

RECORD & POPSWOP MIDWINTER

6p

DECEMBER 14th, 1974

Gary Glitter Colour Poster Inside



QUEEN...
kicking
off in
Germany



SWEET-
are the fans
turning
them down?

KENNY-bumping up the charts
Body 'n' Soul extra

The BBC Top 50
read it inside

Being silly with
THE GOODIES

BRITISH TOP 50

Albums

- | | | | | |
|----|---|-----------------------------------|---------------|--------------|
| 1 | 1 | ELVIS PRESLEY'S 40 GREATEST HITS, | Elvis Presley | Arcade |
| 2 | 2 | ELTON JOHN'S GREATEST HITS, | Elton John | DJM |
| 3 | 3 | MUSIC EXPLOSION, Various | | K-Tel |
| 4 | 6 | DAVID ESSEX, David Essex | | CBS |
| 5 | 5 | SHEER HEART ATTACK, Queen | | EMI |
| 6 | 8 | CAN'T GET ENOUGH, | Barry White | 20th Century |
| 7 | 4 | ROLLIN', Bay City Rollers | | Bell |
| 8 | 9 | SLADE IN FLAME, Slade | | Polydor |
| 9 | 9 | TUBULAR BELLS, Mike Oldfield | | Virgin |
| 10 | 7 | COUNTRY LIFE, Roxy Music | | Island |

- | | | | | |
|----|----|--------------------------------------|--------------------------|------------|
| 11 | 22 | THE SINGLES, 1969 - 1973, Carpenters | A&M | |
| 12 | 16 | 40 ALL TIME HONKY TONK HITS, | Various | Robin |
| 13 | 12 | SHOWADDYWADDY, Showaddywaddy | Bell | |
| 14 | 10 | BAND ON THE RUN, | Paul McCartney and Wings | Apple |
| 15 | 35 | AND I LOVE YOU SO | Perry Como | RCA Victor |
| 16 | 17 | THE DARK SIDE OF THE MOON, | Pink Floyd | Harvest |
| 17 | 27 | THIS IS THE MOODY BLUES, | Moody Blues | Threshold |
| 18 | 15 | STORMBRINGER, Deep Purple | | Purple |
| 19 | 19 | LOVE ME FOR A REASON, Osmonds | Genesis | MGM |
| 20 | 13 | THE LAMB LIES DOWN ON BROADWAY, | | Charisma |

- | | | | | |
|----|----|---------------------------------|------------|-------------------|
| 21 | 18 | SMILER, Rod Stewart | | Mercury |
| 22 | 19 | DAVID LIVE, Bowie | | Victor |
| 23 | 20 | 30 SMASH HITS OF THE WAR YEARS, | Various | Crest |
| 24 | 21 | 20 TOWN & COUNTRY HITS, Various | Jim Reeves | K-Tel |
| 25 | 32 | TWELVE SONGS CHRISTMAS, | | |
| 26 | 11 | STARDUST, Sound Track | | RCA International |
| 27 | 41 | JUST A BOY, Leo Sayer | | Ronco |
| 28 | 43 | MOTOWN CHARTBUSTERS VOLS., | Various | Tamla Motown |
| 29 | 41 | BACK HOME AGAIN, John Denver | | Victor |
| 30 | 26 | MUD ROCK, Mud | | Rak |

- | | | | | |
|----|----|------------------------------------|----------------------|---------|
| 31 | 25 | SIMON & GARFUNKEL'S GREATEST HITS, | Simon & Garfunkel | CBS |
| 32 | 14 | PROPAGANDA, Sparks | | Island |
| 33 | 45 | RAINBOW, Peters and Lee | | Philips |
| 34 | 24 | THERE'S THE RUB, | Wahbone Ash | MCA |
| 35 | 37 | I'M LEAVING IT ALL UP TO YOU, | Donny & Marie Osmond | MGM |
| 36 | 29 | REMEMBER YOU'RE A WOMBLE, | Wombles | CBS |
| 37 | 23 | SCOTT JOPLIN PIANO RAGS, | Joanrus Rhin | |
| 38 | - | BRIDGE OVER TROUBLED WATER, | Simon & Garfunkel | CBS |
| 39 | 46 | SINGALONGAMAX, Max Bygraves | | Pye |
| 40 | 33 | SERENADE, Neil Diamond | | CBS |

- | | | | | |
|----|----|--------------------------------------|-----------------------|---------------|
| 41 | 30 | BORBOLETTA, Santana | | CBS |
| 42 | - | ROCK ON, David Essex | | CBS |
| 43 | 48 | THE BEST OF JOHN DENVER, John Denver | | Victor |
| 44 | 40 | SOLO CONCERT, Billy Connolly | | Transatlantic |
| 45 | - | GOODBYE YELLOW BRICK ROAD, | Elton John | DJM |
| 46 | 36 | LET'S PUT IT ALL TOGETHER, | Stylitics | Avco |
| 47 | 50 | STONE GON, Barry White | | Pye |
| 48 | - | BARCLAY JAMES HARVEST LIVE, | Barclay James Harvest | Polydor |
| 49 | 34 | THE STING, Original Sound Track | | MCA |
| 50 | - | OUR BEST TO YOU, | Osmonds | MGM |

RPM/BBC chart
SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK.



BAY CITY ROLLERS NO. 7

Singles

This week
Last week

- | | | | | |
|----|----|---|-----------------------------|--------------|
| 1 | 1 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING | Barry White | 20th Century |
| 2 | 4 | OH YES YOU'RE BEAUTIFUL | Gary Glitter | Bell |
| 3 | 5 | YOU AIN'T SEEN NOTHING YET | Bachman-Turner Overdrive | Mercury |
| 4 | 19 | LOVELY THIS CHRISTMAS | Mud | RAK |
| 5 | 2 | GONNA MAKE YOU A STAR | David Essex | CBS |
| 6 | 8 | MY BOY | Elvis Presley | RCA |
| 7 | 6 | TELL HIM HELLO | Juke Box Jive Rubettes | Bell |
| 8 | 3 | JUKE BOX JIVE Rubettes | | Polydor |
| 9 | 10 | I'RE FEELING (S'KANGA) | Rupie Edwards | Cactus |
| 10 | 15 | LUCY IN THE SKY WITH DIAMONDS | Elton John | DJM |
| 11 | 14 | GET DANCING | DiscoTex & The Sex-O-Lettes | Chelsea |
| 12 | 11 | MAGIC PILOT | Chi-Lites | EMI |
| 13 | 13 | TOO GOOD TO BE FORGOTTEN | Chi-Lites | Brunswick |
| 14 | 39 | STREETS OF LONDON | Ralph McTell | Reprise |
| 15 | 16 | THE WILD ONE | Suzi Quatro | Apple |
| 16 | 23 | JUNIOR'S FARM | Paul McCartney/Wings | |
| 17 | 18 | COSTAFINE TOWN | Splinter | Dark Horse |
| 18 | 21 | WHERE DID ALL THE GOOD TIMES GO | Donny Osmond | MGM |
| 19 | 24 | TELL ME WHY | Alvin Stardust | Magnet |
| 20 | 34 | DOWN DOWN | Status Quo | Vertigo |
| 21 | 47 | WOMBLING MERRY CHRISTMAS | Wombles | CBS |
| 22 | 22 | SHA LA LA | AI Green | London |
| 23 | 28 | YOU CAN MAKE ME DANCE, SING OR ANYTHING | Faces/Rod Stewart | Warners |
| 24 | 20 | HOW LONG | Ace | Anchor |
| 25 | 26 | UNDER MY THUMB | Wayne Gibson | Pye |
| 26 | 12 | PEPPER BOX | Peppers | Spark |
| 27 | - | I CAN HELP | Billy Swan | Monument |
| 28 | 41 | THE INBETWEENS/FATHER CHRISTMAS | Do Not Touch Me Goodies | Bradley's |
| 29 | 9 | KILLER QUEEN | Queen | EMI |
| 30 | 31 | ONLY YOU | Ringo Starr | Apple |
| 31 | 33 | HEY MISTER CHRISTMAS | Showaddywaddy | Bell |
| 32 | 25 | SOUND YOUR FUNKY HORN | KC & THE SUNSHINE BAND | Jayboy |
| 33 | 37 | THE BUMP | Kenny | RAK |
| 34 | 17 | NO HONESTLY | Lysey De Paul | Jet |
| 35 | 32 | CHERI BABE | Hot Chocolate | RAK |
| 36 | 50 | NEVER CAN SAY GOODBYE | Gloria Gaynor | MGM |
| 37 | 29 | ZING WENT THE STRINGS OF MY HEART | Trammps | Buddah |
| 38 | 7 | (HEY THERE) LONELY GIRL | Eddie Holman | ABC |
| 39 | 27 | GOODBYE NOTHING TO SAY | JAVELLS/Noamo King | Pye |
| 40 | 49 | JE T'AIME | Jane Birkin | Antic |
| 41 | - | HELP ME MAKE IT THROUGH THE NIGHT | John Holt | Trojan |
| 42 | - | STARDUST | David Essex | CBS |
| 43 | - | YOU CAN HAVE IT ALL | George McCrae | Jayboy |
| 44 | - | CHRISTMAS SONG | Gilbert O'Sullivan | MAM |
| 45 | 35 | DANCE THE KUNG FU | Carl Douglas | Pye |
| 46 | 49 | YIVA LA ESPANA | Sylvia | Sonnet |
| 47 | 30 | LET'S PUT IT ALL TOGETHER | Stylitics | AVCO |
| 48 | 38 | ALL OF ME LOVES ALL OF YOU | Bay City Rollers | Bell |
| 49 | - | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond | MGM |
| 50 | - | CRYING OVER YOU | Ken Boothe | Trojan |

S&S ARTS

from Billboard

Singles

- | | | | | |
|----|----|--|--|-----------------------|
| 1 | 1 | KUNG FU FIGHTING | Carl Douglas | 20th Century |
| 2 | 7 | WHEN WILL I SEE YOU AGAIN | Three Degrees | Philadelphi Monument |
| 3 | 2 | I CAN HELP | Billy Swan | Elektra |
| 4 | 9 | CAT'S IN THE HAT | Harry Chapin | Capitol |
| 5 | 4 | AMER BABY | Heavenly Bodies | Capitol |
| 6 | 4 | DO IT (IT'S YOUR SATURDAY) | B.T. Express | Capitol |
| 7 | 10 | YOU'RE THE FIRST, THE LAST, MY EVERY THING | Barry White | 20th Century |
| 8 | 9 | SHA-LA-LA | (Makes Me Happy) AI Green | MCA |
| 9 | 86 | LUCY IN THE SKY WITH DIAMONDS | Elton John | Apple |
| 10 | 12 | JUNIOR'S FARM | GARY McCARTNEY & WINGS | Apple |
| 11 | 19 | YOU GOT THE LOVE | Boyz n the Bunch | ABC |
| 12 | 8 | YOU AIN'T SEEN NOTHING YET | FRANK WHEELIN | Mercury |
| 13 | 19 | BACHMAN-TURNER OVERDRIVE | | ABC/Blue |
| 14 | 17 | PROMISED LAND | Eric Presley | MCA |
| 15 | 11 | WISHING YOU WERE HERE | Chicago | Columbia |
| 16 | 20 | LAUGHTER IN THE RAIN | Neil Sedaka | RCA |
| 17 | 21 | AIN'T TOO PROUD TO BEG | Boyz n the Bunch | Rolling Stones |
| 18 | 25 | ONLY YOU | Boyz n the Bunch | Apple |
| 19 | 24 | MY BELONG LOVE | Solby Vinton | ABC |
| 20 | 24 | MUST OF GOT LOST | J. Galt Band | Atlantic |
| 21 | 23 | I FEEL A LONG GAZE | Right & The Pips | Buddah |
| 22 | 13 | WHEEL TLOW | BEACHES | Columbia |
| 23 | 27 | BOOGIE ON REGGAE | WOMAN BEVIE WUNDER | Tamla |
| 24 | 30 | ONE MAN WOMAN | ONE WOMAN | United Artists |
| 25 | 32 | PAUL ANKA WITH ODD COMPANIES | Paul Anka with ODD COMPANIES | ABC |
| 26 | 26 | WILLIE AND THE HAND JIVE | ERIC CLAPTON | RSO |
| 27 | 37 | RIDE 'EM COWBOY | Paul Davis | Mercury |
| 28 | 34 | NEVER CAN SAY GOODBYE | Gloria Gaynor | MGM |
| 29 | 18 | TELL ME MUSIC IN ME | THE KID DAVE BAND | RECA |
| 30 | 19 | PLEASE MR POSTMAN | Carpenters | As & M |
| 31 | 23 | WOMAN TO WOMAN | Shirley Bassey | Mercury |
| 32 | 33 | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond | Truth |
| 33 | 39 | DIRTY ON THE BEACHES | Brothers | MGM |
| 34 | 42 | THE LASTING LOVE | Carl Douglas | Mercury |
| 35 | 28 | FIRE BIRD | THE ON FIRE ANDY KIM | Capitol |
| 36 | 46 | WONKY FOOT | Queen Whinnies | RCA |
| 37 | 49 | THE HEARTBREAK KID | | ABC |
| 38 | 41 | DISCO TEX & THE SEX-O-LETTES | | Chelsea |
| 39 | 40 | WHATEVER GETS YOU THROUGH THE NIGHT | John Lennon | Apple |
| 40 | 41 | TOUCH ME | Fancy | Big Top |
| 41 | 42 | BACK HOME AGAIN | John Denver | RCA |
| 42 | 43 | THE STRAIGHTEN UP | Letters | Mercury |
| 43 | 43 | DOCTOR'S ORDERS | Carl Douglas | Gladys |
| 44 | 47 | ANY FALL | THE ON FIRE ANDY KIM | Midland International |
| 45 | 41 | AFTER THE GOLD RUSH | Prudis | Island |
| 46 | 41 | WONKY FOOT | THE ON FIRE ANDY KIM | Mercury |
| 47 | 50 | WITHOUT LOVE | Franklin | Motown |
| 48 | 43 | FUNKY PRESIDENT | (People's Best) | Polydor |
| 49 | 49 | ROCK N ROLL | (I Gave You The Best Years of My Life) | Columbia |

Albums

- | | | | | |
|----|----|--|--------------------------|----------------|
| 1 | 1 | GREATEST HITS | Elton John | MCA |
| 2 | 2 | IT'S ONLY ROCK'N ROLL | Rolling Stones | Rolling Stones |
| 3 | 3 | NOT FRAGILE | Bachman-Turner Overdrive | Mercury |
| 4 | 5 | WAR CHILD | Jeffers Tull | Charisma |
| 5 | 4 | SERENADE | Neil Diamond | Columbia |
| 6 | 11 | BACK HOME AGAIN | John Denver | Victor |
| 7 | 8 | WHITELISS | BALDERDASH | Elektra |
| 8 | 14 | PHOTOGRAPHS | WOMAN BEVIE WUNDER | Atlantic |
| 9 | 10 | MOTHER LOOSE | Leggins & Messia | Columbia |
| 10 | 12 | THE ON FIRE | ANDY KIM | Mercury |
| 11 | 9 | LIVE AT THE TOWER PLACE | LPHRA | David Bowie |
| 12 | 13 | DRAGON FLY | Jefferson Starship | Graffiti |
| 13 | 16 | WALLS AND WINDOWS | John Lennon | Mercury |
| 14 | 18 | PHOENIX SNOW | | Shuffler |
| 15 | 14 | LATE FOR THE MOON | Jackie Brno | Atlantic |
| 16 | 16 | ELDONADO | Electric Light Orchestra | United Artists |
| 17 | 15 | THIS IS THE MOODY BLUES | | Threshold |
| 18 | 22 | THE LONGEST | ANDY KIM | Mercury |
| 19 | 29 | BUTTERFLY | Nature Deadend | Columbia |
| 20 | 21 | FORGOTTEN | GO-GO | Mercury |
| 21 | 29 | GOODNIGHT VIENNA | Ringo Starr | Apple |
| 22 | 15 | HOURS & HOURS | The Whinnies | ABC |
| 23 | 20 | CHEECH & CHONG'S WEDDING ALBUM | | Ode |
| 24 | 19 | WASP AROUND JOY | Carole King | Columbia |
| 25 | 25 | DAVE MALSON | | PH |
| 26 | 39 | EXPLORES & OUR MIND | AI Green | Mercury |
| 27 | 17 | I FEEL A LONG GAZE | Right & The Pips | Buddah |
| 28 | 34 | CAUGHT UP | Shirley Bassey | Mercury |
| 29 | 18 | WINTER IN THE SUN | SHIRLEY BASSEY | Mercury |
| 30 | 37 | WE GOT THE MUSIC IN ME | KIM DAVE BAND | MCA |
| 31 | 24 | ANKA | Paul Anka | United Artists |
| 32 | 17 | HOLY OUT | America | Warner Bros |
| 33 | 25 | NIGHTMARES AND OTHER TALES FROM THE VINYL JUNGLE | J. Galt Band | Hearst |
| 34 | 42 | TOOD RUNDRENS UTOPIA | | Shuffler |
| 35 | 50 | DO IT (IT'S YOUR SATURDAY) | B.T. Express | Capitol |
| 36 | 36 | WHEN THE EAGLE FLEW | Travis | Asylum |
| 37 | 59 | STORMBRINGER | Deep Purple | Mercury |
| 38 | 71 | DANCING BACHCHACH | ANDY KIM | Mercury |
| 39 | 32 | WHERE HAVE I KNOWN YOU BEFORE | Return to Forever | Fantasy |
| 40 | 42 | CHILDREN | | Capitol |
| 41 | 62 | HEAVEN LIKE A WHEEL | Linda Ronstadt | Capitol |
| 42 | 53 | STREET LIFE | GENERATION | ABC/Blue |
| 43 | 50 | SOUTHERN COMFORT | Cherubins | ABC/Blue |
| 44 | 54 | HEAVY | Stylitics | Avco |
| 45 | 46 | WE'VE COME OF AGE | Solby Vinton | ABC |
| 46 | 45 | DREAMS AND ALL THAT STUFF | Los Kattos | Capitol |
| 47 | 47 | AVERAGE WHITE BAND | CARBOL | ABC |
| 48 | 47 | CARBOL | FOR JAZZ | MCA |
| 49 | 35 | CAN'T GET ENOUGH | Barry White | 20th Century |
| 50 | 50 | LOVE ME FOR A REASON | Osmonds | MGM |
| 51 | 61 | WHITE GOLD | Lava Unlimited Orchestra | 20th Century |

**RECORD
POPSWOP
MIRROR**
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New Javell

NOSMO KING, charting with Goodbye Nothing To Say, has got a new singer for the Javells. She is Jeanette Tavernier who was in the back-up group with Alvin Lee's Free Flight.

