

The only paper with this week's BBC chart

RECORDS POPSW MIRROR

DECEMBER 7th, 1974 8p

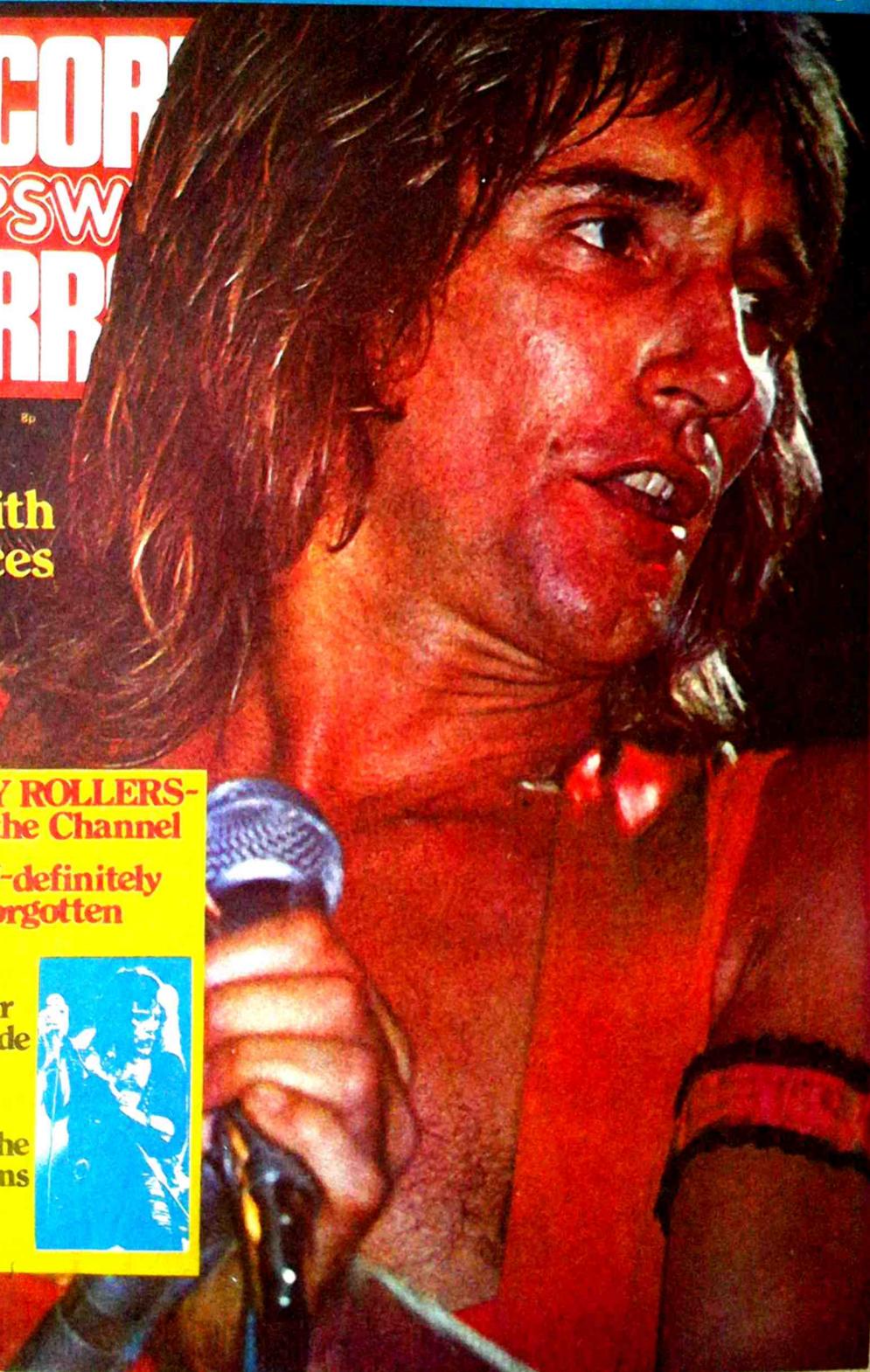
On the
road with
the Faces

BAY CITY ROLLERS-
crossing the Channel

QUEEN-definitely
not forgotten

Free colour
poster inside
Disco
Extra

50 Top of the
Pops albums
to be won!



BRITISH TOP 50

Albums

- 1 1 ELVIS PRESLEY'S 40 GREATEST HITS
Elvis Presley Arcade
- 2 2 ELTON JOHN'S GREATEST HITS
Elton John DJM
- 3 15 MUSIC EXPLOSION, Various
K-Tel Bell
- 4 5 ROLLIN', Bay City Rollers
EMI CBS
- 6 6 DAVID ESSEX, David Essex
Island
- 7 4 COUNTRY LIFE, Roxy Music
White 20th Century
- 8 9 CAN'T GET ENOUGH, Barry White
Virgin
- 9 8 TUBULAR BELLS, Mike Oldfield
Virgin
- 10 12 BAND ON THE RUN
Paul McCartney and Wings Apple
- 11 13 STARDUST, Sound Track
Ronco
- 12 - SHOWADDYWADDY, Showaddywaddy Bell
- 13 - THE LAMB LIES DOWN ON BROADWAY
Genesis Charisma
- 14 10 PROPAGANDA, Sparks
Island
- 15 7 STORMBRINGER, Deep Purple
Purple
- 16 - 40 ALL TIME HONKY TONK HITS, Various
Robin

50

from Billboard

Singles

- 17 23 THE DARK SIDE OF THE MOON
Pink Floyd Harvest
- 18 14 SMILER, Rod Stewart
Mercury
- 19 11 DAVID LIVE, Bowie
Victor
- 20 35 30 SMASH HITS OF THE WAR YEARS
Various Crest
- 21 29 20 TOWN & COUNTRY HITS, Various
K-Tel
- 22 16 THE SINGLES 1968-1973, Carpenters
A&M
- 23 - SCOTT JOPLIN PIANO RAGS
Joshua Rifkin Nonesuch
- 24 19 THERE'S THE RUB, Wishbone Ash
MCA
- 25 25 SIMON & GARFUNKEL'S GREATEST HITS
Simon and Garfunkel CBS
- 26 22 MUD ROCK, Mud
Rak
- 27 18 THIS IS THE MOODY BLUES, Moody Blues
Threshold
- 28 17 IT'S ONLY ROCK AND ROLL
Rolling Stones Rolling Stones
- 29 34 REMEMBER YOU'RE A WOMBLE
Wombles CBS
- 30 21 BORBOLETTA, Santana
CBS
- 31 - HEY! GLITTER BAND
Bell
- 32 31 TWELVE SONGS OF CHRISTMAS
Jim Reeves RCA International
- 33 27 SERENADE, Neil Diamond
CBS
- 34 - THE STING, Original Sound Track
MCA
- 35 48 AND I LOVE YOU SO, Perry Como
RCA Victor

Singles

- 1 2 KUNG FU FIGHTING Carl Douglas
2 1 I CAN HELP BEI BEI
3 3 WHEN WILL I SEE YOU AGAIN Three Degrees
4 4 DO IT (TI You're Satisfied) B. T. Express
5 9 CAT'S IN THE HATLE Harry Chapin
6 12 ANDY & GARY Helen Reddy
7 7 MY MELODY OF LOVE Bobby Vinton
8 8 YOU AIN'T SEEN NOTHING 'TIL YOU SEE WHEELIN'
Bachman-Turner Overdrive
9 13 SHA LALA (Makes Me Happy) Al Green
10 17 YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White
11 11 WISHING YOU WERE HERE Chicago
12 15 JUNIOR'S FARM Paul McCartney & Wings
13 5 LONGFELLOW SERENADE Neil Diamond
14 6 EVERLASTING LOVE Carl Carlton
15 16 YOU GOT THE LOVE Rufus Featuring Chaka Khan
16 20 FAIRY TALE Pointer Sisters
17 18 PROMISED LAND Elvis Presley
18 24 I'VE GOT THE MUSIC IN ME The Kiki Dee Band
19 19 TOUCH ME Fancy
20 24 LAUGHTER IN THE RAIN Neil Sedaka
21 27 AIN'T TOO PROUD TO BEG Rolling Stones
22 26 WOMAN TO WOMAN Shirley Brown
23 23 I FEEL A SONG IN MY HEART Gladys Knight & The Pips
24 30 MUST OF GOT LOST J. Geils Band
25 34 ROCKY U O U
26 32 WILLIE AND THE HAND JIVE Eric Clapton
27 32 BROOKE ON REGGIE WOMAN Sherie Winters
28 28 FIRE BABY I'M ON FIRE Andy Kim
29 14 BACK HOME AGAIN Jani Dean
30 37 ONE MAN WOMAN/ONE WOMAN MAN
Paul Anka with Della Griffin
31 31 IT'S STRAIGHT UP! GUT LaBrosse
32 40 BUNDE IN THE JUNGLE Jeffrey Full
33 41 I'VE GOT THE CONVOY
34 44 NEVER CAN SAY GOODBYE Gloria Gaynor
35 41 DREAM ON Barbara Streisand
36 48 LUCY IN THE SKY WITH DIAMONDS Elton John
37 47 MOTHERS CONNECTION
38 39 WHATEVER YOU GOT I WANT JACKSON 5
39 56 PLEASE MR. POSTMAN Carpenters
40 42 WHATEVER GETS YOU THROUGH THE NIGHT John Lennon
41 22 AFTER THE GOLD RUSH Presley
42 52 ROMANESQUE OF THE DUNSTON PAH Denny & Marie Osmond
43 53 DARR HORROR! George Harrison
44 45 THE HEARTBEAT KID St. Donaldson & The Heywoods
46 57 DANCIN' FOOL Queens Who
47 50 HEAVY FALLIN' ONES Barbara Streisand
48 50 YOU AND I Johnny Brask
49 47 I'M MAN America
50 55 WITHOUT LOVE Aretha Franklin

