was still dancing in the choir. Mostly it was my father who influenced me to sign the contract. Out of



'It was all an accident'

eleven children he wanted one of us to go out and make something of ourselves. He had worked so hard with the choir and always thought one of us would make it."

All of her life is centred around her family - "one big happy family", she says - even though she lives 270 miles away from St. Louis. She reckons to get back about three times a month for a get-together or to sing with the church choir. Then while she's on the road

there's a nephew, Teeny, in the band, and most of the other group members are cousins of the guys she works with in the studio.

An English band is backing Ann on her 27-date debut British tour, though next time round she'll probably bring her own musicians - despite warm words for the current set-up.

It all depends on the success of (You Keep Me Hangin' On, the single now on release, and the

next, Part Time Love, which is one of the cuts from her next album to be released here in the New Year. Again she's co-written the material and she's also learning how to operate the desk in the recording studio.

Now she's talking plenty, about Mahalia Jackson being a childhood friend and great influence along with her father and Eda James. And of course she loves Aretha. "The trouble with this hotel though is that they've only got black and white televisions in the rooms and it's there's one thing she loves, it's a good film on the telly. Now wait a minute, isn't this where we came in?"

PETE BARVEY

OF COURSE, being a soul man, I can remember when she was just plain Rita. Mind you no one talks about that anymore.

Sigh Rita, as she's now known, came spinning into London this week and admitted, yes she had made I Can't Give Back The Love I Had For You in 1968.

"That's something I don't talk about these days," she laments. "It was a good song, but the production on the disc was really terrible. At the same time I was thought to be similar to Diana Ross, and so I was getting the songs that Diana didn't want."

The Motown moguls, in their infinite wisdom, changed her name to Rita, because they thought Sylvia was a hard sell for fans to grasp. The record bombed, and Sylvia went back to being a secretary for the company.

Since then she's married and divorced Steve Wonder, but still works with him and holds him in the highest esteem - profession ally.

Wonder

It's Stevie who's produced her latest album, Stevie Wonder Presents Sylvia, from which the single, Spinnin' And Spinnin' was taken. And it's Stevie who gets all the bouquets.

Sylvia is not the best soul singer in the world, but she has a delicate poignancy which Stevie manages to capture on the record.

She met Ole Flangerups when she was a secretary at Frank Mills and did an early part of 1970 Stevie heard a poem she had written.

He liked it and told her to write some lyrics for a song he called Signed, Sealed And Delivered, which with the help of Sylvia sold 2,500,000 U.K. copies.

His follow included, Name Your Own Game, You Know You're In Love, and the Detroit Spinners' B's A Side.

Meditation

"We went on to get married and were together for three years. I think I'll always hold Stevie in the very highest esteem - professional and personally as my favourite songwriter."



(SGH) RITA SPINS IN

And even now they are divorced the couple work together in the recording studio.

Sylvia, a Leo from Pennsylvania, with a middle class methodical upbringing, is now hoping to do more live performances.

"I'm really looking forward to reaching out to the audiences on a personal level," she said. "But I won't be looking for any special response from the audience I will just treat them as a family with me included."

She hopes to return to the U.K. in the spring with a possible tour, but in the meantime she's returning to her Los Angeles home, where she'll be spending time cutting new tracks and practicing transcendental meditation.

As she explained, "It's important for me to develop my full potential, to avoid limitations and become an open, free-spirited person, so meditation helps me achieve this."

DAVID HANCOCK

Ike gives Star the axe

DUE in to film BBC In Concert slots, are Johnny Taylor, 32nd Oct., and Staple Singers, 19th Nov. Flip of So Jah Seh current Island single from Bob Marley's ever splendid Walkers drawing a lot of attention - could it be we're in for a bout of Nasty Dread - mania? And speaking of Johnny Taylor, a change of luck through for I've Been Born Again is both deserved and imminent. Ike Turner and Stax have finally parted company following out of court settlement of Ike's five million dollar plus suit against Stax. Nice to see Jimmy Cliff's genius finally getting some of the recognition it deserves via Barry Nilsson cover

of Many Rivers To Cross. Move fast all you Pointer Sisters fans if you want the Sisters' live album - Island records imported a limited number only, at the not ungenerous price of 13.92. New Dobbie Gray album Hey Dixie due for early November release by MCA. New Curtis Mayfield God To Find A Way due about the same time from Buddah who meanwhile have the near perfect Best Of Curtis Mayfield out to keep our toes tapping - shame they left out Freddie's Dead though. First release from the Warner-Spector label is The Crystals re-issue Da Do Ron Ron / And Then He Kissed Me, a classic and an even the most dimly lit of you'll have any trouble locating. It's pressed on semi-transparent bright blue vinyl. Rumours that Carl Douglas is cutting his debut album (working title: Kung Fu Fighter) with his bare hands should be taken with a pinch of salt. On second thoughts, make that two pinches of salt - at least! Barry White's Stone Gon



Isaac Hayes

album's just hit the 100,000 mark - who's gone and earned himself a silver disc, then? Javell's much-discussed Goodbye, Nothing To Say out this week as is Modulations' MFSL-backed I Can't Fight Your Love. James Brown's current US hit Papa Don't Take No Mess comes tucked underneath his new UB release It's Hell. Meanwhile Stevie Wonder seems to be doing his best to snatch J.B.'s hardest working man in soul title - Stevie appears, thinly disguised as El Toro Negro ("The Black Bull" to you non-Spaniards) on new Epic album from the stunningly-voiced Minnie Riperton - included are two Wonder songs: Perfect Angel, the

their Chelsea single Let Dancin' (Parts 1 & 2 - Natch!). They may be blue-eyed, but they sure hasn't prevented Ace's superlative single How Long (Anchor) from spending as much time on my turntable as in my head. November soul album releases from Warner Brothers: Graham Central Station's Release Yourself and Meters' Rejuvenation (18th), and Barry White protégé Jay Dee with Come On In Love - it's a routine - or so the story goes. There's not a little rivin' in Barry's patronage - apparently Jay had a big soul hit a few years back with The Swam, only his name was Jackie Lee at the time, and Barry used to work for HIM as a radio - or so the story goes.

GIOVANNI DADOMO

ALBUM PICKS

THE COMMODORES, MACHINE GUN (Tamla Motown). Much as I've enjoyed

Machine Gun as a single - If a ruder gimmicky one - I must admit I was a bit apprehensive about this album, fearing not a little that it would turn out to be just a 12 inch padded out cash-in on the single's success. You see, the six main Commodores can - and do - sing well. The result is a well-balanced, constantly entertaining, and highly danceable album of mainly up-beat contemporary soul tunes. Not a mind-blower by any means, but well worthy of your attention.

G.D.

CURTIS MAYFIELD: The Best Of Curtis Mayfield (Move On Up) (Buddah).

I've mentioned this one already in Soul Gospel but as it's playing right now and producing a rather fine warm feeling in my belly. I thought I'd elaborate some. It's fine place to start for anyone who's missed out on Curtis' solo work, and here's what you get: Move On Up, Wild And Free and Miss Black America from Curtis; the ever-beautiful People Get Ready from the Funky Bunch; and Mighty (Spade and

White) from Curtis Live; We Gotta Have Peace and Keep On Keepin' On from Roots; the title track and Give Me Your Love from the Superfly sound track album, and the title track and If I Were Only A Bird Again from Black To The World. Well worth owning.

G.D.

VARIOUS ARTISTS: Night (Various Artists) (Oval).

Now, sardonically speaking, this ain't soul - but it sure is soulful. All the twelve songs on A.S.N. are recent single releases from a couple of labels, Jive and Swanlow. Most of the songs are well-known: the title track, Fats Domino's Before I Grow Too Old To Chill Out, The Promised Land, The Righteous Bros' Try To Find Another Man, The Last Night of the Promised Land, and the soul singers take these songs and adapt them to their unique, moving and strangely limboish style. It's music that's both highly involving and dare I say it - amazingly HONEST. Do yourself a favour - give it half a chance.

EVER SINCE that disco stomper, Band Of Gold, shot to the No. 1 spot a few years back, Freda Payne has been trying to live it down.

Not that she wasn't grateful. Who could fail to be happy with a single topping the charts both sides of the Atlantic? But the sound just wasn't her bag, and it's taken Freda four years to get her career moving back in the right direction.

Now, with another label change behind her, and a new album release, she looks set to make the transition from one hit wonder to, you guessed it, siren of the supper clubs.

Lounging on a sofa in her Park Lane hotel suite, Freda looked as if she's just played 'em in every clip joint from New York to L. A.

Sensual, alluring and completely self-assured, she explained that she never was a rock artist, but after the success of Band Of Gold she was pushed in that area and it hurt her career.

You see, Miss Payne has her roots fixed firmly in jazz. Her professional debut at 17 came when a vacancy arose in Pearl Bailey's touring show and Freda got the job. Later she worked with Quincy Jones, Billy Eckstine, Lionel Hampton and even a special concert with Count Basie.

The pop charts seemed a million miles away. She signed with ABC-Paramount and five years later with MGM, she played night clubs up and down the States; she came to Europe, she tried everything, but still no hit record.

Freda was just hanging in there. "I was working hard but nothing was happening and that was real suffering," she said.

At about the same time Holland-Dozier-Holland had blown out Tamla Motown and were setting up their own label, Freda knew the talented trio from her early days in her Detroit hometown, and

The Payne of living with success

INTERVIEW
BY
DAVID
HANCOCK

when they offered her Band Of Gold she agreed to do it.

And she did it exactly as she was told, even down to the phrasing. There's a very little real Freda Payne in the song.

"Although I achieved something," she explained, "I cheated myself at the same time. I wasn't really happy but I got a hit record."

She went on to have a couple more gold records in the States, Bring The Boys Home and You Brought The Joy, as well as a legal battle with Invictus.

Freda accused the company of trying to run their artists along Motown lines, "and that didn't work with me because I like being in control of my career," she continued.

At the beginning of this year she signed with ABC-Dunhill and she has a new album out, Payne & Pleasure, which marks the transition back to her jazz roots.

But don't worry you Band Of Gold fans, Freda, for all her poise and self-assurance, is still a smart lady. One side of the album is hewn from the B-of-G mould, while the other is more sophisticated and incidentally more interesting.

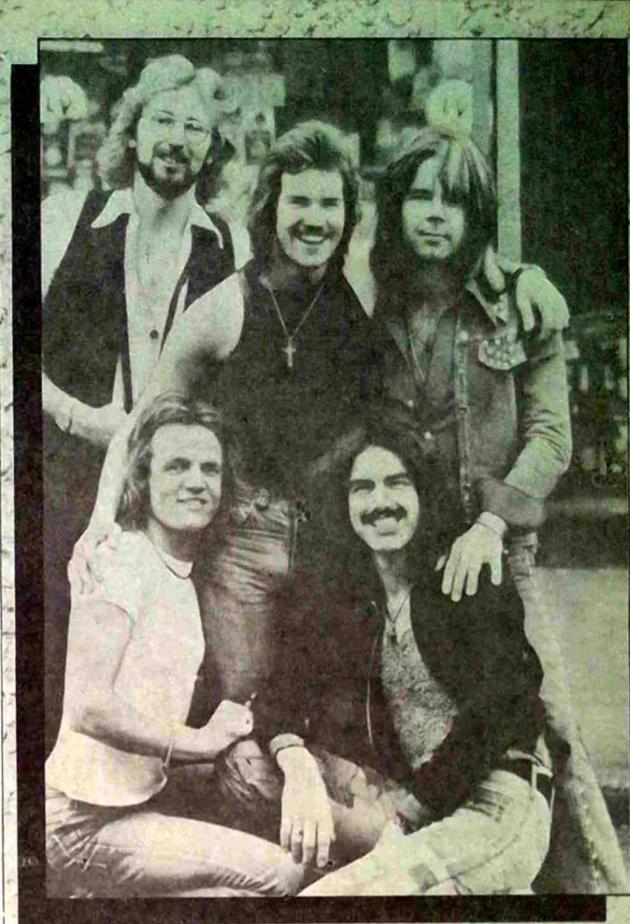
Since her smash hit Freda has had to live with audiences who expect a different type of show from the one she gives. Freda numbers among her musical influences such greats as Della Reese and Sarah Vaughan.

"There's a lot more I want to accomplish in my career," she said. "And with her, shall we say, stunning, looks, she could well be swallowed up by the celluloid dream machine."

She's already had one bash at films. In 1972 she starred in "Book of Numbers" about a college girl who gets involved in the numbers racket.

"I would like to do more movies," she confessed. "And I have been offered several scripts but they were black exploitation films which might not have done my career very good."

And to finish on an honest note. The lady who had a marmalade hit-mess up her career did add: "I don't regret having made Band Of Gold and I would like to have many more. Of course, Freda, that's what it's all about."



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The America press with Rufus

Are you a group?" Being in a slightly fragile state after the trans-Atlantic trip, I thought the New York airport cafe waitress meant we were eating as a party. When she asked what the name of our group was, I finally realised she thought this slightly dishevelled bunch of people was a rock band... and not a collection of Britain's finest rock 'n' roll writers. Oh well, win some, lose some.

Due to several acts of lunacy by a member of a travel firm somewhere in London, our arrival in Greensboro, North Carolina to meet Rufus, was postponed for a day so we made up for our unexpected stay in New York by gorging vast quantities of club sandwiches and waiting for non-existent Holiday Inn courtney buses.