Dates for the group's forthcoming tour are: Penelope's, Paignton (December 18); Palace Lido, Isle of Man (19); Mr. Georges, Coventry (20); Speakeasy, London (21); Catterick (23); Scunthorpe Baths (24); Festival Pavilion, Skegness (26); Civic Hall, Wolverhampton (27); Burton-On-Trent and Wigam Casino (28).



ELTON JOHN

ELTON TO STAY!

ELTON JOHN, whose Greatest Hits album went gold this week, will definitely stay in this country and face the tax man.

Rumours that he was planning to move to America, where he has just completed a fantastically successful mammoth tour, have been vehemently denied.

Like many highly paid stars a large slice of Elton's income goes to the taxman but he prefers to stay here than move to one of the world's tax havens.

An interview with Elton, about his American tour and his decision to stay in Britain will be in next week's R&P.M.

Sensation hit London

HITMAKERS Sweet Sensational make their London debut at Fairfield Halls, Croydon on January 26.

The soul group, who were No. 1 with Sad Sweet Dreamer, have never played in the London area before.

At the moment they are in the studio recording a forthcoming album and will be appearing on the Christmas edition of Top Of The Pops.

OSMOND MANIA RETURNS

Britain set for seven

THE OSMONDS will play seven concerts in Britain at the end of January, including four in the London area.

The full dates are: Southampton Gaumont (January 21); Hammersmith Odeon (23, 24, 25); Birmingham Odeon (27) and Glasgow Apollo (28).

There will be two concerts at Hammersmith on the 25th, the first being a matinee

show for fan club members.

Tickets for all the concerts are by POSTAL application only and are limited to two per person.

A stamped addressed envelope should be enclosed with the application to the theatre box office.

Tickets are £2.50, £2.00, £1.50 and £1.00 and will be allotted on a "first come first served" basis.

The brothers will not be playing any live television during their visit but are being featured

concerts

heavily during the Christmas period.

On Christmas Day they will be on Top Of The Pops singing a seasonal version of Love Me For A Reason, and a 60 minute compilation show of the Best Of The Osmonds is also planned for holiday viewing.

Radio One will be broadcasting a two-hour show of Osmonds' music Christmas Day afternoon.



THE OSMONDS: returning

CASSIDY FLOODED BY OFFERS

FOUR FILM Studios are reportedly waiting in the wings for David Cassidy to accept one of their scripts, while five record companies are vying for his new album.

David, who was recently in Australia to present the Australian recording industry's annual awards, is playing the whole thing cautiously.

He was less than happy with his experience of television in The Partridge Family and wants to make sure everything is right for his film debut.

At the moment he's in Los Angeles preparing material for the new album and reading the film scripts he's been offered.



DAVID CASSIDY: scripts

SKYNRD SELLOUT!

LYNYRD Skynyrd's Rainbow gig today (Thursday) sold out the first day tickets went on sale.

A single, Saturday Night, Special, will be released in January. It is music from the new Burt Reynolds film The Mean Machine which also goes on release in January.

After their concert tour the band return to Muscle Shoals, Alabama to continue work on their third album which will be simultaneously released here and in the States in March.



LYNYRD SKYNYRD: sell out

RUBETTE GETS MARRIED

RUBETE Bill Hurd is getting married this Saturday at St. George's Church, Ramsgate at 2 p.m. to Gina Smith.

He is the fourth Rubette to get married leaving only Mick Clarke still single.

But it's no honeymoon for Bill because the group are currently on a nationwide tour.

Two additional concerts have been added to the tour and the dates for December now read: Edinburgh Odeon (10); Dundee Caird Hall (11); Glasgow Apollo (12); Blackpool Empress Ballroom (20); Stoke Steam Machine (21); London



BILL HURT

Hammersmith Palace (22); Cleethorpes Winter Gardens (23); Hereford Flamingo Ballroom (27); Llanelli Glen Ballroom (28).

74 Smash Hits
By the Original Artists

BBC TV's BEST OF... VOL.1

Top of the Pops

BELPO01

RUBETTES PAPER LACE TERRY JACKS NEIL SEDAKA
GARY GLITTER ROBERT WYATT CARL DOUGLAS
BAY CITY ROLLERS BARRY BLUE ERIC CLAPTON
SWEET SENSATION ALVIN STARDUST
SHOWADDYWADDY MEDICINE HEAD

A Bumper Christmas Package
from BBC TV's Top Pop Programme

BBC records & tapes

Super
Bees
TV

Rossall quits Glitter Band

JOHN ROSSALL has quit The Glitter Band to go solo it was exclusively revealed this week.

He has been eight years with Gary Glitter and the leading personality in the success of The Glitter Band.

Now he plans to apply his own musical ideas to the experience he has gained. Backed by manager Mike Leander and the RAM organisation John starts work immediately on recording a single and an album for early 1975.

He told R&PM: "I've been with Gary for eight years, through a lot of things, a lot of tours. In that time I've developed a lot of ideas musically with no time to get them together."

"Now I believe the time is right to develop further... to carry on from the stage I am at now with the Glitter Band and create new things within the context of rock and roll."

"Both musically and visually my training ground has been Gary and the Glitter Band but I now feel the stage is set for me to realise new artistic ambitions."

He emphasised: "I am in no way putting down my eight years with Gary and the band, it's been my source of inspiration."

"It was a hard decision but I had to do it. I discussed it with Gary and the band and they agreed and wished me well. In fact some



'Not putting them down' he says

members of the band will probably work in the studios with me on my new material."

Glitter Band singer Jerry Shepherd said: "John discussed his ideas and intentions with us and

Flamin' Newcastle

SLADE'S film debut, Flame, will open on January 12 in manager Chas Chandler's home town of Newcastle at the Pavilion Theatre.

A week later it will go on release in the rest of the Tyne Tees and Yorkshire television areas.

But London fans are going to have to wait till February 13 before the film gets its West End premiere. Negotiations are still taking place as to which cinema will hold the premiere.

On February 18 the film

ERIC'S NEW ALBUM

A NEW Eric Clapton album, as yet untitled, is set for release in late February or early March.

The line-up is the same as on Ocean Boulevard with the addition of Maria Levy on vocals and harmonica.

Songs expected to be on the album include Better Make It Through The Day; Oh Little Rachel; You Got Me Singing The Blues and The Sky is Crying.

There are more reggae numbers than before and Bob Marley and the Wailers sat in on some of the sessions.

The Clapton concerts on December 4 and 5 at Hammersmith Odeon were taped for a possible live album some time in the future.

The band are currently planning an American tour for March next year.

Live at Hammersmith

THIS EVENT finally sprang to life with the appearance of a noticeable Ronnie Wood who in two encore numbers did what Eric Clapton failed to do all night: play guitar. To be fair, there were lots of well executed numbers - from Badge to I Shot The Sheriff - but the times when Eric & Mat descended to talk to his followers through the instrument of divine communication were few. Only once, just once, did he forget who he was, what he's alleged to be, and what was happening. Then and then only he played a fluent guitar passage. For the rest of Thursday's concert, Clapton limited his guitar work to jerky passages heavily punctuated by

two-bar gaps - while he pondered what to play next.

At all times save on the delightful opening acoustic set, he sounded reluctant to play at all. Indeed on the finale Ronnie Wood and the very able second guitarist had played stirring solos with very little in support from the Man. When it came to Clapton's turn he hung back until in desperation the second guitarist yelled: "Come on," and urged him with a waving arm. Baaah! To overly aware of his status and in some strange way trying to play it down? Who can say. The fact is if you went to Clapton's concert hoping to hear fine music, you may have been moderately pleased with the no-more-than-able band, with the singing of Yvonne Elliman, or the screaming of her sidekick. You may have loved

More Magic planned

PILOT, still high in the charts with Magic, are to release a follow-up single in mid-January. It will be recorded later this month.

Their album, From The Album Of The Same Name, will be issued in America on January 4 and the band fly to New York early in February for a week of promotional gigs.

Later the same month the band will begin

recording their next album - playing scattered gigs at selected venues between sessions. A headlining British concert tour is being set up to begin in early May.

The band's scheduled appearance at the Winter Gardens, Cloethorpes on December 14 has now been switched to a new venue - the Pier Pavilion; another newly confirmed gig is Yeovil's Sparkford Inn on December 18.

Thunderclaps. Early next year he will be playing a London concert to tie in with the release of his first album and he promises to have some surprise guests, which could include anyone from Marvin Gaye to Gladys Knight.

As well as being a songwriter, producer and arranger, Barnum is also a conductor and he flies to Iceland next week to conduct the Icelandic Philharmonic Orchestra.

CLOSETTED

GAY NEWS has alleged the BBC discriminated over a single's Day's Love/Lover Lying Around (Dear) by Steve Elgin. They say the record was to have been featured on David Hamilton's show but was withdrawn at the last moment when the Beeb realised its lyrics were about homosexual quality.

will go on general release in London, north and south of the Thames.

Plans for Flame to be released in other areas of the country will be announced as soon as dates are set.

Barnum's Party

LEGENDARY American soul man H. B. Barnum has a single Having A Party released on the new Power Exchange label this week.

Barnum will be in this country for the next few weeks and has recorded a spot for Top Of The Pops. He will also be producing for the all-girl group

the beautifully atmospheric opening number. Smile (though your heart is aching) and the gentle way Clapton strummed an acoustic. You may have been pleased with his singing. But when it came to the main event, when the master picked up his instrument, his electric axe, there was nothing happening at all. The style was recognizable, the little sighing bends, the cutting force of blues passages, but his heart was not there. Even after much fine prompting from the second player, Clapton could still not get off. Add to that all the heavy spotlights, his ridiculously over amplified guitar and all the breaks while he drank or smoked or adjusted his strap, and this event became a joke. P.H.

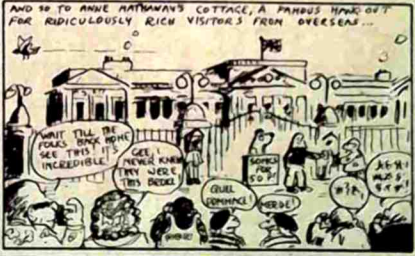
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Glady's Knight and the Pips



I FEEL A SONG

BDLP 4030

IMAGINATION

BDLP 4005

CLAUDINE SOUNDTRACK

BDLP 4010



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WAYNE GIBSON Under My Thumb **DDS 2001**

JAVELLS Goodbye Nothin' To Say **DDS 2003**

TRAMMPS Zing Went The Strings Of My Heart **BDS 405**

CARL DOUGLAS Dance The Kung Fu **7N 45418**

THE RUMBLING metallic night-bird flew into London carrying an overwhelmed Jamaican, Rupie Edwards. Ire Feelings Skanga, Rupie's controversial and most unusual single, has entered the British charts with the force of a torpedo strapped behind it.

Only hours before leaving the West Indies, Rupie had been running his two record shops, and editing his magazine, Record Retailer. It was all so hurried that the bewildered reggae singer arrived on our shores with no other clothing than those already on his back. And his very first interview was with R&PM!

Rupie Edwards has a peppy and jolly disposition and he's happier than ever at his record's success. It is particularly satisfying to know he has reached the top ten with little help from any form of media — the BBC are currently refusing to play this record on the radio. "I don't feel very good about the BBC not playing my record," Rupie admits. "But people react in all sorts of ways to new things. I think DJs will get used to the record in time and they will come to like it. It is an unusual record. When it first came out in Jamaica people had the same attitude towards it. But eventually they came to like it and played it morning, noon and night."

Skanga sounds more like a tropical disease than it does vocal imitations of the Ska guitar, which Rupie demonstrates on the record. Listen too, to the amazing instrumental likeness of the piano when he sings the word Pranga, and the organ when singing the word Paika!

"Skanga has been in my mind since childhood" explains Rupie. "When a person went for an audition in my country there was nobody around to play the instruments. You couldn't play one yourself so during the number, you'd stop and make instrument noises by using Skanga, which is the Jamaican word for this sound."

Rupie started singing at 11. He made his first instrument by cutting down a cane from a bamboo plant. He bored holes in this, then covered it with silver paper and the result was a bamboo trumpet. And the sound obtained is similar to that of a saxophone! "Other school friends would beat on the desk and tin cans. But when I reached 14 I got to sing with real music!" he laughs.

It was then that Rupie auditioned to take part in a TV programme, Opportunity Hour Show, which ran on the same lines as our very own Opportunity Knocks. And he got his lucky break. "This was in the boogie-woogie days," he explains. "Skanga hadn't started then, but a short while later Ska came in,

Rupie Edwards Skanga makes you happy..

writer's fees then. Shortly after, he began writing for other artists, seriously thinking of turning into the production line. "I became a member of a band called The Virtues," continues Rupie. "I decided to produce the group's first record, Burning Love, which did fairly well. I enjoyed it so much that I

became a producer. "It was tremendously satisfying to build a band or an artist and then make them popular." Rupie produces Darby Dobson who last year released a record called Endlessly. He also produced the band, The Ethiopians. In order to promote his artists even further,

by
WENDY HOBSON

Rupie went on to bring out his own magazine, Record Retailer. "But then I found myself saying more and more to my artists than I did to myself.

It was true because I was told 'by-the-way', I'm really feeling happy now because I consider reaching the top ten a very good achievement."

And performing on Top Of The Pops? "Absolutely fantastic.

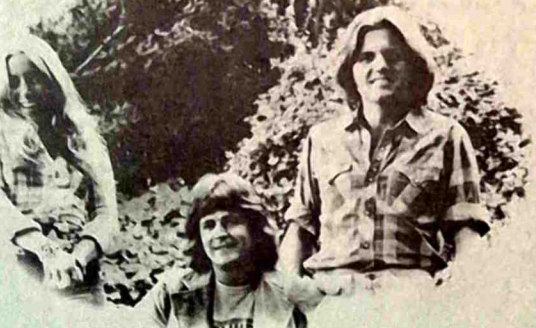
From December 13, Rupie Edwards, writer, arranger, producer and his own A&R man, will begin a small tour of the country appearing in ballrooms — because it was in the Mecca circuit and discos where Ire

Feelings became a hit record.

"I'm also working on a new album," declares that harmonious voice again. "It'll be a smashing album; a variety of music; a few skanga numbers, a ballad, some old Jamaican folk-type songs, perhaps a Calypso tune with maybe some English dressing; I'm not trying to sell myself but the music of my country!" And the next single? "Definitely Skanga again!"



A warm new sound from sunny California



"Don't Worry Baby"

RCA 2488

A new single from Ex-Beach Boy
Bruce Johnston and his new group

California Music

RCA

Live...live...live

SWEET/IMPERIAL COLLEGE OX/NEWCASTLE CITY HALL



They could hardly fall after that as they went into Gold. But as from the new album, lead vocals being shared alternately between Scott, Priest and Comally. This really got the crowd on their feet and they were now ready to lap up Blackbuster and Ballroom Blitz, both being performed slightly tongue-in-cheek.

YOU COULD be forgiven for expecting an amp-fall of bass dominated noise from a band lead by the deposed John Entwistle. You could be forgiven, because you'd probably forgotten that old rock, John is just as old rock and roller.

Not when My Wife is heading the new dream, Not Fade Away, or Hurt The Spider or Keeps Knocking or most of the other modern rockers from the past 10 years.

For the unknown Ox, Entwistle is a selling point, but although he does most of the lead vocals and plays some splendid bass the band is more than just a whistle for his To Wander.

For the unknown Ox, Entwistle is a selling point, but although he does most of the lead vocals and plays some splendid bass the band is more than just a whistle for his To Wander. In an exercise in diversifying your interests, trying out this new band on the variety doesn't just mean a different brand of music every day.

