

The only paper with this week's BBC chart

# RECORD & POPSWOP MIRROR

INSIDE...

8p

NOVEMBER 23rd, 1974

Confessions of the ROLLERS

GARY GLITTER...

Beautiful To Be Back

Great

SHOWADDY WADDY

Competition

Super SLADE colour poster



RUBETTES  
SHOCK  
full story inside  
P.6

# BRITISH TOP 50

## Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 1  | ELVIS PRESLEY'S 40 GREATEST HITS                     | Arcade         |
| 2  | —  | ELTON JOHN'S GREATEST HITS                           | Bell           |
| 3  | 2  | ROLLIN', Bay City Rollers                            | DJM            |
| 4  | 3  | DAVID LIVE, Bowie                                    | Victor         |
| 5  | 8  | CAN'T GET ENOUGH                                     | 20th Century   |
| 6  | 5  | TUBULAR BELLS, Mike Oldfield                         | Virgin         |
| 7  | —  | SHEER HEART ATTACK, Queen                            | EMI            |
| 8  | 7  | DAVID ESSEX, David Essex                             | CBS            |
| 9  | 4  | SMILER, Rod Stewart                                  | Mercury        |
| 10 | —  | PROPAGANDA, Sparks                                   | Island         |
| 11 | 11 | THE SINGLES 1969-1973, Carpenters                    | A&M            |
| 12 | 10 | BAND ON THE RUN, Paul McCartney and Wings            | Apple          |
| 13 | —  | STORMBRINGER, Deep Purple                            | Purple         |
| 14 | 9  | STARDUST, Sound Track                                | Ronco          |
| 15 | 6  | IT'S ONLY ROCK AND ROLL, Rolling Stones              | Rolling Stones |
| 16 | 17 | MOTOWN CHARTBUSTERS VOL. 9, Various                  | Tamla Motown   |
| 17 | 12 | JUST A BOY, Leo Sayer                                | Chrysalis      |
| 18 | 13 | SERENADE, Neil Diamond                               | CBS            |
| 19 | 22 | I'M LEAVING IT ALL UP TO YOU, Donny & Marie Osmond   | MGM            |
| 20 | 14 | BACK HOME AGAIN, John Denver                         | Victor         |
| 21 | 15 | THE DARK SIDE OF THE MOON, Pink Floyd                | Harvest        |
| 22 | 23 | THIS IS THE MOODY BLUES, Moody Blues                 | Threshold      |
| 23 | 18 | WALLS AND BRIDGES, John Lennon                       | Apple          |
| 24 | 29 | SANTANA'S GREATEST HITS, Santana                     | CBS            |
| 25 | 16 | ANOTHER TIME, ANOTHER PLACE, Bryan Ferry             | Island         |
| 26 | 4  | TOWN & COUNTRY HITS, Various                         | K-Tel          |
| 27 | 21 | BLACK EXPLOSION, Various Artists                     | Ronco          |
| 28 | 7  | REMEMBER YOU'RE A WOMBLE, Wombles                    | CBS            |
| 29 | 25 | THE THREE DEGREES, The Three Degrees                 | Philadelphia   |
| 30 | 49 | LET'S PUT IT ALL TOGETHER, Stylistics                | Avco           |
| 31 | 26 | MUD ROCK, Mud  | RAK            |
| 32 | 28 | SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel | CBS            |
| 33 | —  | FULFILLINGNESS' FIRST FINALE, Stevie Wonder          | Tamla Motown   |
| 34 | —  | QUEEN 2, Queen                                       | EMI            |
| 35 | 30 | SOLO CONCERT, Herget Ridge, Mike Oldfield            | Virgin         |
| 36 | 19 | HERGET RIDGE, Mike Oldfield                          | Virgin         |
| 37 | 20 | A STRANGER IN MY OWN BACK YARD, Gilbert O'Sullivan   | MAM            |
| 38 | 38 | RAINBOW, Patena and Lee                              | Phyllis        |
| 39 | —  | KIMONO MY HOUSE, Sparks                              | Island         |
| 40 | 27 | 461 OCEAN BOULEVARD, Eric Clapton                    | RSO            |
| 41 | 39 | HEY! Glitter Band                                    | Bell           |
| 42 | 48 | AND I LOVE YOU SO, Perry Como                        | RCA            |
| 43 | —  | GOLDEN MEMORIES, James Last                          | Polydor        |
| 44 | 46 | A TAPESTRY OF DREAMS, Charles Aznavour               | Barclay        |
| 45 | 42 | SCOTT JOPLIN PIANO RAGS, Joshua Rifkin               | Nonesuch       |
| 46 | —  | OUR BEST TO YOU, Osmonds                             | MGM            |
| 47 | 50 | INNERVISIONS, Stevie Wonder                          | Tamla Motown   |
| 48 | —  | 30 SMASH HITS OF THE WAR YEARS, Various              | Crest          |
| 49 | 31 | GOODYE YELLOW BRICK ROAD, Elton John                 | DJM            |
| 50 | —  | TAPESTRY, Carole King                                | A&M            |



## Singles

- |           |           |    |    |   |                |
|-----------|-----------|----|----|---|----------------|
| This week | Last week | 1  | 1  | GONNA MAKE YOU A STAR   | CBS            |
|           |           | 2  | 2  | KILLER QUEEN, Queen   | EMI            |
|           |           | 3  | 5  | YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White                                  | 20th Century   |
|           |           | 4  | 4  | (HEY THERE) LONELY GIRL, Eddie Holman   | ABC            |
|           |           | 5  | 3  | EVERYTHING I OWN, Ken Boothe  | Trojan         |
|           |           | 6  | 10 | PEPPER BOX, Peppers   | Spark          |
|           |           | 7  | 20 | NO HONESTLY, Lynsey De Paul   | Jet            |
|           |           | 8  | 23 | JUKE BOX JIVE, Rubettes   | Polydor        |
|           |           | 9  | 9  | LET'S PUT IT ALL TOGETHER, Stylistics   | Avco           |
|           |           | 10 | 7  | ALL OF ME LOVES ALL OF YOU, Bay City Rollers  | Bell           |
|           |           | 11 | 8  | DOWN ON THE BEACH TONIGHT, Drifters   | Bell           |
|           |           | 12 | 11 | LET'S GET TOGETHER AGAIN, Glitter Band  | Bell           |
|           |           | 13 | 21 | TOO GOOD TO BE FORGOTTEN, Chi-Lites   | Brunswick      |
|           |           | 14 | 18 | THE WILD ONE, Suzi Quatro   | Rak            |
|           |           | 15 | 10 | MAGIC PILOT, Various  | EMI            |
|           |           | 16 | —  | OH YES YOU'RE BEAUTIFUL, Gary Glitter   | Bell           |
|           |           | 17 | 15 | DA DOO RON RON, Crystals  | Warner         |
|           |           | 18 | 13 | NEVER TURN YOUR BACK ON MOTHER EARTH, Sparks  | Island         |
|           |           | 19 | 14 | ALICE IN CHAIN IS YOUR ROXY MUSIC, YOU AIN'T SEEN NOTHING YET, Bachman-Turner Overdrive | Mercury        |
|           |           | 20 | 34 | WHERE DID ALL THE GOOD TIMES GO, Donny Osmond   | MGM            |
|           |           | 22 | 22 | COSTAFINE TOWN, Splinter  | Dark Horse     |
|           |           | 23 | 32 | TELL HIM HELLO, Various   | Bell           |
|           |           | 24 | 25 | JUNIOR'S FARM, Paul McCartney/Wings   | Apple          |
|           |           | 25 | 19 | MINUETTO ALLEGRETTO, Wombles  | CBS            |
|           |           | 26 | 35 | HOW LONG, Ace   | Anchor         |
|           |           | 27 | 27 | GOODBYE NOTHING TO SAY, Javella/Nosmo King  | Pye            |
|           |           | 28 | 40 | MY BOY, Elvis Presley   | RCA            |
|           |           | 29 | 43 | SHALALA, Al Green   | London         |
|           |           | 30 | 6  | FAR FAR AWAY, Slade   | Polydor        |
|           |           | 31 | 30 | FAREWELL IS A LONELY SOUND, Jimmy Ruffin  | Tamla Motown   |
|           |           | 32 | 24 | HAPPY ANNIVERSARY, Slim Whitman   | United Artists |
|           |           | 33 | 12 | (YOU'RE) HAVING MY BABY, Paul Anka  | United Artists |
|           |           | 34 | —  | LUCY IN THE SKY WITH DIAMONDS, Elton John   | DJM            |
|           |           | 35 | 16 | I CAN'T LEAVE YOU ALONE, George McCrae  | Jayboy         |
|           |           | 36 | 26 | HOT SHOT, Barry Blue  | Bell           |
|           |           | 37 | 31 | I GET A KICK OUT OF YOU, Gary Shearston   | Charisma       |
|           |           | 38 | —  | IRE FEELINGS (SKANGA), Rumpie Edwards   | Cactus         |
|           |           | 39 | 48 | Tell ME WHAT YOU WANT, Jimmy Ruffin   | Polydor        |
|           |           | 40 | 36 | YVIVA ESPANA, Sylvia  | Sonet          |
|           |           | 41 | 50 | ZIP GUN BOOGIE T, Rex   | EMI            |
|           |           | 42 | 33 | THEN CAME YOU, Dionne Warwick   | Philips        |
|           |           | 43 | 29 | ROCK 'N' SOUL, Huey Corporation   | RCA            |
|           |           | 44 | —  | THE ZOO (THE HUMAN ZOO), Commodores   | Tamla Motown   |
|           |           | 45 | 39 | GET YOUR LOVE BACK, Three Degrees   | Philadelphia   |
|           |           | 46 | —  | GET DANCING, Discotex and the Sex-O-Lettes  | Chelsea        |
|           |           | 47 | 42 | BLUE ANGEL, Gene Pitney   | Bronze         |
|           |           | 48 | —  | ZING WENT THE STRINGS OF MY HEART, Trampas  | Buddah         |
|           |           | 49 | —  | SOUND YOUR FUNKY HORN, K. C. and The Sunshine Band                                      | Jayboy         |
|           |           | 50 | —  | UNDER MY THUMB, Wayne Gibson  | Pye            |

## Singles

- |    |    |  |                              |
|----|----|--|------------------------------|
| 1  | 6  | I CAN HELP — Billy Swan                                  | Monument                     |
| 2  | 2  | DO IT (If You're Satisfied) — B. T. Express              | Scapp                        |
| 3  | 3  | MY MELODY OF LOVE — Bobby Vinton                         | Warner Bros                  |
| 4  | 4  | THE MAN — America  | Columbia                     |
| 5  | 7  | LONG FELLOW BERNADE — Neil Diamond                       | Rockwell                     |
| 6  | 9  | EVERLASTING LOVE — Carl Carlton                          | 20th Century                 |
| 7  | 27 | KUNG FU FIGHTING — Carl Douglas                          | 20th Century                 |
| 8  | 16 | WHEN WILL I SEE YOU AGAIN — Three Degrees                | Philadelphia's International |
| 9  | 5  | BACK HOME AGAIN — John Denver                            | RCA                          |
| 10 | 22 | CAT'S IN THE HAT — Harry Chapin                          | Esber                        |
| 11 | 13 | THE NEED TO BE — Jim Westbury                            | Buddah                       |
| 12 | 24 | WHAT'S IN GETS YOU THROUGH THE NIGHT — John Lennon       | Apple                        |
| 13 | 17 | I'VE GOT THE MUSC IN ME — The Kiki Dee Band              | MCA                          |
| 14 | 26 | ANDER BERTY — Helen Stehle                               | Capitol                      |
| 15 | 19 | WISHING YOU WERE HERE — Chicago                          | Columbia                     |
| 16 | 8  | LIFE IS A ROCK (But The Truth Rolled Me) — Neil Diamond  | RCA                          |
| 17 | 21 | SHAKA, LA, LA (Make Me Happy) — Al Green                 | RCA                          |
| 18 | 18 | ROCKIN' SOUL — Huey Corporation                          | Island                       |
| 19 | 11 | JAZZMAN — Carole King                                    | ABC                          |
| 20 | 26 | YOU GOT THE LOVE — Rufus Featuring Chaka Khan            | Classiconia                  |
| 21 | 30 | SO YOU ARE A STAR — Hudson Brothers                      | A&M                          |
| 22 | 24 | PEOPLE GOTTA MOVE — Gino Vanelli                         | RCA                          |
| 23 | 29 | PROMISED LAND — Elvis Presley                            | RCA                          |
| 24 | 25 | AFTER THE GOLD RUSH — Pretense                           | Island                       |
| 25 | 31 | TOUCH ME — Fanny   | Big Top                      |
| 26 | 32 | FAIRYTALE — Patsy Cline                                  | ABC/EMI                      |
| 27 | 36 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING — Barry White  | 20th Century                 |
| 28 | 43 | JUNIOR'S FARM — Paul McCartney & Wings                   | Apple                        |
| 29 | 37 | I FEEL A SONG IN MY HEART — Gladys Knight & The Pips     | Buddah                       |
| 30 | 30 | LA LA PLACE SONG — Al Wilson                             | Rockwell                     |
| 31 | 15 | LOVE DON'T LOVE NOBODY PART 1 — Splinters                | Allstar                      |
| 32 | 38 | LAUGHTER IN THE RAIN — Neil Sedaka                       | Rolling Stones               |
| 33 | 40 | AIN'T TOO PROUD TO BEG — Rolling Stones                  | Rolling Stones               |
| 34 | 12 | YOU AIN'T SEEN — Bachman-Turner Overdrive                | Mercury                      |
| 35 | 34 | FIRE BAWB I'VE GOT FIRE — Andy Kim                       | Capitol                      |
| 36 | 44 | THREE RING CIRCUS — Blue Magic                           | Truth                        |
| 37 | 40 | WOMAN TO WOMAN — Shirley Brown                           | Atlantic                     |
| 38 | 41 | LET OF GOD LOY — J. Geils Band                           | Glacier                      |
| 39 | 47 | LET'S STRAIGHTEN IT OUT — Latimore                       | BGO                          |
| 40 | 42 | HEAVY FALLIN' OUT — Stylistics                           | Avco                         |
| 41 | 43 | CHRISTIE'S HIGHWAY — Eric Clapton                        | Reprise                      |
| 42 | 49 | WIDE T.M. COMBOY — Paul Davis                            | Mercury                      |
| 43 | 18 | THE BITCH IS BACK — Elton John                           | RCA                          |
| 44 | 45 | WE HAVEN'T DONE NOTHING — Stevie Wonder                  | Tamla                        |
| 45 | 33 | PLAY SOMETHING SWEET (Brickyard Blues) — Three Dog Night | ABC/Dual                     |
| 46 | 37 | WHAT'EVER YOU GOT, I WANT — Jackson 5                    | Motown                       |
| 47 | 48 | YOU CAN HAVE HER — Sam Hain                              | M&M                          |
| 48 | 61 | ONE MAN WOMAN/ONE WOMAN MAN — Paul Anka with Oda Coble   | United Artists               |
| 49 | 61 | ONE MAN WOMAN/ONE WOMAN MAN — Paul Anka with Oda Coble   | United Artists               |
| 50 | 60 | BUNGLE IN THE JUNGLE — Jethro Tull                       | (Warner Bros.)               |

## Albums

- |    |    |  |                |
|----|----|--|----------------|
| 1  | 3  | IT'S ONLY ROCK 'N' ROLL — Rolling Stones                                     | Rolling Stones |
| 2  | —  | PHOTOGRAPHS & MEMORIES, Herget Ridge   | — Jim Crook    |
| 3  | 4  | HOLIDAY — America  | ABC            |
| 4  | 5  | HOT FRAGILE — Bachman-Turner Overdrive                                       | Mercury        |
| 5  | 6  | CHERRY & CHERRY'S WEDDING ALBUM  | Mercury        |
| 6  | 1  | WALLS AND BRIDGES — John Lennon  | Apple          |
| 7  | 8  | BAR CHILD — Jethro Tull  | Chrysalis      |
| 8  | 15 | SERENADE — Neil Diamond  | Columbia       |
| 9  | 14 | LIVE AT THE TOWER PHILADELPHIA — David Bowie                                 | RCA            |
| 10 | 24 | VERTICE & BALDERDASH — Harry Chapin  | Elektra        |
| 11 | 48 | WOLF AND THE HOUND EYE — Eric Clapton  | Atylum/Island  |
| 12 | 19 | WHEN THE EAGLE FLIES — Traffic   | Mercury        |
| 13 | 23 | SMILER — Rod Stewart   | Warner Bros    |
| 14 | 15 | GREATEST HITS — Alice Cooper   | Motown         |
| 15 | 20 | DANCING MACHINE — Jackson 5  | RCA            |
| 16 | 22 | BACK HOME AGAIN — John Denver  | RCA            |
| 17 | 22 | LATE FOR THE SKY — Jackson Browne  | Asylum         |
| 18 | 19 | REMEMBER THE FUTURE — Yes  | Phonogram      |
| 19 | 20 | ODDS & SODS — The Who  | MCA            |
| 20 | 23 | SO FAR — Crosby, Stills, Nash & Young  | Capitol        |
| 21 | 31 | ANKA — Paul Anka   | United Artists |
| 22 | 16 | THOLET — Herbie Hancock  | Columbia       |
| 23 | 35 | EL DORADO — Electric Light Orchestra   | United Artists |
| 24 | 37 | MOTHER LOUD — Loggins & Messina  | Columbia       |
| 25 | 30 | ROXY & BEES SWEET — Frank Zappa/The Mothers                                  | Discreet       |
| 26 | 34 | PERFECT ANGEL — Miriam Farrow  | Capitol        |
| 27 | 30 | CAN'T GET ENOUGH — Barry White   | 20th Century   |
| 28 | 36 | LIVE! UP! — Bay City Rollers   | Phonogram      |
| 29 | 32 | NIGHTMARES — AND OTHER TALES FROM THE VINYL                                  | Atlantic       |
| 30 | 34 | BORRILETTA — Various   | Columbia       |
| 31 | 40 | HERGES ARE HARD TO FIND — Fleetwood Mac                                      | Capitol        |
| 32 | 35 | FREE AND EASY — Helen Stehle   | Warner Bros    |
| 33 | 38 | HEAT'S DON'T FAIL ME NOW — Little Feat                                       | Warner Bros    |
| 34 | 39 | DRAGON FLY — Jackson Shabazz   | Capitol        |
| 35 | 38 | CARBON — Elton John  | RCA            |
| 36 | 39 | WELCOME BACK, AND FRIENDS TO THE SHOW THAT NEVER ENDS — LADIES AND GENTLEMEN | Mercury        |
| 37 | 40 | EMERSON, LAKE & PALMER   | Mercury        |
| 38 | 40 | WHERE HAVE I KNOWN YOU BEFORE — Return to Forever                            | Mercury        |
| 39 | 41 | HATERS GONNA HATE — Various  | Polydor        |
| 40 | 41 | GO T! BABY — Mellow  | Mercury        |
| 41 | 42 | DAVE MASON   | Columbia       |
| 42 | 37 | STOP AND SMELL THE ROSES — Mac Davis   | Columbia       |
| 43 | 37 | I'M LEAVING IT ALL UP TO YOU — Diana & Marie Osmond                          | Kelley         |
| 44 | 50 | GOOD OLD BOYS — Randy Newman   | Swain          |
| 45 | 41 | BAD COMPANY  | Capitol        |
| 46 | 41 | GREATEST HITS — Elton John   | Capitol        |
| 47 | 43 | SENSE OF DIRECTION — Omes Blues Band   | CBS            |
| 48 | 49 | CHICAGO VIL — Chicago  | CBS            |
| 49 | 49 | ROCK & ROLL OUTLAWS — Foghat   | Mercury        |
| 50 | 50 | —  | —              |

## RPM/BBC chart

Supplied by BMRB



Elton: storming both charts. Gary: in at 16.

