

The only paper with this week's BBC chart

# RECORD POPSWAG MIRROR

INSIDE THE ROLLERS  
HIDEAWAY page 7

8p November 2nd 1974



**RONNO  
& MOTT**

in Brussels

**SLADE'S**

Lift-off secret

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DAVID  
ESSEX  
COLOUR  
POSTER**

PLUS:  
KEN BOOTHE,  
GARY  
SHEARSTON  
& LOTS A SOUL

50 chances to  
win Sweet's  
new album!



# BRITISH TOP 100

## Albums

This week	Last week	Album	Label
1	2	SMILER, Rod Stewart	Mercury
2	1	ROLLIN', Bay City Rollers	Bell
3	3	TUBULAR BELLS, Mike Oldfield	Virgin
4	8	JUST A BOY, Leo Sayer	Chrysalis
5	-	IT'S ONLY ROCK AND ROLL, Rolling Stones	Rolling Stones
6	4	BACK HOME AGAIN, John Denver	Victor
7	5	BAND ON THE RUN, Paul McCartney and Wings	Apple
8	12	ANOTHER TIME, ANOTHER PLACE, Bryan Ferry	Island
9	7	BLACK EXPLOSION, Various Artists	Ronco
10	20	A STRANGER IN MY OWN BACK YARD, Gilbert O'Sullivan	MAM
11	6	WALLS AND BRIDGES, John Lennon	Apple
12	9	HERGEST RIDGE, Mike Oldfield	Virgin
13	14	DAVID ESSEX, David Essex	CBS
14	10	THE SINGLES 1969-1973, Carpenters	A&M
15	13	MUD ROCK, Mud	RAK
16	15	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest

from Billboard

## Singles

This week	Last week	Single	Label
1	1	EVERYTHING I OWN, Ken Boothe	Trojan
2	2	FAR FAR AWAY, Slade	Polydor
3	10	GONNA MAKE YOU A STAR, David Essex	Essex
4	4	ALL OF ME LOVES ALL OF YOU, Bay City Rollers	Bell
5	23	KILLER QUEEN, Queen	EMI
6	3	SAD SWEET DREAMER, Sweet Sensation	Sweet Sensation
7	6	(YOU'RE) HAVING MY BABY (PAUL ANKA), Paul Anka	United Artists
8	15	DOWN ON THE BEACH TONIGHT, Differs	Mercury
9	9	I CAN'T LEAVE YOU ALONE, George McCrae	Jayboy
10	19	LET'S GET TOGETHER AGAIN, Glitter Band	Bell
11	18	(HEY THERE) LONELY GIRL, Eddie Holman	ABC
12	7	I GET A KICK OUT OF YOU, Gary Shearston	Charisma
13	5	GEE BABY, Peter Shelley	Magnet
14	28	LET'S PUT IT ALL TOGETHER, Stylistica	Avco
15	16	ALL I WANT IS YOU, Roxy Music	Island
16	21	NEVER TURN YOUR BACK ON MOTHER EARTH, Sparks	Island
17	24	MINUETTO ALLEGRO, Wombles	CBS
18	11	FAREWELL - BRING IT ON HOME TO ME, Rod Stewart	Mercury
19	20	YOU LITTLE TRUST MAKER, Tymes	RCA
20	13	REGGAE TUNE, Andy Fairweather-Low	A&M
21	17	HAPPY ANNIVERSARY, Slim Whitman	United Artists
22	22	I HONESTLY LOVE YOU, Olivia Newton-John	EMI
23	30	DA DOO RON RON, Crystal	Warner/Spector
24	12	ANNIE'S SONG, John Denver	RCA
25	8	ROCK ME GENTLY, Andy Kim	Capitol
26	50	PEPPER BOX, Peppers	Spark
27	33	ROCK 'N' SOUL, Hues Corporation	RCA
28	26	YINCA ESPANA, Sylvia	Sonet
29	39	HOT SHOT, Barry Blue	Bell
30	36	YOU HAVEN'T DONE NOTHING, Stevie Wonder	Tamla Motown
31	14	LONG TALL GLASSES, Leo Sayer	Chrysalis
32	38	THEN CAME YOU, Dionne Warwick	Atlantic
33	27	SAMBA PA TI, Santana	CBS
34	-	FAREWELL IS A LONELY SOUND, Jimmy Ruffin	Tamla Motown
35	-	GET YOUR LOVE BACK, Three Degrees	Philadelphi
36	41	WHAT EVER GETS YOU THRU THE NIGHT, John Lennon	Apple
37	32	KUNG FU FIGHTING, Carl Douglas	Fye
38	-	YOU'RE THE FIRST, THE LAST, MY EVERYTHING, Barry White	20th Century
39	-	TOO GOOD TO BE FORGOTTEN, Chi-Lites	Brunswick
40	-	MAGIC PILOT, HANG ON IN THERE BABY, Johnny Bristol	EMI
41	31	KNOCK ON WOOD, David Bowie	RCA
42	29	MACHINE GUN, Commodores	Tamla Motown
43	35	CAN'T GET ENOUGH OF YOUR LOVE, Babe Barry White	Pye
44	34	COSTA RICA TOWN, Splinter	Dark Horse
45	30	YOU YOU YOU, Alvin Stardust	Magnet
46	-	SATURDAY GIG, Mott The Hoople	CBS
47	-	NO HONESTLY, Lynsey De Paul	Jet
48	-	BLUE ANGEL, Gene Pitney	Bronze
49	-	QUEEN OF CLUBS, K C & The Sunshine Band	Jayboy

## Singles

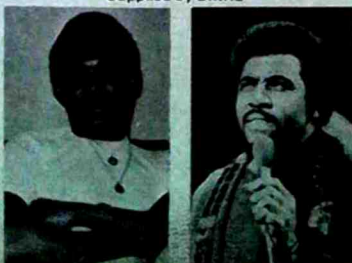
1	2	YOU HAVEN'T DONE NOTHING - Stevie Wonder	Tamla
2	3	YOU ARE MY HEAVEN - Backstreet 3	Mercury
3	4	JAZZMAN - Charlie King	S&W
4	5	THE BROTHERS - Barry John	MCA
5	6	CAN'T GET ENOUGH - Babe Barry White	Swan Song
6	7	WHAT EVER GETS YOU THRU THE NIGHT - John Lennon	Apple
7	8	STREET CRY - George Benson	Mercury
8	9	SWEET HOME ALABAMA - Lynsey De Paul	Columbia
9	10	STAY AND SMILE, THE ROCKS - Mac Davis	Waterbury
10	11	TRUMAN - America	RCA
11	12	BA O'NOME A GAIN - John Denver	Mercury
12	13	LIFE IS A ROCK (But The Rolls Rolled Me) - Reunion	RCA
13	14	CA REPRISÉ - Gordon Lightfoot	Capitol
14	15	DO IT (TELL YOU SATURDAY) - B. T. Jones	Mercury
15	16	I THEM DANCE YOU - Debra Warrick And Spinners	Tamla
16	17	DO IT BABY - Minnie Riperton	Mercury
17	18	MY MELLOW OF LOVE - Bobby Winton	Mercury
18	19	THE NEED TO BELIEVE - Jim Whelsh	Tamla
19	20	EVERLASTING LOVE - Carl Carlton	Mercury
20	21	OVERNIGHT SENSATION (I've Loved) - Raspberries	MCA
21	22	LOVE ME FOR A REASON - The Commodores	Mercury
22	23	LONGTIGHT STRONG - Carl Douglas	Mercury
23	24	I'VE GOT THE MUSIC IN ME - The Kiki Dee Band	Atlantic
24	25	LOVE HELP - Billy Swan	Mercury
25	26	WHEN WILL I SEE YOU AGAIN - Three Degrees	Mercury
26	27	HONEY HONEY - Alisa	Mercury
27	28	INSTANT LOVER - Marvin Gaye	Mercury
28	29	SO YOU ARE A STAR - Hudson Bay	Capitol
29	30	ROCKIN' SOUL - Juvie Corporation	Mercury
30	31	BRIDGING YOU AND ME - Chicago	Columbia
31	32	PEOPLE GOTTA MOVE - Charlie Rich	A&M
32	33	SHA-LA-LA (Mama Be Happy) - All Green	Mercury
33	34	SECOND AVENUE - Blue Swans	Columbia
34	35	PLAY SOMETHING SWEET (Bridged Blues)	ABC/Quincy
35	36	ANGIE BABY - Helen Reddy	Capitol
36	37	CAT IN THE HAT - Harry Chapin	Dunhill
37	38	AFTER THE GOLD RUSH - Peabody	Island
38	39	NOTHING FROM NOTHING - Billy Preston	A&M
39	40	THE LOVE I BELIEVE IN - Rufus & the Philadelphi	Mercury
40	41	YOU CAN HAVE HER - Sam Cooke	A&M
41	42	I HONESTLY LOVE YOU - Olivia Newton-John	MCA
42	43	DEVOTION - Earth, Wind & Fire	Columbia
43	44	SOULIGHT - One Fifth	Mercury
44	45	YOU LITTLE TRUST MAKER - The Tymes	RCA
45	46	DOORIE - Glenn Heyland	Mercury
46	47	SHI CALLED ME BABY - Charlie Rich	RCA
47	48	PROMISED LAND - Blue Swans	Mercury
48	49	LA LA PRICE - Eddie Kendricks	Mercury
49	50	I CAN'T LEAVE YOU ALONE - George McCrae	Mercury
50	51	FAREWELL - Jimmy Ruffin	Mercury
51	52	BEACH BABY - First Class	ABC/Blue Thumb

## Albums

1	2	SO FAR - Crosby, Stills, Nash and Young	Atlantic
2	3	THE RIFLE - Charlie King	Capitol
3	4	CAN'T GET ENOUGH - Barry White	ZEB Records
4	5	THE BROTHERS - Barry John	Apple
5	6	NOT FRAGILE - Backstreet 3	Mercury
6	7	ROCKY HILL - Quincy Jones	Mercury
7	8	HOLIDAY - America	Warner
8	9	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS - Jim Croce	A&M
9	10	AWA - Paul Aie	Island
10	11	WELCOME BACK, MY FRIENDS, TO THE SHOW THAT NEVER ENDS, JACOBS AND GUNTER, LINDSEY LAKE AND PALMER	RCA
11	12	BACK HOME A GAIN - John Denver	Mercury
12	13	GREATEST HITS - George Cragg	Warner Bros
13	14	WHEN THE SMOKE RISES - Peabody	Island
14	15	LIVET UP - Jody Watley	Tamla
15	16	IF YOU AND I SMILE, THE ROCKS - Mac Davis	Mercury
16	17	THRUST - Herbie Hancock	Mercury
17	18	IF YOU AND I SMILE, THE ROCKS - Mac Davis	Mercury
18	19	SECOND AVENUE - Blue Swans	Mercury
19	20	CHOC AND CHOC'S WIZARDING ALBUM	Mercury
20	21	CHOC AND CHOC'S WIZARDING ALBUM - Joe Cocker	Mercury
21	22	HIGHWAY CALL - Richard Berry	Mercury
22	23	SALLY GAYN, GAIN - Jim Sted	RCA
23	24	YOU LOVE ME LET ME KNOW - Olivia Newton-John	MCA
24	25	DOING MACHINE - James Brown	Mercury
25	26	SKIN TIGHT - Ohio Players	Mercury
26	27	SAD COMPANY - Give It To The People - Righteous Brothers	Mercury
27	28	CHICAGO VS - Chicago	Mercury
28	29	CHICAGO - Chic	Mercury
29	30	WAR CHILD - Jimmi Jull	Mercury
30	31	REMEMBER THE FUTURE - Nat King Cole	Mercury
31	32	REMEMBER THE FUTURE - Nat King Cole	Mercury
32	33	GREATEST HITS - Santana	Mercury
33	34	ANCY AM	Mercury
34	35	VERITIES A ND BELIEFINGS - Harry Chapin	Mercury
35	36	PROTECT ANGEL - Bruce Springsteen	Mercury
36	37	ASTROPHYSICS - Frank Zappa	Mercury
37	38	LA FORTUNE - The J. Geils Band	Mercury
38	39	I'M LEAVING IT ALL UP TO YOU - Danny and Marie Cornell	Mercury
39	40	CEES AND SUES - The Who	Mercury
40	41	45 SOON BEING - Joe Cocker	Mercury
41	42	SMILE - The Who	Mercury
42	43	FULL MESSY FIRST FINALE - Steve Wonder	Mercury
43	44	REASONS DON'T LAST - Eric Burdon	Mercury
44	45	FRAGILE - Neil Young	Mercury
45	46	ROCK AND BURNING - The J. Geils Band	Mercury
46	47	IT'S ONLY ROCK AND ROLL - The Rolling Stones	Mercury
47	48	BLACK EXPLOSION - Various Artists	Mercury
48	49	BLACK EXPLOSION - Various Artists	Mercury
49	50	WHEELS ARE HARD TO FIND - Fleetwood	Mercury

## RPM/BBC chart

Supplied by BMRB



Ken Boothe still at Jimmy Ruffin in at 34 No. 1.



**Gosh, nostalgia fans, look who's here!**

**ANNOUNCING HARLEY THE SUPER STAR**



HARLEY: film, book.

STEVE HARLEY revealed plans this week which should establish him as both a film star and literary figure. He is more than half-way through a book tentatively titled *The Best Years Of Your Life* — the title of his next album — and is definitely considering at least one film script.

Meanwhile Harley has agreed to star in a German television film which will compare pre-war years with the present. He will be singing Dietrich songs and will be accompanied by Cockney Rebel. Harley said it was unlikely that the film would be shown on British television.

At present Cockney Rebel are on a ten-date tour of Germany but a new single, *Big Deal*, is released this week. Harley completed the record almost single-handed. He wrote the song, sang it, and played all instruments except drums.

The next Cockney Rebel album will have a theme running through it and could be described as a concept. Harley told R&PM tracks will be cut on Rebel's return from the continent, ready for release in the New Year. Following this the band will play a major British tour.

Harley's comments on his many projects appear in full in a special interview next week.

**Wings over Britain**

WINGS WITH a new single recently released are planning their first UK dates for more than a year.

Exact dates have not been set, but the UK tour will be part of a world tour which the band hopes will take in a number of Iron Curtain countries as well as Australia, Japan, Europe and the States.

Work on the follow-up album to Band on the Run will begin in November. Probably at the Abbey Road Studios, and continue after a Christmas break until January or February.

The band's new single *Junior's Farm*, produced at Nashville, is already out with an advance order of about 32,000.

**RORY EXTRA**

RORY GALLAGHER has sold out his concerts at Glasgow Apollo Theatre and London's Rainbow, and extra appearances are now set for both venues — Lynton (December 2) and Rainbow (21). Jackie Linton's Grande were the support band for the tour.

**Soul news**

WHO SAID soul wasn't going to be big? A new label, Power Exchange, is being launched next week by EMI's UK Division in an attempt to grab more of the soul market.

The new label is a result of negotiations between the record giant and Paul Robinson and Steve Rowland of Power Exchange.

The first single due November 8 is *Peace of Mind* by Brother by the O'Jays. The following week the label release is H. P. Barnum's *Having a Party*.

The idea of setting up Power Exchange was to establish a soul company not dependent solely on American music. It is hoped it will be an outlet for good British black talent as well.

**WITH THE CRYSTALS  
TOP TENSVILLE  
SINGLE  
'DA DOO RON RON'**



back to 100  
**WARNER-SPECTOR**

**... and yet another - Mr Essex**

DAVID ESSEX blasted the showbiz world this week with a single moving up to the top of the charts, a sure-fire hit film, and a sell-out concert tour.

Some of his current gigs: East Ham Granada, Sheffield City Hall, Birmingham Hippodrome, Liverpool Empire and Newcastle City Hall sold out within hours.

Now promoter Mel Bush has added two extra tours to the tour — Birmingham and Newcastle — and more are expected.

David's latest film, *Stardust*, opened this week in London to good reviews, and at the same time his single, *Gonna Make You A Star*, has moved up into the top five.

**Oliver**

FORMER NEW Seeker Peter Oliver is to guest on two major television shows over the next couple of weeks.

On Tuesday (November 5) he makes his first solo television appearance for more than six years when he's on Granada TV's *LIFT OFF*.

Since the New Seekers split up, Peter has been concentrating on song-writing. He will also be guesting on Saturday *Scene* (November 18).

**Tell your friends about R&PM - gives more costs less**



AND FOR all you nostalgia fans, Cliff Richard and the Shadows (remember the 67?) played together on Sunday for the first time in 10 years.

It was at a London Palladium concert which raised several thousand pounds for the widow of BBC producer Colin Charman who died last month aged 37.

Mr Charman produced *Top Of The Pops* when Cliff and the Shadows appeared on the programme. Only change in the line-up since those days is John Farrar (left) for John Kendall who died last year.

**CHART TOPPER BOOTHE ON THE ROAD**

CHART TOPPER Ken Boothe starts a major British tour tomorrow (Friday) and will be backed by the reggae-soul band *Clamorous*, who will also be playing their own set.

The dates are: Flamingo, Hereford (November 7); Glen Ballroom, Liswell (8); Locarno, Coventry (11); Mayfair, Newcastle (13); Top Hat, Spennymore (18).

Cosmo, Carlisle (10); Barbarella's, Birmingham (11); Chancellor Hall, Chislehurst (14); Dreamland Ballroom, Margate (15); Commonweath (16);

stittute, London (16); High Post Ballroom, Salisbury (21); The Pier, Lowestoft (23); Queensway Hall, Donstable (24); Steam Machine, Halesley (25); Manchester University (30).

Further dates will be announced.

**LOVE HURTS**

NAZARETH'S NEW single released next week will be the Everly Brothers classic *Love Hurts*. The band return to this country on November 20 after an extensive tour of Canada.

**BRUCE IS BILLY**

BRUCE SCOTT, who starred in the original *The Rocky Horror Show*, has been signed to play Billy Star in the Robert Sligowood production of *St. Pepper's Lonely Hearts Club Band* in New York next week.

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# ELTON JOHN TOGETHER AGAIN SINGLE



**Alvin's back**  
STILL DRESSED in his black leather, Alvin Stardust flew into London's Heathrow Airport this week. He was returning from a trip to Sicily where he had been filming for German television.

ELTON JOHN has teamed up with John Lennon to record the Beatles classic: *Lucy In The Sky With Diamonds*. The single is released on November 18 and is coupled with *One Day At A Time* - a Lennon song from his *Mind Games* Album.

John Lennon plays on both cuts, returning the compliment no doubt for Elton's appearance on his Whatever Gets You Through The Night hit single.

Elton is also singing on the chorus of Neil Sedaka's new single *Bad Blood*. At present he is in Chicago on the last leg of his mammoth U.S. tour which ends in Philadelphia on November 3. His plans for November are not yet known but at the end of December (21, 22, 23, 24) he plays four nights at Hammermith Odeon - all sold out.

## Dylan Doobie Brothers, Feat coming

BOB DYLAN has finished his first CBS album for two years. Titled *Blood On The Tracks*, it will be released November 15.

The tracks are: *Tangled Up In Blue*; *You're Gonna Make Me Lonesome When You Go*; *Simple Twist Of Fate*; *You're A Big Girl Now*; *Hotel New Orleans*; *Meet Me In The Morning*; *Lilly, Rosemary And Jack Of Hearts*; *If You See Her Say Hello*; *Shelter From The Storm*; *Buckets Of Rain*.

THE DOOBIE Brothers and Little Feat are expected in Britain early next year as part of a major promotional tour. Called "The All American Concert '75", the tour will also feature *Tower Of Power*, *Graham Central Station*, *Montrose* and a special guest to be announced.

The concert will be staged as a complete production, using cartoons and films and spread over two nights with three bands playing each night.

It starts at the Free Trade Hall, Manchester, on January 15 and 16 and the other British dates is at the Rainbow Theatre, London (18 and 19). Other countries being visited are Germany, Holland, Belgium and France.

Arrangements for the tour have been underway for several months, and it will mean transporting more than 100 people and 28,000 lbs of equipment throughout Europe.

NOVEMBER 15 sees the release of a Best of *Outback* compilation album containing nine tracks from the band's first three albums.

## Medicine Head

EX-SPENCER DAVIS Group bass player Charlie McCracken has joined *Medicine Head* as a replacement for *George Ford* who moves to *Cockney Rebel*.

The band, which start a nationwide tour later in November, are releasing a single on November 15 - (*It's Got To Be*) *All Right*. The tour dates are: *Caledonian Hotel, Inverness* (November 14); *Edinburgh University* (15); *Glasgow University* (16); *Barburlia's, Birmingham* (17).



### Gene on the air

GENE PITNEY, in the charts this week with his single, *Blue Angel*, went "on the air" when he visited the studios at *Radio Hallam* and had a chat with DJ Keith Skum.