The band has a four-piece nucleus, keyboard, drums, bass, lead guitars, with optional sax and lady members. Further, they did cover the band more creditably, plus, as much influenced by the more progressive strains of Electric Blue MARTIN THOMPSON

"I MUST admit they were bloody good. I only came for a laugh — I thought it would be a bit of a year — odd wetting their knickers" remarked one worldly-wise young man after witnessing The Sweet at London's Imperial College on Saturday. I imagine that day's statement summed up what ninety per cent of the audience felt after the gig. O.K., so Brian Connolly bleaches his hair, Andy Scott occasionally sports maroon eye-shadow, Mick Tucker used to suck lipstick and Steve Priest — well! So what. The Sweet are now a band to be reckoned with.

After a filmed introduction to the acrobatic antics of The Stripper, they literally exploded into Hellraiser, complete with flares, smoke bombs and perfectly synchronised lights. They came through loud and clear, and seemed much more at home in the atmosphere of a college gig. Heartbreak Today from Sweet F.A. Adams followed and featured a nice guitar solo played in harmony with a pre-recorded tape.

Sweet F.A. and No Ymca Don't followed, and the Sweet left the stage to tumultuous applause. They were brought back for an encore, and let loose with Set Me Free, at the end of which Scott and Comally staged a "fight" between guitar and mike-stand amidst wildly-flickering strobes. Scott, who didn't seem too happy throughout the set, then decided to vent his anger by smashing his amplifier. Strasser to pulp in front of an astonished audience, who didn't think Sweet were capable of playing guitar, let alone smashing them.

If the band can lighten up a few loose ends in the act, like the slightly out-of-synch film, and longish gaps between numbers, they will make worthy competitors for the big league. The Sweet have grown up and acquired that aggressive violence and (almost) utter contempt for the audience that rock stars are made of.

I think people will now see what Pete Townsend saw in them a long time ago.

KARONN PERCIVAL



THE GOODIES... or how Wendy Hodgson got stuck in the middle of the Inbetweens

BLOOD CURDLING screams chilled the air! A dull thud and something splatted to the floor! The tormented groans and moans linger on; yet nobody within the BBC studios bats an eye-lid. Then follows eccentric, cackling laughter - that must be the baddie - and a door bursts open. A maniac flies out - but wait, that's a Goodie, yes it's Bill Oddie!

He explains they were just digesting their BBC canteen lunch prior to recording further sound effects for another adventure of The Goodies.

But it is not their TV adventure we're interested in at present, more, their surprising entry into the charts with their double "A"-sided single, The Inbetweens/Father Christmas Do Not Touch Me.

Surprised

Most people were surprised to see Bill, Tim and Graham, the three TV demons, on Top Of The Pops. Even these "mature" figures had visions of the audience booing them off stage because they are middle-aged.

"We were worried in case the fans would ignore us. We expected them to rush over to another big star who was appearing while we were on!" laughs Bill as he reveals the Goodies' pre-show nerves.

Tim Brooke-Taylor was frightened the show would be heavily hyped; of people talking rubbish and ego-trippers. "But the groups were fantastic!" he says relieved. "It was a great experience, we all enjoyed it."

People were surprised to see them on TOPP yet the reaction afterwards was favourable. Says Graham: "People seem to pigeon-hole us. They say we're TV artists and think that's where we should stay. But we don't want to be cut off from other areas of performing. We're grateful



would both make the perfect "A" side. "We think people are buying the record," begins Graham, "because they know there are two good sides and it's not a case of finding any of 'thing to fill the flip side with."

Double

"Though there has been a lot of misunderstanding about it being a double record. It was presented to the BBC with Father Christmas Do Not Touch Me as the B side. Consequently they've only been playing the Inbetweens. However it's being re-presented to the Beeb again as a double A-sided single."

Perhaps the Christmas side will now receive more plays as the festive season is only days away. But do the Goodies feel their record will do well

to TOPP for taking the plunge by taking us seriously as singers. Perhaps now other people will follow suit."

A survey has recently been conducted to find out which side of the single fans are actually asking for. And apparently they just ask for The Goodies record! Quite remarkable, considering that the Inbetweens has received the most publicity, and is very popular in the discotheque field.

Demands

It wasn't a calculated decision on The Goodies behalf to get themselves into the charts. The main reason for releasing a single was because of the



considering there's so many Christmassy records out this year?"

Bill replies: "I don't think it will reach number one. It would be nice, of course, but if we have any luck at all then perhaps it will go reasonably high. We feel too, that the Christmas side might be more fun. It will balance up the plethora of rather soppy Christmas songs that have come out this year. There really is an amazing number of totally humourless Christmas songs about. I'm surprised how sentimental everyone is. So it might be a nice balance to have an irreverent one."

Graham doesn't think their record is silly. "It's a good party record! It is a bit naughty, but it's the sort of naughtiness

that every member of the family likes."

But even so, there are one or two saucy lines! "Yes!" he continues, "but I don't think there's anything there which would offend anyone. It has a tremendous following amongst school kids because there's a line which says 'Father Christmas caught her unaware' but they go around singing 'Father Christmas caught her underwear!'"

You go on to call Santa a rather immoral man, don't you think this would disillusion young kids into believing he's not the kind, good man they're told he is?

Again Graham answers: "Oh no! I think you underestimate kids. If you talk to a young child you'll be amazed at how knowing and understanding they are."

Bill joins in and gives us the picture of the legendary immoral Father Christmas. "He's a rather friendly, naughty of Santa who, a long time ago, sent a little girl some letters. Now the girl's grown up and quite clearly she isn't a little girl anymore. The line here goes: 'I don't like little girls, bigger ones are better'."

Healthy

And he still makes his yearly visit to fill up her stockings?"

"I couldn't have put that better myself!" laughs Tim. "It's all a good healthy male attitude."

Dare I ask what happens in the end? "That's up to you what happens!" laughs Bill. "but he obviously enjoys himself and rings a lot of bells. I'm sure that to

different people different things will happen". It certainly is a direct parallel with the original, naughty rugby song, Oh Sir Jasper, if Nothing else!

The Goodies feel that The Inbetweens is more fun to perform vocally. "It sounds serious but is in fact a silly idea," roars Tim. "It's about the people who are too old to be teenagers yet too young to be Val Doonican figures. Our own personal hang up is that we're too old and that we should not be behaving the way we do at our mature years!"

Gentlemen

Unquestionably, if this single is a hit for the Goodies, then we'll be seeing a lot more of them. Bill Oddie has at least 200 songs in his collection already. And then a mutually staged, comedy pop concert may take effect. "We don't believe in transferring what we do on TV to the stage, so it won't be anything like you've seen us do on the box."

The Goodies are not the loony nutters they appear to be on screen, in fact they're quite the gentlemen! "Our true fans don't expect us to act silly all the time," says Graham.

Whereas the Monty Python lot are.

"There are some people who assume that because we're Goodies we're also Angels. They think we all live together in a gingerbread house and are permanently available to open fetes, bazaars and everything else - which we're not. Some are even more interested in the bike than they are us!"

"The bike's bringing out a new single next week!"

Presumably called Isabelle.



BOTTOMS UP!

JUDGE DREAD
WORKING CLASS 'ERO

TRLS 100

KENNY... bumping their way up the charts!

IF KENNY reach number one in the charts with their version of the Bump, they'll be chuffed but sober. Chuffed because they were once called Chuff and sober because they are all surprisingly under 18.

But the fact that chart stardom has come so early in their lives seems in no way to worry them, deter them or in any other way impede the general process of growing up.

The idea of latching a song to the sudden rise in the bump craze belongs to that prestigious team, the star-writers of songwriting respectability, Bill Martin and Phil Coulter.

"We met Bill and Phil in early September 1973," explained bass player Chris Redburn, "and when the Bump craze started it was an obvious move, to put out a Bump single."

The band, Chris, Andy, Van Style on guitar, Chris Lacklison on keyboards and Richard Driscoll on vocals, have known each other for some time. Andy went to school with Chris and later with Van, so all these Enfield boys have had plenty of time to get to know each other personally and musically, which is a prime ingredient of a successful band.

The single was released about seven weeks ago and in that time there hasn't been any live work, only TV and radio dates. But the band are planning a tour in the new year, 25 or 30 dates on the Mecca circuit, two or three a week.

"We've got the set together," explained Chris, "it's modified slightly from the



Chuff stage set, it's all new material, not our own and not original but all new. "We do write our own material but if Martin and

Coulter keep on writing hits there's no need for us to write." The Kenny record is one of four Bump records which

have accompanied the disco craze, but the band aren't worried about the competition.

"If four or five bump records are in the chart," explained Andy, "it means that it's catching on, and we want it to."

"It was chosen as the ideal single from a batch that Martin and Coulter had in mind for us — commercial music that would suit the

image of the band — and of course we'll be doing the Bump on stage.

The move to Martin and Coulter not only gave them a vehicle for a Bump song but also placed the band in some of the safest hands as far as chart success is concerned, in the land.

"We had some good offers as Chuff," recalled Chris, "and lots of people wanted to help us, but when the Martin-Coulter offer came along we felt it was the right one immediately."

NO DIFFERENCE

From small club band to Top of the Pops is a big jump for any group to make, but the lads still seem to have their feet firmly on the ground.

"It's very exciting for us," added Andy, "but we're not feeling any different than before. I mean how can you really become it's happened so quickly."

So with a record in the charts, an appearance on TOTP, and a recorded slot for the David Hamilton radio show things look set for Kenny to make a real impact on the chart world. The single had hovered in the breakers for about three weeks before TOTP gave it a shot in the arm which pushed it into the charts ahead of the other breaking Bump record by Saturday Seem's Zig Zag.

"There's plenty in the pipe-line for the future," Chris went on, "we'll probably follow up with something more to do with the Bump — that's if the craze gets really big."

"And after that we'll probably do an album, if we collect enough new material that is, but that second single will have to be a hit before we try the album."

Donny: New Single
"WHERE DID ALL THE GOOD TIMES GO"
Jimmy: New Single
"LITTLE ARROWS"

Donny & Marie:
New Single
"MORNING SIDE OF THE MOUNTAIN"

The Osmonds:
New Album
"LOVE ME FOR A REASON"
(also available on tape)



★ A ★
*Christmas Gift
From The Osmonds*



WAYNE GIBSON

IN MOVIELAND a 'sleeper' is a film which becomes successful after it's been released for quite a long time and everyone's forgotten about it. The same description isn't out of place in describing the belated success of Wayne Gibson's *Under My Thumb* - it was recorded and originally released way back in 1966.

It was a flop at the time and everyone promptly forgot about it. I met Wayne in his manager's office this week and he took up the story: "Apparently original copies of the record were fetching amazing prices in the Northern soul clubs. Eye Records found out about this and put the record out in their Disco Demand series and it's been selling steadily ever since."

"I think its original success probably has a lot to do with the fact that it was an obscurity," a remark that might seem both cynical and self-effacing at first, but it's typical of Wayne's attitude to what's happening to him. And it's not really cynicism but the result of ten years in what Wayne himself described as "a crippling business".

"When you make your first record," Wayne explained, "you're sure its going to be a hit. And when that fails and you make your second record you think 'this time it'll be alright' - but if it isn't and you make a third and a fourth and a fifth and there's still nothing happening, you do tend to get a bit cynical I suppose. But it's also a very valuable lesson, because instead of taking less care with what you're doing - as might happen if your very first record made it - you find that you take more and more."

"Of course when your

The eight

year sleeper

Interview: GIOVANNI DADAMO

record does finally make it, and especially when it happens like this, then it's just so sweet!"

Wayne's as honest as he is down to earth:

"You find that a lot of people who do make it after a long time tend to suddenly come up with a fabulous past. I don't see much point in that. I've worked in a lot of places - clubs, cruises and so on, and it isn't normal to

discuss if one's on the point of making a comeback.

"But why shouldn't you mention it - everyone who isn't in the charts has to scrape along as best they can. And I did that too and I enjoyed it - I sing because I like to sing, and if someone pays me to do it, all the better. I may not be earning a million pounds a week, but I'm not complaining."

Coming back to *Under My Thumb*, Wayne hasn't got any concrete plans beyond working on a follow-up single. Personal appearances, he says, will be sorted out once the record makes it - if it makes it.

As the single broke in the Northern soul clubs first, would Wayne be

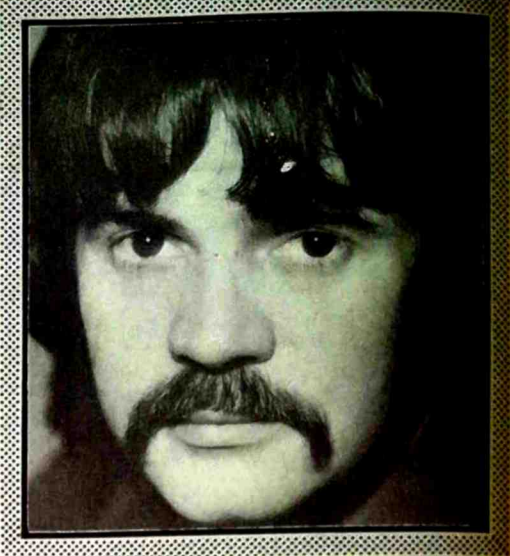
working in the soul area, I asked.

"Not specifically - I like soul, but it's not the only thing I like," he confessed, "and the last thing I want to do is to pretend I'm something I'm not. It wouldn't do me any good and anyway, I'm sure I couldn't fool the kids into believing I'm something I'm not - they're much too sharp for that."

"What we'll do is cut three or four tracks and the powers that be will choose the best single - or, if none of them are any good then I'll just fade into the shadows."

But isn't that a bit worrying when you've come so close?

"Of course I want it to be a big hit - but if it isn't



then I'll have enjoyed being able to do a couple of radio spots and the newspaper interviews.

"And anyway, I look at it like this - there is no way that it can do me any harm, right!"

The best thing about *Under My Thumb*'s belated success was, he explained, that it's his second break - in the early 60's Wayne was with a group that was playing in Hamburg. The group used to hang around with

all the other English groups, including the Beatles, that were playing there at the time.

"Wayne's group had been promised a recording contract upon their return to England."

"Just before that we were due to leave," Wayne recalled, "Paul McCartney came up to me and said that they had plenty of original material if we were interested - I told him no thanks because the record com-

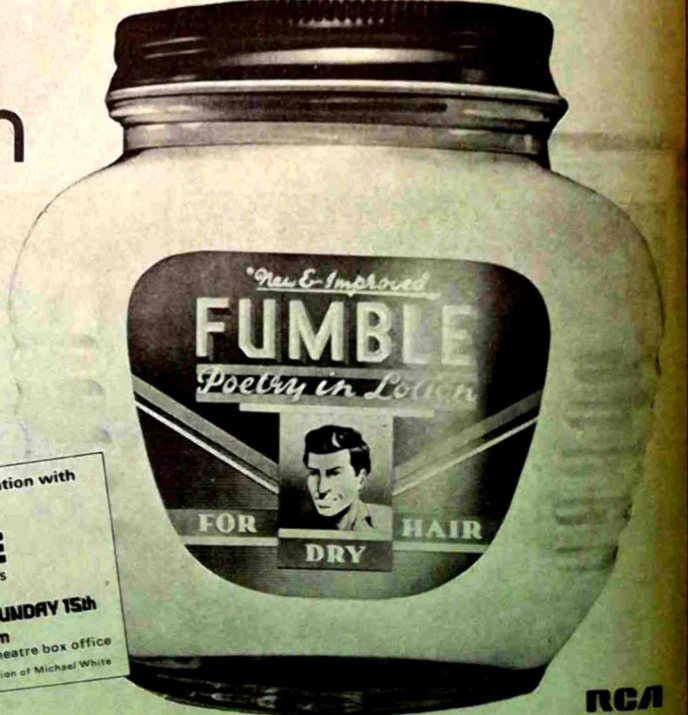
pany were taking care of that side of it."

He kicked himself later, of course, but then, he explained:

"Every singer and musician has a story like that - they either turn down an opportunity like that or they never even realise it's there until it's too late. That's what makes *Under My Thumb*'s success all the sweeter - not many people get a second chance."

Fumble new album "Poetry in Lotion"

SF 8403



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ADMISSION 65p in advance at theatre box office
The Kings Road Theatre under the direction of Michael White

RCA

Jingle on

THE SOUND of jingle bells is coming nearer every day for the lucky winner of our Roger Squire Jingle Machine competition. The competition is being run in conjunction with Capital Radio, and all being well, next week we might be able to announce the winner!

If Santa is wondering just which jingle machine he should be playing his bells on, then take a look at the Rosko Jinglemaster. Costing £150 + V.A.T., at 12ins. x 10 1/2ins. x 8ins, weighing 19lbs. It is not only bulky, but also rather on the expensive side. But don't let that put you off. Technical specifications show it to be a good mono machine, playback only for the moment, but apparently there are plans for expanding the Jinglemaster range.

The machine takes Nab cartridges, A (Small), B or C, and facilitates an automatic cue-tone starting system. Two illuminated facia stop start buttons are all you see externally. Simple but effective.



Rosko Jinglemaster

D.I.Y. LIGHTING

THE SEMI - do - it yourself disco addict might care to take a look in at the range of Dream lighting systems. They produce lighting control kits that are not only more sophisticated than con-

ventional units, but also simple to construct. Four models are available at present, all controlled by a twelve way rotary switch, mounted on a printed circuit board with different sequencing ef-

fects in each position. A speed control is also fitted to the panel to accelerate or slow the effect. Really, it's far too difficult to explain all about the units without spending all night about it.