# RECORD POPSWOP MIRROR

NEWSDESK  
01-607 6411

## Marc leaves home

MARC BOLAN fell into line with other superstars this week. Not only did he announce he was leaving Britain for tax reasons, he also revealed that his marriage to June was all over.

Bolan, who has been in America most of the year, will now live in a Monte Carlo penthouse.

He claims he has been forced to quit Britain because of tax problems, which puts him in the same league as Elton John and the Rolling Stones.

Twenty-seven-year-old Bolan also revealed he had not seen wife June for more than eighteen months. "It's all over between June and me," he said. "We no longer have anything to say to each other."

He blamed the breakdown of their five-year marriage on the long separations and the many temptations that occur on pop tours.

"Every marriage seems to be breaking up," he added.

And that puts Bolan in the same league as George Harrison, John Lennon and Ringo Starr who have all separated from their wives this year.

## Split rumours denied as 50,000 wait for money back

MOTT The Hoople have cancelled their British tour at the last minute, leaving 50,000 fans to ask for money back.

Last week lead singer Ian Hunter collapsed in New York suffering from severe physical exhaustion and the first four dates of the tour were re-arranged.

Now the whole 25 gigs have been cancelled and Hunter has been ordered a complete two month rest.

Doctors have said that any attempt by Hunter to play the tour could seriously endanger his health.

He is still in America where he has undergone heavy sedation and is not expected to return to Britain until the end of the year.

The tour was to have been the British debut with the band of former Spiders' guitarist Mick Ronson, and the cancellation is said to be costing the band "a substantial five figure sum."

It is hoped to re-schedule the tour for next year, dependent on the itinerary and Ian Hunter's health.

Mott have just completed an extensive European tour which may have led to Hunter's cracking up.

But they are still determined to go into the studio in January to record a new album as a follow-up to their recently released double live album.

A spokesman for the band said: "These rumours start ed in America and they are not true. People are ready to read things into Ian's illness which are not there."

"Mott have always been a volatile band and there have been rumours from time to time of them splitting up, such as when they were involved with David Bowie."

"Now the speculation is even stranger than before, especially as Ronson has only just joined them on lead guitar. If anything, Ian's illness will unite the band behind him."

The tour cancellation has led to speculation that the band are about to split up, but this was officially denied on Tuesday.

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# OUT CANCEL TOUR



## LACE BUTTON POPPIN'

LOOK OUT Wombles, here comes Jungle Ted and the Lacebutton Poppers just to show you how outrageous things can get. Their single, the theme song from their TV series has just been released, and the group made their first public appearance at a charity sponsored walk at the White City. Try getting your tongue round Remember You're a Lacebutton Popper.

## Rollers see Red

Belgrade. On their return to this country they go straight into the studio to begin work on a new album and single which the band hope to have out by the end of the year.

They begin a new UK tour in April repeating some of the dates on their recent tour, though no exact schedule has been finalised as yet.

## Stones album for New Year?

THE STONES are going back into the studio to record a new album, Mick Jagger said on Sunday.

He flew into London from Paris to pick up his US visa, and told press: "On December 7 we are going to the Munich studio and we made 'It's Only Rock 'N' Roll'."

"We will record half the album in Germany and the other half in Canada or America."

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## Slowhand puts a fast one?

WHAT you lose on the roundabouts Here he is then, the latest reggae sensation — Eric Clapton — complete with the girl of his best friend, who as you probably know is Patti Boyd, estranged wife of George Harrison. No doubt George couldn't have wished for it to have happened to a better man.



AL GREEN left hospital in Memphis last week for his first concert since his recent tragic accident.

Green has received second degree burns to his back, arm and abdomen when a woman threw hot grill over him while he was taking a bath.

The soul singer's new album, 'Al Green Explodes Your Mind', is released in Britain on December 6, and it includes his current hit single 'Sha La La' (Makes Me Happy).

The album, produced by mentor Willie Mitchell, was recorded in Memphis and features the Memphis Horns and Slickers.

Al undertakes his first concert since the tragedy on November 18 and will play New York on December 11.

## Al Green staging comeback

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YES Repertoire	4.99 2.20	SPARKS Propaganda	Ret. OUR Price PRICE
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SANTANA BodyParts	2.50 2.10	JOHN DENVER Back Home Again	2.29 2.00
WISHBONE BROTHERS This Is The Ash	2.50 2.00	WINGS Start On The Run	2.75 2.20
SHOWADDY WADDY Showaddywaddy	2.30 1.95	ROY MARSHALL SHIRAZ	2.20 1.90
FRANKIE FREDERICKS From The Archway Or Delusion (2 LPs)	3.79 2.60	DEEP PURPLE Machine Head	2.50 2.00
QUEEN Sheer Heart Attack	2.21 1.90	PRINCE FLOYD Prince Floyd	2.20 1.90
TOP GUN Top Gun	2.75 2.20	Country Blue Country Blue	2.49 2.00
ROCKY MARSHALL Country Blue	2.49 2.00	MOODY BLUES This Is (2 LPs)	3.95 3.25
ERIC CLAPTON Eric Clapton	4.61 Queen Revisited	3.10 2.20	

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# Who only shoot on the road

**YOUR ONLY** chance to see a Who member on stage will be when John Entwistle's protegee packet, Ox, make a live appearance in early December.

Entwistle, taking advantage of a lull in Who activity, will be playing bass.

The three UK dates are: Newcastle City Hall (18); Southport Theatre (13) and Sheffield City Hall (17). The band with Entwistle plan to go to the States in February prior to playing European and more UK dates.

The band, comprises ex Isaac Hayes and Anne Peebles' guitarist Robert A. Johnson, ex-Vinagar Joe keyboardman Mike Mason, drummer Graham Dinkin, and Entwistle.

# Classic Bells for London

**TUBULAR BELLS** and Hergest Ridge will be performed by the Royal Philharmonic Orchestra at the Albert Hall on December 9 with David Bedford conducting his own arrangements.

But Oldfield is unlikely to make a guest appearance as a guitarist because he is ill, and Steve Hillage will probably take his place.

Tony Straviner of the BBC is making a 90-minute film of the concert which will be broadcast simultaneously on BBC TV and Radio 3 in stereo on January 18.

The concert will be in four parts: Tubular Bells part 1, Hergest Ridge 1 and 2, and Tubular Bells part 2.

Tickets sold out last Thursday the first day of sale, but Virgin Records have taken 1,000 tickets which will go on sale at their shops today (Wednesday, November 20).



## Ay-up, It's the Squire

**LINDISFARNE'S** Alan Hull plays *Affe* the central character in a short film, *Squire*, to be screened on BBC 2 next Monday (November 25).

# ROD SAYS: 'I'm sorry'

**FACES FANS** have been reassured that there is no likelihood of further dates being postponed.

The assurance follows the last minute cancellation of Saturday night's gig at Lewisham Odeon and it's re-scheduling to Monday night.

Rod Stewart decided to change gigs after he had strained his throat.

A spokesman for the band said that Stewart who had not sung for some time had been rehearsing all week and on Friday had strained his voice to the extent that the band could not play any encores.

He couldn't sing on Saturday but was recovered for Sunday and Monday's shows (see live review).

Prompt action by Capital Radio and Radio One in announcing the date change prevented the majority of fans from turning up Saturday only to be disappointed, and very few asked for ticket refunds.



Rod

# ... he's still the showman supreme

**WHAT MORE** do you want to know about a Faces Gig? Despite Saturday's cancellation, sold-out, bowled-out Lewisham, swayed and shook from the very first number on Monday. And if there were any remaining doubts among the audience, they must have been more than quashed when Paul and Linda McCartney joined Rod for My Marie to make this a truly memorable occasion.

'I'm sorry,' said Rodney. 'It was my fault we were not here on Saturday, because I was not very well. The apology came after the McCartneys had left the stage and Rod had said what a privilege it had been having them yet.' He joked.

As for the music... It rocked like a bitch from the opening bars of It's All Over Now to the final gasp of Maggie May. The Faces played at full volume all the time. For a while the sound was too lippy, the P.A. seemed to be screaming out, and the mix between guitar and piano was confused. Then at about 5 Sweet Little Rock and the pieces fell together.

MacLagan deserves a lot of credit for the overall Faces sound. Everyone knows about Ron Wood's guitar style. Let's just say he was on form. It was MacLagan who shone. Without ever playing any significant solo, he drove this band along in a manner usually reserved for bass and drums.

Some of the new numbers included Ron Wood's own single, plus Bring It On Home To Me.

Ron Wood sealed his fine performance with a couple really ear-splitting slide solos and Kenney Jones ripped off an entertaining drum solo from his tartan podium.

The man himself? He was at his cheeky most endearing best. He fell flat out for the start of Angel. He threw the mike stand so high, at times it seemed he had to miss it. But he did it. He made the audience aware by himself, and of course they knew all the words. He even stopped Slay With Me after a few bars and warned the crowd AND the bouncers 'Now stop all this kicking and punching.' From the circle the stalls looked a sea of pandemonium. A lot of fans were carried out. It was one of THOSE gigs.

Above it all Rod Stewart managed to exude a star aura while still being the people's hero. 'In these times of depression, entertainment is the only thing,' he said like a true showman. On this showing, there are few rock performers who can match him. P.H.

## ROLF'S PAL

**ROLF HARRIS'S** bid for Christmas stardom is Little Pal, and his musical duo, Two Little Boys, is a childhood song. It's the story of a man sent to a Victorian Prison writing his last letter home, and songwriter Hal Shaper maintains his South African nanny used to sing to him.

## HIGH AND DRY

**SAILOR**, LEFT HIGH and dry by the late cancellation of four gigs with Mott The Hoople (see live story), begin four days of TV, radio and concert dates in Holland today (November 21) followed by similar appearances in Belgium and Germany. A few British gigs are being finalised for early December.

## ALLMANS HERE

**THE ALLMAN** Brothers will play one night in London early next year, but there may be two performances. The band's short European tour is expected to take in five cities, each in a different country.

**RECORD POPSWOP MIRROR**

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# Classic Bells for London

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# Meeting of the giants

**ELTON JOHN** is to dine with America's President Ford when he plays Washington as part of his United States tour.

The President invited Elton to the White House because his children are ardent fans of the singer.

# More for Osibisa

**CONCERTS** in Glasgow and Edinburgh have been added to the current Osibisa tour.

Remaining dates are: Woodville Hall, Gravesend (November 24); Locarno Ballroom, Portsmouth (26); Trent Polytechnic, Nottingham (28); Liverpool Stadium (December 1); Barbarella's Birmingham (3); Brunel University, Uxbridge (6); College of Technology, Leicester (13) and Rosemerism Palais, London (15).

The tour coincides with the release of Best of Osibisa, a compilation album called from the band's first three MCA albums.



# Heroes return

**THE CRYSTALS**, high in the charts with the re-release of their 11 year - old million seller *Da Do Ron Ron*, have come out of semi-retirement and signed with Phil Spector's Warner-Spector label.

And now Phil is busily compiling an album of previously unreleased Crystals tracks, all cut around 1963. It's hoped to be released in the New Year. The girls flew into London this week to begin a month of club, cabaret and TV dates round the country.

# WAR IS OVER

**APPLE RE-RELEASE** John Lennon's Happy Christmas War Is Over on December 8 and George Harrison's I Saw Dark Horse on November 27.

# GILBY'S PEACE

**THE CLEANER'S** kids and the gardener's kids Jetha Gilbert O'Sullivan on his new single Christmas Song released this week. Gilbert describes the song as a sincere message, basically my wish for people, for peace.



- BEATLES**
- \* Hard Days Night
  - \* Hey Jude
  - \* Let It Be
- ELVIS**
- \* In Concert
- ROLLING STONES**
- \* Gimme Shelter
  - \* Rolling Stones on Tour
- DAVID BOWIE**
- \* Jean Genie

# HOME MOVIES AND RECORDS

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



**FANNY AND ALEXANDER**

IN THE TV STUDIOS...

FANTASTIC! THEY WIPED THE GARDEN! SURPRISE! THANKS!

I SAID BEY, SNEY!

HAVING LOOKS LADY - WE CAN PUT IT ON! PLEASE! PLEASE! PLEASE!

AM POWERLESS TO RESISTE.

THINKING ABOUT THE BEATLES TO SNEAK!

SO FINCH FOR STRENGTH!

**MOVIE BUYS - E2**  
Postfach 404 CH 8027 Zurich, Switzerland.



**"ONLY YOU"**  
THE FIRST SINGLE FROM

**RINGO STARR'S**  
NEW ALBUM  
**GOODNIGHT VIENNA**

PCS 7168 (Available on Cassette and Cartridge)

Produced by RICHARD FERRY

on apple records  
R 6000

Marketed by EMI Records

# 12 Super 'Slade In Flame...' Albums To Be Won

ON RELEASE this week is an album that's going to be on a lot of people's present list this Christmas: Slade In Flame... the album from the film that those lads from Wolverhampton have been making this year. Twelve Record & Popswoop Mirror readers won't have to wait until Christmas for the album, because we're giving away a dozen L.P.'s in the first 12 correct answers we draw out of the sack when you send in your answers to the questions below. Even if you don't win an album, there are 20 great runners-up prizes: a special poster of the boys that's 17 1/2" long, and 21" wide! Perfect to run round the walls of your room.

To enter, answer the questions on the coupon, and send it, with your name and address to: Slade Competition, P.O. Box 100, Spotlight House, Benwell Road, London N7. Entries must be in by December 2nd, 1974. The Editor's decision is final.

- 1 What period in time is the film set in? .....
- 2 Which member of Slade is married? .....
- 3 Which member of Slade is a Gemini? .....

NAME .....

(Block Letters)

ADDRESS .....

.....

EVEN FIVE years ago a few "oohs and aahs" and a bit of harmony would have got any soul record branded as specialist. But things have been changin' . . . .

Eddie Holman and the Stylistics now get firmly planted in the Top Ten without outraging anyone, but what of the group who almost single-handedly brought about this "uptown" revolution?

The Chi-Lites, hitting the charts with Too Good To Be Forgotten, take sweet soul further than anyone else. Their records are a combination of mellow, bluesy harmonies and sophisticated multi-track production.

They have been together in one guise or another for 15 years, and for the last five have been changing public acceptance of soul music with cuts like Coldest Days Of My Life, Have You Seen Her and Stone Out Of My Mind.

Lead singer, songwriter, producer and arranger Eugene Record was on the phone from his Chicago home town this week, and if he's got anything to do with it the group should be visiting England in January or February.

"We have been trying to make it over there for some time but a tight schedule is preventing it. We still want to come and I hope we can make it in January or February", his voice cracked.

"Every week we're on the road three or four days and the rest of the time in the studio recording."

Eugene has a reputation as the Brian Wilson of soul, and while a new album, Toby, was released here last week, the Chi-Lites have already got six cuts together for the next one.

The titles include Take A Trip and It's Time For Love. "I think you'll

really love this one", he said. "Some of the tunes I've been working on for two years."

"You see I got an idea, work at it, and then leave it and go on to something else. But I'm always revising the songs until I get them exactly how I want them."

Eugene also produces other artists like co-writer Barbara Acklin, who is

credited on Too Good.

"Barbara has just moved labels to Capitol and in future will be produced by Willie Henderson but we will be continuing to write songs

By  
David  
Hancock

together. I've also been producing our backing band, Dynamic Sound, and I hope that when we do come to England we'll be bringing the band with us", he explained.

"We've recently got a substitute bass singer, T. C. Anderson. As you probably know about a year and a half ago Creadel Jones left us to do his own thing and we were

hoping he would come back, but now we've had to get a substitute."

The other singers in the group are Marshall Thompson, and Robert Lester "Squirrel".

And what about being a revolutionary group?

"Oh I don't know anything about that", said Eugene modestly. "We just like to make the best music we can."



## THE CHI-LITES... too good to be ignored

# GILBERT O'SULLIVAN

The Christmas single  
that's going to be a smash!!

Christmas Song

MAM 124

MAM

**MICK CLARKE** strolls into the airport cafeteria looking like a Cossack refugee. He's wearing a Russian styled furry cap and skin tight Rudolph Nureyev pants tucked in his long slinky leather boots. I hardly recognise him!