Pitney will also be presenting his own half hour television special on BBC 1 Sunday at 10.45 p.m. He is currently coming to the end of his British visit: *Camberley Lakeside Club* (November 4-9); *New Crest Theatre, Solihull* (10); *Talk Of The East, Norwich* (11), being the final engagements.

## RECORD POPSWOP MIRROR

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## Queen

QUEEN, WHO started a nationwide tour this week, with *Hustler* as support band, will play an extra gig at London's Rainbow Theatre, on November 20. Tickets will go on sale this week. Their album, *Sheer Heart Attack*, is released on Friday (November 1).

## TROGGS BACK

THE TROGGS have re-signed with Larry Page, the man who discovered them in the Sixties and with whom they had eight No. 1 hits. The partnership split up seven years ago when Page sued the band, and after then the Troggs had no more big hits.

But now they are back together again and the contract was signed at Heathrow Airport just before the band flew out for an Australian tour.

## Who - there's no split

THE WHO are not splinting up, despite rumours circulating in the music business. Pete Townshend took time out this week to put the record straight. He stated: "It seems at the moment that various people in the music business have got nothing better to do than disseminate rumours about a Who split. "I would just like to say that at the moment I am writing the material for a new Who album to be recorded as soon as the 'Tommy' film has been released in February. Glyn Johns has been asked to produce."

If I get any free time from writing and editing the music for the 'Tommy' film, I too would like to do a solo album. However, one of the reasons we are all engaged in apparently individual pursuits is quite simply due to us who is too precious to hurry. Our future work on record and on stage is being planned now. Farwell."

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WHAT'S HE CALLED FIDO? THE HOT DOG NAME IS NA NA NA! A DOG GOODY!

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WHAT'S HE GOT FOR A SHIRT? HOW BIKER IS THAT DOGGIE IN HIS WINDMILL? NA NA NA!

IT DON'T HAVE TO STINK FOR THIS!

YOU TALK WITH YOUR LIP, MISSY.

Sheffield Polytechnic (22); Central London Polytechnic (29); Bally Park College, Herfordshire (30)

## SUNSHINE OSMONDS - ALTER MORE SINGLES

K.C. & THE Sunshine Band have altered their British tour schedule drastically. It was understood this week but the promoters were unwilling to release the revised tour dates.

The news follows reports of the band being late for gigs because their hectic schedule had contained as many as three dates a night.

TWO MORE Osmond singles have been set for November 15 - both of them reviving established songs.

LITTLE JIMMY comes up with the old *Lippy Lee* hit. Little Arrows' *Don't You Remember* and *Donny and Marie* release *Morning Side Of The Mountain* w/ *One Of These Days*.

## 10CC

HIT BAND 10CC have added more dates to their current tour. They are: Cardiff (November 10); Manchester (November 11); Swansea University (November 12); Chancellors Hall, Chelmsford (7); Trent Poly, Nottingham (8); Burrow Road College, Isleworth (9).

## GLITTER CHECK-UP

GARY GLITTER, in Australia for a series of TV chat shows, went to see a top throat specialist on Tuesday.

The check-up was to find out if he will be able to sing properly again. After his recent try out in Sweden and Denmark, Gary has been resting his voice. A statement to be issued later this week, will say clearly whether or not the recent throat operation was a success.

The star is due to appear on *Top Of The Pops* on November 13.

WITH THE CRYSTALS  
TOP TENSVILLE  
SINGLE  
DOA DOO RON RON

back to

# NOVA

WARNER-SPECTOR

WE SHALL OVERCOME

DOWN WITH FEMALE AND UCCLES PICS!

BAARK!

WE GOT A SHEPHERD IDEA WHO IT'S GOING AWAY

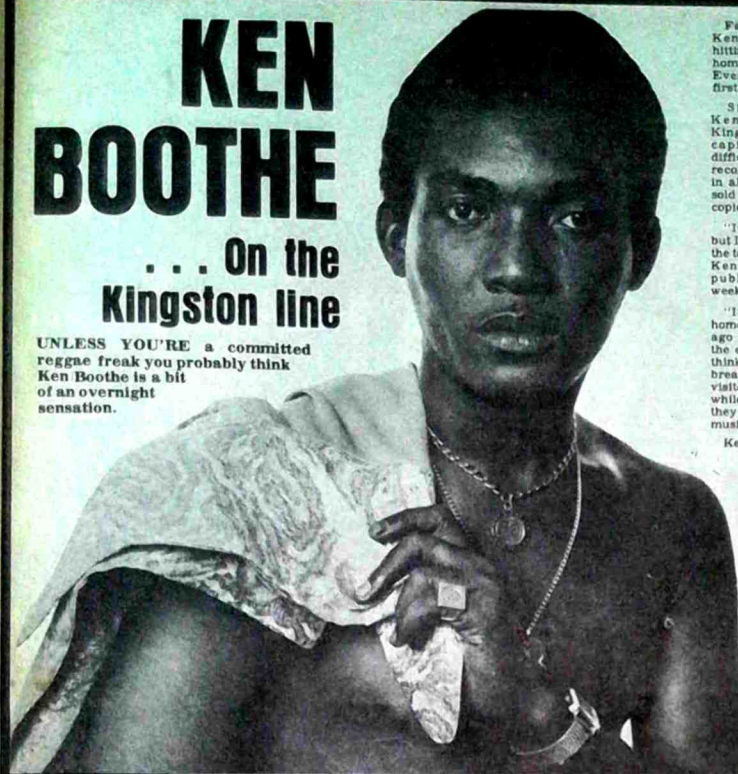
SHORTLY RETIRED  
HOWL! GRATE SCREECH!  
CRABBS WHAT IS THIS TIME LADIES



# KEN BOOTHE

... On the Kingston line

UNLESS YOU'RE a committed reggae freak you probably think Ken Boothe is a bit of an overnight sensation.



Far from it. In fact Ken's been regularly hitting the No 1 spot back home in Jamaica, but Everything I Own is the first big international hit.

Singer-songwriter, Ken, who lives in Kingston, the island's capital, still finds it difficult to believe the record has made the top in all the charts and has sold more than 500,000 copies.

"It was No 1 in Jamaica but I just can't believe it's at the top here as well," said Ken relaxing in his publicist's office this week.

"It was recorded back home about five months ago and released here at the end of the summer. I think the discos helped break the record. I've visited a few discotheques while I've been here and they play really good music."

Ken is probably the top

**'I'm hoping to be on television and for people to get to know who I am'**



Jamaican artist and has hits going back to 1966 with The Train Is Coming and a reggae cover version of Sandie Shaw's Puppet On A String.

Unlike many of his past Caribbean hits, Everything I Own was not self-penned but written by David Gates of Bread.

"It's a really fine song," said Ken. "Although I write my own stuff, I still listen to other people and if a song's good I'll record it."

On the strength of its British success, Everything has been rushed released in the States and Ken's hoping it will take off there.

The follow-up single for Britain has not been decided yet but it will almost definitely be a cut from his Let's Get It On album. A major tour beginning in Hereford on November 1 is also planned with the Cimarons as the backing band.

This will not be Ken's first tour because he played some British gigs in 1967 and was here earlier this year for recording.

Ken, who comes from a large musical family,

says he never wanted to be anything but a singer and modestly admits he can't do anything else.

"My sister, Hyacinth, is also a big star back in Jamaica. She is a singer too, but at the moment she's concentrating more on the acting side of her career," Ken added.

"My mother started the whole family off singing by making us go to church. It was there we got into gospel singing."

Ken still is a very religious person and believes there is a God for each of us.

Always away from home on tour, he now plans to live in Britain for some time.

Ken explained that he wanted to establish himself as a star in this country because most reggae singers in the past have failed to come across as individuals.

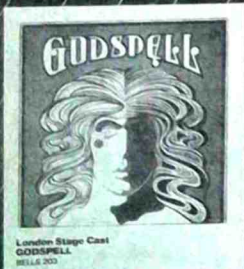
"I'm hoping to be on television and for people to get to know who I am," he said.

The Jamaican studios he uses have recently been popularised by the Rolling Stones, and, of course, Bridge Over Troubled Waters, was recorded there, as Ken is quick to point out.

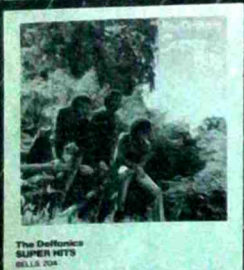
The island has a beautiful climate which means recording in a relaxed atmosphere and that might be why so many people like it," he added.

Ken Boothe calls Otis Redding his favourite singer and his biggest musical influence and he is now set out to dominate the reggae world the same as Otis dominated soul. — DAVID HANCOCK

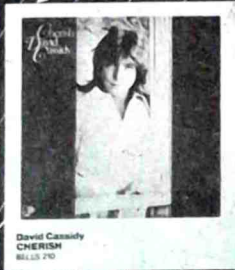
# EIGHT BELLS



London Stage Cast  
GODSPELL  
BELLS 203



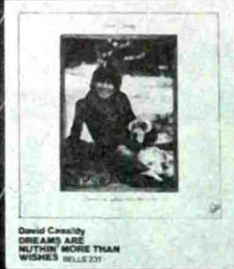
The Deftones  
SUPER NETS  
BELLS 204



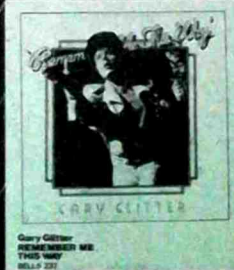
David Cassidy  
CHERISH  
BELLS 210



Dawn  
THE YELLOW  
KIBSON  
BELLS 221



David Cassidy  
MORE THAN  
WORDS  
BELLS 222



Gary Glitter  
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# BOOGIE



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# BOLAN



# Inside the Rollers hideout

**TUESDAY morning:** Two days after their victorious Rainbow gig, Alan Walsh (Rollers publicity man) and myself drive about 30 miles outside London to the Rollers hotel hide-out.

Rain is threatening, though no worries because your jaunty journalist has remembered to bring her pac-a-mac along. We arrive early as Alan's Simca is a nifty form of transportation.

The opulent hotel (which shall remain nameless) is miles from anywhere because the boys prefer the peace and quiet after rowdy nights on stage.

## Schizophrenics

They tell us to go up to room 221, temporary base for Rollers manager, Tam Paton, who greets us with a yawn and smoker's cough. "Hello there, please excuse the way I look. I've just got up," he croaks, running fingers through his tangles.

We talk about the Rainbow concert; it's phenomenal success and its wondrous ability to attract hordes of screaming schizophrenics who are calm and gentle before the Rollers appear... but are positively cannibal when they see their idols in the flesh.

Eric enters the bedroom looking twee in tailored tartan tweed.

Tam croaks again: "Ya know we tried going to the pictures in Leicester Square yesterday, but we had to come back to the hotel because there were so many girls hanging around the boys. You know they called me a pouff!"

We ask why? "Because I wouldn't let any of them near the boys."

It's getting like that nowadays. We can't go anywhere without being recognised. So I've asked Golumb (personal photographer) to hire a film and projector so we can watch it in the hotel room. We've asked him to get us Guns of Navarone or something; the boys should like that."

Coffee was served, so Eric and I get together for a tete-a-tete as we nibble our biscuits.

"We didn't really have any stage hang-ups on Sunday night," he tells me, "although we were a little bit nervous and apprehensive." Still we didn't have that much time to worry about anything because we didn't arrive 'til 6.30, and they started letting people in about 15 minutes later! We managed to squeeze in five minutes for a soundcheck, which sounds fatal, doesn't it? Though we find that if we spend a long time checking the sound it goes straight ahead and play."

The Rollers have still to do another 20-odd gigs before completing this tour, which ends at Wolverhampton on Nov. 18th. Birmingham was the first date.

"We were very nervous," Alan tells me, "because it was the opening gig. We usually find that as the tour progresses, so do we. We manage to get into the swing of things and begin

to feel more confident."

For the tour we hired two guys called Patsy and Molly to take care of the crowds. They may sound effeminate, but you should see their muscles



## Jan Iles tracks down pop's current heroes

— And they're really big blokes. And they're very good at their job. They don't beat the girls up they just carry them outside until they've cooled down."

Messrs. P & M must have that special something because I doubt whether Mohammed Ali himself could cope with the champs.

In fact it's quite baffling how the boys manage to play a good set while the fans are screaming and walling all evening? "We like to hear the screams", Alan says, "we can feel the vibes and it makes us want to play. I can remember the time when we used to go on stage, do a number and when we finished the people in the audience would mechanically stop talking, clap politely, then go back to their chatter and beer. It was terrible. We're used to the screaming now, and I think we'd find it pretty strange if our audience just sat and listened."

"I think the type of act we do pleases the fans", says Eric. "Obviously we'd like to be more experimental. For example I'd like to see each member of the band do a solo spot. I'd even like to bring in an orchestra, but all these things can't be done 'til the band matures."

Rumour has it that their much criticised album will go gold. It's sold 150,000 copies already and could very well reach the platinum stage by Christmas, when all the aunts buy their divine little nieces the Roller album for Xmas.

"We're knocked out by the album's success. A lot of pop papers charts are up the flippin' wall though, in some of them our album is about 18, when in actual fact it's gone back to the number one position."

Their next album may bring about a few changes particularly in the writing sphere.

"If there are any changes in our music then you'll see them on our next album. We're hoping to write a lot more stuff in the future. One of the songs I wrote with Woody on the Rollin' album may be covered by quite a well-known artist, but I can't say much about that

yet."

When the guys aren't performing they spend hazy days generally unwinding and relaxing. However, none of their free time is spent in the company of soft rounded ladies because Tam thinks it's impossible to mix with girls. How do these virile, bloo blooded bods manage without frivolous female companionship?

"We try not to think about them," he smiles, getting hot around the

collar, "as long as we're busy it takes our mind off other things! I mean, it would be great if we could meet some of the fans after a concert, but it's just impossible. Besides we've got enough trouble already!"

Very true, they are young. But don't the young crave for love, passion and bit o' slap 'n' tickle in the back row of the cinema?

Eric changes the subject and tells me that

all the Rollers are planning to buy houses once their current tour is completed.

"I have a flat in Edinburgh but that's more trouble than it's worth so I'm gonna get shot of it and buy a cottage just outside Edinburgh. We'd also like a place down South so that we wouldn't have to book in and out of hotel rooms all the time."

Before I say goodbye, I ask the birthday boy (he

was 19 yesterday). If he received any presents from fans?

"Did I... Blimey, you should have seen them all!" he says a-struck. "They sent cards over 6 feet tall, gold rings, silver bracelets, toys, souvenirs, the lot. It's really kind of them."

Mmmm, well I doubt if I can compete with all that lot. Wonder if he'll settle for a big birthday smackerle instead."



to feel more confident."

For the tour we hired two guys called Patsy and Molly to take care of the crowds. They may sound effeminate, but you should see their muscles

## Hear the Incredible Voice of PAUL DAVINCI

New Single  
**'IF YOU GET HURT'**

PEN 852

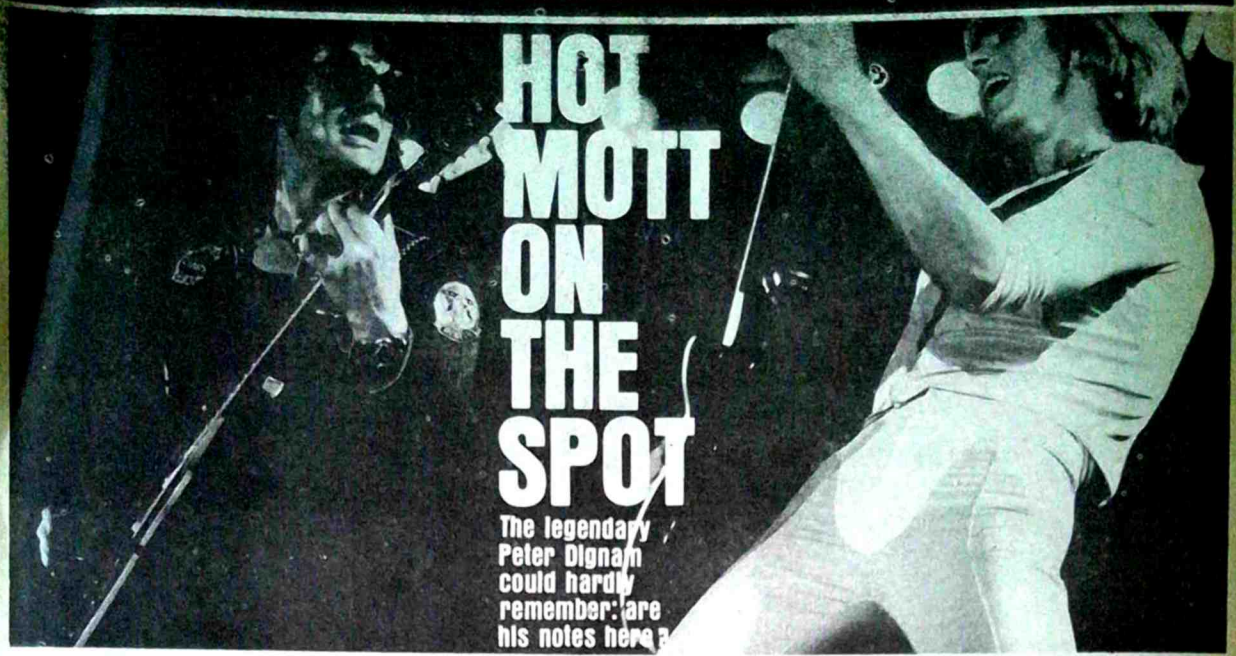


TONY BLACKBURN'S  
Record Of The Week  
THIS WEEK!

WITH THE CRYSTALS  
TO THE  
S...  
back to  
**MONO**  
WARRIOR RECORDS







# HOT MOTT ON THE SPOT

The legendary Peter Dinklage could hardly remember: are his notes here?

OKAY, SO what would you do? You've just brushed your teeth in insect repellent cream by mistake an' you're looking in the mirror thinking, 'O-oh, this looks like the kinda day you could miss the coach, forget your passport, get the once-over from the Belgian cops, and end up falling outta the bathtub.'

BUT, the fact that you're going to Brussels to see the new low-slung model Mott, with the Mick Ronson fuel injection, makes all that seem peanuts.

(Pause for horrendous travel interlude.)  
Peanuts? Choc-ices? Girls with red bonnets and little wicker baskets are parading around this half-empty, aircraft hangar hall, with all the atmosphere of

Wimpy Stadium? Hhmm, not exactly the Hoop's usual buncha heavy metal kids, more like the Belgian Woodstock Survivor's committee. Even if 'drab is hip' for 99 per cent of Les Belges, our fashion correspondent, the Mascara Snake, does manage to spot a leather-queen sporting a — wait for it! — spear gun. (Now you'll know what to wear when you throw away last week's snake-skin coat-piece.) An' if dull is definitely IN, applause is definitely OUT, you know.

(Thank you Mascara, collect your squibs on the way out.)

It's a classic moment when Ronson's amp cracks up and the tender rises as Hunter, without a side-kick, attempts to maintain the energy peak the band has worked so hard at. He drops to his knees, frowning slightly, really grinding out an endless riff; slowly, oh so slowly, the smile appears as he knows he's winning. Then it's Overend gunning down the audience for Crash 81. Kids as Ronson makes a triumphant re-entry with his hands in the air — and it was alright, the band was altogether.

Someone's blaming it on the promotion, someone on too many concerts, either way there's about five hundred free tickets going out and the band are apparently flaming after last night's turnout. Not quite what you'd imagine as a recipe for a rockaroll stew, right?

Hunter's found some denim, a new pair of shades(l) and lost his locks



## Wiped Out

Be that as it may, the next stop is a fun-house club where the totally wiped out band indulges in whatever winds them down after a gig. Fisher pretending to be the non-existent barman, Overend 'I'd — I'll wait' strolling over the young ladies on the slide-show, Hunter and Ronson acting out their onstage fantasy duelling, by playing the aggressive table machines, while Buffin's already flashed out back at the hotel.

Don't miss it! Fill in the coupon on Page 28. Next week's paper is a knockout!

WRONG! It takes about three bars of Roll Away the Stone to find out where last night's frustration is going — right up the audience like a red hot corkscrew. ('Settle down now,' says Hunter!). Guy Stevens's concept of Dylan welded to the Stones has slipped into the mad shadows, while Mott have been wrenched into the Seventies like Lou Reed tied to Bowie; Fisher's piano follows Ronson's guller foaling and spiralling like a moonage daydream across great ear-shaking rock walls of Velvet Underground sound.