RADIO DISCO

WHEREVER YOU are around the U.K. it looks as though the majority of the commercial radio stations are now doing disco shows in the evening. Radio Clyde are bringing in a different jock from the Glasgow

area each night for the next two weeks to try and discover new talent. Metro Radio in Newcastle have just started local jock Harvey Phillips doing an hour soul show each weekday evening.

and Radio Hallam in Sheffield and Rotherham do likewise each week. David Ryder, who does the odd show on Hallam has just won the prize in France for being the top European dee jay.

DISCOS

by DAVE JOHNS

DISC ROUND-UP

WHAT ABOUT the record scene this week? Well, after spending a few days in Scotland, it was apparent to me that the reggae sounds don't mean a light. Although Ken Boothe was nationally very big, in Scotland there was nowhere near the

same response. The discos seem to be very predominantly weeny boppish, as Tiger Tim Stevens at Radio Clyde told me. In the north, punters go for local artists in a big way, such as Alan Price and Splinter in Newcastle. Gloria Gaynor has just come into the top 50 as we predicted, and Billy Swan on the Monument label is

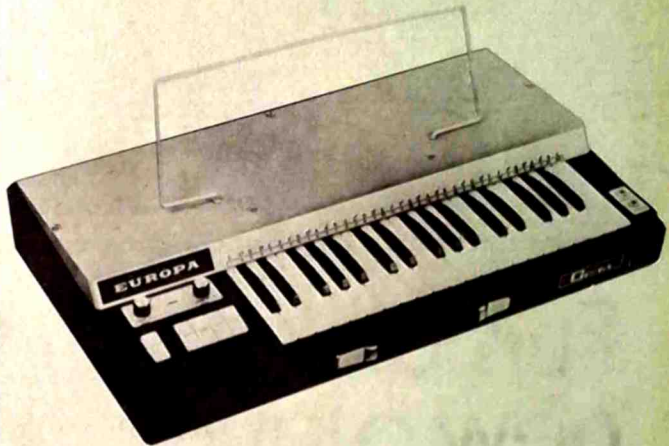
storming up close behind with I Can Help. A name change for Patti La Belle and the Blue Belles turns them into La Belle. The band are coming over to Britain later this month, and coinciding with this is an album titled Night Birds, and the single from the album, Lady Marmalade has been out for about three weeks. Epic Records are going to be doing a big promotional campaign with the act



Ken Boothe

around the major clubs and discotheques. Strange things are happening, with a reader in Southampton buying a copy of the Stardust album with both side one and two being exactly the same pressing!

Play it again Santa!



Wanna little live music this Christmas? Sit yourself in front of the two best ways to get it.

The GEM Caravan. A 49-note keyboard jumbo-sized portable.

The GEM Europa. A superb 37-note instrument.

Within their range these little beauties offer performance that's big. They're ideal for home or semi-pro use, with versatile features to give you the sound you want and the help to keep it.

Like this. Cassette recorder input and output on both models lets you record direct from the keyboard... or accompany pre-recordings, too.

And look what's at your fingers: dual-capability keyboard - lower octave producing bass notes or for extension of the upper keyboard; tabs for Vibrato, Bass, Strings, Reeds and Flutes. Plus you can get Brass on the Caravan.

And a lot more with a Gem. Come take a shine to us at your local music dealer and be your own one-man band this Christmas!

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Finally, please keep sending in your disco charts, and if you are on the phone in the day time, and you don't mind us giving you a ring, please include your number.



Bachman Turner Overdrive

This week's chart comes from Tony Farmer, a freelance disc jockey from Stevenage.

- 1 You Ain't Seen Nothin' Yet
- 2 Short Stoppin'
- 3 Do It 'Till You're Satisfied
- 4 Boogie On Reggae Woman
- 5 Gonna Make You A Star
- 6 Can't Stop Myself
- 7 Let's Straighten It Out
- 8 Get Dancin'
- 9 Under My Thumb
- 10 You Haven't Done Nothin'

- Bachman Turner Overdrive
Veda Brown
BT Express
Stevie Wonder
David Essex
William Shakespeare
Ladimore
Disco Tex
Wayne Gibson
Stevie Wonder

MANCHESTER CITY (where the girls are so, er, pretty) has its knicks in a twist... 'oss George McCrae, that parvenue from the US of A is in town. Old Trafford is playing second fiddle on this moonlit Tuesday eve because everyone who is any one flocks to the Free Trade Hall.

We enter the venue only to be stopped by a uniformed man who asks to check my baggage. He won't find any bombs but the contents of my bag should blow his mind... A rather red faced commissaire hands me back my things and I go inside.

Sharon Forrester, a svelte black beauty is just closing her act. Her voice is mucho mellow

and creamy, reaching the heart of the audience who show their appreciation by clapping and stomping. A clan of Mancunian bananas wolf whistle, shouting out rude things anking the crowd anig-ger.

Next on the agenda is Black Velvet, a sprightly little op-art combo who open with their next single release, African Velvet, a kind of jerka-jerka beat. Their 18 year old drummer boy really knocks the daylights out of those skins and the guitarists are in complete harmony with each other. Their chocolate singer is a joy to behold as he wiggles around knees a-knockin' - bum a-wobbling - yep these black men really know how to do their thing!

A brief interval follows, so everybody makes a bee-line for the tea-room and excitedly discuss the star of the show - George baby.

The second half begins. Enter a peculiar looking species in suede coat,

By George!.. It's McCrae

Curves

Comperre Prince Miller (no relation to Prince Buster) comes on grinning from ear to ear. "I wanna see you put ya hands together for the beautiful George McCrae," he shouts, and on comes the flex in se-x-y black clinging outfit with studded moons and stars motifs. It kinda fits where it touches and is especially designed to show off his curves (?). His shirt is opened to the waist revealing a hairless smooth chest which sends one little girl in ecstasy as she swoons. "Cor, look at that!" His hand, the GM Express look absolutely sinister,

especially the white cat in bowler hat and shades - but one thing's for sure they are a nifty bunch of musicians who play sweet soul music and frenzied funk a-delic.

Interview and guided tour of Manchester's Free Trade Hall by Jan Iles



I Can't Leave You Alone is the starter, with George's falsetto voice echoing around the hall, sounding every bit as good as it does on disc. The kids are really enjoying it, even George is beaming, his canines glistening in the dark. He wriggles and writes with all the grace of a cool, hands outstretched a la Shirley Bassey, with a touch of the "Mammies" thrown in for good measure. He tenderly seduces the audience as he gazes down upon them, occasionally prolonging his stare on a lucky girl in the front row. He beckons someone to come up front, where the girl and George sit on the edge of the stage while he caresses and cuddles the young thing, looking deeply into her eyes as he sings. The poor girl is completely mesmerised: She bites her lip, covers her face with her hands and shakes her mass of curls in sheer disbelief that her idol is actually whispering sweet nothin' in her ear! Of course it causes a sensation. Gangs of girls rush to the front hoping they too will be serenaded.

be nothing without all a' you," he says in a smutty drool, and begins the number which has established him in this country. The song is done with panache (considering how frightfully high dem notes are!). After the number, the wenches push programmes into his face pleading with George to sign them. Meanwhile I leave the vultures to their prey and sneak backstage.

Could have fooled me! Anyway, changing the subject, I ask what his plans are when the British tour is over.

"I'm going to tour Germany, Scandinavia, Holland and sometimes in the New Year I'll be making debut appearances in Australia and Japan, so I've got a pretty tight schedule to meet. I'm also starting work on an album and maybe I'll release a single in January."

The band you use on stage are a pretty tight sound, where did you get them from?
"I picked 'em myself, they're very good musicians and very dedicated too. Actually they'll be bringing out their own album sometime next year so I advise you to hear it, 'cos it's gonna be great."

Squalor

The Jukebox star-knesh behind the scenes belies the glamour of showbiz. Jomqui, peeling a wall in need of a new coat of paint; fraying canvas-backed chairs; squashed and punctured plastic coffee cups and fat butts lay on the floor. All this gives the place an aura of corroding pre-war squalor. Roger St Pierre, the band's publicity man is there to meet me but says George is freshening up and will be ready in a moment. We are led to his dressing room - but before we begin an interview he has to sign some darling little Jezebel's autograph books otherwise they'll stay all night!

Glamour

The next number is an up-tempo one. "Does everybody know how to do the bump?" asks George. "Well we're gonna show you how it's done."

One flaxen haired girl rushes onto the stage pursued by a friend and together they grab hold of George's waist and proceed to do the bump. There's no controlling them now, all are like bees around honey: they clamour on stage and by now at least half a dozen young fillies are all bumpily-bumping together.

The majority get chucked off the stage, only a few are left when George does his finale, Rock Your Baby, which he introduced by thanking all the people for making it the biggest hit of the year.

When the room is empty I ask George how he feels about all the fan adulation he's been receiving throughout his British tour.
"It doesn't really surprise me, I'm a superstar," he smirks.
On no, not another big head! And I was informed the guy was shy and unassuming.

"Can't a shy guy be a superstar then? You see, the truth is I'm the real me once I get on stage. I come alive. Off stage I'm very quiet."

"George McCrae would

Have you met with any catastrophes on the tour, like losing your voice or having your equipment ripped off?

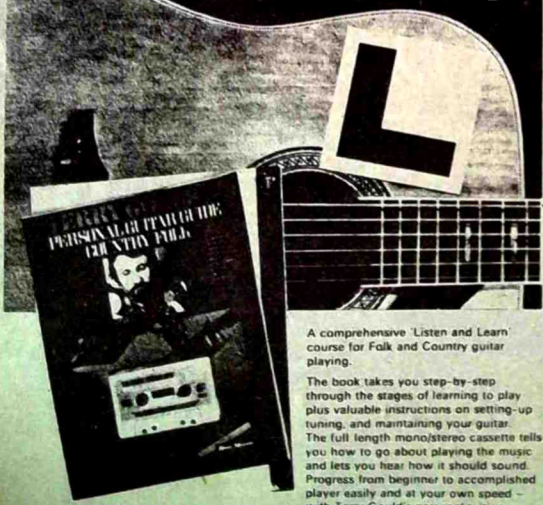
"Well, yeah, I did lose my voice once. I had to play in this night club place and it had a really kinda smoky atmosphere which made my throat dry. Anyway when I came on stage I went straight into my first number I Can't Leave You Alone, which is very high right? Well, what happened was that I came out but leave you alone, didn't - it was I nothing but I managed to cover it up rather well by just letting the band play thru the high bit."

Do you find your audience are fundamentally made up of teenagers?

"No, not at all. Usually the ballroom and concert halls attract the younger people but I also do a lot of cabaret and this is where the more sophisticated audience can be found. I don't just think the kids get with that because I find that the older women are around (grigles) yeah, these housewives readily respond to a bit of flannel around."

Are you with that George went off to do some more floundering around and to spend a night on the town.

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Cliff's O.K.

by
Tony Jasper

HARRY RODGER WEBB still remembers beating out pseudo-Fresley at The Five Horseshoes, Hoddeston some seventeen years ago. Then the patrons talked loudly, played darts and sunk endless pints of mild and bitter.

Today his name is Cliff Richard and he remembers people who said he wouldn't last, even when he had several hits under his belt. We're sitting in a Post House hotel restaurant on the outskirts of Cardiff. The heads of nearby people are still turning like they've done ever since Move It gave Cliff the first hit.

Waitresses keep floating by hoping for a comment like 'some coffee please' and at regular intervals requests arrive for an autograph for a seemingly never-ending list of restaurant staff. Just now it was the cook, now it's his fourth assistant. Cliff is still in business.

He's changing though. The concert repertoire

has widened and he sings a variety of artist's material, people like the talented and totally under-rated, Raymond Froggall and Joni Mitchell or Ray Stevens. More important his own song-writing has come on in leaps and bounds.

The last album, 31st of February Street had four of his songs included and the disc had a famous producer, Dave Mackay. Cliff says, "I regarded it as a compliment really. He doesn't bother with duffs."

Disappointed

There is another sign of change. Cliff is becoming more outspoken. Take this recent album. Cliff says quite clearly he was disappointed by the response in certain quarters.

"I've been around for ages and to some people I'm placed firmly in a bag. I can't do anything to satisfy them. They think all I sing is jogging, easy chorus in-



'I suppose
I will
never
satisfy
everyone'

consequential material. My music though is pretty mixed. I don't want to be in a bag, soft or heavy.

"I wonder how many people have really listened to the last album. I choose a song on the basis of whether it is good. There is so much bad material around and too many people are willing to take it because it has the right name singing it."

This slight frustration, particularly with the heavy brigade extends into other fields. "We take ages to ensure we have a good sound balance and I go to concert venues well before performance time to make sure things are good. I've seen and known of some heavy people just not bothering."

He also finds it rather annoying that the snipers have a go at his personal life. "They say I'm a millionaire which is quite wrong. None of them know how much money I do give away nor are they conscious of how I spend

my time. For instance I play a great many concerts for the charity Tear Fund. What do others do? Really, I suppose I will never satisfy everyone."

Cliff played the other day with the Shadows, a re-union at London's Palladium.

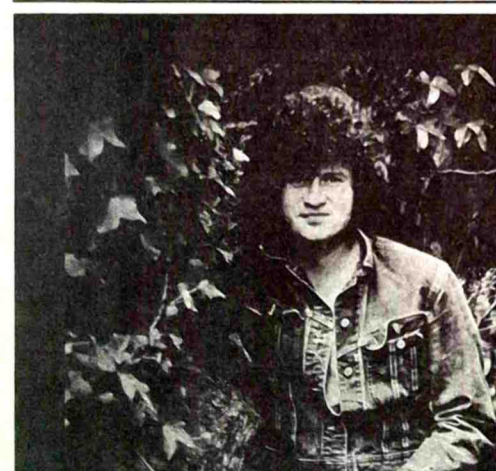
"We might do it again. It was a great feeling being there on stage but we've gone our separate ways and will continue that way."

Respect

The Shadows of course are our Euro-Vision song contest entry and the critics have been having a ball in criticising the choice of an old group. Cliff doesn't see it that way. "People think back. They are not concerned that the members have been doing since. Just take the great stuff written by Marvin & Farrar if those two came from the American West Coast the heavies and others would be extolling their virtues."

Cliff's more and more into a soul bag, still admires the artistry of no less than David Bowie and says "I want to be respected musically" and says, "I'm 34, it doesn't worry me." He regularly goes to Church and has always admired the musical work of the four ex-Beatles.

Cliff's a mixed bag, who ever some may say. He's OK.



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IT WAS, said the tall and studious Brian May, like playing to a vacuum cleaner. "We were just pouring it out and they (the audience) were sucking it in, with nothing coming back. I tell you, for the first time in many months I felt like I'd done a hard day's work when I came off stage."

May, along with the rest of the band, is sitting in the diner of Frankfurt's Why Not club reflecting on Queen's second date in Germany. The mood is not bad, but there's an undercurrent of steely determination following the difficult gig of that night's gig.

The fact is, support band Lynyrd Skynyrd, were exactly what stoned-out Frankfurt wanted. As in England with Golden Earring, so in Germany with Queen, Lynyrd Skynyrd make an overpoweringly successful support band. Here in Frankfurt there were even more difficulties for the English band. Most of the audience are American GIs, looking like inmates from the local borstal with their cropped hair and rippling muscles.

As you enter the 1100 capacity hall, the air is stuffed with the stench of dope — an intermingling of hash and grass and the sweat of a crowd at least 500 over the top. It's a strange place, a former stock-exchange for farmers, complete with balcony, and surrounded by tropical plants.

Up on the balcony above the stage a group of Queen supporters self-consciously tap their feet to Skynyrd's rhythmic wares. Roger Taylor, ever grinning, appears to check on the band, notes the wild applause and disappears, no doubt to plan strategy.

There's a long break between sets leading to the dissipation of part of the crowd. Heidi, the whiz-kid of EMI Germany, explains the local GI's problem: "Zey have to report back to camp by 11.00 pm". So when Queen's little rock 'n' roll drama explodes, there are considerably fewer people and even less enthusiasm.

Presence

Mercury, the self-styled rock supreme, looks unabashed as Queen open with as much presence as a band can muster. Lights, tapes, and screaming dynamics combine to counter the audience apathy. It's a highly professional first assault. Procession, Now I'm Here, and Ogre Battle make a promising start which draws warm applause. But unlike many gigs, this one did not cook to boiling point. If anything the crowd were almost undecided when Queen departed after an energetic stab. It took fully two minutes before muted applause turned to a good old stamp and chant, bringing the boys back on stage for a stirring finale.

Freddy stalks the stage with controlled aggression as they bash into Big Spender and you realise that here's a rock artist who can sing, cavort, and write songs with an almost contemptuous level of excellence. He is a classic rock star — complete with costume changes and bare hairy chest. Seems his only real need is to develop that outrageous off-stage campy into the act. He's very much the mimicking Queen, yet on stage this seemingly natural personality is overtaken by a host of "Right now we'd like to do" type announcements. Roger Taylor, a veritable demon on the drums and a very fine musician, has more idea when he tells the crowd to get off their arses. Nevertheless there were those in the company who felt Queen showed too much aggression in the face of audience apathy.

Anyway, by all accounts there's a huge row in the dressing room afterwards which sends the EMI rep scurrying away with cries of: "Don't let them break the windows."