This week
Last week

- 2 1 YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White 20th Century
- 1 2 GONNA MAKE YOU A STAR
David Essex CBS
- 3 4 JUKE BOX JIVE Rubettes Polydor
- 4 3 OH YES YOU'RE BEAUTIFUL
Gary Glitter Bell
- 5 6 YOU AIN'T SEEN NOTHING YET
Bachman-Turner Overdrive Mercury
- 6 12 TELL HIM Hello Bell
- 7 8 LONELY GIRL Eddie Holman ABC
- 8 15 MY BOY Elvis Presley RCA
- 9 5 KILLER QUEEN Queen EMI
- 10 20 I'RE FEELING SKANGA
Edwards Cactus
- 11 11 MAGIC Pilot EMI
- 12 9 PEPPER BOX Peppers Spark
- 13 10 TOO GOOD TO BE FORGOTTEN
Chilites Brunswick
- 14 28 GET DANCING Disco Tex & The Sex-O-Lettes Chelsea
- 15 18 LUCY IN THE SKY WITH DIAMONDS
Elton John DJM
- 16 7 THE WILD ONE Suzi Quatro Rak
- 17 13 NO HONESTLY Lynsey De Paul Jet
- 18 17 COSTA FINE TOWN Splinter Dark Horse
- 19 34 LONELY THIS CHRISTMAS Mud ABC
- 20 22 HOWLON ACE
Edwards Cactus
- 21 23 WHERE DID ALL THE GOOD TIME GO
Donny Osmond MGM
- 22 24 SHA LALA Al Green London
- 23 21 JUNIOR'S FARM Paul McCartney/Wings Apple
- 24 27 TELL ME WHY Alvin Stardust Maynet
- 25 31 SOUND YOUR FUNKY HORN
K. C. & The Sunshine Band Jaygot
- 26 36 UNDER MY THUMB Wayne Gibson Pye
- 27 26 GOODBYE NOTHING TO SAY
Javells/Nosmo King Pye
- 28 - YOU CAN MAKE ME DANCE, SING OR ANYTHING
Facey/Rod Stewart Warner Bros
- 29 41 ZING WENT THE STRINGS OF MY HEART
Trammps Buddah
- 30 14 LET'S PUT IT ALL TOGETHER
Stylistica Avco
- 31 33 ONLY YOU Ringo Starr Apple
- 32 56 CHERI BABE Hot Chocolate Rak
- 33 46 HEY MISTER CHRISTMAS Showaddy-Ohdy Bell
- 34 - DOWN DANCE Status Quo Vertigo
- 35 37 DANCE THE KUNG FU Carl Douglas Pye
- 36 16 EVERYTHING I OWN Ken Boothe Trojan
- 37 - THE BUMP Kenny Rak
- 38 30 ALL OF ME LOVE SALL OF YOU
Bay City Rollers Bell
- 39 - STREETS OF LONDON Ralph McTell Reprise
- 40 29 DOWN ON THE BEACH TONIGHT
Drifters Bell
- 41 - THE INBETWEENS/FATHER CHRISTMAS DO NOT TOUCH ME
Goodies Bradley's
- 42 19 DA DOO RON RON Crystals Warner/Spector
- 43 35 MINUETTO ALLEGRETTO Wombles
Various Buddah
- 44 42 TELL ME WHAT YOU WANT Jimmy Ruffin Polydor
- 45 32 LET'S GET TOGETHER AGAIN Glitter Band Bell
- 46 40 HAPPY ANNIVERSARY Sim Whitman United Artists
- 47 - WOMBLING MERRY CHRISTMAS
Wombles CBS
- 48 45 YIYI ESPANA Sylvia Sonet
- 49 46 JE T'AIME Jane Birkin Antic
- 50 - NEVER CAN SAY GOODBYE
Gloria Gaynor MGM

Albums

- 1 1 GREATEST HITS - Elton John MCA
- 2 2 IT'S ONLY ROCK 'N ROLL - Rolling Stones Rolling Stones
- 3 1 NETT FRAGILE - Bachman-Turner Overdrive Mercury
- 4 4 WALLS AND BRICKS - John Lennon CBS
- 5 6 WAR CHILD - Jeffrey Full Chryselis
- 6 17 REMNANCE - David Gandy RCA
- 7 5 PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS - Jim Onor RCA
- 8 10 BERTHESIA, BALZER & BERTHESIA RCA
- 9 8 LIVE AT THE TOWER PHILADELPHIA - David Bowie Columbia
- 10 47 MOTHERS CONNECTION - Loggins & Messina RCA
- 11 21 BACK HOME AGAIN - Jani Dean Mercury
- 12 31 FIRE - Ohio Players Atlantic
- 13 75 DREAMS FLY - Jefferson Starship Asylum
- 14 14 LATE FOR THE SKY - Jackson Browne Asylum
- 15 20 GOOD & BEAUTIFUL - The Doobie Brothers United Artists
- 16 29 ELORONADO - Electric Light Orchestra EMI
- 17 21 HOLIDA SOUL - Various Warner Bros
- 18 22 PHOENIX SNOW - Various Ode
- 19 17 WRAP AROUND JOY - Carole King Ode
- 20 17 CHELSEA & CHONG'S WEDDING ALBUM Apple
- 21 25 BORBOLETTA - Santana Columbia
- 22 35 FREE AND EASY - Helen Reddy Capitol
- 23 43 THIS IS THE MOODY BLUES - Moody Blues United Artists
- 24 24 ANVA - Paul Anka RCA
- 25 33 ONE MAN WOMAN - Jani Dean MCA
- 26 28 NIGHTWARRS AND OTHER TALES FROM THE VINYL WAREHOUSE
J. Geils Band MCA
- 27 23 THURST - Herbie Hancock Columbia
- 28 17 BUTTERFLY - Barbara Streisand Atlantic
- 29 70 GOODNIGHT VIENNA - Ringo Starr Apple
- 30 13 SMILER - Rod Stewart Mercury
- 31 29 DANCING MACHINE - Jackson 5 Mercury
- 32 32 WHERE HAVE I KNOWN YOU BEFORE - Return to Forever featuring Porcupine Concert Buddah
- 33 44 I FEEL A SONG - Gladys Knight & The Pips Polygram
- 34 46 CAUGHT UP - Willie Jackson 20th Century
- 35 42 CAN'T GET ENOUGH - Barry White MCA
- 36 36 GOOD OLD BOYS - Randy Newman MCA
- 37 63 I'VE GOT THE MUSIC IN ME - Kiki Dee Band Polygram
- 38 48 WATERS IN THE DUNSTON SOUP - Maria Muldaur Polygram
- 39 47 EDU ONES YOUR MIND - Al Green RCA
- 40 74 ROCK & ROLL PARTIALS - Fogelhorn Polygram
- 41 18 WHEN THE GREAT FILES - Traffic Buddah
- 42 42 TODD BROWNE'S LITOPIA - Todd Browne Buddah
- 43 39 SO FAR - Crosby, Stills, Nash & Young RCA
- 44 43 SALLY CAN'T DANCE - Leo Sayer MCA
- 45 46 DREAMS AND ALL THAT STUFF - Leo Sayer Capitol
- 46 34 GREATEST HITS - Alice Cooper MCA
- 47 40 CARIBOU - Elton John RCA
- 48 49 CHICAGO VI - Chicago Buddah
- 49 45 LOVE IT UP - John Denver MCA
- 50 46 LOVE ME FOR A REASON - Osmonds MCA

RPM/BBC chart

SUPPLIED BY BRITISH MARKET RESEARCH BUREAU/MUSIC WEEK.