"I was scared stiff in case I missed the plane," he says to me, "but Andy (Rubettes' manager) tells me we've got plenty of time before take-off."

The reason why we're gathered together at Heathrow Airport is because The Rubettes are flying to Germany for TV appearances, so I was whisked off to Slough for a chat with them before they took flight. However, the rest of the lads are yet to arrive, so Mick and I talk amongst ourselves over a plastic cup of coffee.

First topic is their new single, *Juke Box Live*. "It's doing very well at the moment, I've just been told it's gone into the charts at number 23, which even tops *Sugar Baby Love* which went in at 27. It must be selling about 20,000 copies a day."

"Initially, it was recorded as an album track, but when played back it sounded terrible, very brassy, so we completely re-hashed it and were so pleased with the new sound, we released it as a single."

The Rubettes are at last finding their feet. No more hassles, rip offs or raw deals for them. Or that's what they say. Didn't Mick feel they were still being used as tools, forever having to churn out hit after hit at break-neck speed?

"Not at all. None of us feel we're being used. We've seen a lot of people get ripped-off plus we've had some rotten things done to us in the past, so all this has made us very wary. Besides, nobody talks us when to record a single or what single to release. The band and writers, Wayne Hickerton and Tony Waddington collaborate and come up with ideas."

Their debut album, *Wear It's At*, has just been released and looks as though it will make the charts in the next couple of weeks.

"We wrote about six of the tracks, and Tony and Wayne wrote the rest. It's basically an up-tempo album, ya know, plenty of rock 'n' roll, with a few ballads thrown in for good measure. I'm pleased

**Jan Iles talks to the Rubettes about Peter Arneson's departure and their plans for the future**



PETER ARNESON



ALAN WILLIAMS

about the first tour was that I taught us a hell of a lot!"

Mick interjects, "Our first tour didn't go well at all because the kids expected too much from us, obviously we couldn't live up to their expectations 'cos it was our first time on the road and admittedly we weren't that polished."

"In my opinion," adds Alan, "we improved 100 per cent by the time we finished, so we're hoping to perform better on this tour."

"Rubettes wanted urgently at Reception," says an eloquent voice from the loud speaker.

Their good looking road manager goes to see what's up.

"Usually, when we want to call one of the members over the lanyard we ask for 'Mr. Bob Showaddy because that's the vocal back-up on *Sugar Baby Love*," they tell me.

Their roadie returns, grinning from ear to ear, bringing with him a scrap of paper and pencil.

"The girls at the reception desk want your autographs," he says chuckling.

The guys just have time to sign the tatty looking notepaper before rushing off to catch their plane.

"We've got a spare ticket," jokes Alan, "you don't know this but you're coming with us," he winks at Mick. Pity they were only kidding I might've taken them up on the offer!

As the plane takes off Andy and I drive along the rain-drenched M4, London bound. When I arrive back in the office I phone Peter Arneson to get his side of the story.

"I'm leaving because of musical differences, there wasn't any internal dispute or anything like that. I haven't any plans for the immediate future, although I will still be involved in music." We'll be waiting, Peter.

# And Then There Were...



with it, considering it's our first album, I think it's very good."

We spot the rest of the clan at the check-in desk. They make their way up the stairs to the cafe. Alan, the lead singer looks very chic in the and dye effect suede coat with huge snow white fur collar, very ritzy!

"Have you told her the latest?" he asks Mick. What Alan means is the latest hot-news about the departure of member Peter Arneson.

Says Alan, "To tell you the truth we weren't all that shocked because it's been in the pipeline for sometime. Obviously we're all very sorry to lose him he's such a great musician but I'm sure we'll be hearing a lot more from him in the future as he hopes to stay in the business. Let's put

it this way - it's pop's loss and progressive's gain."

Why are the boys travelling to wunderbar Verdoland?

"We're doing our latest record on Disco '74, Germany's equivalent to Top Of The Pops, and then on Saturday we'll be visiting Paris to do their equivalent of TOTP, called Can Can. We've had a lot of success on the Continent," John the delectable drummer tells me "Sugar Baby Love was number one in Germany for something like 9 weeks, and in Belgium it was the biggest selling disc of all time. We sold about 175,000 copies and received a gold disc."

"We've had a number one in Israel," chips in Alan, "though we better not elaborate on the

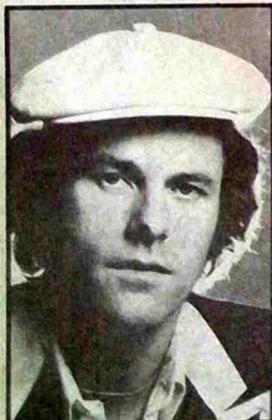
subject otherwise Egypt might not let us in."

When they return to Britain the band will be embarking on a nationwide tour. Have they got any surprises tucked up their white Gatsby-styled sleeves?

"We'll still be wearing the same gear, because that's our image after all. The other day we did a radio show and even the DJ asked, 'where's ya hats?' Anyway, why knock a thing if it's been good to ya?"

"Music wise we'll be adding some of our album tracks and leaving out the older, nostalgic numbers, and of course we'll be presenting dance routines in the same vein as our Top Of The Pops act - that's what the kids expect from us, ya see."

Alan adds, "We've bought all our lighting for the act because we were taken for a ride last time. On our first tour we hired them for about 2 1/2 thousand nicker and yet they only cost 2,000 to buy! Honestly, we've learnt a great deal since then, the only good thing



MICK CLARKE



JOHN RICHARDSON



BILL HURD



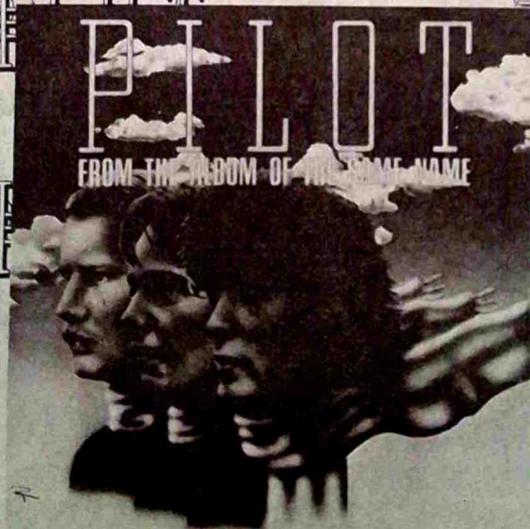
TONY THORPE



**Kilburn AND THE MERT ROADS**



*From the album of the same name*



*"Magic" is the single <sup>EMIZZAT</sup>  
from the album  
"From the album of  
the same name"  
The album is magic*

**New music from a new band**  
PILOT: from the album of the same name EMC 3045  
Available on Cassette and Cartridge

THERE'S NOTHING quite like the cosmic whine of a moog synthesizer to get 'ya'll gyrating in discos up and down the country. And a fine example of good bumping music is currently emanating from a group of talented musicians by the name of Pepper — with their exciting Pepper Box single.

I managed to catch up with these highly seasoned lads during their lightning visit to the UK for an appearance on a certain BBC pop programme.

Now I don't know whether it was the string of garlic casually slung around their necks. Or whether it was the plastic replica of the Eiffel Tower strapped to their left nostrils, but it was pretty obvious somehow that these fellas were from gay Paree — the city of perennial inspiration.

**Bonjour**

It's at times like this you wished you'd paid more attention to your French lessons. For they were unable to communicate in English and my French left a lot to be desired. So after the "Bonjours" and the "Parlez-vous Anglais?" it was all down to frantic hand signals then over to Roger Tokarz their producer and interpreter.

Roger introduced keyboard player Mat Cammon and drummer Pierre Alain Dahan, as the two main writing forces of the band. The rest of the line-up (all classical trained by

the way) consists of Marc Chantereau (percussion), Tonio Rubio (bass) and Jean Schultheis (percussion).

Before forming Pepper the band had carved for themselves individual careers as highly successful session musicians. Each had become an integral part of the French music scene, either by playing with, or by writing for many of France's top recording artistes.

"They've all received critical acclaim and are very much respected by their fellow musicians," declared Roger. "But in spite of everything they were getting fed up with being just session men. So Pierre and Mat decided to write a purely commercial single with the intention of forming a band round it."

Voilà! That was how Pepper Box was conceived. Once the record was recorded, the band watched their brain-child head straight for the No. 1 position in France during the summer of '73.

From there it's vibrations spread across Europe and even made

Genny Hall attempts a sprinkling of conversation when she comes across the. . .

# red hot PEPPERS



both the American Cashbox and Billboard top 100 charts. How was it first introduced to Britain?

"It just happened to be in a Chinese restaurant one day," explains Roger. "When I met John Edwards of Spark records. We got talking about things in general and soon discovered that we were both in the music business. I told John I had a hit record back home and would be interested in it."

Mr Edwards not being too proud a man naturally said yes, so Pepper Box got its first British release as far back as October '73 — some 13 months ago!

**Curiosity**

As with a number of ace sounds the record was given the thumbs down by the radio network, but was to arouse curiosity in dubs and drabs around the disco circuit.

But Spark records had complete faith in the record and decided the time was at hand for a re-issue. Almost immediately it exploded throughout the discos of the land and is now racing it's way up our charts with a vengeance — wheeee!

Meanwhile, back in France, Pepper had been building up their repertoire and now intend to get things really moving

early next year — first with their follow-up single, an album, then an European tour.

I wondered whether Pepper Box was typical of the band's material and whether there was any particular reason for making their debut single an instrumental — over to Roger.

"Yes in both instances," he replies, "firstly and foremost we have this language problem. You see the French language like the Latin languages is ideal for slow romantic songs, but totally unsuitable for rock songs. It's impossible to project the type of material composed by the group with French lyrics. So they've overcome this problem by writing mainly instrumentals."

Now that Pepper are a UK success were there any other French bands we should acquaint ourselves with?

"Non," made it abundantly clear (with the exception of Magma) that the French bands weren't rated very highly either in Pepper's books or by the French kids in general. Apparently they look towards the British and American scene for musical direction.

Still, the Pepper's might change all that, they're pretty hot stuff, y'know.

# SHOWADDY WADDY

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NEW SINGLE

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MOON 37



# The best days of our lives...?

## The Bay City Rollers don't agree!

IT'S ALL very well for those who declare: "School days are the best days of your life," after all these people don't have to work out the square root of Mrs Tyre's bicycle shed for tomorrow's maths lesson.

But there is one consolation: at some time or another, we all have our share of geography, science, square roots, school dinners, the proverbial detentions and the stick!

Yes, the Bay City Rollers included! Have you ever wondered just what your favourite star was like as a schoolboy? Well here now are the confessions of five very popular Scotsmen.

**DEREK** educated Tynecastle mixed. On the few occasions that Derek attended school (he freely admits he was away from the place more than he was in it), he was particularly fond of P. E. On yearly sports days Derek participated in virtually every event from long jump to football. Woodwork was another favourite lesson, but mention maths and his mouth will form the most amazing distortions. Why?

"I hated it, and to make matters worse the teacher was terrible. He'd give you the belt for the slightest little thing and that's not very nice is it? He was an old man and a bit of a moaner and always giving us homework to do! If we weren't paying attention in class he used to throw a piece of rubber at you or tweak your ear, but then he was one of those old fashioned teachers — very strict and awkward.

The funny thing is, in the group I've always looked after the money side of things!

Derek was never a goody-goody. He wasn't a rebel either: regardless of the fact he was always playing truant.

"I hated school that much," he continues, "that I was always skipping time off. Then one day I had to go to the headmaster who threatened to expell me. I was really frightened and worried just in case my parents found out."

But school days were fun days too as Derek remembers. "Although it was a mixed school we had separate playgrounds for the girls and boys with only an alleyway between them. And often we used to meet up with girls and go kissing there.

### Nerves

The most common school complaint is pre-examination nerves. Derek says: "I really used to worry about them. I had sleepless nights, I'd shake, everything I remember taking one exam. I was in English, which I couldn't do. I gave up in the end and walked out leaving a blank paper — yeah — failed that exam."

He left school without any certificates save for the school certificate which proves each pupil has attended school for a number of years.

"The last day was really great," he remembers. "We were supposed to hand in our text books but instead we broke ours over the wall. We got so excited that we ended up smashing windows, ringing fire bells and letting down tyres on the teachers' cars!"

**WOODY** St Augustine's mixed. Before Woody started school as an infant, he was really looking forward to a bending the

magic class rooms which his elder friends spoke of. However, after his first year there he decided he hated it.

"Just before services in our primary school," Woody begins, "a gang of us always went over to the church across the road. We found a large organ there so we used to play real loud jazzy tunes on it. But on one occasion we didn't hear some old age pensioners arriving — and we were still playing loud jazzy tunes. Anyway, we got the belt from the head" for that.

### Careers

Various types of careers also entered his mind. "At one time I wanted to be a policeman," he laughs, "because I fancied the idea of arresting people and putting them in jail. I wanted to join the navy too. Then a year before I joined the band, I was going to be an artist."

Woody left school in the fourth year, and when asked if he'd go back to school now, he says "No way would I go back to that place again. When people say are the best days of your life are at school they're only talking about the good times they had. They're not remembering all the bad times!"

**ERIC** Liberton Secondary School, mixed. Eric was never a teacher's pet, nor was he a dinner monitor, milk monitor or prefect. His favourite lesson was music.

He begins: "I was in the school orchestra playing the violin which I learned to play at school, and it was really great fun."

But for Eric, school days were made just that little bit more enjoyable when being taught by their shapely maths teacher, a pretty lady whom Eric had a crush on.



Bay City Rollers: not such perfect SCHOOL BOYS!

Interview by Wendy Hodgson who made a valiant attempt to keep order!

bad at technical subjects. I hated anything like maths! In the woodwork class I used to make coffee tables, chairs and lamp standards!

"I had the belt once for not wearing goggles while working over the grinder in the metal-work shop. We'd been told time and time again

but I just never wore them."

Alan and his brother Derek weren't ever regarded as the troublesome brothers, how could they when Alan sang in the choir at the National Hall? Yet, beneath his angelic robes was quite a tearaway.

On the way home

from school a gang of us used to race for the bus; and one time I made a running jump on to the bus as it was moving off and I missed. All I caught hold of was the pole, then I fell off the contraption all together!"

LES Forrest Hill High School, Before Les

joined the band he wanted to be a motor mechanic or a racing driver. He was also a bit of a rebel in the subjects which bored him at school. He says: "I wasn't interested in what would have happened if Napoleon won the war!"

"I wasn't a nasty schoolboy or a bully, but I did have a sense of humour. We were having a laugh with the girls in the cookery class and we began throwing eggs and flour at the blackboard — in fact I was always writing rude things on the blackboard — and the teacher walked in. So because she couldn't give everyone the belt, me and a mate took it for the rest of 'em."

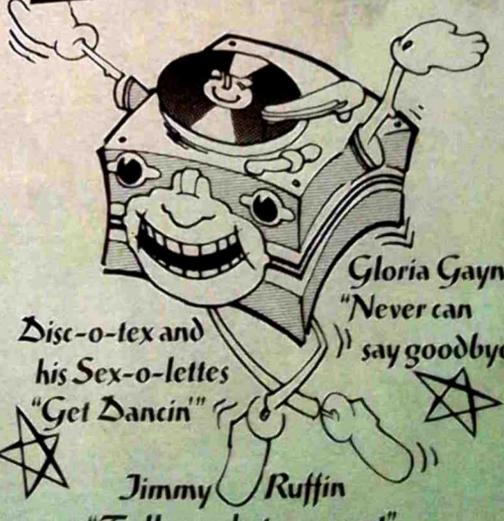
### Fight

One of the biggest burdens in school life are the prefects. Les was caught smoking in the boys' toilets and the prefect demanded the cigarette or else he would face the headmaster. "I didn't give it to him; I stubbed it into his hand and that started a big fight."

Les has set ideas on what's wrong with school life today. He says: "Teachers and prefects should get together and discuss the school's problems. A lot of teachers are at fault with their old fashioned ideas. Kids are at fault as well; they could come to a compromise."

Les left school in the fourth year without any O'levels. "I wish I had them but I don't need them for this job!"

# Disco Hits



Gloria Gaynor  
"Never can say goodbye"

Disc-o-tex and his Sex-o-lettes  
"Get Dancin'"

Jimmy Ruffin

"Tell me what you want"

**ALAN** Turne Castle, mixed. He wasn't shy, he wasn't a bully, he was just an average schoolboy. He went around in a large gang, just generally having a muck around, like throwing balls through windows and the like.

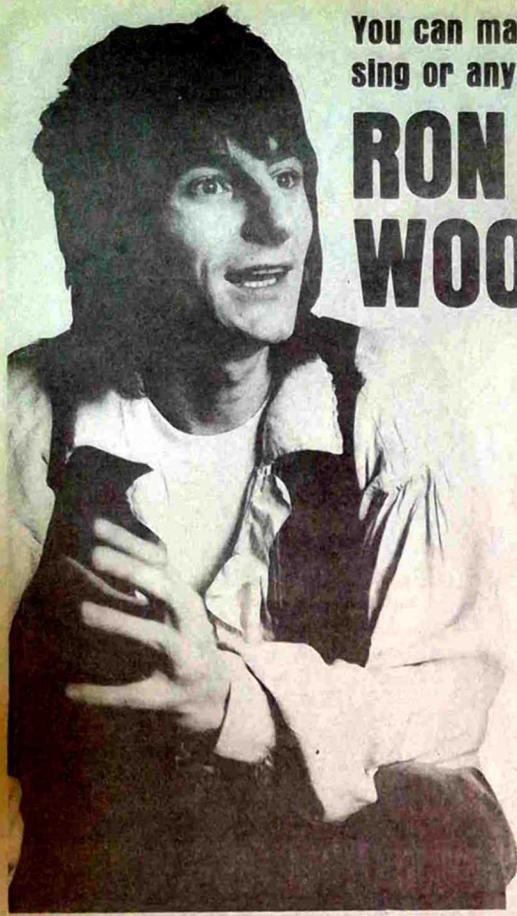
The headmaster frightened me," Alan laughs now. "I was always getting the belt off him. But the last year at school was definitely the worst. I played truant and went across to the stables to clean the horses."