The tale of six journalists' trek across the southern states of America to meet a band who sometimes doubted existed, will doubtless be sung in the halls of the Vikings long after we're dead and gone, but for those who aren't interested in these tales of woe, I'll get on with the purpose of the visit: Rufus.

Wonder

At present, Rufus have an extremely good single out called Tell Me Something Good. Apart from the actual merits of the record, it was written by a certain gentleman known as S. Wonder, and Rufus are currently opening up the Stevie Wonder Fall Festival Tour. Such is their success that they have cancelled their proposed tour of these fair isles next month, and will now hit the shore sometime next January.

However, Record & Popswop Mirror managed to catch up with Rufus while they were discreetly in the men's too. We joined the thousands in the auditorium and waited for the band to come on.



RUFUS: their sound is a mixture

SUE BYROM,

hardy editor of R&PM,

stocked up with

air sickness pills and

headed for the Southern

States of America to

catch up with Rufus,

currently one of the

country's top bands

Rufus has a six man (or five men, one woman) line-up, consisting of Chaka on main vocals, Kevin Murphy on keyboards - now the only original member of the band, Nate Morgan on electric piano, Tony Maiden on guitar, Andre Fisher on drums and Bobby Watson bass player.

The present line-up's been together for about six months, and as they don't like being put into any particular musical bag, they describe their music as Krudde. Eh, yes, thank you.

Their sound is a mixture of rhythm 'n' blues, mixed with rock, mixed with jazz, mixed with well... that's Krudde for you!

Based in Chicago, they were doing all right, but not very spectacular. They'd had a couple of singles out, and their first album, Rufus.

Stevie Wonder was a gentleman they'd all

admired, and they'd included his song Maybe Your Baby on their first album.

"People have got it that Stevie discovered us," Chaka smiled, half-way through a bowl of onion soup at a post-gig dinner. "That isn't really true, but I guess it makes a better story."

"We were recording in the Quantum Studios in Torrance, California, and we asked Stevie if he'd come down and listen to some tapes. He liked what we'd done to his song, and after he'd heard some of our other stuff, he just sat down in the studio and wrote Tell Me Something Good. That guy's really a genius..."

Take-off

Stevie's influence worked on the band during their second album, Rage To Rufus, the single took off in a big way (most of the record shops we went into in Greensboro and Atlanta had it as their number one single), and what with the tour an' all, Rufus are looking good.

Back to the auditorium. Most of the Rufus numbers are up-tempo, setting the scene for Stevie, and when they do the current single, the place really comes to life.

From the land that gave us candlelight encores, we now have audiences who come complete with personal

CHAKA KHAN: Rufus' dynamic lead singer

lambourines... ring dem bells.

Another big number is We Can Work It Out, which for the record Rufus were including in their act before Stevie. Adapting other people's material is something the band enjoys doing, and their next album, Rufus-aided, due out here in December, takes the name from their inter-pretations.

Jet-lag caused us to leave the gig as soon as Rufus had finished, but another plane, another place and next day found us in Atlanta, Georgia (to name but a few) and a little more time to talk to the band.

They're enjoying the tour, and enjoying the success, and they are dying to visit Britain.

The range of Chaka's voice, which is very much in evidence on the albums, doesn't really come across in their stage act, and she admitted that if they were headlining the bill, they'd use some different material, including a couple of the quieter numbers. What the band lacks, Chaka feels, is a personality.

"Trouble is, I can't talk to audiences, y'know, I feel silly. All that 'put your hands together' stuff... I can sing, but I'm just useless at talking."

Any difficulty Chaka (the name's real East Indian if you really want to know) seems to have in communicating doesn't

show on stage, where she really has a good time.

Later on that night we were at the theatre again. The band came on, healthy applause, and they laugh into their set. Once again, the single is the one that gets them going, but their new single, You Got The Love (written by Chaka) does pretty well too. They finish, more good applause, and we wait for Stevie.

His backing band and vocalists come on first, Wonderlove. A couple of numbers to warm us up, and then there he is, being led to his keyboard bank in the middle of the stage and the audience stands up, roaring into the applause.

Amazing

Then he sits down and launches into Higher Ground... for the next hour and a half he goes through an amazing number of hits, both old and new, making you realise just how many hits he's had.

At one point he goes over to the piano, and does a medley of oldies, imitating himself as Little Stevie Wonder.

He wound the show up with You Are The Sunshine Of My Life, and then came back to encore with Superstition Amazing show! And that, travelogue fans, was that.

THE BEATLES FANS CATTLE RANCHERS

WELL, Miss Elizabeth Ward of Stratford-Upon-Avon, nearly all of this week's Mailman comes by courtesy of you. You certainly stirred up a liberating nest of Beatles fans with that letter of yours didn't you? So grab yourself a stiff drink, sit down and listen to this lot. But just before we go any further let's re-cap. Miss Ward said that the Beatles couldn't compare with the Osmonds and that 90,000 people in the Osmonds' fan club couldn't be wrong. That's what she thought!

Better

IF MISS E. WARD thinks the Osmonds are better than the Beatles, let me point out the Beatles fan club had 50,000 letters each week and many more members.

From 1963 to 1970 I Want To Hold Your Hand had sold 15 million copies, so how does she compare the Osmonds with the Beatles? — Ardent Beatle fan, Manchester.

Protest!

WE ARE writing in protest against the letter written by Elizabeth Ward How she can believe the Osmonds can compare with the Beatles is beyond us. The Beatles were not just another group, they were history in their own right. — Two Male Beatle worshippers.

Quality

I WOULD just like to point out to one Donny Osmond fan the Beatles brought about an era of music that will never be matched for quality either by the Osmonds in 1974 or another teeny bopper band in 1984.

Our dear little Donny fan says we show jealousy if we deny the Osmonds. No, not jealous, merely amused at what fools they make of themselves by thinking the garbage they turn out is actually music.

The Osmonds will be remembered by their fans' childish behaviour. The Beatles will be remembered by their music which will live forever. — Ardent Beatle fan, Bristol.

AND STILL More, but we haven't room to print them, and I'm sure Miss E. Ward of Stratford-Upon-Avon has taken enough of our breathing. Perhaps it's taught her that Beatle bashing is a dangerous pastime. And talking of dangerous pastimes, we mention along with Roxy seems to be one as well.

Tul Tul

WHO IS Pete Harvey? Obviously he's never heard of Roxy Music. It's a shame his album in his life. In his "Road" he slugs off Roxy and especially Bryan Ferry. He shouldn't be allowed to review a concert if he can't even spell the name of the singer — Brian indeed!

I doubt very much whether editions of this would wake anyone up when the song is actually 2000s of You.



DONNY: battle



BRYAN: facts

I don't see any reason for slagging Roxy, but if you must, get your facts right! — Ian Laine, Monroev.

YOU can't imagine the personal anguish and torment Pete Harvey has gone through since writing that. He spent Wednesday writing out I Must Not Make Silly Mistakes 100 times and is now totally resentant.

Dances

THANKS FOR the article On The Soul Trail. Now my mates believe me. You see I met a lad up in Scotland who showed me all the dances like the Wheetle.

I showed my mates but they never believed me. Now thanks to R&PM they do. Keep up the good work! — Neil Beecham, Spalding, Lincs.

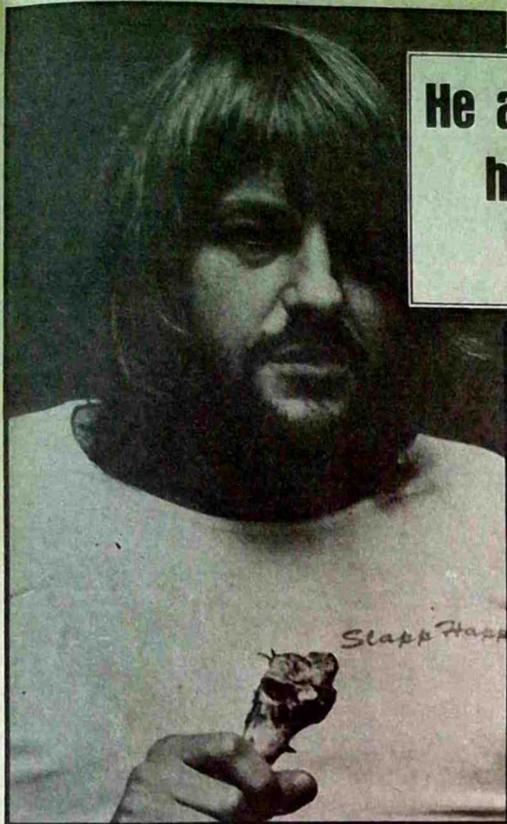
Glad you liked the article and glad you have got those dances sorted out. Keep it up, a great success. In Spalding is always updating through the clubs etc.

P.S. In answer to various place concerned: Gary Glitter, here's his fan club address: Gary Glitter Fan Club, c/o Sue Drake, PO Box 74, London, E14.

Write to: Record & Popswop Mirror, Spotlight House, 1 Banwell Road, London, N.7

By WENDY HODGSON

He ain't heavy . . . he just wants to be loved



A SHATTERING accident or an unfortunate misadventure usually makes people more philosophical about life. Robert Wyatt is the exception. Last year he fell from a window breaking his back and paralysing his body from the waist down, but he hasn't changed. He says:

"I'm still the same silly git that I ever was!" Just before this catastrophe, Robert had packed up drumming with Soft Machine and stopped gigging with Matching Mole. He was pondering what steps to take next, when fate took over with a seven-month bout in hospital. "It's almost as though it had been planned for me now, as I sit back looking over my past," he says.

Within less than a year Wyatt has courageously blasted his way back with a single that has greatly surprised many people — particularly the heavy followers whom he appeals to. In case you haven't heard, it's the old Monkees hit 'I'm A Believer'.

This is Wyatt's first

attempt at the commercial market. His dramatic change in style was to get away from his usual five-minute-long material to a shorter, poppier type of record.

"I'd like to try and make some more commercial records," he begins. "But there are so many people who do it expertly anyway that it's a bit cheeky for me and my recording company to think we can hold our own. For me it's an excuse to try out something different."

Loyalty

And with this comes the assurance that Wyatt will not be burning his boats behind him. "I know what I do best," he exclaims. "It's nice to have the opportunity to reach the other side of the pop scene, but I'm also very concerned with the loyalty of my fans who've been with me for years. I don't want to lose these people or their loyalty. Of course if I had to choose then I'd rather keep entertaining those who I've been appealing to for so many years. If I can

reach more people then of course that's fine."

He admits that in the beginning he was worried about his fans disapproving of the record and particularly worried how more influential people like DJ's would take it. "I thought that if Tony Blackburn was going to play the single then John Peel would stop playing it, but in fact he hasn't stopped playing it. As far as I can gather everyone's been nice and encouraging about the single."

Of course there are some people totally baffled by Wyatt's unusual move, and think he should be doing something more challenging instead of time wasting.

"The first time I saw myself on Top Of The Pops I thought the kids must be wondering 'What's that great beard and bunch of hippies doing on our nice clean programme'! But in fact these are just friends of mine whom I'm borrowing from my favourite groups. They help me out when they're not too busy."

Everyone puts him into a class of his own, looks up to him, admires him, calls him intelligent and rates him as a superior musician. Robert Wyatt radiates his vivaciousness and easy-going nature to his guests until eventually you feel you've known him for years. He is oblivious of the class in which his fans have put him. He says: "I'm grateful for the people who take me serious but I get worried when they start saying I belong to some superior gang."

"I think a lot of people in this business pretend they're communicating some serious message in their lyrics. But really they're saying 'Look what a nice intelligent and

interesting person I am. I want you all to love me very much'. I'm probably like that a bit but at least I know it. I say, read the lyrics carefully but don't get taken into them."

"Although I'm not a pop musician I'm also not a serious heavy musician. Some musicians may try to do something more complicated, serious or involved than straight pop music. I must say that I don't. I'm more interested in Spike Milligan or Monty Python's Flying Circus and people who play 'silly buggers'. In a way I take myself seriously but I try not to be solemn about it."

Lucky

They may refer to him as the master-mind or the 'intelligent musician' — but he's certainly a man full of surprises. The heavies may think they know all about him, but in actual fact there's far more to this super guy than meets the eye.

He reads about today's charts and confuses. "All I read is complaints all the time, but really I don't think people realise how lucky they are. Eno pointed this out to me by saying listen to Alvin Stardust's records and see how good the guitar breaks are. They're very, very good. This is where many people would be surprised — although perhaps not so now that I've released an old Monkee record I tend not necessarily to like bands but particular musicians. For instance I think the Sweet have a first-rate drummer. I like Lindsey De Paul and Christ, if I could sing like Noddy Holder I'd be happy."

"All I've ever done is to try and keep with my audiences and play what I thought to be nice stuff to play!"