A quick Fashion Flash from the Snaks: Overend's lost his thigh boots, Hunter's found some denim, a new pair of shades(l) and lost his locks, Fisher's all Gatsby suit an' Redford charm, Ronson, well, Ronson's something else again. It could've been a nineteen-thirties underwear advert, but his aquiline elegance and animal grace elevate him into a swishy queen bitch.

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# "Turn It Down!"

**Sweet...**  
**the new**  
**single** RCA 2480

"Turn It Down" from the Sweet album "Desolation Boulevard" available soon **RCA**



# tune in

BY DAVE JOHNS

## PICCADILLY goes 24 hours

PICCADILLY Radio is now on the air 24 hours a day. This move comes only a week after Radio City in Liverpool came on the air, and presumably "the move is stimulated

because the coverage of Liverpool and City does overlap.

The extension of broadcasting hours means that Piccadilly programmes in the evening are extended by 30 minutes, running from 7.30 till 11. The show which fills in

between 11 and 6 when Roger Day comes along is Night Beat. Tony Emerson presents the programme on Sundays, Mondays and Tuesdays. On Wednesday and Thursday it is Phil Griffin and lastly on Saturday and Sunday night Phil Wood presents night Piccadilly Radio.

## LIVE SHOWS AT OLYMPIA

FOR the whole of this week, the International Audio Festival and Fair is being held in the Grand Hall at Olympia. Apart from the usual displays of hi-fi hardware, the BBC are trying to capture the hearts of the British public by putting on several of their shows live from the Hall.

Also in residence for the week are Capital Radio and LBC, and it should be interesting to see which of the stations presents itself best to the public and prospective advertisers.

Dave Johns

## ALTERNATIVE VOICE

LAST WEEK there was a fantastic response to the piece on Radio Kaleidoscope. So this week I'm printing the full programme schedule.

The station kicks off at 10.00 am with Pat Edmond, at 11.00 am - Denny Tewson; 12.00 - Music Week (first half magazine programme, station power pick play, DJ climbers, pop news, interviews, record reviews. Second half Top Top Thirty), 1.30 - Tony Rocket, 1.50 - Keith Ross Jensen and the station closes at 3.00 pm.

Kaleidoscope doesn't want to be looked on as an illegal "pirate" station and I don't want the associated stigma. It merely wants to be a professional broadcasting network playing nice music - it's certainly that. You can tune into the broadcasts next Sunday on 126m, if you live in or near London.

The next piece is only for those who have followed the Nova/LBC saga. I really promise - this is the last in a stallion.

As you will remember LBC said in their news broadcast that Radio Nova was due off Kent and would broadcast in Finland. Needless to say, this was totally untrue. - Unfortunately the Dutch government didn't realize that and a ship was impounded the next day. The story was not checked before it was put out and no correction was subsequently made over the air.

For two weeks we've been waiting for a comment on this dodgy, shameful attempt at broadcasting. After all that time, and having been late every day 20 rings again the next day. I was finally told that Ross Marshall Stewart would not speak to me on the telephone, so would I write. I said so and told the dear lady there for my readers to read their own conclusion. Maybe we should feel sorry for Mr Stewart, but that's not my job to say in his position!

Across the way at Capital Radio changes are under way or will be in some weeks. Our secret source has control room One. Capital at least attract a degree of advertising, which is more than can be said about another radio station - but not Stewart) and will want to be looking for more. Apparently the Night Flight programme is to go automatic. MARK LEY

## RADIO CITY - on 194

COMMERCIAL radio arrived in Liverpool last week amid frantic displays of BBC hysteria. Radio City began broadcasting to the populous at 6.00 am, but days before then the BBC mini skirted young ladies had been dusted down and taken out of cold storage to sow the unsuspecting public.

The trouble was, the folks in Liverpool are a pretty shrewd bunch, and they knew something was up when at the BBC forays there were Radio City staff wearing Radio City tee-shirts, handing out copies of Radio City's magazine.

I was somewhat surprised at the leech activity, as they have just proclaimed that the commercial stations have done nothing to harm their audience figures. Still, perhaps they have changed their minds.

In all honesty, City isn't a great station yet, but with the right grooming it can certainly live up to the hopes and ambitions of the staff. Gillian Reynolds is the programme controller, and I don't envy her task one bit. She has problems to that not all of the staff she wants are free from contracts to join the station, but with her full complement she stands a good chance of giving City the ratings that the hungry sponsors are looking for. Gillian has some excellent people around her, such as Robb Eden and Graham Dene, and her trust must lie firmly with these people who have such responsible positions.

There is always a tendency for station bosses to panic in the first few months if things go wrong, and that is something that City must not do. Capital turned round after three months and changed its music policy, something that I know many of the disc jockeys resent tremendously, and if City starts to change their brief then I feel sure there will be an uneasy ride for the next year.

Despite what I have pointed out, City should be a success, something which in these economic times is going to be difficult. My only concern for City is really that there is no further figure in the station to help and guide the directors and the staff. I feel that someone with the stature of Keith Skuse or Brian Matthew would be a useful asset.



Gillian Reynolds

ON THE SHIPS... Tony Allan should be back on the MI Armpit this week, weather permitting and with him will be Dave Owen, formerly with Atlantis... With apparently no chance of the Slikkeros, Harbour for six months, it seems that the £400,000 spent on repairs for the ship have been virtually rebuffed with new air conditioning and new studios fitted. The repairs and changes mean it will now be possible to run two different stations from the ship. The engineers found that the hull of the ship was so thin in places it was possible to put your feet through the steel plates. Repairs were also carried out on the Meko 1 which has been painted white and has been re-named the Angelina.

Peter Oliver on his own starts off with

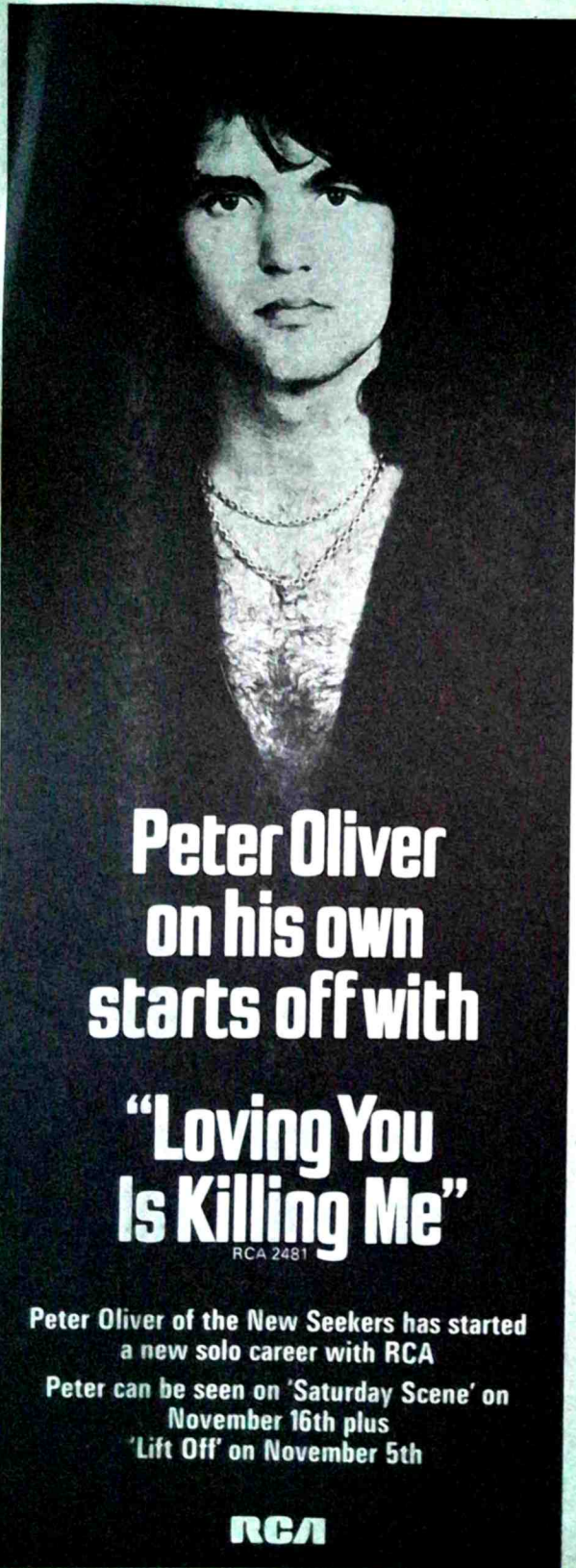
"Loving You Is Killing Me"

RCA 2481

Peter Oliver of the New Seekers has started a new solo career with RCA

Peter can be seen on 'Saturday Scene' on November 16th plus 'Lift Off' on November 5th

RCA





# Mono v. Stereo for Discos

IN THE world of hi-fi, everyone talks about having a good "stereo" system. The real fanatics even talk these days of going "quadrophonic". So, should DJs also be fervently on the trail towards that incredible stereo or quadrophonic disco system?

Fortunately (remembering that quad. is very expensive) the latter can be ruled out as music readily available in this format is on LP and eight-track cartridge. Most DJs lean heavily on Top 50 material for their shows, and as the majority of singles are pressed in stereo, DJs have only two sensible choices of sound

system left. Mono or stereo?

Around 90 per cent of all discos in the country are at present running on mono sound, and the vast majority have no problem getting in the bookings, so as you can imagine there is no rush to go stereo.

The mono argument usually goes like this — "What's the point of stereo when the drums are going to come out of the left-hand speaker, and the singer out of the right-hand speaker. One know what the other half is dancing to".

The stereo argument on the other hand is usually as follows: "If a disco is going to be really successful it must have

the best sound possible. A stereo disco on stage with the speakers well spaced is the closest you will ever get to reproducing the sound of the original group. Also with so many mono discos around it gives you a major advantage over rival discos in the same area".

## Cheaper

To put it bluntly, the mono argument usually quoted, is a load of cobbles. The real reason why so many people find mono better is because it is cheaper, and it's easier to set up and operate.

Those true reasons surely are very good ones, but sadly, the DJs that back mono by

by Roger Squires

knocking stereo, all too often use the wrong arguments and confuse other DJs into the bargain. Every DJ in the country who runs a stereo disco will tell you that his audiences enjoy the music and the dancing just as much, but the sound is just that little bit better.

So, with all this advice, what do you choose? Well, as with most things in life, it depends very much on the size of your pocket. If you are setting up for the first time I would definitely say, go mono with your first disco.

Remember a good mono sound is better than a bad stereo one. If you present a good, lively show you will still get plenty of

bookings.

If, however, you have been running a disco for some time and wish to improve your gear, think seriously about going stereo. Provided you choose a good make featuring amongst other things an excellent sound quality, then stereo really will be a worthwhile plus factor.

Resident DJs in clubs also find stereo sound a great advantage. Fortunately, permanent installations allow plenty of scope for imaginative speaker siting, hence accentuating the stereo effect over the dance area.

To give you a rough guide as to the extra cost of a stereo system, you can reckon the average disco will cost approximately £100 more in the stereo version.

This allows for extra circuits in the mixer, and for two main amplifiers instead of the usual one.

# D.J. Predictions

EVERY RECORD in the Top Twenty by a black artist, that's what some DJs round the country have been predicting for 1975. Sounds incredible, but if the soul explosion continues it could well happen. This week we take our disco top ten from the Britain disco team, and it seems that in Leeds they really like those oldies.

- 1 Pay Back - James Brown
- 2 Superstition - Stevie Wonder
- 3 I Feel Love Coming On - Felice Taylor
- 4 Wherever I Lay My Hat - Marvin Gaye
- 5 Rock Your Baby - George McCrae
- 6 Samba Pa Ti - Santana
- 7 Sound Your Funky Horn - K. C. & The Sunshine Band
- 8 Ball Of Confusion - Temptations
- 9 Breakfast In Bed - Lorna Bennett
- 10 Here I Am Baby - Al Brown

As most DJs use two speakers anyway there are no extra cuts in this direction.

Finally, a short message to all the mono

diehards who in the next few years eventually change their viewpoint and go stereo: "A better sound helps make a better disco".

# THE LESSER-SPOTTED BIRD



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

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





**JIMMY PLAYS** guitar in a band. Now he's been a member for almost a year and the sum total of his work with them has been hours of rehearsing and the release soon of a single.

Not too hard going eh? But despite the seeming lack of productivity, the band has been one of the most successful in the world over the past year.

Neither Jimmy McCulloch or the other newcomer to the band, drummer Geoff Britton, had much to do with that success but they represent the return of Wings to album and live work for the first time since Band of the Run days, and the subsequent departure of Henry McCulloch and Danny Selwell.

"At the time of Band on the Run I wouldn't have minded being in the band," admitted Jimmy. "I mean I would have liked to have been on Band on the Run. But this'll be the band now till it disintegrates."

**Image**

"We are more of a group now. None of us are feeling overshadowed by Paul, in fact, we've been trying to drop the Paul McCartney and bit from the band's title for a long time, probably we'll do it this time."

"And we don't talk about the Beatles in the band, though perhaps a lot of their ideas are in the band and on stage. We are Wings, and now we've got Geoff the band is complete."

Yes, there was Geoff, a black belted Karate expert and second in the British Championships, running with his boxer dog in fields near his home when the phone rings.

McCartney's voice on the other end told him he had the job, and Geoff, who once drummed to Beatle numbers at

**by Martin Thorpe**

weddings, moved up another step in the premier division.

It's not everyday you're invited to join Wings. It's only after days and weeks of auditioning and Miss World-type eliminations.

"I was aware of some of the problems there'd been with the line-up when I joined," admitted Geoff. "And I did have a certain feeling of apprehension."

"There was a lot of wrong press, articles about the band splitting and then never really confirming that I was in the band, which made me feel insecure."

"But it's all ironed out now. As soon as I joined we were off to Nashville, and living together there brought out the best and worst in everybody."

From a technical point of view there couldn't be a drummer with more experience. He has played with bands whose styles were total opposites, from country and western with the King Pins, folk with East of Eden to rock and roll with the Wild Angels.

In fact, he's still a bit of a rocker at heart, very reluctant to pose for pix without his leather jacket and was just persuaded that his Honda 4 wouldn't make it through the door.

And with a bike riding Karate champion who has a wife and an overboard

**WINGS**



**about to take flight again**



Geoff Britton

liking for dogs (he's got 22) as Wings' new drummer, guitarist Jimmy McCulloch must be playing it for understatement when he describes Geoff as heavy.

This guy must need new skins everytime he plays Band On The Run, if his sticks are as McCulloch further describes - "really big, huge like handles." Geoff probably keeps the band in time by the threat of their physical use rather than anything musical.

Though Geoff wouldn't be so presumptuous, he's still slightly in awe of his bass guitarist, and as he

says: "Who wouldn't be. When I relate back to the past and how it is now, it really mystifies me."

"I mean I remember playing Beatle numbers at the wedding with the Ricky Carrick Quartet, but what musician out of those times wasn't influenced by the Beatles."

Of course Geoff was really excited when he got the drum berth, but the weeks leading up to that were a butterfly's paradise.

"I was with a friend and he mentioned that Wings were looking for a drummer, and auditions were being held," he explained. "So I got on the list to go along to the Albrey Theatre in the West End (on his bike and in leathers of course), where all of Wings were in the seats listening to the drummers play with session men."

The short list of five who were invited back a few days later included Geoff.

"I was keen on the job but I wasn't going to bare on it, I thought it was just great to meet McCartney. But then I made it to the third interview, just me and another drummer, and we all went out to dinner and then played with the group."

After two days of nail biting tension, the running in the fields with the dog phone-call came, and that was that.

Certainly the arrival of Geoff has fired the band into action after almost a year without any signs of assembled life. There's the new single Junior's Farm recorded in Nashville due out now, and the album start on a new album in November which they hope to finish in January or February after a break for Christmas.

"It would be difficult for any album to follow

Band On The Run, seeing how big it is," explained McCulloch. "But the new album will be as good, if not better. The single will be the telling point."

As neither Geoff or Jimmy played on Band On The Run, when it comes to live dates and the proposed world tour, tracks from that album will be vulnerable to interpretation.

"Basically we'll stick to the original tracks, and I can put in my own style into the songs on stage. I will as long as it doesn't interfere with the flow."

**Gigs**

"I'm really looking forward to going back on the road, I haven't done a gig for a year or so. I suppose we'll be playing old numbers like My Love and of course Band On The Run tracks but also tracks from the new album."

"The album is about half completed, we're still working on the arrangements. Hopefully I'd like to do one of my songs, but that is as yet to be decided, it depends on how many Paul writes, he's the main writing force."

At the moment Paul and Linda are at their Scottish farm putting the finishing touches to the arrangements, while Danny Laine spends most of his time on the leaking boat at Chertsey holding party after party to celebrate the arrival of his baby.

Jimmy has held over work on his solo album and Geoff is waiting for the rest to assemble and begin work on the new album. If the release of that is backed by a world tour, sales should easily outstrip the comparatively promotionless Band On The Run. The mind boggles.

**SLOWBONE**  
NEW SINGLE  
**OH MAN**  
IN YOUR SHOPS NOW!



**THAT PILOT MAGIC**



Pilots Stuart Tosh, David Paton and Bill Lyall with their mascot - Doris Darling - a sheepdog

**NAZARETH**, Alex Harvey, the very fabulous Bay City Rollers look under any clump of Scottish heather and you'll find a band.

It's a decade later and the Mecca of sound has moved north of the border and looks like settling firmly in Edinburgh.

You want more evidence? Take a look at this new band Pilot who are threatening to storm the charts with their single Magic.

They're young, good looking Scots with the added bonus that they write their own toons. And if that's not enough - they're mates of the Rollers too.

Bassist David Paton (no relation to Jimi) has been visiting the Seiser nach capital and he

explained that he wrote Magic three years ago and always thought it was a potential hit single.

"In fact the final cut had to be recorded three times," he continued. "Because the first couple of takes were not like the demo we sent to E.M.I."

A true Scot, David swears that Edinburgh's Graighall studios are the best, and it was from there that the band formed.

Bill Lyall, who plays keyboards and flute was working for a while as chief engineer at the studios, it was through sessions there that he met David and they began to write songs together.

The basis of a band formed and David called up old friend Stuart Tosh to join them on drums. Takes were sent off and

the result is From The Album Of The Seas Name, which contains Magic and the band's first release Just A Smile.

"We're hoping to do a tour in the next few weeks. If the single offers off really big then we'll be re-issuing."

"And that means we will be bringing another member into the band, because at the moment I'm doubling on lead guitar and bass."

The new guitarist will be fellow Scot Ian Bairnson who helped out on the album.

They have already played a few gigs in Britain including the early slots Glasgow's Home Scotland and are hoping their harmonised song will make it as a possible 7 as Scotland's Bay City Rollers.



# Junior's Farm



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# QUATRO



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# Janiles gets a kick out of...

IF you think that anyone over 30 is antiquated, just take a look at the deliciously attractive Gary Shearston and you'll maybe change your mind. Although 35, Gary could pass for 25, not only in looks but in mind and spirit too.

This unknown from the Australian bush has his first British single release in the chart. I Get A Kick Out Of You, written by the maestro of the twenties Cole Porter.

Since innovator Bryan Ferry began dressing in tuxedos and crooning out hits of bygone decades it seems "à la mode" to record golden mouldies. Is this why Mr Shearston decided to record a song of the past?

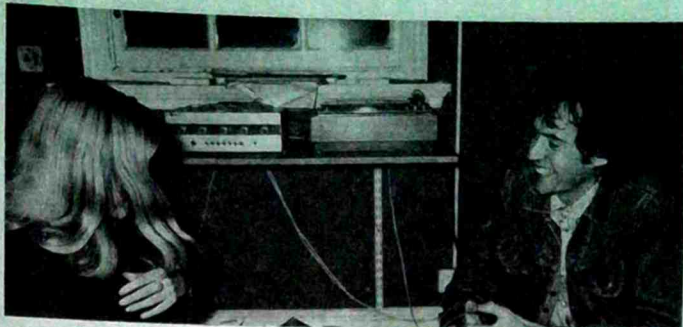
"Not at all. I Get A Kick Out Of You was just an album track and it was a matter of releasing a single from the album. The record company thought it would be a good one to release as a single, though at the time I didn't agree with their decision. In fact, I even had a bet with the label manager that it wouldn't be a hit. Naturally I lost the bet."

"Of course I'm delighted with its success - It's a lovely song with very humorous lyrics and Cole Porter was such a genius that no matter what you do to the song it still sounds great."

Initially the man from down-under came to Britain solely to produce an album of his own songs not really intending to take the commercial market by storm.

"I am fundamentally an album's man," he says in a mellow Aussie accent. "I released about seven or eight in my own country and I thought it was about time I tried over here. I'm quite satisfied by the way it turned out, although I don't think an artist is ever really knocked out by his own work. You can't help picking holes in this and that, besides, if you do produce a masterpiece, what's the point of continuing anyway?"