The subject Alan was best in was woodwork. He says: "I wasn't too



You can make him dance, sing or any old thing... almost!

# RON WOOD



**HE DOESN'T** want to talk about his solo album, he just wants to discuss Rod's spotty bum, that was the brief. Of course Ronnie Wood later denied knowledge of any such directive, which was a relief.

Anyway, Ron and his yellow cords were sitting there sipping a glass of Jack Daniels, the remnants of which he later poured into a coffee with all the resourcefulness of a mate of Keith Richards.

Looking at and observing Woody you wouldn't think that this cool, calm and witty being was capable of living up to any of those stories you hear—nudge, nudge. His cultured appearance and well-mannered behaviour was more in keeping with the theory that a Face alone is an angelic one but put them together...

### Cabaret

That's together as in tour and chaos as in hotel bedrooms the destruction of... That's if reports trickling in from the Continent are to be believed. "We didn't set out to do it, but the room service was pretty bad at times," reasoned Woody. "Mac must have got more

wrong breakfasts and more phones cut off than anyone." But apart from the cabaret show was the main show on the European tour.

"Well Paris with the floating auditorium was very good and so was Denmark, and Sweden wasn't too bad. But Munich and Frankfurt were particularly good."

"Some of the smaller dates didn't fill out, but it was our own fault really for neglecting them before. It's very important from a word of mouth point of view that we don't miss out too many places. I mean at Nuremberg about a third of the hall was empty—I was telling them to run around at the back to make it look fuller."

"Anyway we've just about had an eye-full of Europe."

### Interview by Martin Thorpe

And I wouldn't be surprised if the Continent, now they know what a hotel bill really is haven't had an eye full either. Anyway it wasn't long after the band returned to these shores that they were in the studio and recording their new single, which is out this week.

How did the single come about?

"The whole band had been kicking the single around during the tour, we did one version in Munich and another at my home. Finally we made the single on the

spot one night and we're all very pleased with the result. "It's a bit of a different style for us, it's very spontaneous and has a laid back feel. There's a new energy in it which comes off very nicely, and it's very tight because we used hand-picked session men."

"I was for leaving the track as it was but Rod said do you mind using strings on it, so we tried it out and it sounded great, so now we've got some strings."

How much of that new energy comes from concerts with his Kilburn State line-up?

"Not that much. Keith was mainly reassurance. I wasn't really influenced by him. When we first got together I didn't know if we would hit it off, but he turned out to be the good fellow I thought he was."

"I think the new vitality comes from the group coming together really, because we're knitting better than expected. It's the first time we've really been close to Tetsu."

"There was a time around I Wish It Would Rain when it was very tight and Tetsu played then, but we were doing all old numbers."

The band started

playing old stuff in Europe to give territories they hadn't played before, a cross-section of tracks, but for the UK tour over half the set will be new material.

"We weren't really looking forward to playing the new stuff, but once we were into it, it became fun. We've kept Sticky With Me, Angel and some other known tracks, plus I Can Feel The Fire and two others from my album."

After Christmas and the UK tour, the Faces are planning to go over to the States, where Woody is also hoping to play some concerts with his Kilburn State line-up.

### Tight

"We'll be planning it in January and playing in March, with a couple of gigs on the continent as well. And I'm also waiting for definite answers from countries who want to show my video tape of the Kilburn gig."

Japan and Australia have taken it and I'm waiting for a decision from ABC in America. There's also another special of the Kilburn gig being shown in New York.

What with all this solo activity from Woody, Rod and recently Kenny Jones as well, the old rumours were rife.

"It got to the point where Tetsu and Mac hadn't done anything together, so the rumour was they were getting married. No, I soon trampled on those epic rumours, because they just weren't true."

And he's also trampled on the sugar shenanigans. "Don't my driver fear got something worked out there so I've always got some... Such a sweet boy!"



doing solo projects, especially Woody's concerts with Keith Richards?

# SHOWADDYWADDY COMPETITION

## Win Romeo's suit & lotsa other prizes!

EVER FANCIED yourself as a rock and roll star, always dressed up in flash clothes? Well here's your chance, because R&PM are offering you the opportunity to win the dazzling suit that was once worn by Romeo Challenger in Showaddywaddy.

You might have seen him wear it on stage, or maybe on television, it's purple with black cuffs, buttons, sockets and collar, but now it can be yours. And not only that. For the winner there will also be a copy of Showaddywaddy's December gigs, plus a copy of their new single Hey Mr. Christmas.

There are also some fabulous runners-up prizes to be won, a pair of tickets to see any one of Showaddywaddy's December gigs, plus a copy of the Hey Mr. Christmas single. There are 14 gigs in all and

we've got two pairs of tickets for each one, so that's 28 chances to win.

And then if you still are out of luck there are also 25 copies of the Showaddywaddy albums to be won, so altogether there are 54 chances of winning so you can't afford not to enter.

All you have to do is answer the three simple questions below, and the first correct answer drawn from the hat will win the suit, the album and the single. The next 25 correct answers will win a pair of tickets each plus a copy of the single, and the next 25 drawn out will win a copy of the album. The Editor's decision is final.

This is the list of December dates, so choose the one you feel would be easiest to reach and put it down on the entry form. Post off your entry quickly because there is only a week to get it to us. Competition closes on November 25.

December: Bedworth Civic Hall (3); Birmingham Barbicanella's (5); Stockton Globe Theatre (6); Watford Balleys (9-14); Bristol Colston Hall (15); Brighton Dome (16); Bournemouth Winter Gardens (18); Bernstaple Queens Hall (19); Hereford Flemingo (20); Llanelli Glen Ballroom (21); Margate Dreamland (31).

Send your form, as soon as possible, to Showaddywaddy Comp., P.O. Box 195, Spotlight House, Benwell Road, London, N. 7.



This is the suit

1 What is the nickname of Michael Allured?  
.....

2 In what town were the band formed?  
.....

3 Which well known American singer did Showaddywaddy once support on tour?  
.....

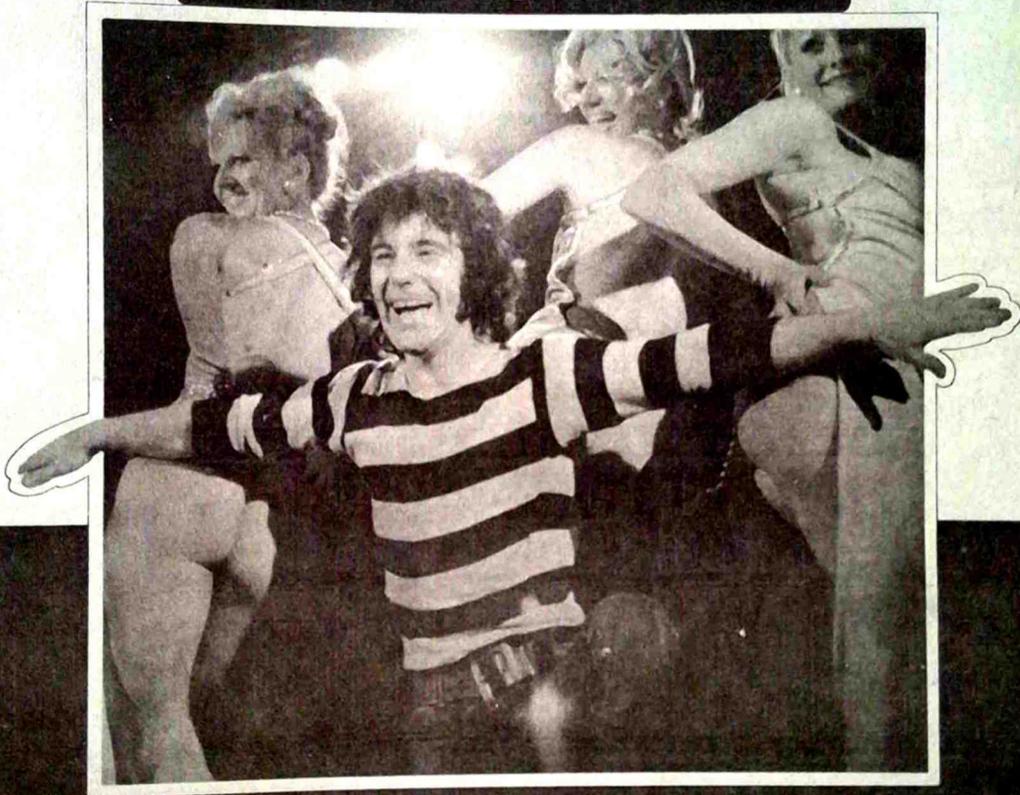
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# From the land of Moon-shots, our very own

WITH 1974 drawing to a close, Kiki Dee can consider this as her year. Her American tour with the Beach Boys was a great summer success and now she is touring the States with that notorious but thoroughly nice guy — Elton John.

She sounded very tired on the phone from Atlanta, but although her voice showed signs of tour pressures, it couldn't disguise the fact that The Kiki Dee Band are having a great time.

In Elton's '73 Xmas Show, Kiki was the opening act. How did she feel about opening in the States?

"Well, at first I was very nervous," she said, "but after a few gigs I gained confidence. The audience knew the songs so that created atmosphere. It just got better and better. In fact we're all becoming a bit cheeky now! The Band is much tighter, with an identity it didn't have last year.

"The audience reactions are basically the same. The only difference being that I'm with Elton — before it was the Beach Boys — so the fans are different, but the response to The Band has been really great."

In fact Kiki is absolutely knocked out by the whole thing. The only difficulty has come from the sheer size of the gigs — audiences up to 18,000. BIG gigs, BIG gulp, big problems? What is it like to be faced with THOSE sort of figures!?

"Incredible, but very strange to begin with. You get an echo because of the size of the place, so when you sing, you hear your own voice coming back, but it doesn't take long to adapt. With audiences of that size, no wonder Kiki sounded tired. So far the tour has stopped off in places like Honolulu, where they did three shows and Chicago, where they did two shows and Los Angeles where

**KIKI DEE**  
talking to  
Marcella  
Knaiflova



## ROCKET WOMAN

Kiki flipped because it was so fabulous! After doing about three to four gigs each week, the troubadours are allowed three days rest, in which time Kiki managed to pop out to do a bit of shopping. "I've bought a lovely dress," she bubbled enthusiastically. "It's Japanese. Apart from that I've only bought a few odds and ends. Unfortunately when I get

the free time, I just want to relax. A couple of days ago I twisted my ankle so I haven't really been able to do much because I have to rest. Wearing platform shoes on stage isn't the best thing for it." While talking about shopping, is it possible to forget Elton — has he had time to shop? "Oh yes. It's getting ridiculous. He's bought incredible outfits which

he's been looting about in, and so far he's got a suitcase full of glasses, every pair crazier than the last!" The Kiki Dee Band released its first album in Britain last week though it's already been released in America. The songs on the album are written by Kiki and Blas Bonnell. Also included: the band's recent single success I've Got

Music In Me. Kiki's favourite track is Water, which she wrote. It could be called an unusual ballad. Did Kiki think it was a good piece of timing releasing the album during the tour? "Yes! Sales have been incredible. In just one week it's sold more copies than the single, which is doing pretty well. The tour has proved to be the best source of promotion

that I can think of." The tour, now more than half way through, has drawn a few personalities on stage to do a couple of numbers. Try Lowell George of Little Feat for size. Such informality, mixed with talent and professionalism can only add up to a fantastic time. What about jolly old England then? "Well, I must admit I do

get home-sick, but not very often because every thing is so hectic that I don't get that much time. It's not very easy to remember everything that has gone on because I'm too involved. When I get back to England it will be easier to recollect all that's happened."

The tour is expected to finish in December, and Kiki will be returning to Britain on the 6th, hopefully to spend a quiet Christmas.

When faced with the inevitable "what's it like being a star" question, Kiki replied with no edge of doubt in her voice: "So many good things are happening that I don't really think of being a STAR! I still feel that I am developing. If becoming a super-star means my music is affected, I don't think I would be very happy. I suppose it could happen. If the time was right, but I'm not going to lose any sleep over it."

"Things are great, really incredible, and I'm having a fantastic time! I think when I first started in the business as a singer I wanted something big, but so much water has gone under the bridge, and I've grown up. Now the music is much more important, and being a star would be a by-product."

So to that tired and hoarse, but extremely modest (a rare thing) talented lady, welcome home in December, and may 1975 be better still.

The  
**SMOOCHIEST**  
song of the  
year!



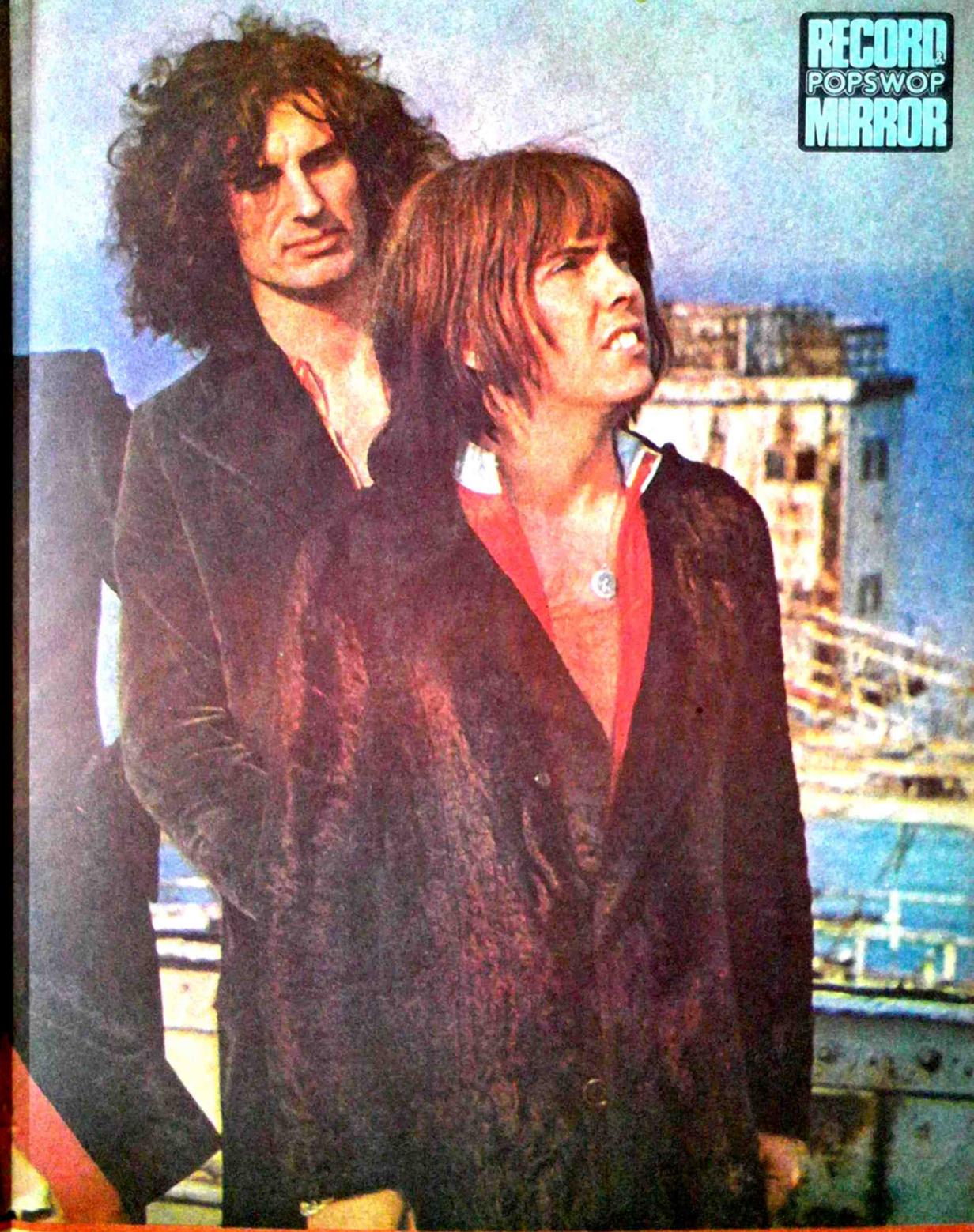
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MIRROR



# ROLLERS V ROD

Remember the Faces fan letter from Barking, well this is just a selection of the hundreds who wrote against her.

**Dear Face,**  
If that rather silly lady thinks that Rod Stewart has more talent in his big toe than the Bay City Rollers, then all I can say is that he must have a bloody big toe.  
Address unknown.

**Dear Face,**  
As far as I'm concerned Rod Stewart can make as many records as he likes but he will never reach the standard of the one and only Bay City Rollers.

Sandra Barbour  
Glasgow,  
Scotland.

**Dear Face,**  
All I can say to the (apparently) devoted Rod Stewart fan, is that not only does he look like a crow but he sounds like



Rod Stewart

# THE FACE

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

one also. Perhaps M. MacNaughton should try a Rod poster to light his fire with, it should bring better results.

A Bay City Rollers fan also from Barking.

**Dear Faceache (oi)**  
Rod Stewart is very often drunk when you see



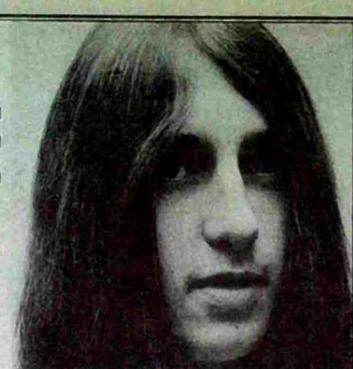
Bay City's

him on television. Don't you think that this is a bad example to teenagers? This is unlike the Rollers who are everything a pop group should be: good looking, smart, and well behaved without being drunk.

Jill McGiven,  
Aberdeen,  
Scotland.  
Well they often say that drink brings out the best in a man.

**Dear Face,**  
It really annoys me to think that people can write a defence of such rubbishy bands as the Bay City Rollers. Therefore may I praise the Rod Stewart fan. At least one who speaks the truth.