The Swedes were apparently as wild as English audiences, but in Germany it's different.

Next stop is Hamburg

with Skynyrd supporting for the last time.

Unapproachable

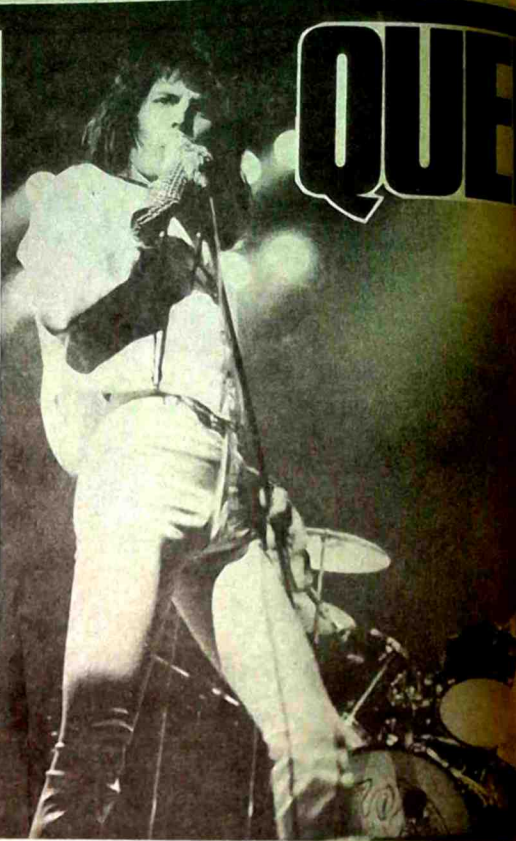
More talk on the way back to the hotel suggests the band will be unapproachable and there's even talk of spending the rest of the evening with Slade, who just happen to be staying at the same hotel. The word is that Queen are THE most fastidious band and no matter how good the gig, they (or Freddy

particularly) will find fault.

Eventually Brian and John walk into the bar. They look cool but not unnerved and they're prepared to go dancing.

According to the there've been a few problems already at the still young European tour like the incident which incapacitated their publicity truck. Apparently some hapless roadie was hurtling through the

QUEEN



REPORT BY PETER HARVEY

KILLING THEM SOFTLY



THERE'S a joke going around that Strider's support billing on the Faces' tour is one of the best kept secrets in the music business. They're rarely billed outside a theatre and don't appear on tickets, so in that case how's a band to get recognition if they can't get name known?

They did pick up a name check on the pre-UK European Faces frolic — The European Rangers All Night Marching Band — but that doesn't count. The man in a Copenhagen hotel coined the All Night Marching bit. Danish for a bunch of good 'uns.

But tour so far has been better than perhaps the band ever expected. Faces crowds are always out to have a good time, so if the support band aims in that direction all the better. But the thing is that Strider have supported the major tours before, Alex Harvey and Rory Gallagher, and even though reaction on those tours was good, nothing much came from it.

At the beginning of the Faces' tour we had to work out who to please," explained Gary Grainger the lead guitarist, "the press or the people."

ALL NIGHT MARCHING BAND

"We're just baring our hearts to the audience, that's what they pay to see, to play our arse off for them and you can't ask for more than that."

"The media have never really helped us in any shape or form," came back Gary, "even though we've often come in to salvage a tour. Like the end of the last Faces' tour when John Baldry left."

The band Strider have been together since March 1973, and for eight months with the present line-up of Ian, Gary, bassist Lee Hunter plus Rob Elliot on vocals and Tony Brock on drums. In



fact Rob had only been with the band about a month when they recorded their second album. "It's a shame about

that really," reckoned Ian, "because he didn't get a chance to come over as good as he can. His improvement since is unbelievable."

But Rob will get his chance in March when the band plans to cut its third album.

"We're really going to work hard on that album," said Gary, "we're going to catch up with ourselves. I mean material on an album always sounds better if you do it three months later. It does on Mindersford, so we've got to get down what we're doing now."

What they're doing now is a mixture of album tracks and old standards like Little Wing, which gives the normally quiet Gary a chance to jump around on stage, and peddle his guitar warm-up in an usually fairly athletic on stage and to the use of an observer may appear a little mad at times, but rest assured, he isn't.

NAMELESS

He talks quite a lot — Gary puts it down to his large horns cultivated when he played in the French horn — but there's a lot of sense comes out. Like one of his best theories concerns those species of music journalist, who shall remain nameless in print if not by inference, who have their picture applied over all their features. Ian reckons, and lots would agree with him, that a journalist should portray his picture through his writing.

Ian also reckons, changing the subject slightly, that Strider should not try and make it

through the singles market, but should persevere with albums. "I think it is hard to get a vehicle for a song," he explained, "though it's not so bad for us because we play more commercially acceptable rock and roll."

"I suppose we're a bit like Hustler in that we don't fit into a heavy or a pop band image, we're in between, a bit normal."

The relationship between the Faces and Strider on tour hasn't been one of the closest, but that's mainly due to the fact that the Faces have commuted home after most gigs. But drummer Tony has been getting it together a bit with Kenney Jones, and Ron Wood did appear in the wings on the Friday 10/78 at Birmingham during Little Wing, and applauded ecstatically at the end. Other Strider admirers include all of Hustler, they know each other quite well, and Paul 'the Lewisham stage singer' McCartney.

As Ian points out, "The thing about supporting Rod or any big band is that in the crowd, if you're an obstacle in their way, prolonging their torture, so you've got to make them enjoy themselves."

MARTIN THORPE

ALIENATED

But in choosing the people they still alienated the press.

"Someone wrote that Hustler and us had to keep asking the audience to appreciate us, but we didn't," added Ian Kewley, the keyboards player.

HUSTER AT FULL STRETCH

THE MESSAGE was, "tell them we're still full-stretching". That was the message from Hustler to Strider, a couple of bands who apart from being mates are also supporting major tours at the moment.

Kenny Daughters is the keyboards player in Hustler, a band which also has Tony Beard on drums, Tiger Laverne, bassist Mickey Lewellyn, who plays guitar and Steve Haynes on vocals, and a band who have just finished touring with Queen.

"The first night in Manchester was a real burner," recalled Mickey. "We were really nervous and there was no chance to look at the hall, so the safety curtain goes up and there's this massive hall. We're used to playing clubs and we've never played to so many people, so we had to adjust pretty quickly."

Hustler had Tony on drums and later Steve on vocals. They then wanted Kenny and Tiger in the band, so that line-up played for a year before the line-up got the axe and after a number of auditions Tony introduced Mickey.

When Mickey joined the band they were playing very heavy, technical material and it wasn't selling. So one night when they were playing the marquee and the lights were going right, they showed



in Johnny B Goodie. "The audience went wild," recalls Mickey. "It was really great, so we thought if that's what they're at, we're going there."



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Queen made it on the Mott tour last year. Hustler and Strider are trying this year — looking for the big break

always hard to do because no-one's got much experience," explained Steve, "now we're much better than the album though at the time the album was probably better than us."

When Hustler were first approached by their agency to do a tour they had a choice of Queen or Johnny B Goodie, but as the Queen album had just been released and they reckoned the single would peak sometime during the tour, they chose Queen.

"Queen are really great," reckoned Mickey, "they're a good bunch of lads. We've been having jams and things and they've helped us a lot all through the tour. Their lighting man Patrick gave us a bit of a light show because we didn't have any until by the end he was giving us the full works."

On the road Hustler are a general bunch of lads who travel in vans in a transit van and hate eating bad curries. Just mentioning a Mancunian in a van and he'll tell you how bad they can get. Like he'll tell you about Glasgow where the band went down particularly well on the tour.

"I'd heard some bad things about the place, so I knocked out by the people. Like there was this guy we stopped in the street to ask the way to the hotel and he staggered over and said right at the sweet shop, left at the post box and all that. Then we suddenly realised he was blind yet he knew these places in his mind."

"Yet when we got to one of the universities and asked a student where the main hall was he was very vague. 'I think it's over there' he said and it

was only twenty feet away!"

The band are eager to start work on the next

"The first album was a bit dead," Steve reckoned, "so we'll probably go somewhere like a castle. And we'll take

more time this time, because the first album was done in a week and a half."

Yes, things have happened pretty quickly for Hustler.

MARTIN THORPE

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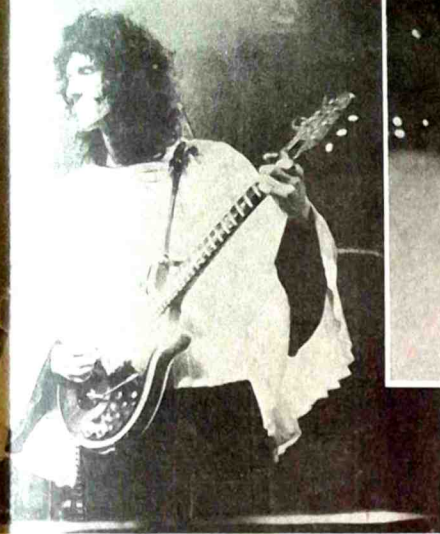
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they all cope? What will they do to keep sane?

"I suppose this," he looks unimpressed. "I can't drink more than a couple of pints so there's no danger of me getting wrecked. I must admit though it's going to be a long haul. It'll be really good for us but I'd prefer not to be away so long. We're just going home for Christmas then we're off again to America."

Meanwhile on the next table, Freddy Mercury is being his outrageous self. "When we were in Copenhagen dear, we went to a Russian restaurant where naturally I ordered the speciality of the house. It was delicious. I said 'what is this' and they told me I was eating bear. Bear, dear, I loved it."

Freddy and Roger Taylor seem to be taking Europe in their stride, and a few indifferent gigs won't stop their growing style in this band.

Freddy's voice is on the way to giving out, yet he still has time to confide that he simply must do something about his hair. Perhaps he should send for his personal hairdresser?

The Queen has her eyes on an entourage no doubt, and what's the betting she gets it. . . . ?

LYN FRANKFURT

Swedish night when he failed to notice a low bridge warning. The lorry went on through, losing its roof and half the amps in the process. Two gigs had to be cancelled while another truck was driven out from London in time for the Munich gig, a first in Germany. According to Heidi, Munich was a smash: "The audience just didn't know what had hit them," she says, adding that tonight's comparative failure does not over-

concern her: "Queen will be huge," she says confidently. "I'm sure they are going to be enormous, but it will take a year." None of the boys seem overly worried and the general feeling in their road party - and among the visiting journalists - is one of disdain for the Frankfurt crowd. A crowd of dopers into boogie rock is hardly likely to appreciate futuristic guitar pyrotechnics and 1975 flash à la Mercury.

"Still," muses May, now installed at the night spot, "they could have returned something. The more an audience feed back the better we play - naturally - but there I just felt like I was wasting my time."

Electronic

He's a musician of the electronic school, very much on top of the latest developments in the uses of amplified sound. On stage he uses two American Echoplex units. The guitar he built himself over two years. "There's nothing special or different about it, it's just a good instrument." The amplifiers, he draws from a good old British tradition. Back in the days when The Shadows were the in-

spiration for every rock group in the country (they were called rhythm groups then) Vox amplifiers were renowned. Now, in contrast to almost all of his contemporaries, May uses the good old Vox AC 30, or to be more precise, nine of them (three are spare).

Over a crab cocktail and non alcoholic drink (he's still recovering from Hepatitis) Brian quashes the popular misconception that Queen are just a studio band manipulated by highly professional technicians. The truth is self-evident in the stage act. They compare favourably with their recorded sound. But Brian goes further.

"Do people really believe it's all down to the studio?" he asks indignantly.

Well, er, yes Brian, Trident Studios has got a reputation for expertise, and you must admit there's a lot of production goes into the Queen discs.

"OK," he returns, "but most of that Studio direction comes from us. We think of all the ideas. We love being in the studio. We're full of thoughts on how the songs should come out."

Fair enough. But what about being on the road? There are nothing but tours ahead for the band. Can





THE WILD ONE

Words and music by — Nicky Chinn and Mike Chapman.

Sung by SUZI QUATRO

(Shout) All my life I wanted to be somebody and here I am, I know what I've got, and there ain't nobody gonna take it away from me.
So let me tell you what I am.
(Sung) I'm a red hot fox. I can take the knocks, I'm a hammer from Hell, honey can't you tell, I'm the wild one, Yes I'm the wild one.

I'm a touched freak on a winning streak.
I'm gonna own this town you can't hold me down.
I'm the wild one, Yes I'm the wild one,
Well it ain't no use, turn me loose, more, more,
I can't keep score.
I'm a red hot fox, I can take the knocks.
I'm a hammer from Hell, honey can't you tell,
I'm the wild one, Yes I'm the wild one,
I'm a touched up freak on a winning streak,
I'm gonna own this town, you can't hold me down,
I'm the wild one, Yes I'm the wild one,
I'm the wild one, Yes I'm the wild one,
I'm the wild one, Yes I'm the wild one.

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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 — John Lennon
Givi Peace A Chance
Jefferson Airplane — White Rabbit
Yes — America
Wings — Uncle Albert
Stevie Nicks — Reeling In The Sea
Johnny Preston — Running Bear
Steve Miller — Love The One You're With
Simon & Garfunkel — Bridge Over Troubled Water
Meadell Blake — Go Now
Beatles — Tomorrow Never Comes
Beeches — Paperback Writer
Eddie Cochran — Cool Breeze
Paul Simon — Mother and Child Reunion
Procol Harum — White Shade Of Pale

SECTION TWO 55p

The 0 Jays — Back Stabbers
Rita Fortune — Sisters & Brothers (Vol. 1)
Whisper — Ringo
Curtis Mayfield — Sobriety
Curly Mayfield — Mow On Lip
Felicia Taylor — I Feel Love Coming On
Booker T & The MG's — Time to Get It On
Staple Singers — Respect Yourself
Rita Chiello — Armed & Extremely Dangerous
Ruha Thomas — Funky Bird/Ringo Ain't Nothing
The Commodores — The Zoo
The Trammps — Zing Went the Strings
Veena Brown — Short Skirt Big Boy
Johnny Nash — Cupid/Hold Me Tight
Isaac Hayes — Theme From Shaft
Bettye Carter — It's In His Kiss/Getting Mighty
Crowded House — Nathan Jones
Suzi Quatro — The Wild One

SECTION THREE 70p

Fontaines Bass — Rescue Me
The Toys — A Love Concerto
Sly & The Family Stone — Dance To The Music
The Isley Brothers — This Old Heat Of Mine
The Chi-Lites — Help You, I See Her
Arthur Conaway — Sweet Soul Music
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Going Out My Head
Betty Wright — Clean Up Women

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THE NAME Beano was chosen by a secretary at Decca Records for a loony bunch of fellers from Liverpool, then known as The Reason Why.

"It's a good name too," says Ken the bass player, " 'cause Fred's a bit of a corn."

Fred is the writer and singer of the group's debut single Candy Baby a song in the new tradition of teeny heartjerkers. He's as Liverpoolian as you find them, with a jokey answer for every question and a sort of son-of-Ken Dodd face. He even throws his hand through his hair to ruffle it, when emphasising a point. In fact he's just the sort of person you cannot take seriously.

Fred admits his whole approach to the pop business is a send up: "I have to reilly," he grins. "I can't just stand there and look pretty 'cause I'm not."

So if, when the band appeared on television, you see Fred pouting and posing with a silly smirk on his face, it's just his way of saying, "Don't take this too seriously."

Commercial

He even wrote the song as a send up of all the old/new teeny ballads — blatantly commercial and syrupy through and through. But suddenly it appeared he'd hit on something good and for better or worse the band decided to give it a try. Even so Fred still says: "If anybody really got into Candy Baby it would be imbecilic. I'm just taking the mick out of myself but everybody said it would make a commercial single."

Now he's very philosophical about the change of heart.

"It's life isn't it? He decides. "I am here now and may as well get on with it. The point is you can write songs forever and just sit playing them in your back-room, but it's no good if no one's listening. I'd been writing songs for a long long time and the reaction was always the same. They were all just for me and the public didn't want to know."

Hard times

The band originated from the Wirrell. They were together three years before turning pro and in the four years since they've had some very hard times.

"We did gigs for 15p just to pay our stamp," said Fred.

BEANO



BY PETER HARVEY

"And every time the telephone went we'd say 'if that's Bernard Deffont tell him hold the line!'" adds Ken.

Eventually the band were even forced to take part time jobs to keep their heads above water but being good friends too, they always stayed together. They played working men's clubs in the North East where they say the audience is more demanding than anywhere. And as for going on tour?

"We're gigging all the time," says Fred, "and we'll never give that up whatever happens."

Ken: "People appreciate us because after all these years we are really tight."

Fred: "Yeah we blow a lot of these bigger bands off the stage. We do all our own lugging about too. We have no roadies."

"Everything we have got we have had to work for. We know we're not the best but we're in no way the worst. And people know us and like us. Nobody will say a word against Reason Why."

And Beano? "Beano's gonna be alright," he answers. "I've already written a follow up too."



JOHN & YOKO: Happy Xmas (War Is Over) Apple R5970.

Although this is another of the huge spate of re-releases my desk has been groaning under the weight of recently, it does tend to show up the rather inferior quality of some of the festive records we've had this year. Not many people can have missed this one last time, and I suppose if I were to wax lyrical in my oxtail soup I might observe that the sentiments still apply. Enough of this, the soup tastes dreadful enough to start with.

