

SPECIAL POLL RESULTS ISSUE!

RECORD & POPSWOP MIRROR

January 25th 1975

8p

MOTT
reveal
what
went
wrong



Teach yourself
to play the
guitar

Flame
film
review

JOHN HOLF
making it up the
charts

Free
colour
poster

The only paper
with this week's
BBC charts



SLADE:
GROUP OF THE YEAR

BRITISH TOP 100

This week
Last week

| This week | Last week | Artist | Label |
|-----------|-----------|---|--------------|
| 1 | 5 | MS GRACE Tymes | RCA |
| 2 | 4 | NEVER SAY GOODBYE Gloria Gaynor | Chelsea |
| 3 | 3 | THE BUMP Kenny | Rak |
| 4 | 2 | STREETS OF LONDON Ralph McTell | Warners |
| 5 | 1 | DOWN DOWN Status Quo | Vertigo |
| 6 | 12 | HELP ME MAKE IT THROUGH THE NIGHT John Holt | Trojan |
| 7 | 15 | MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond | MGM |
| 8 | 10 | ARE YOU READY TO ROCK Wizzard | Warners |
| 9 | 27 | JANUARY Pilot | EMI |
| 10 | 7 | STARDUST David Essex | CBS |
| 11 | 6 | CRYING OVER YOU Ken Boothe | Trojan |
| 12 | 11 | I CAN HELP Billy Swan | Monument |
| 13 | 22 | PROMISED LAND Elvis Presley | RCA |
| 14 | 47 | GOODBYE MY LOVE Glitter Band | Bell |
| 15 | 9 | GET DANCING Discotex and The Sex-O-Lettes | Chelsea |
| 16 | 14 | MY BOY Elvis Presley | RCA |
| 17 | 8 | LOVELY THIS CHRISTMAS Mud | Rak |
| 18 | 44 | SOMETHING FOR THE GIRL WITH EVERYTHING Sparks | Island |
| 19 | 13 | THE INBETWEENS Goodies | Bradley's |
| 20 | 49 | PURELY BY COINCIDENCE Sweet Sensation | Pye |
| 21 | 42 | SUGAR CANDY KISSES Mac & Katie Kissoon | Polydor |
| 22 | 24 | BOOGIE ON REGGAE WOMAN Stevie Wonder | Tamla Motown |
| 23 | 29 | ROCK AND ROLL (I GAVE YOU THE BEST YEARS OF MY LIFE) Kevin Johnson | UK |
| 24 | 21 | YOU CAN MAKE ME DANCE, SING OR ANYTHING Faces/Rod Stewart | Warners |
| 25 | 39 | PLEASE MR. POSTMAN Carpenters | A&M |
| 26 | 45 | FOOTSEE Wigan's Chosen Few | Pye |
| 27 | 23 | YOU CAN HAVE IT ALL George McCrae | Jayboy |
| 28 | 17 | UNDER MY THUMB Wayne Gibson | Pye |
| 29 | 48 | BLACK SUPERMAN (MUHAMMAD ALI) Johnny Wakelin & The Kinshasa Band | Pye |
| 30 | 50 | ANGIE BABY Helen Reddy | Capitol |
| 31 | 28 | ONLY YOU Ringo Starr | Apple |
| 32 | 18 | JUKE BOX JIVE Rubettes | Polydor |
| 33 | 16 | YOU AIN'T SEEN NOTHING YET Bachman-Turner Overdrive | Mercury |
| 34 | - | STAR ON A TV SHOW Stylistics | Avco |
| 35 | - | NOW I'M HERE Queen | EMI |
| 36 | - | SHOORAH SHOORAH Betty Wright | RCA |
| 37 | 35 | Y VIVA ESPANA Sylvia | Sonet |
| 38 | - | PLEASE TELL HIM THAT I SAID HELLO Dane | GTO |
| 39 | 19 | LUCY IN THE SKY WITH DIAMONDS Elton John | DJM |
| 40 | 34 | JET'AIME Jane Birkin | Antic |
| 41 | 20 | WOMBLING MERRY CHRISTMAS Wombles | CBS |
| 42 | 25 | YOU'RE MY FIRST, THE LAST, MY EVERYTHING Barry White | 20th Century |
| 43 | - | IT MAYBE WINTER OUTSIDE Love Unlimited | 20th Century |
| 44 | 31 | GONNA MAKE YOU A STAR David Essex | Essex |
| 45 | 26 | OH YES YOU'RE BEAUTIFUL Garry Glitter | Bell |
| 46 | 33 | IRE FEELINGS (SKANGA) Rupie Edwards | Edwards |
| 47 | 40 | CHERI BABE Hot Chocolate | Rak |
| 48 | - | I'M STONE IN LOVE WITH YOU Johnny Mathis | CBS |
| 49 | 43 | ZING WENT THE STRINGS OF MY HEART Trampas | Buddah |
| 50 | 36 | TELL HIM Hello | Bell |

Singles

This week
Two weeks ago

| This week | Two weeks ago | Artist | Label |
|-----------|---------------|---|---------------|
| 1 | 1 | ELTON JOHN'S GREATEST HITS — Elton John | DJM |
| 2 | 2 | TUBULAR BELLS — Mike Oldfield | Virgin |
| 3 | 3 | SIMON & GARFUNKEL'S GREATEST HITS | CBS |
| 4 | 9 | THE SINGLES 1969-1973 — Carpenters | A&M |
| 5 | 5 | BAND ON THE RUN — Paul McCartney and Wings | Apple |
| 6 | 12 | CAN'T GET ENOUGH — Barry White | 20th Century |
| 7 | 10 | THE DARK SIDE OF THE MOON — Pink Floyd | Harvest |
| 8 | 4 | DAVID ESSEX | CBS |
| 9 | 6 | HIS GREATEST HITS — Engelbert Humperdinck | Decca |
| 10 | 15 | COP YER WHACK OF THIS — Billy Connolly | Polydor |
| 11 | 11 | ELVIS PRESLEY'S 40 GREATEST HITS | Arcade |
| 12 | 7 | SHEER HEART ATTACK — Queen | EMI |
| 13 | 14 | ROLLIN' — Bay City Rollers | Bell |
| 14 | 13 | AND I LOVE YOU SO — Perry Como | RCA Victor |
| 15 | 8 | MUD ROCK — Mud | RAK |
| 16 | 17 | SMILER — Rod Stewart | Mercury |
| 17 | 22 | GOODBYE YELLOW BRICK ROAD — Elton John | DJM |
| 18 | 21 | HIS 12 GREATEST HITS — Neil Diamond | MCA |
| 19 | - | ROCK YOUR BABY — George McCrae | Jayboy |
| 20 | 18 | BRIDGE OVER TROUBLED WATER — Simon and Garfunkel | CBS |
| 21 | 20 | RELAYER — Yes | Atlantic |
| 22 | 55 | SHOWADDYWADDY | Bell |
| 23 | 44 | COUNTRY LIFE — Roxy Music | Island |
| 24 | 57 | NOT FRAGILE — Bachman-Turner Overdrive | Mercury |
| 25 | 42 | SERENADE — Neil Diamond | CBS |
| 26 | 38 | STORMBRINGER — Deep Purple | Purple |
| 26 | 53 | RAINBOW — Peters and Lee | Philips |
| 28 | 25 | BACK HOME AGAIN — John Denver | Victor |
| 29 | 16 | STARDUST — Sound Track | Ronco |
| 30 | 76 | CRIME OF THE CENTURY — Supertramp | A&M |
| 31 | 43 | THE THREE DEGREES | Philadelphia |
| 32 | 31 | KEEP ON WOMBLING — The Wombles | CBS |
| 33 | 35 | REMEMBER YOU'RE A WOMBLE — The Wombles | CBS |
| 34 | 27 | PROPAGANDA — Sparks | Island |
| 35 | 33 | JUST A BOY — Leo Sayer | Chrysalis |
| 36 | 40 | THE BEATLES 1967-1970 SOLO CONCERT — Billy Connolly | Apple |
| 37 | - | SOLO CONCERT — Billy Connolly | Transatlantic |
| 38 | 64 | GLEN CAMPBELL'S GREATEST HITS | Capitol |
| 39 | 19 | LOVE ME FOR A REASON — The Osmonds | MGM |
| 40 | 72 | THE BEST OF BREAD | Elektra |
| 41 | - | A TAPESTRY OF DREAMS — Charles Aznavour | Barclay |
| 42 | - | BAD CO. — Bad Company | Island |
| 43 | 48 | THIS IS THE MOODY BLUES — The Moody Blues | Threshold |
| 44 | 23 | MUSIC EXPLOSION — Various | K-Tel |
| 45 | 30 | I'M LEAVING IT ALL UP TO YOU — Donny & Marie Osmond | MGM |
| 46 | - | DIANA AND MARVIN — Diana Ross and Marvin Gaye | Tamla Motown |
| 47 | 24 | BBC TV BEST OF TOP OF THE POPS — Various Vol 1 | Super Beeb |
| 48 | - | EVERYBODY KNOWS MULLICAN & NESBITT — Mullican & Nesbitt | Pye |
| 49 | 59 | SGT. PEPPER'S LONELY HEARTS CLUB BAND — Beatles | Parlophone |
| 50 | - | DAVID LIVE — Bowie | Victor |

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



DAVID ESSEX

Albums

TOP 100

from Billboard.

Singles

| This week | Two weeks ago | Artist | Label |
|-----------|---------------|---|-----------------------|
| 1 | 2 | PLEASE MR. POSTMAN Carpenters | A&M |
| 2 | 3 | LAUGHTER IN THE RAIN Neil Sedaka | MCA |
| 3 | 1 | MANDY Barry Manilow | Bell |
| 4 | 11 | FIRE Ono Players | Mercury |
| 5 | 6 | BOOGIE ON REGGAE WOMAN Stevie Wonder | Tamla |
| 6 | 21 | YOU'RE NO GOOD Linda Ronstadt | Capitol |
| 7 | 8 | ONE MAN WOMAN, ONE WOMAN MAN Paul Anka with Odis Coates | United Artists |
| 8 | 9 | MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond | MGM |
| 9 | 10 | NEVER CAN SAY GOODBYE Gloria Gaynor | MGM |
| 10 | 14 | PICK UP THE PIECES Average White Band | Atlantic |
| 11 | 5 | LUCY IN THE SKY WITH DIAMONDS Elton John | RCA |
| 12 | 15 | SOME KIND OF WONDERFUL Grand Funk | Capitol |
| 13 | 13 | DOCTOR'S ORDERS Carol Douglas | Midland International |
| 14 | 17 | GET DANCIN' Disco Tex & The Sex-O-Lettes | Challena |
| 15 | 19 | BEST OF MY LOVE Eagles | Asylum |
| 16 | 16 | ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis | Columbia |
| 17 | 7 | SALLY G/JUNIOR'S FARM Paul McCartney & Wings | Apple |
| 18 | 4 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White | 20th Century |
| 19 | 25 | FREE BIRD Lynny Skyryd | MCA |
| 20 | 24 | BLACK WATER Debbie Roberts | Warner Bros. |
| 21 | 29 | DREAM John Lennon | Apple |
| 22 | 26 | STRUTTIN' Billy Preston | A&M |
| 23 | 27 | LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn | Bell |
| 24 | 18 | BUNJLE IN THE JUNGLE Jethro Tull | Chrysalis |
| 25 | 30 | SWEET SURRENDER John Denver | RCA |
| 26 | 32 | READY, CAT Stevens | A&M |
| 27 | 12 | ONLY YOU Ringo | Apple |
| 28 | 36 | NIGHTINGALE Carole King | Warner Bros. |
| 29 | 37 | LOVE IS A TWO WAY STREET America | MGM |
| 30 | 38 | YOUR BULLDOG DRINKS CHAMPAGNE Jim Stafford | Wooden Nickel |
| 31 | 39 | LADY Sings | Private Stock |
| 32 | 40 | MY EYEDADDOR YOU Frankie Valli | United Artists |
| 33 | 41 | CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra | 20th Century |
| 34 | 31 | I BELONG TO YOU Love Unlimited | Chrysalis |
| 35 | 34 | THE ENTERTAINER Billy Joel | Capitol |
| 36 | 22 | ANGIE BABY Helen Reddy | Capitol |
| 37 | 23 | RIDE THE COYBOY Paul Davis | Gung |
| 38 | 29 | KUNG FU FIGHTING Carl Douglas | 20th Century |
| 39 | 55 | I'M A WOMAN Maria Muldaur | Reprise |
| 40 | 51 | BIG YELLOW TAXI John Mitchell | Asylum |
| 41 | 43 | HAPPY PEOPLE Temptations | Gordy |
| 42 | 28 | FROM HIS WOMAN TO YOU Barbara Mason | Buddah |
| 43 | 45 | CHANGES David Bowie | RCA |
| 44 | 35 | CAT'S IN THE HAT CRALE Harry Chapin | Elektra |
| 45 | 47 | I FEEL A SONG (In My Heart) Don't Burn The Bridges Gladys Knight & The Pips | Buddah |
| 46 | 59 | DING, DONG, DING, DONG George Harrison | Apple |
| 47 | 58 | DON'T CALL US, WE'LL CALL YOU Sugarloaf / Jerry Corbetta | Claridge |
| 48 | 42 | YOU GOT THE LOVE Rufus Featuring Chaka Khan | ABC |
| 49 | 33 | DARK HORSE George Harrison | Apple |
| 50 | 50 | BABY, HANG UP THE PHONE Carl Graves | A&M |

Albums

| This week | Two weeks ago | Artist | Label |
|-----------|---------------|---|----------------------------|
| 1 | 1 | GREATEST HITS — Elton John | MCA |
| 2 | 2 | FIRE — Ono Players | Mercury |
| 3 | 3 | MILES OF AISLES — Joni Mitchell | Asylum |
| 4 | 5 | DARK HORSE — George Harrison | Apple |
| 5 | 6 | HEART LIES A WHEEL — Linda Ronstadt | Capitol |
| 6 | 7 | RELAYER — Yes | Atlantic |
| 7 | 4 | BACK HOME AGAIN — John Denver | Victor |
| 8 | 9 | AVERAGE WHITE BAND | Atlantic |
| 9 | 10 | WAR CLOUD Jethro Tull | Chrysalis |
| 10 | 8 | GOODNIGHT VIENNA — Ringo Starr | Apple |
| 11 | 12 | NOT FRAGILE — Bachman-Turner Overdrive | Mercury |
| 12 | 11 | VERTICES BALDERDASH — Harry Chapin | Elektra |
| 13 | 13 | SERENADE — Neil Diamond | Atlantic |
| 14 | 18 | NEW & IMPROVED — Spinners | Columbia |
| 15 | 14 | FREE AND EASY — Helen Reddy | Buddah |
| 16 | 15 | BUTTER FLY — Barbara Streisand | Capitol |
| 17 | 20 | I FEEL A SONG — Gladys Knight & The Pips | Columbia |
| 18 | 22 | MOTHER LODE — Loggins & Messina | Buddah |
| 19 | 16 | MELANCHOLY OF LOVE — Bobby Vinton | Columbia |
| 20 | 26 | ALL THE GIRLS IN THE WORLD BEWARE — Grand Funk | ABC |
| 21 | 24 | DO IT ('TIL YOU'RE SATISFIED) — B. T. Express | Grand Funk |
| 22 | 30 | JOY TO THE WORLD / THEIR GREATEST HITS — Three Dog Night | Scepter |
| 23 | 17 | THIS IS THE MOODY BLUES | ABC / Dunhill |
| 24 | 27 | I CAN HELP — Billy Swan | Threshold |
| 25 | 25 | TOLEDO WINDOW BOX — George Carlin | Monument |
| 26 | 32 | II — Barry Manilow | Little David |
| 27 | 32 | THE SILVER FOX — Charlie Rich | Bad |
| 28 | 33 | CAUGHT UP — Willie Jackson | Epic |
| 29 | 25 | SOLUENERS — Dan Fogelberg | Spring |
| 30 | 37 | HERE'S JOHNNY / MAGIC MOMENTS FROM THE TONIGHT SHOW STARRING JOHNNY CARSON | Epic |
| 31 | 39 | THREE DEGREES | Casablanca |
| 32 | 38 | PRIME TIME — Tony Orlando & Dawn | Philadelphia International |
| 33 | 43 | PHOEBE SNOW | Bell |
| 34 | 19 | EXPLORES YOUR MIND — Al Green | Shelby |
| 35 | 44 | THE PROPHET KAHIL GIBRAN — A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS | Hi |
| 36 | 41 | TOTAL ECLIPSE — Billy Cobham | Atlantic |
| 37 | 48 | RUFUSIZED — Rufus Featuring Chaka Khan | Atlantic |
| 38 | 46 | KUNG FU FIGHTING & OTHER LOVE SONGS — Carl Douglas | Atlantic |
| 39 | 23 | LIVE — Mott The Hoople | 20th Century |
| 40 | 28 | DRAGON FLY — Jefferson Starship | Columbia |
| 41 | 49 | I'M LEAVING IT ALL UP TO YOU — Donny & Marie Osmond | Graut |
| 42 | 34 | CHICAGO VII — Chicago | Kolco |
| 43 | 36 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS — Jim Croce | Columbia |
| 44 | 45 | WAITRESS IN THE DINHUT SHOP — Maria Muldaur | Reprise |
| 45 | 47 | THE LAMB LIES DOWN ON BROADWAY — Genesis | ABC |
| 46 | 21 | IT'S ONLY ROCK 'N ROLL — Rolling Stones | Rolling Stones |
| 47 | 60 | SO WHAT — Joe Walsh | ABC / Dunhill |
| 48 | 58 | GODSPELL (Musical based on the Gospel according to St. Matthew) / Original Cast | Bell |
| 49 | 61 | NEW RAGTIME FOLLIES — Tony Orlando & Dawn | Bell |
| 50 | 52 | WHITE GOLD — Love Unlimited Orchestra | 20th Century |

SENSATIONAL LATE NIGHT ESCAPE

SWEET SENSATION arrived five minutes late for a gig on Sunday night and it saved them from possible injury by terrorist bullets.

The gig was at the Portman Hotel London. Only minutes before the group arrived, the front of the hotel had been sprayed by machine guns.

Sweet Sensation had been due to go on stage at 9.45 p.m. but arrived a little late - just minutes after the shooting.

Singer Marcel King said: "We got there the same time as the police arrived and were bundled into the dressing room at the hotel. At first we were a bit too scared to go on stage.
"The manager said they'd had a shooting

incident at the hotel before.
"When we went on stage there was an audience of only 500 instead of 900. We were very disappointed because it spoils the show. Police were running everywhere."



Goon intercepts bangle special

NO THAT'S not Michael Bentine on the left, it's the inimitable Ravi Shankar snapped with Goon and Steeleye Span over Peter Sellers during friend Hari Georgeson's recent trek across America. George, of course, is the one with the heavy shades, hat and kiss-me-quick badges.

UNIQUE S & G CUTS FOR BEEB

UNIQUE recordings will be played for the first time when Radio One presents the Simon And Garfunkel Story - a six-part series about the U.S. singing duo.
The cycle of one-hour pop shows has been written and produced by Stuart Grundy, who presents the first programme at 1 p.m. on Saturday, February 1.
Grundy recently visited the States where he

recorded interviews with Paul Simon and Art Garfunkel. Listeners will also hear unique recordings made at home by Paul Simon while he was writing Bridge Over Troubled Water and other hitsingles.

All their major albums will be featured in the series, and the split in the partnership after five years of success will also be examined.



ONE KIKI SAILS IN

KIKI DEE, who scored a massive success on the recent Elton John tour of the States, is to make her first headlining tour of Britain starting at London's Marquee Club on February 13.

DRUMMER QUILTS

DAVE MATTACKS is to quit Fairport Convention after five years as their drummer. His last concert with the band was at Fairfield Halls, Croydon, in December. He feels he needs to explore other musical directions and to be available for session work.

She will be supported by Sailor on all the gigs except the one at the Marquee.

The dates are: Guildhall, Portsmouth (February 15); Fairfields Hall, Croydon (16); Steam Machine, Stoke-on-Trent (17); Town Hall, Birmingham (19); The Dome, Brighton (21); Colston Hall, Bristol (22); Strathclyde University, Glasgow (27); Free Trade Hall, Manchester (28); Cardiff University (March 1); Theatre Royal, Drury Lane (2).

OAK BLACK HIGH PRICES

BLACK OAK Arkansas are to headline at the Rainbow on February 21, during a two-week British tour which opens at Lancaster University on February 14.

All tickets at the Rainbow will be at the special price of £1.

Other dates include: Liverpool Stadium (February 16); Kursaal Ballroom, Southend (22); Greyhound, Croydon (23); Steam Machine, Stoke (25); Oxford Polytechnic (26).

WIZZARD DENY SPLIT

DRUMMER Keith Smart has quit Wizzard, but the band deny they are splitting up.

A spokesman for Wizzard, who are high in the charts with Are You Ready To Rock, said the band were at present rehearsing to change their stage act and there was no question of them splitting up.

"Smart has left to pursue an individual career," the spokesman added.



LITTLE FEAT / TOWER OF POWER

MANCHESTER Free Trade Hall, looking like some reclamation area for the lost souls of Woodstock, had an audible buzz going for the headliners hours before they came on. "You wait until you hear Little Feat," was the lingua

franca inside the crammed bars where everyone seemed to be smoking dope, Warners cartoons clattered away inside the hall, amusing the few who were interested, but it was Tower of Power who drew folks back to their seats. Quite simply: the brass section is dynamite. Hot riffs and slick licks punctuate each number with the power

precision of a buzz saw chopping logs. These boys can really play and once you get used to Lenny Williams' pencil thin voice, you realise they've got it all. Their act climaxed with a brass section walkabout through the audience returning to a light-sparkling stage with a huge flag revealing the legend: Tower Of Power:

Back To Oakland. Really great band this!

Any doubts that Little Feat might lack the same verve disappeared on their opening number. To a huge roar, the boys sauntered on leaving their leader Lowell George the spotlight for a lengthy preamble to A Political Blues. Krunch!! The moment Sammy Clayton's congas synced in with Ken Gradney's bass and Richard Hayward's drums, you knew they were going to live up to those albums. On top of this heartbeat syncopated rhythm section, Bill Payne's piano rattles out high-speed boogie riffs and Lowell George growls with his voice and slides juicily with his slide. That leaves the tasty Paul Barrere - a guitarist who proved throughout this set that wah wah and even fuzz can still be used with individuality. In other words, the band were in peak form to rip through such classics as Fat Man In The Bathub, Dixie Chicken, Rock 'n' Roll Doctor, Atlanta, and Sailing Shoes. Not only that, the sound was as tight and meaty as you could ever wish for from a rock 'n' roll band. A standing ovation at least was demanded, and go! They returned to deliver the truck driver's anthem, Willin' and, inevitably, Teenage Nervous Breakdown, and naturally they delivered with infinite rock 'n' roll ease. So, another slick tight band from America's

West Coast, perhaps the best yet. Does the Warners package herald a new wave? And how long before the charts recognise them?

PETER HARVEY

SYL JOHNSON: SPEAK EASY, CREW

IT WAS a strange place for a fairly respected American soul artist to make his British debut - not at all like the same place in London - but it did have the effect of stripping aside any stardom he might have gained through his association with producer Willie Mitchell. The resultant rawness should have made things really soulful. With the help of a more competent band than the one stable-mate Ms. Peebles suffered, Syl managed to get the audience testifying from the beginning, though it seemed obvious the place was too small for him to fully work out his soul routine. More emphasis on his blues singing (he's a fine blues man) would have made the event more intimate, but probably less rewarding for the half-capacity audience. He worked hard through tracks from his albums Back For A Taste Of Your Love and Diamond In The Rough but still came across as someone without recognisable style and far from the top of his craft, which is a pity as his reputation begged something much better. Luckily the

highlight of the show was his latest single Let Yourself Go, a fine gutsy song that left them shouting for more, but at times it seemed as if it was going to be a close thing. The whole tour seems to have been put together at short notice. Next time make it Biba's, it's not so far to go.

DAVID HANCOCK

JACK THE LAD SOUTHBANK POLY

COLLEGE concerts these days usually seem to be rather timid affairs, so it was with some trepidation, and an adequate stock of liquid refreshment, that I plodded down to the Southbank Poly last Friday in search of Jack The Lad.

Despite a rather grim lack of imagination, this bunch of Geordie Looners earned and received a very fair response, particularly to faster numbers such as Back On The Road Again and Home Sweet Home, which incidentally, is their new single.

Their rather attractive brand of Folk/Rock seemed to please everyone, even if "Everyone" only amounted to about 150 souls and for once the obligatory encore did seem justified.

It's only rock and roll but I like it even if I wouldn't lay out a couple of quid for the privilege of jiggling around to it in my front room!

ALAN EDWARDS

DOOBIE BROTHERS / RAINBOW

AS THE man said, how can you follow Little Feat on a showing like that? The man was Doobie Brother Tiran Porter on Sunday afternoon at the Rainbow, where despite the glaring sun, it was a gloomy day for the Doobies.

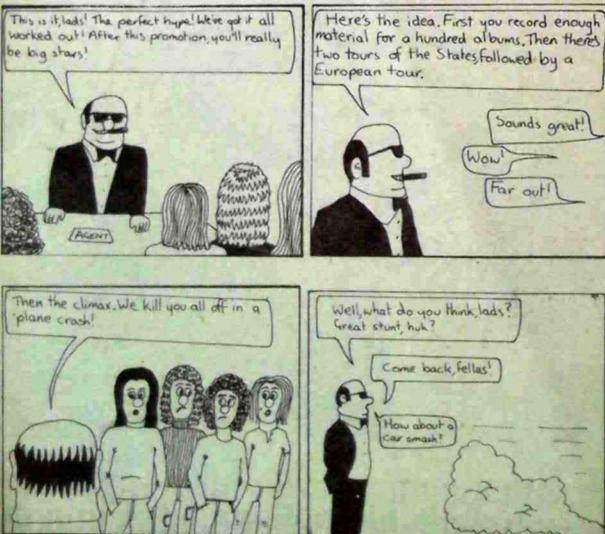
After two Little Feat encores, boos greeted the dj when he tried to explain to the audience that the support band had to leave to make time for the Doobies. And Tiran Porter's soft voice didn't help matters. His introductions were greeted by cries of "speak up" and "can't hear you". But despite the demoralising effect this reception must have had on the band they played on regardless, trying to inject some life into what was from the outset a lost cause.