The album, called Dingo (which was being played on the hi-fi) is a rather controversial album by any standards. In



Olivia Newton-John and Rolf Harris. Australian performers in this country are very scarce indeed.

"Well it's a very tough business to get yourself established in and some Australian artists who have had minor hits in their own country come over to Britain thinking they're gonna hit the big time, when in actual fact they just sink into obscurity before they begin. Don't get me wrong, there's an awful lot of talent in Australia, although I can't name you any names because I've been absent for something like five years."

"In '67 I was invited to record in America and three days prior to departure my visa was revoked by the US Embassy in Sydney after the Australian Security Organisation had told them I was a 'dangerous political activist' because of my involvement in anti-Vietnam propaganda, and because of my concerts demanding rights for Aborigines. But finally everything was sorted out and I was allowed in."

Before concluding I asked what his future plans are.

"I'm going ahead with another album fairly soon, which will be just another collection of my songs. I'd also like to get on the road and sing my songs to the people, but that won't be in the immediate future because it's nigh on impossible to organise a tour on the strength of one hit."

# Bush baby Gary Shearston



as much as it deals with highly delicate topics which are written in beautifully haunting lyrics and music. All of them are Gary's compositions bar two.

Gary points out, "This track (Dingo), which is about wild dogs from Australia, is possibly one of my favourite tracks. If you listen closely you can hear the Dingos howling in the background in the key of E flat" (laughs).

Surely you didn't bring the wildly ferocious canine beasts into the

recording studios with you?

"Oh no, of course not. I recorded the sounds when I visited a nature reserve back home. God, you wouldn't stand a chance with them, they'd tear you to pieces! Anyway, as I said earlier it is one of my favourites, although all the tracks are important to the album."

Gary's voice is one of the highlights of the record. It's very deep, soothing and mellow. Imagine Gordon Lightfoot singing with an Australian accent, and you'll

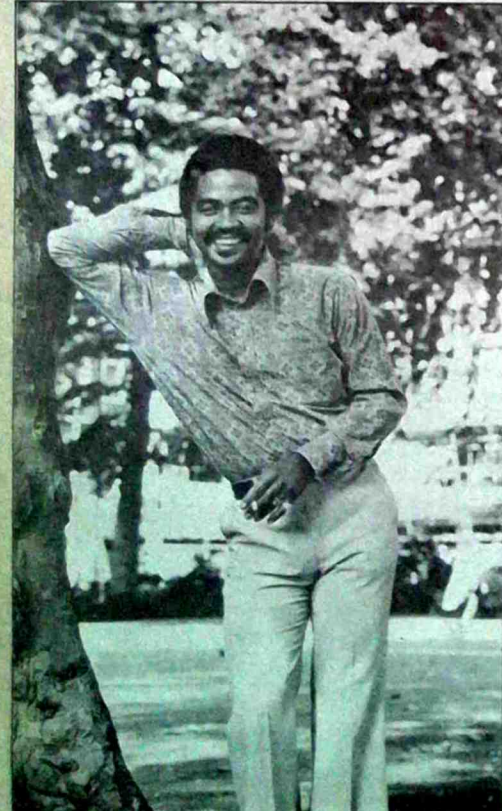
have a vague idea what Gary sounds like.

How would he describe his authentic singing technique?

"Strange," he fibes.

"I've always tried to apply a rhythmic Australian speech pattern to the musical format - I hope it works. If it doesn't the lyrics are printed on the sleeve just in case people cannot understand what the hell I'm singing about."

In Britain we have our fair share of adult American artists, but apart from Frank ifield,



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**PROCEEDING** In a northerly direction along Western Avenue I happened by chance to come upon a retail outlet, the windows of which were completely obscured by multi-coloured posters. Being a suspicious person by profession I was puzzled as to what could possibly be inside that warranted such elaborate screening from passers-by.

I decided to take a closer look, and you can imagine my amazement when on opening the door I was faced with rows and rows of cardboard squares divided roughly into two sections according to size.

On questioning the custodian, at all times keeping my identity secret, I discovered that the papers were commonly referred to as record sleeves and housed flat, circular forms of black plastic known as records.

The object of displaying them it transpired, was to tempt the general

to uncover what was really going on. The real truth behind those little labels!

I noticed my first clue on one of the record sleeves. Three letters, **PYE**, caught my observant eye, so I decided to start my investigations there.

I didn't know what the letters stood for, or if indeed they were some form of code, but after milking my many sources for over a week, I finally contacted someone called the press officer, and discovered **PYE** was in fact the name of an organisation that produced the records.

# THE FLAT BLACK SECRET IS OUT!

For the first time ever, Martin Thorpe reveals the famous Pye ingredient.

through the confined tunnels I passed numerous grills, each one leading only to store rooms which were of little interest to me. But eventually I came to a grill which contained a small room where large discs, not unlike records were being washed. These, intelligence later informed me, were lacquered discs that had been sprayed with silver, and contained a message transferred from tapes supplied by another branch of the organisation.

The factory employs 13 handicapped children.

I wasn't quite certain about the nature of the messages, but even I with a CSE grade 5 in Physics, knew what the silver plating, worth only 1,000th of an inch thick, was for. It's the bit that any self-respecting piece of nickel cannot resist. Put a silver coated disc in a solution of nickel and it covers the silver completely.

Crawling along to the next grill my knees becoming increasingly sore, I kept my eyes firmly glued on the disc. Just as I was about to give up hope of anything ever happening, a man wearing rubber gloves appeared. Well, I could see he wasn't going to do the washing up, so perhaps this process was too hot to handle? I waited impatiently to find out.

As he did in the end though, was to separate the silver-coated lacquer disc to leave a pure nickel disc. Very uninspiring. Now I thought, if only I could get hold of that lacquer disc I could discover the secret, but alas it was merely thrown away. So it couldn't have been that important. Not important enough anyway to warrant a day of dustbin searching.

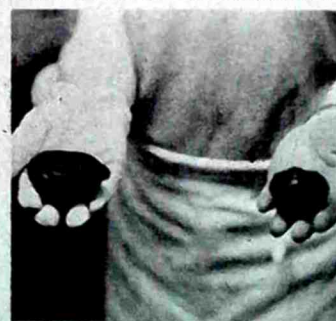
gone numb and not just fallen off because the unusual smell which had hung around my feet almost since birth clung to me loyally still.

But it meant that I couldn't move for almost 10 minutes. But after eventually regaining a sense of feeling in my legs I struggled out past grill after grill, small ones, large ones, in fact a bit of a mixed grill. (Oh Dear... The Ed.)

Eventually though, I came to a junction in the duct system and taking the left turning found myself bang in the middle of a huge area completely inhabited by noise and machinery. At each of 34 album presses (the majority of which I later learnt turned into single presses as well) was one man, who I calculated could produce about 1,100 singles or 800 albums during an eight-hour shift, depending on how big his mortgage was.

The machine he operated was a curious device. A mould of one side of the record (presumably made from the positive nickel disc) was placed on the top jaw, and a mould of the other side of the record

By this time I was growing quite accustomed to my surroundings, and the pain that had been shooting up my legs had gone until I realised that in fact my legs had gone completely numb. I knew they had



On the left an album and on the right a single - really!

on the bottom jaw. In the middle were placed two labels containing information about the record and a blob of black, gooey material.

All failures and trimmings are melted down and used again.

When the man on the machine pulled a lever the two jaws closed and crushed all that was in the middle with an almighty squelch. Although it was quite spectacular I was beginning to despair of ever seeing the black discs in the shop again.

But when he let go of the handle, there as if by magic sat one, all black and shiny, just like the others. I was triumphant, I had discovered the secret - black magic.



Millions and millions of records - but all rejects.

Well, I lay there for hours watching these men produce masses of the things (ones after another they came out of those jaws). And then a thought crossed my mind. Why should they be making so many? Who the hell wanted all these discs? Now I calculated they made 1,100 in eight hours, so multiply that by 21,375, divide by 657, add 5 million and square the result and you get 67,466,948. Of course, the exact population of Britain. There lay the answer.

One thing puzzled me though. Every hour or so a girl appeared, walked up to the press and took away one of the records. She didn't seem to be stealing as no-one tried to stop her, so I presumed that these were special in some way.

They were, in fact, being taken away and tested for quality and flaws, each single being representative of a batch.

This I discovered as I passed a singularly charming girl with rows of young ladies framed between the bars, each testing the sample records or the mould used on the press.

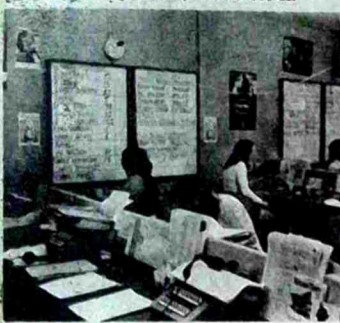
Progressing down the duct I came to the area where the records are actually placed into the cardboard squares I had seen in the shop. Here again the quality of the record was checked by a quick glance, and those failing the inspection thrown aside.

The most important thing for me though was to get hold of one of these discs, subject it to the needle and see exactly what would come out. My chance came shortly after a noisy man had the air and grooves washed off very quickly. If there was a fee for something,

I crept out of the duct, picked up one of the discs and eventually came across something called a record player. This I assumed would do the trick. Turning a knob marked volume, I placed the needle onto the record. This was the moment of discovery, what top class sound would be revealed. Slowly a sound crept from the needle. A voice started to speak, I listened with bated breath.

"I thought you were going to be fighting," said he. "I thought that was a substance problem."

I special thanks to Bob Riddin the plant manager for showing me around the factory. And a big big love from Thompson, one of the press operators who allowed me to come as around his machine and in doing so let me jotta money as he's a nice piece mate. The village people do for Record Mirror.



No it's not a betting office, but the order department.

public into buying one or more of the discs, taking them home and making music by placing a needle

Raw weight of a single is about 55 grams which comes down to 43 grams on the finished article.

on the disc while it revolved.

No, there was definitely more to this than met the eye. Thoughts of secret messages and spies immediately crossed my mind. So I decided it was up to me to find the truth.

I immediately headed for their main factory in Mitcham, Surrey, fully expecting the establishment to be disguised in some way. I searched every large building in the area for large doors or some other signs of deception, but was amazed to eventually find the factory standing quite openly in the middle of an industrial estate. The note of the fellows.

Anyway, after getting over the shock of such blatant I pondered the question of gaining entry, and finally decided upon the old faithful ventilation duct method.

Squeezing myself



## ARE YOU FIGURE-CONSCIOUS

- 1 What year did Fleetwood Mac have their first album?
- A 1968?
- B 1969?
- C 1971?

**HAVE YOU got a head for figures? Are you able to keep track of the years in which popular records hit the charts? Try our quiz and see how YOU fare**

- 2 Dusty Springfield had a hit with 'You Don't Have To Say You Love Me' When?
- A 1966?
- B 1967?
- C 1968?
- 3 When did Sonny and Cher have a hit with I Got You Babe?
- A 1964?
- B 1965?
- C 1967?

- 4 What year did Mary Hopkins have a hit with Those Were the Days?
- A 1967?
- B 1968?
- C 1970?
- 5 What year did Desmond Dekker & The Aces have a hit with The Israelites?
- A 1966?
- B 1967?
- C 1971?

- 6 When did Sandie Shaw have a hit with Puppet on a String?
  - A 1967?
  - B 1968?
  - C 1969?
- HOW TO SCORE**
- 1 a 2-b 3-c 1
  - 2 a 3-b 2-c 1
  - 3 a 2-b 3-c 1
  - 4 a 3-b 2-c 1
  - 5 a 1-b 2-c 3
  - 6 a 3-b 2-c 1

- 0-4: You've sure got a head for figures - it's just unfortunate that more're the wrong kind. More like 33-22-33 eh? Never mind the idea's (?) there!
- 5-9: What you gain on the swings you lose on the round-a-bouts, therefore you're always in the

mediocre stream-line. You've learnt that time sure passes us all by and that it can be quite horrifying to look over your shoulder to find two more years have elapsed, and you didn't even know it!

don't mind but we've recommended you for the next series of Mental Mind. Will they see everyone's born with a natural gift - it's just unfortunate that we're still looking for more and figures must be your little package deal.





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November 19th JOLLEES STOKE ON-TRENT  
November 20th CENTRAL HALL CHATHAM  
November 21st LA VOLDBORNE, KINGLEY ST. WY  
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**ALL TELEVISION** centres are alike. Miles and miles of antiseptic corridors leading to tightly jigsawed studios, dramatically smaller than they appear on screen.

So when you're walking along the corridors you can't help but do a little tap dance on the plastic floor and when you eventually track down the studio you wonder if it's the right one.

But who at Granada, except Lift Off, would film in a studio decorated with orange, blue and white; certainly not Coronation Street. Can you imagine the Rover's Return with a backdrop like that?

Or how about Slade playing to audiences of Stan Ogden's Well, that's not so unlikely, in fact that was once Slade's home territory in the skinhead boover days. But things are different now, it's all down to shine, glitter and sparkle.

### Cracking up?

It's like the suits the band wear, receptive to any colour shone on them, especially the flame effect which accompanies their film due out soon.

But people in glass suits shouldn't wear them too often because they easily crack under the strain, especially around the joint regions - knees, arms, etc. However, such

is the camera's total disinterest in detail that cracks don't show up on the screen, and by means of clever angling neither do the polystyrene drum tops, or the guitar leads which dangle uselessly behind the back stage, or the rubber tipped drum sticks.

### Conned

It's all part of the artificiality and con like approach. In other words legitimate tricks of the trade provide the best sound quality and the most polished presentation.

As you may or may not know, bands on programmes like Lift Off mime to a pre-recorded backing track, with only the vocals live; hence the rubber drumstick tips, etc. This not only complies with the ban on miming to records but also cuts out the need for orchestras and the like to be in the studio.

And Slade, ultra-professionals that they are, know every move. Don't argue with the director, do as the floor manager says, smile now and then, loon on queue



# SLADE'S CLOCKWORK TELLY SHOW

## MARTIN THORPE

follows SLADE into the Lift-Off studios

and strum and bash in time - just like Zombies.

When the first rehearsal's over they're quickly herded off to the dressing rooms, out of the suits and into writing a jingle for Maggie's 500th programme. Then it's back on with the suits - come on lads, hurry up - and in for another rehearsal.

God, what a life, living by numbers - back from the canteen in time for a take at six and so on. But through it all, well up to now at least, Slade have been in good spirits, posing for Instamatic snap shots with three girl fans waiting outside the dressing room before looning down the corridor to the canteen, joking amongst themselves.

**There's been 500 Maggies flying out across the air. There's been 500 Maggies for everyone out there. And so happy anniversary for everyone to share on the air.**

**Three cheers for Maggies**

**(Sing to the tune of Far Far Away.)**

After four years at the top you can understand that taking personal decisions has long since lost its novelty, that's why they now allow themselves to be guided by an aide - de - campe. Whatever he says goes. So it's a bit of a drag if he gets fed up with requests for this, that and the other.

You can accept an invitation to accompany the band up to Manchester's Piccadilly Radio where they're doing a live show, and you can wait all night in reception, but never in 40,000 winks are they going to do the show out there!

Of course by this time the band are pretty tired but after waiting close on three hours it takes an aide - de - campe's refusal

and only the band's manners before you get taken to take six photos. Needless to say by this time the band aren't looking their best.

But they have finished what they came to do - Lift Off. A play through Far Far Away, a chat with Ayshea, and then another number from the Flame film, and it's over.

### Revelation

A fragile-looking Dana, a timidly professional Peter Oliver and his new band, a newcomer called Alister Jone, and the usual dance routine, fill the rest of the show.

The one revelation of the whole day was the genuine friendliness of Ayshea Brough. Her





## THE NAME IS Grace.

It should have been Grin really — his face is almost constantly split from ear to ear — but they chose the name Grace. "Cos it like goes equally with my first name," says Grame, eyes flashing and teeth bared once again.

Now that accent is quite unmistakable. Grame comes from Leeds. He is aged 20, and appears quite normal though disarmingly devilish to boot. So why is he sitting in the Press Office at RCA Records talking about his (and their) plans to make him a star?

Well actually, uh, it's the voice you see. His debut single, What Do You Do With My Sweetheart, goes onto the record deck and... WHAT?

Grame's grinning again. He sings along, just a few lines to show he can do it, and there's this voice swooping up into a high-pitched whine. Then he drops down and careers into a different sound altogether.

He sits there, eyes twinkling, looking supremely confident. Of course you have to listen to the single a few times, he says knowingly. So on it goes again and yes, the

voice and his self-penned song, have a strange attraction. It's different. "That's what it's all about," says Grame. The "all" that Grame refers to is a massive promotion campaign now being mounted by RCA. If you haven't both seen and heard him already, you're out of touch. Those who have been introduced to the Grace phenomenon will be suitably startled.

Of course it is quite contrived, but in the most natural and professional way. Grame decided at the age of ten that he wanted to be a star. He is that sort of person: single minded and very positive. By the time he was 12 he had bought his first guitar and learned to play it. At 16 he joined his first group. At the same time he opted for a college course in clothes design. "So that I'd always have something to fall back on."

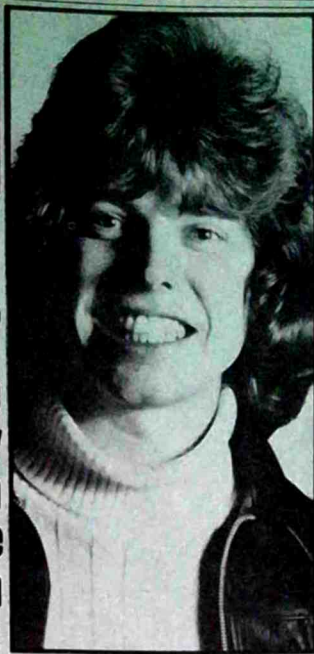
After singing with two local groups — the Sky Larks and Tussack he decided something was missing.

"I see I'd always had this dream. I wanted to get into pop music and make it my life," he says. "I knew I had to change my style. I'd been singing quite straight. You know like Cliff Richard or something" — he grins. "So I used to practise up in my bedroom. My mother used to say I was singing like a nutcase but sound altogether."

**I'd always had this dream. I wanted to get into pop music'**



**Pete Harvey has a giggle with the**



I was aware I needed to be more spectacular."

Finally he invested £180 on a recording session in Leeds and decided to hawk his tape and hopes around London. His second stop was Red Bus Records, where Roberto Danova — Geordie's producer — immediately got excited about him. That was 18 months ago. Since then Grame has been carefully training his voice under Roberto's guidance, while at the same time equally careful plans were laid for his record debut. RCA jumped at the chance to sign Grame and obviously see him as some sort of young pretender to Bowie's crown.

Grame has at least one hundred songs under his belt and besides the single a first album is almost complete.

"It will be out at the end of January and I'm very pleased with it," he says. "We're putting everything into it. I sing differently on each song; people are going to hear every aspect of my voice."

He's been in London since February though he still hops back to Leeds to see his family at the weekends. Before February Roberto would travel up to him each weekend. "He really believed in me even though it took so long."

For instance, the melody for his single was written two years ago. "I

was walking down the road when I suddenly started thinking about violin playing," he remembers. "That was it. I just wrote the tune in my head. It was as though someone had put the tune there. I went home and played it and thought 'that sounds great'."

Now if the single is a hit, Grame will get out on the road straight away with a band that has already been chosen. His musicians will include Tony Britten who plays guitar on Alvin Stardust's sessions. He'll play guitar too on stage, but says he just wants to be himself.

"This gimmick thing has been done," he says shrewdly. "I want to be a musician. I want to develop. The fan thing doesn't interest me to a great extent. Mind I've already had some fan mail," he giggles.

Seriously now, he adds: "I have to be a star. It's been on my mind so much for such a long time. I want to be in music for life, not just a flash in the pan. Every time I pick up my guitar I write a song. I'm going to make the most of it."

He says he writes about anything that comes into his head, about society, what's happening in the world, anything.

"Mind I don't think about anything much except pop music," he admits, then breaks uncontrollably into another giggle.

He's a very happy chap: Grame Grace and you can bet your last 10p that by the end of this winter he'll have a lot more to be happy about.

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Photo by Clive Arrowsmith

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# The Amazing Grame Grace!

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**"What Do You Do  
With My  
Sweetheart?"**

RCA



relationship with the young kids was marvelous. Despite the constant battle with a somewhat her attitude to everything is friendly, and rocky.

## Pity

It's a pity Slade have been around for so long, because I'm sure that before they grew their hair and exterior they were more amiable. I'm drawn to this conclusion by their helated decision to allow us photos after the radio stint, and also by their willingness to do the Mop angle.