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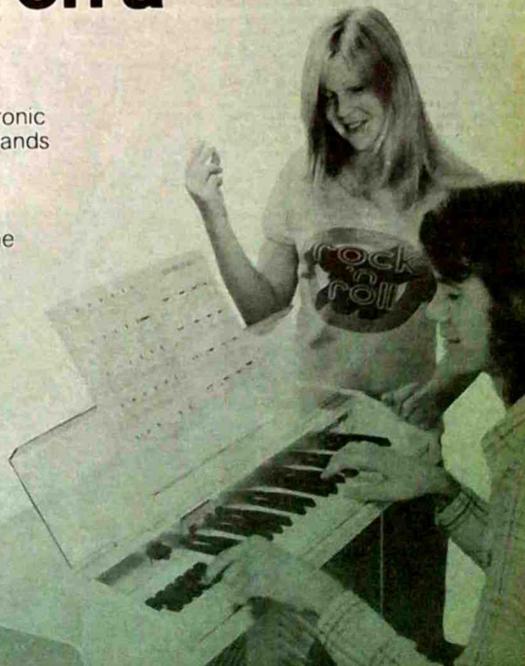
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A GOVERNMENT Health Warning for the week: This Article Kills! Then chimes the baritone voice: "With a chop chop here, a chop chop there, her a kick, there a click, everybody duck quick!" No, that's not a certain someone's epitaph, it's just another way of saying "Everybody is Kung Fu Fighting!"

Today this cult is more popular than ever. It surprises no one when a gang of Bruce Lee fanatics burst into our paths crouched in arthritic positions ready to demonstrate an assortment of bodily contortions which'd make your hair curl!

The film and pop industry is doing very well from the art. The fans enjoy listening and watching it. So now we're going to get in on it too, to prove just how popular this martial art really is.

Kung Fu, which is a general term describing a whole gamut of fighting techniques, was popular in China long before it hit the Western world via film and record. Little is known about the roots of this extremely popular martial art, although it is believed to have started some 4,600 years ago by the appropriately named Yellow Emperor (Huang Di), who wanted a fast method of training his army.

After this period, the art disappeared for no apparent reason, and wasn't revived again until some 1,000 years later, by an Indian Monk, Bodhidharma, who came to China on a pilgrimage.

He taught his followers 18 physical and mental exercises called Eki-Kinkyō (which later expanded into 70 odd movements), as a means of defence against the bandits who were roaming around China at that time.

As the monks travelled across China the art of Kung Fu grew, and today the Shaolin school and its main branches (named after the monks) is perhaps the most popular.

A more modern style of Kung Fu is Wing Chun which was founded by a woman, Yim Wing Chun, in the 16th century. Madam Yim wanted to find a simple, more artistic system of fighting to balance the harder methods. The style she

much sex), but perhaps the most believable one of all is that he died after taking a tablet for headache, equagesic, containing aprin and meprobamate. Doctors think that Lee was hypersensitive to one or both drugs, which made his brain swell "like a sponge".

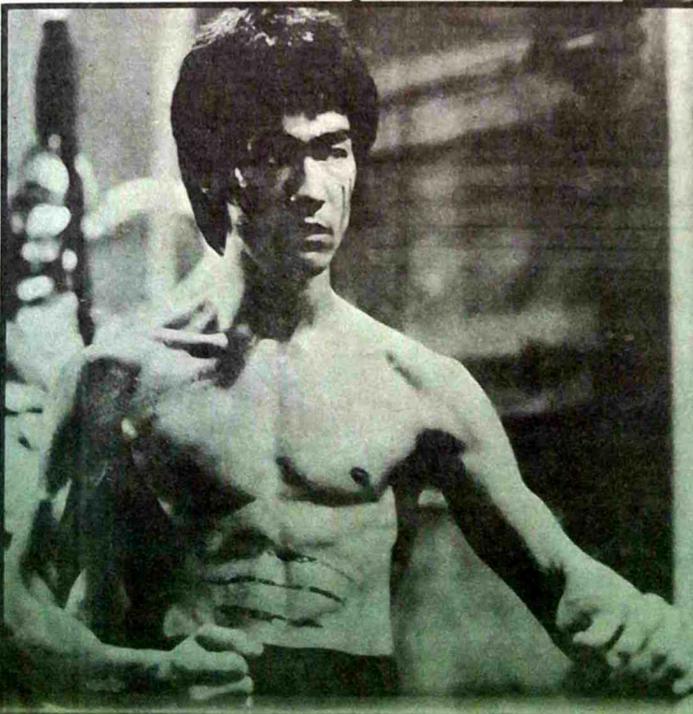
Before the hero died he made some fascinating films both in China and America. Enter The Dragon and Fist Of Fury will probably be around for a long time to come.

UNKNOWN

The Kung Fu craze moved to TV, and made a star out of a relatively unknown actor, David Carradine who confesses that he's only "a dancer", and that stunt men do the real fighting for him. He makes no secret of the fact that he doesn't think too highly of Kung Fu (even though it made him a millionaire) and when Bruce Lee was alive neither saw eye to eye.

Now it seems the record industry are cashing in on the fad too. Curtis Mavfield, the black cat of funk, brought out a single called Kung Fu, although he too professes knowing little about the methods and techniques

Bruce Lee: screen hero



EVERYBODY'S KUNG FU FIGHTING...

So Jan Iles and Wendy Hodgson decided to kick the subject around !

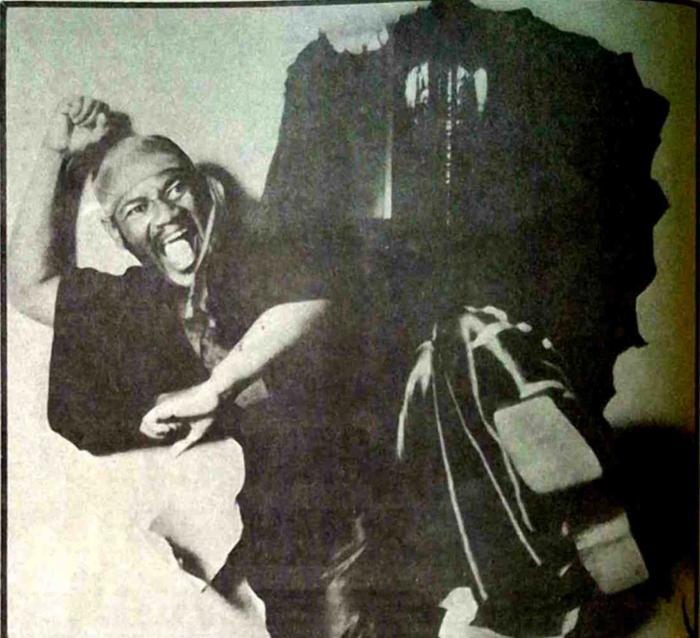
of the art. Carl Douglas must now be classed the Bruce Lee of pop, especially to all his fans. He had a number one hit with Kung Fu Fighting having risen from obscurity to fame on the strength of that one record!

"I brought out a Kung Fu record because I realised it was very popular with youngsters and I knew they'd love to dance to it at the disco. You see they love pretending that they're Kung Fu Fighting while their groovin', it kinda gives 'em a kick!"

"I myself have been practising the art for at least 18 months, although I'm no dab hand yet because it takes years of dedication to perfect. I find it quite simple to do because I practised Judo when very young so all my muscles are very supple."

"I don't do Kung Fu because I'm aggressive, I'd only use it as a means of defence — and then I'd be dubious. "Sometimes I abhor walking down the street just in case a group of cocky guys try to provoke me just so I'd practise Kung Fu on them. Don't get me wrong, I'm not chicken, I'd definitely be able to look after myself."

"The good thing about Kung Fu is that it relaxes



"I'd only use Kung Fu as a means of Defence" — Carl Douglas

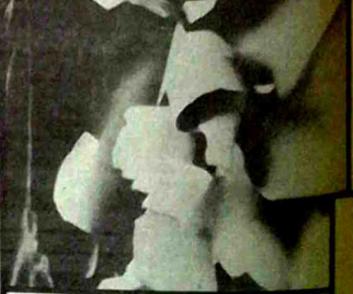
passed on to posterity uses the opponent's strength instead of dominating it.

Bruce Lee, the first screen Kung Fu hero, used Madam Yim's methods until he decided to do away with all forms and styles and go for total fighting freedom. He devised Jeet Kune Do which means The Way Of Intercepting Fist.

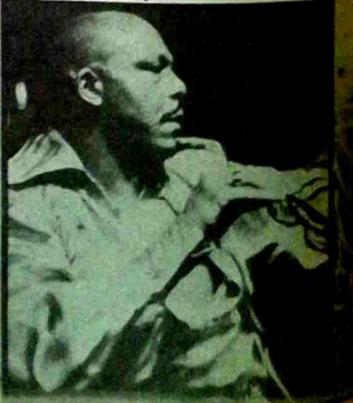
After his death at 32, Bruce Lee became a legend. At his funeral the Chinese gave him a real hero's burial: thousands lined the streets, women fainted, men sobbed openly, just like they had done in America some decades before when heart-throb Valentino passed away.

Lee's death was shrouded in mystery. How could the guy who was reputed to be one of the fittest men in the world, die?

Many vicious rumours spread (including him dying from drugs) ...



Freddie Meek: ex-fighter



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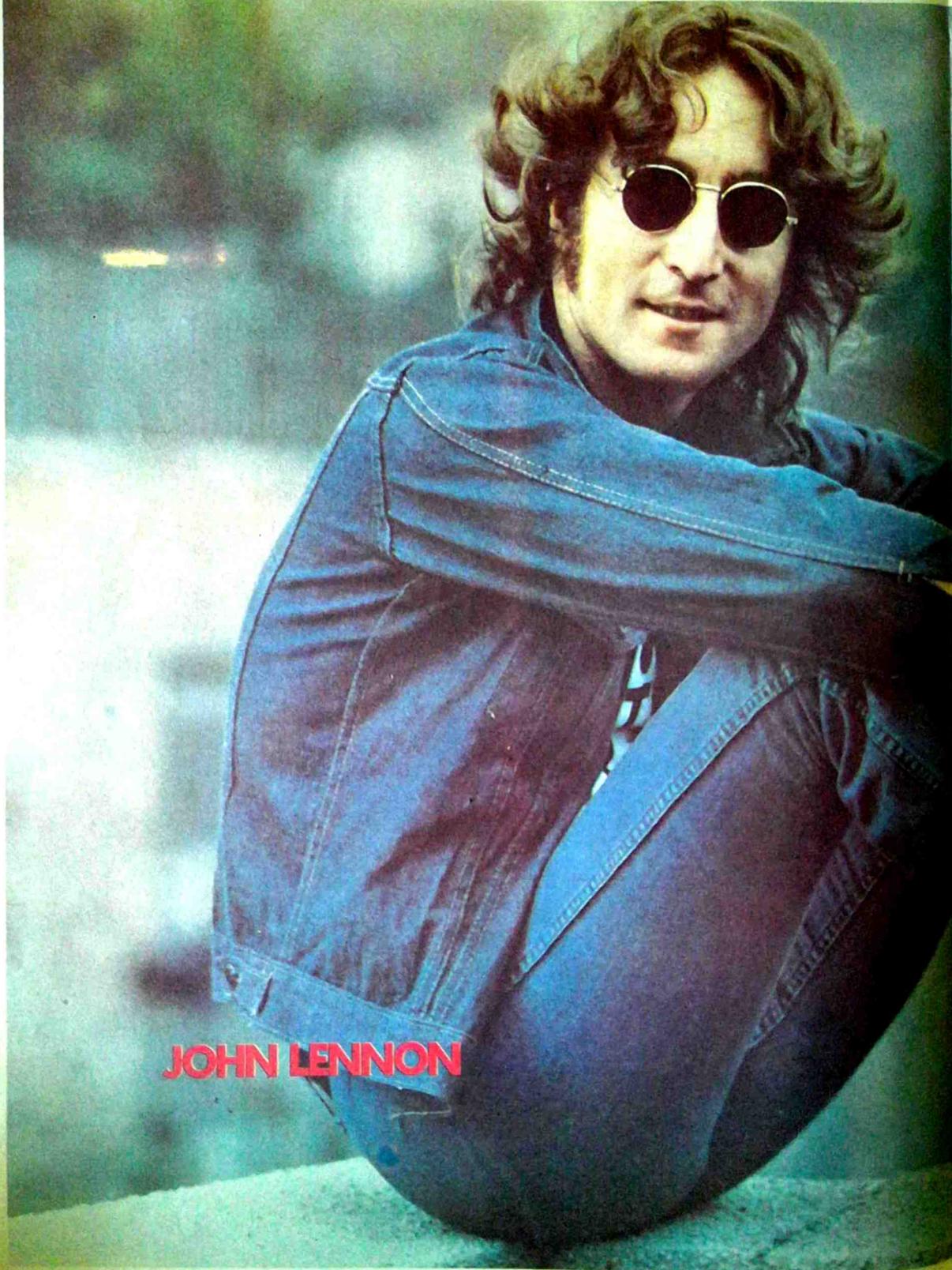