They opened with a string of their best known numbers like Listen To The Music to try and establish some identification, but as the set progressed it was becoming painfully obvious that the band were growing into an embarrassing chore, and put the evening show half an hour behind the beat.

It is interesting to note that the Doobies weren't due to play any London dates with Little Feat and this gig was a late addition. Perhaps they knew something we didn't!

MARTIN THORPE

The weekly adventures of THE BANG GANG



Alvin Stardust



**RADIO
LUXEMBOURG
POWER
PLAY**

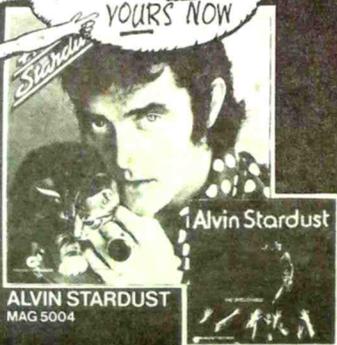
His latest single

'GOOD LOVE CAN NEVER DIE'

MAG 21



I'VE GOT BOTH OF
ALVIN'S SUPER ALBUMS
- MAKE SURE YOU GET
YOURS NOW



ALVIN STARDUST
MAG 5004

Alvin Stardust

THE UNTOUCHABLE
MAG 5001

The Hits of '75 from



MAGNET RECORDS

The Warners' package

LITTLE FEAT

By Peter Harvey



Little Feat: Bill Payne far left.

Rock 'n' roll desperadoes

BOB DYLAN had to check them out when they played New York. Elton John was there when they played Manchester last week, yet all but a handful in this country could believe Little Feat to be the name of some Indian love potion.

They've never had a hit record y'see, so they are slightly beyond the Pale, but talk to a few musicians, especially those who've toured the States. Inevitably, almost by divine inspiration it seems, they will spread the word about Little Feat. You hear the name Lowell George mentioned with grave respect, Bill Payne revered as a rock pianist — he even turned down a regular spot with the Doobies. The whole band is surrounded by musician's mystique, so not surprisingly by the time they got to play England they were headlining the opening concert of the Warners' Package, without even the smell of a commercial background.

Judging by the clamour for tickets, there are

plenty of people interested in the band too, but like Bill Payne says: "If we had a hit single, it would become an overnight sensation situation."

After six years they're entitled to their hit aspirations and like most unfulfilled bands, they see commercial success as a means to making more diverse music.

Payne had to drag himself off the Santa Barbara beach and down to L.A. before he got involved in the music business. Before he met Lowell George it'd all been down to a few small bands and standing ovations for his scholarly piano recitals in the school hall. Yet these two founder members of the band caused Feat to split early last year.

"First of all I'd been with the band nigh on six years," he recalls. "And when you've been with anyone that long, the tensions are pretty heavy. Both Lowell and I are creative forces in the band... it was that kind of thing that had to be met out, so the two of us had to come to a basic understanding as to how it was going to work and if it couldn't work we weren't going to do it with each other. So we decided

it wasn't going to work," he laughs, "and said 'listen we got so many offers on the side that are really great'."

The band split lasted a few months while Bill went out with the Doobies (he plays on all their albums) and Bonnie Raitt, and Lowell went out with Linda Ronstadt, Jackson Brown, and spent some time with Allen Toussaint.

"So we had some good people that we were hanging out with and time to think of what we'd said. Basically because we HAD said all that was on our minds and a little more, it allowed us to get back together again."

The album which followed, Feats Don't Fail Me Now seemed to draw its title from that situation, but Bill says:

"The title happened either right before or just after the break. I mean the band has been in a somewhat desperate situation ever since I've been in the group," his deep note passing for a laugh is full of irony. "You know 'cause when you're gettin' good reviews and 'hey you guys are great' and eh all this stuff, it's really complimentary, but for the longest time there was no promotion. There were reasons for

that though. One was that the group itself — our sense of commitment — wasn't as great as it is now. See when I first started out I'd been sleeping on the beach in Santa Barbara. I had hair down to here, a long beard and the same type of values too. I wasn't concerned with business — it frightened me a bit. Now I realise it's all very important and I know that I work better under pressure."

Star billing?

Before they left the States the band had been playing support for Montrose and Marshall Tucker in San Francisco. They're concerned to reach headline status, but only because it would allow them time to stretch out the music. During this tour, at least, they feel unworried by the headlining situation. Bill reckons playing on the bill with Tower Of Power is a real humbler. "They were a real inspiration to us and they may sit in with us on Spanish Moon,

this time that they recorded with us on the last album. That's what I like about this tour — everybody's getting together. I only feel sorry that Bonnie Raitt couldn't come out with us this time. She is so great... I hope we can work something out for a tour later on this year. It would be nice to come back."

The clamour seems to be sufficient to guarantee a successful return, with Dylan and Elton leading the cult, the rest should follow soon.

"I'll be honest," says Bill. "It's a real honour to have people like that... because that's where it was at years ago and still is — to have musicians that you respect. Aesthetically you couldn't hope for any more than to have those type of people be interested in what you're doing."

"That means he has been pleased with the band but the changes are coming and will show up on the next album. Feats Don't Fail Me was a commercial enterprise — an

easy-to-relate-to rock 'n' roll album. The next should be a development."

"I got a few tunes that are not as rock 'n' rolly. When we're in a position to headline more often, Lowell should be spotlighted a bit more — just maybe himself alone on stage with a few acoustic numbers, and I've got some material that is pretty laid back. In other words, I'm not really interested in being known as an American boogie band. I play it but it's not anything I'm really... I, I, I, enjoy it all really and I know the band can play just about anything but because we haven't reached a headline situation yet we don't have time to go out and throw out a wide range of material. So that's what we've been doing. We're throwing all the punches. Feats Don't Fail Me Now? We left off a couple of tunes because we were thinking in business terms. We thought that it would be better to hit people with something a little more relateable, then there might be more money to invest back into

studio time. We need the time to develop some of these other things that are a little more complicated and have them come off — then people will get a general sense of what the group is into."

So despite the fact that most people are catching on to Little Feat on their fourth album, he reckons there's "still a little left to come." For Bill too the band is just a stepping stone towards greater musical activities. He's still taking lessons, practising Bach, and hopes eventually to write film scores. He realised at the age of five — back home in Ventura, California, that he'd have to compete if he wanted to be better than the little girl who played piano across the street. About his electrifying style that characterises Little Feat's sound, he says: "It's easy stuff. If I wanna miss a note, I'll miss it on purpose. That's what I like about playing classical music, it allows me to make rock 'n' roll, or the music I enjoy, that much more fun. I've really had to work at it the last couple of years though. It's not enough — I mean talent isn't everything. Van Dyke Parks told me that — as I work at it from a few different angles."

Payne admits that Van Dyke Parks has been an incredible influence on the whole band and his own big influences are the Band, and earlier people like Fats Domino.

When they return to America, could be Bill and Lowell will get together to write a single. In the States tracks like Atlanta, Dixie Chicken, Strawberry Flats, and Easy To Slip have so far failed. One thing's certain, if they can crash the charts, Little Feat is going to be a rock password.

...and boogaloo bandits

AT THE Warners' War room, somewhere in deepest Mayfair, plans were being co-ordinated with military precision last week for the invasion of Manchester and London followed by a major pincer movement on the principle capitals of Europe.

Forces were gathering for over a week preparing to indoctrinate this country with a new brand of music. If the revolution comes all well and good, whatever happens though the Warner Brothers package tour will lose somewhere in the region of £50,000 even if they sell out all the six dates which they have done, and initial strategies for the Doobie Brothers, Little

DOOBIE BROTHERS

By Martin Thorpe

Feat, Graham Central Station, Bonaroo, Tower of Power, Montrose package were being formulated as far back as a year ago.

At the staff HQ in the Mont Calm Hotel, Mayfair, Doobie drummer John Hartman, wearing size 32in waist trousers as opposed to 40 not long ago, dragged himself away from the hurly burly of lounging on a settee to lounge on a chair, light a fag and have a word about his band and the package in general.

First of all he talked about the Doobie Brothers, who started out some five years ago.

"We weren't quite a club band, when we first started we played in



The Doobie Brothers: John Hartman left.

pizza parlours, it's like playing in a pub only really small. And in America a pizza parlour would have a guy on a microphone yelling out numbers, take a ticket and wait for your pizza. So you played your music and he'd keep telling you turn it down, turn it down and 'pick up 16' right in the middle of your song."

"That was five years ago, so how has the music evolved since then?"

"The first album (The Doobie Brothers) was very, very archaic, though we didn't feel it was at the time, but you grow, you're proud of everything you do. In comparison to the albums out now it was OK, but those were the roots. You could hear where everybody came from right there. The guitar players were very upfront, they weren't quite blending

into the sound we have now. I call it the roots' album like the old blues albums, so that's our album. And things blended pretty fast the album right after that (Toulouse Street)."

"And how has the line-up changed since then?"

"Well, we've switched bass players (to Tiran Porter), added a drummer (Michael Hossack now with Bonaroo) and then added another drummer (Keith Knudson) when he left and now added a guitar player (Jeff Baxter from Steely Dan)."

"And what difference has he made?"

"Different colour, different guitar work, like adding a Jimmy Page."

Baxter had guested with the Doobies for quite a while before he definitely made the split from Steely Dan, in fact he used to be in a similar

position to Billy Payne from Little Feat who has played on all the Doobies' albums. See what Hartman meant when he said they were all related; and what an obvious move it was to get the package together?

"We're all based out of San Francisco, we all live together virtually, we all know each other and we've all played together in the States, except for Larry Graham of Graham Central Station."

"The whole thing was planned six months to a year ago, it's a big thing and moneywise we'll lose a lot. We don't make any money, we hardly make anything at all, I mean six bands, top bands that would all go down as headliners in the States."

Even so, the fact is that to the large majority of people in this country none of the bands mean a

lot, and it shows the strength of support amongst the knowledgeable that they can sell out the whole tour.

The thing is though that this support has been cultivated mainly through albums, so any faults the bands make on stage should be picked-up quickly.

"That's not always the case," reckoned John. "Like Stevie Wonder did quite well here and Stevie's albums are beautiful, an album is a different facet of music, an album is put together in pieces like different strokes of the brush and the colours brought out. Everything's meticulous, perfect and total sound, and it's almost impossible if you're a big band to stick to it on stage with electric equipment and the type of places we play."

Do you rely a lot on feel

then?

"Well feel and different arrangements for different things. The Stones do the same thing, they have a lot of horns and whatnot on a couple of their tracks but they don't do it because it's inappropriate. Horns were used on the album just for colour. It's similar for us, like on a song that has a synthesizer track, with percussion left and right, it's just not feasible for us to do it on stage."

But you are going to have to be careful with English audiences?

"Well the people in the States they're a little looser and more relaxed except for colleges where they bring in the books and get very high."

"In England if you're not known at the Rainbow it's very analytical. They sit there and watch you. You've got to be on your toes, try to get some moving, loosen them up."

So do you think you'll pick up substantial album sales from the tour to make up for the other loss?

"We hope so, but on albums, the European market versus American market, unless you're very, very large like Genesis perhaps and some other bands, you're not going to make any money here. There's been that much money to be made. That's why a lot of English bands go over to America for six months at a time."

And even more so now. "I hope not."

The end of Mott the Hoople

AFTER WEEKS of conjecture over whether Mott the Hoople would split or not, the news finally came through that Ian Hunter and new-boy Mick Ronson were leaving the band to go their separate ways. That left Overend Watts and Dale Buffin, original members of the band, plus Morgan Fisher, on their own. So what happens now and why was it that a band about to break in an enormous way in the lucrative American market came to an end?

Morgan Fisher who joined Mott comparatively late in their career reveals what made the band tick and what finally and ultimately led to their split.

MARTIN THORPE: When did you know definitely the band was going to split?

MORGAN FISHER: Well, Ian had his nervous breakdown, before the English tour was due to start, the first week in November. We cancelled the first week, then it transpired we had to cancel the whole tour a few weeks later. Ian just rang us all from New York and just said 'look I can't go on'. What would you say, I was pretty shattered. There were certain things in the air which took the... I mean it wasn't a 100 per cent shock.

MT: How far back had these things gone?

Catalyst

MF: Well I think when Bender left, a lot of the spirit went out of the band, because for all his faults he was incredible as a catalyst. I mean I hated him at first but after three weeks me and him were like that, it's incredible. And we were thinking that Mick Ronson would be the ideal combination of Bender and Ralphs, the best of both worlds. I mean Ronno was good, he was a great bloke and he was really good on stage, but he's too professional in a way. We would go out to supper after a gig and it turned into a business discussion, which for us - I think we need to let loose a bit. But that's the way he is, the Mainman way of thinking.

MT: Do you think Hunter had it in his mind to split when Ronson joined?

MF: Well, when Bender left, put it that way. Before Ronno joined Ian was having thoughts, he was writing a lot of stuff which could have been the next Mott album but he



'It couldn't have happened at a worse time'

Crossfire by
Martin Thorpe

didn't think it would be, he thought that it wouldn't work with Mott. But his ambition was to let Ronno in when Ralphs left, but he was well into his solo career by then. But Ian does sort of get infatuated with people from time to time. I mean you've seen the quote 'it's me and Bender for life'. I mean that was fine, it was true, they had a great empathy on stage, but I think towards the end his faults started showing. I think Bender decided he wanted to do something by himself anyway, he learned a lot from Mott in two tours, in a brief space of time.

MT: Did you feel there was going to be a split in the camp as soon as Ronno joined?

MF: No, no, it was great, on the contrary, I mean we were really up in the air about it. But we did the European tour which was a bit of a disaster organisation wise anyway, which didn't help. I mean when Bender was in the band it was just madness all the time whatever was going on, you could never get off, but it quietened down a bit with Ronno, it was more of a professional, thought-out thing. But we hadn't done much anyway before he joined. We came back from America in June and we'd been off the road for about three months so we were a bit

down anyway. So it's not as if we were up in the air and then Ronno joined and brought us down, we were all a bit quiet anyway.

MT: So what actually split the band?

Introverted

MF: There were a million different things, Ian decided he wanted to go on a slightly different line musically and we were of the opinion that the songs were getting a bit too introverted. I mean Ian's songs are mainly written from fact, he writes directly from experience. They were successful in certain fields with certain people who could identify with specific things, like Alice the New York whore, who doesn't necessarily appeal to everyone. But Ian dominated the band purely because he wrote so much good material, not necessarily because he wanted to.

MF: Did you resent that?

MF: No, no we didn't, but the sort of dominated it and we used to egg him on, encourage him and nobody felt the need or desire to write. In fact I think it'll do him good and do us good in the long run, because Mott was getting a bit kind of doomy towards the end. Ian's songs were, which is another point, I mean Marionette and that kind



of stuff, which I liked, but if it comes down to it I think I prefer One of the Boys and things like that.

MT: Did you think that at the time?

MF: No, at the time I didn't. **MT:** You accepted his songs without saying anything?

MF: Yeah, they seemed really good at the time. Well I still think they're good but it's just that you can't go on very long doing those kind of songs - Leonard Cohen can.

MT: Do you hold anything against Ian and Ronno for splitting up the band?

MF: No, I mean the initial shock made me

think, you... but no, I can see his reasons. It's just that it couldn't have happened at a worse time, speaking from a purely financial point of view. As I say it wasn't totally unexpected, there were certain things that led up to it. Just the timing couldn't have been worse because we were about to become enormous in America. We were going to do Maddison Square Garden and things like that. If it had happened six months later we would all have been in a much better position, including Ian. We would all have been a lot richer for a start, a lot bigger and that... me off a bit, I went into a bit of a shell.

MT: Did he realise what he was giving up?

MF: Oh, of course he did, that's how strongly he felt about it. So I can't put the guy down, you've got to do what you've got to do.

MT: Looking at it I suppose Saturday Gig was a fitting epitaph.

MF: Yes I suppose so, pity no-one bought it.

MT: I thought it was one of the best singles you've done.

MF: Well this is another thing that made us think, because Queen had got to number one and Bad Company as well. It wasn't jealousy, it was just a state of affairs we had to reckon with, and I think Saturday Gig

got to number 41 or something. We thought it was an instant smash gold record, so we had to sit back and think about that one. I think it put Hunter off England anyway, completely. But we can't ignore England, that's where we're from.

MT: So what are you doing?

MF: While I was wondering what I was going to do I went off and did a film score for a science fiction film, but Pete and Buff right from the start were going to stay together, and I wasn't sure, I didn't commit myself. I just can't think any bands I'd like to play with after Mott, who is there? But the three of us have been doing these demos for ourselves and we're looking out for a couple of people to join us.

MT: Have you got anyone in mind as a singer?

MF: Nobody definite yet, we had about 100 people phone up but there are quite a lot of good kids around. Actually I think we would like someone young, we've had offers from a few people of note, but I think three old lags in the band is enough. We'd like some kid who's itching to get to America, I mean we can sort him out, we can tell him what not to say so long as the enthusiasm's there.

MT: Are you going to be

called the Hoople's?

MF: Well, we're not sure about that, that's the most undecided thing at the moment because there's so many pros and cons.

MT: Who actually owns the name Mott the Hoople?

MF: I don't think anyone actually owns the name, I mean if we want it we can have it. Everyone we meet has a different idea, but it would be a shame to throw away the whole thing. But it's going to be different, it's not going to be Mott the Hoople as it was. Obviously there are going to be similarities we might play some of the old numbers because I think it's bound to be more similar to the early Mott. The enthusiasm's there again because it got a bit lax. And Pete's been writing, he's written about 12 songs in the last month and they're incredible. I mean Pete wrote that one song on the Hoople album Born Late which a lot of people liked, which gave him a real kick - he suddenly realised he could do things and when Ian left, Pete exploded into action, he never went out of the house, I couldn't believe it. He's writing songs everyday, they're just coming out of him, it's like he's been on crutches for five years and you take them away and he's alright. No, that sounds bad, I mean it sounds like I'm putting Mott down which I'm not, I'm putting Ian down.

MT: You think he was that domineering?

MF: No, he wasn't domineering, he just wrote so much good material that in a way we got to rely on him, like for example if you have a band with an incredible guitarist and you're a bass player who plays guitar as well, you just wouldn't bother.

MT: So are Pete's songs as good as Ian's?

MF: That's a matter of opinion, but they're different. They're all upper songs which reflects the mood of the band. They're slow songs but they're not doomy, very melodic. Buffin like them, and if you can please Buffin you can please anyone. We've booked time in March in the studio basically with the three of us as a nucleus to begin with. We'll do an album and maybe some gigs in Britain and a few in Europe.

MT: Do you think you'll keep the Mott fans?

MF: We're bound to yeah. We'll lose some obviously, I just hope that the Mott fans listen to all of us, that's us, lot, Ian and Bender. I mean there's three bands now where there was one.

MT: And if neither Ian and Ronno or you make it, do you think you'll get back together again as Mott?

MF: I doubt it, you can't predict these things. Like Mott was a great sort of, what's the word, saga which somehow came to an end. Whether it could start again is anyone's guess.

Record And Popswoop

HERE THEY are then, the results of the poll that we ran at the end of last year. As you can see, Slade have emerged victorious, winning four titles — our congratulations to the Slade fan club for a great piece of campaigning! And then David Essex — this year's top male British vocalist, while old Elvis goes from strength to strength and takes the number one spot as international male vocalist. Our thanks to you for the thousands of poll coupons that poured in — see if your vote got your favourite act to the top.

British

MALE SINGER

- 1 David Essex
- 2 Noddy Holder
- 3 David Bowie
- 4 Elton John
- 5 Rod Stewart
- 6 Gary Glitter
- 7 Cliff Richard
- 8 Marc Bolan
- 9 Bryan Ferry
- 10 Alvin Stardust

FEMALE SINGER

- 1 Olivia Newton-John
- 2 Lynsey De Paul
- 3 Suzi Quatro
- 4 Kiki Dee
- 5 Cilla
- 6 Lyn Paul
- 7 Lulu
- 8 Maggie Bell
- 9 Polly Brown
- 10 Dana Gillespie

NEWCOMER

- 1 Sparks
- 2 Queen
- 3 Leo Sayer



- 4 Sweet Sensation
- 5 Bay City Rollers
- 6 Hello
- 7 Cockney Rebel
- 8 Pilot
- 9 Peter Shelley
- 10 Splinter

GROUP

- 1 Slade
- 2 Bay City Rollers
- 3 Mud
- 4 Queen
- 5 Wings
- 6 Sparks
- 7 T. Rex
- 8 Roxy Music
- 9 Cockney Rebel
- 10 Sweet

SINGLE

- 1 Far, Far Away. Slade
- 2 Killer Queen. Queen
- 3 Gonna Make Your A Star. David Essex
- 4 This Town Ain't Big Enough For The Both of Us. Sparks
- 5 Band On The Run. Paul McCartney and Wings.
- 6 Tiger Feet. Mud
- 7 Banging Man. Slade
- 8 Everyday. Slade
- 9 Teenage Dream. Sweet
- 10 When Will I See You Again. Three Degrees

ALBUM

- 1 Band On The Run. Paul McCartney and Wings
- 2 Old, New, Borrowed, Blue. Slade
- 3 Rollin'. Bay City Rollers
- 4 Tubular Bells. Mike Oldfield
- 5 David Essex
- 6 Kimono My House. Sparks
- 7 Mud Rock. Mud
- 8 Smiler. Rod Stewart
- 9 Psychomodo. Cockney Rebel
- 10 Yellow Brick Road. Elton John

STAGE ACT

- 1 Slade
- 2 Bay City Rollers
- 3 Mud
- 4 Bowie
- 5 Queen
- 5 Gary Glitter
- 7 Sparks
- 8 Showaddywaddy
- 9 T. Rex
- 10 Elton John

D.J. PROGRAMME

- 1 Noel Edmonds Show
- 2 Top 20
- 3 D. L. T. Requests
- 4 Johnny Walker Show
- 5 Round Table
- 6 My Top 20
- 7 All There Is To Hear
- 8 Savile's Travels
- 9 Tony Blackburn Show
- 10 Fluffs' Show

D.J.

- 1 Noel Edmonds
- 2 Johnny Walker
- 3 Tony Blackburn
- 4 Jimmy Savile
- 5 Dave Lee-Travis
- 6 Emperor Rosko
- 7 Paul Burnett
- 8 Tony Prince
- 8 Kid Jensen
- 10 Kenny Everett

TIP FOR '75

- 1 Pilot
- 2 Hello
- 3 Queen
- 4 Splinter
- 5 Bay City Rollers
- 6 Ace
- 7 Sparks
- 8 Sweet Sensation
- 9 Cockney Rebel
- 10 Bachman Turner-Overdrive



Mirror Poll Results

MOST OUTRAGEOUS PERSONALITY

- 1 Bowie
- 2 Steve Harley
- 3 Ron Mael
- 4 Dave Hill
- 5 Noddy Holder
- 5 Roy Wood
- 7 Gary Glitter
- 7 Elton John
- 9 Alice Cooper
- 10 Leo Sayer

SOUL SINGLE

- 1 Rock Your Baby. George McCrae
- 2 Sad Sweet Dreamer. Sweet Sensation
- 3 When Will I See You Again. Three Degrees
- 4 Hang On In There Baby. Johnny Bristol

- 5 What Becomes of The Broken Hearted. Jimmy Ruffin
- 5 Rock The Boat. Hues Corporation
- 7 You Make Me Feel Brand New. The Stylistics
- 7 Everything I Own. Ken Boothe.
- 9 You're The First. Barry White
- 10 Can't Get Enough. Barry White

FILM

- 1 Stardust
- 2 That'll Be The Day
- 3 Remember Me This Way
- 4 The Sting
- 5 The Exorcist
- 6 Take Me High
- 7 Confessions Of A Window Cleaner
- 8 Born To Boogie
- 9 Enter The Dragon
- 10 Floyd At Pompeii

T.V. PROGRAMME

- 1 Top Of The Pops
- 2 Old Grey Whistle Test
- 3 Monty Pythons Flying Circus
- 4 45
- 5 Lift Off
- 6 Planet of The Apes
- 7 Morcambe and Wise
- 8 M. A. S. H.
- 9 Geordie Scene
- 9 Saturday Scene

- 7 Abba
- 8 Wings
- 8 Stylistics
- 10 Carpenters

NEWCOMER

- 1 Sparks
- 2 Three Degrees
- 3 George McCrae
- 4 Bachman Turner-Overdrive
- 5 Queen
- 6 Ken Boothe
- 7 Andy Kim
- 7 Gary Shearston
- 9 Abba
- 9 Carl Douglas

International

MALE SINGER

- 1 Elvis Presley
- 2 Bowie
- 3 David Cassidy
- 4 Stevie Wonder
- 5 Donny Osmond
- 6 Noddy Holder
- 7 David Essex
- 8 Elton John
- 9 Barry White
- 9 Marc Bolan

SINGLE

- 1 Love Me For A Reason. The Osmonds
- 2 When Will I See You Again. Three Degrees
- 3 You Ain't Seen Nothing Yet. Bachman Turner-Overdrive
- 4 Annies' Song. John Denver
- 5 Seasons In The Sun. Terry Jacks
- 5 This Town Ain't Big Enough For the Both of Us. Sparks
- 7 Rock Your Baby. George McCrae
- 7 Band On The Run. Paul McCartney and Wings
- 9 Waterloo. Abba
- 9 Killer Queen. Queen

FEMALE SINGER

- 1 Diana Ross
- 2 Suzi Quatro
- 3 Olivia Newton-John
- 4 Marie Osmond
- 5 Karen Carpenter
- 6 Carole King
- 7 Kiki Dee
- 8 Lynsey De Paul
- 8 Sylvia
- 10 Joni Mitchell