They were in the dressing room between rehearsals and recorded with basic equipment with Tim O'H was in the Gal. Otherwise the band had little to say both socially and personally, as they are evasive and shallow



replies on the radio illustrated.

"You see they've said it all a thousand times before, hence the need for a mouthpiece. That way they avoid hassles and shun any sign of

responsibility and individual personality. It's a great theory eh? It works from the point of view of keeping away hustlers, but I mean, programme a computer and it can play music as well





WITH the record industry rapidly growing into a boom business, and taking an increasingly important part in the public's leisure activities, so budget records are grabbing a major share of the market.

Since their introduction in the late Fifties the growth in popularity of budget-line albums has been relatively slow. But the appearance of many top names in pop music and the broader horizons of show business in recent years has managed to overcome the bogey that such records were much inferior, both in quality and content, than their full-price counterparts.

**Healthy**

Today, budget record sales have never been healthier — with the result that major record companies now look on them as being an essential part of the business. And with virtually every top name represented on budget releases (the most notable exceptions probably being the Beatles and the Rolling Stones) it looks as though the pattern is going to continue in the future.

At present the market is dominated by several independent companies — Pickwick International which has access to early CBS, Pye and RCA material, Music For Pleasure, with the rights to EMI product, and several other labels like Contour, which re-issues

in budget-album form a lot of early Phonogram and Polydor material. Most of the major full-price companies have their own outlets for re-issuing older products, many of Decca's best-known names appearing on the "World of..." series, while EMI's top-sellers have featured on Regal Starline albums and Pye artists on the Golden Hour series.

Pickwick Records managing director Monty Lewis says that budget record sales will continue to flourish, as long as companies can release better records all the time at budget prices. "Here at Pickwick we are constantly making new repertoire deals with major companies, which enables us to present artists on budget records who have not previously been available. For instance, we recently acquired the entire catalogue of Gene Pitney recordings which we are going to issue in a Greatest Hits series, while last year we made a deal with Scepter for 36 hand-picked Dionne Warwick hits."

Apart from re-issuing material, Pickwick, through its Hallmark, Marble Arch and RCA Camden series, is constantly recording new

# Budget discs ride in on a boom

BY  
CHRIS WHITE

material to fill gaps in the catalogues. The Hallmark Top of the Pops series, which has now reached volume 40, is recorded and released within a couple of weeks — while the hits are still hot — and six figures sales are usually attained within the first week of release.

Since 1965, the year of its launch, Music For Pleasure has sold 52 million budget records,

while its sister label, Classics For Pleasure has sold 4.6 million albums in four years. The Surprise Surprise children's series has reached sales of 5.7 million since 1963 and Sounds Superb, launched just a year ago, has hit sales of more than three million.

Not surprisingly MFP managing director Richard Baldwin has continued high hopes for the

future. "In fact budget companies have probably been through a quiet time just lately, because the price-cutting among the major multiples did have an effect on us. But if, as everyone seems to think, we are approaching an economic crisis, then I am sure that people will inevitably turn towards budget records rather than full-price."

Richard Baldwin

denies that budget records are inferior to full-price releases. "There is absolutely no difference between the actual manufacturing quality of our records and their full-price counterparts. They are subject to stringent quality control, and we probably spend more money on the design of sleeves than most full-price companies do. As for terms of content, where else could you get original recordings by such artists as T. Rex, Shirley Bassey, Geoff Love and the Halle Orchestra, at such a low price?"

Explains Brian Gibson at Pye: "Golden Hour started as an experiment and it was quite an achievement both technically and from the sales point of view. Since the launch, however, we have built up our own following among people who know that the label represents good value and good quality."

**Successful**

The Contour budget label, part of the Polygram group and with access to Phonogram and Polydor material, is also another tremendously successful company, with an artist roster including the Bee Gees, Nana Mouskouri, Shirley Bassey, Harry Secombe and Val Doonican. Their original material also sells in vast quantities — a Bert Weedon album has sold more than 50,000 copies and four albums of pianist Nick Nicholas have sold a total of 200,000 in two years.

Mary Jennings at Contour gives figures to indicate the growing popularity of budget releases: "In 1966 total LP sales were 22 million, and budget releases

accounted for five million of these, but in 1973 there were more than 30 million budget albums sold. In those eight years a total of 156 million budget records were sold."

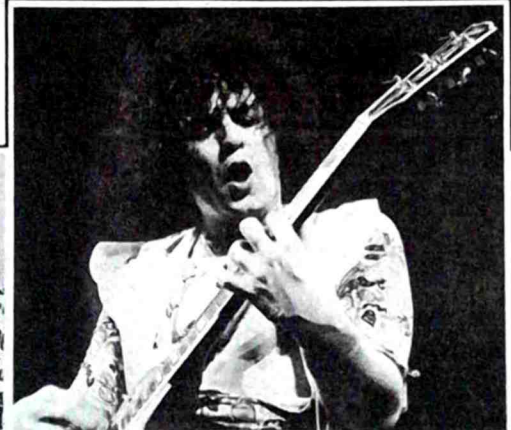
Over to the successful Golden Hour series in 1971. At that time it was unheard of to have an album with 60 minutes playing time and retailing at a budget price of £1.49. But the runaway success of the series has more than justified Pye boss Louis Benjamin's gamble, when he decided to launch the series.

Artists available on Golden Hour include Sandie Shaw, the Kinks, the Searchers, Donovan, as well as Pat Clark, Gene Pitney and Nina Simone. The repertoire also extends to comedy records, compilation sets and classics.

The future for budget records is well assured and with the fierce competition around record buyers can expect even better budget releases, with an even wider range of artists and repertoires.



Pitney: Greatest Hits due



T. Rex: great value



Stones: no budget



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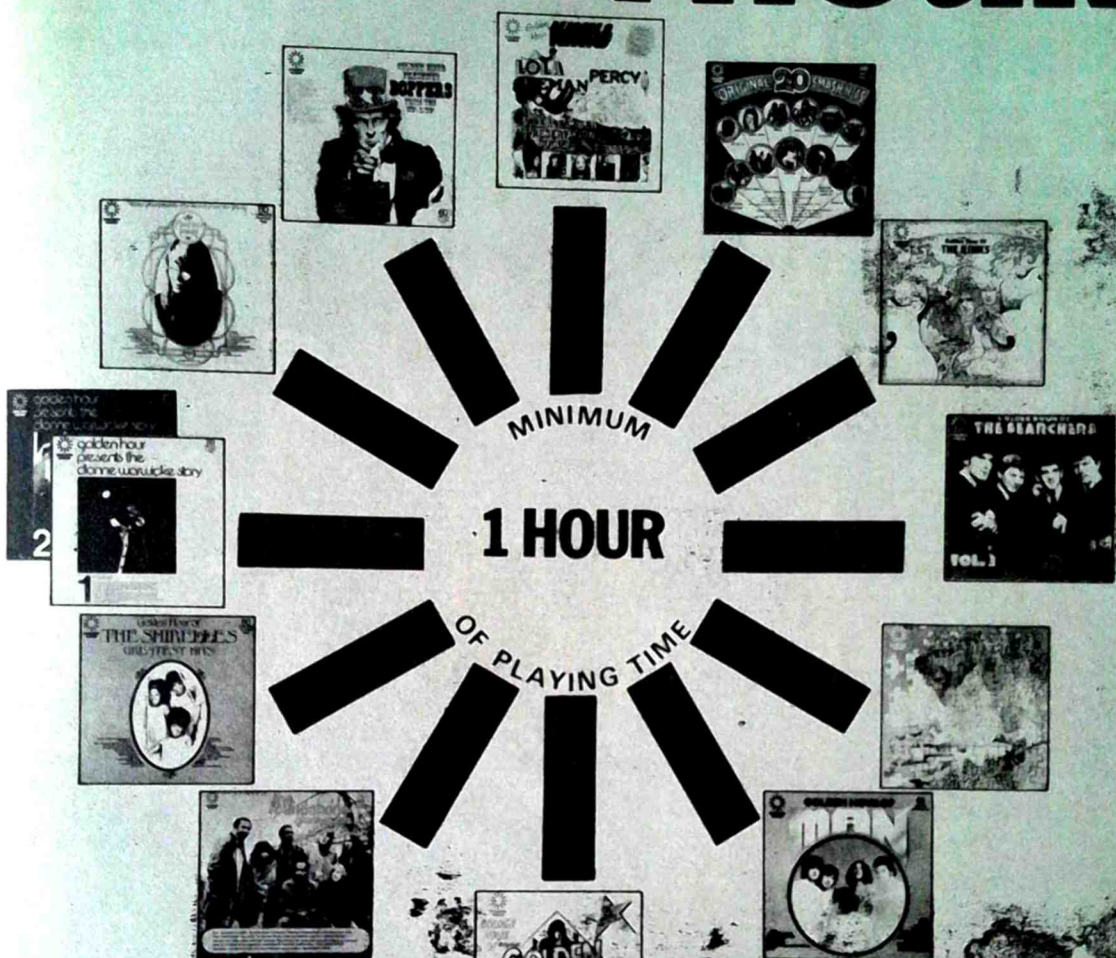
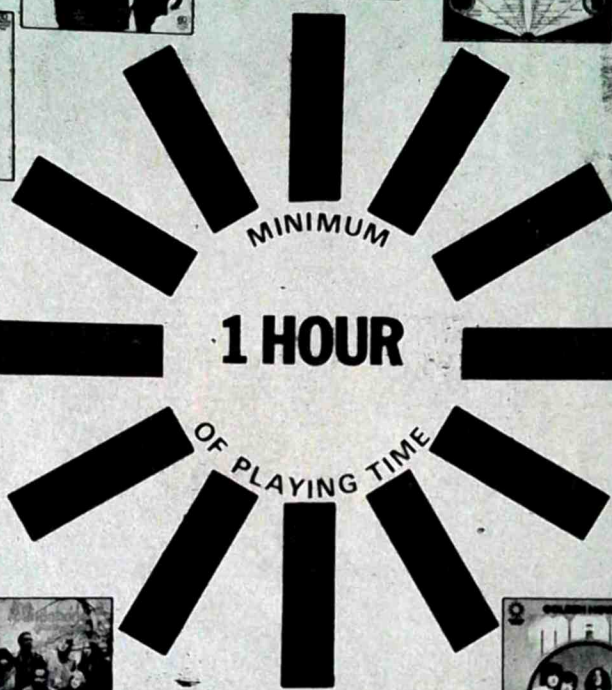
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## SOUL STIRRINGS

## DIONNE AND THE SPINNERS: A MARRIAGE MADE IN HEAVEN



DIONNE WARWICK

THESE LOTS OF conflicting stories as to how Dionne Warwick and The Spinners actually came to record the chart-busting Then Came You as a team.

Earlier this year (and this is the only part of the story that's really certain) Dionne and The Spinners did a short US tour together and found they all got on well. Enter producer Thom Bell, leading light in the Philly explosion and one time piano player behind Dionne at the Uptown Theatre in Philadelphia.

As both Dionne and the Spinners were already booked to work with Thom as individual acts, it must have seemed the obvious thing to kill two birds with one stone. Well, not obvious to everybody perhaps, but it certainly was to Bell, who organised and produced

the session which made the union possible. Bell also had the song especially written for the team by Sigma studio staff writers Phil Fugh and Sherman Marshall. That the record hit so big probably surprised everyone concerned - certainly there's no follow-up ready and waiting and the album the market requires isn't anywhere near materialising.

Anyway, just in case it does, now's probably as good a time as any for a look back at Dionne and the Spinners' respective histories. Dionne Warwick started in the usual way, singing in church, joining a small group, with eventual work as a back-up vocalist on recording sessions, but it wasn't

until she met up with Bert Bacharach that she really hit her stride. Bacharach, together with lyricist Hal David was already well established as a major composer, but set something special as soon as he heard Dionne sing. Together they made a demo of a new Bacharach / David song Don't Make Me Over and began to approach record companies. Eventually the record was released and was immediately successful.

That was in 1962 and Don't Make Me Over was followed by a string of further hits - 'Wishin' and Hopin', 'Make It Easy On Yourself, Wives and Lovers, Say A Little Prayer For Me Do, You Know The Way To Sao Jose, Raindrops Keep

Fallin' On My Head - all Bacharach / David compositions.

Whether all this was soul or not is something the purist can fight over, though Dionne's superb sense of style has never been in question. She hasn't done much chart-wise over the last couple of years but has been in constant demand for TV and live appearances as a 'class' performer.

That doesn't mean she lost touch with the pop market and wasn't aware of a good thing when she heard one. Her intention to work with Thom Bell bears this out, and her sensitive, just-influenced vocals made her an excellent candidate for inclusion in the blossoming Philly crop of artists. The five-man Spinners - Phillip Wynne, Pervis

Jackson, Billy Henderson, Bobby Smith and Henry Funbrough - now set to take the Temps' crown as the world's leading black vocal group, started out in Detroit in the late fifties.

Success was a long time coming though. Their earliest US hits 'That's What Girls Are Made For' and 'Love I'm So Glad I Found You' were recorded for Tri Phi records but things quietened down after initial success and they moved to Tamla in 1963.

They stayed with Motown for nine years during which time they toured extensively and hit the charts in 1970 with Stevie Wonder's 'I've A Shame'. They felt somewhat neglected at Motown though, for while the label put everything behind the Four Tops and the Temptations, the Spinners' stay with the company yielded only two albums.

The Spinners left Motown for Atlantic in 1971 and their first Atlantic single, the Thom Bell produced 'I'll Be Around' sold more than a million and earned them a gold record.

The success of 'I'll Be Around' was repeated with 'Could It Be I'm Falling In Love' and 'One Of A Kind (Love Affair)' as well as their first Atlantic album The Spinners. A further single, 'Mighty Love' established the band even further.

Whatever happens, both Dionne and the Spinners look set to produce some excellent music in the next few months - and that kind of news is always good.

## BY GIOVANNI DADOMO

## ALBUM PICKS

**BOBBY BLAND: Dreamer (ABC).** Quite simply, this man has one of the finest Soul / Blues voices in the world. His rich, moving tones are punctuated with little grunts and chuckles that make any song he sings completely his own. Dreamer features practically the same musicians as last year's excellent California Album set and is equally satisfying. Superb music for your after hours, whenever they might be.



JR. WALKER &amp; THE ALL STARS: Anthology (Tamla Motown).

Ain't nobody can tote a sax like Audrey De Walt - The prof's in this thoughtfully assembled retrospective of the man's (and his superb band's) unblemished career. When Motown began to mellow out in the late Sixties Walker's music was one of the company's only products that continued to appeal to hardened soul freaks. If you're planning a party, don't be without a shot of Junior Walker, ever.

## SINGLES

- |   |   |
|---|---|
| 1. LET'S STRAIGHTEN IT OUT - LaMarr               | 6. YOU HAVEN'T DONE NOTHING - Stevie Wonder   |
| 2. HIGHER PLANE - Kool & The Gang                 | 7. LET THIS BE A LESSON TO YOU - Independents |
| 3. DO IT (TB You're Satisfied) - B. T. Express    | 8. LOVE DON'T LOVE NOBODY PART I - Spinners   |
| 4. PARTY DOWN - Little Beaver                     | 9. SKIN TIGHT - Ohio Players                  |
| 5. 4 PAPA DON'T TAKE NO MESS Part 1 - James Brown | 10. SHA-LA-LA (Makes Me Happy) - Al Green     |

## SOUL NEWS

WELL DONE RCA for putting out the excellent Soul Explosion package at the bargain price of 99p. Expect news soon of a new soul label from a major company. New Stevie Wonder compilation due any day from Motown. Blackbyrd's disco hit Do It Fluid now available on Fantasy. Fine London concert from Three Degrees last week - wonder who sprays their dresses on for 'em? Fine support too from the unjustly smudged 100 per cent Pure Polson. Saw Claudine, a very funny black comedy with Gladys Knight soundtrack - watch out for both, they're uniformly excellent. Steve Bernard's Reggae Time (BBC Radio London, 1 pm Sundays) continues to be one of the best reasons for owning a radio in the Smoke. A

shame Johnny Taylor won't be able to do the proposed in Concert after all because of delays in obtaining visas for his supporting musicians. Stevie Wonder's electronic wizards Bob Margoueff and Malcolm Cecil have their own album released in UK by Polydor in early November. Same company reports delightedly that James Brown's Papa Don't Take No Mess is No. 1 in US soul chart. Interesting interview with the man in current Blues & Soul. Could that new soul label be called Power Exchange? It may well be, watch this space for further details soonest. Could be the first release elsewhere too - but I ain't sayin' - yet.

## ALBUMS

## 50 GREAT ANN PEBBLES ALBUMS TO BE WON!

ANN PEBBLES, currently dashing around all over the place and delighting people with her voice, is giving 50 of our readers a chance to catch up with her great album, Can't Stand The Rain. All you soul fans have to do is answer the three questions below, and send the completed coupon to Ann Pebbles Competition, PO Box 185, Spotlight House, London, N7. The first 30 correct answers to be pulled from the sack win an album. There you go, what could be simpler! Closing date for entries is November 15th, 1971. The Editor's decision is final.



1. What is the title of Ann Pebbles' current single?

2. Who is Ann's producer - he also produces Al Green?

3. What would you imagine Ann's least favourite weather to be?

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

Send to Ann Pebbles Competition, PO Box 185, Spotlight House, London, N7.

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| <input type="checkbox"/> Stevie Wonder - You Haven't Done Nothing | 55p |
| <input type="checkbox"/> Jimmy Ruffin - Farewell & Lonely Sound   | 55p |
| <input type="checkbox"/> Four Tops - The Well Is Dry              | 55p |
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| <input type="checkbox"/> James Brown - It's Hot                   | 55p |
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| <input type="checkbox"/> Rufus - Tell Me Something Good           | 55p |
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162 Canal St, Nottingham

Name: (BLOCK LETTERS) \_\_\_\_\_

Address: \_\_\_\_\_

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## ALBUMS



# HEAVY

I would like to remark on the lack of publicity groups such as Queen, Nazareth, Pink Floyd, Deep Purple and Genesis are getting. I think they are excellent groups and deserve more publicity than they are getting at the moment.

Signe Lewis, Yeovil, Somerset.  
You must remember Susan that we are a singles based paper and we accordingly deal with singles bands rather than albums' bands although we cover anyone our readers are interested in.

# RIP-OFF

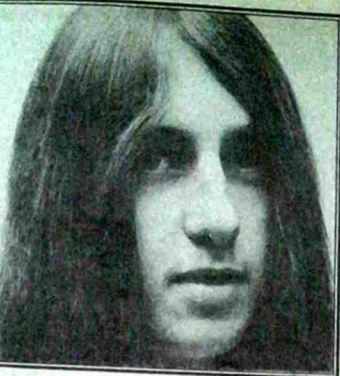
How would you feel if you had tickets to see one of your favourite bands and were celebrating one of your friends' birthdays at the same time but when you go to find about two hundred people outside who also had tickets, not able to go in like yourself even though you had a ticket. It happened to me at the Three Degrees concert at Farnworth, Essex. Good management for the money grabbing? All day offered us in return, free admission to another of their gigs.



Three Degrees money grabbing?

# THE FACE

OK, here I am then The Face. Anything you want to write about, or 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.



Ian Dyer, Rochdale, Lancashire.  
Could be both Ian. In any case it's not right and it is was me all hell would be let loose.

# LEO FAN CLUB

Me here wants the address of the Leo Sayer

fan club, that's if he has one.  
A devoted Sayer fan, Osbaldwick, York.  
He does indeed have one, so write to: Leo Sayer Fan Club, c/o Angela Mayall, 8 Bambourough Gardens, Shepherds Bush, London W12.

Give yourselves in the office a big round of applause for your great work to make a great mag. Please can we have a colour poster of David Essex.

Gail Haylett, Aberdeen.  
Well Gail, thanks for the compliments, as for your request just take a look-see this week.

# YOUR FUTURE

Perhaps some of you might like a say in the future of broadcasting in



Ringo: Osmonds v Beatles

the UK. If so why not send your views to Lord Amman's committee who will be making recommendations to the government in 1976, which will have a lot of weight on future broadcasting in this country. So send your

# DISGUSTED

We were disgusted to hear Kenny sing 'The Bump' as we know that the Bay City Rollers sang this first. It's the B side of 'All Of Me Loves All Of You'.

Jan and Linda, Gt Yarmouth, Norfolk.  
Why does anybody record 'Beales' numbers . . . ? And talking of the Beales.

Who's global total of million sellers by 1st Jan was 55? Who had the top selling record of all time with 'I Want To Hold Your Hand' and the top selling British album with 'Sergeant Pepper's'? Who had singles in the charts Nos 1, 2, 3, 4, 5, in the Osmonds own country in 1964? The Beatles, that's who. The Osmonds achieve this? I doubt it.  
A Watcham, Southend, Essex.  
This concludes the Beatles v Osmonds battle!