CARL DOUGLAS No. 1 SPARKS No. 14

**RECORD
POPSWOP
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BRITAIN GOES SOUL CRAZY

American packages on the way

Wonder here next year

STEVIE Wonder, at the moment producing a third album by his former wife Syreeta, may visit England in the new year.

No definite dates have yet been set though it is believed that Stevie is in favour of a British tour in the spring.

His new single is the current American hit Boogie On Reggae Woman, taken from his Fulfillingness First Final album.

Recently he has been working as a producer with the Temptations, The Jackson Five and his own group Wonderlove.

Motown albums set for January release include The Miracles' Let's Do It Baby; Eddie Kendricks' For You and Motown Chartbusters Volume Five.

A MAJOR soul tour, similar to those of the mid-Sixties, is being brought over to Britain for a fortnight in mid-April.

It is expected to be headlined by the Detroit Spinners, whose latest hit Then Came You, was recorded with Dionne Warwick.

It will also include soul stars Arthur Conley, Sam and Dave, Ben E. King,

coincide with the concerts. Dates and venues will be announced when they are confirmed.

Another soul package is also coming Britain's way courtesy of Capitol. It will include the re-vamped Nancy Wilson, Tavares and Gene Redding.

The package is due here

early in the New Year and is expected to include Barbara Acklin — co-writer of many of the Ch-Lites hits.

Capitol is also attempting to bring the Righteous Brothers to Britain and one of the tracks from their new album is being re-edited for issue as a single in the New Year.



Gilby back to tour here

GILBERT O'SULLIVAN is planning an extensive tour of Britain early in the new year, though dates have not yet been finalised.

It is expected to take in all the major UK cities and will be Gilbert's first British tour for more than a year.

Dates for the tour, which will take place around March, are expected to be confirmed next month.

O'Sullivan has just finished a large European tour and is back at his home in Weybridge, Surrey. He said this week he was feeling the urge and inspiration to write new songs. But in the meantime he relaxes with a cuppa.

Three friends at Christmas



SCOTTISH singer / comedian Bill Barclay, who is tipped to hit big with his seasonal disc The Twelve Days of Christmas, has certainly got some famous mates.

Bill is currently on tour with the Faces and that's how he got to know Rod Stewart. As for Paul McCartney, well he's everyone's friend...

Alvin rapped for non-appearance

ALVIN STARDUST has had to pay £375 damages for failing to appear at a Doncaster gig in March.

GRIM REVUE

GRIMMS the revue show formed by Staffell and former members of the Bomo Dog Band, play a limited season at London's Shaw Theatre next Monday.

CHI-DATES

THE CHI-LITES who arrive in Britain in the third week in January, will play an extensive six-week schedule of London and provincial concert dates from January 22.

NEW SENSATION

THE NEW Sweet Sensation single, Purely By Chance, is now available on January 10 and an album is being released on February 23.

RICH LOVE

A NEW Charlie Rich single, We Love Each Other, is released this week and an album, The Silver Fox, is due out early in the new year.

Double Wizzard

WIZZARD have two singles released next week. One is a re-release of I Wish It Could Be Christmas Every Day and the other is the new single Are You Ready To Rock — with a Bill Hayley type sound.

Roy Wood, who usually doesn't agree with former record companies releasing material, has said that as it is a seasonal record he doesn't object at all.

Extra dates for McCrae

NEW DATES have been added to the George McCrae tour. Since wife Gwen flew back to the States, George is being supported by Black Velvet and Sharon Forrester.

The new dates are: Speakeasy, London (December 5); Zero Six, Southend (9); Bailey's, Derby (10); and Cue Club, London (13).

A future tour for the McCraes, to run from February 10 to March 2 is being planned.

Norway cuts Broughton's act

THE Edgar Broughton Band, back from a European tour during which their act was censored, have now started

British and Irish gigs.

In Norway the police cut out Edgar's psychopomp sequence which features masturbation. The British dates are: Trinity College, Dublin (December 6); Coleraine

New University (7); Queens University, Belfast (8); Corn Exchange, Bedford (11); Technical College, South Trafford (20); Corn Exchange, Cambridge (21); Pier Pavilion, Hastings (28); Queens Hall, Dunstable (January 8); Kings Hall,

Derby (15); Roundhouse, Dagenham (25); Polytechnic, Sheffield (28).

Several further dates are under consideration including three concerts in Scotland and a special seasonal party in London at the end of December.

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| ROY HARRIS Pictures From The Underworld Of Oblivion (2 LPs) | 3.75 2.80 | BEATLES 12046 |
| DEEP PURPLE Stormwatch | 2.21 1.80 | 67/70 |
| QUEEN Sheer Heart Attack | 2.21 1.80 | New Jack (single) |
| A TOP ALBUMS | | BAO COMPANY Bad Cop |
| ROY MUSIC Country Life | 2.45 2.00 | HIFI OF THE MOMENT |
| MOODY BLUES This Is It (LP) | 3.00 3.25 | ELTON JOHN Yellow Rock Road |
| | | BRITAIN PERRY Another Place |
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| | | MIKE OLDFIELD Tubular Bells |
| | | HUGO BOSS JOHN DENVER Back Home Again |
| | | WINGS Stand On The Run |
| | | THE SILENT SIRENS |
| | | MUD Mud Rock |
| | | PINK FLOYD Dark Side Of The Moon |
| | | A NICE PAI |
| | | SANTANA |
| | | ERIC CLAPTON One Of Us |
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Clobbered

ELTON John suffered a cut to his forehead when he was struck by a piece of metal piping thrown from the audience during one of his shows in Adonia. Although the cut bled quite severely, Elton recovered and went into Saturday Night's Alright For Fighting.

Como Britain

FOR THE first time in his forty year career Perry Como is to undertake a concert tour - and he's plying on Britain. Como has always restricted public appearances to television shows or nightclub seasons, but due to his renewed success in this country he now plans to tour. Dates and venues will be announced when they are finally confirmed.

'Jobson stays' - Roxy

EDDIE JOBSON, keyboards and violinist with Roxy Music, will definitely NOT be leaving the band, it was announced this week.

Publicist Simon Puxley took time out this week to deny a story in a rival paper. He pointed out: 'Eddie Jobson has no intention of leaving the band at all and he'll certainly be with them on the upcoming American tour. In the last few months there have been rumours of departure from the band of Perry Mackay, Manzanera and Thompson.

TOP PRIEST

JUDAS PRIEST headline their first major London venue at the Kings Road Theatre on January 5. After the gig they will play a Scandinavian tour.



Four million for Mr Kung Fu

STRIPPED of his Kung Fu robes and headband, we present a smiling Carl Douglas, and no wonder his single Kung Fu Fighting has sold nearly 4,000,000 throughout the world and is this week topping the American charts.

But if you're expecting anymore Kung Fu singles from Carl you could be disappointed because he's promised a slight change in style on the next one.

Speaking at a reception in London this week which he was presented with a gold disc for British sales he said: 'I'll be keeping the same feel to the records but the next single might not necessarily be about Kung Fu.'

Carl recently pulled out of the George McCreo tour but promises to be on the road early in the new year.

Strider hit in disco stampede

AFTER A disco fracas Strider had to pull out of their second gig in Newcastle upon Tyne supporting The Faces.

Most of the group and several of their crew were involved in a 15-man 'free for all' at Scamps club in the city during the small hours after the first show.

Keyboards player Ian Kewley was worst hurt. He suffered a broken nose, badly bruised ribs and an injured hand. The others had minor cuts and bruises apart from a member of Kevin Ayers crew, also in Newcastle for a Wednesday gig, who, said Ian, had his jaw broken.

When he was released from hospital Ian said: 'It all seemed peaceful then a local lad grabbed one of our lighting men, George Harvey, by his long red hair and pulled him round the floor and when I went to help three bouncers jumped on me.' 'That was the last I knew until I woke up in hospital. I think the bouncers' action was a bit



out of place. I'm only 14. It's insane after all.' John McNeil, manager of Scamps, said: 'I understand the group were very boisterous, rowdy in fact, and were told to quieten down.'

'The bouncers don't look for trouble and they wouldn't hit anyone unnecessarily.'

Kewley said the police had been 'great' but the group would not press charges because of the difficulties of returning for court appearances as witnesses.

THE TWO BIG TOURS: Live...live...live...