MILLICAN AND NESBITT: How I Wish It Were Christmas (Pye 7N 45416)

Those singing miners have got another ballad to get everyone swinging their picks to a wistful little number about wishing it were Christmas like it used to be. Not to my taste at all, but a lot of people out there in record buying land disagree with me.

PRETTY THINGS: Is It Only Love (S&K 19401)

Initial reaction to this record is that it can't be by the Pretty Things, whom the more ancient of us remember as a rather loud and proud band with lots of rock. New look sound from their new album *Turpedo Tornado*. Much quieter, with harmonies yet and an *compa - pa - pa* from a brass band that comes straggling in at the end. Very different but worth a listen.

ROGER WOOTTON: Fiesta Fandango (Virgin VS113)

There's been rather a lack of coffee bean music around lately, but here's one to get the maracas out to. There isn't too much to say about this: jolly and lots of samba rhythms. If that's what you're into, you'll love it.

VAN MORRISON: Bulbs (Warners K1648)

From his latest album, *Veilon Fleece*, this is one of the best tracks, and Van Morrison at his best. Some great little guitar riffs, and those *la - la - la - la*'s coming across loud and clear. For someone who makes fine albums he makes good singles too.



Van Morrison: good single



John and Yoko: re-release

J. D. ALEX: Hey There Lonely Girl (Hoss 02)

What quite possessed Judge Dread (using his real name here) to release another version of this song so close to Eddie Holman's success I can't think. Pleasant little reggae beat in the background, but his voice sounds a bit thin, and there's a high note at the end that eludes the gentleman's tonals. Can't see it doing much.

ROBERT PARKER: Get Ta Steppin' (USA 001)

First release on Island Records new American soul label is one with Robert Parker sounding ever - so - slightly like George Fame in a funky mood. Also vague similarities with James Brown, but without the same depth to the sound. Quite nice bass line, but lacks a good hook to pull it through.

Singles

REVIEWED BY SUE BYROM

H. B. BARNUM: Having A Party (FX 102)

This gentleman is one of the phenomena of the age, being one of the most famous writers / producers / arrangers around. The list of people he's worked with is endless. This track is a bouncy number that I'm sure has been done by the Ommonds (unfortunately I'm in the process of moving and my files are currently supporting the rabbit hutch so I can't check) and the voices sound very familiar to me. Nothing wrong with the Ommonds of course, and even if they've had nothing to do with this number it's still o.k.

LANCE WYNSOR: It's All In The Game (Decca F13265)

Another star from Hughie Green's stable - Lance has won it twice! So give a warm and wonderful welcome, folks to this young man who's single is that very same number that Cliff Richard sang nearly a decade ago, and you know what I did for him. You don't? Well, it had girls swooning. Will it do the same for Lance - watch this space.



Andy Williams: tinsel
ANDY WILLIAMS: Christmas Present (CBS 2807)

The trouble with reviewing records at Christmas is that you reach a stage when the strands of tinsel draped so attractively around your ears and record player start to get just that touch tarnished. I think I've just reached that stage. Andy Williams fans forgive me, but this kind of record is too bland for me.

CAROL DOUGLAS: Doctor's Orders (RCA 2496)

Rather like the reasoning (or apparent lack of it) behind the release of another version of *Lonely Girl*, I can't figure out why this lady should want to do another rendition so soon. Sunny had a huge hit with it, and not that long ago either. Sunny's voice also had that slightly fuller sound that made it a good record. This version is a note - for - note echo. Why?

MOVING VIOLATION: Spinnin' Top (Atlantic K16316)

Catchy beat mixed with some Delphonic-type falsetto vocals against deeper harmonies. Good up - tempo number that could be well-received in the disco.

PERRY COMO: Christmas Dream (Victor PB 10122)

Touch of the killing two birds with one record this is - convenient for the

BILL BARCLAY: The Twelve Days of Christmas (GM 831)

Many a true drink is drunk in jest. Mr Barclay's interpretation of this traditional Christmas air being slightly different from the usual lords - a - leaping one. With true festive spirit Bill has substituted assorted numbers and types of drinks which, as the song progresses (I think degenerates in the word I'm actually groping for), become more and more confused and sturred. The last verse didn't sound a dozen drinks away from the sound the office makes on a Friday lunch time.

UP WITH PEOPLE: What Colour Is God's Skin (UP 8755)

The answer to the question is black, brown, yellow, red and white, and that's the answer to the child who's asking its daddy. Very laudable sentiments, and quite pleasantly sung, but not about to set the charts alight, I fear.



Como convenient.

Christmas thrash and it also comes from The Odessa File currently gracing film screens around the parish green. Nice little military trill and Germanic accordion music. Not quite sure about the children's chorus that springs out of nowhere, but each to his/her own.

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EMI





GENERAL JOHNSON is tired. He looks tired, his voice is tired and, gentleman though he undoubtedly is, he can't avoid the occasional yawn.

Reason is the Chairmen are just winding up a UK tour that's consisted of two shows a night, every night.

"You see", he explains at his hotel a couple of hours before the next gig, "the people who fixed up the tour on the American side forgot just one thing — they forgot to put in any rest days!"

But he's taking it all extremely well: "It was hell in the middle of the tour but now that it's nearly over it's like it was all a dream." Not that the Chairmen haven't enjoyed playing for British audiences, he adds:

"The audiences have been great — it's just that we feel obliged to give our very best every time and that gets harder and harder if you're working twice nightly without a break."

And perhaps it was sheer physical exhaustion that partly accounted for General's, shall we say, slightly downbeat attitude to the band's recently album, *Skin 'n' In*.

"Most of it was done about two years ago," he explained, "when I was going through this 'progressive' period. And if it had come out then I would have been happier. The music scene's been through some changes since then and my writing's returned to the simpler rhythm and blues style that Chairmen of the Board are best known for."

I was surprised to hear General take that attitude, particularly as the album has already garnered some excellent reviews.

"Probably people liked it because it was a different sound from what they expected," General explained, and added that he wasn't too happy with the production either.

"Previously I'd taken a great deal of trouble with

Interview: Giovanni Dadamo

production, but with this particular album I did some writing but only got involved in the production on about three numbers."

But General Johnson isn't as indifferent to his recording career as his seemingly negative attitude might suggest; the Chairmen are in the

process of leaving Invictus, the label they've been with since the start in 1968. General Johnson was kind enough at this point, despite his tiredness, to fill in a spot of Autobiographical Background.

He used to be in a doo wop group while at High

CHAIRMEN OF THE BOARD...

Down but definitely not out



GENERAL JOHNSON, slightly downbeat

School and that evolved into a group called The Showmen. It was the Showmen who recorded the first song General Johnson ever wrote. It was a catchy little number called "It Will Stand" which was a big hit and promptly evolved into something of an R 'n' B classic.

General quit the Showmen in 1968 when Holland-Dozier-Holland asked him to join their

less time to concentrate on writing and producing. But it was a hit and that's why I'm here today

Give Me Just A Little More Time was just the start — other hits soon followed: Dangling On A String, Everything's Tuesday produced by Holland-Dozier and in the vein of the hits they had with the Four Tops when they were still with Tamla. After that General began producing himself, delivering hits like Elmo James, I'm On My Way To A Better Place, Finders Keepers and Pay To The Piper.

Hopping back to the present, didn't the fact that the group hadn't recorded for about eighteen months mean that there were a lot of new songs ready and waiting?

There are, although General's quick to admit that there's maybe only one song that's as good as "Patches" which was such a hit for Clarence

Carter. As he'd already said that the band were moving away from the kind of material on *Skin 'n' In*, I asked for some clue as to what we could expect from the group in the future.

"For a start I don't like labels," General began. "Soul Progressive, R 'n' B, Country — it all adds up to one thing; if it's popular enough it's Pop. And I'm not one of those people who skies away from the word 'Pop'."

"But on the other hand, there's lots of ways you can describe Pop — what I wanted to do with *Skin 'n' In* was to make music that would be identifiable as General Johnson music, in the way that people will buy a Sly Stone album because it's Sly."

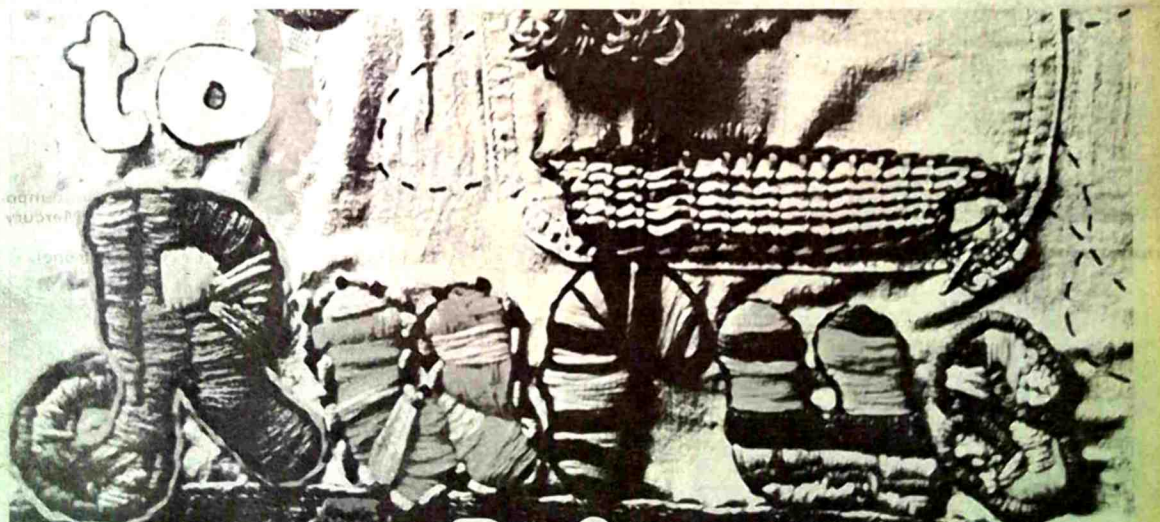
Together

"What I'm trying to do now is to take the best of both the progressive and the chart sounds and put them together. And when people hear it I want them to say 'That's General Johnson'."

The Chairmen are coming back to England in March, by which time they'll have sorted out their recording problems and will be releasing the music General Johnson has been storing up over the past eighteen months.

And if *Skin 'n' In* is an indication of what they can do when all the odds are against them (it's a pretty good album, despite what GJ says), then we may just be hearing some beautiful things from Chairmen of the Board in the New Year.

And yes, it is his real name, I asked him.



Rufus

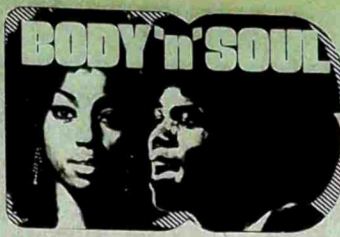
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JOHNNY NASH: distinctive

ALBUM PICKS

are clear and absolutely distinctive, the production imaginative and the whole an asset to any collection. Especially recommended for people who still think they don't like reggae — those who know they do, won't pass it by. GD

O. C. SMITH: La La Peace Sings (CBS 46297). ALMOST EVERYBODY who's anybody seems to have worked on this album. H. B. Barnum, Johnny Bristol, Snuff Garrett, Gamble /

Huff — yet for all that, plus good material and impeccable musicianship, it lacks bite — compare the title track to Al Wilson's version and you'll see what I mean — maybe O.C. doesn't want it to have bite anyway, but I find the echoes of Johnny Mathis and Nat King Cole tend to put me in mind of the kind of identical soul that's aimed at the cabaret and late night radio markets. Would I buy it? — No, but I'd wine and dine it at any time. GD



O. C. SMITH: lacks bite

SOUL GOSSIP

IMPRESSIONS due late January for 14-date tour. Major label ex-Cube Records reportedly signing with Pye. Same company releasing a

special Wigan Casino single next month title: Footsie by Chosen Few. Speaking of Wigan, I wish someone would put out the inevitable Do The Whooly and put me out of my misery. Pye also plan a Disco Demand LP for January to be followed by Stax releases from Albert King plus two Stax anthologies: Staxpax and Stax Hits. Meanwhile, back in the USA, Stax troubles continue via a lawsuit from comedian Richard Pryor over unpaid royalties plus rumours that Staples are planning change of label. January albums from Tamla include Doan To Earth from Undisputed Truth, Willie Hutch with Mark Of The Beast and a Marvel edition of Best collection. Same period sees a new Temp single Happy People produced and co-authored by Berry Gordy

plus David Ruffin's Take Me Clear From Here. Bloomer of The Week award goes to NME (the world's most mis-informed weekly?) who last week announced the imminent arrival of a Londoner as RM readers have known for months. Nice to see the Phil Spector Xmas Album out once again — why don't they just re-title it Phil Spector's Xmas Annual and have done with it? Sister Sledge a name you'll be hearing a lot more of in the coming months if Atlantic have anything to do with it. Transatlantic Records to distribute US Big Bear label. First singles: Micky Baker's I'll Always Be With You and Lipstick Traces from Cousin Joe.

- 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING. Barry White 20th Century
- 2 DO IT (TILL YOU'RE SATISFIED). B.T. Express Pye International
- 3 SHA LA LA. Al Green London
- 4 ZING WENT THE STRINGS OF MY HEART Tramps Buddha
- 5 HEY THERE LONELY GIRL. Eddie Holman ABC
- 6 TELL ME WHAT YOU WANT. Jimmy Ruffin Polydor
- 7 NEVER CAN SAY GOODBYE. Gloria Gaynor MGM
- 8 TOO GOOD TO BE FORGOTTEN. Chi-Lites Brunswick
- 9 GET DANCIN'. Disco Tex and the Sex O'Lettes Chelsea
- 10 SOUND YOUR FUNKY HORN. K.C. & The Sunshine Band Jayboy
- 11 PARTY FREAKS. Miami Jayboy
- 12 THE ZOO. The Commodores Tamla Motown
- 13 LET'S PUT IT ALL TOGETHER. Stylistics Avco
- 14 I CAN'T LEAVE YOU ALONE. George McCrae Jayboy
- 15 GANGSTER BOOGIE BUMP. Willie Henderson Pye International
- 16 PARTY DOWN. Little Beaver President
- 17 CAN'T HELP LOVIN' THAT MAN. Ila Van Pye Disco Demand
- 18 THEN CAME YOU. Dionne Warwick & Detroit Spinners Atlantic
- 19 WHO IS HE AND WHAT IS HE TO YOU Creative Source Sussex
- 20 SUGAR PIE GUY. Joneses Mercury
- 21 ROCKIN' SOUL. Hues Corporation RCA
- 22 (YOU KEEP ME) HANGIN' ON. Ann Peebles London
- 23 TOM THE PEEPER. Act One Mercury
- 24 DO DOO RON RON. Crystals Warner
- 25 IT'S HELL/PAPA DON'T TAKE NO MESS James Brown Polydor
- 26 DANCE THE KUNG FU. Carl Douglas Pye
- 27 SHORT STOPPIN'. Veda Brown Stax
- 28 BOOGIE AIN'T NUTHIN'/FUNKY BIRD Rufus Thomas Stax
- 29 BUS STOP. Oliver Sain Contempo
- 30 SKIN TIGHT. Ohio Players Mercury

(Chart courtesy of Blues & Soul magazine)

U.S. Soul Singles

- 1 3 YOU GOT THE LOVE Rufus Featuring Chaka Khan ABC
- 2 1 FEEL A SONG (In My Heart) Gladys Knight & The Pips Buddha
- 3 3 SHE'S GONE Tavaros Capitol
- 4 0 WHATEVER YOU GOT, I WANT JACKSON 5 Motown
- 5 10 HEAVY FALLIN' OUT Stylistics Avco
- 6 7 ROCKIN' SOUL Hues Corporation RCA
- 7 12 BOOGIE ON REGGAE WOMAN Stevie Wonder Tamla
- 8 9 WHEN WILL I SEE YOU AGAIN Three Degrees Philadelphia International
- 9 11 WHERE ARE ALL MY FRIENDS Harold Melvin & The Blue Notes Philadelphia International
- 10 13 FUNKY PRESIDENT (People It's Bad) James Brown Polydor

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TOOTS AND THE MAYTALS: singing their songs forever



singing together in a church choir. It wasn't very different from reggae even then, Toots explained: "Ours is a very Christian music, it's made with love and comes from the soul." The Maytals are all religious men, they call themselves Rasta men, but that doesn't tally them with the Rastafarian movement that's tied up with a lot of current Jamaican music.

By GIOVANNI DADAMO

"THE REAL MEANING of reggae is that the roots come from the heart - if you don't have love you can't play reggae." Thus spake Toots, who together with the two Maytals, Gerry and Raleigh, should know what he's talking about when it comes to reggae; the group's been together for fourteen years now and they've been Jamaica's top group for almost as long.

They've been writing and singing the stuff since way back before it was even called reggae - remember Ska? Hi-Life? Bluebeat? Toots, Gerry and Raleigh were topping the JA charts way back then and still are. But it's only been in the last couple of years that they've really started to break through to non-black audiences in England.