Bay City's: first?

# ROT OR NOT

If you expect me to buy your paper when it contains rot like the Three Degrees interview then get stuffed. I've tolerated everybody saying how good they are and how much better they are than the Supremes and how Philly will take over Motown. Better than Motown artists, never!

From T. C. (alias Top Cat).  
Whew Top Cat, I think you've started something big . . .

Thanks very much Peter Harvey for the fantastic road show report on Mud (October 19th RPM) we thoroughly enjoyed reading it. More so, because we were there at Leeds. Thanks again. Ann and Di, Gainborough, Lincs.  
Well I'm glad someone took notice of it.

# ATTENTION

Attention all Mud fans. Linda and Marie are making a folder to send to the Mud fan club for Mud to read. So all Mud fans please send photos of

yourself, poems, stories or anything else to: Linda and Marie, 33, Peterhall Drive, Flat 21/4, Glasgow, G21 4QQ.  
Get writing Mud fans.



Mud: great

A special AVSCON BY GEORGE SCENE Network Television

# Geordie

NEW SINGLE

## "RIDE ON BABY"

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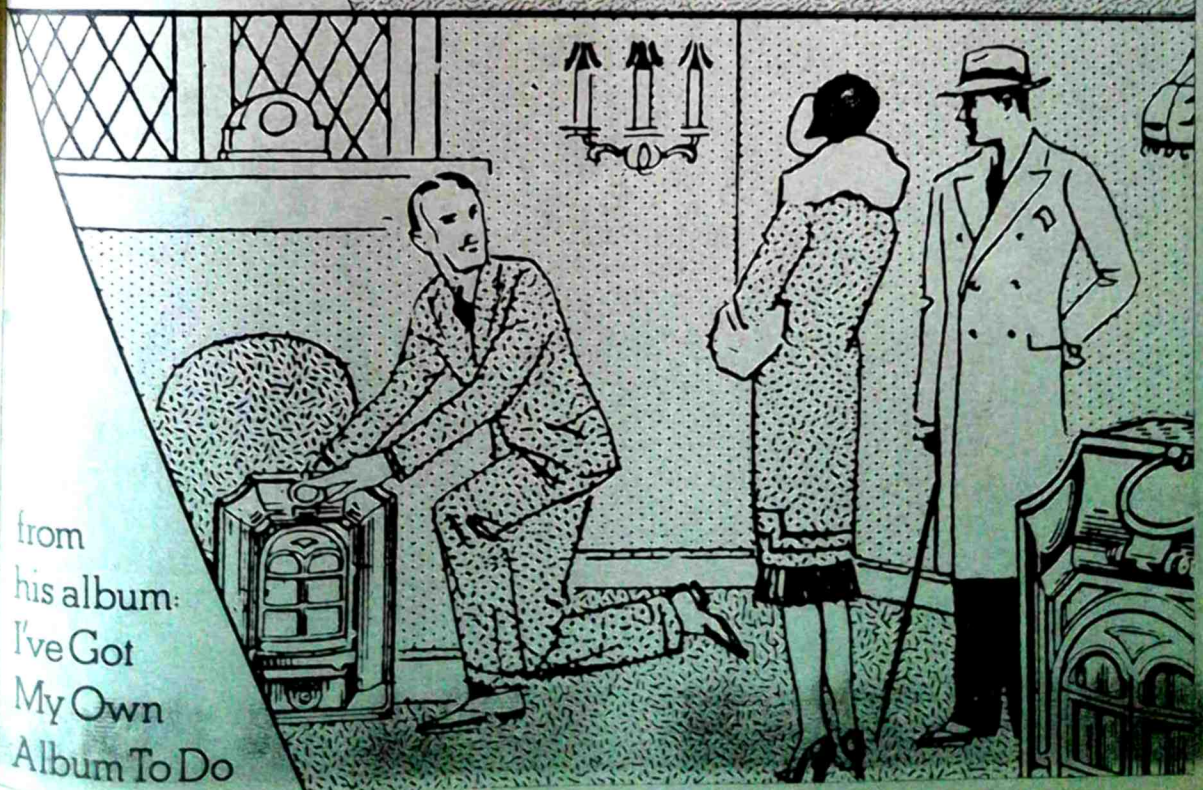






# RON WOOD I CAN FEEL THE FIRE

HIS  
NEW  
SINGLE:



from  
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I've Got  
My Own  
Album To Do



# THE TIMES, WEDNESDAY, SEPTEMBER 19, 1838.

Connected with this, the most calamitous case of shipwreck perhaps that had occurred since the loss of the Heroica Castle off the Isle of Anlesca, than instance of heroism and intrepidity on the part of a female unrecalled perhaps, certainly not surpassed by any unrecalled I allude to the heroic conduct of Mrs. Grace Harlowe Darling, who, together with her father, Mr. William Darling, are the sole occupants of the Outer Tern Lighthouse, which is situated in the immediate vicinity of the scene of the accident, and completely surrounded by sea. The cries of the sufferers on the remaining part of the wreck were heard during the night by this female, who immediately awakened her father. At that time, however, the darkness of the night was such as to preclude all possibility of their rendering any assistance to the individuals in distress, but towards daybreak, on looking in the direction whence the cries had proceeded, they saw the wreck, and, after watching it for some time, discovered from some movement that living beings were still clinging to it. At this crisis, and notwithstanding the state of the tide and of the weather was such as to render any attempt to reach the wreck in an open boat hazardous in the extreme, the old man launched a small boat, and accompanied by his intrepid daughter proceeded towards the rescue of the persons upon the wreck, each carrying an oar. They succeeded after many "hairbreadth attempts" in navigating their frail skiff over the foaming billows to within a little of the spot where the wreck appeared, but then the greatest danger was yet to be overcome—the landing upon the rock, and the preservation, at the same time, of the boat from being dashed to pieces, in which case the means of their return would be effectually cut off. By a dangerous and desperate effort, however, the father was landed on the rock, and the frail boat to prevent its being dashed to pieces, was rapidly rowed back among the awful abyss of waters, and kept afloat by the skillfulness and dexterity of his noble-minded daughter, who is said to be of slender appearance. The persons whom they found upon the wreck consisted of five of the crew, and four of the deck passengers, who were at length got into the boat and conveyed safely to the lighthouse, where the same tender hand that had been so eminently instrumental in preserving them from a watery grave, anxiously, for three days and nights waited on the sufferers, administered to their wants, and soothed their afflictions. It is impossible to speak in adequate terms of the unparalleled bravery and disinterestedness shown on this occasion by Mr. Darling and his intrepid daughter, especially so with regard to the latter. Natives such as exemplified heroism will not go unrewarded.

## STRAWBS NEW SINGLE "GRACE DARLING" AMS 7139



**SWEET: Desolation Boulevard (RCA 15080).** Desolation Boulevard is quite a shock. Again Sweet show a much more professional approach on album. Their music is heavy without being too aggressive and fuzzy, melodic without being too florid and Andy Scott's guitar can at times be compared with the most paramount plonkers. The popular songwriting dudes Chinn and Chapman have come up with some mindbending musk, guaranteed to send any freak shaking their shaggy locks. The Sixteen Swatts' most adventurous single to date is the opener, which gets the listener in a good frame of mind for what's coming next. Also featured is their new single, Turn It Down, with some neat guitar licks from Scott, although the song itself is very run-of-the-mill and not as instantly appealing as their usual singles. The next track, Medusa, possibly the best of the bunch, opens with an oriental piece of music accompanied by wistful harmony echo vocals from Brian and Co. and then the mood is mellowed with Starlight, an acoustic number proving that the group are versatile. If they wish to be, Side Two kicks off with a James Bond type theme tune, and even has a Bond title, The Man With The Golden Gun. It's a tartly piece of music, giving drummer Mick Tucker a chance to air his talents. The last track, a crashing crescendo courtesy of the Who's My Generation, is done with panache, and music-wise is perhaps the best number of the album. Sweet have shown that they can play rocky rock as good as the rest, but it's not a great musical breakthrough as it will be done before.

**VIKKI CARR: One Hell Of A Woman (CBS 80112)**

Florence Bisenta de Casillas Martinez Cardona — best known as Vikki Carr — made her debut at the age of four and really never did look back. Miss Carr must be America's answer to Shirley B, but seems to be made of slightly softer stuff. All

her songs on the album are executed with a warm and womanly warble and include lots of good numbers like Haven't Got Time For The Pain, Let Me Be The One and Sunshine On My Shoulders. The album is soaked in love that has been lost, found, and yet to be tried. A must for V.C. fans and those of us



**BOWIE: David Live At The Tower Philadelphia (RCA APL2 0771).**

Want a Christmas bargain... well, this double album from the dude comes at a special price of £3.78 until December 31, when it goes up to £4.88... so get those Dear Santa notes written now. This double includes nearly every song from Bowie's US tour, including Knocks On Wood, Rebel, Rebel, Aladdin Sane, Jean Genie, Rock 'n' Roll Suicide, All The Young Dudes and Width Of A Circle. After being used to hearing Bowie's voice in a studio as opposed to live, it comes as quite a contrast to hear his sometimes hoarse vocals slipping in. And without the benefits of studio backings, the instrumentation is oftentimes a little thin. All that apart, I found it one of the most listenable of Bowie's recent albums, and even without the bargain price, it

who still believe in romance and sentiment.

**M.K. VARIOUS ARTISTS: Get Up And Get Down (Philips 9299 160).**

How to have a disco in your own home in one easy L.P.? — get this album to fill the bill. With such soul names as Joe Tex, King Floyd, Cissy Houston (who originally recorded Midnight Train To Georgia), Whispers; Etta James, Don Covay and many others, this album will have you getting up, down, round and round until the wee smalls. It is packed full of real soul favourites. M.K.

**NEIL DIAMOND: Serenade (CBS 59067)**

The inner sleeve contains a small epigram from Mr Diamond: A Serenade, a hymn of sorts, at most a small portion for the soul — and that's a nice modest description of the album. I sometimes find his work a bit on the depressing side, a bit samey, but with this one he's come up with some good variety and movement. Rosemary's Wine is a good example of Diamond in an up-tempo mood. He's even included strains of reggae with Reggae Strut, and the same beat is included in The Last Picasso, which is one of the best numbers on the album. It's an album that sneaks up on you after a couple of plays. S.B.

**NEIL SEDAKA LIVE AT THE ROYAL FESTIVAL HALL (Polydor 2383 299)**

Recorded in February with the help of the Royal

Philharmonic Orchestra at the Festival Hall, it's evident from the applause at the beginning and end of each number, that it was a highly successful evening. For Sedaka's exception of a medley of his really early hits like Oh Carol, Stairway to Heaven, etc., they'll find all the numbers on this album on his previous three L.P.s — so if you've got them, you might not want to splash out on this. Still, it's a nice souvenir for those who saw him in concert. S.B.

**THE BEACH BOYS: Endless Summer (Capitol EA-ST 11307)**

All the tracks on this compilation album have been previously released either on singles or albums, but it does give a chance to catch up on that surfin' sound some of us grew up with! The first side contains all those real "wax" up my surf board, got the best woodie in the world! tracks like Surfer Girl, Catch A Wave and Surfin' U.S.A. Side two has more variety, and I prefer it, California Girls, Help Me Rhonda, I Get Around — ah, takes me back to navy blue knickers and gym-slip! Nice bit of nostalgia for winter evenings. S.B.

**JOHNNY JENKINS: Ton-Ton Macoute (Capricorn Super 2429121).**

Who better to get down home with than the old Allman Brothers Band, or at least Duane, Berry, Butch and Jai

Johanny. Here they teamed up with Johnny Jenkins, and it works. Nothing spectacular, just plain swampy blues punched out with style. Good slide guitar from the sadly missed Duane, a songs ranging from Big Dylan (Down Along The Cove) to Walk On Gilded Splinters, plus a starting version of Loudermilk. Bad News, make it worthwhile for any blue fan. D.H.

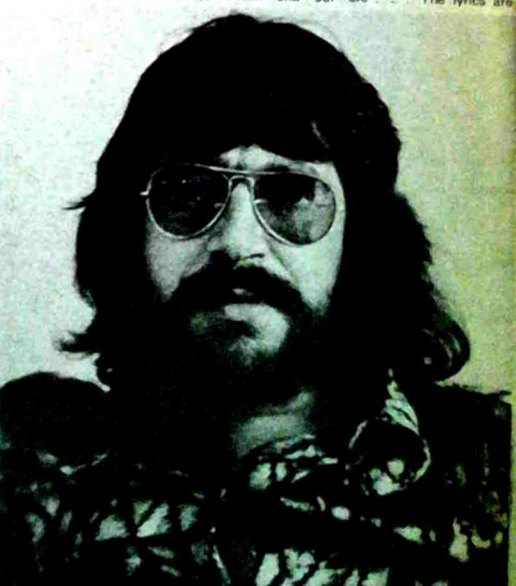
**CREATIVE SOURCE: Migration (LP5X7)**

The market's flooded with many groups singing and bumping their way around, so Creative Source will have more than their fair share of competition, on the other hand — watch out. Creative Source will have more than their fair share of competition, on the other hand — watch out. Creative Source will have more than their fair share of competition, on the other hand — watch out.

Only seven tracks you don't feel cheated. The album is easy and only their pale version of Bill Withers' Harlem, seems to lack any REAL feeling. The second side kicks off with Keep On Movin', a nice collection of sound. The third track is Corazon, written by Carole King, usual for a soul album, but it fits in well with the sound they are promoting. A good L.P. well worth a few revolutions. M.K.

**DORY PREVIN: Dory Previn (Warner K560666).**

Ears are beginning to prick up when Dory Previn is mentioned. Ms. Previn's music isn't the kind you get easily turned on to, but once you are, the lyrics are







**SPARKS: Propaganda (Island 9312).**  
If you liked Sparks' last album, then you'll certainly go a bundle on Propaganda, because where Kimono My House lacked depth, grace and musical fluency, Propaganda flows, reels and rolls with all the daring audacity of a Moulin Rouge stripper. The mini title track opens with an Austrian type yodel choir and moves straight into *At Home Work At Play*, a pulsating driving beat with tongue-twisting lyrics. Reinforcements, an old-fashioned trooping song features club room piano and echo chamber clapping, reminding one of an old war-time musical when all the troops march off to the battle field, singing as they go. Ron Meel the moustachioed brother with Hitler hair, shows us how witty and bright his writing can be particularly on tracks like *BC* and *Who Don't Like Kids*, and Russell Maer's ability to sing a whole gamut of vocals from high to low from bold to meek doesn't fail to bewilder the listener as he gasps, growls or grinds his way through each song. Credit must also go to the rest of the band, Messrs T. White (guitar), Ian Hampton (bass), Dory Diamond (drums) and Adrian Fisher (guitar), who between them supply excellent musical backing which gives Sparks their highly authentic sound. The new single *Never Turn Your Back On Mother Earth* is also featured, so the album's well worth the £2.50 or so. But if you haven't the cash, why not ask Father Christmas to send you a copy? J. H.

often introspective and heavy but with her clever way of turning a phrase and sooting it to her unusual style of music, she gets away with it. Although the songs are mostly personal they are delivered tongue in cheek as if D.P. believes in them deeply but finds black humour in the irony of it all. All tracks are newly laundered with the exception of *Coldwater Canyon* which was released recently as a single. Dory Previn will be with us for a few years yet! M. K.

**VAN MORRISON: Veedon Fleece (Warners K56058).**

After the slick hip delivery of *Hard Nose The Highway*, and the incandescent energy of his live double set, Van Morrison is back with a collection as instantly moving as his great *Astral Weeks* album. This one sees the mystical Irishman out in the open with nothing to hide. Gone are the befed up aragreements and gone is the superstar aura. Here's the white man singing those blues like they were always meant to be sung: pure and simple. Mostly there's just guitar, bass and drums playing along. Occasionally there are strings, a piano, and on a couple of the Irish sounding tracks there is a flute. This is one to sit back and listen to and enjoy over and over again. P. H.

**VARIOUS ARTISTS: Mowtown Cheribusters Volume Nine (Tamis ST ML 11270).**

Little more to be added to the title of this. It's bound to be another big

hit especially over the coming party season. Some great tracks in well thought out progression. They include Stevie Wonder's *Higher Ground*, *Lvin' For The City* and *Misra Know It All*. Diana Ross's *All Of My Life*, and *You Are Everything*, Eddie Kendricks, Jimmy Ruffin, the Jackson Five, Commodores. Need I say more... P. H.

**THE MOODY BLUES: This Is The Moody Blues (Threshold MB 1/2)**

The question is is this an epitaph? A lot of

people are predicting that the Moody Blues will not record again together. If that is true, then this is a very tidy and timely summation of their great years. The band were Britain's answer to all those American psychedelic groups of the mid and late Sixties. They produced some great music and — at the time — some telling lyrics. Perhaps their strongest point was the melodies. Or how about their innovative use of the Mellotron? The Moody Blues have meant a lot to many people. Perhaps it is true: together they are a spent force. Here you get their greatest moments and all four sides are littered with gems. For anyone who wants to discover OR re-discover this band this is the album. P. H.

**MATTHEWS SOUTHERN COMFORT: Best Of (MC Records MCF 2574)**

Another band who epitomised all that was good in the British version of the Woodstock era, Ian Matthews has a beautiful voice and his band were full of harmonies and gently rolling rhythms. I for one still prefer the version of Woodstock included here (the hit single) above all the others. There are 16 tracks which really do represent the band's best music. For anyone who wants to retain the atmosphere of a very special period in British rock, this album is a must. P. H.

**PETER ATKIN: Secret Drinker (RCA LPL 1 5062)**

Pete Atkin is already an established folk hero among the more academic students of guitar strumming. His music — complementing Clive James' exquisite lyrics — has a definite stamp which makes this album warm and accessible, though never striking. Owning one of his albums is like having a room full of richly bound books — very literate and most rewarding. P. H.

# CILLA BLACK



her new single  
**'HE WAS A WRITER'**  
EMI 2227  
her latest album  
**'IN MY LIFE'**  
EMC 3081

Available on Tape



EMI Records Limited, 20, Whitechapel Road, London E1 10J. Telex and Communication Offices: 1, Finsbury Road. Postal Address: EMI Records Ltd. (UK) Ltd. 4033-1401. © 1974 EMI.



Van Morrison



# Win yourself a copy of Sweet's new album!

NOVEMBER 15 is a day for all Sweet fans to mark down in their diaries, because that's the release date for their new album, *Desolation Boulevard* (see the album review on page 30).

It's an album that quite a lot of people reckon to be their best to date, and so we're offering fifty of our readers a chance to win themselves a copy of the L.P.

What you have to do is to answer the three questions on the coupon and send it, post-haste, to Sweet Competition, P.O. Box 186, Spotlight Publications, Benwell Road, London, N.7. Entries to arrive not later than November 15th, 1974.

The first fifty correct entries drawn from the mail sack will be sent a copy of *Desolation Boulevard*. The Editor's decision is final.



1. Who wrote Sweet's last single, *The Six Teens*?

.....

2. Which member of Sweet likes horse-riding?

.....

3. Who has a brother who's recently become a priest?

.....

NAME .....

ADDRESS .....

.....

Send this coupon to Sweet Competition, P.O. Box 186, Spotlight House, Benwell Road, London, N.7.

# POPSWOP SUPERSTARS

Happy birthday to Mike Bernie of Wizard who celebrates his happy event on 1st November.

**SCORPIO**  
(Oct 24 to Nov 22)  
These nasty little bugs have had a field day recently and what's more they feasted themselves upon you. Never mind you'll soon get over them and you can start to live again. Depressions will lift and exciting things will begin to happen.

**SAGITTARIUS**  
(Nov 23 to Dec 21)  
The moon shines bright and it's roses all the way - so be warned, don't do anything you'll be sorry for! What looks to be adventurous could, in the long run, turn out to be disastrous. If you're in doubt then leave well alone!

**CAPRICORN**  
(Dec 22 to Jan 20)  
There's none so deaf as those who don't want to hear and it'll serve you right if you go and miss out on something exciting. You just don't want to poke your nose into anything do you, and you know something, it won't be long before people stop bothering with you.

**AQUARIUS**  
(Jan 21 to Feb 18)  
What you need is a challenge! Something exciting in your life to blast you out of your hum drum rut. Don't be such a misery, stop turning down invites, you'll find

they're not half as bad as you imagined them to be.

**PISCES**  
(Feb 19 to Mar 20)  
If you play your cards right you could be onto a winner. The person you've had your eye on for so long is at last showing signs of noticing you. Don't give up now because if you do succeed there'll be no looking back.