BAD COMPANY/ Newcastle City Hall

FREE live! At least that's what the municipal hordes at Newcastle City Hall would have told you when Paul Rodgers and co walked on stage at the weekend.

Kids of both sexes drooled at the sight of their hero dressed in tight black leather pants topped with a loose flowing shirt.

The North East was the strong hold of the old Free and those emotions from past years were let loose again on Saturday night. It's amazing, really. Girls, and boys too, were openly weeping and falling about all over each other as the set progressed.

Rodgers swept about the stage, mike stand flying around

alarmingly as the rest of the band, as you might say, got down and got with it. I dunno. As an ardent Free fan, I could not but help compare Bad company with them - but maybe that's a bit unfair. But in Newcastle, memories are strong, like the ale they drink up here, and, of course, Rodger toasted the audience with the Brown variety which got one of the biggest cheers of the night.

The band were in fine form with those exquisite vocal chords of Rodgers leading the way - but at the same time I thought something was holding things back. Tremendous singer that he is, Rodger in a sense is too good for the set up as it stands. There was very little of the looseness and charisma that he had with - I hate to say it again - Free.



For me, the best spot of the night was Rodgers' solo spot Seagull. Suffice to say that Bad Company achieved a remarkable stage sound akin to their recorded material - which Free never did - and that's the comparison!

STATUS Quo/Snafu: Sunderland Empire

On the other side of the coin, the next evening found me eleven miles further east for another of

the North-East's fave raves. The concert was held in one of those variety theatres where your mum and dad would normally take you to see Cinderella (or something) around Christmas. Well, there was certainly a ball on Sunday! After a very pleasant and musically satisfying opening set from Snafu - full marks, lads! - All hell was let loose as Status Quo opened their latest British tour.

What a place to open! The manager and his band of trustworthies didn't know what hit them. It was quite obvious to me, trapped between stage and a heaving, sweating, screaming mountain of Quo fanatics, valiantly held back by said manager and trustworthies, that security and safety problems hadn't even been thought of, let alone executed. Hurriedly, theatre staff brought in reinforcing poles, old mike stands and planks of wood to shore up a fast deteriorating

orchestra pit wall. If it hadn't been too scary it would have been hilarious. At least Francis Rossi though it was funny.

Well, what can you say about Quo? On the night they were just brilliant. (that's another drink you owe me Francis). Really, they were. Pounding out their individual brand of rock and blues, there was no holding them. Pounding rhythm, flashing lights, Rossi and co leaping like madmen around the stage! The excitement they generate just literally feeds back

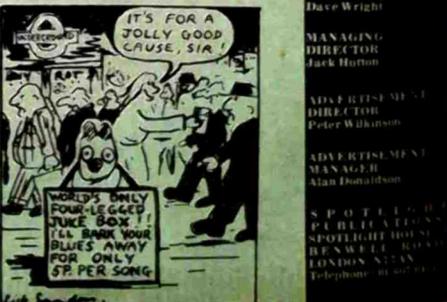
from the crowd like an electric current.

Look out you other towns and cities, when Quo hit town, they're back with a vengeance and how!

Quote from Rossi on why they didn't play their new single: 'Well, if we do, we will. If we don't we won't. Anyway, it's hard at the top' (Rossi raised to forehead).

Ian Dickson

FANNY and FIDO



RECORD & POPSWOP MIRROR

EDITOR: SEB BYRON

ASSISTANT EDITOR: Peter Harvey

NEWS EDITOR: Dave Hancock

EDITORIAL: Wendy Hodgson, Jan Hies, Peter Robinson, Martin Thorpe, Dave Wright

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Alan, Wayne, Merrill, Jay and Donny together on their latest Album...



The Osmonds: Love Me For A Reason



HAVING A PARTY THE GIRL I LOVE LOVE ME FOR A REASON BALLIN' THE JACK
SEND A LITTLE LOVE PEACE GABRIELLE I CAN'T GET NEXT TO YOU SUN, SUN, SUN,
I CAN SEE LOVE IN YOU AND ME FEVER



HAPPY XMAS
(WAR IS OVER)

R5970

from
**John
Lennon**

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**WALLS &
BRIDGES**
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LISTEN
TO THIS
BALLOON

LISTEN
TO THIS
BALLOON

LISTEN
TO THIS
BALLOON

Queen, Queen, Queen, Queen, Queen, Queen, Queen

THEY KEEP Mott and Chandon in their pretty cabinet, and they brought some bottles to make up for being late. So after formal introductions and a bubbly gulp it was down for a chat with Queen's guitarist Brian May, now fully recovered from two recent bouts of illness, and fresh from passing a UK tour fitness test.

"I'm the healthiest member of the group now," explained Brian. "I feel a lot more alive and it's brought me back to a few things I'd forgotten."

"I was a bit detached before but now I'm getting a new perspective on life."

The people who helped bring about the change are none other than the Japanese, who have bought millions of Queen albums despite the band never having played there.

"When I was in hospital and pretty far down they brought me some letters from Japan, and they were really amazing. They got into the words and the whole feeling of the song more than anyone has ever done, and that really cheered me up."

Brian, and indeed the rest of the band are very aware of giving a good show, and they are becoming more aware of playing to people.

"That came out in the States," added Brian. "We became more and more conscious that people are what it's all about. I mean I was a teacher and that brought me back to what kids think about."

"It's amazing to see kids get that same glow in their eyes as I got from watching Jimi Hendrix. He was a god in the sky, the sort of bloke you didn't want to believe was that good."

So after the post-mortem on Brian, the recent Queen UK tour appears to have finished in equally good health. It was their first home tour for nearly a year so the band could have been forgotten. But the Killer Queen single sold well, and that was a fair indication that things were still good.

"We knew Killer Queen would be a hit because it's got a lot going on in it," said Brian. "Freddie is very fond of cabaret so we all got into that on Killer Queen. But I don't think that's the way the band's going, we're going in lots of directions at once."

SPONTANEOUS

"People tend to think it's pre-planned but it's very spontaneous. We do what we want, we don't tailor our stuff to what other people want."

"We were a little worried though, that people listening to Killer Queen might think we'd lost our guts, but as I said we're doing other things as well."

As the tour progressed it became more obvious that the band had not been forgotten, on the contrary, the lay-off had perhaps whetted appetites.

"Yes, the tour was amazing, we can't believe it. People said we wouldn't sell-out at this time of year because there were so many other tours around, but we were

The Scourge Of Europe?

... being an instrument or manifestation of divine wrath



"We do what we want"

properly so its new ground for us. The albums sell ok there, not stunningly but as I said we've never really been there, so we're going over to stir them up."

After that they'll have a couple of weeks off at Christmas before returning to the States and then on to Japan via Hawaii, followed by Australia and New Zealand.

It looks like the Queen's broadcast will be heard by a lot of people next year.

BRIAN MAY talking to Marlin the Thorpe

turning more away towards the end.

"The audience at the Apollo in Glasgow was amazing, in fact most of the gigs in the north were staggering, places like Bradford and Sheffield. They knew all the songs even the words on the new album before it was out."

INHIBITED

"We didn't enjoy the first Rainbow gig, though we'd had a hard day and we started changing things on stage, and there were the lights for the video to set up - it was like Bertram Mills' Circus, there were so many things going on we didn't feel too easy."

"London is very inhibited, you feel as though you're in a theatre, and since people seem to be tightening up on bouncers, you don't feel as though you can run around."

HENDRIX:-
"He was a god in the sky the sort of bloke you didn't want to believe was that good"

"We'd like to see a more subtle attitude from bouncers, if not our wish that they should be heavy. The presence of bouncers probably provokes more violence anyway."

"The tour must be counted a great success, but not only for Queen, but for Huxter the support band as well. Remember that Queen hit the limelight themselves as support on the Mott tour last year."

"Huxter have done a very good job," says Brian. "It's very important to get an atmosphere from the support band or else you go on cold."

LOVE MOTT

How does it feel now you are selling more records than Mott, the band you once supported?

"It's a strange feeling, I mean we really love Mott and I think they're better on more levels than people realise. We just want to see them get through it."

Queen are playing three and a half weeks in Europe leading up to Christmas, and they must be aware of the not-so-successful Mott and Faces' tours over there.

"I've got a slight feeling that Europe is not as bad as people think. In Germany tickets are selling well and we're pretty confident."

"But it's the first time we've played there

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IN CASE any of you were wondering what the "most outrageous personality" slot was for in our recent pop poll, well hold on.

Sir Monti Rock III, the gasser, is just such a victim. You see he's got style - bow tethers and diamonds most of the time.