ALBUM

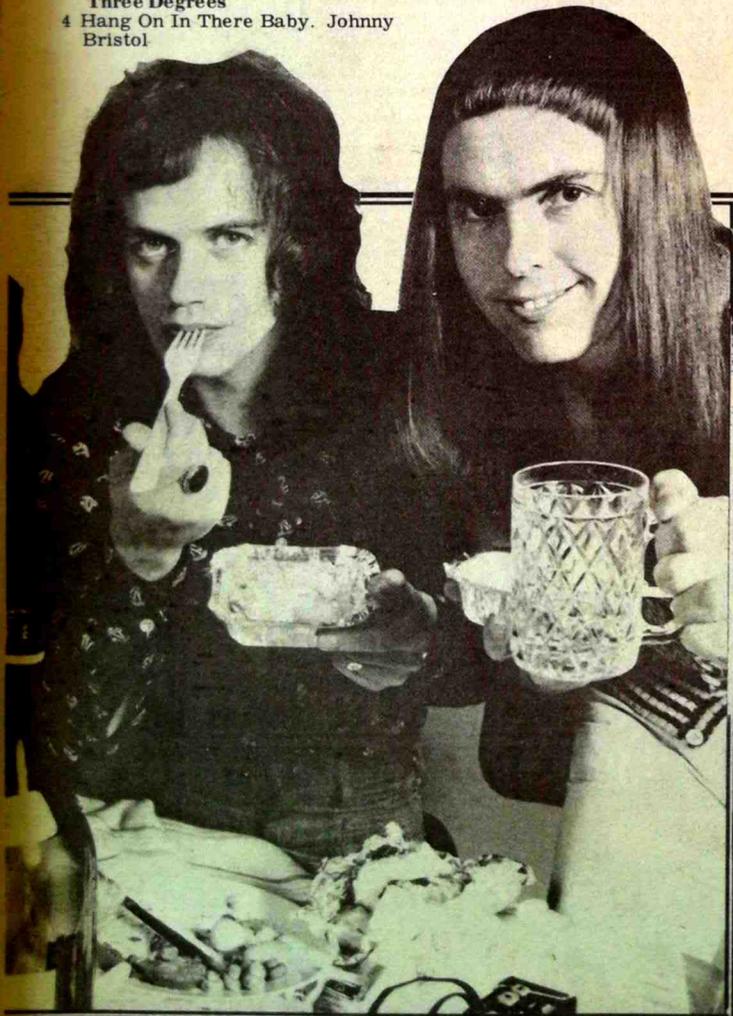
- 1 Band On The Run. Paul McCartney and Wings
- 2 Tubular Bells. Mike Oldfield
- 3 Old, New, Borrowed, Blue. Slade
- 4 Kimono My House. Sparks
- 5 Diamond Dogs. Bowie
- 6 Elvis Presley's 40 Greatest Hits
- 7 The Singles 1969-1973. Carpenters
- 8 Rollin'. Bay City Rollers
- 9 Three Degrees
- 10 Caribou. Elton John
- 10 Fulfillingness First Finale. Stevie Wonder

GROUP

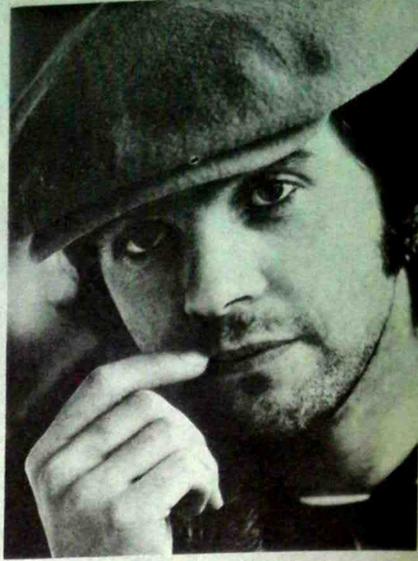
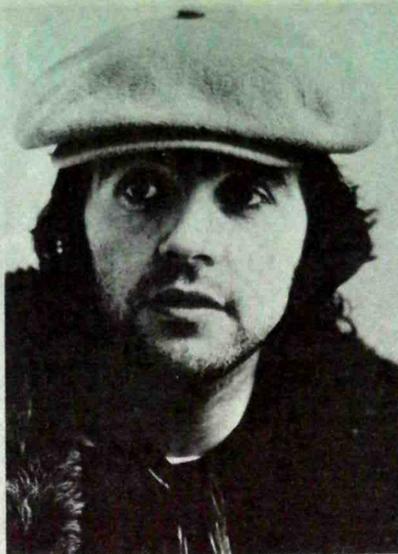
- 1 Slade
- 2 Sparks
- 3 Osmonds
- 4 Three Degrees
- 5 T. Rex
- 6 Rolling Stones

MISCELLANEOUS

- FASHION IDEA OF THE YEAR
Bay City Rollers
- BRITISH AND INTERNATIONAL MUSICAL INFLUENCE
Bowie
- MUSICAL EVENT OF THE YEAR
Elton John at Watford F. C.



Poll Winner



DURING THE course of two years, David Essex has achieved a unique level in his supreme singing and acting careers. Having gained a string of nominations and titles for creditable efforts and performances throughout last year, it seems only fitting that he should be voted by our R&PM readers, as the **British Male singer of 1974**.

Relaxing after a scrumptious meal in a tres chic restaurant, David turns casually and exclaims: "That's wonderful news! I'm really touched by that, specially as I never think of myself as a singer. Every award surprises me; I love them all!"

'I don't feel like a star'

It's all very nice being the possessor of hit singles, albums, two films and a stage musical until, like David you realise that virtually every field of entertainment has been accomplished.

"After the tour was over," begins David. "I realised I'd lost the drive in every area. But on reflection I'd only scratched the surface. I had achieved so much in such a short time that I was left with nothing else to aim for. Then I settled on a fusion of all these things; one entity; one stage celebration. It'll probably be the biggest flop, but that will be good because it will put everything into perspective and I can start all over again!"

The enormous success surrounding the East End's greatest star was one thing David never imagined. "The ironic part is that I never wanted to be a singer or an actor, or for want of a better word, a star. I wanted to be a drummer, I had to be a musician."

Stardom means freedom for David Essex. He says: "I can do exactly what I want, to a certain extent. People are more prepared to take what sounds like a crank scheme from me, than they are from Joe Bloggs."

"I don't feel like a star," he continues. "Just because I am successful in what I'm doing doesn't make me any better than my plumber. I'd hate to even give that impression!"

However, there is a vast difference between David Essex and the plumber — the encroachment on privacy. "That is hard to come to terms with!" agrees David. "It happens a lot. I sit in my room and look over towards the door to see girls peering through the letter box. It is annoying but then I'm prepared for it wherever I go — but not in my own front room!"

"I must have one of the most publicised faces in England, yet I still go wherever I want to. I don't worry about walking down the street because I will not let my life style suffer."

Unlike most other famous names, there are no entourages surrounding Essex. He doesn't own a private plane and admits he'd feel embarrassed sitting in the back of a Rolls Royce. The only way he lives up to his

British boy of the year ESSEX OWNS UP

Interview by Wendy Hodgson

stardom way of life is by eating out in flash restaurants. "I find that quite amusing," he grins. "Entourages create pandemonium," he continues. "It's so easy to shift the fulfilment from within yourself to an outside means. Once you start shifting your sights from the creative aspects, to money, houses and cars, then your downfall begins. That person will be working for the wrong reasons."

"I can handle success to a degree, but I will never get to the state of latching on to material possessions. I don't care if I haven't got a house or a car. I've got my little girl and my wife!"

David's marriage, in all honesty, hasn't been in the slightest way affected by the glamour and hassles which come with being the most popu-

larised artist of today. He keeps his working and social life quite apart from one another but: "It's hard not to talk about my family, because I think the world of them!" he smiles. "I would never have married Maureen if she wasn't understanding, aware and sensitive. She knows that I have a double love affair with both her and my fans. I keep my business problems to myself; I don't lean on anybody. That way I can keep both my lives separate."

"Most important to me is my little girl. I can honestly say, with due respect, that if she asked me to take her to the swings now, I wouldn't be sitting here with you. One must get their own priorities right."

Verity is three-years-old, yet she has a

remarkable influence on her daddy. David listens to everything she has to say. Asked if his daughter should want him to step down from the stage, he replied: "I'd certainly think about it, even more so than if my wife asked me to quit the business. Dads listen to their daughters more than their wives don't they?"

The Essex family live a simple life. "We like old things," says David. "We tend to buy junk and that doesn't cost much. I've tried to be as real as possible. I've come from a real background and have always cherished that."

There is another side to the simple living yet fun loving David Essex. While nothing in the business frightens him, he admits his own person worries him. "I am a

fairly easy going soul," he says. "But there are areas which really drive me berserk. I have punched and thrown people before now yet I can't say what makes me do it. I suppose it's a multitude of events which have been bottling up inside me until all of a sudden they explode."

"I'm not a consistent person. I'm temperamental, but not to the silly stage. A tiny incident will spark off a completely nut-case reaction."

An instance of an Essex frenzied state occurred during the recent tour. The light operator did not add some circles effects but after the show he apologised. "But he did it again!" David booms. "Only he didn't bother to apologise. I went berserk. I got hold of him, picked him up and said 'What's it all about? People are paying money to see this show and you're not doing your job!' Then I banged his head against the wall. I was deeply sorry for it afterwards and apologised to him!"

A more drastic situation arose during a performance of Godspell, only this time David's moves were cool and calculated. It was the first act of the evening and the microphones broke down. The cable microphones didn't work either so it was a case of shouting at the audience

who in turn didn't hear a word. David stormed off stage looking for the Stage Manager. He found him and knocked him out!

"I regret that more than anything else," David sighs. "I showed him up in front of many people, and he was only a little 'un too. If it was someone bigger I wouldn't have done it."

David is frank and to the point, sympathetic and honest. He has the charm and a very cheeky grin which shines after his every answer. He's not an ogre! But what quality does he possess to acquire so many idolising fans?

"Perhaps it's all down to the way my knees hang together," he laughs. "I'm knock-kneed. Seriously, I hope it's because they like my music. What I write is different."

"My fans certainly aren't yobos!" he remarks adamantly. "They are a different class of people. They are sensitive, generous and simply great people."

"I don't know if they look to me as an older

'I've tried to be as real as possible'

brother. Maybe I have a school teacher image. Perhaps the girls see me as how they'd like their boyfriends to be."

"The boyfriends in turn are able to identify with me. They know I'm a Jack-the-Lad. I don't think they regard me as a pouter. I think they know that I can have a go if I want to. They know where I come from and I don't think that I turn them off. My music communicates between us too. The mums and dads don't think I'm too outrageous, so it's just great!"

1974 will never be forgotten by David Essex! It has been pushed aside for the time being while this great star prepares for another fruitful year, expanding and succeeding in the various paths which lie ahead of him. He has crossed many milestones with apparent ease and prosperity, let's hope David has as much luck, if not more, throughout 1975. Only this year's poll will tell!



Confessions of a Queen — Freddie Mercury
'Our make-up stays' say the Glitterband
MARC: Zipped up and ready to boogie?
PLUS: 'I'm the world's lousiest lover' by Gilbert O'Sullivan
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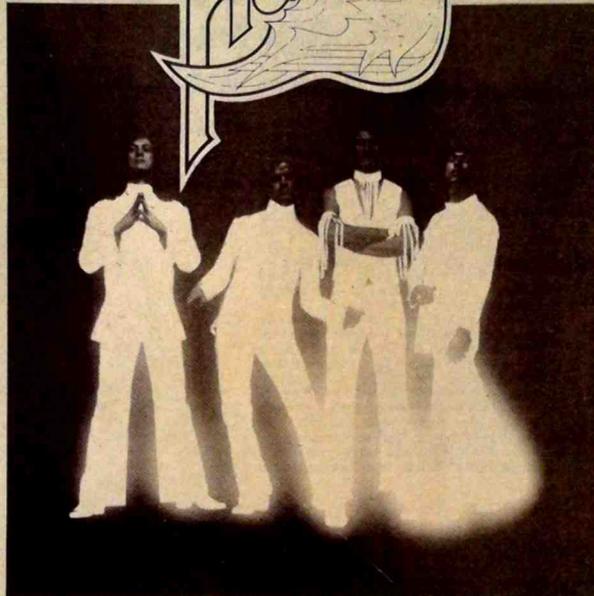
Thanks for everything, best wishes to everone for '75

Toddy

SLADE IN Flame

*Dave
Rowe*

Jimmy



Gene Hill

'Slade In Flame'— A Book, A Record, A Film

Slade Fan Club

Box No. 45F London W1A 4SF

Why not be more involved with Slade by joining their very own Fan Club.

Upon membership you get a biography written by SLADE themselves! With complete Discography and 'SLADE FACTS', plus a Disc with messages from each of the boys, and the music that has made them Super-Stars. This is all contained in a super colour glossy folder. Members will also receive a 2-monthly Newsletter, with lots of pictures: News, Competitions, and an article from SLADE. Each Newsletter can be put into your folder so you can build up your own

personalised SLADE Magazine. You also get lots of free goodies, and the chance to buy super SLADE offers at special reduced rates.

If you would like to become a member, then please send a stamped, addressed envelope to the above address, for your application form.

I look forward to you becoming a member.

DIANA
Secretary to Slade



The film 'Flame' is a VPS/Goodtimes Production. Book to be published by



SLADE . . . British Group Of The Year Stage Act Of The Year . . . International

IF YOU want something to relieve the boredom of those dismal nights by the fireside, go and see SLADE IN FLAME when it comes to your local fleapit.

Flame is tantamount to Slade on stage as there's plenty of live action from the lads who perform most of the songs from the Flame soundtrack album.

It isn't, however, a chocolate box movie with mamby-pamby characters or a happy-ever-after ending. The story's about the rise and fall of a pop group and the dirty double-crossin' wheelin' and dealin' that goes on behind-the-showbiz-scenes.

Four letter words and a fistful of violence are apparent throughout the 90 odd minutes, showing realistically the cannibalism that goes on behind those glittery facades. It's obvious that comparisons between this and Stardust will be drawn, but if you're expecting the same sort of lavish production, forget it.

Slade tells the facts more simply, straight forwardly (and no doubt more cheaply) than the Essex extravaganza, and in many ways comes off better for doing so. But that's for you to judge.

Sabotage

The story begins with two rival groups trying to out-do each other. Jack Daniels and the D.T.'s comprises Paul (Jim Lea); Barry (Dave Hill); Charlie (Don Powell) and Jack Daniels (Alan Lake). Jack sabotages the rather macabre Roy Priest and the Undertakers act by locking their lead singer, Stoker (Noddy Holder) in his stage coffin.

After the show a cat and mouse car chase takes place resulting in a bizarre crash which lands both groups in jail. Conveniently, Paul and Stoker, the unofficial leaders of their respective bands, wind up in the same cell, and after their release Noddy replaces weedy Jack Daniels and the group reform as The Iron Rod.

The band's agent, Cockney gangster Harding (Johnny Shannon), who makes most of his money from fruit machines and greyhounds, has always been doubtful about the band's talent, so decides to leave them in the lurch after their debut performance. But not all is lost. Along comes a slick, easy-talking exec called Seymour (Tom Conti) who grooms the lads for super-stardom.

KEEPING THE HOME FIRES BURNING

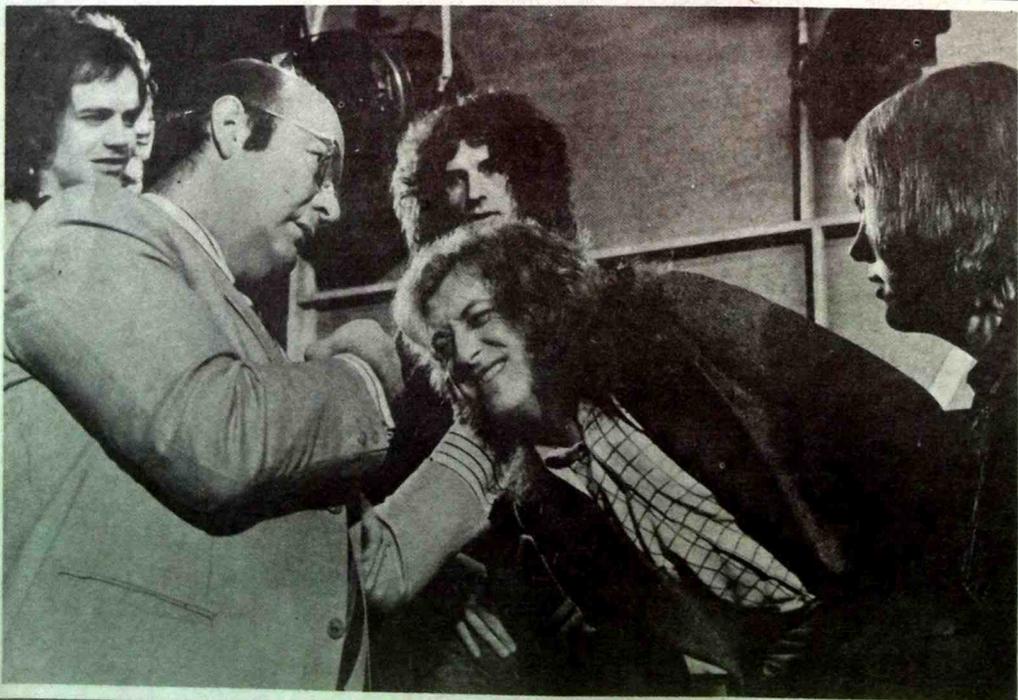
Part of the management's publicity campaign is a rigged attack on Radio City which gets them in the news. Another is having their first publicity photos done in a fire station (suggested by Stoker to his publicity officer in jest), and the craziest gimmick of all is a mike-cum-flame-thrower operated at the flick of a switch.

By now internal pressures are mounting. The group are disenchanted and disillusioned with the pseudo life they're being forced to lead. Stoker and Paul are constantly at loggerheads as they both struggle for total control of the group and the remaining members are swiftly put in their place by the cock-sure Stoker if they step out of line. "Get back in goal, goalie," he tells Charlie. Undoubtedly something's gotta give - and indeed it does. As in all true-to-life scripts the ending isn't exactly a rosy one.

Taking into account the fact that Slade are novices to the trade, their performances are convincing enough - Noddy's and Don's especially. There's some first class acting from other members of the cast particularly from people like Alan Lake who portrays a snivelling, shivering clammy little yes-man as if the part was tailor-made for him, and Tom Conti is superb in his role as Seymour.

The success of the film will largely be due to its writer, Andrew Birkin, who has produced

HARDNUT HARDING giving Stoker some friendly (?) advice after a performance.



... British Single Of The Year ... Group Of The Year ... AND NOW

witty and punchy dialogue and also to Noddy and Jim who have written the music, which gels very nicely with the film; unlike the music in Stardust which was very weak in comparison. Slade perform most of the songs with their usual flash style and panache — so if you're a Slade freak it's worth going to see Flame purely for the music.

After the screening, a handful of journalists — me included — were whisked off to an opulent London hotel where Slade were waiting (possibly a little apprehensively) for us to arrive.

Don Powell stood near the bar holding a potent concoction with all the ease of a docker enjoying a quick pint at his local. His appearance contrasted drastically with Charlie's, whose line in dress was the dandily looking silks and satins favoured by many showbiz starlets of the late sixties.

"Most of the clothes in the film were ours," he says. "except the lavish satin stuff. The scruffy old things belonged to us. Remember the striped football shirt that Jim wore in the film? Well that was mine, I nicked it at this college we played at years ago, and the

bumpers were ours too. Y'know I can't get used to wearing these high heeled boots again," he says pointing to a pair of snake skinned clodhoppers. "I reckon I'll have to go back to wearing flats again."

As far as the acting side went, Don enjoyed the experience.

"It was great," he says good naturedly. "The part I played was like me in some ways, although I think Charlie was thicker than I. He's always dropping and breaking things and he just kinda floats along and falls in with the rest. They put in an extra scene with Charlie and his old boss walking along the water's edge discussing the prospects of the already crumbling group just to show everyone that he does have feelings and was very distraught about the position he and the group were in. Actually that's one of my favourite scenes because it adds a lot of depth, particularly to the part I'm playing."

The dialogue of the film is very representative of a working class band; there's no florid talk or out-of-date jargon, although some scenes are full of blasphemy (justifiably) — rude words haven't just been put in for effect.

Andrew Birkin wrote the script and travelled with Slade to America so's he could get more insight into the life of a typical British band.

"He always carried a tape recorder around with him," remembers Dave. "Whenever we travelled by car without Andrew he'd hide it under the seat or something, but I'd always find where it was hidden and say nice things about him while the tape was running."

In many respects Slade and Flame are similar. The forming of Slade began in much the same way. Originally there was Dave and Don. They met up with Noddy who asked to join them. Jim came later when they auditioned for a bassist.

"The early days were identical to those in the film. I remember playing in sweaty clubs while couples were snogging in the corner,

paying no attention to our music whatsoever."

Jim joins us, scoffing a rather anaemic looking hamburger and tells me that the film affected him in a very unorthodox way. "After the shooting we did a tour of Europe. There was this bloke in the crowd pulling funny faces at me outside a theatre in Denmark, so I got out of the car and belted him one. This kind of thing is completely out of character. I'd never ever been violent up until then."

Jim admits he enjoyed making the film. "It was good fun shooting most of the scenes, except for a couple of scenes like one which I had to kiss Noddy's screen girlfriend, and I didn't really want to. The scene prior to that was difficult for me too, it was very emotional and I didn't want the director or anyone else watching me, so the director stuck a camera in the middle of the room and let me get on with it."

Wife swapping

Another difficulty was finding someone to play Jim's wife. Apparently they were considering Jim's own wife for the role, but he didn't want her involved with the film. "It could've created difficulties off the set," he says thoughtfully.

If any member of the clan is the scene-stealer it's dear old Nod. He plays Stoker, a sarcastic, quick witted hardnut with the gift of the gab. His favourite scene in the film is when he and Paul (Jim) are holding a conversation in a lift while a trumpish old dear looks on disgustedly.

"I enjoyed that scene because it was so natural. You know this kind of thing does happen when you're in a lift with someone else. They tend to look you up and down and you know they're thinking rotten things about ya."

What did he think about the overall production? "I liked it — did you?" he asks, looking at me right between the eyes.

I enjoyed it, in fact it was better than I expected.

"Yeah same here," he returns. "I didn't think it would be so good. I was a bit dubious before I saw the screenings."

How about the violent scenes.

Are kids gonna be shocked by them, Nod?

"Course not. They know what it's all about, in fact I reckon they've seen more violence in pubs and clubs where stabbings are a common occurrence so they're not gonna be perturbed by our little bit of violence. Anyway there's no blood or gory stuff so nobody's gonna faint when they see it."



Review and interview JANILES



FLAME at a fake birthday party (wonder which one will blow out the candles?)

Playboy

Will the film bring them more crisp paper money to put into their already bulging wallets?

"It's hard to say. Some good films which should have been phenomenal box office smashes didn't do very well and yet some really lousy films were very popular. It's just impossible to say whether Flame will be a hit or not."

Which leaves us with Dave Hill, the working class playboy, yob extraordinaire as portrayed on (and off) the screen.

"The part I play is a take-off of me. Some of the scenes are so bloody truthful they're just unbelievable. I'm the kind of guy who can get round people, particularly older women, I have this charm which turns 'em on. Whenever the group need someone to blag for 'em it's usually me."

Dave confesses he's a yob at heart, even his gold Rolls has a YOB number plate. There's a scene in the film where Dave goes to a plush car showroom hoping to buy a car. The salesman takes one look at his appearance and decides he hasn't enough money for a pushbike, and thereafter treats him with contempt.

"That scene is fairly representative of me. I don't care what I do or say. I actually like shocking people — it makes life more interesting. There was I in this ritzy limo, trying out all the gadgets and the salesman is having babies in the corner, 'cos he thinks I'm a young thug."

Rumour has it that our current day Valentino was the only member of the combo who didn't have any scruples about acting.

"It's true. I was really looking forward to the challenge, I didn't worry about it for one minute. Acting fascinates me, I've always wanted to act ever since I saw old schmaltzy Hollywood movies on telly. Fred Astaire was my idol, I thought he was fascinating!"



PAUL, LINDA AND WINGS

thank the readers of
Record & Popswoop Mirror
for voting 'Band On The Run'
Best British Album
Best International Album
and 'Band On The Run'
5th British Single
7th International Single
in the 1974 Poll Awards



THAT'S it then! The secret's out! Two members of Pilot, David Paton and Billy Lyle, DID play in the Bay City Rollers for about a year.

"We don't mind people knowing now," said lead singer and hit writer Paton. "But we didn't like to say anything before in case people thought we were trying to cash in on the popularity."

"Now we've shown we can make it on our own we don't mind so much."

David joined the Rollers as a replacement guitarist about six years ago and stayed for a year. Billy joined a little later and he stayed a year as well.

CONFIDENT

"They said we left because we couldn't take anymore, and that's true, we couldn't take anymore," David continued. "Mind you, I learnt a lot from the Rollers, but it was nothing musical."

It was obviously tired but quietly confident Pilot lounging in manager Nick Heath's house.

Stuart Tosh was happy because he had retrieved his £300 cymbals that were feared stolen.

David Paton was over his strained vocal chords that had put the band out of action and forced them to cancel their tour.

Bill Lyle was conserving his dry humour and lead guitarist Ian Bairnson was upset about the Musician's Union.

"We know the Rollers fairly well and they're O.K.," said David. "I don't know how they'll get on now they've split with their writers. Tell them we've written a song they could use. It's called Boys Will Be Boys." "Yeah, that'd be great for the Rollers," agreed Stuart.

So Pilot have been tipped for stardom this year by R&P readers but every year lots of bands are tipped to make it, few do.

"Oh, you see we're self-sufficient," said David, who's January toon is streaking up the charts.

"Bill and I write separately and we're getting separately credited these days. Bill's a great writer, he can write funny stuff and more commercial songs. He



'WE WERE ROLLERS'



Exclusive interview with the group tipped for stardom in '75 by David Hancock

PILOT CONFESS

also does the string arrangements on the album.

"Schizophrenic" was Billy's dry remark.

"There's no point us being too over-confident at the moment," said Ian. "As we go on people will realise what kind of band we really are, but it takes a bit of time."

Confidently David added: "One thing's for sure, it's going to get better." Better than

January, better than 16,000 copies a day being sold in the first week of release?

"Yeah, you see all we have is our musicianship. We don't have to have people write our songs or find us a gimmick. We have made a success with our music and don't need a gimmick, because once a gimmick wears off it kills the artist, because he has nothing to go back to," expounded Ian.

"When we went on the Sparks tour everyone expected us to be a Bay City Roller type group, which, of course, we aren't."

The telephone rings. It's Los Angeles. Five radio stations have picked up on Magic, it's had a couple of good reviews in the music press and everyone's got their fingers crossed that it's going to take off in the States.

If the single does go big

they are hoping to visit New York and play a week of promotional gigs.

But to get back to January.

"I started writing that in October," confessed David Paton, "and then just kept on tinkling on the piano till it was finished."

"We didn't consciously release it because it was the beginning of the year, we just thought it was the best of what we had ready for single release."

"We wanted something with a more danceable feel than Magic and I think we've come up with an even more distinctive sound."