Mostly this was due to an excellent album name of Funky Kingston, released in 1973 which was one of the first reggae LPs to make British writers and journalists sit up and take notice. A second successful album, In The Dark, followed this summer - although it didn't quite get the rave reviews of its predecessor. There were a couple of reasons for this: firstly, Toots surprised everyone by including John Denver's Take Me Home, Country Roads, and Secondly, both the vocals and much of the production leaned in the direction of US soul, particularly of the Otis Redding variety. Toots defended himself

superbly against the cynics and purists for whom In The Dark wasn't ethnic enough. "The John Denver song he did because he liked the song, and, he added: "A lot of American and English songs don't do very well in Jamaica, but if we do them in reggae versions they go straight to the top of the charts." A bit like Eric Clapton and Andy Fairweather-Lowe, "borrowing" reggae rhythms for their own music. And Toots didn't feel

that these people had done reggae any harm, the exact opposite in fact. "Of course it's not real reggae but it helps the real reggae to get known and we appreciate anyone who tries to play our Jamaican music." As for the Otis similarities, it's simple. "He sang in my own key - Ray Charles sings in the same key so you can't really avoid the similarities in the sound." Naturally, Toots was of Ken Boothe's Every-

thing I Own - but didn't he feel that reggae got a bit of a rough deal from the Beeb? It was Raleigh who answered: "I think they're just timing it. I think it'll take over slowly and there will come a time when everything you hear will be reggae." "I feel the reason that reggae has taken so long to catch on," added Gerry, "is that it's very confusing to the English ear - it sounds so simple yet it's so hard. And you

have to really listen to it to understand it." The Maytals current visit is their sixth, and they've found their audiences are getting

bigger all the time. Things are beginning to pick up Stateside too, with a couple of very successful appearances at the giant Madison Square Gardens and increasingly good record sales. The Maytals are optimistic about the future. "I think things are getting better and better," said Gerry, "of course there's a lot of competition from soul and funk, but it's really starting to change now." The Maytals started

Righteous

"Rasta means righteous", Toots explained, "but you don't become a Rasta man just because you grow Dread Locks (the Rasta hair-do) or wear the Rasta clothes. The Rasta man comes from the heart - it doesn't matter what you look like or what garments you wear. "Rasta means clean and you got to be clean in heart - but if you call yourself Rasta and you're bad to your fellows you're just a wolf in sheep's clothing. To be Rasta you have to be gentle like the lamb. "We don't think about a man's appearance and we don't think about his colour - what matters is the heart and that's the same in all men. "And that's what we sing from." But aren't they in it for the money too? "We're not rich men", said Raleigh, "but we're independent. We don't want to get rich and retire - we want to live with the people and... "Sing our songs forever," added Toots.

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H.B. Barnum
'HAVING A PARTY' PX 102
See him on Top of The Pops December 12



Dynamic Concept
CALIFORNIA
PART 1 PX 103

OUT NOW



YOU know the feelin' - worn out by too much funk, and sweet soul don't make it for you anymore. Well don't despair, Krudde music could save you.

It's the sound of the American band Rufus, who have been hitting big in the States this year, but getting lost somewhere on the transatlantic crossing.

And Krudde is the type of stuff they play. As bassist Bobby Watson puts it: "It's music that is below the belt, way down, real deep."

Fed up with straight rhythm 'n' blues, the Chicago based outfit thought a bit of those progressive jazz/rock influences might not go amiss. But before you start yelling "sell out", you must understand this band still know where their roots are.

Dynamic

It was after they met Stevie Wonder (who else?) that their music started evolving, and they began using horns and polyrhythms to add colour to the sound.

In fact Stevie wrote their American smash Tell Me Something Good which is included on their second album Rags To Rufus. Another track, You Got The Love, has just been released in this country as a single.

It was part written by the band's dynamic lead singer Chaka Khan whose voice can lift the sound up a few octaves or mellow it out.

She came to Rufus a couple of years ago from an all black soul band in Chicago called Lock and



Going below the belt with Rufus

Chains, replacing Paulie McWilliams.

Indeed the whole band has practically changed since they started out as Ask Rufus, a name they took from a column in an American magazine.

Kevin Murphy, the group's organist and last remaining original member explains: "Ask Rufus

was an off-shoot of a real lightweight bubble-gum type group called the American Breed.

"We realised the music we were playing didn't fit that image, so we decided to change the name and from three personnel changed."

Since the completion of the Rags To Rufus album there have been even more changes, with Tony Mauldon (guitar), Bobby Watson (bass) and Nate Morgan (keyboards) joining the band.

Andre Fischer completes the five-man line-up behind Chaka and adds: "We were very lucky we could get three guys of this calibre that could fit right in and enhance what we're trying to do and take things a step further."

The new line-up's album Rufused is due out here early in the new year and promises to be another piece of solid Krudde (we're back to that word again).

Versatile

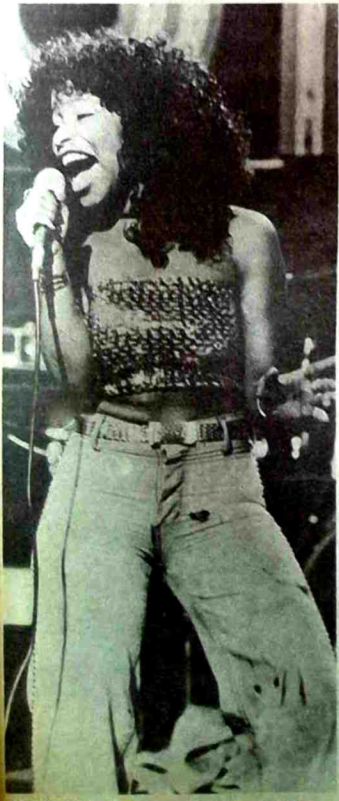
Chaka states the case best for their type of sound. "We are rhythm and blues orientated for the most part," she says.

"But we really are more versatile than we are one thing. Being placed in a category has brought about a lot of trouble for the group, and it restricts you to one market."

"It's an interesting thing. A black band is always labelled r&b, and a white band is labelled rock. Now music is everything, and everything is music, and there should be no distinction. And that distinction is coming off a colour thing, and that is really sad."

Andre adds: "We can do a gamut, we're not worried about black or white audiences because people, regardless of who they are, know when you're into what you're doing and you can't give the people, never because they know when you're up there living."

They have a new sound, new and very soulful. So if you're still at a loose end, but you want something black, take a little Krudde this Christmas.



CHAKA KHAN: it comes in lead singers with Rufus

JOHNNY NASH
I CAN SEE CLEARLY NOW
Featuring STIR IT UP
I CAN SEE CLEARLY NOW

And now Johnny Nash's 'Greatest Hits'

I can see clearly now/Hold me tight/There are more questions than answers/Cupid/Guava Jelly/Nice Time/My Merry Go Round/Stir it up/You got Soul/Loving You/Ooh what a feeling/Let's move and groove together/Groovin'
Is there anything left to say?
Johnny Nash's Greatest Hits - the incredible new album from Johnny Nash.
Out now on CBS records and tapes 89096

Featuring His New Single - "Hold me tight!"
CBS 2839

ROTTEN?

Dear Face,

This letter is to big mouth David from Baitersea, who reckons the Osmonds are rubbish. If the Pink Floyd (sick) are that good, how come their rotten records never get high or even into the charts. By the way I am not a kid, I am 17 years old.

Tina Kurten, Dagenham. You may like to know Tina, that the Pink Floyd have had an album in the top thirty every week this year. As they rarely release a single its not surprising they are never in the singles charts.

Dear Face,

Please can you tell me what size shoes Les Grey of Mud takes.
Patricia Nader, Hull.
How on earth do you expect me to know that! I've heard of Tiger Feet but this is ridiculous!

CAN'T WIN

Dear Face,

I know that you said the Rollers v Rod battle is closed but I don't think you're being fair. You finish with three letters against the Rollers, so I'm afraid you'll have to send the boys round.
Margaret, Christine and Carolyn, Edinburgh.
I can't win. If I had finished it with some pro Rollers letters the Rod fans would have moaned. Anyway I can't send the boys round, you didn't give me your address.



LYNSEY DE PAUL

'EAR, 'EAR

Dear Face,

Thank you very much S.B. whoever you are for your review of the Lynsey De Paul album "Taste Me Don't Waste Me". I couldn't agree with you more. If this album doesn't get to No. 1 then all you so called music lovers must be asleep.

Colin Walker, Nottingham.

S.B. just happen to be Sue Byrom, our little O Editor, the one who cuts out all my obscene remarks and makes the column decent to read.

hate the Osmonds, bunch of creeps.
Lisa, Hull.
How can you like fantastic me and all those other cretins as well. Oh yeah, thanks for the Christmas card, Lisa.

ELTON V BEATLES

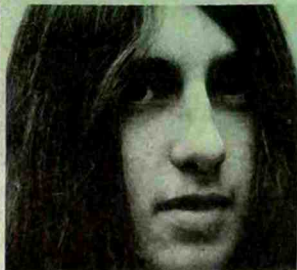
Dear Face,

I agree to a point, with the Beatles fan from Plymouth, but Elton John has written excellent material for himself and so it is clear that he has contributed a lot to pop music. I think this gives him the right to copy other people's material, the Beatles being no exception.
Chris Conner, Rochester.

Dear Face,

It is the Beatles fan from Plymouth who should be sent to the gallows. The Beatles progressed in their music and now Elton John's progressing, doing fine with a brilliant number in a totally different way from the Beatles. Both artists deserved the success they have achieved, so stop knocking.
Doctor (My Nickname), Barking.

I've received many letters defending Elton but at the same time none of them have knocked the Beatles. Good on ya kids. The Christmas spirit does exist.

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



ELTON JOHN

PRO-BOLAN

Dear Face,

How can people be so utterly and completely ignorant? Last week's letter from the "Ex-Bolanite" was absolute codswollop. If Marc Bolan has totally disregarded his fans how come "Zip Gun Boogie" is out now? How can he have grabbed money from us? It is up to us if we want to buy his records or not, he can't force us. Which other rock and roll star has lived up the pressures of the music industry for so long? Britain should be proud of him. Anyway,

QUIZ TIME

Dear Face,

Referring to your offer of my favourite album if we guess the name of your favourite band. Well, I reckon its the Pink Floyd as you're the only band you've had in your column that you haven't had a dig at.

Wally, Dulwich.

Bad luck, not a bad guess though they are an excellent band. So the album's still waiting, and as it's getting near Christmas I'll give you all a clue. They have split now although two of the members are enjoying success with another new band.

NODDY THE FROG

Dear Face,

How dare Jan Dee say in her review that Noddy Holder sings like a frog with a sore throat. What a bloody cheek, he's the best singer in the world. If she ain't careful I'll come rampaging up your office and teach her a thing or too.

Gillian, Skegness.
Yeh teach her a lesson. I mean she even pinched me on the rear - end yesterday.

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

An Optrex group product.

Look like you've had your beauty sleep. Even when you haven't.



EDDIE HOLMAN

EDDIE HOLMAN: Lone-y Girl (ABC 5098) Anchor (ABC) follow up Holman's chart debut with a strong album, richly produced and quite different in concept. On *Lone-y* (the flip of the hit single) he could be crooning in a plush night club. A big super-luxe orchestra hams up the drama with plush smooth arrangements, while Eddie's soaring falsetto makes many intrusions. His control, especially on high notes, is immaculate. A schmaltzy mood, this, and maybe a little dated for mainstream soulmen.

Albums

PHIL SPECTOR'S CHRISTMAS ALBUM (Warner-Spector K9600) One gentleman of our acquaintance boasts four copies of this album, each on a different label. It was originally released in 1963, and it's the kind of album that makes an alternative to the Silent

Night albums normally dragged out to get you in the mood on Christmas Day. The tracks are from a variety of Spector artists, including Darlene Love, whose Christmas (Baby Please Come Home) is one of the best tracks. Other notable items include Santa Claus

Is Coming To Town, Sleigh Ride and Rudolph The Red-Nosed Reindeer. What a selection! Complete with huge colour poster of Phil Spector as Santa. It's perfect for a silly hour while you're waiting for the turkey to thaw out.

PHIL SPECTOR

CHRISTMAS WITH THE STARS: (MCA Coral CDL 820) Well, dear even more campy from MCA. They do seem to specialise in atmospheric records, especially since there's a thing Crosby, Me! Torrie, Brenda Lee, Burl

Ives — "a veritable constellation of stars" says the sleeve note. With songs like Christmas Song, Little Drummer Boy, Jingle Bell Rock etc here's an instant scene setter that should make your eyes frost over with snowflakes. Cheap too.

The Maestro. White's trademark, that deep voice, does a few intros on the album, but it's really from that it's just instrumental funk and stirring stuff at that. Don't be put off by what it sounds like a scratch on the first track — or the rather dreadful choral piece at the beginning — it really does improve very quickly after that, and settles down into some nice tight sounds. S. B.

24 REGGAE GREATS (K-Tel NES61)

From the people who bought you... well, here's another one any way, this time it's reggae instead of soul. Most of the names who appear on this album will be familiar to record buyers: Bob and Marda, Jimmy Cliff, Desmond Dekker and Greyhound, but there are also tracks by The Upsetters, The Pioneers, Tito Simon and The Dragonaires. A few of the tracks like Let Your Yeah Be Yeah I'd quibble about being called reggae, especially when they're sharing the same vinyl bed with roots and the Maytals amongst others, but reggae does cost a multitude of beats. Good value as ever, and suitable for hips the swinging of S. B.

OSIBISA: The Best Of (MCA MCF 875)

I don't know about the best, but this back catalogue from MCA (the band is now on Warners) contains at least two Osibisa classics: Iaid For Gong Gong, and Woyaya. To be honest I believe they now play with far more power and finesse. All the same, this collection, including Beautiful Seven, Y Iharu, Akwaaba, Wango Wango and The Dawn, is a useful reference for new followers of Afro rock. P. H.

ISOTOPE: Illusion (Gull GULP 1008)

Fast furious jazz rock cracks this album open with ample proof that Isotope is no ordinary band. They affect a distant stance which sets them apart. Mahavishnu clan seems to be where they're headed. Gary Boyle is a bubbling guitar player who spews forth jerky note jumbles in a panicky attempt to prove himself. All around him those progressions from keys, bass, and drums keep the rhythm interesting, but their music is dull and monotonous. Zees boys seem to have everything but the right essential. Without that, they must remain of minority interest only.



ISOTOPE

OLIVIA NEWTON JOHN: First Impressions (EMC 8055)

If I were going out to buy this album as many O. N. J. fans surely will, I think I'd be a little peeved by one thing, namely the inclusion of four of her singles amongst the 12 tracks. In fact, with the exception of that material, her selection includes some of the songs from some of the best-known writers around today: Love Song (Lesley Duncan), Everything I Own (David Gates), What Is Life (George Harrison) and Winterwood (Don McLean). Her version of Amoureuse sounds strange after hearing Kiki Dee sing it so many times, but other than that her treatment is pleasant and easy to listen to. She's also included a number she wrote herself, Changes, and proves that she's not just a pretty face. The album's produced and arranged by her old mates Welch and Farrar, and it's all nice 'n' easy. S. B.



OLIVIA NEWTON-JOHN

has considerable talent and styling (I know it's all been said before). She also has taste as can be witnessed by the variety of good songs on this album which range from the Captain Beefheart-like track to Bob Dylan's Knocking On Heaven's Door and her latest single Everytime We Say Goodbye. Perhaps the most interesting is her laid back approach to Chuck Berry's Bye Bye Johnny, which, despite what you might think, works admirably. Her velvet voice is complimented by a whole range of good musicians kept in check by lead guitarist Gerald Moore (him of the reggae guitar). All good stuff, pity she'll probably end up like Nana Mouskouri and then what'll we do?

THE LOVE UNLIMITED ORCHESTRA: White Gold (20th Century BT 458)

It can't be bad when you have three outlets for your talent as a singer in your own right, as a writer and producer for three young ladies known as Love Unlimited and as a writer/producer/arranger/conductor for the Love Unlimited Orchestra. The cover has a word for Barry White —

AYSHEA: D.J.M. (DJP 845)

Attractive Ayshea of LIP Off fame has brought out an album of assorted middle-of-the-road oddities which should serve as a starter at any festive party. Tracks like Will You Still Love Me Tomorrow, Rose Garden and Tennessee Waltz are performed in a light-hearted bouncy way — not really the heaviest idea of a gas but should appeal to the silent interwebbies. Her latest single Another Without You Day is featured as well.



AYSHEA

MERLIN (CBS 80338)

Last Saturday Merlin completed their final British performance as a support band for David Essex! And what a show they put on! It was an exceptional act, fast moving and musically exciting. Several numbers were taken from their debut album *Merlin*, including their single Let Me Put My Spell On You, which did not do as well as it ought. It is a lively arrangement bursting with electric guitar, organ and synthesiser sounds. This album also contains their latest single, wild and a real bumper, entitled Wild Cat! The enchanting husky velvet voice of Alan Love without ques-

into a class of their own, for he is a loud, confident singer. The album is a mixture of fast moving rock and slower melodic sounds added to the group's skillful aptitudes for handling and using their own instruments. Merlin appear a versatile and competent young band who enjoy tackling all types of music. They are a promising new band with an excellent album to their credit already. They have much flair and musical ability and with a bit of luck could do extremely well in 1975.