An Anti Rollers fan,  
Torquay.  
Do you lot out there realise that this was the only letter this week supporting the young lady. Shame on you Rod freaks.



you so called soul freaks, you ain't heard nothing yet.

Peter Dearden,  
Bolton.  
You must remember Pete, that many haven't heard of Otis Redding. Give them time, be patient. Anyway how come you didn't mention Wilson Pickett?

## MY KIND OF MUSIC

**Dear Face,**  
I and many other readers of R&PM would like to know what kind of music you really like: rock, commercial, or soul.

Jenny Squires,  
Yarmouth.  
Would ya believe Lonnie Donegan? No, I didn't think you would. Still if you guess the name of my favourite band I'll send you the album of your choice.

**Dear Face,**  
Please could you print the address of the Johnny Bristol fan club in your fan club spot.

A Johnny Bristol fan,  
Bristol.  
Sorry to disappoint ya, but Johnny Bristol has no fan club at present. If public demand is great enough I'm sure something could be arranged.

## RUBBISH WHERE ON WHERE

**Dear Face,**  
I really annoy me when I hear people say what a great soul record that is by the Sweet Sensation. What a load of rubbish! True soul is sung by people such as Aretha Franklin and Otis Redding. So calm down all

# NOT SO HOT MOTT

**Dear Face,**  
Your magazine printed a colour poster of Mott the Hoople. Although I am grateful for it somebody must point out that the best years of Mott the Hoople are over. It ended

as soon as David Bowie took an interest in them. Mad Shadows freak. Dunstable.

Although many will agree there will be many who do not.



Mott the Hoople

Bowie freak  
Edmonton.  
I don't know who pays for the drink but your lovable Dave started out with Decca. His first hit release being Space Oddity.



Bowie

## PACIFIST

**Dear Face,**  
Why do people have to slag each other's favourite groups. You like what you like and that's the end to it. So as the Christmas season is approaching how about a few kind words instead of hostile ones.

A Pacifist,  
Blackpool.  
What a good idea. Music lovers of the word unite, until the end of Christmas anyway.

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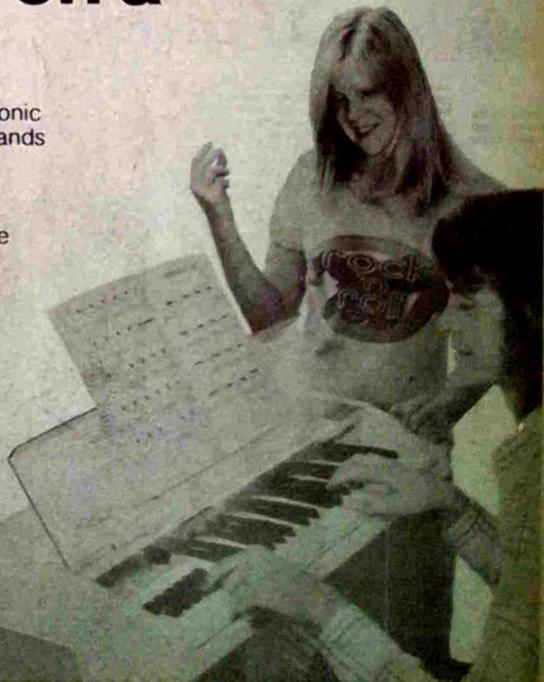
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Are you thinking of following David Essex down the Stardust trail?

"I'm really pleased with his success. I've known David for years. He's a nice bloke. I've done a film actually called Remember Me This Way which is earning London soon. It's done amazing business everywhere else. It's only a documentary, just over an hour and there were lots of things I didn't like about it, but it's the first film I've done and it worked out OK. It made me interested in that media but I don't think I could play anyone but myself. But if I got the right script and the right director who could maybe capture me and see it a little further, who knows? We've got some ideas of a story of ourselves and we're working on it. We've had plenty of offers as well since Remember Me This Way. It's done more business than the Kung Fu films!"

"I've fallen down on stage several times . . . those boots are terrible."

At the end of the month Gary is picking up the tour where he left off before the operation.

"I've never played Hammersmith. I've never been in the Odeon. My local flick was the Tooting Granada. I have got one or two surprises for the concertgoers but as it was going to come at the end of the last tour, it will probably be fairly similar to the Rainbow show. We haven't really had time to get anything together because I've been away. The thing is, the original concert was sold out and I had to cancel it and I'm only really doing it to get the people back and say 'I had to do it for you'. It'll be OK. A lot of it's made up on the spot anyway. We keep the show pretty much the same throughout the world. Staircase and all. I really think people like a visual show. I've tripped down the staircase a few times and I've fallen on stage on many occasions but those boots are really terrible but I get up and I think it's because of the sense of occasion and all those people that I

"I really don't think there is anybody like me in the world"

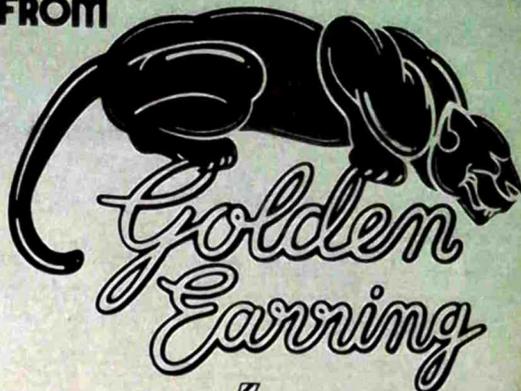
think, 'I can't make a fool of myself here!' So I carry on. I've got a slipped disc as well. I've got everything. It must be my old age. I'll be twenty - seven soon! But whatever happens I still manage to carry on! Belfast will be part of the tour. I'm not worried about going there. In fact, it's worried me that I haven't been before. I wanted to go a long time ago. I've always believed that if people buy your records you owe it to them to go and see them and we haven't been able to go before and I'm pleased to be doing it. They deserve a bit of rock and roll. I'd rather they got rid of their energy at one of my concerts than go around blowing things up."

"I like different things . . . I'd get bored if I did rock all the time."

What about the new single. Oh, Yes You're Beautiful?

"I'm very pleased with it. I think it's one of the best songs that Mike and I have written. It's a bit kind of Cole Porter in a way. Not in its lyrics, cos we'd never extend ourselves to that. I tried to make it romantic. It just turned out well, I thought, but whether it'll be a hit or not, I dunno. It's probably closer to I Love You Love than anything else and as that was my biggest record, I won't mind if the new one does half as well. This time of year it's better to bring out something that's slightly singalong because it's Christmas. The other thing is that all my songs come from what I say on stage like Do You Wanna Touch Me? At the Rainbow I said, 'What are you?' 'You're beautiful!' And they shouted 'You're beautiful!' And that gave me the idea. It's a nice song. I like to try different things. I'd like to use strings maybe sometime. I'd get bored if I did rock all the time."

# A NEW HIT SINGLE FROM



## Golden Earring CANDY'S GOING BAD b/w SHE FLIES ON STRANGE WINGS OUT NOW



# Earring Skynyrd A Live

"BRING BACK Skynyrd. Get --ing Skynyrd back." For a while Earring's set seemed doomed. The nouveau hip, the young long-hairs of agro city, were roused and restless. Disarmed of their steel combs, knives, and knuckle dusters, they still had voices to scream and roar with. The clamour began with Skynyrd's very first number and simply grew and grew.

However wise Golden Earring considered it would be having a strong support act, they could never have reckoned with this. Indeed a lesser band might have blown it completely. In the event Earring survived. Sheer professional showmanship saw them through, but in Glasgow at least, Lynyrd Skynyrd, the rhythm and boogie band from the Southern States, will always headline to future.

As usual the Apollo seethed in an atmosphere of restless aggression. The auditorium was not full, yet the big crowd was volubly strong in presence. A mighty cheer went up as the spotlight focused on the huge Southern Confederate flag hanging over the stage. Then came a taped blast of the Southern anthem and marching tune, Dixie.

Even bigger cheers followed, making a terrific atmosphere for Lynyrd Skynyrd's debut.

Ronnie Van Zant, looking as mean and aggressive as the crowd in his black overalls, rough jeans, and bare feet, stood stiffly facing the rear. The rest of the boys — like aliens from another planet — swung their long hair about, adjusted their Georgian cowboy hats and looked fully prepared to let rip.

### Artistry

Skynyrd are a good rock band — no more, no less. What they have is a very thick rhythm sound driven along by three inter-weaving front line guitars, a honky-tonk piano, and solid but ordinary bass and drums.

Like other combos from the Southern States, they roll along relentlessly with first one then another of the guitarists taking the lead until only sheer artistry can break the monotony. At Glasgow there was no escape from the

## PETER HARVEY VISITS AGGRO CITY

lowa — to earth problems of a first night. It brought a predictable approach from each of the soloists, and a definite feeling that this fledgling young band is underdeveloped.

Working For MCA (from Second Helping) opened well and promised much, though the band did find a groove, the guitar work was mainly uninspired or plain insensible. It was quite obvious that the three guitar men had something going on between them; you could see each fingerpicking their parts but you couldn't hear them. The p.a. was disastrously down to half power so that all that came through was a proverbial "wall of sound."

Through six or seven numbers taken mostly from Second Helping, Skynyrd

moved to a heating finale on J.J. Cale's Call Me The Breeze. The audience went totally ga-ga at this stage and demanded their return with a full five minute ovation.

So much for breads. If Glasgow is anything to go by a whole new generation is digging music that older ears discarded with the Stripes. Skynyrd may be completely predictable, but they are young and fresh and by the end of the hour they could literally be blowing Earring off the stage.

It seemed that they actually achieved this at the Apollo until Golden Earring's slick cherry production checked into gear.

Left face it, three-quarters of an hour is a long wait for the supposed stars of the show. No wonder so many

were screaming "bring back Skynyrd" with a hell of a lot of menace. Earring however, were totally above all of this. They silenced the crowd with a perfectly hammed-up start of darkened stage, weird eye-theater noises, and a single strobe flash.

George Koopmans looked cheery in a white suit. At first his straggling guitar phrases obliterated Skynyrd's memory. If only he had a decent frame-work to operate in. Barry Hay (Barrie) complete with light silver lame pants, looked as someone so aptly put it, like a savvy dressed up. He appeared to Jagger's elegant covering but manages to be only a pale copy. Still, despite continued calls for Skynyrd, Hay had the panache and confidence to steamroller on all the time gathering support. Glaswegians are obviously impressed by flash and here they got plenty. George would regularly affect the spillo while Barrie alternatively sang, played sax, or just slid around. Bass player Rinus Gerritson stays always in the background, his playing

somewhat snuff. From the back Cesar, on drums, hacks away. They all rock along, yet just when they seem to be coppling a groove there's always some drastic change of pace or direction which destroys the momentum.

### No escape

The first high spot of the act is a moving echoed flute solo from Ray. Earring's sound system is one of the best and they make full use of echo and phasing opportunities. The addition of keys has given broader scope to their music too, but there's no escaping the weak structuring of the songs. Only Radar Love stands out as an exciting concept. The rest, including their new single, Candy's Going Bad suffer the fate of most heavy rock: the melodies are non-existent, the chord changes predictable, the solos M.I.C.H.A. long.

The presentation of Vanilla Queen is a typical example of Earring's Continuum Rock. Ray sings about a striptease dancer. He mimes a little and overdramatises his part until finally sound effects are brought in plus a whirling light-reflecting globe. Shades of Bowie's Space Oddity production? You betcha! Radar Love features Cesar's finest drum technique, only heightened by some inspired phasing on the cymbals.

Finally this cold hard band of the Seventies, all dynamics and emotion, used Cesar's leap and an almighty bomb blast to wake the crowd up again. One more number ends it all with drums pushed savagely from the rostrum in a parting gesture of crude Sixties madness.

The encore is Money. Quite fitting really.



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# Bachman-Turner Overdrive . . .

*We really ain't seen nothing yet*

BY  
PETER  
HARVEY

AMERICA'S CURRENT chart hero was a long time breaking through the Transatlantic static: "Caller I have Randy Bachman on the line from his doctor's clinic in Vancouver."

Oh yeah, hang on while I put my psychiatrist back in the cupboard. I've heard of dedication but if a man's dying, let him go in peace.

Randy Bachman, however, is far from dying. In fact apart from a touch of back trouble — "from playing guitar so strenuously" — he's right on top. Ain't Seen Nothing Yet has topped the American and Canadian singles charts, and Bachman-Turner Overdrive's third album is similarly placed. With any justice, the single will be as big over here too. And it all started as a joke.

"I see I have a brother who stutters," said Randy. "Now I'm no singer. I began to sing because Turner sings too



much and runs out of voice. So when we came to do this single I could think of no way to sing the song straight. It was a combination of my brother's stutter, Van Morrison's influence on me, singing like Frank Sinatra and using George Fame's phrasing."

Wow, is this guy complex!

## Fooling

"I did the cut almost

fooling around and when we finished we were all laughing," he went on. "I looked at the engineer and he looked back very seriously and said 'that's a hit record'. Even so I went back to do it better, but nothing sounded as good as the original so we kept it. Mind you, I was embarrassed to put it on the album at first and now when I hear it, I still think of it, as a joke."

So much for great hit

singles, but Randy's conversational tack reveals a serious musician beneath the stutters. One of the reasons he split from the very successful Canadian group Guess Who (formed by him in 1960) was to escape a top forty format. Ironically, BTO has been more successful still. All three albums and three out of four singles have hit the American charts. "In Guess Who I tried to think of commercial ideas," he

says. "Then when I started BTO I decided to be more musical — to do it well — play good respectable rock 'n' roll, and we got that sound. People bought it. We became commercial indirectly."

The band, he says, have worked like animals — "like dogs" — since they hit the road in June '73. They did three six-week tours of the States "to get exposed in the shortest amount of time," he explains with characteristic business sense. The fact is, Randy's quite a businessman as well as lead guitar player. He runs the group's affairs and constantly talks in terms of markets and exposure. Ask him about bringing the band over to Britain and you get a typical answer:

"That's an important market to me. We had offers last year, but we were so busy in the States I thought we should stay while we were getting a foothold."

## Raunchy

He attributes the band's raunchy sound on record to their method of preparation. "I see we don't rehearse more than a few times. That way it's more spontaneous when we put down the track."

Despite his and Turner's age (both 31) BTO have earned in a big way. They're being hailed as America's new heavyweight champs above the likes of Deep Purple and Led Zep.

"It's what I always wanted and it makes me very happy," he concludes.

## Sweet album compelliton winners

M. Sullivan, Hatch-  
end, Middx; S. Fry,  
Liverpool; David  
Kemp, London,  
NW6; Elaine Sum-  
nall, St Georges,  
Telford, Shropshire;  
Ian Gath, Leeds;  
Jennifer Smith,  
Peterborough; June  
Shindler, Newport,  
Gwent; Colin White-  
house, Shirley, Soli-  
hill, West Midlands;  
Stephen Cole, Win-  
chester; Jackie Ma-  
gan, BFD 8 Yorks;  
Kim Vallance, Far-  
borough, Hants;  
Alexander Davidson,  
Newma char.,  
Aberdeenshire;  
Matthew Dolton,  
Borough Green,  
Kent; Julie Lister,  
Worley, Leeds; Rob-  
ert Jordan, Hitchin,  
Herts; Pat Patrick,  
Mans, Woodholse,  
Notts; Paul Bull,  
Sifshov, Tredegar,  
Gwent; Chris Shaw,  
Exeter, Devon; Phil-  
lip Springett,  
Borough Green,  
Kent; Iain Dibern-  
ton, Edinburgh; J.  
E. Gessay, Erding-  
ton, B'ham; P.  
Longshaw, Brown  
Edge, Stoke-on-  
Trent; J. J. Smith  
Bacha, Thorogde,  
Idle, Bradford 3; Jill  
Wilkinson, Welling,  
Kent; P. Bryan,  
Thringstope,  
Coatville, Lecestre,  
Alan Thomas, Hope,  
Nr Wreaham, Chyrd  
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Tyne; Gary Miller,  
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Garden City, Herts;  
Norman Taaffe, Tow-  
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# SOUL STIRRINGS

BY GIOVANNI DADOMO

## The Javells . . . Wigan's wonder boys

UNTIL recently, Wigan along with such places as East Cheam and Glosup was a name you'd hear (if you'd hear it at all) on radio comedy shows.

But it's not like that anymore, for Wigan has become the capital of the North England Soul Scene. Youngsters from miles around flock to the Wigan Casino's fabulous soul all nighters and the music they dance to is soul of a very exclusive kind. Big chart names are rarely found on the deejay's playlists and rare imported soul singles change hands for fabulous sums.

### Obscure

Until recently, it's been a very closed shop but things are about to change because Wigan is almost totally responsible for what looks like a certain Top Ten single.

The record's Goodbye, Nothing to Say by the Javells featuring Nomo King, and the story behind it is so unusual that it bears telling.

The original Nomo King single was a fifties rock'n'roll spot with



The Javells

Goodbye, as its B-side. The record did sales-wise and was promptly forgotten.

A few months ago however, Goodbye, turned up in the Northern discos and became an immediate success. It was credited to The Javells — rumoured to be an obscure American group. It began to sell well as a bootleg and eventually Pye Records re-released the B-side of the Nomo King single as The Javells, featuring Nomo King.

Three weeks after its release, the record's zooming up the charts and "Who is Nomo King?" is the question on everybody's lips. Nomo King is Stephen Jameson — he's white, he's English, and he's knocked out with the record's success.

"I simply couldn't believe it!" he told me in his manager's London office last week.

"We did a personal appearance at the Wigan Casino a couple of weeks ago and the reaction from the

audience was amazing."

Stephen's major worry, he confided, has been: "The face not fitting. I was really worried because I knew that the kids up there who originally bought the record thought the Javells were an American group. But they were terrific."