Listen to this: "I don't do drag, I am drag." That was one of the lucid moments from a dazzling transatlantic phone conversation, with the only guy whose stage name sounds straighter than his own.

You guessed it. It's Disco Tex, and how!

The Bronx-born Puerto Rican, who has already written his autobiography, plans to visit Britain later this month, and create "peaceful chaos".

"I'm the world's wierdest knight," he laughed and speeded along.

"And when I get over to England (which, of course, he's dying to do) I want to meet your Queen - and your King.

"I'd love to be knighted by the Queen of England. I've already been knighted once but that was by a Puerto Rican queen.

"Oh yeah, let me tell you about Disco Tex, he's a revue, and he's a super fast hip dee - jay who keeps spinning records from the Fifties and Sixties even when you don't want 'em played.

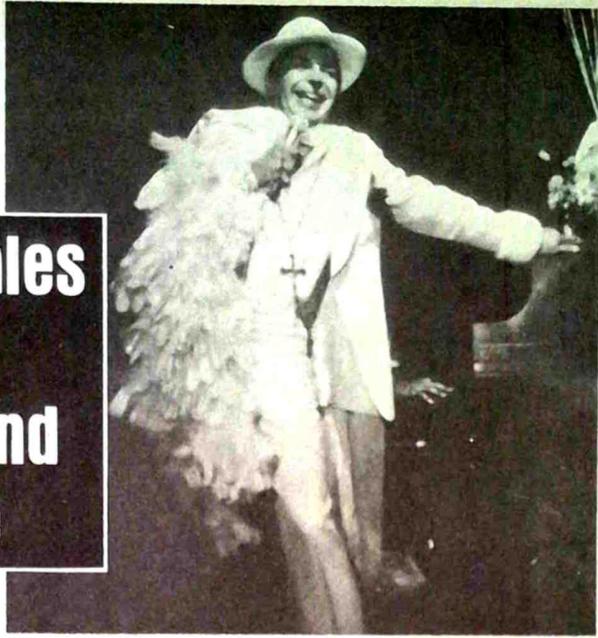
"You know I used to be the world's greatest

hairedresser. What I've decided to do is blend my Puerto Rican heritage with the American culture. You wanna know what I look like? A cross between Margaret Ruth Crawford and ..."

Interference on the line blocks out the next word but Sir Monti carries on.

Slowly you come to realize that this man has the outrageous quality necessary to be a star.

Tex's tales of high camp and outrage



Here he is laughing, talking, feeling relaxed, doing God knows what else at the same time - and it's only nine o'clock in the morning.

He's a current darling of American television chat shows, which he livens up with his

controversial stream-of-consciousness manner.

He's also made a few films. "Oh, my Hollywood days," he said, sounding as if he'd almost surprised himself. "I made the worst movies ever to come out of that place. In fact they're so bad they're now being acclaimed as really great."

He's looking forward to bringing the revue to Europe.

"We're hoping to play at least two days in London. The Sex O'Letts are the girls in the show who dance, sing, change costumes and all, while I play the records, and then at the end I'm so exhausted and tired, they come round to help me and I fall to my knees and sing I Started A Joke."

He has homes in Miami, New York and California, has been around showbiz for 11 years, and is knocked out by the success of Get Dancin'.

"The follow-up is already recorded and is called I See My Name In Lights. It's very tacky, believe me, but it works," he added.

"I don't think Britain has ever seen anything like me before. I do the whole thing, the whole thing. You have to have style, my darling. Today America, tomorrow the world. Everyone's pushing for me.

"I'm dying to come to England and bring peace to the world. Oh and don't forget to tell everyone over there that I love them."

He loves you.

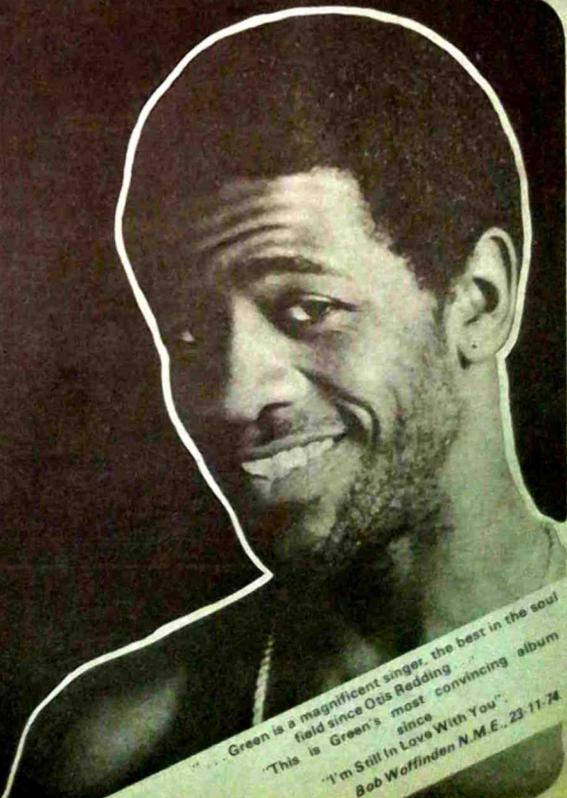
Al Green explores your mind

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"DOBRA VECE!"
"Allo, Les is cracking up."

"No, I learnt it in Yugoslavia last week. It means Good Evening and I said it as we walked on stage. Went down very well too. We were over there for a live gig which was part of a pop festival and a TV show. They were very nice to us. They knew a bit about us before we went. Every newspaper has got a different chart and we were number one in most of them. When we got back we had 7,000 letters from the Yugoslav fans."

The Bay City Rollers are sitting around drinking hot chocolate and wearing brushed denim gear with their names plastered across the back and a bit more besides like "Al's your Pal" and "Woody loves U."

"Hi, Pal, are you pleased with 'Rollin'?"

"It's great, isn't it? It was made in four days. We rehearsed the songs on tour and Eric and Woody wrote the lot. It was really hectic. The next album which will be done in February will be more carefully and better produced."

"You said, 'I dinna like to stagg myself but there's some vocal tracks that are rough. But I'm thrilled. It has made platinum sales and when it got to number one we said, 'can't be right. They must have made a mistake."

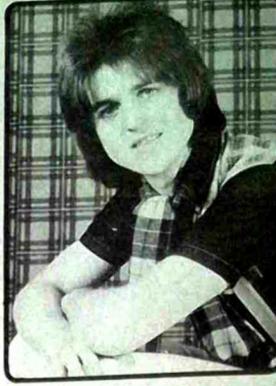
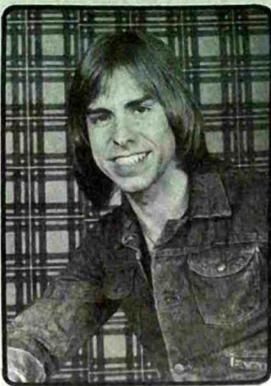
Which tracks do you like best?

"Just a little love," said Les. "I think we all like that. And it's really the fans' favourite as well. On gigs we play that followed by 'Angel, Angel' and they go mad. Goes better than the singles, although 'The Bump', the B side of 'All of me' and 'You' gets them going as well."

Controlled

Have the kids been a bit hard to handle on this last tour?

"It's very well controlled," said Les. "It might look as if we're miles away, but when we're on stage, we divide the audience up into five sections and we each watch one part of it and if anyone disappears we just stop the show. Just about every night it happens. A wee bird goes down and we walk off the stage. And when they think they aren't going to see you again, they calm down. "Mind you," said Alan, "some of the fans are very persistent. We

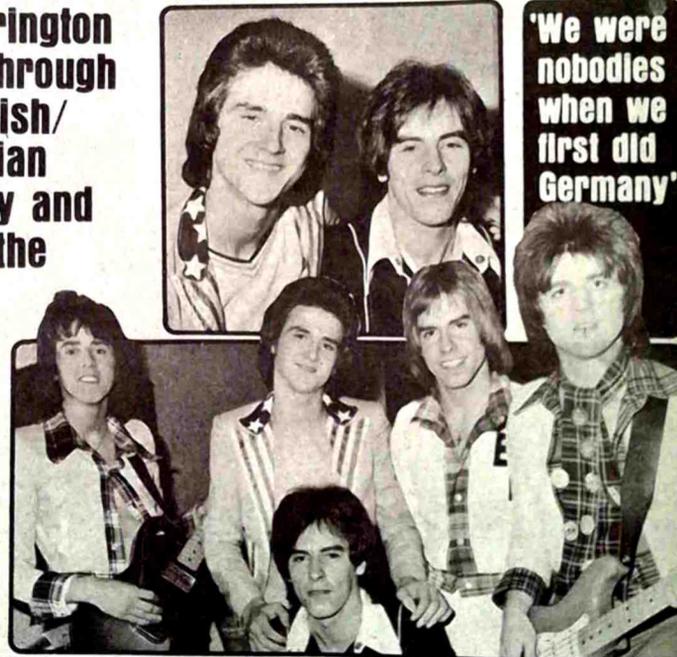


Rollin' across the Channel...