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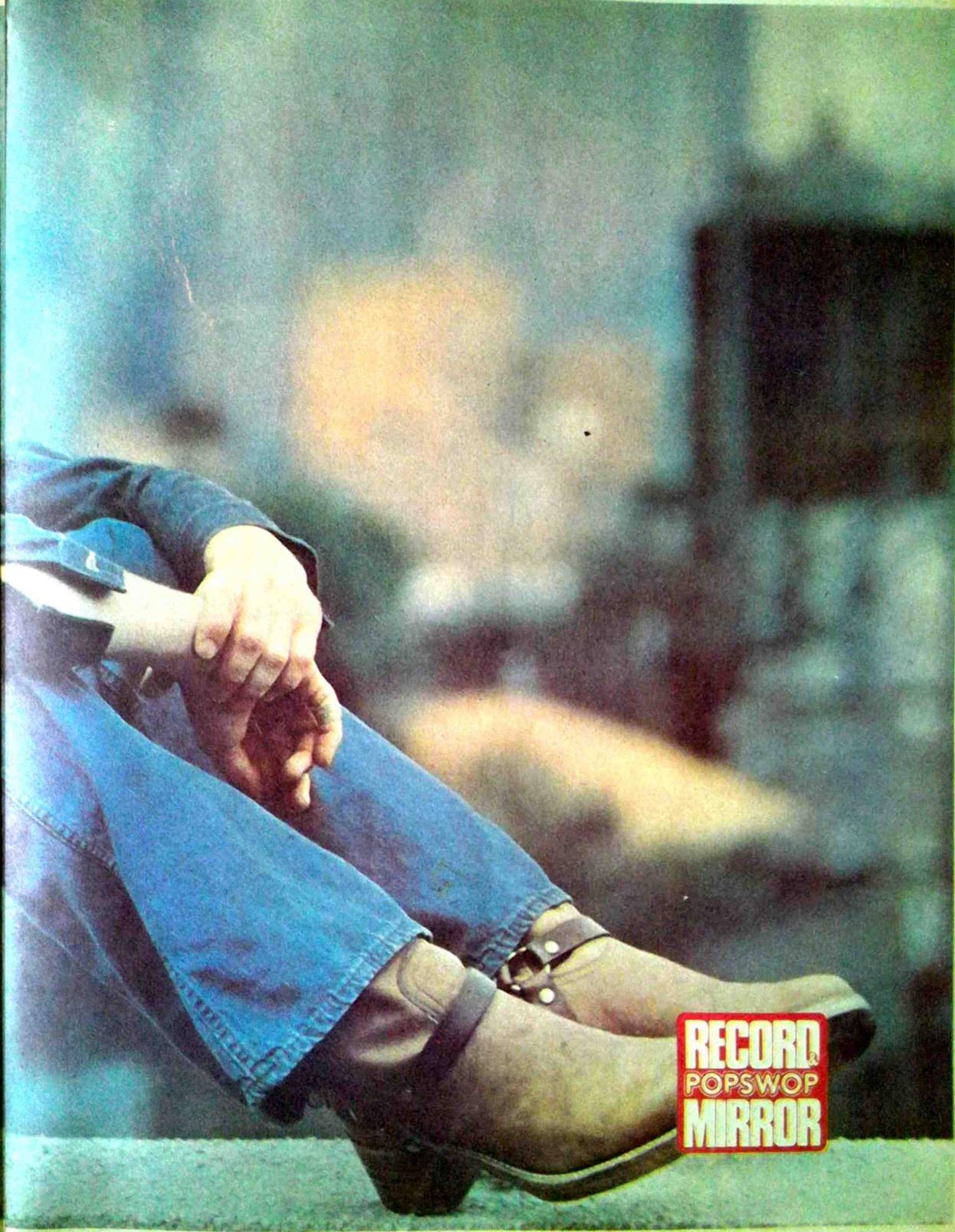
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me a great deal, it relieves tension and nervousness. Of course I'd love to pursue the art further, be more dedicated, but unfortunately that's not possible—I have to treat it as a kinda hobby, because my career comes first.

RELAXES

"I think Kung Fu is becoming very popular in Britain now, particularly with younger people. While I was rehearsing with my band in a London hall, there were Kung Fu classes in the hall upstairs and these were full up with youngsters. I think this is a very good sign indeed.

"Due to its popularity, I've decided to incorporate a bit of Kung Fu into my act. I'm sure the kids will dig it as they

"If my record moved to No. 5, I'd take up Kung Fu full time" — Freddie Mack

seem to love dancing along with me.

"Must admit I've got to thank Kung Fu for putting me where I am today. Before I was knocking on the door of success, and saw 'I've flippin' well kicked the door down!'

Freddie Mack, is another soul sensation who had cashed in on the Kung Fu syndrome.

Freddie and his ultrafunk band have brought out Kung Fu Man which is struggling to break the charts.

"I'm an ex-fighter baby", says Freddie with

a cool American dawl. "I retired from the ring in '65, tagged number 21 for the heavyweight championship of the world. Yeah, I know a lot about fightin' darlin', but Kung Fu's another bag. Oh, I've dabbled in it, but nothing more, I'm more skilful at Karate.

"My daughter Sharon, 8 and my son Freddie Junior, 7, go to Kung Fu classes every week, man they're really gettin' into it. I think they've been attending classes for 6 months and Sharon she's really progressing. She'll be throwing me across the room soon!

EX-FIGHTER

"I'm glad they have a means of defence because the world is a very violent place, particularly America. I'd like to see more youngsters take up the art so they could defend themselves without using lethal weapons, and that would stop a lot of kids getting killed."

"Of course you can kill somebody with a blow or a punch if you're expert at Kung Fu, but usually the people who withstand the course to get to the expert stage aren't violent anyway. A lot of bums who go along to Kung Fu classes just to become good street fighters become disenchanted with the course and give it up before completion.

"I tell you somethin' honey. If my record moved from 73, to say number 5 in the chart, then I'd take up Kung Fu full time!"

Pye records, who are fortunate enough to own about 90 per cent of the Kung Fu artistes aren't surprised that Kung Fu has caught on in a phenomenal way. A spokesman for Pye said:

"I think Kung Fu is so popular because kids love dancing to it. They see Carridine or whoever on TV and know they can't actually practise the art so settle for second best, which is dancing to the Kung Fu sounds.

OVER THE past year or so there has been a host of unknown bands making sudden and dramatic appearances in the charts.

So any young kid brought up on a commercial diet of Glitter and Stardust can easily be forgiven for mistaking old chart hands when they make a comeback to the listings.

I mean it's easy to believe that Slim Whitman is a band of cigar or Cat Stevens a musical vet. And similarly that Santana are another in the long line of American soul imports. But no kids they ain't.

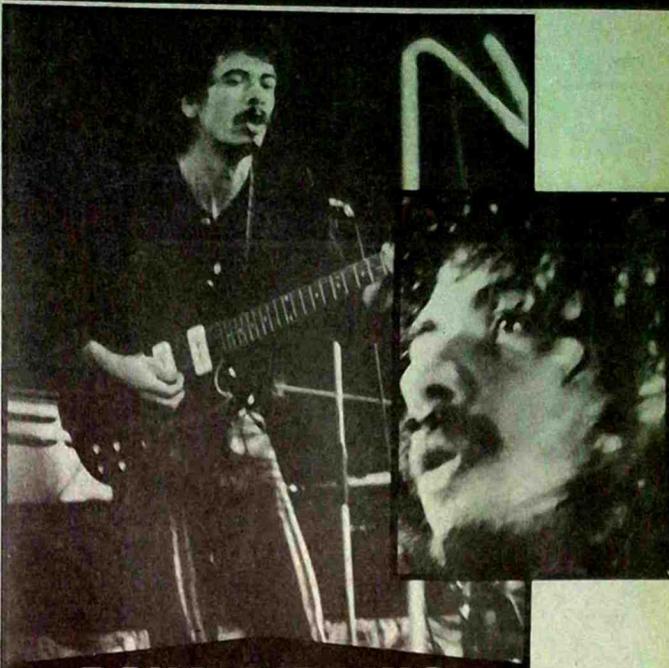
Even though the single's title, Samba Pa Ti, has got a measure of Philly obscurity about it, the actual track is strictly for the connoisseur, either of Santana, guitar or just plain good music.

The single was released to coincide with the release of a Santana Greatest Hits album, also steaming up the charts, and the success of both is a measure of the loyalty Carlos Santana, the band's owner commands among fans. It's even pulled the album Abraxas, arguably their finest, back into the charts, and all at a time when the latest edition of the band is going through another change in musical direction.

I say another, because Carlos Santana has never been one to shun a musical challenge and explore new ideas. Apart from his own Santana line-ups, he has also flirted briefly with Mahavishnu man John McLaughlin and Electric flag drummer Buddy Miles, both relationships producing fine albums.

Compilation

The release of a greatest hits album by any band usually means that a new album has been delayed, or the musical direction is about to change. In Santana's case it's the latter, a compilation album issued as an epitaph to an old musical style which seals



DAVA DIPPING INTO THE CHARTS

one era and allows another to open.

The era that has begun is closely connected to spiritualism, and the influence of guru Sri Chinmoy who has given Carlos Santana the name of Dava Dip. The era that closes is summed up effectively on the greatest hits album.

Santana's sound comes basically from variations on the interplay

between Carlos's guitar and the percussion/brass lines, both working together or one more dominant than the other. Two tracks on the album demonstrate this clearly, the single Samba Pa Ti and another song Oye Como Va.

The single hangs principally on a clear, precise lead guitar line from Carlos repeating what is basically a very

simple riff. Oye Como Va on the other hand is heavily Latin influenced, with masses of percussion and bongos producing a full, but peppered sound contrasting greatly with the fluency of Samba Pa Ti.

The entry of Samba Pa Ti into the singles charts does have its significance. It shows that ordinary pop fans were buying the single,

because devoted Santana fans would already have the track on the Abraxas album.

It would be more realistic to presume pop fans were buying the single purely as an individual song than an extension to the Must-type guitar riffs they had been flooded by and perhaps outgrown.

Martin Thorpe

Coris Mayfield



lms

"We did it in a house in the country, on a mobile studio that belonged to Ronnie Lane. It's built into this Airstream caravan and its got a 16 track and you just park it outside and plug into it."

Paul Rogers talking about his album 'Bad Co'

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THE SWEET: TURN IT DOWN (RCA 2480).
 Due in your shops in a couple of weeks in the new Sweet single — and for those who reckoned that The Six Teens was a departure for the lads, wait until you get an earful of this one... a heavy rocker that'll stand out a mile in the charts amongst those softer soul ballads that are there at the moment. The next thing's going to be 'Sweet have gone heavy', but their album gave plenty of indications of this intention anyway. It's just that they've had the guts to bring out a single to prove it. I'm not sure what the record buyers' reaction would've been to this record if it hadn't been by Sweet, but it is, and they'll buy it, and I wonder who'll follow suit?

GEORGE MCRAE: I Can't Leave You Alone (Jayboy 90).
 Already getting the massive support from the discos that his last single got, this one, taken from his Rock Your Baby album, is different enough and good enough to repeat his previous success. Good for dancing, listening. **CHART CERT.**

QUEEN: Killer Queen (EMI 2329).
 In this week's list of breakers — already — so soon — my-life, is this Mercury penned ditty, that should be a huge hit for them. Gentler than Seven Seas Of Rhye, although you can hear similar guitar work at the end. Knockers can start ringing. Queen have come up with a sound that'll prove they aren't any one-hit band. The record, incidentally, is a double A-side, the other song entitled Flick Of The Wrist.

THE GLITTER BAND: Let's Get Together (Bell 1383).
 Trouble with this kind of song is that there seem to have been so many of them

REVIEWED BY SUE BYROM

recently, and the vocals on this one sound a lot weaker than their previous couple of records. Still, all that notwithstanding, the record picks up at the end, and it's repetitive enough to be catchy.

ERIC CLAPTON: Willie and the Hand Jive (RSO 2099 139).
 Nice little sleeve on this one, complete with diagrams on how to do the hand jive (trouble is, I can still remember how to do it!). Both this and the flip side, Mainline Florida, are taken from the 481 Ocean Boulevard, and Willie is a real good old R & B number. Lovely guitar, nice record, should be a hit.

LOU REED: Sally Can't Dance (RCA 2467).
 The little track of Lou's latest album, it's like the album in that it's a lot more commercial

Singles



Sweet
 From some of his more recent work. Nice Horn section playing, and ladies doing the backing vocals, with a few air plays it could do well.

THE MODULATIONS: I Can't Fight Your Love (Pye BDS 406).
 Good funky backing rhythm on this one which is a cert for the

discos. On first hearing, the vocals seemed a bit harsh, but after hearing it a couple of times, they grow on you. Very much in the Philly



Eric Clapton sound idiom, and a beauty to dance to.

LYNSEY DE PAUL: No Honestly (Jet 747).
 Currently gracing our TV sets, this one, as the theme tune to the John Alderton / Pauline Collins His and Hers show. Very commercial, and could well have the kind of success that Aznavour had with She. Flip side is the song she wrote for Thunder-thighs, Central Park Arrest, and very pleasant too.

CHEECH & CHONG: Earache My Eye (Featuring Alice Bowie) (ODS 68102).
 Another one that's been a huge hit in the States, now released here. C & C seem to be one of those groups essentially American, but this record might bring them some success here. Opens to waking noises, goes into Hendrix / Deep Purple type guitar riffs, heavy rock and then stop. Break for vocal comedy routine, which in parts is very funny. One of those weird records that just might take off.

L Y N Y R D SKYNYRD: Sweet Home Alabama (MCA 100).
 Currently enjoying enormous success in the States, this number is dedicated to Neil Young in answer to his Southern Man lyrics. It's a good song, and well produced, and radio stations over here are already picking up on it.

RUFUS THOMAS: Boogie Ain't Nuttin' (But Gettin' Down) (Stax 2017).
 Very similar to recent James Brown / Wilson Pickett sounds, but then I suppose boogie's a bit more fashionable than chickens these days. Should be a disco hit, lots of brass and very up-tempo.