The next album is due out round April to coincide with the tour. Most of the songs are written and they will be recorded next month. A couple of the tracks will be long ones, maybe something in the region of 10 minutes.

In the meantime there's plenty of television appearances to keep the fans happy and a proposed tour of Holland and Belgium to promote Magic.

Yes, they've certainly come a long way since the days with the Bay City Rollers, and you know what, if you look down the Tip For '75 results you'll see Pilot at No. 1 and yes, that's right, at No. 5 it's the very fabulous Bay City Rollers.

CHATTING to Ron Mael on the trans-Channel hot-line to gay Paree is as stimulating as peering into Paul Newman's eyes when he's on telly.

For where Ron loses on eye power he gains via voice; that deep, creamy voice is a real turner-on. If a man has a golden voice then blue eyes become as secondary as a Catholic at a Barmitzva.

But down to basics. Ron Mael and his merry band of Spark-lets have proven to all and sundry that singles can be crisp, bright, entertaining and flawlessly produced even becoming classics in their own sweet way (instead of becoming make-do ashtrays when the listener tires of the toon).

This Town Ain't Big Enough For Both Of Us was as fresh as a daisy amid bullock's dung. Like a breath of fresh air, it waltzed onto the singles scene.

Their albums, too, were most warmly received by critics and fans alike and both made the album chart. So, deservedly, Sparks have been voted by the R&P readers as the top Newcomer (in both the national and international sections) and Ron came third in the most outrageous personality section.

★ **NUMBER ONE NEWCOMERS, NATIONAL AND INTERNATIONAL** ★

Top Maels



"That's great news," he said enthusiastically. "I'll just go and put my new clothes on. No, really, it's incredible we're very pleased. I think polls are a good thing because they give any paper a good idea who's popular - and who isn't. Plus it's good for the readers who can write in and tell their paper whom they think is best."

Right now things are going whoopee for Sparks. Their American trip has been put back because of a paramount Parisian project which is top priority as far as the lads are concerned.

Ron: "We've had several meetings with Jacques Taïl the film

director, to discuss whether or not we'd be interested in doing either a film or a TV show. He's given us some time to think it over and we'll maybe meet him again next week to put forward some concrete ideas."

"He is supposed to be bringing along a screen writer too, but everything is so sketchy right now. One thing's definite, we won't be portraying a rock 'n' roll band like some have already done, not mentioning any names though. Jacques wanted to know why we didn't want to exploit the rock gender and we said we wanted to get right away from that kind of thing. Even if there's music involved we'd



rather someone else compose it."

Were they a little apprehensive about acting?

"It should come easy working with Taï because it isn't a case of him wanting classical actors, he believes in naturalism and expression of one's personality. He really digs people like Bogart who more or less played the same part, but every time played it differently. Getting back to me, admittedly, I'm scared stiff, but I think I can do it."

So what's gonna happen now that all those

dreamy teenies in America expect to see you?

"Oh, we shall go to but we have to re-jig our schedule a little. Obviously if this Taï thing definitely comes off it's gonna take time because Jacques said that if we do a movie then it's gotta be done properly. Anyway, we've released Propaganda over there plus we've several TV shows which shall be screened in the near future, so at least they've got something 'til we arrive."

"It's very frustrating when these kind of exciting things happen

simultaneously. You've often got to choose between the two. The film offer is a once in a lifetime thing so we'd be fools to let it go. You know all my life I've had nothing to do until about a year ago when everything started happening."

Although there's been some tampering with the schedules, Ron fervently promises that their British fans will still be seeing them in the Autumn when another Sparks British tour begins.

"We'll still do a British tour in the Autumn as

most of it is already booked, and maybe we'll release an album to coincide with the tour. To prove we're not just having a holiday over here we've been working on ideas for a new album."

Sparks have released Propaganda in France (but it comes in slightly different packaging from the one at home), and also a single off the album called At Home At Work At Play which is rather an unorthodox choice, but at the same time is a much more interesting record than Something For The Girl With Everything, which Sparks have released in Britain.

"Yeah, I agree, it is a very interesting single, and rather a peculiar choice, but it will be very interesting to see what happens. The reason why we released Something For The Girl With Everything in Britain was simply because it seemed to get good response live, so we figured it would be a good single. Ideally, I like to write completely new stuff that doesn't appear on albums, but the time factor has had a lot to do with it."

Last word from sing-a-long-a Ron: "I'd just like to thank all the readers for voting us into first place and hope that next year we'll be first in the newcomers section!"

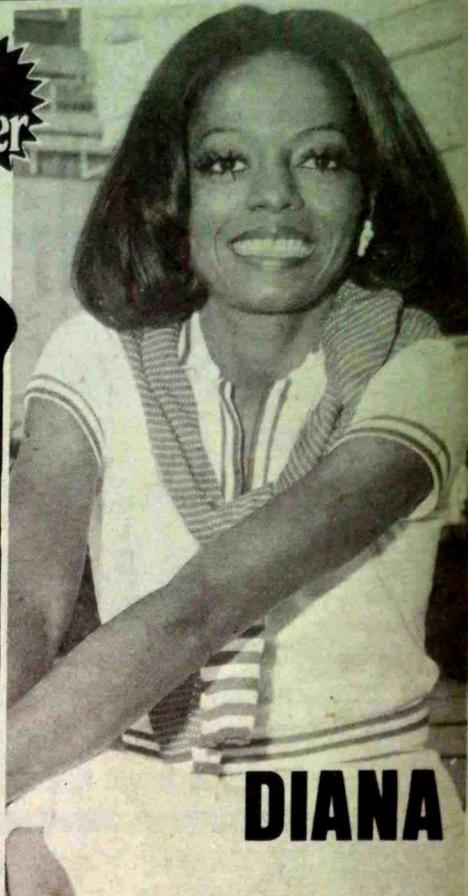
JAN ILES



ELVIS

Poll
Winner

Poll
Winner



DIANA

He grew up in the sordid atmosphere of the "white trash" poverty-stricken areas of America's Deep South. And when he started to sing his way out of misery, one church leader denounced him as "Morally insane" because of his sexy and uninhibited movements.

And a police chief said: "Our kids should be protected from this guy. Where he should be is in a reformatory, singing for other crazy hoodlums."

Elvis Presley.

She grew up as a ghetto child, living in horrific conditions in Detroit's "black bottom" — a housing area which was really a government-subsidised slum. And when she said she wanted to be a singer, her teachers told her she'd be lucky even to get a job as a waitress.

Diana Ross.

Elvis and Diana, two giants of pop and voted by you THE top singers in the world. Two superstars who had to fight and claw every inch of the way to find a safe ledge to cling to in an unsympathetic world.

Both have staying power. Elvis first hit the British charts in May, 1956, nearly 20 years ago — and has hardly been out of the Top Fifty ever since. He's had his "downs," but right now he's hitting new sales peaks with his telly-backed 40 Greatest Hits album and two singles, My Boy and Promised Land.

Magnificent

And Diana Ross, starting with the Supremes, has been hit-making since 1964, moving on to solo success. She turned to movies, via Lady Sings The Blues, triumphing finally after a wave of anger and fury that she, a pop singer, should even attempt to portray jazz-singer Billie Holiday. She wasn't just good in that role. Not merely adequate. She was magnificent, and she came near to picking up an Academy Award for it. She says

now: "I soaked myself in Billie's voice and background and character. I got to feel I was really suffering myself when I played those scenes where she was crazed with drugs."

Diana and Elvis. In fairness, Elvis had produced the greatest achievement in terms of pop success. He's tops in a field where there are new contenders for his crown cropping up just about every month of the year. There's nowhere near so much competition for Diana — girl chart-toppers are few and far between.

Yet . . . Diana tops Elvis in other ways. As a talent-spotter she found the

Jackson Five, for which many thanks. She blends in well with other singers — apart from the Supremes, she's made wonderful records with Marvin Gaye. And her one main movie is stronger in dramatic impact than all Elvis' dozens put together.

And the talk is that she is still going ahead with her plans to play Peter Pan in a huge-budget movie. A black Peter Pan would be another tremendous achievement. That's the way Diana Ross will surely go — Spreading her talents over all areas . . . records (alone or in groups), telly-spectaculars, movies, cabaret gigs. Plus her new-found roles of mother and wife.

INTERNATIONAL SINGERS

ON TOP OF THE WORLD

So what about Elvis? He's 40 now, and we all know that life is supposed to BEGIN at forty. The mind boggles at what more there is to come for Elvis that can put the first two decades in the shade. Forget about him visiting Britain. The rest of the Presley-panting world can forget, too. The longer he stays put in the States, the less chance there is of him jetting off on a world-dominating tour.

His marriage bust up, of course. That did nothing to give him peace of mind. He's the constant object of rumour and snide stories. He's never allowed to forget the fact that he has a weight problem. Could be, as has been hinted, that

his life will begin at forty with him moving into new fields. . . .

Now the fact is that Elvis Presley has always found a kind of inner peace through his religious fervour. He comes from a religious family, and his early singing memories are of being held up by his mom in a local church and joining in with the hymns.

Criticised

And what hurt when he was so furiously criticised by church dignitaries for his hip-swinging and pelvis-slinging was, as he says: "The fact that I got my free-moving style from the church preachers. Good singers would perform in church, and nothin' happened. Then those old-style evangelists would get up, and really move . . . and, boy, the congregation sure got the message. Their style just rubbed off on me."

Now Elvis has frequently sung Gospel music on albums and singles. He has said that religious music can give him as big a personal charge as out-and-out rock. And it could well be that some time in the future Elvis will spend time putting something back into the church which so often sustained him through bad spells in his life.

Maybe it sounds a wild, wild theory, but it could just be that Elvis will become a kind of pop-scene evangelist. Doing a Billy Graham, if you like, but to more music . . . though Britain's long-time number one, and early Elvis imitator, Cliff Richard has actually sung hymns at Graham rallies.

Presley still resents the comments from short-sighted churchmen way

back when he was a 21-year-old with the whole world at his jiving feet. Nineteen years is a long time to nurse resentment. And it could be that he would find immense self-satisfaction in using his enormous status to work FOR his own style of religion, which isn't so fettered and restricted as is more normal!

Nobody should be surprised at anything Elvis chooses to do in the years that lie ahead. He's an institution, and a legend, and legends don't have to conform. As for money . . . well, Elvis doesn't have to worry. He's sold more than 200 million records, and his father looks after most of the money.

If he DID want to change direction a little and save a few souls as an evangelist he'd for sure pull in huge crowds. All supposition, of course. But it's hard to see any drastic changes elsewhere in his life now that he's forty.

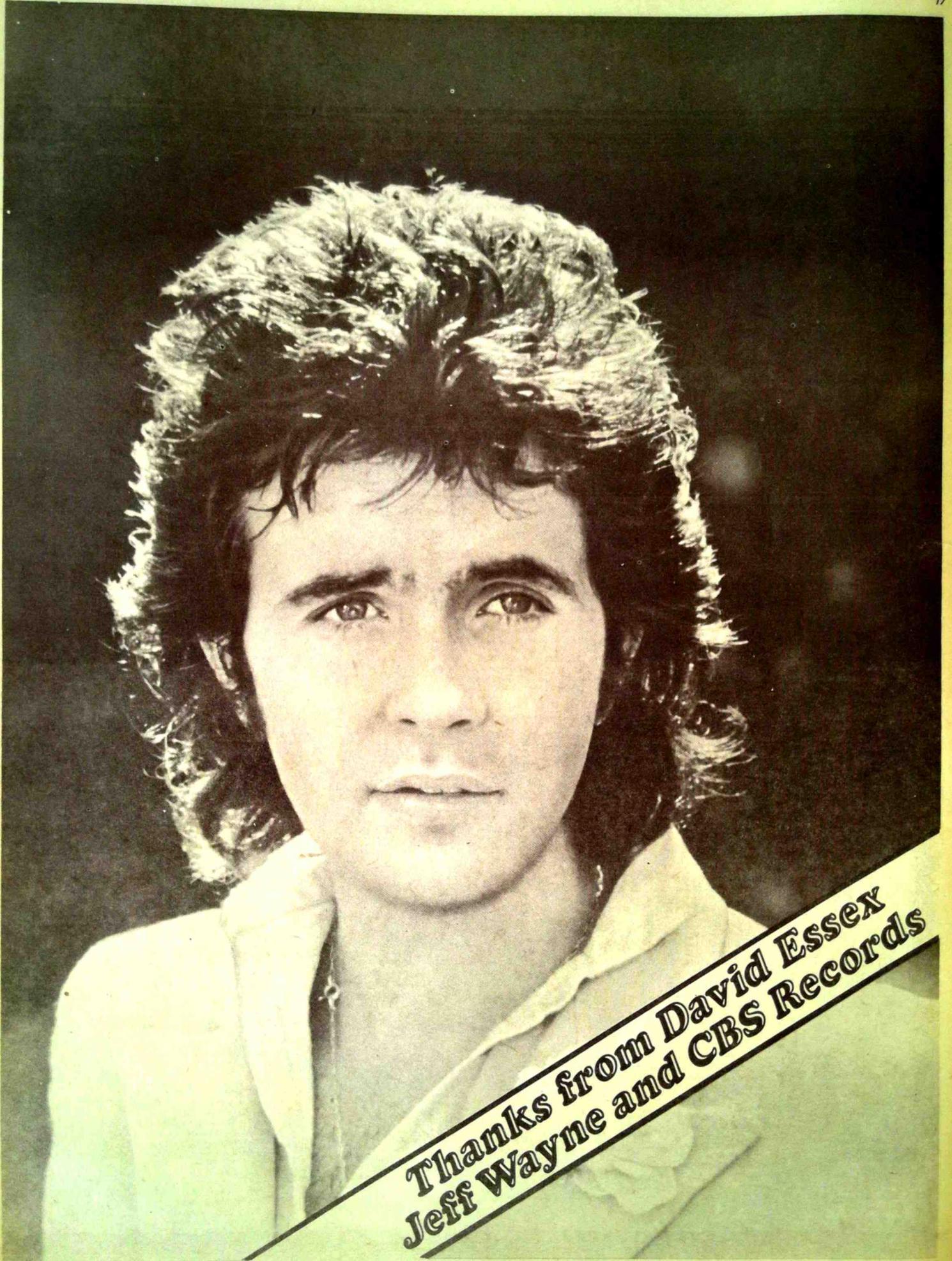
Delying

Of course he would never give up his professional career altogether. He already has contracts signed which take him up to within sight of his 50th birthday — when, no doubt, he will still be winning popularity polls and still defying gravity by staying up when he would be on the way down.

But there's no arguing that Elvis Presley and Diana Ross, king and queen of pop, have in their own ways set standards which may never be matched.

Yet neither was born with a silver spoon in the mouth. A burnt stick, more like.

PETER JONES



**Thanks from David Essex
Jeff Wayne and CBS Records**

ROCK YOUR BABY

Poll
Winner

IT WAS the year's summer sound — a sort of black funk Lovin' Spoonful — which for a short time wholly captured the imagination of the country.

Everybody, it seemed, was walking around rocking their babies. It was the total disco smash, the juke box hit, and the magic ingredient for any successful radio show.

It also heralded a new soul sound: The Florida Sound, Miami Music. And as well as the obvious talent of George McCrae there was the genius of Howard W. Casey.

Since then, blue-eyed Howard has also broken big as K.C. with, of course, the Sunshine Band.

In fact they were due to record the Casey-penned Rock Your Baby, but K.C. found he couldn't reach the higher than high notes.

What to do? Luckily George McCrae was on hand with some of the finest and most original soul singing of the year.

The rolling funk of the record gave the discos the shot in the arm they needed in the summer and soon the disc had raced to the No. 1 spot in the States.

It followed suit over here and in most other pop markets of the world, and helped soul music become more and more accepted in a year which had seen it finally break through to the pop charts.

The easy-flowing rhythm and soaring vocal of Rock Your Baby plus a smooth production made it too insidious to resist.

But there were other good soul singles last year as our poll shows.

Sweet Sensation were voted second with their Sad Sweet Dreamer hit — a disc that belied its black British origins to open up a whole new side of the industry. Before Sad Sweet Dreamer it would have been scoffed at to suggest that five

Manchester lads could sound as if they'd come from Muscle Shoals or Philadelphia.

But Sweet Sensation did it, and their future looks set as they take on the soul giants of the U.S.A

SOUL SINGLE OF THE YEAR

The Three Degrees' When Will I See You Again was voted third in the Soul Singles list, but second in the International Singles Of The Year, and to top that the group are now ranked

No. 4 in the world. No mean achievement for the ladies of the Philly sound.

When Will I See You Again was a classic single which more than justifies its position, and one

which the Degrees will find tough going to beat.

Its melody weaved its way around the emotions forcing the song to be recognised as one of the great singles of the year.

As was Johnny Bristol's

Hang On In There Baby, which was criticised for being a Barry White rip-off, until it was realised how much more depth it contained than White's almost conveyor belt releases.

But in the end it was George McCrae's unusually large voice range and K.C.'s great song which clinched the well-deserved soul single of the year award.

DAVID HANCOCK

SURPRISE! SURPRISE! Yet again, Noel Edmunds has won the disc jockey section of our Poll. His programme, a selection of wit, humour, music and news, is one of the most popular the BBC has ever had. Not only does the show maintain the audience figures Tony Blackburn had when he did the breakfast show, but Noel has actually managed to grab more ears.

When we spoke, he was still suffering the after-effects of the motor racing accident he had last summer.

"I shot my wife off the edge of a Welsh mountain very quickly whilst inventing the Escori Coupe," he says, eyes twinkling. "She took it very well, though she did hit me very hard. We both cried, mainly out of shock, but she was covered with petrol. I did my back in, and it hasn't been the same since. I suppose what grieved me most was that I had only got about another three miles to do in the race, and out of fatigue, I had blown the lot. My wife's never let me forget the accident, now after the race, instead of arriving back at the pits to find her a shivering white heap, demanding a gin and tonic, instead she's livid with me if I'm even half a second down on the practice lap!"

Demanding

"The worst thing about motor racing is that the young girls watch you putting on your overalls, fireproof balaclava, gloves and finally the helmet. Then, after all of that, the girls surge towards you, thrusting bits of paper demanding

that you sign your name. My wife, Jill, has got used to this by now, and is very good at fending away the girls. When you're racing, the last thing you want is bits of paper flying around the car. It would be great if one of those bits of paper was responsible for me getting blown to bits."

Noel enjoys his racing very much, and this year is looking forward to competing in the Radio One Trophy races. "I know my limitations at racing, and after the incident in Wales, I wouldn't contemplate doing anything like the RAC Rally or the Monte Carlo. I did a Renault 5 race last year, and the guy in front of me was going round a hairpin, and mounted the verge

and rolled over onto his roof. The car was spinning around upside down, the suspended driver waving his arms about helplessly. I couldn't drive in a straight line! I was laughing so much, my visor steamed up and I nearly went off the track as well!"

Retiring

Probably the most quoted piece about Noel is his prediction about the day he gives up radio. "I think that was a printing error about retiring at 25! Last year I thought seriously about giving up the whole thing, but not for long. I was fed up, not knowing where I was going or what I was

BY DAVE
LONGMAN

Noel Edmunds your radio wonderfulee jay

Poll
Winner



EDMONDS: Retiring before 30?

doing. Mind you, I should think everyone goes through that sort of thing. Then I came to terms with what the BBC were asking me to do, and I injected some other things into my life, like the racing and a cottage in Norfolk. I had been living the radio programme completely, something which all of the other disc jockeys face. I found that you can get very boring and introverted, and any problem which comes up gets magnified out of all proportion.

"I have constantly made a fool of myself over the question of giving up radio. Never has the decision come to such an important head than now. I'm enjoying the show

very much, and I'm also very ambitious. Up until recently, I wasn't actually sitting down and enjoying doing the show. I can't really see myself being a jock outside my 20's, though I may not even last that long. I think that is the most realistic forecast I've yet made! I've just signed a new Beeb contract, and I took a long hard think before I said I would. The main reason was that when the contract finishes I'll be 29."

Noel is very happy doing the daily show. He would find one show a week for Radio One and something permanently on the telly, a step up.

"But the public tend to

there. My biggest reason for this concern is the way in which Capital have gone around in circles about their hiring policy. I had a friendly argument with Aidan Day about a year ago, when he asked me if I would like to go and work with them. I said I didn't think I'd fit in. Aidan replied by saying 'No, not yet you wouldn't, but we'd soon knock all of that arrogance out of you, all of that Radio One is wonderful'. We'd soon have you working as a team'. The next thing I knew was that they had hired Michael Aspel."

Saved

So, what of the future for Noel? "Well, I haven't been stupid over the last few years. I have saved a lot of money, and anything I have bought I have bought knowing that if the crunch came in a few years time, I'd be able to sell whatever it is and still get back a fair proportion of my money. Things have been getting both Jill and myself down recently, especially the silly phone calls we've been having. At our cottage in Norfolk, people come and sit out on the verge in their cars and have picnics leaving litter. Really, I'm very lucky in having such a good wife. She's my secretary, booking agent, VAT expert, cook and housewife. In all ways, she's half of the company."

Disappointed

From touring round the country doing personal appearances, Noel has had a chance to listen to the commercial stations, and it was interesting to find out what he thinks about them all. "Well, it's a shame you can't hear stations like Metro, Hallam and Clyde down here in London. The station I'm most disappointed in is Capital. I hardly ever listen to them, perhaps only to check that they are still

IT WAS a very delighted Olivia Newton-John who picked up the phone somewhere in California to hear the news about being voted Britain's top female vocalist — not to mention coming third in the international section.

"I honestly didn't think I'd even figure in the running," Livvy said happily, "and I was flabbergasted when you told me that I'd won!"

Livvy is still working flat out in the States, where she's been busily touring around doing a fair amount of TV work and is about to start a new round of concerts at colleges and universities around the country. Even Christmas was spent away from home, but a pleasant stay in Accapulco with the weather around the 80 degrees mark, helped make it bearable.

It was back in 1973 that Olivia received a major Grammy award, The Best Female Country Singer, in the States — and it was that award that was basically responsible for taking (and keeping) Livvy in the States. The award was given on the strength of Let Me Be There which was a huge hit in the US, and Livvy became the first British female singer ever to be awarded that particular honour. Last year her single, I Honestly Love You, was the most played single in America, and Livvy is now back in the American award stakes.

"I've just heard that I've been nominated for three Grammy awards — for the Song Of The Year

OLIVIA — definitely not mellow

and the Record Of The Year with I Honestly Love You, and also as the Best Female Rock and Folk Artist. I won't know the results of the poll for about another month, but it's a great honour to get the nominations."

Clearly, our Miss John is having a very good run as far as polls are concerned!

At the moment there are no definite plans for her to return to this country, as her commitments in the States go through to the end of the

year, but it's hoped that in between some of her dates in America she'll be able to pop back here for some television work or the odd concert or two.

Record plans aren't too firm either. When I spoke to her, she'd just finished recording an appearance on the Smothers Brothers TV show, singing her new American release, Have You Never Been Mellow, which is also the title of her new album — at least Stateside that is.

"I think my record company in England is



going to wait and see how the record does over here before they make any decision about releasing it there, but it's written and produced by John Farrar, and it's a gentle type of song — almost a message song I suppose."

This is still one of the major differences between the way the Americans see Livvy, and the way British audiences react to her. In the States, she is very much the country artist — although her recent nomination shows that this appeal is widening somewhat to include rock and folk audience — while here in Britain, most people think of Livvy and the type of songs she sang on the Cliff Richard TV shows. At the moment however, the differing appeals don't seem to present too much of a problem.

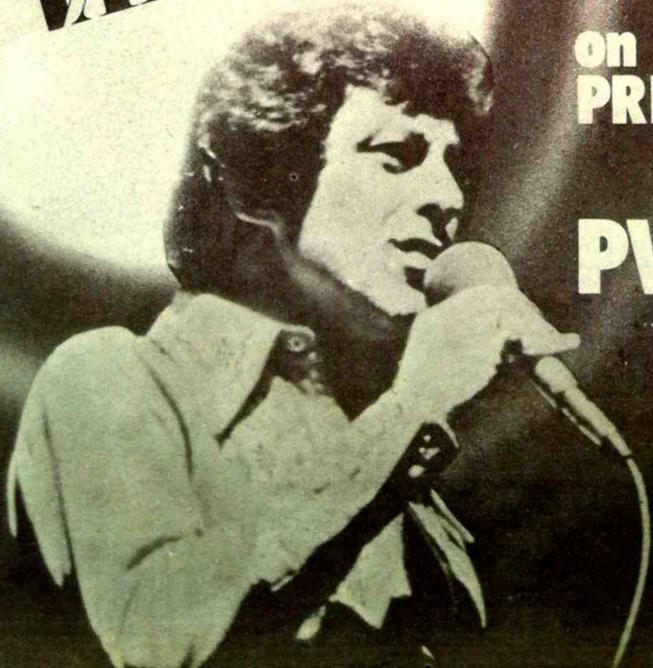
Before we finished talking, and Livvy got ready to dash off to re-join the concert circuit once more, I asked her if there was anything she'd like to say to her obviously large following of fans.

"Well, just a huge thank-you, I guess, to everyone for going out and voting for me — I really am surprised, and I'm really grateful. And I hope it won't be too long before I get the chance to come back and say it in person."

Look forward to seeing you!