THE DRIFTERS: 20 All Time Hits (Atlantic K4065)

Great value album here for Drifters fans whether they're fans from way back or from their recent spate of chart hits. Pretty fair value in terms of some of the hits, but practically 90 minutes of music, which in these days of 15 minutes a side is a welcome change. All the old favourites are here, Saturday Night At

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 - Enter the Dragon — The Upsetters — DL 5031
 - Curly Locks — Junior Byles — DL 5035
 - Christmas Time — Wayne Nelson — DL 5050
 - Caine River Rock — The Upsetters — DL 5054
 - Baby Baby — Lorenzo and Eva Marie DL 5055
 - Don't GO — Johnny Clarke — PEP 001
 - Penny Reel — The Upsetters — DL 5036
 - The Wrong They Do — Dobbie Jones — DL 5043
 - Loving You — Mike Lorraine — DL 5022
 - I Admire You — Larry Marshall — BP 4326
 - Kingston Two — The Mighty Falcons DL 5034
 - Indeed I Love You — Sugar and Spice — DL 0021
 - Reggae Samba — The Mighty Falcons — 88 4215
 - To Be Your Lover — The Jah Lloyd — DL 5042

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HOW, WHEN AND WHERE

The strange cries of the tartan hordes will be heard in the North of the land this week when The Faces hit the Scottish leg of their wildly successful tour.

Their first gig here is in the quiet, refined city of Edinburgh on Friday (December 13) at the Odeon. Then, for a complete change it's over

to the West for four nights at the Apollo, Glasgow - Saturday, Monday, Tuesday and Wednesday (December 14, 16, 17 and 18).

However, if you're in to something comparatively untried, how about wandering along to see a couple of the newer bands, new to the charts that is. To tie in with the success of their hit

singles, Pilot and Ace have been booked for a series of one-nighters this month. You can listen to the Magic strains of Pilot at Hanley (December 12), Cleethorpes (December 14) and Rognor Regis (December 17).

Ace visit Birmingham (December 11), Midsomer Norton (December 12), Swansea (December

13), Yeovil (December 14), Romford, London (December 15), Sutton in Ashfield (December 16) and Hove Town Hall (December 17).

Also on the bill at Ace's Roundhouse gig are Chill Willi and the Red Hot Peppers, The Kuraal Flyers, The Magic Michael Band and the Electricians.



GEORGE McCRAE: Sunday

THURSDAY December 12th

GONZALEZ, ABC, Hull
ARGENT, Brangwyn Hall, Swansea.

RUBETTE, Liverpool Stadium.

BYZANTIUM, Norwich City College.

OSIBISA, Napier College (Assembley Rooms), Edinburgh.

RUBETTES, Apollo, Glasgow.

HATFIELD & THE NORTH, Central Collegiate, Glasgow.

SUPERTRAMP, Victoria Rooms, Bristol.

HALF HUMAN BAND, Liverpool University.

DESMOND DEKKER, Red Dragon Club, Barry, Glam.

SLACK ALICE, Granary, Bristol.

GENTLE GIANT, Royal Court Theatre, Liverpool.

URIAH HEEP, Capitol, Cardiff.

ACE, Community Hall, Midsomer Norton.

YAKETY YAK, HMS Warrior, Northwood.

LYNYRD SKYNYRD, Rainbow, London.

HAWKWINN, City Hall, Newcastle.

EDDIE HOLMAN, Mr George's, Coventry.

PILOT, Heavy Steam Machine, Stoke.

FRIDAY December 13th

PINK FLOYD, Hippodrome, Bristol.

LABY SIFFRE, Brunel University, Uxbridge.

STATUS QUO, Odeon, Hammersmith.

F A C E S, Odeon, Edinburgh.

G O N Z A L E Z, New Theatre, Oxford.

PIGGY, Harrow Technical College.

SHUSA, Westminster College, Oxford.

EDDIE HOLMAN, Engcogito, Darlington.

BYZANTIUM, Decorum College, Helem Hempstead.

OSIBISA, College of



ACE: Friday

Technology, Glasgow.

GEORGE McCRAE, New Theatre, Oxford.

OX, Southport Theatre.

KEN BOOTHE, County Hallroom, Taunton.

RORY GALLAGHER, Colston, Bristol.

KEVIN COYNE, Pavilion Club, Cheltenham.

GLOBAL VILLAGE TRUCKING COMPANY, Bath Academy of Art.

SUPERTRAMP, Palace Theatre, Bournemouth.

GENTLE GIANT, City Hall, Newcastle.

URIAH HEEP, Winter Gardens, Bournemouth.

ACE, Patti Pavilion, Swansea.

S T E E L E Y E

SPAN, Richard D. Gance, City Hall, Cork.

WINKIES, Derby College of Art.

YAKETY YAK, Dreamland, Margate.

RANDY, American College, Arundel, Essex.

NOEL MURPHY, Swan, Hammersmith.

PASADENA ROOF ORCHESTRA, Biba's Kensington High Street, London.

SUTHERLAND BROS. & QUIVER, Nottingham College of Education.

SLACK ALICE, The Garden, Penzance.

JSD BAND, Dundee College of Technology.

THE TREMLOES, Fagin's, Wrexham.

MARTIN CARTER, Manchester Polytechnic.

A BAND CALLED O, Plough & Harrow, Hucknall, Leics.

JASPER CARROTT, Roebuck Hotel, Erdington, Birmingham.

EDWIN STARR, Memorial Hall, Norwich.

CASABLANCA, University College, Gordon Street, London WC1.

STEVE GIBBONS BAND, Dingwalls, Cambridge, London NW1.

BREWER'S DROOP, College of Education, Coventry.

QAWWAKS, Penthouse, Scarborough.

COZY POWELL'S HAMMER, Glasgow College of Technology.

SEVENTH WAVE, Culham College of Education.

SATURDAY December 14th

GREENSLADE, Roundhouse, Dagenham.

RORY GALLAGHER, Cambridge Corn Exchange, London SW1.

COZY POWELL'S HAMMER, Linera Ballroom, Dunfermline.

BREWER'S DROOP, Brooklyn Technical College, Birmingham.

SUNDAY December 15th

OSIBISA, Hammersmith Palace.

CHARLIE, The Farm House, Eastcott Lane, South Harrow.

A BAND CALLED O, Barbarella's, Birmingham.

ACE, Golden Diamond, Sutton in Ashfield.

ROCK ISLAND LINE, Bally's, Hull (Until December 21).

KEN BOOTHE, Town Hall, Wandsworth.

JSD BAND, Marquee, 90

Wandsworth.

WIZZARD, Pavilion, Hemel Hempstead.

KEN BOOTHE, Bath Halls, Scunthorpe.

KEITH CHRISTMAS, Trinity School, Shirley Park, Croydon.

KEVIN COYNE, Lees Cliff Hall, Folkestone.

GENTLE GIANT, Usher Hall, Edinburgh.

ALVIN LEE, State, Kilmarnock.

RARE BIRD, Technical College, Canterbury.

TUESDAY December 17th

THE FACES, Apollo, Glasgow.

EDDIE HOLMAN, Green Gate, Ilford.

RORY GALLAGHER, Coventry Theatre.

ACE/CHILLI WILLI, Roundhouse, Chalk Farm, London.

WINKIES, Black Swan, Sheffield.

RANDY, Kensington (hunchline), Russell Gardens, Holland Road, London W14.

ROCK ISLAND LINE, Bally's Hull.

BROTHER LEES, Oasis, Rotherham.

HAWKWINN, Odeon, Birmingham.

EDDIE HOLMAN, Chancellor Hall, Chelmsford.

BE BOF DELUXE, George's Hotel, Southend.

MONDAY December 16th

THE FACES, Apollo, Glasgow.

BRINSLEY SCHWARZ, Brunel University, Uxbridge.

STATUS QUO, Gaumont, Southampton.

GONZALEZ, Colston Hall, Bristol.

GEORGE MELLY, Ronnie Scott's, London (for three weeks).

EDWIN STARR, Tracy's, Gloucester.

SHOW ADDYADDY, Dome, Brighton.

RORY GALLAGHER, Town Hall, Birmingham.

GENTLE GIANT, Colston Hall, Bristol.

CRANE, Mr George's, Coventry (until December 18).

ACE, Golden Diamond, Sutton in Ashfield.

ROCK ISLAND LINE, Bally's, Hull (Until December 21).

JSD BAND, Marquee, 90

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AND NEW ALBUM IS OSIBROCK



FACES: Friday

Don't be mean
- Tell your
irlends about
RECORD AND
POPSWOP
MIRROR



Rory Gallagher: Friday



ELTON JOHN

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Wardour Street, London W1.

A BAND CALLED O, Lees Cliff Hotel, Folkestone.

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Wardour Street, London W1.

HOLDER, like some happy Cascack with his black full length coat, white fur beret, and bright leather boots, cut a dashing figure in the lobby of his Frankfurt hotel.

The subject is custom officials, and none of the lads can stop talking about their experiences in Sweden.

Seems an advance report about the damage Slade fans had been causing, inspired the Swedes to give Don, Noddy, Dave and Jim the works.

"They stuck a torch up my bum," said Don indignantly. "Aagh," he went on. "They tried everything to see if we were carrying drugs. They even chewed some of my gum."

Noddy: "They stuck a finger in my Andrews to try a lick. They said 'What's this,' and said, 'It makes you shit'."

The tour, apparently, has been a raging success

SLADE'S DRUG DRAMA

with wild screams at every gig. In Reykjavik (Iceland) Jimmy says the fans went absolutely potty. "A couple fainted during the first number. They thought there was going to be a riot."

"Aagh and the girls," says Don. "Yes the girls," chorus the others.

In Hamburg the lads discovered a new sport. "We hired this howling alley for an evening,"

says Don. "It was one of a number of separate cubicles where you could have food and drink served while you howled. At the end of the evening we were so pleased we started howling over-arms. It was crazy."

All of them seemed to be in good trim as they left for Vienna. Dave Hill in particular was relishing the next stop: "The Venese ladies are great!"



Giving Gary The Best

WHAT'S this — a surprised looking Gary Glitter. Don't worry, every hair's in place and you're beautiful, Gary. With him when this pic was taken unawares during his recent Australian visit is Kevin Johnson.

Now strangely enough Kevin's got a new single out called Rock And Roll. I Gave You The Beat Years Of My Life, and that's hardly something that Mr Glitter would dispute.

Reporter claps out (she's only dancing)



SO THE phone rings and it's a live press office wanting to know if news editor Dave Hancock can lend a hand.

"We want someone to help out with the clapping we're doing for an overdub on a new record," slow to recognise a good publicity stunt and completely star-struck, he immediately

Yesterday's Charts

- 5 years ago
- 1 SUGARSUGAR The Archies (RCA)
 - 2 RUBY DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and The First Edition (Reprise)
 - 3 5 TWO LITTLE BOYS Roll Harris (Columbia)
 - 4 YESTER ME YESTER YOU YESTER DAY Stevie Wonder (Tamla)
 - 5 THE MELTING POT Blue Mink (Philips)
 - 6 CALL ME NUMBER ONE The Tremeloes (CBS)
 - 7 WINTER WORLD OF LOVE Englebert Humperdinck (Decca)
 - 8 10 SUSPICIOUS MINDS Elvis Presley (RCA)
 - 9 THE ONION SONG Marvin Gaye and Tammi Terrell (Tamla)
 - 10 WONDERFUL WORLD BEAUTIFUL PEOPLE Jimmy Cliff (Trojan)

- 10 years ago
- 1 I FEEL FINE The Beatles (Parlophone)
 - 2 I'M GONNA BE STRONG Gene Pitney (Stateside)
 - 3 LITTLE RED ROOSTER The Rolling Stones (Decca)
 - 4 DOWNTOWN Patsy Clark (Pye)
 - 5 WALK TALK VALE Dominic (Decca)
 - 6 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves (RCA)
 - 7 ALL DAY AND ALL OF THE NIGHT The Kinks (Pye)
 - 8 BABY LOVE The Supremes (Stateside)
 - 9 PRETTY WOMAN Roy Orbison (London)
 - 10 UM UM UM UM UM UM Wayne Fontana and The Mindbenders (Fontana)

- 15 years ago
- 1 WHAT DO YOU WANT Adam Faith (Parlophone)
 - 2 WHY DO YOU WANT TO MAKE THOSE EYES AT ME FOR Emile Ford (Pye)
 - 3 OH! CAROL Neil Sedaka (RCA)
 - 4 BEVELLIN' LIGHT CHIFF Richard (Columbia)
 - 5 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT The Avons (Columbia)
 - 6 HURRICANE BOCK Johnny and The Hurricanes (London)
 - 7 TEEN BEAT Sandy Nelson (Top Rank)
 - 8 MACK THE KNIFE Bobby Darin (Columbia)
 - 9 PUT YOUR HEAD ON MY SHOULDER Paul Anka (Columbia)
 - 10 I KNOW COACH Russ Conway (Columbia)



BOO HOO, another Osmond is about to say "I will"; 23-year-old Wayne Osmond is getting hitched to reigning Miss Utah, 21-year-old Kathlyn White on 13th December in the Salt Lake City Temple Of The Church Of Jesus Christ Latter-Day Saints (Mormon).

REFLECTIONS REMIXED

Sky-high romance

Kathlyn is a senior at Brigham Young University in Provo and her hobbies include cooking, sewing and all manners of sport! (Should keep Wayne active!).

The couple met one Sunday evening last January in a church meeting when Kathlyn was singing. Wayne happened to be in the congregation and decided he had to meet the girl

behind the beautiful voice.

When they were introduced he asked her if she'd like to go flying with him (very original), so being a sport, Kathlyn decided to take him up on the offer, and from there their romance blossomed. Well let's hope they live happily ever after and that all their troubles will be little ones!

THIS WEEK IN sounds

Eric Clapton
George Harrison
Alvin Lee
Rory Gallagher

OUT NOW
Buy it, you'll like it

STAR BREAKERS

- (1) Ms. GRACE Tymes RCA
- (2) PLEASE MR POSTMAN Carpenters A&M
- (3) MEMORIES DON'T LEAVE LIKE PEOPLE DO Johnny Bristol MGM
- (4) WHITE CHRISTMAS Partridge Family/David Cassidy Mabel
- (5) ARE YOU READY TO ROCK Wizard Warner Bros.
- (6) PLEASE TELL HIM THAT I SAID HELLO Dana GTO
- (7) DO IT ('TIL YOU'RE SATISFIED) BT Express Pye
- (8) I'M STONE IN LOVE WITH YOU Johnny Mathis CBS
- (9) CLOSER Peters & Lee Philips
- (10) HAPPY BIRTHDAY BABY Tony Christie MCA

Sssh . . .

KRRRISST, did y'see her down the Kings Road this week, while Sam's off galavanting with Ava in Gay Paree, Angie (I've been in the Sun this week) Bowie was strutting along London's ailing Place with an embossed Mirror of Marilyn trailing tucked under her arm . . . didn't ya know honey . . . it's Jayne Mansfield this week . . . so yeah, Bowie is back on this side of the Atlantic . . . he happened off the QE2 at Charbourg . . . what's all this with Kilburna And the High Roads? Who or what have they got to do with the likes of Eno, John Gale, Mr Freedom and Arthur Brown to their last gig at London's Hope and Anchor (where Ace Band fame)? And where was Nico? And where was Eric Clapton after his tour-closing concert at Hammersmith? Out at Robert Silwood's manzana, that's where . . . it was, I can assure you, very select affair . . . naturally jagger

was there, in fact it was a veritable paradise for middle-class rock, and talking of which . . . Keith Moon, everyone's favourite lunatic, has been offered a very large sum of money to direct a film entitled (of course) A Day In The Life Of Keith Moon . . . you can draw your own conclusions from the fact that he has been offered a house in San Francisco with the advance. Money the loney film star will still visit England this Christmas and his new album — Charlan Houston's on it — is "loved by everyone" (that will be £20 please Keith) . . . now while we're getting the payola plugs in, here's one for Billy Connolly who patiently doesn't need one since his new album, Cap Yer Whack Of This, has sold 140,000 in Scotland advance orders also . . . remember George? They're having their problems so watch out for some big changes . . . Rod the Stewart's not

agrees.

Needless to say it didn't work out as simply as that. For a start none of the "guest celebrities" which included journalists and other assorted liggers, could get the clapping together. Ever heard of discordant clapping?

There was only one thing for it. Those of Wigan Casino's top dancers were in London for the day courtesy of Pye. They'd have to do it all themselves, and, of course, it worked beautifully.

The three of them, Alan, Anne, and Tom, all aged 18, can be seen here with Dave, second from right.

His clapping will not be heard on a new disco single, The Footsie by Chosen Few, out in January. The clapping might not have worked but the publicity stunt did.



for pleasure

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small's

Personal

GIRL, 18, loves rock 'n' roll, leather gear. Teds, Florida, blue eyes, 5ft 6in, slim, sandy blond. Male preferred. — Andrea, 4 Upper Quarry Road, Brixford, Huddersfield.

QUELTY, 24, likes simple things like driving and the country, seeks girl-friend with similar interests for sincere, loving relationship. Anywhere within Portsmouth, Winchester, Headinhead, Winchester area. — Dave, 3 Bramble Road, Winclesfield, Hants GU31 9HL.

PENFRIENDS WANTED anywhere, any age. SAE to Pen Society (N38), Cherley, Lancs.

21, 24, seeks shy girl, friendship. Manchester area — Box No 135R.

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