POPSWOP

LIBRA (Sept 23 to Oct 23)
 A lanky stranger enters into your life. No it isn't the dustman or the postman but someone much more exciting.

SCORPIO (Oct 24 to Nov 23)
 Friends are calling you — dare we say it — light! In fact they can hear your bum squeak as you walk along! Come on like those hands out yer pockets and spend a little; you can't keep screwing off others.

SAGITTARIUS (Nov 24 to Dec 31)
 You've been very worried lately about someone close to you. Fortunately all will be well in the next week or so and you'll find that towards the end of this week you'll be able to put in a happy face once again.

CAPRICORN (Dec 22 to Jan 20)
 Friday and Saturday are ideal for getting yourself sorted out both financially and physically. Lately you've had no money and have been looking like a nervous wreck.

AQUARIUS (Jan 21 to Feb 18)
 Now that you've stopped snivelling over a broken love affair get yourself started up and go find another stud! There are plenty of 'em about.

PISCES (Feb 19 to Mar 20)
 This week should be spent on your own. Don't worry you haven't got the plague, it's just that a quite time spent alone by the fire-side with a good book, would do you a power of good.

ARIES (Mar 21 to Apr 20)
 You've been a real mug to people — well just tell 'em to take their ten-pots elsewhere! Stand up for yourselves, you ram lambs — you're letting your reputation down because you couldn't exactly call yourselves the most headstrong sign at the moment!

TAURUS (Apr 21 to May 21)
 Things will be slow and easy going for the first half of the week, but towards the weekend things will start to speed up.

GEMINIS (May 22 to June 21)
 If you're leading a bitter-sweet life we're sure it'll all turn out jim dandy in the end. If partners are acting rather sinister of late it's because they have something to hide.

CANCER (June 22 to July 23)
 Fits of depression followed by fits of liveliness. On yeah, one minute you're down and the next you want to live like there's no tomorrow. There is a happy medium somewhere, which you'll be heading for in the not too distant future.

LEO (July 24 to Aug 23)
 Your financial difficulties will ease somewhat around mid-week. A friend may want your opinion on a very important matter — but be wise and tell her/him to muck up their own minds.

VIRGO (Aug 24 to Sept 23)
 A busy time this week with piles of unimportant work and projects calling for attention. Concentrate on sorting these things out before you take on new things.



FANNY and FIDO

ACTION REPLAY!
 LAST WEEK, THE FATAL COMBINATION OF LOOSE BENTLENS, CHAP WIG CLUE and a HEFTY SLAP ON THE BACK DEVELOPED TEEN BOO TERRY TINSEL AS NONE OTHER THAN FANNY'S UNCLE BILL A 55-YEAR-OLD FAILED MARKET GARDENER FROM SHOWSHIRE... AND NOW OUR HEROINE FINDS HERSELF ON THE BURNING OF AN AGONISING BLEEMING...

I JUST DUNNO, FIDO... YOU THINK I OUGHT TO TELL TRACY ABOUT TERRY UNCLE BILL?

YOU REMEMBER LITTLE RABBIT THE POOR GEEK'S MENET?

PUT SHE HAS A RIGHT TO THE TRUTH

WROO!

BLIMEY! THAT'S BARRY BRITTLE LEAVING TUCKY TUCKY! WOMEN!

SO F AND F MOSTLY ON ROUND TO FRIEND TRACY'S TO SPILL THE BEANS...

OH YES! DAD'S HAD THE BARRY BRITTLE JOB

OH THAT KUNG-FU FIGHTIN'...

BUT I THINK I WAS SOMETHING IN THE CITY...

HUMS UP A LOUD PART TIME JOB TOO...

SAPRISTI! MUCKEREE!

TRACY! WAS THAT BARRY BRITTLE! JUST SAW LEAVING.

OH YES! DAD'S HAD THE BARRY BRITTLE JOB

OH THAT KUNG-FU FIGHTIN'...

BUT I THINK I WAS SOMETHING IN THE CITY...

HUMS UP A LOUD PART TIME JOB TOO...

SAPRISTI! MUCKEREE!

TWINKLE RIPLEY: Days (Bradley's 7418).
 And what did you do of the great teen war, Sue? Well, I remember a song way back in 1964 called Terry that was sung by this lady called Twinkle, and it was a huge hit. Ten years later it's the same lady, different song, but chances are she could have another monster with this one. Slow beat that lifts for a catchy chorus line. Wrote it herself, clever lady. Next question?

THE PEPPERS: Pepper Box (Spark 1100).
 25,000 sold proclaimed the piece of paper accompanying this record, which has started appearing in some disco top ten charts recently. Now re-released it stands a chance of going from disco charts to pop charts. Basically an instrumental number, it's a good 'un for moving your feet to.

THE FIRST CLASS: Dreams Are Ten A Penny (UK R4).
 Ready with those clicking fingers and tapping feet. Good old bubblegum pop this one, oh Jenny Jenny, dreams are ten a penny about this. Can't help myself. Should be a big one.

DUCKS DELUXE: Love's Melody (RCA 2477).
 We're getting to the bottom of the pile now, and this one isn't going to make it any better. Nothing special, anything from the Ducks although it's O.K. Backing's a bit dated.

KENNY: The Bump (RAR 186).
 Now look here lad, the Bump is a great dance, y'know, gritty, sexy even your version of it makes it sound like a stampers night at Arsenal club Pounding drums and stamp dem feet definitely not Soul Train material. Next please.

GRAM GRACE: What Do You Do With My Sweetheart (RCA 2472).
 This young gentleman is being hailed as the discovery of '74. Apparently what you hear on the record is actually his voice — no clever mixing or anything, just him. Must admit, his sound's an interesting one, but there were definite overtones of Steve Harley — see Sayer and Sparks. Lots of 60s year-yaah in the backing. Might make it, might not.

IT'S PANTO-ROCK!

"EEEEEEH let's get at 'em," screamed some Northern nymphets as we jostled through the hundred-plus crowd blocking the side entrance to Leeds Town Hall.

"Where's Les?" yelled another, flinging her Mud scarf into the air with a well planned flourish.

"Ooo sez you can get in?" asks another menacingly, blocking the way with her ample body.

She needsn't have bothered. On the door a man of gigantic proportions threatens to sit on anyone who tries to get through. This is chaotic, and there's still an hour to go before Mud's ambitious tour gets under way.

A few neat shoves and some fast talking gets us in and through the auditorium which is throbbing with last minute activity. Ray's tuning his bass while final adjustments are being made to a very intricate looking stage set built from scaffolding. There are hanging partitions, tinsel curtains, lighting stacks, a definite pantomime set-up.

Nabbed

Les Gray appears in the corridors backstage only to be nabbed immediately by a wandering fan who's stuck lucky. "Better get out of here," grins Les, and leads your Record Mirror team to the dressing room. Here Rob and Ray continue the tuning up process while Dave Mount tries on his French shades with their battery operated wind-screen wipers. Mel Bush, the tour promoter, wanders in and pours himself a cup of orange juice. Les reaches for a can of lager.

Next door there's another dressing room housing the rest of the tour.

The way Les Gray is behaving you'd think it was his first tour. "I've never felt so nervous in my life," he says lighting another cigarette. Dave Mount is the same as they joke edgily as they began to prepare for the stage.

Meanwhile Light Fantastic are warming the crowd with an act that's full of surprises and laughs. The audience was visibly moved when Sludge appeared in a space suit to go through Space Oddity then Starman.

Mud had been worried about The Feminine Touch's reception but the audience wolfwhistled their approval and gave a lot of support to numbers like Dance To The Music, Love Song, Love Train, and I Got The Music In Me.

The atmosphere is getting tense and the re-appearance of Sludge puts an edge to it. He leads the entire audience in a crazy rendition of Mud, Mud, Glorious Mud before the name suddenly springs to life in huge neon lettering at the top of the stage followed by taped music of There's No Business Like Show-business.

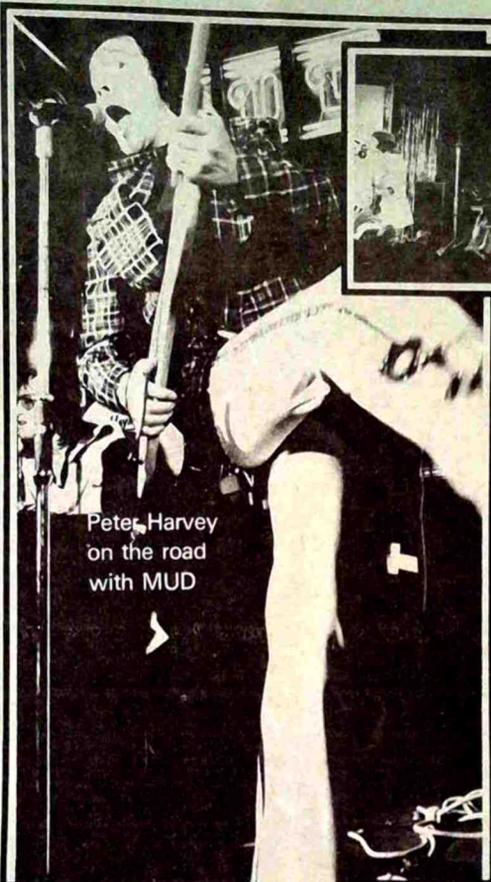
Blimey, I've heard of theatre-rock but this is taking it one stage further. ... could it be Panto-rock? Why on earth Mud didn't lead this show for another two months and make it a Christmas special is a mystery, though a look at their engagements provides the easy answer.



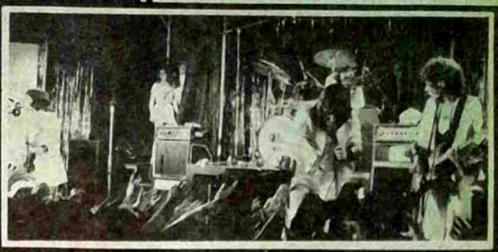
Comon, give us back the hair spray!

show: Light Fantastic, and The Feminine Touch. Sludge, leader of the Wolverhampton group who are opening the show, says "worro" before making for the stage. Meanwhile the girls are busy retrieving hair dryers from Mud's dressing room and generally trying to calm their nerves. It's their first

Bang. A huge explosion signals the entrance of the band and all hell's let loose. Complete pandemonium. The stage is swamped immediately by hundreds of screaming fans as quartz lights glare down and another explosion signifies the band's arrival. They stand there, all



Peter Harvey on the road with MUD



Mud hysteria hits the fans

returns when Les announces that he's going to play the piano: "Oh no you're not..." "Oh yes I am..." Dave appears with a ginormous guitar without strings. He's wearing a plaid suit and a huge plaid bowtie and looks absolutely barmy. He sings Shake, Rattle and Roll with his customary aplomb (borrowed from the funny farm we understand). The girls are back in bobby soxer gear for a quick bope, then it's Rave's Bolero on guitar as an intro to Stevie Wonder's Living In The City. Ray's singing and sounds are surprisingly soulful. In the guitar solo Rob goes into a Layla riff which gives his further opportunity to thumb his nose at those who said he couldn't play. Only a fool would say that.

The one let down number of this act is Hey Jude. Somehow it doesn't have the right appeal. Still one weak 'un out of 16-odd songs is not bad. The finale more than makes up for any loss of pace. Tobacco Road and Hypnosis follow then Rocket causes an

crash the dressing rooms. Photographer Ian Dickson returns with the story of the night: "I was snapping away when aah felt this pain in mah leg (he's Scottish). I looked down and there was this fan biting me!!!" He marks two bloody teeth marks triumphantly and the dressing room erupts. The lack of tension after the show creates a party atmosphere which begins with fans being invited in for autographs and photographs and follows on back to the Merion Hotel.

Eventually everyone decides they must eat and we adjourn to Cinderella Rockerfella's, a double disco dance club just around the block.

Not bad

Dave takes great pleasure in telling the manager that they used to play there. Later, after a £5 meal, he declares the cuisine "not bad, but nothing special".

It's back to the hotel for tea and biscuits, but outside the front door three fans greet the band and say they've been waiting since after the show. They're invited in and eventually rooms are found them for the night.

Entertainment

Before bed, Sludge entertains the gathered lounge crowd with a few lurid stories.

Next day everyone returns to the same lounge around mid-day. Les gets everybody drinking again but steadily, while Ray discuses photography with Ian Dickson. Rob turns up with his classical guitar and proceeds to entertain us. Eventually everyone's involved in a sing-song of 'golden oldies, until finally it's Manchester where radio interviews await. The Muderora show is on the road and by the end of this tour Mud could see themselves hailed as the latest in a long line of rock 'n' roll innovators - the originators of Panto-rock.



A calming ciggie back-stage

Pics by Ian Dickson

"I've never felt so nervous in my life" — Les Gray

four, arms aloft in some kind of Che salute to the audience, then more explosions. Les yells 'evenin' all!' and the band bust into Hippy Hippy Shake.

They're wearing new suits, white edged with red glittery material, and showing none of the nerves expressed earlier. Immediately the screams

and cheers have died down, Ray leads into an acappella version of the Marce's old hit, Blue Moon. Les sings lead in the classic, moody, strong and true, while the others pump out the backing harmonies.

The girls were Indians in a hilarious version of Running Bear. Members of Light Fantastic joined

in this number, too, climaxing with Dave being lassoed and carried off, only to return apparently scalped and with a knife through his head. It was ridiculous.