**ARIES**  
(Mar 21 to Apr 20)  
A surprising visit will knock you down! Once you get up again you'll be confronted with someone you haven't seen for a long time, and whom you least expected to call in on you. Paint the town red and have yourselves a lovely time.

**TAURUS**  
(Apr 21 to May 21)  
Although the week starts off being tedious and pretty boring, the latter half of the week will prove to be something else. If you're thinking of lashing out - i.e. on a bet or competition then do so - it could be your lucky break.

**GEMINI**  
(May 22 to June 21)  
Toss your stupid pride away before your loved one loses you a side! Your weakness is your stubbornness and if it goes on for much longer your partner will be calling it a day. Pluck up the courage to say sorry for a start.

**CANCER**  
(June 22 to Jul 23)  
A short visit will turn out to be a longer stay than originally planned. But it will be to your advantage. You'll splash out on something you never dreamed you'd buy and it will either make you or somebody else very happy indeed.

**LEO**  
(Jul 24 to Aug 23)  
When the topic of conversation starts getting heavy leave before you get dragged into scenes. If there is to escape then make sure the fire extinguisher's handy to cool everyone down. If you do become involved there won't be any easy way out.

**VIRGO**  
(Aug 24 to Sept 23)  
A token of gratitude, even love, will find itself in your arms soon. This does not mean you've to rush out and buy that person something too. It is their way of saying 'thank you', but will be thrown back in their faces if you buy something to return.

**LIBRA**  
(Sept 24 to Oct 23)  
Be careful that you don't discuss personal details with anyone unless of course you're certain they won't be passed on. Expect a show down towards the end of the week with a so-called friend who's been acting mighty strange.



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.

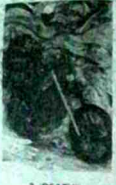




# POSTERS



2 DAVID CASSIDY  
14 letters in 31  
20" x 30" 55p



3 DEATH  
[U.S. Import]  
23" x 35" 65p



4 OSHISA, the Tiger Queen  
37" x 49" 85p



5 OSHISA WOYANA, the Tiger Queen  
33" x 45" 85p



6 IN THE BAG  
(Danish Import)  
37" x 30" 65p



7 SLADE  
(4 posters in 1)  
37" x 37" 85p



8 TANTRA  
(Tanzanian import)  
29" x 37" 75p



9 GRATEFUL DEAD  
14" x 19" 35p



8 WOOD  
16" x 24" 55p



10 GRAVY TRAIN (New design by Roger Dean)  
33" x 23" 75p



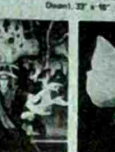
11 URAH  
HEEP  
22" x 23" 65p



12 BEDSIDE MANNERS ARE EXTRA (New design by Roger Dean)  
40" x 27" 85p



13 BUTTERFLY  
(Reed printed)  
29" x 38" 65p



14 ROD STEWART  
25" x 35" 75p



15 YESONGS THREE (design by Roger Dean)  
33" x 23" 75p



16 GRATEFUL DEAD  
14" x 19" 35p



17 STAR LANDING  
16" x 20" 50p



18 PALADIN CHARGE  
33" x 22" 65p



19 BADGER by Roger Dean  
33" x 23" 75p



20 YESONGS ONE  
33" x 23" 75p



21 FLAME  
14" x 23" 35p



22 YESONGS TWO  
33" x 23" 75p



23 TOPOGRAPHIC OCEANS  
33" x 23" 75p



24 YESONGS FOUR  
33" x 23" 75p



25 JOIN THE CAVALRY  
30" x 40" 75p



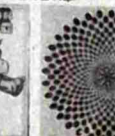
26 LIVE  
33" x 23" 65p



27 CAPTAIN HIPPO  
28" x 38" 65p



28 OPTIC MANDALA  
(Silk on design)  
yellow 30" x 30" 75p



29 OLIVIA NEWTON-JOHN  
17" x 20" 45p



30 WILD FURY  
33" x 23" 65p



31 STACEY ON BLACK BEAUTY  
30" x 30" 55p



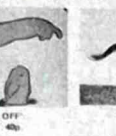
32 RIDERS DEAD  
30" x 40" 65p



33 LORD  
16" x 20" 55p



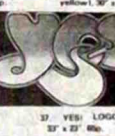
34 300 OFF  
18" x 14" 45p



35 BLACK BEAUTY  
30" x 20" 55p



36 YES LOGO  
33" x 23" 65p



37 GARY GLITTER  
33" x 23" 65p



38 TOMORROW IS CANCELLED  
30" x 30" 65p



39 ROD STEWART  
33" x 23" 65p



40 PEACE  
14" x 19" 35p



41 PRINCE  
16" x 20" 55p



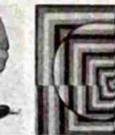
42 OWL AND PUSSYCAT  
17" x 24" 45p



43 ROBERT BEDFORD  
30" x 30" 55p



44 ROY WOOD  
20" x 30" 55p



45 NISSEN  
20" x 30" 55p



46 SQUARE CIRCLES  
(Merchandise)  
24" x 34" 75p



47 DAVID BOWIE  
20" x 30" 55p



48 AFTERMATH  
27" x 27" 65p



49 DINK!  
20" x 30" 65p



50 PETE DINK  
BEN MURPHY  
20" x 30" 55p



51 YOUR COUNTRY NEEDS YOU  
24" x 28" 55p



52 KEITH EMERSON  
23" x 33" 65p



53 PHIL  
24" x 28" 55p



54 OLIVIA NEWTON-JOHN  
33" x 23" 65p



55 LET US PREY  
20" x 30" 65p



56 PRICES  
30" x 30" 45p  
(UK prices)  
Available in France  
(some single) 100p



57 HEADING HOME  
27" x 27" 65p



58 SURRENDER  
20" x 30" 55p



59 CHE  
41 letters  
30" x 40" 65p  
10 ink, 0 white  
35" x 37" 75p



60 RORY GALLAGHER  
20" x 28" 55p



61 SUZY QUATRO  
25" x 23" 55p



62 MICK JAGGER  
25" x 23" 55p



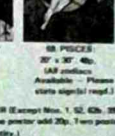
63 JAGGED RICHARD  
22" x 33" 65p



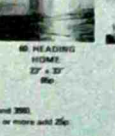
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65 ROBERT PLANT  
20" x 30" 55p



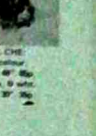
66 STEVE MARRIOTT  
20" x 30" 55p



67 CAROL KING  
20" x 30" 55p



68 CAT STEVENS  
20" x 30" 55p



69 JAMES BROWN  
20" x 30" 55p



70 AL KOOPER  
20" x 30" 55p



71 STEVE WINWOOD  
20" x 30" 55p



72 CAROL KING  
20" x 30" 55p



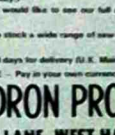
73 PETER TOWNSEND  
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74 AL KOOPER  
20" x 30" 55p



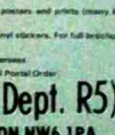
75 TOM PAXTON  
20" x 30" 55p



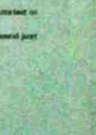
76 ROGER CHAPMAN  
20" x 30" 55p



77 LEON RUSSELL  
20" x 30" 55p



78 JAMES BROWN  
20" x 30" 55p



79 DAVID CASSIDY  
20" x 30" 55p



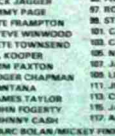
80 WOODY HOLZER  
20" x 30" 55p



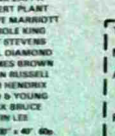
81 DAVE HILL  
20" x 30" 55p



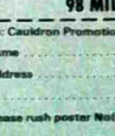
82 CUPPY RICHARD  
20" x 30" 55p



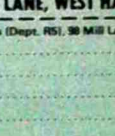
83 GARY GLITTER  
20" x 30" 55p



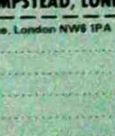
84 SWEET  
20" x 30" 55p



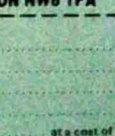
85 DOANY OSMOND  
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86 SACHA DISTEL  
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87 TOM JONES  
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88 IAN ANDERSON  
20" x 30" 55p

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**DUE TO production difficulties beyond our control, we were unable to print the singles reviews last week — apologies! This week, therefore, you get a double helping... the singles on this page were released last week.**



**MOTT THE HOOPLE: Saturday Gig (CBS 2754)**  
The last Mott single left me rather cold, but glad to say their new one, written by Ian Hunter, should restore anyone's confidence if they felt the same as I. You've got to listen to the lyrics, and hear Ian describing the life of Mott from '69 to '74 including '73 when "we were the dudes, and the dudes were we." The delivery's slow and strong with everyone joining in for the chorus line remembering the Saturday gigs. Nice one Ian, and a good start for Ronno. Well done the rest of the lads. We remember.

**GLADYS KNIGHT AND THE PIPS:**

I Feel A Song In My Heart (Buddah BDS 413). Not meaning to name-drop, but on my recent flying (literally) visit to the Southern States of America, this was the record every soul station was playing — and quite right too! Beautiful songs, oads of feeling and rhythm. Hope it's a big hit for her and the Pips.

**THE THREE DEGREES:**

Get Your Love Back (Philadelphia PWR 271). Those three lovely ladies are here again, and with another Gamble/Huff number that should see them not only getting their love back, but also getting those chart positions back. Not as obviously strong as When Will I See You Again, but a few plays should put that right. Bright and breezy.

**MR DIAMOND:**

Here come de Tops with another number that's full of their tight vocals and that break before they sweep into the chorus line that they do so well. Probably won't sweep up the charts, but it should be a steady progression.

**THE JAVELLS:**

Goodbye Nothin' To Say (Pye DDS 2003). That Pye Disco Demand label's getting very busy these days, here's another one. Bit of a difference this time, as the Javelles are a grown group. Yes sir, it's blue-eyed soul produced right here in Britain. Fast, driving rhythm, you can't almost see them dancing.

**PETER OLIVER:**

Love! You is Killin' Me (RCA 2211). Well, Peter might have been the last New Seeker to declare his future plans, but he's not been slow in bringing out the first record in his solo career. For those fans expecting a Seekers type song, it isn't. A slow, gentle ballad is what Peter's come up with, and it'll be up to his fans to see if they like it.

**SUNNY: Headline News (CBS 2776)**

Well, she certainly made some headline news with her hit Doctor's Orders, although whether she'll repeat it with this Macaulay/Greenaway number is open to question. Good beat, and strong vocals, but it'll probably need quite a bit of air-play to get it firmly off the ground and into the charts.

**T EXPRESS:**

Do It (Pye 7N 20666). Another soul record that's high in the US charts, the mamen Funky dance beat, with alternating deep and high vocals. There's more than a touch of the Temptations in this one, but who's complaining?

**FOUR TOPS:**

The Well Is Dry (ABC 4013). Here come de Tops with another number that's full of their tight vocals and that break before they sweep into the chorus line that they do so well. Probably won't sweep up the charts, but it should be a steady progression.



Jimmy Ruffin

**JIMMY RUFFIN: Farewell Is A Lonely Sound (Tama 922)**

Jimmy's going into competition with himself, what with his other single out as well, but there's nothing wrong with two hits in there? Four and a half years after he had his original hit with this one, here it is again, and it's got to be a case of one more into the breach.

**WAYNE GIBSON: Under My Thumb (Pye DDS 2001)**

Rush release on the Pye Disco Demand label, this record's been going down a storm in that Mecca of the North, the Wigan soul disco. Eight years old, it's a good revival of the Jagger/Richards classic, and could do well.

**AL WILSON: La La Peace Song (Bell 186)**

Bouncy little number, lots of vocals, and, of course, la la. Nothing brilliant, but it trots along merrily. It's got to be quite catchy the second time around.

**THE DEFRANCO FAMILY: (featuring Tony DeFranco) Write Me A Letter (20th Century BIC 2128)**

The De Francos have been mentioned as a possible successor to the Osmonds, but as of yet, they haven't made much of an impression on the British market. Somehow, I don't think this is going to be the record to change that state of affairs. Bit thin on sound, and repetitive without making much of an impression.

**ANDY WILLIAMS: Another Lonely Song (CBS 2716)**

You ain't kidding either, are you Andy — it sure is another lonely song. Don't know if it's just me, but I wish he'd choose something a bit more cheerful next time. Instead of more heart-break and sadness.

**BOBBY BLAND: Ain't No Love In The Heart Of The City (ABC 4014)**

Stil a melancholy single this — beautifully sung and with a good drum line backing his vocal. It's the kind of gritty song, but it sticks in your head after a couple of plays. Be nice to see it make it.

**RIK KENTON: Bungalow Love (Island 6214)**

Roxy's original bass player goes and crosses the tracks with this single — Ken Boothe, it's all your fault. There's that sound steel band kind of noise playing away in the background, and Rik's voice blends in perfectly with the reggae beat. You'll need to hear more than once, but it'll grow on you.

**THE INTRUDERS: To Be Happy Is The Real Thing (Philadelphia PIR 7740)**

Taken from the Save The Children album, this cut isn't the intruders at their funkiest. Good, solid sound, but it's rounder and a bit slower. Definitely an album cut rather than a single.

**GUY DARRIEL: The Shape 'I'm In (PNS 24)**

Welcome back Elvis — oh, it's not... Guy Darriel, yes, well, dumping plastic, woo woo's, roll them hips, Gene Vincent? Jerry Lee? Never mind!

**MIAMI FEATURING ROBERT ROODE: Party Freaks (Jayby 41)**

Two rhythms to this record, a slower main vocal part and then a more frenzied chorus line which is ideal for dancing. Seems to fit a bit between two stools

# ingles

## REVIEWED BY SUE BYROM

because of this, but might make a disco hit. Watch out for the Shaft-type guitar breaks.

**ZIG-ZAG: The Bump (Magnet 17)**  
Well, if you read last week's paper from back to front, you'll have seen our feature on The Bump, and this is the record from the group who are currently demonstrating the dance. Records specifically geared to one dance can quite often fail as records, but this one isn't bad at all. Sounds a

bit more solid, Barry Blue did the production, and it could just

**B B KING: Philadelphia (ABC 4017)**

Lots of chunky horn and guitar work on this one, with a few do-do choruses here and there to wrap the sound into a record that should be popular on the dance floor if nowhere else.

**O C SMITH: La La Peace Song (CBS 2221)**

Here's the second version of the Johnny Bristol song, the other being from Al Wilson. Seems daft to me to have two people determined to battle it out with the same song, although I suppose Johnny Bristol doesn't mind. Think my preference is for this version, the multi-tracking on the vocals is good, and it just

seems to trip along much better. Now I've opened my mouth, who'll bet I'm wrong.

looks a bit like you those singing dance routines on the telly, like a touch of Red India rhythm, then back to those laddie voices. Trouble is, it's one of those stupid records I see people getting up and dancing to at a party with thoroughly enjazzed themselves.



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Tina Turner - The Right Time  
Johnny Nash - ...  
Carpenter - Right  
Etta James - ...  
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# RECORD MART



**SUZI QUATRO: The Wild One (RAK 185).**  
From those talented little fingers of Chin and Chapman, comes this bound-to-be-a-smash offering from Ms. Q. It's from her new album, and I think it's one of the best numbers she's done. Fast and peppy without being quite as raucous as some of her previous renditions. The flip is Shake My Sugar, co-written by Suzi - her talents in the song writing arena are definitely coming to the fore. Should be huge for her.

# PICK OF THE WEEK

# Singles

REVIEWED BY SUE BYROM

**DONNY OSMOND:**

**Where Did All The Good Times Go (MGM 20848).**  
It can't be bad when you can have three record careers: one with your brothers, one with your sister, and one as a soloist. This time it's Donny on his own, with full vocal and orchestral backing singing an easy, soothing number. I wish that with his solo records, Donny would try some more modern numbers, instead of staying with the kind of song, but it's sure to be a hit.



**DONNY: solo.**

**WINGS: Julie's Farm (EMI).**

It's go, let's go, with a fast driving ditty that gives Old Mac Donald a good run for his money. Lots of instruments work with some guitar work that had a few memories of the Allman Brothers and some nifty drumming from new member Geoff Britten. Quick ending that should keep the d.j.'s awake if not the sleeping. My neck out, I don't put it up there with his best, but it's a change of direction.

**NANFRED MANN'S EARTH BAND: Be Not Too Hard (Bronze 18).**

A track from Mr Mann's new The Good Earth album, which in a completely different way has the same catchy sound to it that Joy Bringer had. Nice organ playing and vocal harmonies. Don't know if it'll be a hit, but it's nice to lend the ears to.

**RON WOOD: I Can Feel The Fire (Warners K 16483).**

An adapted track from his I Got My Own Album To Do, it's got a combination of steel reggae sounds for rhythm and speed, with Ron Wood's not inconsiderable talents coming to bear on the overall effect. Good track to pick for a single, and could even light a few fires.

**SHANA NA: Sh Boom (A&A Nuts KSS 701).**

With this record came a nice bottle of hair cream - thanks a bunch! Brings apart. Sha Na! has come up with a smashing bit of 80s Jukejoints Platters boom-booms that should have up polishing the shoe-struck ties and brushing the drape jackets. Nostalgic little thing that I am, I like it.

**BARRY WHITE: You're The First, The Last, My Everything (30th Century BY 2133).**

From his Can't Get Enough album with vocal backing from Love Unlimited, the maestro of the chocolate voice has come up with another hit that should please disco and chart fans alike. Good dance beat.

**ALAN PRICE: In Times Like These (Warners K 16483).**

Complete change of pace for this follow-up to Jarous Song, much more of a swing jazz beat, and male voices singing chorus lines I was quite surprised with the amount of exposure his last single got, as it seemed very non-chart material so maybe this one will get the same amount of attention, and the same success.



**WINGS: new direction.**

**JOHN BALDRY: Crazy Lady (ABC 4016).**

Many years ago, when John Baldry had Long as a prefix to his name, I saw him with a couple of folk singers at a club somewhere in Southern England - the two folk singers have long since gone, but J.B. lives on, a bigger and more versatile singer, but still with that deep ranging voice. Quite like this, a fast moving but somehow not the one to give him the same public recognition that he has amongst other singers and musicians.

**GOOD SWEAT AND TEARS: Love Looks Good On You (You're Candy Sweet) (CBS 2384).**

If I hadn't watched the label going round, I don't think I'd have believed this was BS & T - they've gone funky and joined the club. And they're bumping along in there like they were born to it, y'hear. Complete with dance heat and funky backing, should be well received.

**PEGGY LEE: Let's Love (Atlantic K 10687).**

Written by a Bill McCartney, and from her album of the same name, a slow, dreamy one for those with a romantic turn. Unusually see Ms Lee's name of a single, and it's a song that seems more appropriate for a late-night listen - but it's nicely done, with a good treatment and that haunting quality associated with her voice.

**ELVIS PRESLEY: My Boy (BCCA Victor 2438).**

In view of his recent broken marriage, it seems a bit strange to hear this new Elvis single which is about a broken marriage and the child being the only reason for his staying. It's Elvis in his ballad mood - but wait for his next single release - it's a real rocker, and it'll be interesting to see which does better. Local Elvis fans will be grateful for this one though, unless they've got his Good Times album in which case they've already got it.

**RUSS BALLARD: Fly Away (Epic 2670).**

It wasn't until I'd heard this song about three times that I really started liking it - gentle one this one, from ex-Argent man, great production with the string arrangement rolling up and down the melody real easy. Nice version of this old beachboys number, and could well make the charts.

**WILLIE HENDERSON: Gangster Boogie (Empire TN 2263).**

I don't know anything about the singer, but the song is fine for getting up and having a few beers, and beyond on that I get much more to say. Doesn't have anything special to warrant chart interest.

**SOUL RESPONSE: Loving On The Loose Side (Blue Jean 703).**

Pretty average soul sound, OK in the way, but the kind of record that you might dance to in the disco but not bother to find out who sang it.

**DANI: That Old Familiar Feeling (Pye TN 85087).**

This name that caught my eye on this label was that of one of the two writers, namely L. De Paul. Sure gets around, doesn't she? Owing to my ignorance, I've no idea who the lady singing is except she's got a foreign accent. The song's got that certain catch to it - Lynsey De Paul ought to write our next Eurovision entry. Traps along on the old record player, and who knows, the season of good will is nearly upon us.

**GEORDE: Hide On Baby (EMI 229).**

It's been quite a time since Geordie graced the British charts, but they've obviously decided to have a good bash with this release. Very commercial, hard drumming beating the whole thing into shape, similar to some of the Glitter Band / Hello releases, and they've not done badly. Could be a bit too frantic.



**SALLY JAMES: Don't It Good (Philips 660000).**  
These Ladies who are up before one peacock on a Saturday will know this lady as the presenter of Saturday Scene. However, she's a lady with an ambition to be a successful singer, hence this release into vinyl venues. Her debut record to a strong disc, she sounds like a singer when she sings. It's a pity vinyl prices are so high that I don't really like it.