Jan Etherington thumbs through her Scottish/Yugoslavian dictionary and chats to the Rollers

found one guy in a cupboard in Aberdeen, dressed up just like us and we also had a stalker on the tour. I think the police charged him. There's so many places they can hide in the ballroom. One girl got into our dressing room and said she wanted to meet us and we said 'Here we are' and she burst out crying and I wanted to say 'look, we're only human'.

They are going back to Germany for a few concerts next week after a successful Hamburg gig a month ago. The record company will look after them. There will be cars at the airport, smooth hotels and audiences of over 8,000. But the first time they "stormed" Europe it was very different. As Alan says, "We were going down to France and Spain to work, sleeping in the van and it broke down at Le Mans. We had to hang about all day in the heat.



We were nobodies and when we first did Germany four years ago, we had a Transit. All the gear was in the van and everyone took a turn sleeping on the floor and on top of the gear. We

were doing the equivalent of Working Men's Clubs and sometimes it was hard to get the money out of them. It was the same when we first started in Scotland. We were working all day and doing

clubs in the evenings. It was good for us though. Then I approached 'Tam' who was managing quite a lot of Scottish groups and that's when we started getting some work.

'We were nobodies when we first did Germany'

Fishing

"When I do," said Alan. "I go fishing. Just me and the dog. No one ever finds us. I like getting away from it all. I'd maybe like a horse when I could look after it properly."

"I would like a farm eventually," said Les. "A working farm. My dad's quite keen on the idea. But I've spent all my money at the moment on a flash American car. Gee Bertram, bertram! Very smooth."

Yes, he's the flash one," said Alan. "I wish I'm the quiet one. Eric's the chatty one. Eric's Woody's the comedian."

"And I'm the accountant," said Derek. "I've always handled the petty cash even when we started out. Maybe that's why Derek is the most interested in their small publishing company with an eye to the future."

The band has changed a lot," said Derek. "Since Alan and I started 'The Saxons' and played 'The Tyne Castle School Youth Club, and we're all very different. But I think it's the best line up we've ever had. There's no problems. It's really great living with your best mates."

"We got a lot of warmth from the audience in our home town. My family was at the concert in Edinburgh," said Alan.

"I don't think they'll find this place. I've not moved in yet. I'll live on my own and I'd like a dog as long as I could have it looked after when I'm away. It's a shame we have to be so secretive but it's an occupational hazard. It's great we're all together and we get on so well. I'd like to think that we'll definitely be together for five years."

"After all, said Les, "we've got the rest of our lives and we can always devote five years to the business. It may be much longer but there has to come a time when you split just because it's getting a drag for everyone. However, we are all single-minded about the band at the moment and none of us wants it any other way."

They are a pretty hard working band, having moved into Europe, what about America?

"We have talked about it," said Alan. "But it would have to be for a chat show or TV appearance. It's no good going in at the deep end on tour. It's just too starting again."

Do they get any time off?

"We've just had a fantastic two week holiday in Jamaica," said Les. "It's the first holiday I've ever had. It was the holiday of our lives. We had to cut it short because of a Top Of The Pops appearance."

What devotion to duty. Do they ever get any time off?

1 Who sang this song, Sad Sweet Dreamer?

2 Which well-known singer co-wrote the Barry Blue hit, Dancing On A Sunday Night?

3 What was the weather like when Neil Sedaka was laughing?

NAME (Capitals please)

ADDRESS

WIN A COPY OF THE TOP OF THE POPS ALBUM

RELEASED THIS week is the first album to be comprised of chart names who've appeared on TOTP during the last few months. To celebrate the Beeb's first album release, we've got together with them and we're giving away 20 copies of the LP. It's got fourteen tracks on it, including numbers like Eric Clapton's I Shot The Sheriff, The Rubettes' Remember, as well as tracks from Gary Glitter, Showaddywaddy, Neil Sedaka

and Alvin Stardust. To stand a chance of winning your copy of this record, answer the questions on the coupon, and send it, with your name and address to Top Of The Pops Competition, Record & Popsop Mirror, Spotlight House, 1 Bemwell Road, London N7. December 21st is the closing date, when the first fifty correct answers drawn out of the sack will win an LP. The Editor's decision is final.



THE BEAR is elusive... that's what they're saying of ex-roadie Barry White who in two years has carved a name for himself as the world's most wanted soul singer. He'll be in Britain next month, but he's only playing three cities — London, Glasgow and Manchester.

ACCUSED

White, one of the few people to understand the power of the monologue, was often criticised at the beginning of his career for ripping off Isaac Hayes. Now he's passed Hayes in inventiveness and selling power.

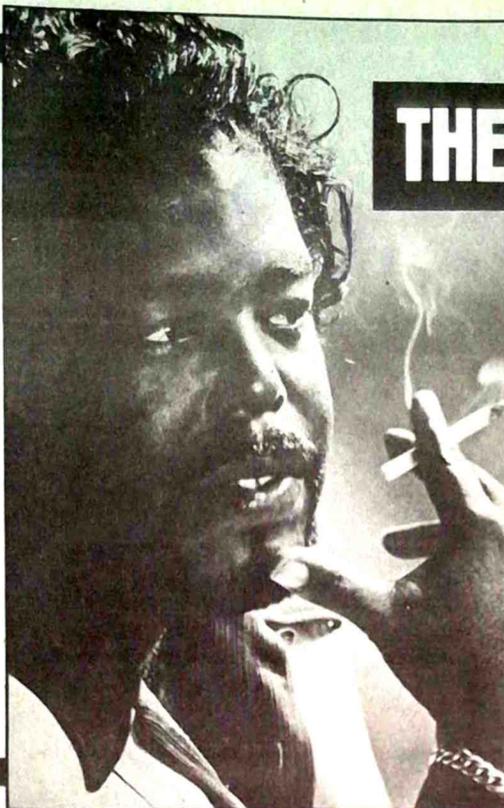
He has a brooding almost menacing look about him, like he's the King of Soul and let no one try and disprove it, yet his funky sound, overlaid with soaring strings has an almost meditative effect.

Born in Galveston, Texas, 30 years ago, White moved to Los Angeles as a child, where in true classic soul tradition he sang in the church choir.

CLASSIC

As a teenager he took to writing songs and joined a rhythm and blues group, the Uprights.

His first real success came at the age of 18 when he composed one of



THE BEAR IS BACK

the all-time classic soul singles — Bob and Earl's Harlem Shuffle.

He later quit the band and spent two years as a road manager for Jackie "The Duck" Lee. Strangely enough he's now producing Lee, who goes under the name of Jay Dee.

SNOWBALL

Then when he joined the Bronze label things started to snowball.

As he puts it: "Early on, around 1967, I was writing and producing at the Bronze label. I did some work with Felice Taylor on I Feel Love Comin' On and It May Be Winter Outside.

"The biggest thing for me was meeting Diana, Linda, and Glendon who make up Love Unlimited. I spent two years getting everything right for them and then we cut Walking In The Rain."

When the single hit, which White had written and produced, he had an album ready to follow it.

What made him turn to the singing side of the business? "I'd been in production



I've Got So Much To Give and Stone Gon plus the hit single Never Never Gonna Give Ya Up.

Can't Get Enough Of Your Love, Babe, was a monster single, but this week's No. 1 You're The First, The Last, My Everything, is going even bigger.

White is in constant demand for gigs, producing and arranging, and the Bear has an incredibly high energy flow.

MANY PARTS

Apart from his activities for 20th Century, White operates his own production company, Soul Unlimited and a music publishing company.

He has written the score for a new film, Mr Cool, and has been working on the Peter O'Toole film Our Man Friday. He's also scoring and will co-star in Coon Skin.

Barry White, who gave a whole new meaning to the word "together" looks set to dominate the sweet soul world for a long time to come.

DAVE HANCOCK

BIGGER

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 Ring out the old, ring in the new.

Reprise.

Ding Dong, Ding Dong, Ding Dong, Ding Dong,
 Ding Dong, Ding Dong, Ding Dong, Ding Dong,

Yesterday today was tomorrow
 And Tomorrow today will be yesterday
 Ring out the old, ring in the new,
 Ring out the false, ring in the true,
 Ring out the old, ring in the new.