BY SUE BYROM

FRANKIE VALLI



'MY EYES ADORED YOU'

on
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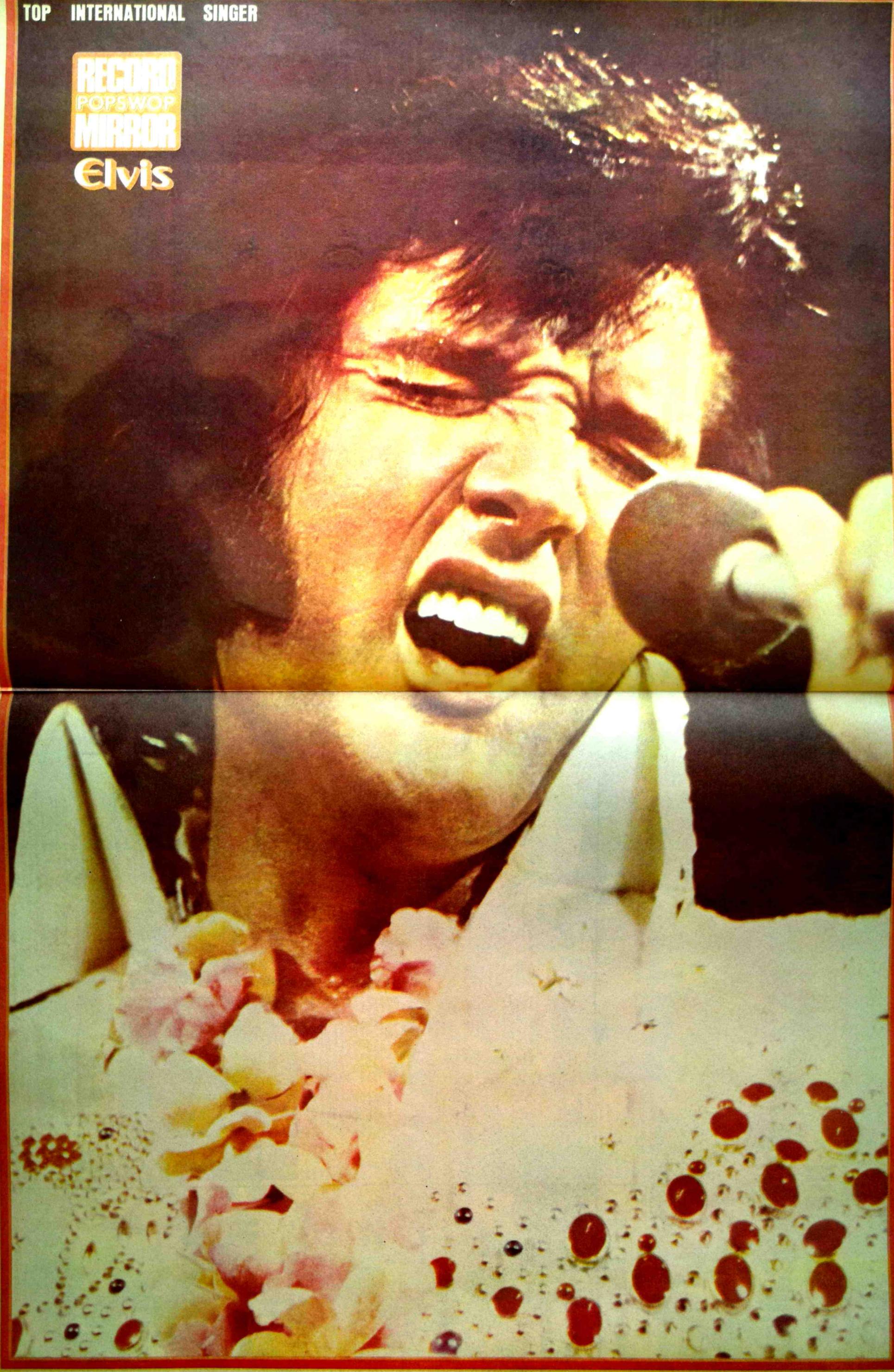


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YOU have to admit it, Graham Central Station are just about the meanest, toughest, tightest funk outfit in the whole wide world.

And Larry Graham is Graham Central Station. Not only is he king of the funky bass players, possessing a rabbit-punch style that is totally and uniquely his own, but he also writes and produces all of GCS' material.

On top of that he is a dab hand at a wide variety of other instruments besides the four-stringed thunder-box that first drew attention to him in the early days of Sly and the Family Stone.

The mighty Station were in London last week for their all too brief first British visit as part of the Warner Brothers Show, and I popped down to Larry's hotel for what turned out to be a relaxed and very pleasant rap with a relaxed and very pleasant gentleman.

The first thing I noticed was that he was wearing platform shoes, but not wishing to get off on the wrong foot and send him off the rails so to speak, I asked him not about his shoes but about the beginnings of his career:

"I started off dancing as a matter of fact. Then my grandmother, who was bringing me up because my mother was a



singer and was always touring, decided to give me piano lessons.

"Soon after that I began to play drums at school, and then my father bought me a guitar so I learnt that too.

"By the age of fifteen I was working with my mother — she'd play piano and I'd play organ or guitar. Eventually I switched to bass, and that's how I developed my style of playing. As we didn't have a drummer, I had to make up for it by playing a thumping percussive style to compensate. And as a result I developed the style I can call my own."

After that Larry was asked to join a new group being formed by an ex-dj name of Sylvester Stone — the group was Sly and the Family Stone and Larry was with them for six years before circumstances arose that resulted in his leaving.

"When people leave a group it's for negative

reasons; I don't want to badrap Sly so let's just say it was for negative reasons and leave it at that.

"I would also like to add that it wasn't because I wanted to form my own group. When I split I didn't know what I was gonna do next — I wasn't ready to split and when you've been with somebody that long it's like it's your family, I don't mean just Sly but the whole group and all the people surrounding it were people I loved.

"After I left I tried doing session work but it just wasn't my bag. All my training and all my experience came from being in situations where I could be myself and you can't really do that with sessions so I didn't want to do it."

But salvation and Graham Central Station were just around the corner. While Larry had still been with Sly he'd been writing a lot of his

own material, and he'd put together a group called Hot Chocolate whom he intended to produce some of his own material with.

"Eventually I got around to thinking I should form my own group and obviously the most logical thing was to get people who were already familiar with what I was doing.

"Hot Chocolate had lost their bass player and I'd sat in at rehearsals at my house so I joined them and added an organist and we became Graham Central Station."

The name (which is a pun on New York's massive Grand Central Station) came to Larry out of the blue while he was waiting for his order in a hamburger joint.

"It just flashed into my head and it sounded so right that I phoned everyone in the group right away and asked what they thought.

Everybody liked it so it stuck."

A query as to where the band were headed material wise produced some interesting insights as to Larry's modus operandi:

"I look upon the two albums so far as a single two-record set. In fact a lot of the material on the second album was written before the first album, but didn't get recorded then because there just wasn't space on the album.

"I write all the time, but I don't record something as soon as it pops into my head; we play it on the road and then I'll listen to the tapes at home and make a few changes and cut some demo tapes at home, and then take the best of the thirty or so tunes I have and put them on the next album."

Speaking of albums, what about the legend 'Produced by GOD' you had on the last album?

"If it wasn't for Him we wouldn't even be here and I wouldn't have any talent at all," said Larry adding that he's currently studying to become a Jehovah's Witness, and hopes to be baptised as soon as possible.

Larry explained that what really sold him on this particular faith was attending a meeting at a huge sports arena and seeing thousands of people of all colours and nationalities who were actually practising the teaching 'love one another' that most religions preach but very few are able to achieve.

Would this conversion alter the group's music? I wondered, thinking particularly of the change in Santana since Carlos discovered Sri Chinmoy.

"It's not changing me as a musician, except that it strengthens what I do with my music as well as helping me to become a better person with other people. "My music is the product of many years work, and it's myself that I'm giving to people in my music. So I'll just continue to be myself and give what I am to people, and hope they accept it."

GIOVANNI DADOMO

U.S. SINGLES

- 1 2 FIRE — Ohio Players. Mercury
- 2 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING — Barry White. 20th Century.
- 3 4 I WOULDN'T TREAT A DOG (The Way You Treat Me) — Bobby Blue Bland. ABC/Dunhill
- 4 7 I BELONG TO YOU — Love Unlimited 20th Century
- 5 3 FROM HIS WOMAN TO YOU Barbara Mason. Buddah
- 6 16 HAPPY PEOPLE — Temptations. Motown
- 7 8 DON'T TAKE YOUR LOVE FROM ME Manhattans. Columbia
- 8 9 ONE TEAR — Eddie Kendricks. Motown
- 9 10 LET ME START TONITE Lamont Dozier. ABC
- 10 11 PICK UP THE PIECES Average White Band. Atlantic.

SOUL GOSSIP



ALBERT KING

NEW STAX releases scheduled for January 31 are a Barbara Mason album plus Montreux Festival, a joint effort from Chico Hamilton, Little Milton and Albert King.

Negotiations currently under way for the Labelle tour mentioned in last week's RM. A major London concert is certain, in which the group will attempt to re-create their fabulous New York Met extravaganza — should be a gas.

A new compilation due from Contempo next Friday, title: At The Speakeasy. Same company announces a new J. J. Barnes LP set for early February release.

Tomorrow sees release of a new Sly Stone single, Loose Booty, whilst O'Jays' new 45, Sunshine, follows seven days later. More Stax news: new Albert King album, I Wanna Get Funky, out in February, shortly followed by new 'uns from

Johnnie Taylor and B.T. Express.

April should be interesting too: as well as two compilations, Stax Hits and The Stax Story, we'll see Best Of... LPs from Ike & Haynes and Staple Singers.

February 23 sees release of Sweet Sensation LP from Pyc. Now from Philly in Feb is Pot Pourri, the first album in four years from soulbound jazzers Thad Jones & Mel Lewis.

ALBUM PICKS

LAMONT DOZIER: Black Bach (ABCL 5096).

"You gotta shoot your best shot, and give it all you got," intones the good Mr D. in the spoken mid-section of Let Me Start Tonight, and even a few hearings have been enough to convince me that ole Lamont has taken his own advice for Black Bach. At the moment I'm hot for

the supercatchy Put Out My Fire and the laid-back I Wanna Be With You with its crisp tenor sax intro, but every listen seems to produce another gem to add weight to my already strong conviction that this could well be the finest mainstream soul album since last year's Johnny Bristol masterpiece. Yessir, Black Bach sure is beautiful.





CLAIRE HAMILL

STAGE DOOR JOHNNIES

CLAIRE HAMILL

MISS HAMILL has released several well-received LPs in the past, but under the guidance of RAY DAVIES' production she appears to have reached her true potential. With an absolutely stunning voice and superb instrumental back up, she sings a variety of songs ranging from some of the best of the '60s British rock to original, almost vaudevillian tunes to country orientated material to beautiful ballads. Commercial, yet uncompromising highlight, still, is MISS HAMILL'S marvellous vocals. **BILLBOARD**

'STAGE DOOR JOHNNIES'

IS HER NEW ALBUM ON THE KONK LABEL PRODUCED BY RAY DAVIES

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STAGE DOOR JOHNNIES KONK 101
GERONIMO'S CADILLAC KOS 1



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GUITARS

IN the first guitar supplement, I wrote about making a start with guitar playing and the idea was that if readers showed enough interest we would make a regular feature for guitar beginners. The response has been terrific so here we go.

For anyone

Anyone can play simple accompaniments on the guitar. No special talent is required and we mention this to dispel the mystique with which some musicians and teachers surround their art . . . or trade . . . or what have you.

It's a question of interest rather than aptitude . . . your attitude towards music making. The first step is to stop kidding yourself . . . that is if you have started! Worth mentioning because many young enthusiasts will grab a guitar in a music shop and with the left hand fingers clamped in one position "mime" the right hand strumming movement.

This is a bit like watching a football match if you never play the game. You are a "looker" rather than a "doer." What we hope to do in this monthly series is to touch on some of the matters which are not mentioned in the book on learning to play the guitar and to guide you along the approach you choose. This question of choice is rather important because if you study with a teacher your method of learning will be dictated.

Fun

This can be a good or bad thing according to the teacher. One may insist that you learn music right from the start. Another may well consider that your spare time is limited, that you just want to have some fun with the instrument and

that you can do all you want by learning some basic chord shapes. There is, in fact, no reason why you should learn to read music in the first place. It is more important to produce good sounds on the instrument and you can always learn to read music at a later stage if you wish. The first step is to get hold of an instrument and

if you already have one the following remarks will still apply. Identify the main parts. At the top or head of the instrument you have the tuning machine heads which regulate the "pitch" (height or depth) of the sound. The strings pass over the top nut and the depth of the string slots is critical. On many guitars these slots are not cut deeply enough and in

consequence it is very difficult to press the strings down. Theoretically the depth of the slot should be the height of a fret which is near enough the thickness of a 1p coin. Re-read that sentence and think. More than likely you'll have to cut the slot deeper and there's always the danger that you'll cut down too far. If you do, then just take out the top nut after

slackening the strings and slip a thin piece of card or veneer under it before replacement. If the nut is glued in, a sharp tap with a hammer will release the glue. Don't hit the nut directly with the hammer; put a wooden stick against the nut and tap the wood. When replacing you can put a dab of glue beneath the nut but if you are careful the pressure of the strings will be sufficient to hold it.

slight angle back to the machine head. When you have cut down to the required depth then clear away the slot at a more acute angle so that the string is virtually resting on a knife edge at the fingerboard side of the slot. This way the vibration is sparked off without danger of a buzz in the slot.

is the distance between a white and a black note on the piano keyboard.

You may well come across a guitar on which the frets protrude from the edge of the fingerboard. This is due to wood shrinkage often caused by central heating and it can happen even on expensive instruments. The remedy, and it must be attended to immediately, is to file the frets down on the edge at an angle of 45 degrees. File down with a smooth file. Don't come back on the up stroke or you may pull the fret out of its slot. Finish off with emery then rub a trace of oil along the edge of the fingerboard.

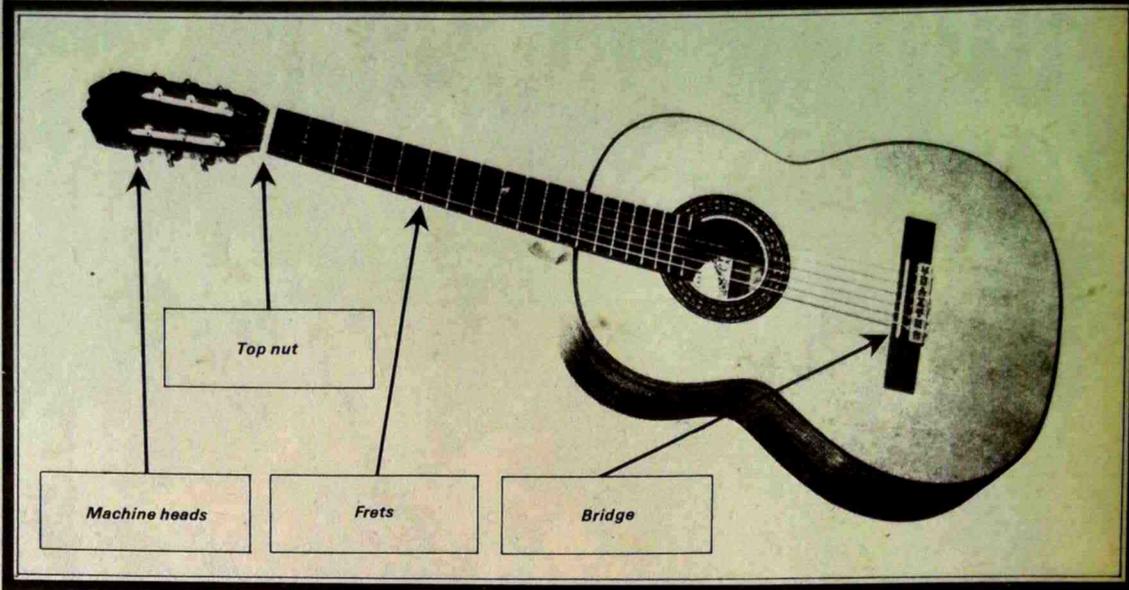
Scale

Now the vibrating length of the string . . . from top nut to bridge bar is called the scale length of the instrument and this varies between 24 1/2" and 25 1/2" on a full sized guitar. Shorter scale models are available for very young children. This vibrating length of the string, when the left hand is not used, is called the "open" string and is marked "o" on chord diagrams.

The brass or nickel silver wire strips across the fingerboard are the "frets." If you place a left hand finger behind the first fret you raise the pitch of the string by half a tone. This is the shortest interval in our music and

Warp

Now one final point on choosing a guitar. See that the fingerboard is not warped as they often bow forward due to the string tension. You can check by looking down the fingerboard or by depressing the sixth string at the first and twelfth frets to ensure that the fingerboard is near enough parallel.



A BEGINNER'S GUIDE TO GUITAR PLAYING

A basic introduction to guitars by Dick Sadler

Guitars with all the features you want, at half the cost you'd expect.



Avon - a terrific guitar range with all the electric features you fancy - at half the cost you'd expect! Check them out. All models feature: • Detachable Necks • Adjustable Truss Rods • Adjustable Bridges • Rosewood Fingerboards • Heavy-Duty Chrome • Individual Machine Heads • Wide-Range Pick Ups • Prices from £40 to £60, case or bag extra.

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Cutting

Now for the cutting . . . and back to the 1p piece which you can use as a depth gauge. Place the 1p piece under the first string of the fingerboard close to the nut. Now take an Eclipse Junior hacksaw blade and cut the nut down till the saw just touches the coin. This way you won't cut too deeply because at the present rate of inflation you won't want to damage the coin!

The strings run through the slot more or less on the same plane as the fingerboard. There is a

The tailpiece of this article is the hardest part to write because we've been trying to give you some good advice before you begin to play. And we're fully conscious of the fact that most of you don't want good advice . . . you want to get on with the strumming. For future reference though, cut this

opening article out and put it away where you can find it at some later date when you may well want to go through it again. In the next article we'll wade in . . . but not too deep. No music . . . no theory . . . but you'll play within minutes though we will begin by giving you some hints on tuning.

GUITARS

GUITAR ROUND-UP

WITH 80 many new groups emerging during 1974, and 1975 looking like it's going to produce another bumper crop, it's obvious there's still a lot of fresh talent around. With this in mind, this monthly series of guitar features will hopefully be

of some help to the ever increasing number of young budding guitarists. I shall be looking at what's available on the market, and talking to some established guitarists about their favourite instruments.

From time to time when

new models appear, I shall pick one out and look at it closely from the point of view of structure, tonal qualities, and general playability. I'll be looking at instruments in the cheaper price range to start with as most guitarists I've spoken to

have agreed on one point, and that is not to go straight out and buy the most expensive guitar you can find if you're only just learning to play. This speaks for itself really, because if you decide not to carry on after the

initial enthusiasm wears off, you're going to find yourself with an expensive model on your hands and you'll find the second-hand value of a guitar will drop by at least a third of the full retail price.

ELECTRIC GUITARS

Yamaha are perhaps better known for their acoustic guitars, but in fact produce a nice range in electrics. The S.G. - 20 is a lightweight solid-bodied instrument, with two "humbucking" pickups. There's a volume and tone control for each pickup and a selector switch. It has an adjustable bridge and comes in a natural or red finish. Pretty good value for £83.45. There's also a "de-luxe" version, the S.G. - 35 at £101.13.

Saxon guitars are also better known for their acoustic range, but they have brought two new electric models out recently. One is styled on



SG-20

the famous Les Paul and costs £65.00. It is well-designed, with two highly efficient gold finished pickups, incorporating six individually adjust-

able polepieces. There's also a three-way toggle switch combined with two volume and tone controls. The bridge is all metal, gold finished and has individual string adjustment saddles for height and intonation. The fingerboard is rosewood with mother-of-pearl inlaid position markers. The price includes a shaped case and amplifier lead.

The other new Saxon is an S.G. shaped guitar retailing for £62.50. Again, this is excellent value as it also includes a case and a lead. It comes in a nice walnut finish. The pickups, bridge, and controls are the same as the Les Paul model, but this one has a sturdy tremolo unit attached.

The Epiphone range of guitars are designed and approved by Gibson, one of the best-known guitar manufacturers. Worth



EROS MARK II

mentioning is the ET 275, a solid bodied instrument with a high gloss sunburst finish and a slim laminated hardwood adjustable neck. The twin

pickups have six individual pole-pieces and nice black plastic surroundings. There's a selector switch, and volume and tone controls for each pickup. The bridge is adjustable and the tail-piece incorporates a well designed tremolo arm. All parts are chrome plated. The ET 275 retails for £67.50.

The Japanese Eros Mark II range are good quality guitars at an inexpensive price. There's an excellent Les Paul shape finished in sunburst, with two pickups, volume and tone controls for each, a toggle switch, adjustable bridge and block inlays on the neck. There's also an S.G. shape with a black finish, and the same bridge, pickups, and controls as the Les Paul model. They're both priced at £49.95.

ACOUSTIC GUITARS

EPIPHONE DE LUXE

There is also a de-luxe version, the FT 135, at £63.95.

Epiphone have recently brought out some new models. One is the Super De-Luxe Folk Guitar (catalogue no. FT 355). It has a laminated spruce top and the sides and back are rosewood veneer. The neck is slim, fast, and adjustable with a rosewood fingerboard. It's a nice looking instrument with decorative purfling and retails for £69.95. The Super De-Luxe Jumbo Guitar (catalogue no. FT 350) is a fatter shape as the name Jumbo suggests, and retails for £84.95.

One point about these guitars is that they feature a fixed-heel neck. This is simply a return to the traditional (and more difficult) method of dovetailing the neck into the body instead of just bolting it on. This will give better performance throughout the life of the guitar. Also from Epiphone, the FT 130 which is a flat-top folk guitar. The top is made from fine laminated spruce and the rest is veneered mahogany. It has a low action three-piece adjustable neck with a rosewood fingerboard. The bridge is adjustable and the machine heads are chrome-plated. It's a very attractive guitar and retails for £42.95.

As well as Epiphone, Rosetti distribute Kiso-Suzuki guitars, not to be confused with the Suzuki range. The Jumbo (9507) is finished in a lovely cherry red sunburst and is styled after the famous Gibson "Humming Bird." The top is laminated spruce and the rest is veneered Nyatoh. It has a rosewood fingerboard and a beautifully engraved scratch-plate. Altogether, a very attractive guitar retailing for £48.50.

Last month, I mentioned the excellent Yamaha range. In particular I spoke about the FG 110 and the FG 160. Both of these models are now available fitted with a pickup. A volume and a tone control have also been added, and a jack-socket inserted into the side of the guitar, enabling you to use a standard guitar lead with it. An extra addition is an aluminium bone saddle in the bridge. This is designed to dampen the noise common to folk guitars equipped with an electrical pickup. The FG 110E costs £53.00 and the FG 160E £64.80.

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GUITARS

With the stars by Eammon Percival

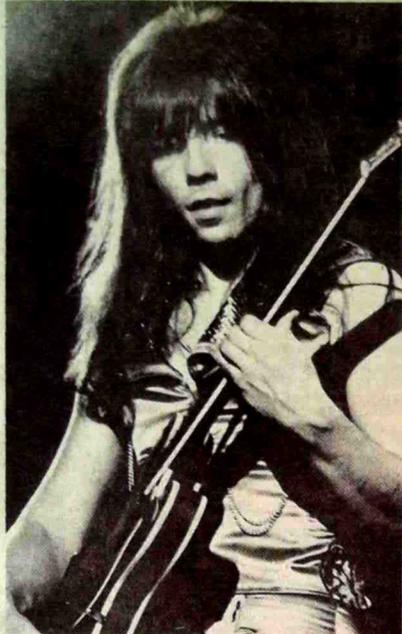
ANDY SCOTT (SWEET)

Andy Scott, guitarist with the Sweet, has surprisingly only been playing lead guitar since 1968. Before that he played bass with the Elastic Band, a bluesy jazz outfit comprising of organ, bass, drums and sax. When the sax player left, Andy switched to guitar.

"My first guitar was a Fender Stratocaster, which I picked up for the amazingly low price of £40. After seeing Hendrix, I used only Strats for a long time until I thought, well there must be other guitars around. I didn't know what I was looking for until I eventually came across a Gibson S. G. Junior, in a Manchester music shop.

"We were playing in a club in Spennymoor and I accidentally knocked the S. G. against an iron bar at the side of the stage, splitting the guitar in two. I had to make it look good, so I finished it off by smashing it completely!

"Chris Eccleshall built me a small, short scale solid with 26 frets and John Birch pick-ups which I used mainly for recordings. It's an amazing instrument - you can get over two octaves on it, as the neck joins the body right at the top of the fret board. Chris also built an



Andy Scott - Sweet

concerned I'd eventually like to play with some other guitarists maybe just for one-off recordings. I think it would broaden what we're doing. A guy I'd really like to produce is the guitarist with Tassavelen President. He's got so many different styles - which is what guitar playing is all about."

RUSS BALLARD

Russ first became well-known with the Roulettes in the mid-sixties. He was guitarist with Argent for five years, and is now pursuing a solo career, as well as producing Roger Daltrey's new album.

"I started playing when I was twelve, and I got into Chet Atkins. I had all his albums and learned to play finger-picking style. I also

used either a Strat or a Telecaster.

"I've also got a Hayman guitar which is really good. As far as advice goes, I'd suggest finding a guitarist you like and try to get into his style, then after a while try to become proficient with a style of your own.

"It's a good idea to buy albums by guitarists and slow the speed down to 16 r.p.m. By doing this you can pick out what he's doing and its style in the same key, because it drops by exactly an octave when you change a record from 33 to 16 r.p.m."

Russ stresses one point: "There's no easy way of learning to play guitar. It's all down to hard work. It won't do you any good playing a chord with three fingers if you should be using four."

STEVE BOLTON (Headstone)

Steve Bolton plays guitar with a band called Headstone, who have a new single, Turn Your Head, being rush released this month, and a new album out in February. Before that he was in the last Atomic Rooster. He's had a long series of misfortunes with various guitars.

"I started off with a £4 Spanish guitar my dad bought me, on which I learned the basics. I then progressed to a Broadway solid, and then onto a Harmony Stratotone single-pick-up guitar. It was great for the Tamia Motown numbers we used to do in the mid-sixties. I then went on to an old Maple-neck Telecaster which was later stolen so I bought a Grimshaw Les Paul copy.

"It was a tremendous instrument. I was knocked-out with it, but after a while I dropped it on the floor and it was never the same. I decided to go the whole hog and get a Gibson Les Paul de luxe but I was very disappointed

with it. The Grimshaw actually suited me better although it was only a copy.

"Anyway, the Gibson was stolen along with a Fender Stratocaster I bought in the States at a free gig of all things!

"The guitar I'd never part with however, is a single pick-up Epiphone Coronet. A guy offered one to me when I was in the States with Atomic Rooster but I couldn't afford it.

"Later in the year I spotted one in Orange Music, so I bought it. When I decided to clean it one day, there was a name and address written on the inside of the guitar. Sure enough it was the name of the guy who'd offered it to me in the States!

"It's a knockout guitar - you can get a real mellow sound with the volume down for rhythm, and when you turn it up, it really comes to life."

IAN BAIRSTON (PILOT)

Ian is the new member of Pilot, a band which made a large dent in the charts with Magic and are currently climbing high with January.

"My first electric guitar," he recalls "was a Hofner. It's an ideal instrument to start on. I now play an old double-neck Gibson, which has a six string and a twelve string neck and is worth nearly £1,000. I have a Les Paul Custom which I also use on stage."