During The End Of The World, a favourite from the Mudrock album, Les takes over as the star with a from-the-heart performance that had hundreds of girls openly weeping. The panto atmosphere

upsurge in Pantomonium. The bouncers all but give up.

There's the Cat Crept in as a closer then Sludge leads more singing of Mud, Mud, Glorious Mud before the inevitable encore of Bye Johnny and Tiger Feet. What a scene. Dancing in the aisles - the lot.

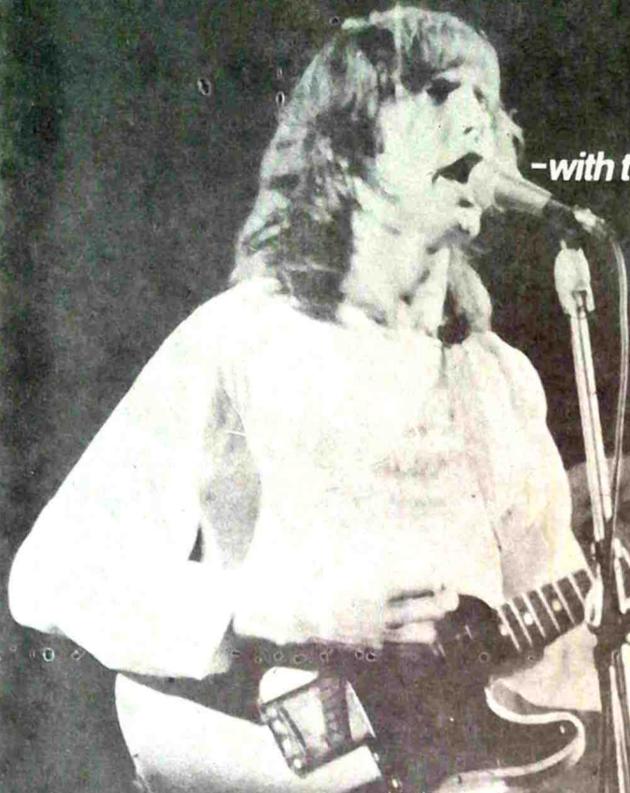
Phew... it's warm backstage. About two hundred kids are trying to

G.T. MOORE AND THE REGGAE GUITARS

THE BIG BREAKTHROUGH
IN ROCKIN' REGGAE!

MOVE IT!

-with the LIVE sound that's taken over '74



Tom Whyte



Tony Mansford



Martin Hayward



Tim Jones



Malcolm Mortimer



Tom Robinson

"G.T. MOORE AND THE REGGAE GUITARS" (CHARISMA CAS 1095)

CLEAN, MELODIC, intelligently put together but with plenty of bite, G.T. Moore And The Reggae Guitars, alongside the Jevs Roden Band and a score of others—epitome what is best in the British rock bands who are emerging this year. The Reggae Guitars have chosen to operate in an area formerly occupied exclusively by Jamaican musicians with a sunny pride in their heritage or by predominantly charlatan entrepreneurs who realised that the Reggae Beat Sells. Indeed it does, but what G.T. Moore and Co. have discovered is that it makes a perfect base for melodic rock music—good songs and good playing. If you're after a funk reggae soul in the writing phase—and you can make a date with me any day to spend a few hours soaking up The Real Thing. But the way they go about it—the way they play it, and the way the songs work out, "funk" doesn't come into it. Six of the nine songs are by G.T. Moore, while the others are B. Dolan's "Knocking On Heaven's Door" (a highlight of their year's set), D. Richards' "I'm Still Waiting" and H. Johnson's "Book Of Rules." The base of each song is the lithe rhythm knocked out by Simmons drums, persistent bass guitar, the precise, almost muted reggae guitar clip, and the staccato-fingered organ. The players display a sense of discipline and self-control that isn't to be envied, and through which their energies are given a strength and sense of purpose which makes them much more effective than many of the more ambitious funk rockers in another format. They don't rock, come the funk guitarists. G.T. singing the lead, the backing singers add an additional emphasis to what the lead and organ him harmonize with, the drums and organ him harmonize with, the backing singers. They don't rock, come the funk guitarists.

to add accents where the drums and some beautiful guitar parts; all that funk feeling that you can't tell me what it is, but it's reggae music. G.T. Moore and his band are playing with a reggae feel, but the music that has been enough to move you and your lips to start to time players and pretty much all I want. Ba-lala-lam, it on the guitar.

Steve Paeckel
Sunday, 5th October '74

G.T. MOORE & THE REGGAE GUITARS: SUNDOWN, CHARING X ROAD

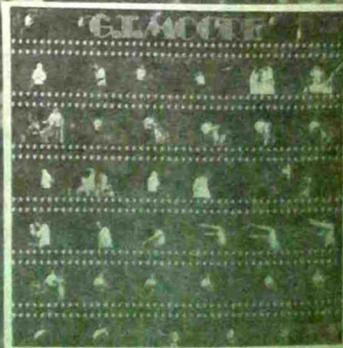
I think G.T. Moore, etc., obviously enjoy reggae to play it so well. Their bassist and slide guitarist lay down the basic reggae movement, the drummer goes along with it rather than proselytizes, the pianist looking like one Bob Harris of Old Grey Lane), adds accents over the top, two flower-shirted curly haired session vocalists at the end of the line do a grand job in locking, swells and roneo-jarney percussive effects, and the lead singer/guitarist, with a down-to-earth East End looking face, fronts the whole show. And it works.

Their repertoire consists of a mixture of reggae standards like "The Masvick," "Sweet and Dandy," reggae arrangements of other songs such as "Knocking On Heaven's Door," the band's own material "Fanning Ladies" (sung over walls), and some straight soul numbers such as Curtis Mayfield's "Judgement Day."

The overall effect was quite an interesting one. It was a good white soul band, and it was a good white reggae band. They play tight, they play clear, they play funk.

Michele Howard
New Musical Express, 10th July '74

FIRST ALBUM ON CHARISMA



CAS 1095

Marketed by B & C Records Ltd., London, W.1

DISCOS

DISCOS ALL round the country have been telling us how expensive it is to keep up with all the records that are released every week.

Southampton D.J. mentioned that he had played 319 different tracks one week, many of them album cuts, which meant a cost of about £160. The following week showed a drop of only 25 per cent.

Another point made by D.J.'s was that disco units really did come in for a hammering. They are driven to gigs, manhandled into the hall, played hard for four to six hours, loaded back into the vehicle for the bumpy ride home.

So we suggest you get your equipment checked by an expert every three or four months, because we have heard of jocks who have had bad electrocutions from faulty equipment.

It seems it's not just the north and south that play widely differing music at the clubs.

Martin Peters, resident jock at Tiffany's Workshop, said the club was mainly a Top 50 format.

SUDDENLY DISCOTHEQUES

are big business on the pop scene. Single handedly they've pushed black music back into the charts.

The Wigan Casino packs in 1,000 people mid-week; their all-nighters have been topping 1,500 and smaller discos around the country are bursting at the seams with

ravers.

The disco is certainly the place to be if you want to get to know today's music, and R & P.M. has its finger on the pulse of the scene. Every month we'll be bringing you news, views and latest trends from discotheques throughout the nation.

KEEPING UP WITH THE COST

with old soul classics extremely popular, though Roxy Music and Bowie were also getting a

lot of attention. Another Nottingham D.J., Tony, who runs the mobile "Unisex Disco"

has even been playing tracks from Wishbone Ash.

This week's Top Ten are taken from the Concorde, Eastleigh, near Southampton:

- 1 Gipsy Man War
- 2 Sound Your Funky Horn - K.C. & The Sunshine Band (Jay Boy)
- 3 Long Train Runnin' - Doobie Bros. (Warner Bros)
- 4 Gimme Some Lovin' - Traffic (Island)
- 5 You Haven't Done Nothin' - Stevie Wonder (Tamla)
- 6 I Can't Leave You Alone - George McCrae (Jay Boy)
- 7 My Old School - Steely Dan (Probe)
- 8 Backwater/Just Take Me - Status Quo (Vertigo)
- 9 Samba Pa Ti - Santana (CBS)
- 10 O.B.K. Chicago - Resonance

- And 'The Time & Place', Walsall, Staffs:
- 11 Can't Leave You Alone - George McCrae (Jay Boy)
- 2 My Man A Sweet Man - Millie Jackson (Mojo)
- 3 You Little Trustmaker - Tymos (RCA)
- 4 Hang On In There Baby - Johnny Bristol (MGM)
- 5 Zing Went The Strings Of My Heart - Trampms (Buddha)
- 6 Tell Me What You Want - Jimmy Ruffin (Polydor)
- 7 One Wonderful Moment - Shakers (Probe)
- 8 Machine Gun - Commodores (Tamla)
- 9 Queen Of Clubs - K.C. & The Sunshine Band (Jay Boy)
- 10 Law Of The Land - Temptations (Tamla)

Don't forget if you've got any news on the disco scene drop a line to "Disco Sounds", Record and Popwop Mirror, Spotlight House, 1 Benwell Road, London N7.

SIX OF the world's top stars and groups all to be seen and heard on the same night at a small provincial disco. It sounds like a promoter's dream and a teenager's idea of heaven. But this month it will actually happen at a dozen discos up and down the country.

If you are wondering how the discos concerned can afford such a dazzling array of the pop world's biggest stars, it must be added that they will be benefiting from a new pop concept called Intervention.

Intervention Limited is offering discos an exciting package of the biggest hit tunes coupled with films of the performers in action.

Disco operators will pay a rental for the complete Intervention package. This comprises a VCR (video cassette recorder) unit, four or five 22 in. or 26 in. colour TV monitors, depending on the size of the disco, and monthly servicing.

While the music is relayed over the disco's own amplifying equipment, the stars can be seen on Intervention's big colour TV monitor sets placed strategically around the dance floor and rest areas.

The scheme was originally devised to fill gaps in the programmes of most discos - a couple of twenty-minute breaks.

However, Intervention has come a long way since then. During pilot experiments with video tapes, the twenty-minute breaks became so popular with disco operators and customers alike that instead of being aideshow, Intervention programmes could well become the main attraction.

The idea has also caught on overseas with Denmark, South Africa and West Germany asking for Intervention programmes for their major disco.

Every month, the stars and their music will be featured in six twenty-minute programmes each containing six clips showing either the performer in action or, alternatively, an associated visual to match the music.

Nationally known disc-jockeys and personalities



SCOTT FITZGERALD looking in on the assembly of an Intervention programme. The videotaping was done at Rank Video, the editing is via Rank's CMX 300 editing system - the only one of its kind in the UK.

will complete the programmes and, with the programmes changing every month, music will be bang up-to-date.

In addition, discos will be able to rent special "spectacular" programmes devoted to just one performer or group.

Disco owners may also be able to put their premises to far greater use with Intervention "pop serials" and other early evening programmes and there are plans for afternoon slots appealing to a wide variety of interests.

A spokesman for Intervention said: "The

results have been electric. This can change the whole disco format - it's "Top of the Pops" in the youngsters' own environment."

"Young people do not like to sit at home and watch TV - they would much rather be out somewhere. Now they can watch their type of

programme and their favourite artists in a friendly, congenial disco atmosphere."

Intervention aims to have its own equipment installed in 700 discos in the UK by early in the New Year - one in ten of the estimated 7,000 discos in the country.

BLACK IS BOUNTIFUL

ON PRECISION TAPES



ISAAC HAYES

- Shaft ZC/YB8XD 4004
- To Be Continued ZC/YB8TX 1015
- Hot Buttered Soul ZC/YB8TX 1014
- Movement ZC/YB8TX 5003
- Joy ZC/YB8TX 1016
- Live At Sahara Tahoe Part 1 ZC/YB8TX 4005
- Live At Sahara Tahoe Part 2 ZC/YB8TX 4006
- Black Moses ZC/YB8XD 4000
- Truck Turner ZC/YB8XD 4001
- Tough Guys - Film Soundtrack ZC/YB8TX 5001

BARRY WHITE, LOVE UNLIMITED, LOVE UNLIMITED ORCHESTRA

- Together Brothers ZC/YB8T 2803
- Can't Get Enough ZC/YB8T 444

CURTIS MAYFIELD

- Curtis ZC/YB8DS 4005
- Roots ZC/YB8DS 5008
- Superfly ZC/YB8DS 4018
- Back To The World ZC/YB8DS 5008
- Live In Chicago ZC/YB8DS 5009
- Curtis Live (Doubleplay) ZC/BDS 2001
- Move On Up The Best Of Curtis Mayfield ZC/YB8DS 4015

ON TAPE ONLY 25 TRACKS

LISTEN TO THE PEOPLE

Featuring Doris Troy, Joe Thomas ZC/YB8LE 101

BLACK GOLD

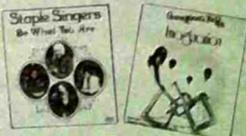
Featuring Sarah Vaughan, Dizzy Gillespie ZC/YBMSL 501

THE WHOLE FUNNY WORLD IS A GHETTO

Featuring Bob and Earl, Major Lance, Kestey Lester, African Music Machine, The Exciters, Fontella Bass, Teddy Bears and others ZC/YBCLF 301

GLADYS KNIGHT & THE PIPS

Imagination ZC/YB8DS 4006
Claudine - Motion Picture Soundtrack ZC/YB8DS 4010



STAPLE SINGERS

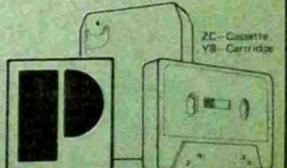
Be What You Are ZC/YB8TX 1008

THE THREE DEGREES

Maybe ZC/YB8T 28106

BOOKER T & THE MG'S

Greatest Hits ZC8TX 1013



For full free up-to-date catalogue please send to Precision Tapes (RM/10) ATU House, Great Cumberland Place, London W1A 1AG.