Ring out the old, ring in the new,
 Ring out the old, ring in the new,
 Ring out the false, ring in the true,
 Ring out the old, ring in the new.

Reprise

Ding Dong, Ding Dong, Ding Dong, Ding Dong
 Ding Dong, Ding Dong, Ding Dong, Ding Dong
 Dark Ding Horse Dong, Ding Dong, Ding Dong
 Dark Ding Horse Dong, Ding Dong, Ding Dong, etc.

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THERE'S NO doubt that Hot Chocolate are deeply concerned with worldly affairs; and this sensitivity shows in their previous hits: Brother Louie, Rumours (an indirect account of the Watergate affair), the emotional tale of Emma, and Changing World, dwelling on people's attitudes towards one another.

Probably, the cause for the band's extreme concern with life stems from lead vocalist Errol Brown's sensitive character. He has experienced many emotional happenings in life; he knows what it's like to be hurt, to

be alone and to lose somebody he loved.

He recalls the traumatic event of his mother's death saying: "My mother was very young when I was born, therefore the age gap was

very slight. I was 19 when she died (at the age of 38) and I was completely shattered. I grew up with

her almost as though we were brother and sister. Then suddenly I was left completely alone.

"Many hands try to recapture these personal feelings, but are unable to do so because they've never experienced them.

"I am sensitive to people!" he continues. "I don't have to talk to a person to figure out what they're like. I need only look at them and feel their vibrations to judge their character. I can spot a crook, without him saying a word."

Being such an aware fellow, does he not need the lift of stimulants to escape from these worldly traumas?

"Oh no!" he exclaims. "I'm scared of all that. Luckily I have never been on the drugs-club - although people tell me I taking something. I've stayed away from it because it just doesn't suit my personality.

"I'm conscious of what's going on around me, but I don't get depressed to the degree of taking drugs for escapist purposes.

To prove the band isn't suffering any acute hang-ups, Hot Chocolate have currently released a light-hearted beauty single entitled Cheri Baby. "It isn't meant to be a deep record" explains Errol. "It's simply a fun record which, when we play it on

stage, everybody goes mad to. I'm really enjoying this single because we can bump and jump around, and generally have a good time."

Hot Chocolate have been together for four years, during which time they've resisted the temptation to release a debut album. Says Errol: "When the group first started, half of us were amateurs. And because we didn't want to release an album of Hot Chocolate hits, we decided to wait until the band developed much more musically and lyrically. We wanted our debut album to contain good, solid songs which would show the musical ability of the band."

Last March Cicero Park was released. It took 3 months to start and complete the whole album. It received rave reviews from the music papers and Hot Chocolate themselves are more than satisfied with it.

It's difficult to categorise the band's style of music. Errol looks upon it as a mixture of funk, blues, a little soul, and occasionally geared to rock 'n' roll.

"The album is basically the influences of my growing up," Errol says about the LP. "The idea for *Could Have Been Born In The Ghetto* was taken from a television programme I happened to be

watching about life in the ghetto in America. It was so tedious! I'm so glad that I wasn't born over there!"

The title track for the album, Cicero Park, is based on a beautiful natural park somewhere in the States, which apparently became over-run with skyscrapers. Also featured on this lovely album is Changing World, and the band's successful hit, Emma. Cicero Park has sold over 35,000 copies here, and is doing exceptionally well in America.

Because of the album's tremendous success, Hot Chocolate are already making plans for another LP to be released next March!

They are also looking forward to their Australian, American and Singapore tours scheduled for the New Year, adding up more miles to those already clocked up. Then suddenly, just as we were getting into a deep and healthy conversation, Errol turns round and announces he is averse to music papers, and what's more he was slightly aggrieved by my presence in RAK's publicity offices. He explains:

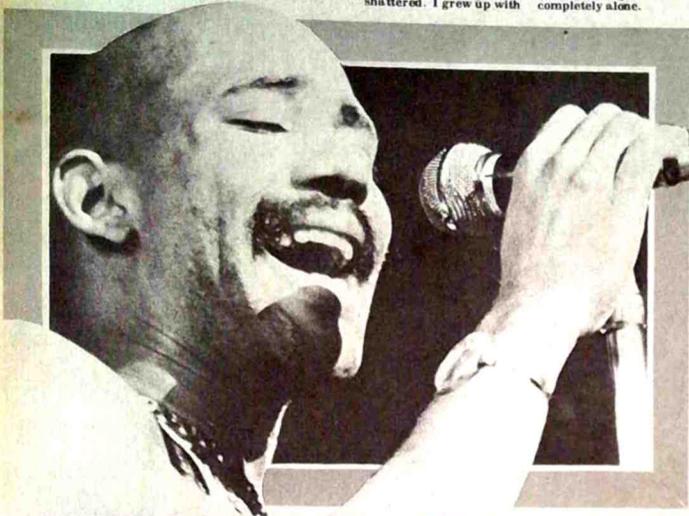
"Nobody wants to know what's happening to Hot Chocolate unless we have a record out. We have a lot to talk about regardless of whether we've a single out or not!"

Just as well I don't take offence at somebody being aggrieved by my presence! It's Oh well, win some, lose some.

WENDY HODGSON

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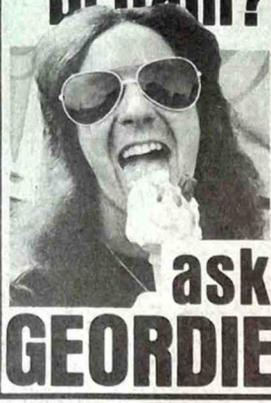
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What's wrong with Britain?



GEORDIE have proven themselves successful rock artists everywhere, everywhere that is except in our own country.

It is an incredible fact that while the band receives rave reviews and hit singles abroad, they are still waiting to hit the charts again and firmly establish themselves back home.

Admittedly, there was a very long gap between the release of *Black Cat Woman* in November '73 and *She's A Teaser* earlier this year, though while the latter number was bursting with brass and good sounds, it's almost as though it never existed.

"*She's A Teaser* is the story of our lives!" says Brian Johnson. "It should have got into the charts but it just wasn't getting many plays. It went on the air around six or seven in the evening and that's a very bad time. People are preparing a meal or watching TV then."

The single was released in order to feel out the market. It was a good basic record but through lack of BBC air play and a Top of the Pops session it did not do well. Vic Malcolm, a soon-to-be father said: "Sales-wise it's a mystery because *She's A Teaser* sold a lot of records. Yet there were other singles in the charts which were selling less than ours. Do you know, I'm convinced that half the people in England



Interview by Wendy Hodgson

didn't even know we had a record out. We actually met people from different parts of the country who hadn't even heard it!"

What's even more incredible is that on a recent visit to Germany with Deep Purple everybody was well acquainted with *Teaser!* That's quite understandable because Geordie are a highly popular band overseas.

Brian J. sums up the differences between foreign and British audiences. He says: "It's great abroad. The kids come along to our concerts with our albums under their arm and they shout for tracks to be taken from it. In Japan they even sing the words

of our songs! In fact we get more response and respect from these people than we do in our own country."

Yet, even though these traumas continue Geordie are adamant with assurances that they would never pack up here in favour of the continent. "That would be the easy way out," says Vic, "and besides we're always abroad anyway."

"There are many bands that feel like we do," continues Vic. "Take Deep Purple for example; they don't want to live in America because it's not the money they're after it's the respect."

"John Lennon summed

it up when he said he'd like to come back to England to visit, but not to live. Because in America, it doesn't matter what you play, the people there will give you a chance and in England they won't."

If this is the case then there must be something drastically wrong with our music media. What is wrong with today's fans, groups and artists? It's certainly not the fans who've changed, according to Brian's views because he reckons there's too much simplicity, too many factory groups. He says: "If you look in the Top 50 you'll see a few good records from people like David

Essex and Roxy Music. The rest is just a load of crap. It makes me wonder if we have to do something crappy and corny to get back in the charts again."

"There are certain people in this business who are killing the music industry!" he continues. "And I wish the BBC would educate its listeners by playing a variety of songs greater than their play list. There should give everybody a chance — like the Commercial radio stations are doing. They are doing very well for listeners."

"I mean can you imagine putting Bill Withers in front of a young audience. He just wouldn't go down. But if you were to educate kids to this sort of music then he'd be very popular indeed. In fact music would then get a helluva lot better than it is. It's Jimmy Osmond came singing Zeppelin's *A Whole Lot Of Love* it'd be too much for the kids. They have been conditioned to hear him sing fairly simple melodies."