Talking to Ian, it becomes obvious he's very serious about music.

"I would always stress this. You should respect an instrument. I've no time for people who get aggressive with



IAN BAIRSTON - Pilot

guitars and start smashing them. As far as I'm concerned the music is the most important part."

Ian is entirely self-taught and has a few words of advice for would-be guitarists. "Start out on the best you can afford but don't go straight out and buy a Gibson, because you might decide not to carry on after a while. Really, I feel, good guitars are for proficient players. Also, there's no short cut to learning guitars. It's a long, laborious job, but it's worth it."

tune in

Compiled
By
Dave Longman

THE promotions man at L.B.C. Ian Hockridge is working overtime. His desk reminds one of a paper factory cutting room. Different coloured sheaths of writing material are piled to the ceiling but nobody's worried, except for perhaps the cleaners who fear the piles will come crashing on their heads.

The frequency change (mentioned on this page) would be enough to keep Ian busy, but jolly as he is, he's been working on other projects. LBC has just finished a stint at the Boat Show in London, recently they were also at the Audio Fair. Projects for the future include taking part in the 150th birthday celebrations of Regent Street.

LBC will have a place in the special booklet being

Pace-man Ian pushes LBC ahead of the race

issued to mark the event, and the station will also have a shop window display.

Over Christmas the station staged several competitions including a secret Santa where listeners had to guess a mystery voice to win a turkey, and also a safety slogan contest where two winners a day won First Aid Kits.

The Boat Show at Earls Court was a resounding success with nearly 30,000

people entering the competition to win a Dolphin Sailing Dinghy. Entrants in this instance had to guess the number of gallons of water in the Boat Show pool. The entry slip gave you the first four numbers and you had to supply the last three.

Naturally enough the last three figures were 261 - the new station wavelength.

The station promises even more surprises to come in the future.

MOVING WAVES

LONDON Broadcasting has been preparing for the frequency change to 261 metres. They have had the luck of the Gods in having that wavelength as opposed to 194 metres which is where Capital Radio is having to go.

Capital on 194 is faced by two problems. Firstly, some radios don't go down that far (the one they presented me with last year certainly doesn't!) Secondly, the lower half of the band spread is very crowded, especially around the 200 metre mark, and Capital will almost certainly suffer at night from foreign interference in parts of London any distance from the transmitter.

Capital Radio is not exactly thrilled by the prospect of being on 194 metres. The decision of which station was to have which wavelength was made in 1972 and the post office and the IBA had no record of how the choice was made.

It was probably done by tossing a coin.

In the next few weeks we can expect a flurry of activity from both Capital and LBC as they go about publicising the new wavelengths. Obviously all stickers, badges, T-shirts and press hand-outs will be of no use with the old frequency printed on them.

A man for all reasons

KEITH ROGERS, star of Radio City's breakfast show in Liverpool, has been in the wars recently.

Keith works as a freelance for the station and each weekend travels up to Liverpool by train from his home in Devon.

Last weekend while on his way home to Devon the train had a near accident when it came to an abrupt halt throwing passengers everywhere. Keith suffered by having the small finger on his right hand almost ripped off.

He had already had quite an eventful weekend. When he got to work he was told the presenter of the classical music programme had been taken ill and was asked to take over the show. Not bad for a disc jockey who was working on a pirate radio station only four months ago.

A striptease on the air?

SINCE Newcastle's Metro Radio jock James Whale asked listeners to send him their problems, he's been inundated with requests.

Most people rang him up asking him to try and find them a home, but one of the more bizarre requests was someone asking him to get them a bus!

Metro also has the distinction of being the first commercial station to feature a striptease act on the air. At least the DJs enjoyed it. It happened last Saturday night, but now the stripper is refusing to admit she did it. The listeners know better.

Len Groot who does the mid-morning show asked listeners to make up as many words of four letters or more from the phrase North East Sound. The eventual winner made 1,917 which assured her of 10 albums and 20 singles.

Slade visited the Metro Studios when they were in the area for the premiere of their film Flame. Station chiefs were flattered until it was

Quickies

LAST week in an interview given to Music Week, Ronan O'Rahilly gave full credit to RBPM for Radio Caroline's programme changes. Also last week we said that Don Allen was going to be leaving RNI. Don phoned us this week to say that he's definitely going to be on the Nebo when it heads out to sea again later this year. Apparently Don was besieged by fans wanting to know why he was leaving, but we're glad to say he'll still be on the station.



Russ Ballard

acoustic for me, which I used for two numbers on stage, but it's almost falling apart now. I think the last European tour finished it off.

"My favourite guitar is my 16-year-old Gibson E.S./335 though I don't know what I'd do if it was lost or damaged, as I've grown so used to it. I've also got three Strats which I use on certain numbers, but the Gibson's my baby.

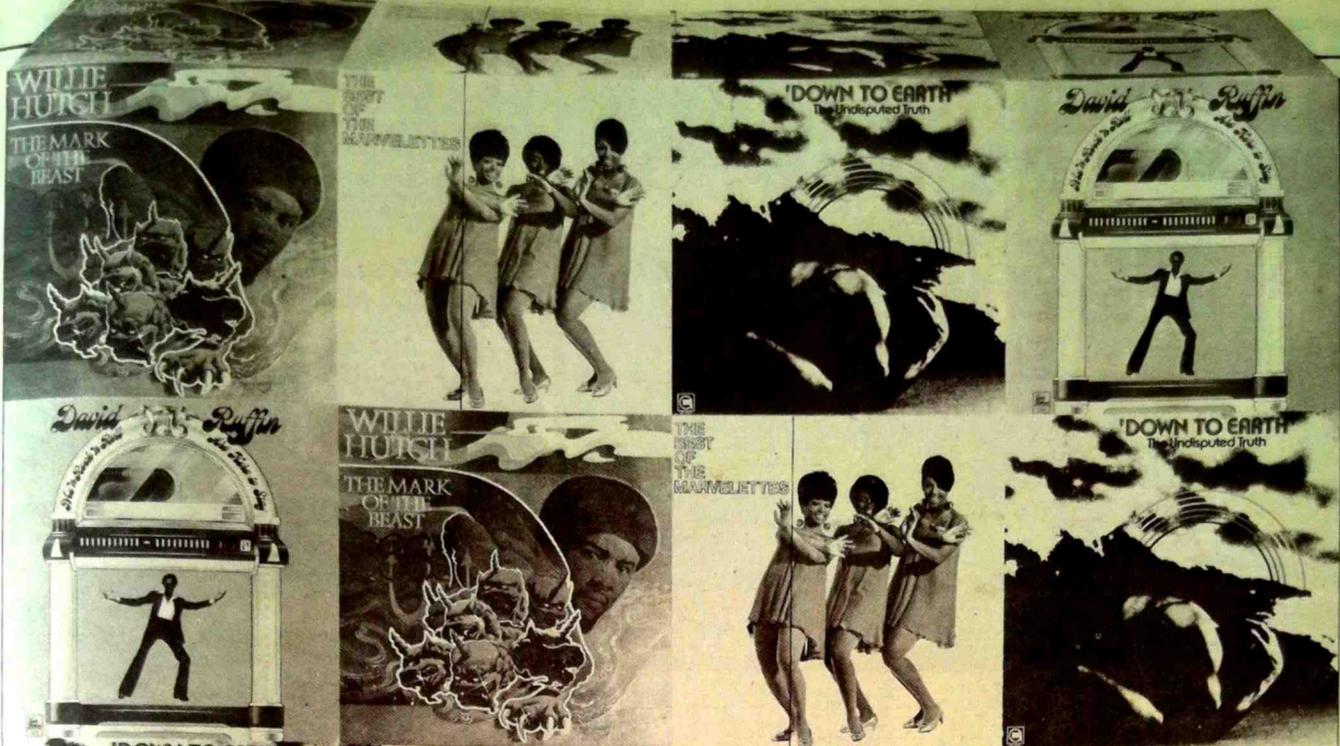
"As far as the future's

used to listen to Jim Sullivan a lot.

"After that I got into the James Burton style. I learned all his solos note for note. Around that time I had a Gretsch.

"I eventually progressed to a Fender Stratocaster, which I still rate as the best guitar for rock. You can get such a clean biting sound from them.

"I've tried Gibsons but I couldn't really get on with them so now I



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Original Marcel Sketch plus 50 Albums To Be Won!



HAVE YOU got an eye for art? Well Marcel King of Sweet Sensation has, because not only does he have the art to make great singles, but he's a pretty dab-hand at drawing as well. So Record and Popsop Mirror are offering you the chance to win both an original Marcel King sketch of the band and copies of their first album-due out in February - containing both their hit singles Sad Sweet Dreamer and Purely By Coincidence.

you think Sweet Sensation are the country's best soul band. The person who gives the best reason will win the Marcel King drawing plus a copy of the album and for the next 50 correct answers there will be a copy of the album to be won as runner-up prizes. The editor's decision is final.

So fill out the coupon with your answers and post it to Sweet Sensation competition, Record and Popsop Mirror, PO Box 195, Benwell Road, Holloway N7 7AX. Entries to be in by February 8, 1975.

All you have to do is answer three questions about the band correctly and then in not more than 25 words say why

1. What town does the band come from?
2. How old is Marcel King?
3. What programme did the band make their first TV appearance on?

I think Sweet Sensation are the best UK soul band because

My name is..... (not more than 25 word)

Address..... age.....

BOOGIE ON REGGAE WOMAN

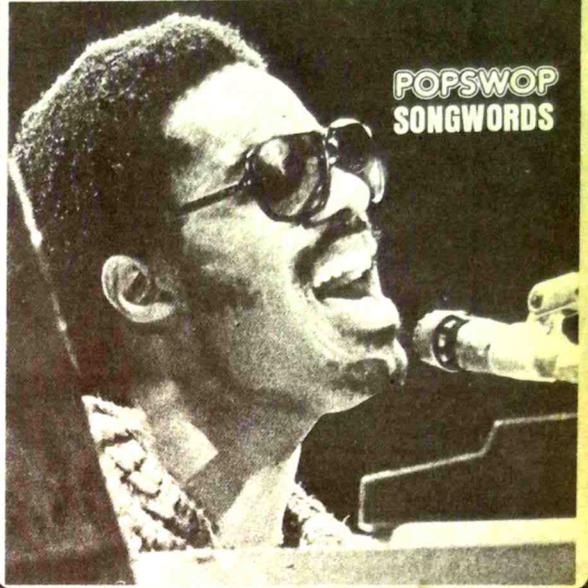
Written and sung by Stevie Wonder

I like to see you Boogie
Right a cross the floor
I like to do it to you
Till you holla for more
I like to Reggae but you dance too
fast for me
I like to make love to you
You can make me scream
Boogie on Reggae woman
What is wrong with me
Boogie on Reggae woman
Baby can't you see
Boogie on Reggae woman what is
wrong with you
Boogie on Reggae woman what you
trying to do.

I'd like to see you
Under the stars above
Yes I would
I'd like to see both of us
Fall deeply in love.
I'd like to see you in the raw
Under the stars above
Boogie on Reggae woman
What is wrong with you
Boogie on Reggae woman
What you tryin' to do
Boogie on reggae woman
Let me do it to you
Boogie on reggie woman what you
tryin' to do.

I'd like to see both of us
Fall deeply in love

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THE MARRIED BACHELOR:

THE GENERAL trend of the British charts of late appears to consist of a never ending flow of re-hashed, re-released singles; many of whom are making third, and in some cases fourth, appearances on the music scene.

The entry into our charts of Jamaican John Holt is a classic example, as his reggae version of a Kris Kristoferson number, Help Me Make It Through The Night becomes a hit for the second time; the original singer being Gladys Knight.

Establishing

Holt's Indian manager, Lee Gouptoul, released the record (also featured on the album: One Thousands Volts Of Holt) in the hopes of establishing this Jamaican star in our own country. In his native home land, John Holt has had 27 number one records!

"I'm hoping to do the same thing over here," confirms Holt, who arrived in our country a week ago. "I've been trying for so long to have a hit in this country, and now that it looks fast becoming one, I'm sure feeling good all over!"

Before giving himself wholly to the music business, Holt was seriously contemplating a

career in medicine. He had sat and passed the necessary certificates and his parents were already preparing for a doctor in the family.

Paragons

But he joined up with a group called the Paragons and realised it didn't require so much studying as his medicinal attachments. He says: "I couldn't concentrate on two things at once. Love can't be shared, so I chose to remain with the band. My love for medicine is now completely washed from my system."

At 15 Holt appeared on Jamaica's talent spotting show, Opportunity Hour Show where he remained in first position for 22 weeks.

"It was then that I began concentrating on my voice. I trained it regularly by singing up and down the scales!"

From this moment onwards, John Holt sacrificed everything he possessed or ever wanted in order to throw himself completely into his newly



found career. To date, he is a confirmed bachelor; his love lies with his fans and his music.

"If one is to become a big star," says John, "they must remember the public always comes first. I always try to be natural to my audiences. I treat them how they want me to treat them and I don't do my own thing regardless. After all it's the public that either make or break you."

Of all the records released by Holt, he would ideally liked to have seen Memories By The Score as his debut hit in this country. He says: "I personally feel the lyrics are much stronger than Help Me Make It Through The Night. I would still like to see it enter the charts."

Forthcoming

Holt is remaining on our shores for a further six weeks and he is planning on laying down tracks for a forthcoming album, and finding material for a follow up single. Then he returns to Jamaica.

"The Jamaican people

are very happy." John announces. "They're pleased reggae music is happening in such a big way. It's great to know that more and more Jamaican people are entering the British charts, because it means our country is gradually becoming more and more popular."

Roots

"I don't think I could ever pick up my roots and settle down here" continues Holt. "If you move away from Jamaica for as little as a year, you lose the whole reggae feeling."

The disappointments on the managerial side for Holt are that he never collects the money earned from his hit records until much later:

"Instead of giving me one lump sum they give me little amounts on odd occasions."

But that doesn't deter him from following his ambition to become a Star! He is aware of the responsibilities involved in achieving this target and will therefore accept the rough with the smooth.

He states most adamantly: "I can never give too much of myself to my career. I will live through it come what may. This is my life; I am married to music!"

WENDY HODGSON

That's John Holt

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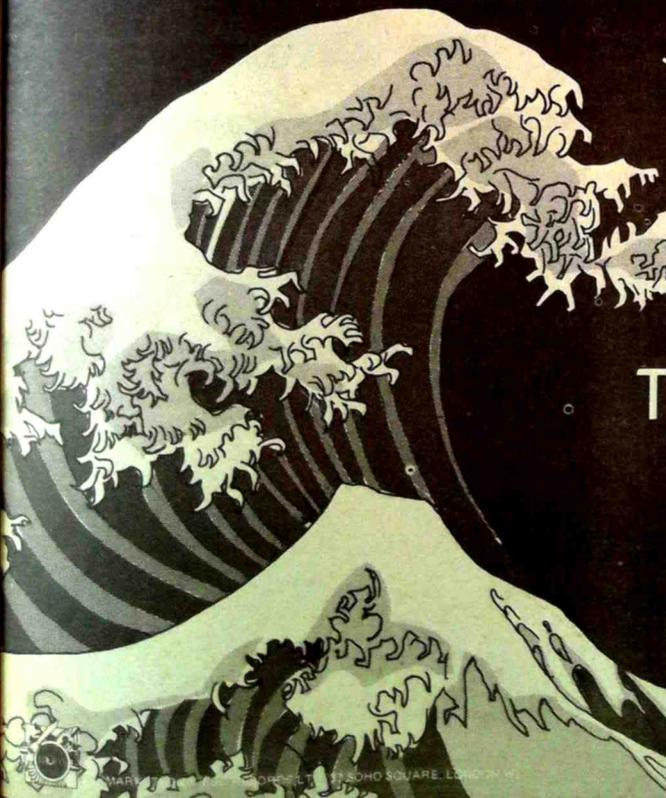
ZAP POW

THIS IS REGGAE MUSIC TR7941

TITO SIMON

THIS MONDAY
MORNING FEELING

HOSS 57



To hell with teeny bop AND rock

THE bravest gamble ever undertaken by any pop group still awaits a positive or negative response. And if the second half of '74 didn't come up with the answer, then this new year must settle once and for all whether Sweet will make the heavy stakes.

Sure there have been a few groups and singers who have changed musical paths in the past but they had no choice since their popularity was rapidly disappearing.

Heavy Sweet aim to cut across the barriers

Sweet have struck out at a time when the hits were still a-coming but if you really think it means Sweet sticking two fingers at all their younger teen fans then you're mistaken.

According to lead vocalist Brian Connolly they have every intention during '75 of making singles which should appeal right across so-called musical boundaries. Brian points to people like Paul McCartney and Mick Jagger who can make 45s which defy labels of 'teeny-bop' and 'rock'.

Brian says: "We want stuff for both markets. We hoped the last single of ours, Turn It Down would have done just this but then there was that Beeb ban and I suppose in the end we said maybe it wasn't strong enough anyway."

Though don't stop there for if you leave the world of singles and turn to albums then Brian has a different tack: "It's no insult to our younger fans but on albums we intend making good heavy music. On a 33 you can let yourself go. That's our idea, anyway."

Of course, and he says he would be delighted, if they might take many a younger fan with them, people who have gone through the Sweet record stages of discs like Poppa Joe, Little Willy, Wig Wam, Bam and into Blockbuster. There followed a number two placing for Hell Raiser and then came Ballroom Blitz.

So doesn't that auger well for future discs? Brian says: "It could be so, it would be nice really. I mean we've always



Brian Connolly talks to Tony Jasper

wanted to develop and not stand still and if people make the journey with us, then great."

The trouble is things are in limbo now because of the rather disastrous last single. They did have another ready for early release this year, at least the idea was seriously entertained. This would have been called something like I'm Committed and according to hit-maker Les Gray of Mud, the disc is a knock-out. What worried Sweet was some lyrical double meanings, at least some people might play the word game and they have no wish for further thumbs down from the Beeb.

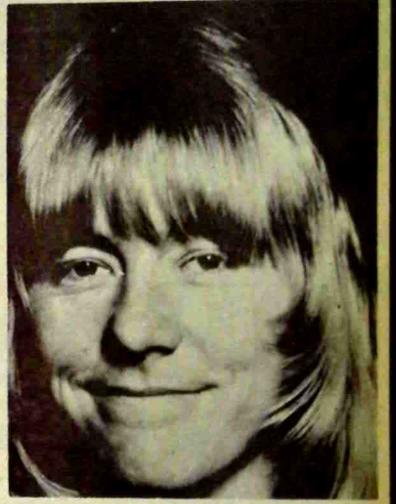
It will doubtless make the next Sweet album and they've been busy with that over the past weeks. At the same time as

planning that album they've been turning eyes toward an American tour.

According to Brian: "Our manager there 'Ed Leffer' is busily getting things together. It's funny really, Little Willy was a hit there two years ago but nothing came from it. Thankfully in America we have a heavy reputation. Around the West Coast we seem to be regarded as an almost legendary kind of British group, we're accepted there. People have hunted for our UK releases."

Even so, Brian isn't imagining the States will be a piece of cake, far from it. He just knows to his own satisfaction that people will give the group an open mind and older people will definitely give them initial respect.

So onward into this new selection of twelve months go Sweet with fingers crossed. They could well win.



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AQUARIUS

(30 Jan to 19 Feb)

A rather busy week starting off with a new project or mission (don't worry though, you won't be asked to become a missionary in Africa!). If you play yer cards right you could find yourself heading for promotion. It would suit you to be the big bad boss!

PISCES

(19 Feb to 20 Mar)

Glamour enters your dull life, in the shape of a voluptuous maiden or hunky Henry. Don't forget that beauty's only skin deep and that these divine looking creatures have a sting more deadly than the mosquito!

ARIES

(21 Mar to 20 April)

A move will take place around this month, and let us happily say it'll be for the best. Even if you're reluctant at first you'll find that even the uncompromising Arian will have to admit how much this protested move is advantageous. Bon voyage!

TAURUS

(21 April to 20 May)

Perhaps you've been a little too sugary lately (you'd do best to save it for your coffee!). The Tauran treachery will rear its bull-like head in the near future and then you'll be able to make

firm decisions as regards love life in general and life in particular.

GEMINI

(21 May to 20 June)

If the office/factory drip is getting on your er, bonoma, then just tell the horror to buzz off. Sweet talk isn't effective when dealing with a moribund. Beware of a wolf in sheep's clothing who'll be roaming loose over the weekend. You could be its unfortunate victim! (again).

CANCER

(21 June to 20 July)

If people have been knocking you around like a tin can down a dark alley, then now's the time to think big and act big and tell those heavies wners to get off. Once you've established your point

strimmer down slowly and then come your generous, good-natured self.

LEO

(21 July to 21 Aug)

A letter or parcel of great importance will be arriving on your hall mat - make sure you keep that muzzel on Fido otherwise he could have it for his breakfast. Whilst on the subject, why not catch up on all your overdue correspondence.

VIRGO

(22 Aug to 22 Sept)

The schizophrenic Virgoen is having difficulty in controlling their nice, virginal side; instead the dark, devilish half of you is coming over far too strong and frankly you're frightening the life out of your friends.

LIBRA

(23 Sept to 22 Oct)

Money maketh ze world go around Libby loves, so don't start preaching that it's the root of all evil (while you're raving in an odd moment, if we said to you that Libra's a possibility of winning the pond or getting that lucky Bingo Bonanza, we doubt very much if you'd give it all away).

SCORPIO

(23 Oct to 2 Nov)

Your mouth's bigger than yer bite (or something like that). This will be all too evident when someone who is soon to ask your advice on a tricky subject gets more than advice from you!

SAGITTARIUS

(23 Nov to 20 Dec)

There's something in the air (and it ain't the sky either). A surprise is what we really mean and this startling happening will have you completely lost for words - yeah folks, it's an exciting as that!

CAPRICORN

(21 Dec to 19 Jan)

All you Capricorn's have just got a year older, and for most of you, it's made you a bit wiser as well. Use that new wisdom if you're faced with a friend who needs some important advice. What you say will count.

POPSWOP SUPERSTARS

SOOPERTEENTERRIFICNOOS



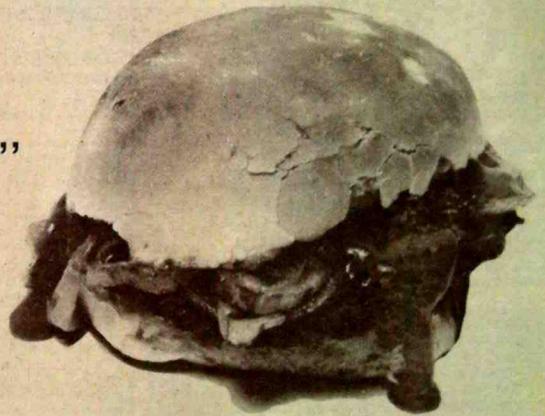
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- USA 2** "I'm On My Way"
Dean Parrish
- USA 3** "Kiss And Run"
Bruce Channel



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-OK!**

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PUNK
 DEAR FACE,
 I would just like to say I am a faithful Gary Glitter fan and that punk who called him an old aged pensioner must need his head examined.
 Glitter fan, Bucks.
 And so it goes . . .

SKUNK
 Dear Face,
 How dare "Absolutely fed up" from Burmah-

On-Crouch say Gary Glitter is an old aged pensioner and should retire. At least he can sing - unlike Bowie and the Osmonds.
 Wilma Allen, Ayrshire.
 Oh no . . . now you've gone and annoyed all the carrot heads.

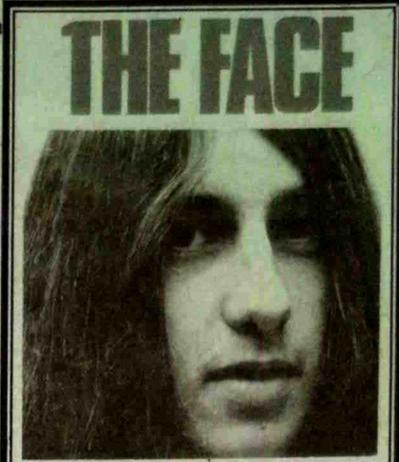
BUNK
 Dear Face,
 I think that person from Burmah-On-Crouch has got a damn cheek saying that Gary should retire. His music is far better than any other petty

groups like the Osmonds for example.
 Gary & Rollers fan, Hertfordshire.
 Well it seems to me that you lot want G.G. to carry on for a few more years despite the fact that the hairs on his chest are turning grey.

WRONG
 Do you lot remember Mick from Leeds who doesn't like choir boys and wanted an argument. Well he got one alright, this is just a selection of the many letters I

received defending the Rollers.
 Dear Face,
 In reply to that Mick from Leeds who said that the Rollers appeared as choir boys on 45 just to attract attention. You're wrong. They did it just for a laugh. You're just jealous of five good looking lads whose fantastic voices and looks have made them famous.
 Lorna, Northern Ireland.

Dear Face,
 Who the hell does Mick from Leeds think he is insulting the Rollers. I'm sure he hasn't got the talent they have, so in



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 & Popsop Mirror, Spotlight House, 1 Benwell Road, London, N7.

twopenny-halfpenny groups like the Bay City Rollers. Elvis is the king and always be.
 Elvis fan, Edmonton.
 What with people saying he's made out of plastic we'll be getting him free with Corn Flakes next.

SILLY
 Dear Face,
 Long ago I was a BCR fan. I really cannot think why they appealed to me. What a relief however not to be classed as one of their immature fans, who seem to have nothing better to do than criticize music which is usually in a class above the Rollers anyway. These silly little girls obviously do not know the difference between the trash the Rollers turn out and the high quality music from progressive bands such as the Floyd, Queen and the Average White Band.
 Miss G. B., East Barnet.
 This seems to be the time of year when it's fashionable to slag the Rollers and their fans. I must admit that I've enjoyed it but how about starting on somebody else for a change. That's an order!