**SCOTT GLENN: Something's A-Burnin' In My Life (WVA 014).**

For WVA, it's a case of putting a record out when there's a market, because this is the same single that's been out for months back. It didn't make the charts despite a favourable reception, so it's been re-recorded and re-pressed and here it is again. Slow and beautiful it is, with the Three Degrees doing nice things with the chorus. With that combination, it should do something. Maybe this time it will.

**JANGLES: Mrs Van derbilt (Pye TN 45411).**

This makes the third McCartney written number this week - who needs to sing as well? Should have thought it was a bit soon to release a cover version, especially as it follows Wings arrangement practically note for note. Prefer the original.

**THE HOLLIES: I'm Down (Poly 205484).**  
I know it was an enormous hit, but never really liked the A.W. that I liked. The Hollies have come to the same basic rhythm of their previous hit, fairly slow with heavy strings in the background, but there's a few changes of tempo which break it up.

**DIANA ROSS & MARY WELLS: My Mistake Was To Love You (Tamla 260).**  
Tamla's answer to Batman and Robin in the disco age, giving us this lovey, sugary number. It's a bit like the old days, but it's a nice surprise. It's very beautiful and soulful. Nice strings.

**LATINOBÉ: Let's Straighten It Out (President FT 05).**  
Riding high is the American soul charts, this is the kind of slow soul sound to bring an evening to a nice end. Good chunky bass line that gives it a lift. Probably more of a disco sound than chart sound.

**RON WOOD: reggae combination.**

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 Judas Priest, Plaza Ballroom, Guildford.  
 Bay City Rollers, Victoria Hall, Hainley.  
 Barron Knights, Jollies, Stoke on Trent.  
 Stefan Grossman, East Anglia University.  
 Sasarras, Frenchman's Motel, Fishguard.  
 Straubs / Zaebra, Liverpool University.  
 100 Per Cent Pure Poison, Outlook, Concaster.  
 Manfred Mann's Earth Band, Keel University.  
 Queen, Place, Manchester.  
 Ace, Hope & Anchor, 207 Upper Street, London, N1.  
 Disco Event, Roaco International Road Show / Mr King / Light Sound, Acton Town Hall.  
 Tangerine Dream, Town Hall, Birmingham.  
 Leo Sayer, Tiffany's, Purley.  
 Ken of the Sunshine Band, Civic Hall, Bedworth (doubling Outlook, Doncaster).  
 Sailor, St. Peter's Hall, Canarthen.  
 Jailbait, Quaintways, Chester.  
 Dana Gillespie, Lanchester Polytechnic, Coventry.  
 Ombria, King's Hall, Derby.  
 Hank Hancock / Jess Rodon Band, Civic Hall, Guildford.  
 Giggles, Montague Arms, New Cross.  
 Ken Collier All Star Band, 100 Club, 100 Oxford Street, London, W1.  
 Judith Durham & The Hottest Band in Town, Civic Hall, Whitehaven.  
 Acker Blik Band, Civic Hall, Wolverhampton.  
 Eddie Martin, 23 George Square, Edinburgh.  
 Cocky, Surrey University, Guildford.  
 Saffron, Eglington Arms, Irvine.

## THURSDAY

Queen, Victoria Hall, Hainley.  
 Ronnie Lane, The Garden, Fensmore.  
 Baba Ruth, Kent University, Canterbury.  
 Lindisfarne / Wally, City Hall, Sheffield.  
 Haverhill University of Warwick, Coventry.  
 Bay City Rollers, Odeon, Edinburgh.  
 Ducks De Luxe / Chill Willie Let It Rock Benefit, 100 Club, 100 Oxford Street, London, W1.  
 Herbie Hancock / Janis Ian, Rainbow, 232 Seven

**FOR THOSE OF YOU who go for the sinuous movements of that feline fellow, Freddie Mercury, there's a great treat in store for you in the coming month because at last Queen are due to embark on their tour. Rumour has it that spectacular happenings are scheduled to take place this week they're at the Palace, Manchester (October 30), Empire Theatre, Liverpool (November 1), Leeds University (November 2), New Theatre, Coventry (November 3), and City Hall, Sheffield (November 5).**

**Almost simultaneously with the release of his new film, Stardust, David Essex will be touring the country with his new band, so fans will have an ideal opportunity to compare his screen persona with the real flesh and blood David. The tour will take in Scotland, Wales and most of England, ending up with a week at the Victoria Palace, London (December 2 - December 7). This week those beautiful blue eyes can be seen at the Gaumont, East Ham (November 2), Capitol, Cardiff (November 3), and Hippodrome, Bristol (November 5).**

Sisters Road, London, N4.  
 Seventh Wave, Leoughborough University.  
 Randy, Royal Air Force, Northolt.  
 Sasarras, Brangwyn Country Club, Gorseinon.  
 Shakin Stevens & The Sunsets, RAF Lyneham, Wilt.  
 Sundance, Sunshine Rooms, Norfolk.  
 Thin Lizzy, Top of the World, Stafford.  
 Zaebra, Middlesex Polytechnic.  
 Humble Pie / McGuinness Flint, ODEON, Birmingham.  
 Johnny Tillotson, Speakeasy, 48 Margaret Street, London, W1.  
 Global Village Trucking Company, Hemel Hempstead.  
 Lindisfarne / Wally, City Hall, Sheffield.  
 Fusion Orchestra, Geo's, Derby.  
 Amazing Blondel, Plymouth Polytechnic.  
 Wild Angels, Bailly's, Hull.  
 Ace (Benefit for Mentally Handicapped Children), University Centre, Mill Lane, Cambridge.  
 Gonzalez, Blatchley Youth Centre, Milton Keynes.  
 Sandgate / Jerry the Ferrer, North East London Poly, Livingstone House, Livingstone Road, Stratford, London, E15.  
 Brett Marvin & The

Thunderbolts, Marquee, 90 Wardour Street, London, W1.  
 A Band Called O, Hope & Anchor, 207 Upper Street, London, N1.  
 Giggles, Kensington, Russell Gardens, Holland Road, London, W14.  
**FRIDAY**  
 Gt Moore & The Reggae Tasters, Avery Hill College, London.  
 Mike Absalom Roadshow, Newcastle University.  
 Horallps, West Midlands College, Walsall.  
 Bay City Rollers, City Hall, Perth.  
 Greenslade / Lancer, Southampton University.  
 Herbie Hancock, Town Hall, Birmingham.  
 String Driven Thing, North Staffs Polytechnic, Stoke.  
 Pete Atkin / Isotope, Trent Polytechnic, Nottingham.  
 The Filtrations, Vikings Hotel, Alrwyn Road, Gool.  
 FFM / Zaebra, Rainbow, 232 Seven Sisters Road, London, N4.  
 Shakin Stevens & The Sunsets / Charlie & The Wide Boys, Cardiff University.  
 Frupp, Digbeth College, Birmingham.  
 Manfred Mann's Earth Band, Newcastle Polytechnic.  
 Queen, Empire Theatre, Liverpool.  
 David Essex, Gaumont, Southampton.  
 Sundance, Birmingham Polytechnic.  
 Ralph McTell, Lancaster University.  
 Ronnie Lane, Bristol Polytechnic.  
 John Peel / Marmalade / Chill Will / Alberto Y Lost Trios Paranosas / Gonzalez, City University, St John Street, London, EC1.

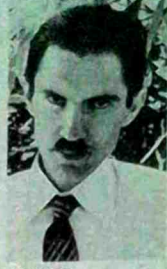
**SATURDAY**  
 Sparks, York University.  
 Mud, Rainbow, 232 Seven Sisters Road, London, N4.  
 Gt Moore & The Reggae



MUD

Gentle Giant / Snafu, City Hall, St. Albans.  
 Brinsley Schwarz / Randy, City of London Poly, 102-106 Whitechapel High Street, London, E1.  
**SUNDAY**  
 Four Tops, Brangwyn Social Club, Swansea.  
 Sasarras, Tith Farmhouse, Eastcote Lane, South Harrow.  
 Sparks, City Hall, Newcastle.  
 Bay City Rollers, Apollo, Glasgow.  
 Pete Atkin / Isotope, Arts Theatre, Cambridge.  
 Thin Lizzy, Roundhouse, Chalk Farm, London, NW1.  
 Humble Pie, McGuinness Flint, Hippodrome, Bristol.  
 Dr. Feelgood, Tarrington, 4 Lodge Lane, London, N12.  
 Heavy Metal Kids, Greyhound, Croydon.  
 Frupp, Civic Hall, Gravesend.  
 Al Stewart, Queen's University, Belfast.  
 Manfred Mann's Earth Band, New Theatre, Oxford.  
 Queen, New Theatre, Coventry.  
 David Essex, Capitol, Cardiff.  
 Gonzalez, Roundhouse, Chalk Farm, London, NW1.  
 Nektar, Palace, Newark.  
 Ralph McTell, Theatre Royal, Drury Lane, London.  
 Randy, Newlands Tavern, Peckham, London, SE15.

**MONDAY**  
 Four Tops, Brangwyn Social Club, Swansea.  
 Sparks, De Montfort Hall, Leicester.  
 Pink Floyd, Usher Hall, Edinburgh.  
 Pete Atkin / Isotope / Juliet Lawson, Birmingham University.  
 Humble Pie / McGuinness Flint, Guildhall, Plymouth.  
 Frupp, Locarno, Bristol.  
 Al Stewart, Trinity



SPARKS

College, Dublin.  
 Gypsy, Outlook Club, Trafford Way, Doncaster.  
 - also two films with Johnny Winter and Roxy Music, etc. - 40p at the door.  
 Amazing Blondel / Gordon Giltrap, Aberystwyth University, Fountains, Crown Hill, Croydon, Surrey.

## TUESDAY

Four Tops, Brangwyn Social Club, Swansea.  
 Sparks, Empire, Stadium, Liverpool.  
 Drifters, Central Hall, Chatham.  
 Lindisfarne / Wally, Central Hall, Chatham.  
 Pink Floyd, Usher Hall, Edinburgh.  
 Pete Atkin / Isotope, Manchester Polytechnic.  
 Humble Pie / McGuinness Flint, Winter Gardens, Bournemouth.  
 Heavy Metal Kids, Marquee, 90 Wardour Street, London, W1.  
 Queen, City Hall, Sheffield.  
 David Essex, Hippodrome, Bristol.  
 Sundance, Mather College, Manchester.  
 Demis Roussos, Town Hall, Birmingham.  
 Ronnie Lane, Barba

rell's, Birmingham.  
 Sasarras, Sheffield University.  
 Shakin Stevens and The Sunsets, Fusion Orchestra, Centre College of Education, North Wales.  
 Amazing Blondel / Gordon Giltrap, Blackburn College of Technology.  
 Randy, White Hart, Willeston.

## COING EVENTS

Tim Hardin / Tim Rose Benefit Concert, City University, London (November 7).  
 Kevin Coyne / Hatfield & The North, Central London Poly (November 8).  
 Hot Chocolate, Brunel University, Uxbridge (November 8).  
 Ronnie Lane, Cokerin University, N. Ireland (November 8).  
 Jethro Tull, Usher Hall, Edinburgh (November 9).  
 Steeleye Span / Richard Digance, Guildhall, Portsmouth (November 9).  
 Sparks, Coventry Theatre (November 10).  
 Procol Harum, Wimbledon Theatre, London (November 10).  
 Queen, Guildhall, Preston (November 10).  
 David Essex, Empire Liverpool (November 11).  
 Frupp, Albert Hall, Bolton (November 11).  
 Ralph McTell, Globe Theatre, Stockton (November 13).  
 Incredible String Band, Guildhall, Portsmouth (November 14).  
 Jethro Tull, Rainbow, London (November 14, 17).  
 Pink Floyd, Empire Pool, Wembley (November 14, 17).  
 Tom Paxton, Fairfield Hall, Croydon (November 21).



QUEEN



RONNIE LANE

## All of Me Loves All of You

Written by Bill Martin/Phil Coulter  
 Sung by Bay City Rollers

Copyright (C) 1974  
 Martin-Coulter Music Ltd.,  
 33 Knize Street, London W1H 1FS

You! Me! You! Me! You and Me!  
 Show-be-ecoo-ay  
 I've got something to say  
 Show-be-ecoo-I  
 Gotta try to tell you that  
 I, I, I.  
 I really love you, love you  
 Show-be-ecoo-ay  
 Gotta say it my way  
 It may not be fancy, I know  
 But I've said it before

## POPSWOP SONGWORDS



And I'll say it again and again and again and again.

All of me loves all of you  
 In everything that you say and do  
 All of me loves all of you  
 Tell me do, "Do you love me, too?"  
 She is loo-lee  
 I'm so happy to be  
 She is loo-lee  
 Here with you  
 I'm sayin' that  
 For you, you, you really do it to me  
 She is loo-lee  
 I just want you to know  
 I mean every word that I say  
 For I've said it before  
 Still I'll say it again and again and again and again.  
 Repeat chorus.



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# MARKET PLACE



# No charge for the lip service

TRAIN AND Boats and Shipyards is I think a Bacharach song, recorded by many a famous warbler. But have you heard Ray Jackson's version?

Mr. Jackson is the harmonica player from Lindisfarne and at a recent dinner with the band he gave his longer version to the 20 or so people assembled.

Long is perhaps an understatement, on and off it lasted all night, a hoort here, a gear change there, all the mechanical sound effects under the sun produced simply by putting hand to mouth.

With a mouth like that who needs a harmonica?



## STAR BREAKERS

- 1 SHA LA LA (London) Al Green
- 2 HOW LONG (AN-COR) Ace
- 3 UNDER MY THUMB (Pye) Wayne Gibson
- 4 YOU KEEP ME HANGING ON (London) Ann Peebles
- 5 WILLIE AND THE HAND JIVE (Eric) Eric Clapton
- 6 TELL ME WHAT YOU WANT (Polydor) Jimmy Ruffin
- 7 ZING WENT THE STRINGS OF MY HEART (Buddah) Tramie
- 8 GOODBYE NOTHING TO SAY (Pye) Javells
- 9 ROCK-A-BYE NU-GUYER RHYMES (Pye) Rockin Berries
- 10 YOU AIN'T SEEN NOTHING YET (Mercury) Bachman Turner Overdrive

## Ssssh

ISN'T it disgusting, here we are working our poor fingers to the bone while the likes of Bowie and Bolan (those two ageing superstars) jig around Chicago like the king and queen of camp. Anyway dear whippersnappers (growl) we've heard a sneaky little rumour about the two of them cooking up a film plot together. Wouldn't that be fun? And while we're whispering about Queen Bitch herself . . . just what is manager supreme Tony Deep Freeze doing in London - remember our exclusive story about Wembley concerts - all? a ticket! Enough of this tabloid gossip. How about a few truths, like Eric Clapton showing up at BBC television centre last week. Well . . . all we can do is warn you that the guitar man should be appearing on stage here soon . . . shall we say a couple concerts? Now about that certain tit bit last week concerning a raging affair in the music business . . . seems a lot of people had red faces after trying to guess who it was. Well here about guessing why two ex-Beatles have refused to play together ever again? They're not bending in the right direction obviously. Oh this is all so distasteful . . . but mostly true. I mean did you hear about Mud and the Bay City Rollers - bitch, bitch, bitch, bitch. But still, consider Steve Harley's wrath over last week's Rainbow review - it has caused some repentance in our office . . . Harley's never said he's a superstar? Now for some interesting facts - who's selling out their concerts then? Well let for a start . . . everywhere! And when the Faces added another date at Edinburgh it was sold out in 60 minutes . . . honest! Oooh yes . . . we

# DEFLECTIONS

heard that Keith Moon was arriving in London from America this week, but . . . his flight was cancelled and they forgot to put him on the next one? Finally the Chi-Lites (remember Coldest Days Of My Life never mind the rest) should be over here early next year. And that, my little lizard, is all. Au revoir mes amis.

## Hi Noone

EAST IS EAST and West is West, and the twain shall meet used to be the old adage, but it came a cropper last week when food - happy Editor, Sue Byron had lunch with Peter Noone, alias Herman of Herman's Hermits.

Seems they went to a rather splendid Japanese restaurant for lunch, but hadn't made a table reservation. On revealing this the maitre d, looked Peter up and down a couple of times, and then led him to the last remaining table. As they sat down, the maitre suddenly said "In my youth, Mr Noone, in Japan, I was having your album, all of them. Then he smiled and walked quietly away. Seeing as that was some seven years ago by Peter's reckoning, it would appear that either Peter has the secret of eternal youth, or the Japanese are the greatest Herman's Hermits fans in the world.

But that wasn't all, for when the band caught their train home from Wigan station, yes, you've guessed it, they were mobbed once more! Clothes slightly ripped and the members slightly shaken, the incident surely passes as a most unusual occurrence. For how many bands get mobbed like this when they're never been seen before?

\*\*\*\*\*

LORD SUTCH has offered his 1950 Cadillac to the Gem Telly Organisation for use in a feature film starring Mud, the Glitter Band and Paper Lace.

\*\*\*\*\*

MAURO PAGANI, violinist with Italian rock band F.F.M. is spending an unusual wedding night this week. After his marriage on Friday he will be playing with the band at their Rainbow Theatre concert, London.

## Old Hams get together

IF YOU come across a single called Walking in the Park With Eloise by The Country Hams, take a closer listen to the voices. The song, as you may know, was written by Paul McCartney's father James some 20 years ago, but the identity of The Country Hams is also very interesting, for it includes not only McCartney but Chel Atkins, Floyd Cramer (Elvis's pianist) and Tommy Bishop - all old Nashville stalwarts.

## Where's Wigan at?

THE JAVELLES, featuring Naimo King (otherwise known as 'no smoking') and two lovely ladies, are in the star breakers this week with their single, Goodbye Nothing To Say.

And by courtesy of Pye Records, the band were taken to the Wigan Casino to make their debut appearance in front of two thousand five hundred fans.

For those who aren't that well acquainted with Northerners or their clubs, the Wigan Casino is well noted for its dancing around the clock - from twelve at night until ten in the morning, in fact. And after all that they still have plenty of energy left, because the Javelles were mobbed by the crowds twice.



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# Yesteryear Charts

FIVE YEARS AGO

- 1 SUGAR SUGAR (RCA) The Archies
  - 2 I'M GONNA MAKE YOU MINE (Buddah) Lou Christie
  - 3 HE ISN'T HEAVY, HE'S MY BROTHER (Parlophone) The Hollies
  - 4 OH WELL (Reprise) Fleetwood Mac
  - 5 SPACE ODDITY (Phillips) David Bowie
  - 6 FLU, NEVER FALL IN LOVE AGAIN (Capitol) Bobbie Gentry
  - 7 NOBODY'S CHILD (Major Minor)
  - 8 Karen Young
  - 9 RETURN OF DIANO (Upsetter)
  - 10 The Upsetters
  - 11 JE T'AIME MOI NON PLUS (Major Minor) Jane Birkin and Serge Gainsbourg
  - 10 ABOY NAMED SUE (CBS) Johnny Cash
- Charts for W.E. November 1, 1969

TEN YEARS AGO

- 1 THE REBELS ALWAYS SOMETHING THERE TO REMIND ME (Pye) Sandie Shaw
  - 2 OH PRETTY WOMAN (London) Roy Orbison
  - 3 THE WEDDING (Mercury) Julie Rogers
  - 4 WHEN YOU WALK IN THE ROOM (Pye) The Searchers
  - 5 WHERE DID OUR LOVE GO (Stateside) The Supremes
  - 6 WALK AWAY (Parlophone) Matt Monro
  - 8 WE'RE THROUGH THE HOLIES (Parlophone)
  - 9 THE TWELFTH OF NEVER (Columbia) Cliff Richard
  - 10 ONE WAY LOVE (Parlophone) Cliff Bennett
  - 11 I'M IN THE SOMETHING GOOD (Columbia) Herman's Hermits
- Charts for W.E. October 3, 1969

FIFTEEN YEARS AGO

- 1 TRAVELLIN' LIGHT (Columbia) Cliff Richard
  - 2 BACK TO THE SWEET (London) Bobby Davro
  - 3 TELL I KISSED YOU (London) The Everly Brothers
  - 4 SEASIDE LOVE (Phillips) Marty Wilde
  - 5 RED RIVE R ROCK (London) Johnny and the Hurricanes
  - 6 THREE BELLS (RCA) The Browns
  - 7 HERE COMES SUMMER (London) Jerry Butler
  - 8 ONLY SIXTEEN (Top Route) Craig Douglas
  - 8 MAIN' LOVE (RCA) Floyd Robinson
  - 10 HIGH HOPES (Capitol) Frank Sinatra
- Charts for W.E. October 31, 1959

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