The American sound of the record was the result of a number of influences, Steve explained: "I started singing in the mid-Sixties and the main

## SOUL GOSSIP

STEVIE Wonder's new US single Boogie on Eggsa Woman sold half-million in advance orders. Tamiia UK releasing new Edwin Saez single Who's Right Or Wrong c/w Ain't It Hell up in Harlem on December 6th to be in with recent UK tour. Same day sees new Tamiia album Motown Disco Classics Vol. 5, a fresh-released Eddie Kendricks LP For You and the Miracles Do It Baby, their second album without Smokey Robinson and the first to hit in the States since the split. Previous weekend seen new Jackson 5 single The LBJ of The Party c/w Whatever You Got I Want. New Tamiia albums in the US include David Ruffin's Me and Rock and Roll Are Here To Stay which has David back together with ace producer Norman Whitfield. Also just out is debut LP from



Curtis Mayfield

Leonard Caston and Carolyn Majors — don't know much about Carolyn, but Leonard together with Frank Wilson has written and produced all of Eddie Kendricks' recent material. Johnny Bristol's You and I single racing

up US charts. New Polydor LP It's About Time by Tonto is in fact the work of Stevie Wonder's synth-wizards Robert Margouliff and Malcolm Cecil. The name TONTO refers to The Original New Timbral Orchestra — apparently a vast synthesizer complex created by Bob and Malcolm. RCA releases new Tymes single this Friday (2nd), taken from their current album It's called Ms. Grace. End of November releases from Pye include new Gladys Knight album I Feel A Song with two tracks featuring Bill Withers in the producer's chair, plus the new Curtis Mayfield LP. A week later (December 8th) comes the Love Unlimited Orchestra's album White Gold. New Barry White album won't see light just three weeks from day of release.

## ALBUM PICKS

LEE DORSEY: Greatest Hits (Scepter Super SPB 60645). The title is slightly inaccurate as at least two of his hits Work, Work and Ya Ya are missing, but you do get Honey Cow, Working 'In A Coolin' Bide, Your Pony and the classic Get Out Of My Life Woman alongside such lesser-known but equally fine songs as Can You Hear Me?, Confusion and A Mellow

Good Time, for a mere twenty-five bob, so who's complaining? Certainly not me, I've been waiting for a Lee Dorsey collection for ages. And in case the name isn't too familiar — which is quite likely as Lee hasn't done much chartwise recently and usually gets left out of soul histories — it's worth mentioning that the New Orleans sound which Lee produced in the mid-sixties together

with the writer/producer team of Allen Toussaint and Marshall Sehorn was every bit as distinctive as early Stee and Tamiia recordings. And it sounds just as good now as it did then; fine songs, catchy and endlessly danceable tunes and a rich vocal style that moves easily from humour to melancholy make one of the year's most enjoyable re-issues.

influenced were people like Sam and Dave, Martha and the Vandellas and early Supremes — but Ray Charles above all.

A tour and the next single are currently being planned. "The tour," Steve explained, "will be concentrated mainly on the Northern discos because they're the people who have made the record a success, so they deserve first place."

The next single is likely to be "Loving You Is Easy" a song Steve wrote after he recorded Goodbye and which he thinks is even stronger.

And Nomo King? "He was a music-hall comedian in the Thirties," said Steve, adding: "I don't know much about him except that he was apparently a very good entertainer and that he gave a lot of people a lot of pleasure — and that's what I want to do."

## U.S. SOUL SINGLES

- 1 WOMAN TO WOMAN — Shirley Brown
- 2 SHA LA LA (Makes You Happy) — Al Green
- 3 I FEEL A SONG (In My Heart) — Gladys Knight & The Pips
- 4 LOVE DON'T LOVE NOBODY — Spinners
- 5 SHE'S GONE — Tavares
- 6 LET'S STRAIGHTEN IT OUT — La Marzetta
- 7 YOU GOT THE LOVE? — Rufus Featuring Chaka Khan
- 8 THREE RING CIRCUS — Blue Magic
- 9 PARTY DOWN — Little Beaver
- 10 DO IT (You're Satisfied) — R.T. Express

Billboard Special Survey Week Ending 22/11/74

## POPSWOP SONGWORDS

### KILLER QUEEN

Sung by Queen

She keeps moat and chandon in her pretty cabinet.

"Let them eat cake", she says, just like Marie Antoinette

A built in remedy for Kruschav and Kennedy And anytime an invitation you can decline

Caviar and cigarettes, well versed in etiquette Extraordinarily nice

Chorus:  
She's a killer queen  
Gunpowder, gelatine, dynamite with a laser beam

Guaranteed to blow your mind, anytime ooh Recommended at the price insatiable appetite Wanna try

To avoid complications she never kept the same address  
In conversation she spoke just like a baroness Met a man from China went down to Geisha Minah

Then again incidentally if you're that way inclined  
Perfume came naturally from Paris for cars she couldn't care less

Fastidious and precise

Repeat chorus.  
Drop of a hat she's as willing as playful as a pussycat

Then momentarily out of action temporarily out of gas

To absolutely drive you wild — wild

Repeat chorus.  
Faded



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(Oct 24 to Nov 2)

Keep your eyes peeled on Wednesday because you could come across something worth while taking back home with you. Take care of it unless it's already been damaged, and in a few years time you'll benefit from its use.

**SAGITTARIUS**

(Nov 23 to Dec 21)

Laughter in the rain eh? Well why not? It's time you did something out of the ordinary so next time it rains put on your wellies and have a splashing time. Careful you don't catch a cold though!

**CAPRICORN**

(Dec 22 to Jan 20)

Why does everybody pass you by? Could it be the time is dangling on your shoulders and tempers are somewhat frayed right? Buckle up and cheer up before you lose more friends than ever! A friendly smile will see you all right!

**AQUARIUS**

(Jan 21 to Feb 18)

Don't let anyone dissuade you from making your own decisions - you'll be a mug if you do.

**POPSON SUPERSTARS**

**TAURUS**

(Apr 21 to May 21)

Money is scarce so it'll mean a few nights in and a halt to your spending spree. Still, it's time you sorted out a few priorities at home before gallivanting off to parties and discos. The rest will do you good as well.

**PISCES**

(Feb 19 to Mar 20)

You've learnt that love really can make you blue, but persevere and you'll both come through this sticky patch safely. What you have to learn to control is your stubbornness - if you're not careful they could walk out of your life for good!

**ARIES**

(Mar 21 to Apr 20)

Careful as you go this week, one step out of place and you'll be down on your knees before you know what's hit you. In other words you'll be prone to minor accidents, but there's no cause for locking yourself away. These situations could prove a musing.

**LEO**

(July 22 to Aug 23)

It is a good time to tackle or venture into something you've been wanting to do for ages, because while you're feeling so versatile, you should find it both satisfying and rewarding, and at the same time - broaden your horizon.

**VIRGO**

(Aug 24 to Sept 23)

You could find yourself bumping into an old time acquaintance resulting in another (truthful) relationship you didn't imagine possible. You'll have lots to talk about and it could even end up with you meeting more long lost pals.

**LIBRA**

(Sept 24 to Oct 23)

Depressions will be hanging over you like a stormy thunder cloud. What you need is a close and trust-worthy friend whom you can confide your troubles in. The more you harbour your feelings the worse they'll become.

**CANCER**

(June 23 to July 23)

Don't indulge yourself in idle gossip because pretty soon you could find yourself on the other end - ie the person being talked about. But if you

do hear something scandalous it doesn't mean to say it's true - so keep quiet eh?

Compiled By Dave Johns

**Line in Anchor-man at sea**

ANDY ARCHER, enjoying a few weeks well earned shore-leave from Radio Caroline is full of doubts about the future.

"I've just been on the ship for five weeks, and in that time it got to be a terrible strain both mentally and physically. You have to get it into your nut that despite any hang-ups you may have, you can't jump over the side of the ship and swim for land. In that five weeks we didn't get any mail, and I think that after the second week you get very stale. After three weeks your shows are unbearable. The listener tends to forget that you're working seven days a week, but there's something that isn't natural, and trying to be imaginative in your programme is something that is virtually impossible.

"The fact is, it's sometimes like serving a prison sentence going back to the ship, though I think I would miss it when the day comes when I either leave or we close down. I shall miss the seasons late at night drinking and playing music. I felt that there were a group of people brought together by Caroline who had the same interests and ideas. I think what I'll miss most is being seasick!"

Andy has had a chance to think about the Comment... Comment... Comment

commercial stations in the UK, and also about the present situation at Capital.

"I think primarily that the wrong people are being chosen as programme controllers with some stations. There is no substitute in my eyes for having someone with radio experience. Radio Hallam appears to me to be the perfect station in all ways. Not only do they have a manageable staff size, but they have also got a good professional team. I would far rather work with ten professionals than 100 morons. I'm not saying that everyone at Capital is a moron, only that I don't think they have the right mix in numbers. They had the chance to be the biggest money winner of them all, but instead they seem to be the biggest loser."

"I think the mistake some commercial stations are making is in trying to do things that the BBC do."

CILLA Black is doing a show on Radio City in Liverpool from 8.00 till 8.45 each Saturday evening. Graham Owen is now moved to the Breakfast Show on City. Ian Henderson who was with RNI has been one of the lucky ones catching a job at Radio Forth in Edinburgh. Pink Floyd are featured this week on Radio Clyde on several programmes including an exclusive interview with Rick Mason next Monday. Radio Hallam seem to be extending their list of stars visiting the station. During last week, Mr Mills, Geoff Love and Roger Glover of Deep Purple called in. This week, Mick Jagger and the Rolling Stones called in. The daily soul show on Hallam each evening from 8.00 hosted by Ray Stuart. Pink Floyd are featured this week on Saturday evening from 7 till 9.

Geeg Bance, formerly a radio jockey with RNI is up at Granada Television in Manchester at the moment doing a month's continuity work. Apparently several people have called the station asking if the voice was in fact Mr Layne.

admirably. Last summer I heard a station giving a cricket commentary and it was terrible compared to the Radio Three coverage of E. W. Swanton and Trevor Bailey. BRMB in Birmingham seems to be trying the same sort of thing with a two-hour news programme at lunch-time, and that's really weird because if you want news you listen to the World One on Radio Four. I suppose you could carry this argument on that Radio One has a good breakfast show with Noel Edmonds, so why do the same as them, but I think that a daily jock would be rather different in that the essential difference is the deejay.

"I would very much like to see a radio station try out a policy of alternating its presenters so that perhaps on Radio One there would be Tony Blackburn on Monday, Johnny Jason on Tuesday, Blackburn on Wednesday and so on throughout the week. I think Johnny would be a tremendous asset to any station, and I would be interested to see how that idea would work out over a period of months. I bet there would be a little chert in the figures. They might even improve."

**QUICKIES**

CILLA Black is doing a show on Radio City in Liverpool from 8.00 till 8.45 each Saturday evening. Graham Owen is now moved to the Breakfast Show on City. Ian Henderson who was with RNI has been one of the lucky ones catching a job at Radio Forth in Edinburgh. Pink Floyd are featured this week on Radio Clyde on several programmes including an exclusive interview with Rick Mason next Monday. Radio Hallam seem to be extending their list of stars visiting the station. During last week, Mr Mills, Geoff Love and Roger Glover of Deep Purple called in. This week, Mick Jagger and the Rolling Stones called in. The daily soul show on Hallam each evening from 8.00 hosted by Ray Stuart. Pink Floyd are featured this week on Saturday evening from 7 till 9.

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IT WAS only a matter of six or nine months ago that the music business was pondering whether I.B.C. was going to be a financial success or failure. Today, thirteen months after Capital Radio came on the air, we are more than pondering if they will still be here in the New Year.

The next few weeks are obviously of prime importance to Capital, but the repercussions reverberate up to Glasgow and Edinburgh in the north and Plymouth in the south. If Capital are forced to fold, the Government of the day will have all the more cause to stop any further expansion of the Independent Radio Network, and also if they so decide, to close the stations already in operation.

Metropolitan Radio in Newcastle is having its own problems. Both managing and sales directors have left the station in a matter of months. Their revenue is well below target, but even so they should survive since they don't face a union clash. If the Unions so desire, 300 metres can be silent again by the end of next week, this time for good. It is up to them. The Directors at Capital deserve sympathy. They have tried to right the wrongs of the past. It must be seen though that they've created this situation. A staff of 160 is unjustified, especially in view of the thrifty staff development at Radio Hallam in Sheffield.

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**THE FACES:** You Can Make Me Dance, Sing, Or Any Thing (Warner Bros.) What ev'ry or'ol'om's Rod and the Faces are having at the beginning of their current tour, the single seems free of them.



Faces

**DONNY AND MARIE OSMOND: Morning Side Of The Mountain (MGM 2006 474)**

A sneaky look at early results of the R & FM pop poll show that Marie Osmond has got quite a considerable number of votes in the best international female singer category, and when she combines her voice with Donny, it's a combina-thon that seems pretty unbeatable. Lush studio production for this revival — mind your heads on the cascading waterfall of strings at the beginning. Soft and syrupy, it's bound to be an enormous hit.

**HIMY OSMOND: Little Arrows (MGM 2006 478)**  
Our carrier pigeon got a little carried away last week, with the result that this review comes to you a little late, but never mind. Leapy Lee's hit given a slightly different treatment from little Jimmy. Very fast beat with assorted Indian noises in the background, and Jimmy's voice belting along. Oh Gawd.

**TAVERES: She's Gone (Capitol CL 15785)**  
The version of this song by the composers, Hall and Oates, has appeared in the bubbling-under-section of the charts recently, but this record has been a huge hit in the soul charts in the States. Beautiful song, and very good arrangement. It would be nice to see one version of this make it. Watch out for the orchestration at the beginning.

**PAUL SIMON: Something So Right (CBS 2822)**  
This song has long been a favourite album track from the There Goes Rhym'n' Simon LP. It's good to see it given a different form of life as a single. Very slow, almost hesitant pace throughout, but it's the kind of haunting melodic line that hangs around your head for a long time afterwards. Should be a definite chart hit.

**LULU: The Man With The Golden Gun (Chelsea 2005 013)**

From The Man Who Sold The World, Lulu's now moved to gentlemen with golden guns — which is also the title song of the new James Bond movie — due here in December. Most James Bond songs have very distinctive feel to them — due both to tradition and John Barry, and this one is no exception. I don't think it ranks amongst her best work, but it should get an awful lot of exposure.

**CALIFORNIA MUSIC: Don't Worry Baby (RCA 2488)**  
Slightly strange choice for a debut record this. The group consists of Bruce Johnston (ex-Beach Boy) plus Gloria Crimel and Kenny Hinkley, who have got together and released this Brian Wilson penned Beach Boys hit. It's a more seventies version, but even so, I'd've thought something new.

**CURTIS MAYFIELD: Move On Up (Fye BDS 410)**  
It was 1971 that this was first a hit, but here, three years later, those disco audiences are still asking for it, so Fye have listened and re-released this classic Curtis Mayfield number. Still sounds as good as ever, and must stand a good chance of making the charts.



Paul Simon

# Singles

REVIEWED BY SUE BYROM

## Christmas Singles

It's normally reckoned that if anyone's going to release a single especially for Christmas, then about the third week in November is the best time for it to come out. That time falls due right about now, and so far there are seven seasonal records to hand. Take your pick! Happy Christmas!

**MUD: Lonely This Christmas (RAK 187)**  
Complete with record sleeve that has a space for To and From, comes this tear-jerker from the lads more normally associated with stomping feet. As anyone who's seen Mud live will know, Les Gray does a fair imitation of Mr Presley, and it's Les taking full vocals honours on this slow Presley/O'Blisian style number. General opinion is that it will do very well, but I prefer their faster stuff.

**SHOWADDWADDY: Hey Mister Christmas (Bell 1387)**  
Well, they say Christmas is for kids, and backing Showaddywaddy on their Xmas record is the National Children's Home, Harpenden. There's also a liberal sprinkling of bells, and some steady drum babbling to keep the whole thing swinging along. As a Christmas song, it's quite jolly, but any other time of the year, it wouldn't sound too good.

**GILBERT O'SULLIVAN: Christmas Song (MAM 124)**

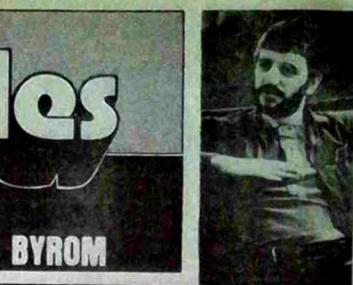
Gilbert's message for the approaching season of good will is that he's not dreaming of a white Christmas — he's dreaming of a perfect world all day long, and singing along with him are twenty young friends. It's a quiet la la la tune, and very sweet I'm sure. Maybe it's a bit too sweet, even for Christmas.

**BOBBIE MCGEE: It's Christmas (EMI 2327)**  
I'm fairly sure that there is only one Bobbie McGee, and the last time I saw her, she possessed the kind of vocals that could practically blast you away from your glass at ten paces. She's changed for this one, adopting a tremulous, wobbling voice that she uses to sing about snowmen and, of course, Christmas, although most of the song gets hidden behind a powerful backing arrangement that won't stay back.

**DARLENE LOVE: Christmas (Baby Please Come Home) (Warner Spector K 19011)**  
From that golden oldie, the Phil Spector Christmas Album, this is full of that Ronettes/Crystals sound. Probably not the best track to take from the LP: for a single, but a nice taster of what you can listen to if you buy the album.

**SCAFFOLD: MUMMY WON'T BE HOME FOR CHRISTMAS (Warner Bros. K16488)**  
It's getting worse, I swear! It's Scaffold's contribution to the jolly season is this ditty about Mummy not being around for Christmas, but they've set her place at the dinner table just in case — and guess what, right at the lat moment the door opens, and who's standing there... Mummy, complete with paper hat and reindeer no doubt. Help help us all, quoth Tiny Tim, we need it!

**MR BIG: Christmas With Dickens (Epic 2825)**  
Rounding off the seasonal records this week, comes Mr Big — whose guitarist and writer is actually called Dickens, hence the title. This must be the one for the pub — no problems with the words, as most of the vocals are la las, and it's sung along with the sherry time. I think I'll stick to the Phil Spector Christmas album.