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 ELP - From The Beginning
 Neil Sedaka - Oh Carol
 Elvis Presley - Love Me Tender
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 Del Shannon - Little Town Flirt
 Sam the Sham - Woolly Bully
 Bowie - Let's Spend The Night Together
 Bowie - 1984
 Bowie - Space Oddity
 Bowie - Rock & Roll With Me
 Gary Glitter - Happy Birthday
 Dion - The Wanderer
 Canned Heat - On The Road Again
 Rolling Stones - Time Is On My Side
 John Lennon - Imagine
 Bobby Bloom - Montego Bay
 Yes - America
 Wings - Uncle Albert
 Steely Dan - Reeling In The Ears
 Johnny Preston - Running Bear
 Steve Stills - Love The One You're With
 Simon & Garfunkel - Bridge Over Troubled Waters
 WHO - Pictures of Lily
 Beatles - Slow Down/Matchbox
 Beatles - Paperback Writer
 Eddie Cochran - Summertime Blues
 Paul Simon - Mother and Child Reunion
 Procul Harum - Whiner Shade Of Pale

SECTION TWO 55p
 The O'Jays - Back Stabbers
 Rita Fortune - Sisters & Brothers (Vol.1/Inst.)
 Whispers - Bingo
 Curtis Mayfield - Superfly
 Curtis Mayfield - Move On Up
 Felicia Taylor - I Feel Love Coming On
 Booker T & The MG's - Time Is Tight
 Staple Singers - Respect Yourself
 First Choice - Armed & Extremely Dangerous
 Rufus Thomas - Funky Bird/Boogie Aint Nothing
 The Ronettes - Be My Baby
 The Tramps - Zing Winter Swings
 Veda Brown - Short Stoppin
 Johnny Nash - Cupid/Hold Me Tight
 Isaac Hayes - Theme From Shaft
 Mel & Tim - Backfield in Motion
 Supremes - Nathan Jones

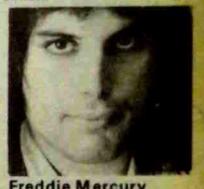
SECTION THREE 70p
 Fontella Bass - Rescue Me
 The Toys - A Lovers Concerto
 Sly & The Family Stone - Dance To The Music
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future keep your big mouth shut Mick!
 Andrena Brown, Scotland.
 Oooh, they're getting violent. Goody goody.

RIGHT
 Dear Face,
 Why do so many stupid people write in knocking the Rollers. As for that Mick, he is beneath our contempt. The Rollers are the best. Need I say more. As for you getting a trim, don't bother.
 Rollers fan, N. Ireland.
 And just what do you mean by that remark?
 Dear Face,
 After reading last week's R&PM. After that person called you "unreasonable" I felt compelled to write. I like reading your remarks as they're the best bits on the page. So unknown whoever you are, don't be so square, find a sense of humour.
 Amy, Bournemouth.
 Well what do you know? Somebody likes me.

exactly what you set out to do. Just because you're unhappy there's no need to make a lot of other people unhappy too, namely all Roller fans. We think you're a selfish inconsiderate bitch. By the way Face, how do you expect us Roller fans to sit back and take it calmly when this boastful Yankee was out with our adorable Derek.
 Four Broken hearted Rollers fans, N. Ireland
 Ahh, What a shame . . . Shuddup! You're jealous and showing yourselves up for it in front of other Rollers fans who took it calmly enough, realising the Derek can only go out with one girl at a time.

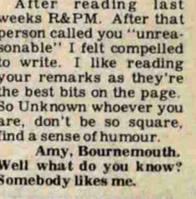


Freddie Mercury

WHO
 Dear Face,
 Just who do these wenny boppers think they are? What right have they to call Pink Floyd rubbish? Have they ever heard of the Floyd? Have the Rollers sold a million albums worldwide? It makes us laugh the way they criticise music they more than likely have not heard.
 Frustrated Floyd freak.
 Quite a few good points there for Roller fans to chew over, although they're clever enough to think of an answer to that one.

DUMB!
 Right, do you lot remember Marcus Connell's letter in our Jan. 11th edition. Well he certainly got the works, some of the letters were quite nasty in fact. Here are some of the more subtle ones and once you've read these you can imagine what the others were like.
 Dear Face,
 If Mr Connell wants his "National Youth Movement" he can have it, but leave everybody else out of it. Perhaps his idea of putting an end to freedom of speech isn't such a bad idea. At least it would stop dumb insane remarks like his.
 Angry female music fan Bristol.
 Dear Face,
 I am writing about Marcus Connell. He said that groups like Hello should be banned because of the length of their hair. He sounds like a mummy's boy with short back and sides. Why can't he keep his big mouth shut.
 Alison, a Hello fan, Southend.
 Dear Face,
 We are writing to you in protest about that letter from Marcus Connell. Who the hell does he think he is? If you went around banning groups with long hair there wouldn't be any left. No good ones anyway. And Face please don't cut your hair. We think it suits you and it wouldn't be the same with a short-haired Face at the top of the page.
 Mary Stewart, Knightsbridge.

SALES
 Dear Face,
 Who the hell do the BCR think they are? Les McKeown said: "I think the reason for our success is due to the death of the heavies. The kids have had enough of Zeppelin, Sabbath, Genesis etc. they are now into our music." Come off it! Progressive music has never been listened to by mindless teenyboppers. If he cares to look at the yearly album sales of the bands he mentioned I'm sure that he'll find they are vastly superior to their own album sales.
 Sabbath, Genesis fan, Glamorgan.
 Not meaning to take sides but I'm sure that if you Roller fans took a look you will find that this person's correct.



Roller

WHO
 Dear Face,
 Just who do these wenny boppers think they are? What right have they to call Pink Floyd rubbish? Have they ever heard of the Floyd? Have the Rollers sold a million albums worldwide? It makes us laugh the way they criticise music they more than likely have not heard.
 Frustrated Floyd freak.
 Quite a few good points there for Roller fans to chew over, although they're clever enough to think of an answer to that one.

KING?
 Dear Face,
 I am an Elvis Presley fan and I'm fed up with everybody criticising and making fun of him. They say Elvis is made out of plastic and that his image is dead. They say that he is fat and useless which is again not true. Which person today can do what Elvis has done? He's much better than these

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 1. Miss A. Chatter, 49, Woodstock Gardens, Hayes, Middlesex V84 8BA
 2. Nigel Sharnan, "Southdene", 11, Reigate Road, Worthing, Sussex BN11 5NF
 3. Sharon Ross, 8 Commodore Gardens, Nuthall Road, Aspley, Nottingham.
 4. Peter Warren, 26, Radnor Road, Twickenham, Middlesex TW1 4NQ
 5. Paul Ross, Sibford School, Sibford Ferris, Banbury, Oxon.

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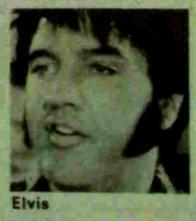


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SHUDDUP
 Dear Face,
 I would just like to say to Gaynor Park of Essex who wrote in last week: Congratulations. You've succeeded in doing



Elvis

Singles

REVIEWED BY SUE BYROM

QUEEN: Now I'm Here (EMI 2256)

Both sides of this new Queen single are taken from their very successful album. Sheer Heart Attack, the flip being the Mercury-penned Lily Of The Valley. Queen at their regal best, with strong, tight backing and pounding rhythms all laced together with Freddie's vocals. Some great breaks in the sound, alternating between driving guitars and softer choruses. Should be a number one if there's any justice.

ALVIN STARDUST: Good Love Can Never Die (Magnat MAG 21)

Can this really be our Alvin? It is a complete change of direction for the moody guy, very melodic, very breezy. Peter Shelley has written it of course, and his magic touch has not failed yet, so this one should do well. A catchy, sing-a-long tune which should sprint up the charts and take a while to leave. Bound to be a hit because it is Alvin, but I wonder what the reaction to this more open style will be in the long run?

JOHN LENNON: 9 Dream (Apple R 6003)

Currently gracing the American charts, this song from Lennon's Walls And Bridges album is much more melodic than some of his previous singles. Lots of echo on the voice with strumming guitars and strings. It's a beautiful song, and well sung — classic John Lennon Chart cert.

PERCY SLEDGE: I'll Be Your Everything (Capricorn 2089 009)

Slow, end-of-the-evening sound from Mr Sledge, accompanied by some fine female vocal singers. It's a real dreamy number, but well done — possibly a bit slow for the charts, but a good soul sound.

LINDISFARNE: Tonight (Warner Bros K16489)

Commercial number from the Geordie band who haven't been seen in the singles chart for a long time. There's a fairly long guitar passage at the end of the record, but the vocal choruses bashing away in the background keep the whole thing sounding like a single as opposed to an album track if you see what I mean — well, Monday morning and all that. Very happy sound altogether.

JACKSON SISTERS: Boy, You're Dynamite (Mums 2896)

There's been a long silence from the Jackson Sisters, but they've re-emerged with a number that's co-written by Johnny Bristol and

produced by the same gentleman — always a recommendation in itself. The record moves along with a good rhythm, and the Sisters' voices blend together well, but there doesn't seem to be that something different there that'll make it an obvious choice for the charts. A chance, though.

THE TROGGS: Good Vibrations (Penny Farthing PEN 861)

Well, I suppose only Reg Presley could make this Beach Boys' classic sound like a surf-in' version of Wild Thing, and that's what he's done. Beat slowed down to walking pace, breathy notes — someone in the office said most unkindly that it sounded like Pinky and Perky on a bad day. I leave it to you.

GILBERT O'SULLIVAN: You Are You (MAM 126)

There has, on occasions, been some criticism of Gilbert's lyrics — suggesting that they aren't the most profound things ever written. I'm not quite sure what people are going to say about the lyrics of this one, well, what would you think of lines like "You're like Dr Kissinger on a peace mission for two" or "You're like a tin of soup by Warhol"? There's that same sing-along-bounce-along beat, and everything's lovely, but the sentiment, or rather the way it's expressed, leaves me cold.

RUPIE EDWARDS: Leggo Skanga (Cactus CT 51)

More power to disc-jockeys is the message that comes with this single — as it was basically due to their support that Ire Feeling had the success it had. This won't actually be available until the 31st of the month, but to wet your appetite, if you liked Ire Feeling, you'll go a bundle on this, because it sounds so similar. Skanga is the name of the game, and if it's taken over from hop-scotch in your eyes, you'll enjoy this. I find it a bit repetitive.

JOHNNY NASH: Hold Me Tight (CBS 2839)

Definitely one of the better "set-to-reggae" songs, sung by the suave Mr Nash. It's off his Greatest Hits album — which is a nice album incidentally — and is also written by him. Nice, clean sound, and with so many reggae songs hitting the charts at the moment, it should stand a good chance.

BLUE MINK: Melting Pot (Gull 11)

'Twas just over five years ago that this record was number one in our charts, and I even remember that at that time my limbs were still supple enough to attempt a little dance. Five years on, my limbs ain't so supple no more, but the record still stands up fairly well. There must also be a few new record buyers around by now who haven't heard it.

REDBONE: Suzi Girl (Epic 2901)

Quizzical looks crossed our faces when this record came on, as this group certainly doesn't sound like the Redbone most of us know. This is light and vaguely boppy without anything really to distinguish it. Certainly not the Redbone we know, they muttered again into their tea...

JOHNNY CASH: The Lady Came From Baltimore (CBS 2900)

Here's that deep brown (and sometimes off-key) voice of big Johnny Cash, telling us the tale of how he went to rob the lady but fell in love instead and didn't get anything. Shame! Bit of a dirge, but will probably make some Cash fans happy.

SYL JOHNSON: Let Yourself Go (London HLU 10476)

Produced by Willie Mitchell says the small print — famed producer of Al Green and Ann Peebles amongst others — and Mitchell's mark is all over the record. Slowish chugging soul beat with brass refrains throughout. Should have a lot of appeal in the discos.

RONNIE CHARLES with the LONDON SYMPHONY ORCHESTRA: Layla (20th Century BTC 2161)

Yes, it is the Eric Clapton classic, given a rather different treatment as you might expect when Lou Reizner who put together the Tommy production is involved. Ronnie Charles sings the lyrics against the majesty of the LSO and a couple of hundred singers doing the choral honours. Lavish, to say the least. The flip is an instrumental version of the same number.

JONI MITCHELL: Big Yellow Taxi (Asylum AYM 537)

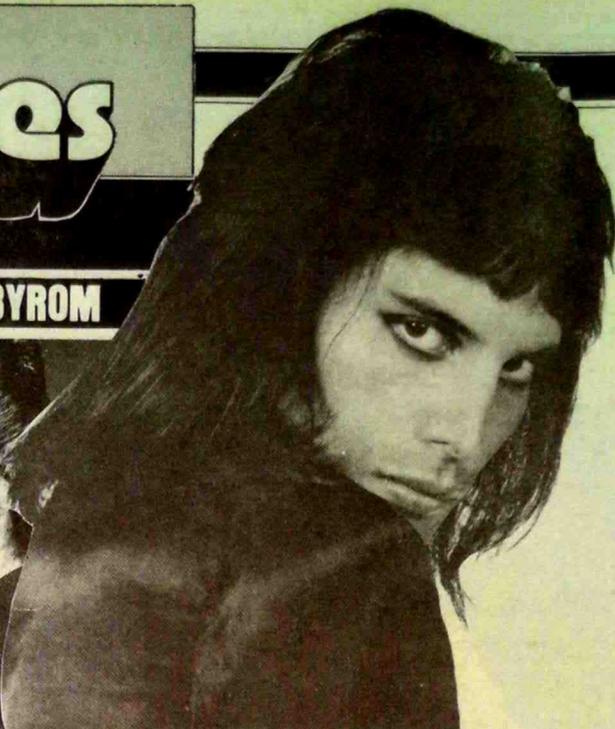
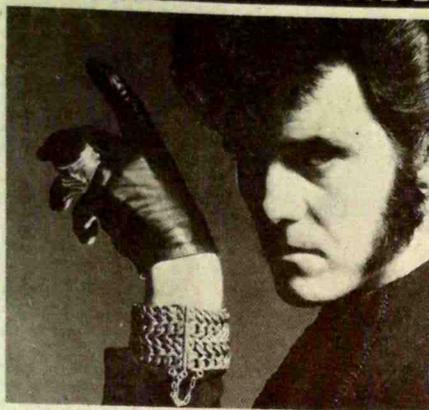
Worry not, it's not strictly a re-release, but rather a track taken from Joni's new album, Miles Of Aisles. The difference between this version and the last is Tom Scott's LA Express. They backed Joni at that infamous Wembley gig last year, and their sound on this single makes the whole song faster and chunkier.

THE DRIFTERS: Love Games (Bell 1396)

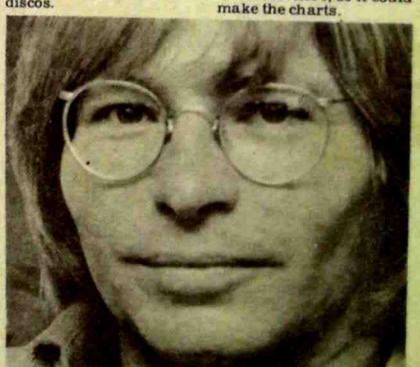
Quite up-tempo number from the Drifters this time, singing a Macaulay/Greenaway song. Not the same harmonies as usual, as there's a very definite lead singer, and the other three are in the background. I prefer it the other way around, but it's a harmless little number that's repetitive enough to become catchy.

JOHN DENVER: Sweet Surrender (RCA 2509)

Taken from John's Back Home Again album, this song is also due to be featured in a new Walt Disney film, The Bears And I — who says we don't bring you the most relevant information going then? Touches of Rocky Mountain High here, plunking guitar and John's voice soaring all over the place. He's got a lot of fans here, so it could make the charts.



THE TROGGS



JOHN DENVER

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DONOVAN: 7-Tease; Epic (69104)

The legendary folk hero of the sixties has brought out a conceptual album recorded in Nashville, which is fundamentally about the rise - and - fall - and - rise of and pretty lyrics is harking on the things that made him famous in the sixties and is Yellow; Colours and Catch the Wind were as much a part of the scene then as denim caps and Chelsea boots, but somehow the same kind of thing seems out of place in the descriptions like "I can't go on/without your heart within my own/misty maiden," etc. etc. But with all that said there is a touching simplicity about the album which cannot fail to move even the most hard - hearted ogre! **J1**

DUANE ALLMAN: An Anthology Vol II (Capricorn 2659 037)

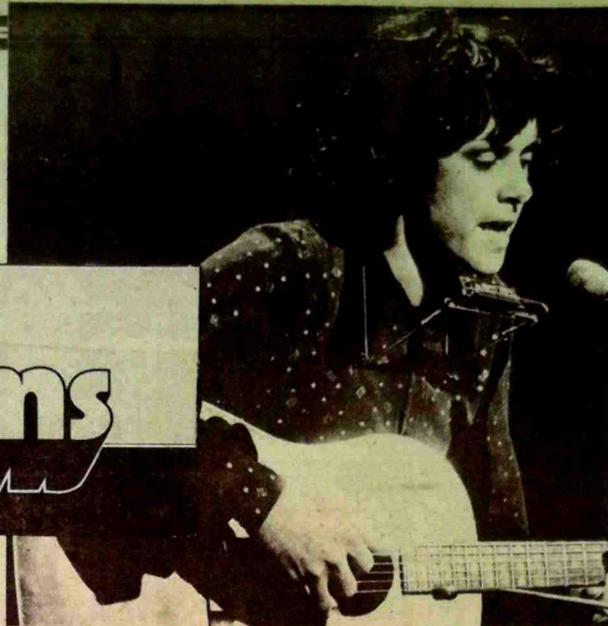
There is no doubt that Duane Allman was one of the greatest guitarists around and his death was a tragedy and great loss, but if a record company is going to release two double album anthologies, then they should at least first check they've got the material to do so. Needless to say they haven't. The first anthology album was a fine collection of Duane - based tracks and a fitting tribute to the man, but this album is nothing more than a motley collection of established Allman Brothers' tracks and sheer barrel scrapings - the fact that an Hourglass track is included proves that. As far as I can see the only justification for the album is a previously unreleased live version of Midnight Rider and a pretty healthy cover of Born to Be Wild with Wilson Pickett. So for the avid Duane Allman freak there's some pretty painstaking sifting to be done. **MT.**

JIMMY BUFFETT: Ala (ABC/ABCL 5065)

The country sounding man from Key West, Florida, relates the simple life through his sharply observant songs. What he lacks in distinctive melodies he makes up for with the music surrounding him. There's some great harmonica from Greg "Fingers" Taylor, and once again fine guitar and steel work. Buffett lets it rock and sometimes lets it slide, but through all his songs there runs a strong identity with his Caribbean beach life. **P.H.**

LEO KOTTKE: Dreams And All That Stuff (Capitol EST 11335)

So you think you can play guitar huh? Plenty of people play well, but few take the trouble to explore the possibilities. This man is getting quite a name for his laid back 12 - string pickin' and slide work. He combines it here with well chosen aids on piano, synthesizer, dobro, steel guitar, and still manages to end up sounding like a lazy front - porch minstrel running through the lick parade. Classic pickin' at its best. **P.H.**



DONOVAN: autographical?

JOHN LEE HOOKER: Free Beer And Chicken (ABCL 5059)

This could be what they call a "crossover record" only in a very different sense. John Lee Hooker is a very well respected blues artist with enough of an eye to developments to present here a funky set. His first words on the first track are: "Make it jerky" followed by as jerky a piece of bumpa bumpa goodtime as you're likely to hear. In between the type of track are at least five more traditional blues but with fairly comprehensive backings. There's a good flute, an interesting horn, and of course the piano honking away. To any bluesmen who are sceptical of funk, this could prove the crossover. **P.H.**

LOVE: Reel To Reel (RSO 2394 145)

It's desperately hard to come to terms with the "modern" work of an artist whose past efforts have been considered greats. Arthur Lee is such a man. His bands were always called Love and always changed with the times. In the mid sixties he hit it exactly right with an all time classic album: Forever Changes, but since then has faded into rather far out obscurity. This effort recorded more than a year ago, was probably a good stab at the time. It shows Arthur Lee, the soul man, with a funky band, plenty of brass and much heavy soulful vocalising from this former psychedelic cowboy. It is one of his old songs which sets the

albums alight. Singing Cowboy was never like it is here. It opens a cracking second side that builds strongly. Be Thankful For What You Got would make an adequate soul single, while You Said You Would is full of good time. Finally Arthur Lee gets into his original bag with an acoustically backed Everybody's Gotta Live. He's shaved his head, his voice has changed, but Arthur Lee can still do it. A shame this record was a long time finding its way to a record company. Maybe next time he can deliver THE goods. **P.H.**

PFM: Cook (Manticore K5306)

Although their albums sell well in the States PFM don't seem to have much to offer a British audience beyond cult material. They've been around long enough now to make their mark but they haven't particularly, so it would seem they never will. Their offerings of improvised electronic wizzardry will probably keep them in the same sort of can as the multitude of German heavies who tried to break this country not long ago - and failed on any commercial level. **MT.**

ERIC BURDON BAND: Sun Secrets (EMI EST 11359)

The Geordie guy whom everybody respects, is once again upon our midst and like Donovan, his counterpart, hopes to impress the kids of the seventies. Well, I doubt if he'll have much trouble doing so because his unique oldies like It's My Life, Don't Let Me Be Misunderstood, When I Was Young sound as good as ever, but slightly different because Eric has re - jiggered them into rockier, raunchier numbers that turn those out - dated sixties arrangements into seventies sizzlers. Perhaps the highlight of the album is

Eric's amazing vocal range - the guy's been blessed with the most soulful larynx this side of the border and t'would be a crying shame if Joe public was deprived of hearing it! **J.I.**

MAHAVISHNU ORCHESTRA: Visions Of The Emerald Beyond (CBS 69108)

The cosmic chariot rolls on with a surprisingly good album after the dearth of debris from his chela friend Carlos Santana. The frenetic high speed guitar playing from McLaughlin is still in evidence together with fine electric violin from Jean - Luc Ponty forcing the listener to continue to the end of what could so easily have been an album of jazz boredom. It's as much to the fine drumming from Michael Walden that this is not so. Once again McLaughlin pushes the fluid style of his guitar playing even further, and although he is an acquired taste devotees will not be disappointed. **D.H.**

ROBERT LAMM: Skinny Boy (CBS 80359)

A moody yet relaxing album by Lamm, hit songwriter for Chicago, which at first has a distinctive likeness in sound to Colin Blunstone's husky - voiced material. It has exceptional orchestral presentations on all tracks which flatters the textured voice of Lamm. Two funky tracks appear on the LP: Skinny Boy and City Living on which the notable Pointer Sisters are featured. Lamm has the quality of

becoming a big name, but it's just a question of waiting for the right material to come along. The feeling here is very peaceful and soothing but melodic and entertaining enough to suit the most temperamental of moods. **W.H.**

RICHARD HARRIS AND ARIF MARDIN: The Prophet by Khalil Gibran (Atlantic K50109)

'Er how did that go again? Lebanese - born Gibran gets his famous piece of Western best - selling mysticism given the once over by the did McCarthur Park lad himself. The result is more dramatic if less satisfying than the original book which Mr Gibran wrote in New York in the 1920's (a less successful version had previously been published in the Lebanon). These startling facts aside, Arif Mardin's score blends well with the actor's voice enhancing the easy philosophy of the recording and giving the listener a lot of tranquil satisfaction just before he falls asleep. **D.H.**

BONAROO: Bonaroo (Warner K50096)

Not since the great days of Steve Miller's earlier albums (anything up to No 5) have there been things of this ilk which ain't surprising when you consider leader Bobby Winkelman used to play with Stevie. Plagiarism lives, and rightly so. Listen to the high breathy vocals and the tip - toe piano and wonder why they didn't get a bigger slice of the recent Warner Bros. Music Show package. Children of the future, you're home at last especially on Decided Today or the beautifully building Physical Fitness. Too overboard a review? Maybe, but at least with Bonaroo's first album you're in there at the beginning. **D.H.**

FATS DOMINO LIVE AT MONTREUX: Hello Josephine (Atlantic K50107)

After all these years dear ole Fats still sounds as juicy as ever. On this excellent live album, recorded at Montreux, Switzerland, the maestro belts out the songs that Ma 'n' Pa jived and jitterbugged to. Basically they're a bundle of goodies from the lively Staggerlee to those splendid steady rock classics Blueberry Hill and Walking to New Orleans. As well as being one of the best ballad belchers, Fats is an excellent boogie pianist who manages to make his stubby fingers play anything. So if you wanna loosen up after a hard day of strenuous activities, then what better way is there than playing Domino? **J.I.**

Albums

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GALLEY, Masons Arms, Wellgate
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SWEET SENSATION, Talk of the South, Southend
ARGENT, St George's Hall, Bradford
GREAT EXPECTATIONS, The Place, Hanley, Stoke on Trent
DAVE BERRY, Sands, Bedford
MUSCLES, Zero 6, Southend
JOHN MARTYN, Leicester University
BYZANTIUM, Nag's Head, High Wycombe
STRING DRIVEN, Thing, Nag's Head
HALF HUMAN BAND, Woodlands Hall, Ashley Road, Poole, Dorset
STRIDER, Aberystwyth University
SUNDANCE, Palace Theatre, Newark
SWEATY BETTY, Wellington Arms, Stratfield Turgis, Hants
GONZALES, Speakeasy
ARTHUR conley, tracy's, Ipswich
SUPERTRAMP / **GALLAGHER & LYLE**, City Hall Sheffield.
JESS RODEN BAND, Hornsey Art College, London
RUBETTES, Civic Hall Bedford
LINDISFARNE, Palace Newark
PRESSURE, Langley Mill Social Club, Nottingham
RAYMOND FROGGATT BAND, Marquee, 90 Wardour Street, London

SASSAFRAS/RIC LEES NEXUS, London College of Printing
FANACHE, Brecknock, 227 Camden Road, London NW1
RANDY, Kensington, Russel Gardens, Holland Road, London W14
MOON, Greyhound, Fulham
YELLOW BIRD, Lord Nelson, 100 Holloway Road
GREEP, Newlands Tavern, 40 Stuart Road, Peckham, London SE15
BANG, Western Counties, 8 London Street, London W2
LEFT HAND DRIVE, Hope & Anchor, 207 Upper Street, London N1
BRUCE AND THE WOMBATS, Matilda's, Old Swan, 206 Kensington Church Street, London W8
SELENA JONES, royal Albert Hall, Kensington Gore, London SW7
DAVE CARTWRIGHT, Well Green, Altricham
CONTROBAND, James Graham College, Leeds
AMAZING BLONDEL, Goldsmith College, New Cross
TRUE EXPRESSION, Merwood Hotel, Saundersfoot

FRIDAY

January 21th
HAWKWIND, Town Hall, Clacton
SPINNERS, Royal Festival Hall, Albert Embankment, London
SAILOR, The Garden, Penzance
BARCLAY JAMES HARVEST, Per Pavilion, Hastings
MAHAVISHNU ORCHESTRA, Colston Hall, Bristol
STARRY EYED & LAUGHING, Dingwalls, Camden Lock, top of Camden High Street,