ONLY TEN years ago a disc jockey spinning records at a dance would have been looked on with the greatest interest and curiosity.

Today, just about everyone has enjoyed (or suffered?) disco entertainment with bouncy DJ patter into the bargain. With so many discos around today, individuality is now being expressed by type of music played, DJ style, and of course the use of the latest lighting effects.

However many DJs are now beginning to make use of GIMMICKS to give the audience a laugh, whilst at the same time making sure they are remembered as the DJ that dressed up in a bear costume or performed some other crazy antics!

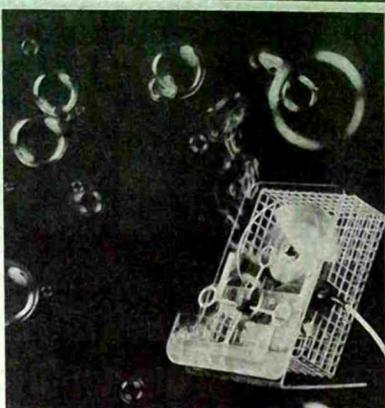
Luckily for DJs not possessing animal costumes there is a company called P.V. Capper whose sole activity is in producing Disco Gimmicks that operate simply at the flick of a switch. One of their most popular products is a Bubble Fountain which retails at around £18.

Capper's Technical Chief, Martin Hannan told me: "I used to play in a group whose signature tune was 'I'm Forever Blowing Bubbles'. I thought, why not blow bubbles whilst playing the tune? We took the prototype to the next gig and all went well until the bubble tank burst - over the amplifier. There was a big bang and the evenings entertainment ended rather suddenly!"

Three months and six prototypes later the product was perfect (the bubble tanks don't burst any more). The machine is compact, well built and very practical. The special tank on the front is made of perspex and is removable for emptying and refilling purposes. It will blow over 1,000 bubbles per minute are produced.

Having tried the machine out myself, I must say I found it highly successful particularly when used in conjunction with a strobe or lightshow projector.

Capper also produce a Fuzzlight (rotating blue police lamp) and a special police siren. Current prices are £16 and £16 respectively. The Fuzzlight produces a



+ The Capper bubble machine.



+ The Capper fuzzlight and Siren.

IDEAS by Roger Squires

GIMMICKS ON YOUR SYSTEM

bright blue beam that rotates 360 deg once every second.

Unlike the police lights this one works on ordinary 240v mains. The siren, however, works from an internal battery and you simply plug the output direct into the tape input of your Disco Console. The siren walls

up and down as you touch the operating button.

According to Mr Jim Hannan, the marketing chief, one of the first sirens they made upset their telephone system and automatically switched all calls at their office to the International Exchange. Because of

this the siren was modified slightly to avoid problems with telephone freaks.

Capper are at the moment looking for more gimmick ideas that can be made and sold for under £20. So DJs if you have any bright ideas drop us a line and we'll pass them on.

Most discophos now stock Capper gimmicks so if you want to shover bubbles on your next audience, it shouldn't be difficult to arrange.

HOME DISCO

HOW ABOUT turning your home into a discotheque? You can now with a new lighting system that's specially designed to make your lounge into a night club.

Unit Visual is a lighting set that links to almost any record or tape playing equipment and responds to the music with a series of lighting effects.

It is a piece of equipment that goes further than mechanical flashing lights and stroboscopes so familiar at discos, because it mirrors the tone and tempo of the music.

Each of the three different colours (red, blue and green) responds to a different frequency in the music, varying the intensity according to the volume of sound produced.

The manufacturers of Unit Visual are making an introductory offer until Christmas of £99.95, but then it will go to £119.

You can get more information about the most lights from Lab-Craft Ltd., Freepost, Hemford RM3 1BB.

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DISCOS

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Get a complete Disco Show on the road for only £198.50 (-VAT)



If you've been thinking of starting your own disco show now's the time to do it - with a complete FAL system from Roger Squire's. At only £198.50 - VAT brand new it'll pay for itself in next to no time. The Disco features faders for Gram 1, Gram 2, mic and tape. Built-in 100W amplifier. Monitoring on headphones. System includes anti-feedback AKG mic, headphones, 2 x 50W speakers, goose neck for mic, all leads. Package deal £198.50 - VAT - ie £214.38 inc VAT. Easy terms, mail order and export services available. Visit our showroom to see our full range of discos and lighting.

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Tel: 01-272 7474 Closed Mondays
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IS A CAREER IN SHOW BIZ?

If you like the idea of working in the most exciting business in the world we can help you take off in style and get to the top as quickly as possible.

Undoubtedly the best way to start is by working as a Disc Jockey. With our special advice you could soon be broadcasting on the Radio, in a meeting a very handsome living as your own boss. Many Media DJ's commanded astronomical fees.

HOW WE HELP:

First it's difficult to understand the advantages of joining the Disc Jockeys Association so please forgive me if I take a while to explain it. If you need training we will tell you of the best Studios and countries and what you can do on your own to improve your style. In buying equipment again we advise from our unrivalled bank of information. Contracts Agencies. Obtaining the best deals. Insurance. Advertising. Raising Cash (loans are available to Members). Transport and many more topics are covered in the Association Magazine. Advertising in the Mag is free to members and it is delivered free to members every month. Plans are available for members to build their own equipment, camera etc. We offer related and regular trade prices - up to 30% discount on equipment and many more offers. There is a changing list of residences and gigs available to Members and of course many long term contracts are for available to us to work mobile and regular. As the members the price to be paid by new members is a 2000/- Special Disco worth £100 with lights and discs.

There is a lot to be said for the media both inside and outside the Big City. Others have made it - you read about them every week in the Media Press, why don't you. Membership in the Disc Jockeys Association does not mean that you'll receive the price of the average gig as it's good value, information and Discounts. Whether you're a working DJ, or simply interested please complete the coupon below and you'll receive a free brochure of F.O.I.D. D.J. and more. P.O. Box 21, Dunham, DH9 1LQ for full Association membership for 1 year.

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MANUFACTURERS OF SUPERIOR DISCO/STUDIO EQUIPMENT

SEE PAGE 31 FOR MORE INFORMATION ON DISCOS

MISCOS

LIGHTING FOR YOUR DISCO

WHEN THE first discos started happening in the mid sixties, special disco lighting effects were unheard of. Then around 1967 Colleges and Universities started "experimenting" with projectors and liquids and modern disco lighting was born.

About the same time do-it-yourself enthusiasts were beginning to play with a relatively new electronic device known as the "Thyristor". This, for the first time made it easy for spotlights to be made to flash in sympathy with the music.

The whole idea of modern disco lighting is that it can transform the common hall into a colourful club. Lightshow projectors are readily available nowadays from many sources and prices start at around £20 complete. This would buy you a 150W Tungsten bulb projector with a range of up to 33 ft.

The more expensive projectors invariably use a Quartz Iodine bulb which usually runs on 12 or 24V. The great advantage with Quartz Iodine (Q.I.) projectors is that they are around TWO to THREE times more efficient in light output — i.e. a 150 watt Q.I. projector is roughly two and half times brighter than a 150 watt Tungsten projector.

Without a doubt, the Lightshow projector most used by top professional disc jockeys is the Tutor II 250W Q.I. projector made by Rank Aids. It retails at around £60 and is both powerful and versatile. Many special attachments are made for this projector including one that splits your lightshow into EIGHT lightshows and then slowly rotates them around the room on a 300 deg arc.

The latest trend in sound to light equipment is an evolution of sound to light — namely "sequential lighting". Usually these units are 3 channel and the lights "sequence" red, blue, green, red, blue, green and so on. There is a speed controller and the better units can also "music chase" — i.e. the lights change to the next colour on the beat of the music. SAI, Comsar and Pulsar all do very good units in the price range £45-£85.

DISCO COMPETITION

It is simply the greatest competition we have ever offered. A chance for every aspiring DJ to win disco equipment worth over £400.

The very latest Simms Watts disco unit plus two twin-homed PA systems will turn your ulcaco, dotee into something special. And all this equipment can be yours — free — by entering the competition. (Prizes unbelievable!)

The Disco-Dax mark 111A, has all the facilities needed by today's mobile DJ.

Separate microphone mixing section.

Centre programme section with individual volume controls for both BSR decks.

Stunt on/off switches. Tape input socket with own volume control. Tape record out socket for making jingles etc. Fourway cue selector. Headphones or monitor speaker socket. Amplifier has 100 watt output

with socket for additional amplifier, if further power required.

The PA columns are equally good and designed specifically for the amplifier. Each column contains 2x12in 30 watt speakers complete with two wide dispersion horn units.

All you have to do is arrange in order of importance the things that make a successful discotheque.

- A. Good Ventilation
- B. Subtle lighting
- C. Sound Quality
- D. DJ's Personality
- E. Today's Chart Discs
- F. Large Dance Area.

Then tell us, in no more than 12 words, how today's discotheques could be improved.

Add your name, age and address to the coupon and send it to: Disco Competition, Record and Popswop Mirror, Box 195, Spotlight Publications, London N7. Entries to reach us before October 28. The editor's decision is final.



DISCO COMPETITION

My order of importance for a successful discotheque is (letters in order):

Discotheques could be improved by (not more than 12 words):

Name _____
Address _____

Gladys Knight and the Pips

A NEW RUSH RELEASE

I Feel A Song (In My Heart)

c/w Don't Burn Down The Bridge
BDS 413



The Disco KID

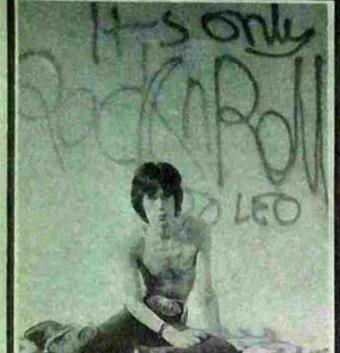
IS BACK IN TOWN WITH THESE NEW RELEASES

- JAVELLS/Goodbye Nothing To Say DDS 2003
- WAYNE GIBSON/Under My Thumb DDS 2001

AND DON'T FORGET THESE HOT SHOTS!

- JERRY WILLIAMS/If You Ask Me DDS 102
- ILA VAN/Can't Help Loving That Man Of Mine DDS 108
- CASUALEERS/Dance-Dance-Dance DDS 103
- AL WILSON/Help Me DDS 107





...and it's only been a few years since he was a young boy. Reed's parents, who were both musicians, had a high regard for their son's talent. Reed's mother, Laurie, was a pianist and a singer. Reed's father, William, was a pianist and a singer. Reed's mother, Laurie, was a pianist and a singer. Reed's father, William, was a pianist and a singer.

Shame about Lou...

LOU REED: Sally Can't Dance (RCA APL 10611). Shame about Lou ain't it? There he was in flowery 'd wearing black leather, singing about faggots in whips, making classic albums, and no one wanted to know. Then he came to fame on the backwash of the wave he'd initiated five years back, ironically being "discovered" by Bowie, the man whose primary inspirations could be traced back to Lou (remember those White Light encores?). After his funeral in Berlin and the Rock 'n' Roll vegetable sets, here he is again, flagging the same old dead horse he rode so well before Shame but of Lou ain't it?