Ringo Starr

**RINGO STARR: Only You (Apple R200)**  
From Mr Starr's new album, Goodnight Vienna, complete with pretty sleeve that shows Ringo looking like an extra from 2001. All that aside, he's chosen that family favourite, Only You, sung it fairly straight, added just a dash of let's speak a couple of lines in the middle to break it up, and ended up with a record that's quite pleasant to listen to. I fear we're in for a couple of deadpan revivals now, Bryan Ferry started it, Gary Shearston followed, now Ringo, next.

**FRANKIE VALLE: My Eyes Adored You (Private Music PY 101)**  
This record's actually been out for nearly a month now, but it's only just beginning to get air play — last week it beat the new Paul Simon single into second place in Capital Radio's People's Choice contest. It's the break into the chorus line that does it, just that slight change in the beat that makes you take notice. Other than that, it rolls gently on — and probably will roll right up to the top.

**K.C. & THE SUNSHINE BAND: Sound Your Funky Horn (Jayby 83)**

This was actually released quite a time before Queen of Clubs in America and made the R & B charts there. Not quite as frantic as QOC, but there's loads of funky brass and good time noises in the background. Very popular in the disco, and the band's previous success should stand them in good stead for another hit.

**DAVID GATES: Suite: Clouds, Rain (Part 1) (Electra K 11282)**  
Kenny Everett should be delighted to see this track from the David Gates First album released as a 45, as he's been playing it for a long time on his breakfast show. Long instrumental opening, wind whistling and strings blending in before the ex-Bread starts singing. I got that unmistakable Bread feel to it and why not, a lovely sound it is. Hope it does well.

**TALK OF THE TOWN (FEATURING JOHN AND GENIE): Bumpin' Boogie Part I (E)**  
If the Bump doesn't become the dance of the year, it sure won't be for lack of trying. If you listen carefully to the words on this one, you'll hear some detailed instructions as to how to dance the Bump. The beat is funky and the brass is hot. What are you waiting for, tap-dan town!

Scaffold

**PAUL ANKA: Diana (Epic 2825)**  
Well, I've heard of casting in... There he is, riding high with that hymn of praise to male chauvinism, and suddenly up pops this one, released incidentally from The Original Hits Of Paul Anka album, which shows you how long ago this was released! If there are enough people old enough and nostalgic enough to part with some money, it might even get a second chance at the charts.

**BOBIE GRAY: Red On The Sea (MCA 165)**  
Oh Mamma! here we are in the deep South in Dixie, those deep bass notes on the chorus just like you'd expect, and Bobie Gray, rolling on Pleasant enough, but not really anything that special.

**THE EQUUS: Baby, Come Back (President PT 135)**  
Quite a week for re-releases and revivals, and it's back to 1967 for this one, which shot the Equus right up the charts. It always had a raw sound to it, this one, so I'm not sure how it'll fare in the slightly smoother seventies.

**THE SENSATIONAL ALEX HARVEY BAND: Anthem (Vertigo 6059 113)**  
With their The Impossible Dream album climbing up the charts, and a huge American tour about to start, Mr Harvey and friends have released



Alex Harvey

This single from the album, joined by the London-Scottish T.A.V.H. (whatever they are) and their pipes and drums, it's almost like a disco rhythm, except when Alex wraps his voice around some typical A.H. vocals. Not single material.

**TALK OF THE TOWN (FEATURING JOHN AND GENIE): Bumpin' Boogie Part I (E)**  
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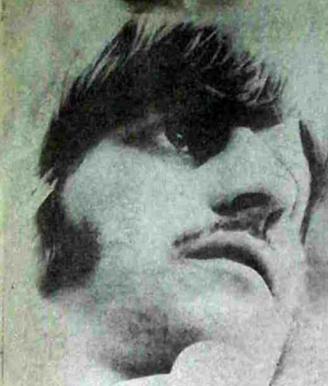
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Ringo: infectious boogaloo.



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Don't suffer. Go to your chemist and ask for Propa PH in the big value bottle.

## PROPA P.H.

Starves spots to death



### RINGO STARR: Goodnight Vienna (PES 7168).

Yesterday's superstars gather for their Christmas offering, only this time there's even more of 'em, but the music stays the same - the ultimate in middle-of-the-road. It will sell by the cartload but I doubt whether anyone will bother to steal it. It's another of Ringo's infectious boogaloo outings full of goodwill and when you're not bumping to Lennon's Goodnight Vienna you can always sit down and have a quiet away to yourself with Ringo's self-penned Call Me. There's the almost tongue-in-cheek anti-drug song, No No Song (10 pound bags of coke, I ask you), and, of course, Ringo's single Only You, which doesn't quite get to its camp best. Harry Nilsson throws one in as does Elton John. Alton Toussaint and Roger Miller. Then there's all those people like Jim Keltner, Klaus Voorman, Nicky Hopkins etc. Oh go on play it again.

### D.H. HUSTLER: High Street (Firefly AMLS 6275).

More straight ahead hard rock. Where does it all come from and how does it all survive? Hustler, a London-based band, make the most of the established format, producing high energy driving sound, littered with not a few regulation solos. No better, no which sums up the hard shakers.

### P.H. BRIAN PROTHEROE: Pinball (Chrysalis CHR 1065).

Oh dear, or alternatively listen! I have to find some way of drawing your attention to a quite brilliant album from the Pinball kid. If you thought his recent chart entry was, eh, individual, then be prepared for some

### BARRY BLUE: Hot Shot (Bell 249 2308 105).

A lot of time and effort has been put into this. Blue's second album, resulting in a fine product of excellent sounds. It would seem there are no limits to Barry's musical capabilities. One side at least features both tasteful and experimental numbers. In fact it comes as a surprise to discover the various directions Barry is capable of taking.

Produced by Barry himself he has selected previous hit material, Hot Shot, Miss Hit and Run, School Love, Dancin' on a Saturday Night, all of which were co-written with the talented Lindsey De Paul, and a Fittis - flavoured version of Ooh I do - the single Lindsey herself had a hit with. On the second side, there are more adventurous numbers like Pay At The Gate, Queen of Hearts, Rosetta Stone with its blaring funk and sax accompaniments, right down to a beautiful down-tempo arrangement of The Girl Next Door. Then there's the little goodies on the album sleeve; an autographed message from Barry to his fans, and the address of his fan club. It's just got to be a hit!



W.H.

of the same. The great strength of this album is its variety or there again is its quiet philosophy. Then again there's a sort of jazzy feel about Protheroe's melodies, and a lot of clever sophistication. The songs are full of parody, subtle humour and fine singing. He has a line which sums up the whole collection: "exotic but smooth." Fine production: stereo lives again. Try it!

### P.H. SUPERTRAMP: Crime of the Century (A&M AMLS 62528).

A belated word about this will not go amiss. Island Records seem to be straying from the paths of righteousness. They're launching a new Soul label, Island USA and their releases are Get Ya Steppin from Robert Farley and Did I Come Back Too Soon by Swamp Dogg. Island USA are going a bomb on Disco Promotion, so if you think your gigs are right for soul sounds, drop the company a line at 22, St. Peters Square, London, W.6.

Promised this week was some news about Meteor Lighting - the gear that

plan to transfer the atmosphere of a live concert onto plastic has worked quite well, and if this double album serves only as a yardstick for the new Argent, it will show how much they have to live up to.

### RAIN: Featuring Stephanie De Sykes (Bradley's Brail 1205). Every one remembers Born With A Smile On My Face and perhaps the Golden Shot theme Golden Day. We do those songs are what brought Rain and

Mias De Sykes the recognition which has no doubt prompted them to release this album. Being themselves a bunch of writers and session singers there is no shortage of material, and fine melodic tunes they are as well. Apart from the two best known tracks Mias De Sykes, and indeed the other members of Rain show what fine vocalists they are, and naturally enough the production and arrangements are extremely professional. And if current trends for the inclusion of professionalism and thought in music are not just passing fancies, this little group could go far and stay on the middle of the road.

### M.T. GENESIS: The Lamb Lies Down On Broadway (Charisma CBS10).

Peter Gabriel and the lads back again boring us on record while marbling the live. It is the action that does it. You can play all the soft melodies you like, put in the obligatory bit of electric guitar, and of course listen all night to Mr Gabriel's singing, but it still doesn't work on record like it does on stage.

### M.T. WISHBONE ASH: There's The Rub (MCA MCF 2585).

Well young squire Wisefield has savaged the once majestic Wishbone from downward path, and after much thought and planning they have set off to awaken the sleeping millions with a double kiss. The first of these waking pecks took the form of a slightly successful UK tour, followed closely by the rest of the globe. The second part is this, their first studio album since departed the band. The playing live of all the old faithful tracks heralds a new five-piece Argent, which has recently departed the band. The playing live of all the old faithful tracks heralds a new five-piece Argent, which has recently departed the band. The playing live of all the old faithful tracks heralds a new five-piece Argent, which has recently departed the band.

## RECORD & POPSWOP MIRROR. GIVES MORE COSTS LESS



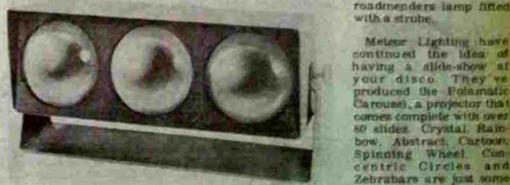
by DAVE JOHNS

DISCO sounds around the country seem to be on the change, back again come Tamba with Volume 9 of their Chartbusters series and Motown are re-releasing another batch of 45 Smashes in the New Year. All stations north of Watford are going strong with the FYE Discs Demand Series with the Javelis breaking new ground, and by Christmas don't be surprised to see Wayne Gibson with Under My Thumb and Can't Help Loving That Man by Ila Van all commanding hard for the 1-2-3.

The promotions man at Trojan, Rob Day, seems to be expecting a happy New Year. With Ken

Booth's just leaping out of the charts, Trojan are hoping that John Holt will be helping us make it through the night. Island Records seem to be straying from the paths of righteousness. They're launching a new Soul label, Island USA and their releases are Get Ya Steppin from Robert Farley and Did I Come Back Too Soon by Swamp Dogg. Island USA are going a bomb on Disco Promotion, so if you think your gigs are right for soul sounds, drop the company a line at 22, St. Peters Square, London, W.6.

Promised this week was some news about Meteor Lighting - the gear that



The Auto Frilite by Meteor Lighting

Rosko uses at all his P.A.'s. He knocks his equipment about quite a bit, and to stand up to that sort of treatment it has to be good.

Meteor produce professional lighting, whereas their sister company Hammond, make lighting for the home Hi-Fi enthusiast. Depending on the size of the hall the Hammond's range is adequate. The Auto

Frilite comes fitted with three different coloured 100 W reflector spots and built-in random flash facilities. A switch is provided to freeze the changing colours so that a simple static effect is achieved. The unit can be laid on the ground or fixed to a ceiling.

slightly more fashionable lighting effect in the same range can be had from Roadstro, a traditional roadrenders lamp fitted with a strobe.

Meteor Lighting have continued the idea of having a disc-show of your disco. They've produced the following project, a projector that comes complete with over 80 slides. Crystal Rainbow, Abstract, Cartoon, Spinning Wheel, Concentric Circles and Zebra-bras are just some of the effects that you can get from the four different sets of slides produced.

Next week we'll be giving a review of the Exhibition held earlier this week. And lest we forget, have you started to put your second winter jacket in for our competition last week? The competition closes at the end of this month, so you've got plenty of time.

W.H.

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1975



24. DAVIS & MURPHY



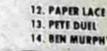
25. BRIGHTIE BARDOOT



60. MARILYN 61. MAX MONROE BROTHERS



9. SUZY QUATRO



12. PAPER LACE



13. PETTY DUEL



14. BEN MURPHY



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29. LOVELIGHT



30. GROOVY



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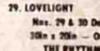
SKOL Lager



P.10 BROWN ALE



P.11 GUINNESS



29. LOVELIGHT



30. GROOVY



MARACCAS



P.9 SKOL



P.10 BROWN ALE



P.11 GUINNESS

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47. MARILYN MONROE



48. FRANKENSTEIN



49. RANDY RABBIT



50. BAY CITY ROLLERS



51. BEATLES



52. QUEEN



53. BRUCE LEE



54. BRUCE LEE LIVES



53. BRUCE LEE



54. BRUCE LEE LIVES



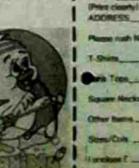
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# WHAT'S ON

## THURSDAY

**FOUR TOPS**, La Valbonne, London.  
**SPARKS**, Apollo, Glasgow.  
**CURVED AIR**, Central Polytechnic, London.  
**F R U E P P**, Middlebrough Polytechnic.  
**DAVID ESSEX**, Guild Hall, Portsmouth.  
**NEKTAR**, Manchester Polytechnic.  
**STEELEY SPAN**, Free Trade Hall, Manchester.  
**SHUSHA**, Warwick University.  
**KEVIN AYERS & THE SOPORIFICS / JOHN BALDRY / BARRACUDA**, City Hall, Leeds.  
**WILD ANGELS**, Balliey's, Leicester.  
**ROCK ISLAND LINE**, The Granada, South Shields.  
**AMAZING BLONDEL / GORDON**, Buchanan's Buchanan Hotel, Brighton.  
**JIMMY PAYNE**, Colchester Country Music Club.  
**FAIRPORT CONVENTION**, Liverpool University.  
**A BAND CALLED O**, Revolution Club, Cardiff.  
**SWEET**, Locarno, Sunderland.  
**GEORGE FAME & THE BLUE FLAMES / ZEBRA**, City University, London EC1.  
**DECAMERON**, Collegiate Theatre, London.  
**THIRD WORLD ROADSHOW**, School of Oriental & African Studies, Malet Street, London W1.  
**SASSAFRAS**, Old Granary, Bristol.  
**JOHN GOLDING**, Cranleigh College, Hants.  
**CHAIRMAN OF THE BOARD**, Inconito, Darlington / Stockton.  
**STRAY**, Technical College, Oldham.  
**BAND CALLED O**, Revolution, Cardiff.  
**ACE**, Dingwalls, Camden Lock, Camden High Street, London NW1.  
**JACK THE LAD**, Scunthorpe Technical College.  
**DR FEELGOOD**, Bogart's, Birmingham.  
**BOY CALLAGHER**, Rainbow, London.  
**TOM PAXTON**, Fairfield Hall, Croydon.  
**GONZALEZ**, Middlessex Polytechnic, Boreham.  
**HUSTLER**, Marquee, 90 Wardour Street, London W1.  
**GIGGLES**, Brecknock Road, Camden Road, London NW1.

## FRIDAY

**FOUR TOPS**, Hammermith Odeon, London.  
**SASSAFRAS**, Royal Holloway College, Egham.  
**BABE RUTH**, North Staffs Polytechnic.  
**SPARKS**, Free Trade Hall, Manchester.  
**JETHRO TULL**, Opera House, Manchester.  
**PINK FLOYD**, Sophia Gardens, Cardiff.  
**HEAVY METAL KIDS**, Patti Ballroom, Swansea.  
**ARGENT**, Winter Gardens, Bournemouth.  
**F R U E P P**, Huddersfield Polytechnic.  
**GONZALEZ**, Gaumont, Southampton.  
**NEKTAR**, Bath University.  
**TANERINE DREAM**, Cardiff University.  
**STEELEY SPAN**, Town Hall, Leeds.  
**ROCK ISLAND LINE**, Newcastle Polytechnic.  
**SUPERTRAMP**, Sussex University.  
**BYZANTIUM**, Canterbury College.  
**QUICKSAND**, Golden Diamond, Sutton - in Ashfield.  
**SWEET**, Edinburgh University.  
**LIMMIE & FAMILY COOKIN'**, Tracy's, Ipswich.  
**CHILLI WILLI**, Town Hall, Aberdeen.  
**JIMMY PAYNE**, Golden Square, Edinburgh.  
**FAIRPORT CONVENTION / SANDY DENNY**, University of Salford.  
**A BAND CALLED O**, Exeter University.  
**THIN LIZZY**, Derby Art College.  
**AMAZING BLONDEL / GORDON GILTRAP**, Goldsmith's College, New Cross.  
**WILD ANGELS**, Balliey's, Leicester.  
**ROCK ISLAND LINE**, Taverna, South Shields.  
**DECAMERON**, Royal Holloway College, Egham.  
**SEVENTH WAVE**, Pavilion Club, Cheltenham.  
**BUDGIE**, Middlessex Polytechnic, Hendon.  
**CHAIRMAN OF THE BOARD**, Dreamland, Margate.  
**ACE**, 76 Club, Burton on Trent.  
**JACK THE LAD**, North East London Polytechnic, West Ham.

**PERHAPS** the success which eluded Argent as a quartet will finally reach them as a quintet, because this is what they now are on their current UK tour. Singer - guitarist John Verity will be joining the other newcomer John Grimaldi, and of course, both of them were brought in to replace Russ Ballard.

John Verity with his own band supported Argent on their last tour of Britain but his band has now been dissolved so that he could join Argent.

The tour starts on November 22 at Winter Gardens, Bournemouth and closes at City Hall, St. Albans on December 21. You can see them this week at the New Theatre, Oxford (November 23), Civic Hall, Wolverhampton (November 24), Memorial Hall, Barry (November 25).

**STRING DRIVEN THING**, Coventry Technical College.  
**DR FEELGOOD**, York University.  
**SHUSHA**, Swansea College of Education.  
**MACK & KATIE KISSON**, Madison Coub., Middlebrough.  
**RICHARD DIGANCE**, Leeds town Hall.

## SATURDAY

**FOUR TOPS**, California Ballroom, Dunstable.  
**BABE RUTH**, Nottingham University.  
**SPARKS**, Bangor University.  
**NEKTAR**, Cambridge Corn Exchange.

**F R U E P P**, Durham University.  
**DAVID ESSEX**, Dome, Brighton.  
**STEFAN GROSSMAN**, Coleraine University, Northern Ireland.  
**SUNDANCE**, Ammanford Civic Centre.  
**KEVIN AYERS & SOPORIFICS / JOHN BALDRY / BARRACUDA**, University of East Anglia.  
**SWEET**, Glasgow University.  
**LIMMIE & FAMILY COOKIN'**, Bata Hall, Scunthorpe.  
**CHILLI WILLI**, Glasgow University.  
**JIMMY PAYNE**, Town Hall, Cricklade.