London NW1
KURSAAL FLYERS, City of London Polytechnic
HALF HUMAN BAND, School of African and Oriental Studies, Malet Street, London WC1
MIKE ABSALOM, Westminster College, Oxford
MUSCLES, Club Anabella, SUNDERLAND
CISSY STONE/BODY & SOUL, Top Hat, Spennymore
ISOTOPE, Sussex University
JOHN MARTYN, Brunel University
STEVE ASHLEY, St David's University, Lampeter
GAS WORKS, New Ash Green Social Club
ACE, Congress Theatre, Eastbourne
STRIDER, University of Cardiff, Institute of Science and Technology
FACTORY, Hadlow College of Agriculture, Hadlow, Kent
SWEATY BETTY, Western Counties, 8 London Street, London W2
A BAND CALLED O, Silsoe College, Bedford
STRING DRIVEN THING / G T MOORE & THE REGGAE GUITARS, Surrey University
JACKY LYNTON'S GRAND, Speakeasy, London
SLACK ALICE, Aberdeen University
DAVE BERRY, Sands, Bedford
STACKRIDGE, Reading University
COUNTRY GAZETTE, Barbarella's, Birmingham
EDGAR BROUGHTON BAND, Roundhouse, Dagenham
G T MOORE AND THE REGGAE GUITARS, Bromley Technical College
OX, Leicester University
MAHAVISHNU ORCHESTRA, Free Trade Hall, Manchester
MAX MERRITT AND THE METEORS, Dingwalls, Camden Lock, top of Camden High Street, London NW1
SAILOR, Guild Hall, Plymouth
KURSAAL FLYERS, JB's Club, Dudley
CISCO, The Place, Han-

ley, Stoke on Trent
TREMELOES, Vikings Hotel, Goole
MUSCLES, RAF Greenham, Newbury
CISSY STONE/BODY and soul, Top Hat, Spennymore
JOHN MARTYN, Essex University
ALBERTOS, Balls Park College of Education, Hartford
BYZANTIUM / ZARCH, University of London
GAS WORKS, Kitson College of Science and Technology
ACE, Leeds University
HALF HUMAN BAND/GREENSLADE, The Newark, Leicester Polytechnic
STRIDER, Pavilion, Swansea
SUNDANCE, Durham University
FRUUPP, UMIST, Manchester
ARGENT / MARVELLOUS KID, Civic Hall, Guildford
BUNNY, Speakeasy, 48 Margaret Street, London W1
ROCK ISLAND LINE, Spring Hall, Gillingham, Dorset
SLACK ALICE, Strathelyde University
DAVE BERRY, Sands, Bedford
STACKRIDGE, Nottingham University
COUNTRY GAZETTE, Barbarella's, Birmingham
SHOWADDY WADDY, Gaumont, Ipswich
MEDICINE HEAD, College of Education, Chester
RUBETTES, Grand Pavilion, Withersnaw
LINDISFARNE, Durham University
THIN LIZZY, Imperial College, London
SUTHERLAND BROTHERS & QUIVER, St Albans City Hall, Hertfordshire
GREENSLADE, Leicester Polytechnic
GOOD HABIT, Priory Hall, Scunthorpe
PRESSURE, Toll Bar, Netherton, Cumbria
BRINLEY SCHWARZ, Kingston Polytechnic
KOOL & THE GANG, California Ballroom, Dunstable

SATURDAY

January 25th
HAWKWIND, Sports Centre, Bracknell
CHARLEY PRIDE, Woodville Hall, Gravesend
STAN WEBB BAND, Phillipa Fawcett College, Streatham, London
EDGAR BROUGHTON BAND, Roundhouse, Dagenham
G T MOORE AND THE REGGAE GUITARS, Bromley Technical College
OX, Leicester University
MAHAVISHNU ORCHESTRA, Free Trade Hall, Manchester
MAX MERRITT AND THE METEORS, Dingwalls, Camden Lock, top of Camden High Street, London NW1
SAILOR, Guild Hall, Plymouth
KURSAAL FLYERS, JB's Club, Dudley
CISCO, The Place, Han-

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TREMELOES, Vikings Hotel, Goole
MUSCLES, RAF Greenham, Newbury
CISSY STONE/BODY and soul, Top Hat, Spennymore
JOHN MARTYN, Essex University
ALBERTOS, Balls Park College of Education, Hartford
BYZANTIUM / ZARCH, University of London
GAS WORKS, Kitson College of Science and Technology
ACE, Leeds University
HALF HUMAN BAND/GREENSLADE, The Newark, Leicester Polytechnic
STRIDER, Pavilion, Swansea
SUNDANCE, Durham University
FRUUPP, UMIST, Manchester
ARGENT / MARVELLOUS KID, Civic Hall, Guildford
BUNNY, Speakeasy, 48 Margaret Street, London W1
ROCK ISLAND LINE, Spring Hall, Gillingham, Dorset
SLACK ALICE, Strathelyde University
DAVE BERRY, Sands, Bedford
STACKRIDGE, Nottingham University
COUNTRY GAZETTE, Barbarella's, Birmingham
SHOWADDY WADDY, Gaumont, Ipswich
MEDICINE HEAD, College of Education, Chester
RUBETTES, Grand Pavilion, Withersnaw
LINDISFARNE, Durham University
THIN LIZZY, Imperial College, London
SUTHERLAND BROTHERS & QUIVER, St Albans City Hall, Hertfordshire
GREENSLADE, Leicester Polytechnic
GOOD HABIT, Priory Hall, Scunthorpe
PRESSURE, Toll Bar, Netherton, Cumbria
BRINLEY SCHWARZ, Kingston Polytechnic
KOOL & THE GANG, California Ballroom, Dunstable

RANDY, RAF Conningsey, Lincs
FRED WEDLOCK, Somerville School, Midsomer Norton, Bath
BOYS OF THE LOUGH, Towserye Village Hall, Towserye, Oxon
ALASTAIR ANDERSON, Folk Club, City University Union Society, St John Street, London EC1
BREWERS DROOP, Newlands Tavern, 40 Stuart Road, London SE15
RUPIE EDWARDS, Apollo Club, Willesdon
SASSAFRAS, Boat Club, Nottinghamshire

SUNDAY

January 26th
HAWKWIND, Theatre Royal, Norwich
CHARLEY PRIDE, London Palladium
SWEET SENSATION, Fairfield Halls, Croydon
LYNSEY DE PAUL, Fiesta, Sheffield
MAHAVISHNU ORCHESTRA, Apollo, Glasgow
BRIAN DEWHURST, Fley, Yorks
KURSAAL FLYERS, Torrington, 4 Lodge Lane, High Road, London N12
BYZANTIUM, Albemarle Club, Bedford
SHA NA NA, Hammersmith Odeon
RIC LEES NEXUS, Tithe Farm House, Eastcote Lane, South Lane, South Harrow
SWEATY BETTY, Tavern in the Town, Highgate, Bradford
FRUUPP, winning Post, Twickenham
COUNTRY GAZETTE, Grand Ole Opry, Guildhall, Cambridge
SUPERTRAMP, Town Hall, Birmingham
EDGAR BROUGHTON, Greyhound, Croydon
SPARROW, Baileys Club, Oldham
THIN LIZZY, Gravesend Civic Hall
SUTHERLAND BROTHERS & QUIVER, Wyvern Arts Trust Centre, Swindon
PRESSURE, Coach House Club, Carlisle
CHARLEY PRIDE, London Palladium, Argill Street, London W1

BOYS OF THE LOUGH, Dudley College of Education
QUICKSAND, Greyhound, Fulham

MONDAY

January 27th
CHARLEY PRIDE, Carlton Theatre, Dublin
RICHARD DIGANCE, Brunswick Hotel, Charlotte Street, Preston
KILBURN AND THE HIGH ROADS, Dingwalls, Camden Lock, top of Camden High Street, London NW1
BRIAN DEWHURST, Wellington Hotel, Scarborough
BE BOF DELUXE, Outlook, Doncaster
KURSAAL FLYERS, Hope & Anchor, 207 Upper Street, London N1
SHA NA NA, Odeon, Hammersmith
BASIC TRUTH, Speakeasy, 48 Margaret Street, London W1
COUNTRY GAZETTE, Oxford Polytechnic
SUPERTRAMP, De Montfort Hall, Leicester
HUSTLER, Golden Diamond, Sutton in Ashfield
SASSAFRAS, Tiffany's, Merthyr Tydfil

TUESDAY

January 28th
CHARLEY PRIDE, Town Hall, Birmingham
BARCLAY JAMES HARVEST, Town Hall, Leeds
MAHAVISHNU ORCHESTRA, Usher Hall, Edinburgh
HOUSESHAKERS, Dingwalls, Camden Lock, top of Camden High Street, London NW1
SAILOR, Southampton University
BRETT MARVIN & THE THUNDERBOLTS, 100 Club, 100 Oxford Street, London W1
KEITH CHRISTMAS, Newlands Tavern, 40 Stuart Road, Peckham, London SE15
STRIDER, Winter Gardens, Penzance
FRESH AIRE, Sands, Luton
STRIDER, Winter Gardens, Penzance

ROLLING STONE

RICK WAKEMAN:
 Journey to the Centre of the Stage

JAGGER & TAYLOR:
 Explain the Stones Split

GEORGE HARRISON
 Go to Washington

FREDDIE PRINZE:
 The Undiluted South Bronx Truth

ON SALE NOW!

SONET RECORDS have replied to the piece included in the last disco special, where major record companies had asked us to call a halt to discos applying to them for free records.

Sonet's Managing Director, Rod Buckle is quite adamant that his company is always interested to hear from any hard working, legitimate jocks. Ron attributes the success of many of his records to the disco market, which has broken numbers including Seaside Shuffle from Terry Dactyl & The Dinosaurs and Sylvia with Y Viva Espana.

To show their appreciation for the work the discos did with Sylvia, they'll be supplying the jocks with Sylvia's new single two weeks before the radio stations get it. Together with the single, the discos will receive a special record which is a competition. A set of questions, plus an address to send answers to is included, and for the winner is a holiday in Spain for two. For the disc jockey who is responsible for the winner hearing the competition at his disco, he will receive a Roger Squire Jingle Machine.

So, if you're a reputable jock, not just trying to rip-off records, write in to Sonet, care of 12 Needham Road, London W11 2RP. Please don't phone they ask, but if you write in with an SAE, I'm sure they'll consider you.

IS THIS A RECORD

IS THIS a record? Well, the guys at the Blue Jean label think it is. They've got a single out, *Doing The Bump*, and the record was recorded, pressed and put in the shops all within the space of 10 days. The first copies were circulated to the radio stations on the sixth day. The record, made by Soul Response is a definite disco biggie. Love Games from the Drifters on Bell could be an interesting disco record, though nothing really sensational, not like *Keep On Steppin'* from the Fatback Band on Polydor. Polydor have gone berserk this month

DISCOS BY DAVE LONGMAN

with a whole batch of disco releases. Others in the pile include Timmy Thomas with *You're The Song I've Always Wanted To Sing*, Jamo Thomas and his Party Brothers Orchestra with *I Spy For The FBI*. The Jamo Thomas you will recall is a re-release from 1966. James Brown is singing about the Funky President, and Eddie Holman is singing a new one with *I Believe In Miracles*. All

these are on Polydor. Not to confuse you, Eddie Holman is also featured on the ABC label with an old one from him, *Since I Don't Have You*. All of these records are great disco sounds and are being promoted around the clubs by Garrell Redfeare. Garrell used to be at Polydor, but has now left them to do independent disco promotion. If you really do think you are doing

enough gigs each week, and that you are pulling a large crowd, I'm sure Garrell would be pleased to hear from you. Send him all the details about where and when you work, if possible, sending along the names of a few club managers who can back you up. Make sure you enclose a self addressed envelope when you write. His address is 32a Replingham Road, Southfield, London SW16.

DJ PICK OF THE WEEK

THIS WEEK'S disco chart comes from Frank Hynes in Sunderland. Frank wrote in saying

- 1 Never Can Say Goodbye
- 2 Only One Woman
- 3 Help Me Make It Through The Night
- 4 Down Down
- 5 Ms Grace
- 6 Get Dancin'
- 7 I Can Help
- 8 You Ain't Seen Nothing Yet
- 9 Sha La La
- 10 Tell Him

that he's been doing discos now for only a year, but he's greatly enjoying life. He does the

Gloria Gaynor
 Nigel Olson
 John Hoyt
 Status Quo
 Tymes
 Disco Tex
 Billy Swan
 Bachman Turner
 Al Green
 Hello

discos on a part-time basis, working in the daytime in a local factory. Anyway, here's his chart.

MGM
 Rocket
 Trojan
 Vertigo
 RCA
 Chelsea
 Monument
 Mercury
 London
 Bell

MARKET PLACE

30-BAGGIES & BOMBERS

THREE BUTTON WAISTBAND OPTIONAL 30" LONG LEG

STYLE 240
CORD
CANEVA
DONIGAL

STYLE 242
CORD
CANEVA
DONIGAL

STYLE BOMBER
CORD
CANEVA
DONIGAL

STYLE 241
CORD
CANEVA
DONIGAL

NEW FROM wider jeans Co

DONIGAL TWEED BAGGIES IN STYLES 241 & 242

ALSO BOMBERS STYLE 240 COLOURS BLACK & WHITE BROWN & WHITE

STYLE & PRICES

| BAGGIES | SIZES | BOMBER PRICES |
|--------------|---------------|---------------|
| CORD 5.45 | 26" 36" GUYS | CORD 4.80 |
| CANEVA 6.45 | 8" 10" CHICKS | DENIM 4.80 |
| VELVET 7.45 | BOMBERS | DONIGAL 4.80 |
| JEAN 5.65 | 32" 42" CHEST | |
| CANEVA 5.50 | 32" 38" BUST | |
| DONIGAL 6.75 | | |

COLOURS
CORD CANEVA CANVAS VELVET
BLACK GREEN BROWN WHITE LIGHT BLUE
BLACK GREY NAVY DENIM FAKED

PLEASE STATE:
SIZE
STYLE
COLOUR
ALTERNATIVE CHOICE

French jeans Co
Duck RM
170 High Street
Dudley, W. Midlands

POSTAGE & PACKAGING
30p per garment
17p return V.V.

HI-WAISTERS

CORD £6.20 + 30p p&p
DENIM £5.95 + 30p p&p

32" BAGGIE FLAIRS

3" 3 button waistband side pockets

Col. black, brown, navy, ice blue, green.

TURN STYLE (DEPT RM)
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POSTERS FROM PERMAPRINTS

1. BAY CITY ROLLERS

2. NEW BAY CITY ROLLERS (LIVE ON STAGE)

3. ROD STEWART

4. NEW BOWIE

5. QUEEN

NO. 6 GIANT BEN MURPHY AND ROGER DAVIS 52" x 34" FULL COLOUR ONLY 85p

NOS. 1 TO 5 COLOUR POSTERS 38" x 25" ONLY 75p EACH

LEVI JEANS

Washed denim Levi jeans with super strong buttons and blue inset in waist leg. Guys waist 28in. Chicks hips, lengths 30-34. 40% navy or 20%.

£2.95 + 25p (the cheapest best value jeans on the market)

12 days delivery. Prompt refund if returned within 7 days.

Libra, Dept RM, 15, Shrubbery Road, Streatham, London, S.W. 16.

SWEAT SHIRTS

Super fit, warm and comfortable. Various motifs including "Southern Comfort" and "Camel" (as illustrated), Strawberry Fields, Coca Cola and UK Universities etc. Sizes: S, M, L, XL. Colours: Yellow, White, black, light blue, navy, beige, red, green.

£3.95 plus 25p p&p

LEVI VELVET BAGGIES

Best quality velvet baggies made by Levi's with large flares and two-inch belt loops. A fantastic offer made possible only through Libra Normandy 30 95.

Now at £3.95 + 25p p&p (please rush)

Guys state waist sizes 26in. to 34in. Chicks hips. In dark wine or navy blue.

French Cut Baggies

WIDE FLARED 28-34 WAIST ALL IN LONG LEG 12% ounce £5.99

INDIGO DENIM Hardwearing 12% ounce £5.99

CORDS Black Brown Navy £5.99

DONEGALS Black Brown £6.99

25p P&P 14 day Delivery Cheque & P/O to

MOODS
STOPFORD STREET
HIGHER INCE
WIGAN, LANCAS

NATURAL COLOURED LONG FRINGED MOCCASINS

IN REAL SUEDE LEATHER

CRAZY TO FUN

WEAR MAKE D.I.Y. KITS ONLY £8.50

p&p 30p

NATURAL COLOURED REAL SUEDE MOCCASINS
Hand-made to measure
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PLAIN £3.50
p&p 20p

TO ORDER - Stand on paper and draw around bare feet. Give call measurements at thickest part.

KIT INCLUDES - Tough Soles and Heels, Innersoles, and Suede marked out to your measurements. Punch, Eyelets and tool. Knife, Awl, Needle, Thread, Glue, Tacks, Laces, Instructions.

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St. Ervan, Wadebridge, Cornwall

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Each transfer measures 8 1/2" x 5" 3 transfers to a pack

PACK OF THREE IRON-ONS, ONLY 95p

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Superb 1920's style leather shoe, Black & White, brogue uppers on lightweight cushioned base with 3" heels.

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ALL LEATHER black lace-up shoe with unusual brown contrasting design. Really stylish, with 3 1/2" high heel and platform sole. Sizes 6-10.

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REFLECTIONS



Wanna join this group?

SO YOU wanna be a rock 'n' roll star? You and 5,000 others? Relax! Perhaps the most mysterious group in the world would appeal to you. They're in London at this very moment and calling out for volunteers to help them make their next single. It doesn't matter if you can only whistle. It's no problem if you're reduced to stamping your feet. Apple Pie and Custard will be pleased to hear from you. All you have to do is ring Uxbridge 37483 for an audition. You'll be too late to be in their new single, *Five Sisters*, because that one's already in the shops. But take a look at the boys (?) and girls in the band already. There's *Miss Knife* (from left), Cary Powder, Brad Board, J. U. Gofwater, Sugar Sugar, Los Tablos De Clothos, Miss Fork, Miss Spoon, and Corrin Flour. Is pop panto the next craze? "Pop should be for everyone," say the mysterious members. Now where did I hear that tune before... is it Chinese or something?

MORE CRIME
 SUPERTRAMP, who have a best-selling album *Crime Of The Century* have added an extra date to their British concert tour which starts at Sheffield City Hall this Thursday. They will now play Plymouth Guildhall on February 10. They will be supported on all gigs except Plymouth by Gallagher and Lyle.

HOUSE DATES
 THE ELEVENTH House, featuring top American guitarist Larry Coryell have had five gigs confirmed for their debut British concert tour. They are: Barbarella's Birmingham (February 11); Bristol University (12); University of Canterbury (13); Leicester University (14); Essex University, Colchester (15).

Dem Bones, dem Bones . . .

PICK THE bones out of three chicks, Joy Yates, Jackie Sullivan and Sue Lynch and you'll come up with a pretty dish of spicy-flavoured harmonising. The girls call themselves Bones and have been performing as such since November of '73. They have since worked on TV, radio and record sessions with names like Olivia Newton-John, Barry Blue, Alvin Stardust, Cat Stevens and Carl Douglas.

A recent appearance on ITV's *Lift Off* with Ayshea was the turning point in their career. Spotted by Lynsey De Paul, she offered to write and produce their debut single on Jet Records *My One and Only*, which you may have seen featured on ITV's 45 show two weeks ago.

This trio set - up all come from highly involved musical backgrounds. Sue Lynch sang with her sister at the age of 13 scoring two number one singles and cutting three albums. Jackie progressed from classical piano to session



work with artists like Vikki Carr and Anthony Newley.

Finally Joy, having performed in a rock band, moved to Australia singing with various groups before turning solo. She came to London

in 1971 where she worked with Cliff Richard and Dusty Springfield.

They know what the business is all about and it seems they're on the right road at last, to the top. They're too good for the dog!

Sssh . . .

WELL, dears, all we can say is that the old grapevine has been fluttering its little leaves in fine fashion this week - biggest rustle must be the news that a certain Mr. J. Lennon is back in town, sighted at the Beeb last Thursday no less we hear - something to do with all those judicial happenings in the High Court perhaps? . . . still with those ex-insects, Paul has recently been posing as a decorator and turned his rather stately mansion in St. John's Wood into something rather horrible - pink and yellow was the colour scheme described to us. Linda's influence, we muse to ourselves? . . . Something brewing up at Warners concerning Lindsfarne - watch this space. . . after so many

name checks from N.M.E., we feel we ought to return the favour and chip in with a contribution to Knock Cant's recent piece on meanie pop stars - seems that whilst in Manchester, The Doobies missed their special train, complete with personalised compartments and were forced to travel under their own steam, which turned out to be second class tickets! Poor lads. . . Aerial Bender has turned down an offer from the Rolling Stones to make up the numbers, not for the first time either, as he was offered a place in the band before Mick Taylor joined, and turned it down then as well. . . a certain member of Kilburn and The Highroads has been offered a gig with the darling of the push-bike

set, Bowie - coming at the same time as rumours about Mick Garson, might we tax our brains and put two and two together . . . ? What were certain personnel from RAK Records doing at Pye's Wigan Casino last weekend? . . . Currently replacing Deep Throat as the trendies' favourite film is *That'll Be The Day*, just released in Los Angeles. . . keeping it in the family are Warners, who've just signed Simon Townshend, sibling rival of Pete, to make a single titled *When I Grow Up To Be A Man*. . . sounds like tommy rot to us. . . and finally, to show the true spirit of spring (why not!), felicitations to Warner's Charlie McCutcheon for going out and doing it!

Yesterday's Charts

1970

| | | | | |
|----|----|-----------------------------------|----------------------------------|----------|
| 1 | 1 | TWO LITTLE BOYS | Rolf Harris | Columbia |
| 2 | 4 | RUBY DON'T TAKE YOUR LOVE TO TOWN | Kenny Rogers & the First Edition | Reprise |
| 3 | 9 | REFLECTIONS OF MY LIFE | Marmalade | Decca |
| 4 | 3 | ALL I HAVE TO DO IS DREAM | Bobby Gentry & Glen Campbell | Capitol |
| 5 | 5 | TRACY CUFF | Links | MCA |
| 6 | 2 | SUSPICIOUS MINDS | Elvis Presley | RCA |
| 7 | 8 | GOOD OLD ROCK 'N' ROLL | Dave Clark Five | Columbia |
| 8 | 10 | COME AND GET IT | Badfinger | Apple |
| 9 | 6 | SUGAR SUGAR | Archies | RCA |
| 10 | 7 | THE MELTING POT | Blue Mink | Phillips |

January 24, 1970

1965

| | | | | |
|----|----|-----------------------------|------------------------|------------|
| 1 | 1 | YEH YEH | Georgie Fame | Columbia |
| 2 | 3 | GO NOW | Moody Blues | Decca |
| 3 | 5 | GIRL DON'T COME | Sandie Shaw | Pye |
| 4 | 4 | TERRY TWINKLE | | Decca |
| 5 | 10 | CAST YOUR FATE TO THE WINDS | Sounds Orchestral | Piccadilly |
| 6 | 6 | SOMEWHERE P. J. Proby | | Liberty |
| 7 | 2 | I FEEL FINE | Beadles | Parlophone |
| 8 | 9 | FERRY 'CROSS THE MERSEY | Gerry & the Pacemakers | Columbia |
| 9 | 7 | WALK TALL | Val Doonican | Decca |
| 10 | 8 | DOWNTOWN | Petula Clark | Pye |

January 23, 1965

1960

| | | | | |
|----|----|-------------------------------------|-------------------------|------------|
| 1 | 1 | WHY | Anthony Newley | Decca |
| 2 | 4 | STARRY EYED | Michael Holliday | Columbia |
| 3 | 10 | A VOICE IN THE WILDERNESS | Chiff Richard | Columbia |
| 4 | 7 | WAY DOWN YONDER IN NEW ORLEANS | Freddy Cannon | Top Rank |
| 5 | 3 | WHAT DO YOU WANT TO MAKE THOSE EYES | AT ME FOR? Emmille Ford | Pye |
| 6 | 5 | HEARTACHES BY THE NUMBER | Guy Mitchell | Phillips |
| 7 | 4 | WHAT DO YOU WANT | Adam Faith | Parlophone |
| 8 | 5 | OH! CAROL | Neil Sedaka | RCA |
| 9 | 8 | LITTLE WHITE BULL | Tommy Steele | Decca |
| 10 | 16 | EXPRESSO BONGO | Chiff Richard | Columbia |

January 23, 1960

DAVID ESSEX
 IN
sounds
 GET IT TODAY!

It's a Knockout



PICTURED left is Brighton beau Johnny Wakelin with The Kinshasa Band (excluding the bald dude in the centre). Johnny found fame for himself when he wrote a song for black-Jack Muhammad Ali, titled *Black Superman*, released last November. For Johnny this is a dream come true for he has been writing songs for some years without ever having a hit.

The biggest thrill of all for John and Co happened when Muhammad came to London and invited them on stage for his Talk In at the New Victoria Cinema, closing the show with Johnny's number. All did a little bit of promotin' on the song by taking it back to he could gently persuade all his buddies to buy it. It is also being released in Europe, Australia and New Zealand.

Johnny isn't a one hit wonder - far from it, he's been at it again, and has written a song for glamorous granddaddy Perry Como. Johnny warns all those cynics out there who sneer at his hit: "Just wait and hear my next tribute - it's going to have an even greater appeal!"

STAR BREAKERS

- 1 DOO IT ('TIL YOU'RE SATISFIED) B. T. Express **Pye**
- 2 MY EYES ADORED YOU Frankie Vallie **Private Stock**
- 3 SIXTY MINUTE MAN Trammps **Buddah**
- 4 TOBY Chi-lites **Brunswick**
- 5 THIS MONDAY MORNING FEELING Tito Simon **Horse**
- 6 YOUR KISS IS SWEET Syreeta Tamla **Motown**
- 7 WE LOVE EACH OTHER Charlie Rich **Epic**
- 8 TWO SLEEPY PEOPLE PHILLIP & IT Vanessa **Anchor**
- 9 FUNKY PRESIDENT James Brown **Polydor**
- 10 ALISHUFFLE Georgie Fame **Island**