P. D.
LITTLE FEAT: Feels Don't Fail Me Now (Warner Bros K55030). This is the one you've all bin waitin' for, the one people swim across shark-infested Detroit for. THE Band playing THE music. As soon as you ease into track one of this album, you say "Mmmmm," then at the end of side you're saying "Yaas, oh yaas" by side two you're standing up

saying "Oh, What?!" and if you make it thru to the end you'll be attempting to cut your mattress in half screaming "What turn it off, everybody can play that good anymore. Don McLean told me!" The rock it rocks, the woggie boogies, and de soul got soul. The whole show combines the best points of the Faces on stage, the Stones Exile album and the atmosphere of a steamy baritone dive-bar into an instantly charismatic ambience. This album will keep you warm, all winter long. **P. D.**

CHILLI WILLS AND THE RED HOT PEPPERS: Bongos Over Batham (Mooncrest Crest 21). There's a lot more fun in this album than just the snazzy sleeve. The Wills exude good time. From the Dan Hicks style opening cut there's an abandon, and musical accomplishment that few British rock outfits would feel confident to attempt. The fact is the Wills are a heartwarming live band who've managed to transfer some of their infectious style to vinyl. In the same way this album will have limited appeal. The varying American influences - Dan Hicks through to Commander Cody with a touch of bluesgrass and far-out for good measure - make it one for rock academics. Otherwise they tend to be a bit of an anachronism. It's a perennial moan: why couldn't British rock music produce this sound when it was the

mainstream? Now that period is passed. The album remains a crystallization of an era in American rock. As such they deserve to be heard. **P. H.**

Albums

THE TREMELOES: Shiner (DJM DJLPS 41). Well, well, well what've we 'ere then? Can it be the former Brown Chip and Co. back again. Indeed so, and with a raunchy grittier sound as well. Never fear, though, the soft harmony vocals which characterised the band in its hey day around the late sixties are still there, but by gum there's some tasty guitar work as well. Enough in fact to tempt any die-hard rock fan. Whether they can pick up the fans again depends on what single they release because these days singles are definitely not golden. **M. T.**

G. T. MOORE AND THE REGGAE CHARISMATICS (Charisma CS. 1085). An album to give to or just raise your eyelids and open your ears. While men sing the blues and it works, the result being a collection of tuneful songs kept alive by lively rhythms and sheer enthusiasm. The album of self-penned songs, except Dylan's "Knocking On Heaven's Door" is a fine example of Moore's songwriting ability and the band's attractive harmonised vocals. **A. E.**

GONZALEZ (EMI GEMC3046). For jungle rock enthusiasts who appreciate the musical skills of Santana and Santana Gonzalez should thrill the pants off you lot as they play a similar style of music except that Gonzalez make more use of their vocal chords. The album features their latest single, "Pack It Up," which should be a hit by rights. The album is action packed all the way through with tight chunky sounds, ideal if you want a shake a leg around your bedst - so as well as a delight to the ear, the music pleases the feet too. **J. I.**

MILLIGAN AND NESBITT: Everybody Knows (PVE 18446). Here we have the darlings of Opportunity Knocks - Hughie's golden boys who were little ole miners many moons ago. At a pinch Messrs M & N might appeal to your mother, though perhaps the melodies and style of singing ("I was a bit young") are a bit stingy to stomach. If you want to watch the pennies at Christmas, this would make a nice gift for someone. **W. H.**

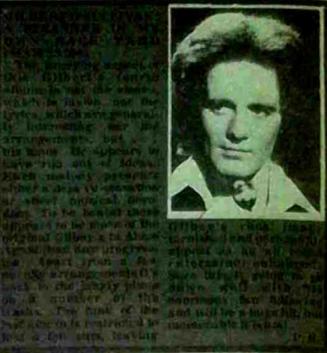
featured toons like Mexican Rose and I'll Be With You in Apple Blossom Time. There's ample opportunity for Uncle Will to have a good ole singalong after the festive sherry. **J. I.**

SNAFU: Situation Normal (WVA 013). Snafu are former Procul Harum Freedom drummer Bobby Harrison, now on vocals; Micky Mood guitar, mandolin, harmonica; Peter Solley keyboards; Colin Gibson bass guitar, cowbells and Terry Poppie drums and washboard, who between them play titillating authentic Americanised sounds which they do better than most true-blooded yanks. Country and western is the band's speciality - listen to the very humorous Brown Eyed Beauty and The Blue Assed Fly and you'll think you're at a cotton pickin' barn dance. True, all dem reeling banjo, sildin' guitars and hiccupping vocals. This is a grand ole country music at its best. **J. I.**

BEGGAE STRINGS: Volume 2 (Trojan TR1292).

Here we have a watered down version of the jerka jerka reggae beat with strings added to give it a more mellow feel. Unfortunately polished reggae is almost as bad as smooth sounding rock. In both cases the rawness maketh the music. If you're the type who likes Radio Three, Mantovani and James Last then Reggae Strings may very well turn you on. **J. I.**

HORSHIPS: Dancehall Sweethearts (RCA APL 0709). If only more people would give Horships a chance. So far each of their albums have proved to be collection mainstays to all who've invested in them, yet still they remain, as the message on the sleeve of this their third album suggests, "reasonably popular." The first album was a classic blending of Irish folk music and rock. The second a musical concept which brought the band closer to the mainstream



while retaining the original individuality. This third offering takes the Horships story one stage further and hopefully a lot closer to wider acceptance. Each song is based on an Irish folk air but this time around there's little overt jiggery pokery, instead Horships own fluid style is re-stated with great affirmation. Anyone who's enjoyed the band so far will love this. Still the fiddle, its whistling flute, bodhran, concertina and mandolin, take their place with traditional rock instruments. There's some particularly fine guitar playing from Johnny Bean. For the first time brass is used and fits in as neatly as all the other sounds which the band draw on. Their sound is jaunty rock with a touch of blarney, their lyrics provide ample food for thought, and there's enough versatility in the music to take you happily through both sides without reaching for the reject button. Go on, try it, you won't be disappointed. **P. H.**

BILL WITHERS: Just Us (Sussex SFX4). The James Taylor of soul has made another successfully relaxed album, which unfortunately isn't any cut that comes near his Ain't No Sunshine. He ranges well from down home blues to the lyrical and melodic simplicity of Tom Paxton - witness, Liza. With the help of Joe Feliciano on two tracks, and a superb overall production, Bill has made an album which, though musically unanticipated, stands out by its sheer chic. **D. H.**

LINDISFARE: Happy Days (Warner Bros K5070). Competence doesn't substitute for originality and don't let 'em tell you it doesn't. A beautifully derivative album from Lindisfare that's completely forgettable, will be pleased to know. For a band which has had a good press a few years back this is particularly disappointing, especially as they are obviously very competent musicians. If you want Bob Dylan, The Band, him of John Lennon's it's better to get the originals than this one. A terrible enough. **W. H.**



TOM PAXTON: KINGS AND BIRDS (Apple INT 547).

Artists like Paxton have to be under extreme pressure to realize their full potential. The fact that a certain critical taste is now dominant, that a certain ideal trend has at last passed, an album of extraordinary critical and commercial success, and that serious legal difficulties no longer deter his creative juices are undoubtedly the primary reasons. Paxton's first album, *King of the Road*, was a masterpiece. His second, *King of the Road*, was a masterpiece. His third, *King of the Road*, was a masterpiece. His fourth, *King of the Road*, was a masterpiece. His fifth, *King of the Road*, was a masterpiece. His sixth, *King of the Road*, was a masterpiece. His seventh, *King of the Road*, was a masterpiece. His eighth, *King of the Road*, was a masterpiece. His ninth, *King of the Road*, was a masterpiece. His tenth, *King of the Road*, was a masterpiece. His eleventh, *King of the Road*, was a masterpiece. His twelfth, *King of the Road*, was a masterpiece. 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POSTERS



1 DESIDERATA
18 1/2 x 21 1/2
50p

2 DAVID CASSIDY
4 posters in 11
20 x 30 1/2 85p

3 DEATH
(U.S. import)
23 x 30 1/2 85p

4 OSIBISA, by Roger Dean,
33 x 16 1/2 50p

5 OSIBISA WOYAWA, by Roger
Dean, 33 x 16 1/2 50p

6 IN THE BAG
(Danish origin)
23 x 30 1/2 65p

7 SLADE
14 posters in 11
25 x 30 1/2 50p

9 TANTRA
(18 posters in 11)
25 x 30 1/2 50p



8 ROY WOOD
30 x 30
65p

10 GRAVY TRAIN (New design
by Roger Dean)
33 x 23 1/2 75p

11 URIAH
HEEP
27 x 33 1/2 65p

12 BESIDE MANNERS ARE EXTRA (New
design by Roger Dean)
40 x 20 1/2 65p

13 BUTTERFLY
(hand printed)
26 x 38 1/2 70p

14 ROD
STEWART
26 x 38 1/2 70p

15 YESSONGS THREE (design
by Roger Dean)
33 x 23 1/2 70p

16 GRATEFUL
DEAD
14 x 19 1/2 50p



17 ZBARAB LANDING
(in front) 30 x 20 55p

18 PALADIN CHARGE
33 x 23 1/2 65p

19 BADGER by Roger
Dean 33 x 23 1/2 65p

20 YESSONGS ONE
33 x 23 1/2 70p

21 FLAME
14 x 22 30p

22 YESSONGS TWO
33 x 23 1/2 70p

23 TOPOGRAPHIC OCEANS
33 x 23 1/2 70p

24 YESSONGS FOUR
33 x 23 1/2 70p



25 ROD
STEWART
30 x 30
65p

26 JOIN THE
CAVALRY
by Roger Dean
30 x 40 1/2 70p

27 YES LIVE
37 x 23 1/2 85p

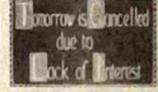
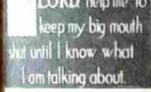
28 CAPTAIN
HIPPO
29 x 33 1/2 60p

29 OPTIC MANDALA
(ink on acrylic
yellow) 30 x 30 70p

30 OLIVIA
NEWTON-JOHN
17 x 23 45p

31 WILD FURY
33 x 23 65p

32 STACEY ON
BLACK BEAUTY
30 x 30 60p



33 LORD help me to
keep my big mouth
shut until I know what
I am talking about

35 508 OFF
19 x 14 40p

36 BLACK BEAUTY
30 x 23 60p

37 YES LOGO
33 x 23 85p

38 GARY GLITTER
33 x 23 65p

39 TOMORROW IS
CANCELLED 30 x 36 65p

40 PEACE
14 x 19 30p

41 PEACE
14 x 19 30p



42 BRUCE
13 x 33 65p

43 OWL AND
PUSSYCAT
17 x 24 45p

44 ROBERT
REDFORD
20 x 30 50p

45 ROY WOOD
20 x 30
50p

46 NISSEN
20 x 30
60p

47 SQUARE CIRCLES
(dye on colour)
24 x 24 70p

48 DAVID
BOWIE
20 x 30 65p

49 AFTERMATH
27 x 23
65p

50 O'NEIL
20 x 30
50p

51 OLIVIA
NEWTON-JOHN
20 x 30 60p



52 KEITH
EMERSON
23 x 33 65p

53 YOUR COUNTRY
NEEDS YOU
24 x 28 50p

54 SULLIVAN
23 x 33 65p

55 MELANIE
23 x 33 65p

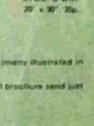
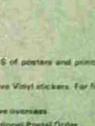
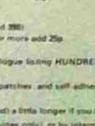
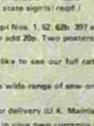
56 LET US PREY
20 x 30 65p

57 PISSES
20 x 30 40p
(All royalties
Available - Please
state origin! read!)

58 HEADING
HOME
23 x 23
65p

59 SURRENDER
20 x 30
40p

60 CHE
40 poster
30 x 40 85p
30 x 40 85p
30 x 40 85p
30 x 30 75p



61 RORY GALLAGHER
20 x 30 55p

62 LUCY QUATRO
23 x 33 65p

63 MICK JAGGER
Also 23 x 33
at 65p each

64 FRANK ZAPPA
97 ROBERT PLANT
98 STEVE MARRIOTT
101 CAROL KING
102 CAT STEVENS
106 NEIL DIAMOND
107 JAMES BROWN
109 LEDN RUSSELL
111 JIMI HENDRIX
113 CSN & YOUNG
118 JACK BRUCE
119 ALVIN LEVIN
120 MARC BOLAN/MCKER FERRIS 30 x 40 65p
121 DAVID ESSEX 30 x 40 70p
122 ANN MARGARET 30 x 40 70p
123 ANDY WILLIAMS 30 x 40 70p
124 GEORGE HARRISON 25 x 38 70p
125 PETER GREEN 25 x 38 70p
126 JAMES TAYLOR 30 x 40 70p
128 MARX BROCK black & white 60 x 30 50p

65 ROBERT PLANT
20 x 30 65p

66 STEVE MARRIOTT
20 x 30 65p

67 CAROL KING
20 x 30 65p

68 CAT STEVENS
20 x 30 65p

69 NEIL DIAMOND
20 x 30 65p

- 70 JIMMY CLAPTON
- 71 ISAAC HAYES
- 72 PAUL NEWMAN
- 73 JAMES BROWN
- 74 DAVID BOWIE
- 75 DAVID CASSIDY
- 76 ANDY HOLMES & GAVE MILK
- 77 CLIFF RICHARD (60p)
- 78 BARRY ELCTON (60p)
- 79 GRETCH (60p)
- 80 DONOVAN OSBORN (60p)
- 81 SACHA DISTEL
- 82 TOM JONES
- 83 BOB ANDERSON

- 84 ALICE COOPER
- 85 STEVE MCQUEEN
- 86 BRYAN FERRY
- 87 MUD
- 88 NAZARETH
- 89 ALVIN STARDUST
- 90 NODDY HOLLAND (60p)
- 91 DON MACLEAN (60p)
- 92 BRUCE CONNELLY (60p)
- 93 MIKE JACKSON (60p)
- 94 CHUCK BERRY (60p)

- 95 MICK JAGGER
- 96 JIMMY PAGE
- 98 PETE FRAMPTON
- 100 STEVE WINWOOD
- 102 PETE TOWNSEND
- 104 AL KOOPER
- 108 TOM PAETON
- 109 RODGER CHAPMAN
- 110 BANTANA
- 112 JAMES TAYLOR
- 114 JOHN ROGERTY
- 116 JOHNNY CASH
- 118 MARC BOLAN/MCKER FERRIS 30 x 40 65p
- 119 DAVID ESSEX 30 x 40 70p
- 120 ANN MARGARET 30 x 40 70p
- 121 ANDY WILLIAMS 30 x 40 70p
- 122 GEORGE HARRISON 25 x 38 70p
- 123 PETER GREEN 25 x 38 70p
- 126 JAMES TAYLOR 30 x 40 70p
- 128 MARX BROCK black & white 60 x 30 50p

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