**FUSION ORCHESTRA**, Bolton Institute of Technology.  
**CHICORY TIP**, Cherokee Hills, York.  
**THIRD WORLD ROADSHOW**, Portsmouth College of Education.  
**SASSAFRAS**, Carlisle College of Education, Wrexham.  
**SEVENTH WAVE**, Bromley Technical College.  
**BABE RUTH**, Oxford College of Further Education.  
**ACE**, Roundhouse, Dagobert.  
**JACK THE LAD**, Bedford College of Education.  
**STRING DRIVEN THING**, Kingston Polytechnic.  
**GOLDEN EARRING / LYNNRY SKYNYR**, Rainbow Accrington.  
**QUICKSAND**, Town Hall, Cowbridge.  
**PANIC**, Plough & Harrow, Hucknall.  
**BILBO BAGGINS**, Beach Ballroom, Aberdeen.



Steve Marriott-Humble Pie

**FAIRPORT CONVENTION**, Leeds University.  
**A BAND CALLED O**, JJA's Dudley.  
**THIN LIZZY**, East London Polytechnic, Barking.  
**BROTHER LEES**, Tito's, Cardiff.  
**WILD ANGELS**, Balliey's, Leicester.  
**ROCK ISLAND LINE**, La Dolce Vita, Newcastle.  
**DESMOND DOKER**, Furber Education Centre, Pembrokeshire.  
**JSD BAND**, Leas Cliff Hall, Folkestone.  
**LEO SAYER**, County Grand, Northampton.

**FAIRPORT CONVENTION**, Liverpool University.  
**A BAND CALLED O**, Revolution Club, Cardiff.  
**SWEET**, Locarno, Sunderland.  
**GEORGE FAME & THE BLUE FLAMES / ZEBRA**, City University, London EC1.  
**DECAMERON**, Collegiate Theatre, London.  
**THIRD WORLD ROADSHOW**, School of Oriental & African Studies, Malet Street, London W1.  
**SASSAFRAS**, Old Granary, Bristol.  
**JOHN GOLDING**, Cranleigh College, Hants.  
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**TOM PAXTON**, Fairfield Hall, Croydon.  
**GONZALEZ**, Middlessex Polytechnic, Boreham.  
**HUSTLER**, Marquee, 90 Wardour Street, London W1.  
**GIGGLES**, Brecknock Road, Camden Road, London NW1.

**SUNDAY**  
**THE FACES**, Bellevue, Manchester.  
**FOUR TOPS**, Fleeta Club, Stockton (for one week).  
**SPARKS**, Fairfield Hall, Wolverhampton.  
**SHUSHA**, Free Trade Hall, Manchester.  
**ARGENT**, Civic Hall, Wolverhampton.  
**BERT JANSCH**, Guild Hall, Plymouth.  
**F R U E P P**, Bentley Pavilion, Croydon.  
**DAVID ESSEX**, Odeon, Lewisham.  
**SUNDANCE**, Woodfields Hall, Gosport.  
**GONZALEZ**, Empire, Liverpool.  
**NEKTAR**, Greyhound, Hull.  
**STEELEY SPAN**, City Hall, Newcastle.  
**KEVIN COYNE**, Marquee, 90 Wardour Street, London W1.  
**JIMMY PAYNE**, Fakenham, Norfolk.  
**KURSAL FLYERS**, THE FARRHOUSE, Eastcote Lane, South Harrow.  
**SHOW**, University of Keele, Staffs.

**FAIRPORT CONVENTION**, Apollo, Glasgow.  
**JACK THE LAD**, Torrington, 4 Lodge Lane, London NW10.  
**CHICORY TIP**, Cherokee Hills.  
**WILD ANGELS**, Balliey's, Leicester.  
**FUSION ORCHESTRA**, Barbarella's, Brimingham.  
**ROCK ISLAND LINE**, Sir Robert Peel, Kingston, Surrey.  
**DECAMERON**, Guild Hall, Plymouth.  
**SUPERCHARGE**, Oldfield Tavern, Greenfield, Middlessex.  
**SASSAFRAS**, Liverpool Stadium.  
**DR FEELGOOD**, Black Swan, Sheffield.  
**TOOTS AND THE MAYTALS**, Hammermith Palais.  
**BANDY KENSINGTON** (lunchtime), Russell Gardens, London W14.  
**RICHARD DIGANCE**, City Hall, Newcastle.  
**GEORGE FAME**, Free Trade Hall, Manchester.  
**PANIC**, Lakeland Centre, Accrington.  
**OSIRISA**, Woodville Hall, Gravesend, Kent.

## TUESDAY

**THE FACES**, Odeon, Newcastle.  
**SPARKS**, Winter Gardens, Bournemouth.  
**OSIRISA / SUNDANCE**, Mecca, Portsmouth.  
**F R U E P P**, Capitol Theatre, Horham.  
**JOHNNY MARS & THE SUNFLOWER BOOGIE BAND**, 100 Club, 100 Oxford Street, London W1.  
**DAVID ESSEX**, Opera House, Blackpool.  
**SUNDANCE**, Portsmouth University.  
**GONZALEZ**, Apollo, Glasgow.  
**TANGIERINE DREAM**, St. George's Hall, Liverpool.  
**STEELEY SPAN / RICHARD DIGANCE**, City Hall, Sheffield.  
**GEORGE FAME**, Maxie's Club, Gloucester.  
**FAIRPORT CONVENTION**, Caird Hall, Dundee.  
**GARY GLITTER**, Carlton, Dublin.  
**GIGGLES**, Essex University.  
**MOON WILLIAMS**, Balliey's, Watford.  
**SHOW A D D Y A D D Y**, Scunthorpe Boys Hall, A140, Newlands Tavern, Stuart Road, London SE15.  
**THIN LIZZY**, Top of the World, Stafford.

## MONDAY

**SPARKS**, Princess Theatre, Torquay.  
**F R U E P P**, Civic Hall, Barnsley.  
**DAVID ESSEX**, Guild Hall, Preston.  
**NEKTAR**, Town Hall, Reading.  
**KEVIN COYNE**, Bedford Corn Exchange.  
**JIMMY PAYNE**, Memphis Country Music Club, Birmingham.  
**FAIRPORT CONVENTION**, Usher Hall, Edinburgh.  
**GARY GLITTER**, ABC, Belfast.  
**MOON WILLIAMS**, Balliey's, Watford.  
**AMAZING BLONDEL / GORDON GILTRAP**, The Theatre, North London Polytechnic, London.  
**DECAMERON**, Colston Hall, Bristol.  
**SUPERCHARGE**, Sportsman Liverpool.  
**SASSAFRAS**, Bogart's, Birmingham.  
**SEVENTH WAVE**, Top Hat, Spennyrd, Hull.  
**ARGENT**, Memorial Hall, Barry.  
**CHAIRMAN OF THE BOARD**, Time & Place, Liverpool.  
**BABE RUTH**, Wolverhampton Polytechnic.  
**THIRD WORLD ROADSHOW**, University of Keele, Staffs.

## COULING EVENTS

**THE FACES**, Odeon, Newcastle (November 29).  
**ARGENT**, Caird Hall, Dundee (November 29).  
**DAVID ESSEX**, New Theatre, Oxford (November 28).  
**F R U E P P**, Bradford University (November 29).  
**SWEET**, Guild Hall, Plymouth (November 29).  
**NEKTAR**, Slough Community Centre (November 29).  
**CURVED AIR**, Pier Pavilion, Hastings (November 29).  
**PINK FLOYD**, Empire Theatre, Liverpool (November 30).  
**FAIRPORT CONVENTION**, Theatre Royal, Drury Lane, London (December 1).  
**BOY CALLAGHER**, Apollo, Glasgow (December 1).

**Pink Floyd**  
**Empire Pool**

A RELIGIOUS convention? A political rally? Floyd's Empire Pool features had shades of both. The clamouring and fervent compensation plus the crazed activity the ticket costs (would you pay £28?) each inspired to make these gigs the most of 1974.

It was only fitting, then, that Pink Floyd completely lived up to the occasion with music and presentation as stunningly brilliant as the wild light for seats promotion.

The lady from EMI's Press Office put it in a nutshell when asked which had been the best gig: "Oh they are all the same in my opinion, so omitting to say more since the brilliance obviously went unspoken."

That meant Thursday Friday and Sunday were just as good as Saturday when there were no noisy high tops.

Perhaps the most promising to come out of these

performances is the proof that Floyd can surpass Dark Side of the Moon. They opened the seat with an exceptional new number called Shine On Your Crazy Diamond, which captured all the powerful feel of Moon, but with a new musical sophistication. This one could become something of an anthem.

The first startling piece of visual attack came at the end of the number when a multi-faceted globe reflected light around the huge arena. From grey - grey through to brilliant quartz lime white, the light splashed over everyone in all dry ice, spewing from the globe, obliterated.

This set the standard for one group after another. Two more new numbers followed

almost equally (Raving and Drowning and You Got to Be Crazy as the first). The band was reaching its most inspired playing of the evening.

Sound was magnificent. Regardless of seating position, the p.a. threw forth from all directions. A boom from grey - grey through to brilliant quartz lime white, the light splashed over everyone in all dry ice, spewing from the globe, obliterated.

The first set of three new numbers closed with mounting awe. Floyd were at their best, inspired and completely together. Nick Mason, particularly, played his

An incredibly funny tape of Jimmy Young speeded faster and faster until the global screen stage back sprung to life with the Moon's image. A huge, bright, white, white, white followed was a great experience. A complete Dark Side of the Moon highlighted by visual completely in tune with the concept. Both inspired and regular films were used to illustrate each song.

Upon followed with a full six minutes standing ovation. The band came back and launched straight into Echoes. Suddenly the stage was flooded with dry ice. It poured from a long row of vents until Floyd seemed to be playing on the edge of a waterfall. This time a clip from Crystal Gazer (the film in which Floyd play

Echoes) flashed onto the screen. Magnificent. A truly inspired and one which proves Pink Floyd can continue to build on their reputation as the biggest spectacle in rock.

Peter Harvey

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**New London Theatre**

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With the help of his back-up band he covered through old and new songs and which

the audience was sparse they warmed in the personal and intimate statements of Atkin and writing partner Chris Evans.

Pete moved from keyboards to guitar during the evening and his 16 track album was used only once, the song actually described how he came to be in possession of the steel guitar.

At times I thought without the aid of the back up band the songs would have slipped into burlesque and comedy. Debris was used only once, the song actually described how he came to be in possession of the steel guitar.

With the help of his back-up band he covered through old and new songs and which

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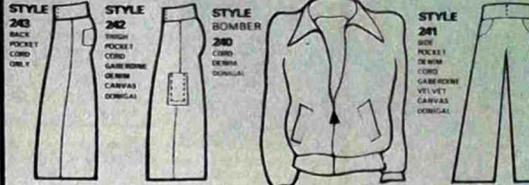
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# MARKET PLACE

# SCRATCH VER EYES OUT

IT STARTED out as just an ordinary press reception to celebrate the release of Wishbone Ash's new album *There's The Rub*. But then these two ladies started arguing over the last spoonful of sugar, and when one shouted "I've got a tankful and it's going up to 60p a gallon on Sunday" that was it.

So they staged up a makeshift rig from tables and old pyjama cords and went at it. Patti "Helicat" Hagerty on the left and Miss Miller on the right. Now then, what ever that's got to do with Wishbone Ash in a restaurant, but it did provide a spot of all... in entertainment for the audience, even if it didn't do much for the ladies' complexion.

## Hey man, I was proceeding in a . . . . .



The question is... why were Ronnie Van Zant (Lynnyrd Skynnyrd lead singer) and friend wearing policeman's hats at the Earring / Skynnyrd party in Glasgow last week? We're saying not another word about it...



Wishbone's reception - a bit of a laff!

COME ON then, hitch up your katchers and listen to this... So IAN HUNTER is exhausted, never mind in another couple years his Philman for you my boy. Now... after all that trouble on Saturday night (and Friday) - possibly rumours about Friday) we hear there may be more than a little unrest between The Faces and Rod... could this be their last tour together? ... Ooooooh yes and those boys in that Fish Floyd, maybe they did get 20,000 to visit the Empire Pool but after the first night (Thursday) there was quite an argy bargy backstage... Stop Press, from our resident hitch-hiker, Robin Gibb (of Bee Gees) has been tied up lately... we await the outcome...

## REFLECTIONS

I'wate... Keith Moon fulfilled his long ambition when he played a transparent drum filled with swimming goldfish on a Dr. John television show. Also... the Stones are to do a nationwide telly slot in America called The King Biscuit Flower Hour Show... They Tim turned to glitter we hear... back here Nicky Barclay of Fanny

## Sssh . . . .

And... why are so many Record Company telephone lines engaged when London's Capital Radio runs its People's Choice feature? Yes and talking of Record companies... why do they release so, so, many rubbishy singles, then expect them ALL to be reviewed? Phoo... Who is Florence at R&T? Back to the superstars... George Harrison causing a storm in the States... in Seattle one thousand forged tickets were successfully unloaded... still over

seen tripping over her vegetables in London's Speakeasy... David Essex didn't stay long at Earring's Glasgow party... about 10cc... now we hear they're seeing stars before their eyes (too much Wall Street Shuffle) heard of Charlie and the Widewoys? Well... they started a new trend at their reception this week: Tequilas Sunrise drunk from half pint mugs and cold hot dogs... but Morgan Fisher was there... as usual Bye for now

### Star breakers

- DANCE THE KUNG FU Carl Douglas, Pye.
- HELP ME MAKE IT THROUGH THE NIGHT John Holt, To Jun.
- THE BUMP Kenny, RAK.
- PLEASE TELL HIM THAT I SAID HELLO. Dana.
- CHERI BABE, Hot Chocolate, RAK.
- WHERE'D OUR LOVE GO, Diana Ross & The Supremes, Tamlia Motown.
- CLOSER PETERS & LEE, Phillips.
- MEMORIES DON'T LEAVE LIKE PEOPLE DO, Johnny Bristol.
- HAPPY BIRTHDAY BABY, Tony Christie, MCA.
- I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye, Tamlia Motown.

### LIGHT TOUR

THE Chi-Lites, Minklers of Too Good To Be Forgotten, will definitely tour Britain in late January. It was announced this week.

## BAY CITY SAMARITANS

LAST WEDNESDAY'S Bay City Rollers' concert at the Pavillion, Hemel Hempstead, was looked forward to by all - except for one girl who, two days earlier had been involved in a road accident and taken to hospital. So when the evening of the concert arrived, this Roller's fan sat enviously in her hospital bed thinking of her two sisters already inside the Pavillion only hours away from seeing their idols! But little did this disappointed fan know that the Rollers' had heard of her sad plight, and unknown to her, were already making a detour to the concert hall via the hospital! The good samaritans certainly surprised, as well as cheered up the gloomy little girl who was being consoled by her parents when the ladies themselves strolled in! Good on ya lads - both for this good deed and for the superb performance at the Pavillion!

## B-side the live side

SPARKS' WILL be recording their gig at the Fairfield Halls on Sunday but not for a live album. They want to select a live B side for their next single. A spokesman for Sparks' told RPM: "We're not doing a live album, we just want to choose one song for a live B side. We're not certain which it'll be, although Girl From Germany is a strong favourite." "We're recording a live B side solely for the fans so they can get a concert atmosphere when they play the record..." The new single scheduled for a January release will have a track from Sparks' latest album *Propaganda* as its A side. "It could be BG, Don't Leave Me Alone With Her or Acheo, but nothing has definitely been decided upon as yet."

## Yesteryear Charts

- Five Years Ago:
- 1 SUGAR SUGAR The Archies (RCA)
  - 2 CALL ME NUMBER ONE The Tremeloes (CBS)
  - 3 OH WELL Fleetwood Mac (Reprise)
  - 4 SOMETHING COME TOGETHER The Beatles (Parlophone)
  - 5 RETURN OF DJANGO The Upstarters (A poster)
  - 6 WONDERFUL WORLD, BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)
  - 7 SWEET DREAM Jethro Tull (Island)
  - 8 NOBODY'S CHILD Karen Young (Major Minor)
  - 10 YESTER ME, YESTER YOU, YESTER DAY Stevie Wonder (Motown)
- Charts for W.E. November 22nd, 1969

- Ten Years Ago:
- 1 BABY LOVE The Supremes (Motown)
  - 2 ALL DAY AND ALL OF THE NIGHT The Kinks (Poly)
  - 3 HE'S IN TOWN The Rockin' Berries (Pye)
  - 4 OH PRETTY WOMAN Roy Orbison (London)
  - 5 SHEILA A Manfred Mann (HMV)
  - 6 U M U M U M U M Wayne Fontana (Fontana)
  - 7 THERE'S ALWAYS SOMETHING THERE TO REMIND ME Sandie Shaw (Pye)
  - 8 WALK AWAY Mad' Monro (Parlophone)
  - 9 TOKYO MELODY Helmut Zacharias' Orchestra (Polydor)
  - 10 DON'T BRING ME DOWN The Pretty Things (Fontana)
- Charts for W.E. November 21st, 1964

- Fifteen Years Ago:
- 1 I TRAVELLIN' LIGHT Cliff Richard (Columbia)
  - 2 RED RIVER ROCK Johnny and the Hurricanes (London)
  - 3 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Ernie Ford (Pye)
  - 4 THE KNIFE Bobby Darin (London)
  - 5 SEA OF LOVE Marty Wilde (Phillips)
  - 6 TILL I KISSED YOU The Everly Brothers (London)
  - 7 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
  - 8 OH CAROL Neil Sedaka (RCA)
  - 9 MIE BLUE Mike Preston (Decca)
  - 10 SNOW COACH Russ Conway (Columbia)
- Charts for W.E. November 21st, 1959



IN THIS WEEK'S

# sounds

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