The main ingredient then for a chart success would be to release a simple song. But Geordie won't. "Someone could give us a definite hit single to record," begs Brian, "all about apples, bananas, apples and plums — you know a guaranteed hit — and we'd turn it down. We won't resort to being a bunch of posers."



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.

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LBC

Compiled By Dave Johns

L.B.C.-IRV-ing money!

SOME TIME in mid-January, LBC and Capital Radio will both be on new frequencies in the medium wave, LBC on 261 and Capital on 194. Simultaneous broadcasts will continue for a short while, but then the stations will be on their own.

January also happens to be the date when LBC will be changing its image slightly with more pop and classical music included in the programming. Already the Sounds News programme each evening between 9 and 11 carries a fair portion of showbiz news and gossip, and is excellent listening for "all things family". A typical show would include four main celebrity interviews, such as Alvin Stardust, Julie Felix, Gary Shearston and Jane Birkin, and other names on the station recently include Jane Fonda, Lulu and Gary Glitter. Independent Radio News, who share the same premises in London with LBC, are stable at the flick of a switch of transmitting the programmes and taped interviews to all IRN stations. Very often, Radio Clyde will get a phone call as they did last week asking if they wanted an interview with Lulu. Literally five minutes after the interview was finished in London, Radio Clyde



were playing it. The audience figures L.B.C. have just received are very encouraging, and with the sales figures for two weeks on Thursday reaching a new record for actual air-time sold, the company is going from strength to strength. The amount of advertising on LBC was not only a station record, but also a network record, which only goes to prove the point. L.B.C. has shocked its

listeners more than once, a recent occasion being when Fiona Richmond, a 27-year-old actress, came on the radio to talk about her sex life. The comment, "I've had a great deal of sexual experience" raised such an amount of correspondence and phone calls, that LBC have had to take on another secretary to deal with the rush. And just to prove that L.B.C. isn't all hot air, catch a look at their bad hair!

LUXEMBOURG: PAST & PRESENT

WHEN MY aged Grandfather first heard Radio Luxembourg 40 years ago, it in no way resembled the current jet-age sophisticated set-up that exists today with the star names of Tony Prince, Mark Wesley, Bob Stewart, Kid Jensen, Peter Powell and Dave Christian.

Before the war in 1934, the basic wages were £10 a week, the same as the Channel jocks apparently get today, and a winter away from home with this sort of money is no joke. To people listening to the station now, it is impossible to visualise the state of affairs when the station was actually occupied by the German Forces. The propaganda broadcasts from William Joyce (Lord Haw Haw) are widely known, but what few people realise is that when these programmes were recorded, it was actually recorded on a record. If you made a mistake, there was no going back and starting again, or splicing out the bit you had to start again.

Many people have made this mistake on Luxembourg, including Pete Murray. Pete attributes a lot of the success



DUNCAN JOHNSON

with Luxembourg to the fact of every atmosphere on the station. Like Roger Day who talked about this recently in BBCFM, one of the major difficulties Pete experienced was the language. The engineers the jocks worked with on the whole had no knowledge of English. It was until October of 1967, many of the shows on the station were recorded at studios in Mayfair, London. Simon Day was one of those who had a great calling into the studio each week. I used to get paid £10 a month, but I was on the tally with Day Time and also did the radio shows for the BBC.

Henry was falling on me like rain - I wish someone hadn't turned the tap off!"

Duncan Johnson, formerly associated with the pirates and the BBC, is the production manager at Luxembourg, responsible with Rodney Collins for the hundreds of interviews for the dozens of audition tapes sent in to us each month, most which go straight to our programming department and Ken Evans hears them. He goes through them, and periodically everyone sits down to hear what is left. It is a shame that the other jocks don't listen through his tape before he sends it. Everyone thinks they can do a radio show, but the best I always give anyone is to read through it in front of a paper, and if they can do it without breaking down, they stand a good chance.

Luxembourg is a national international station, at present surviving the current difficulties the other commercial stations are suffering. In the coming weeks, we'll be talking to each of the 200 jocks and if you have any questions you would like us to ask any of them, drop a line to BBC Interviews, Tube-In, Speech Publications, 11, Bessels Road, London, N1.

POPSWOP SUPERSTARS

SAGITTARIUS (Nov 23 to Dec 21)

The time has come to make some very difficult decisions, but be brave (have a quick brandy if need be) and come to some conclusion before this matter gets out of hand. Don't be guided by other people's views - make up your own mind.

CAPRICORN (Dec 22 to Jan 20)

Last week wasn't the greatest time of your life, was it? But you can come out of the coal shed and look forward to brighter and exciting happenings. Your jolly mood is needed to cheer up low and depressed friends.

AQUARIUS (Jan 21 to Feb 18)

Times are being made unbearable by that nasty wolf-man woman in your life! Don't let them get away with ill treating you, show you've a mind of your own without being a big head about it. You've got the right idea for making friends easily, so don't let them overrun you.

PISCES (Feb 19 to Mar 20)

It's high time you stopped sky-larking

GEMINI (May 22 to June 21)

If you've doubts about going to a particular place over the weekend then don't go. The chances are you'll be doing yourself a favour anyway - cos the lot you've been mixing with aren't particularly arch angels are they?

ARIES (Mar 21 to Apr 20)

Thinking of buying a pet? Well, why not lash out and buy an original creature to make Ma's hair curl! How about a Pirannah fish, a Boa Constrictor or three blind mice. Don't forget, a change is as good as a rest!

TAURUS (Apr 21 to May 21)

Spit out that plum in your mouth (then clean your teeth) and come down to earth. Your airs and graces are getting on everyone's pips. Pay more attention to those around you then perhaps you won't feel as though you're always being left out of things.

LEO (July 23 to Aug 23)

One mighty argument will arise towards the end of the week. It's been building up for a long time but once the roof's over and the air has been cleared, you'll feel tons better. But before it actually hap-

SCORPIO (Oct 24 to Nov 23)

Someone may repay you for the kind deed you've recently accomplished, and though the gift may not be to your liking, just try and put on a false face and welcome it with all your heart! You can get shot of it later, if you wish.

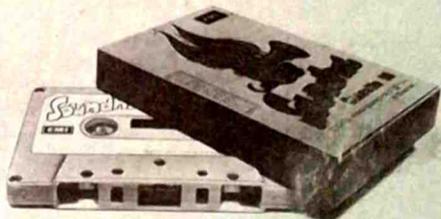
pens, maybe you should start looking for another job.

VIRGO (Aug 24 to Sept 23)

You laugh once more, at the wrong time and you'll land yourself in hot waters (Aeriflavine's good for burns). OK, it's great to have such a terrific sense of humour (as yours is) but when it comes to laughing at other people's misfortunes, then that's hardly very funny.

LIBRA (Sept 24 to Oct 23)

Next time you dive into the swimming pool, keep your eyes open! Beneath the chlorine waters could be some very sharp and attractive (no, not a penguin, and it could be the start of a nice new romance!).



Although it sounds incredible, it's one of the lowest priced recording cassettes on the market.

If you're looking for sound value for money in blank cassettes, there are two ways you can recognise it. You can look for the brightly coloured flip-top cases of our Soundshot cassettes. Or you can simply listen to the sort of quality that only EMI can

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Queen kick
off in
Germany

Being silly with
the Goodies!



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are the
fans
turning
it down?



PLUS . . .

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and Soul extra

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PLEASE RESERVE/DELIVER
A COPY OF RECORD &
POPSWOP MIRROR EACH
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NAME

ADDRESS

THEY DRANK well into the night, then started on the morning, joking, shouting, playfully fighting, knocking back the sundry species of hotel alcohol with well practised verve.

The Faces have got nothing on this lot when it comes to drinking, but there again Ray Conniff has got nearly five times as many people in his band.

Conniff and the Faces, apart from being Friday night rivals on the Birmingham concert scene, are also staying at the same hotel. Well, that's not strictly true, the Faces have rooms booked, but being so close to London they prefer to commute home after the gig.

"I prefer to go home every night rather than staying in a hotel," admitted Rod, "especially if we're that near London."

So while the Conniff party continued down Alcohol Avenue in true pop star fashion, Rod was tucked up in bed, Kenney was nursing his sick child and the other three were round at Woody's writing tracks for the new album until seven in the morning.

"We wrote a couple of songs, though they're only rough at the moment," explained Woody. "We keep churning them out. There's about five done now."

The Faces are playing two consecutive nights at the Birmingham Odeon as they approach the quarter-way mark in their UK tour. After the recent bomb attacks which wiped out shops either side of the theatre, there is obvious apprehension in the Friday night crowd, and also some in the band.

Good time

"Yes, there's a weird atmosphere," felt Kenney. "I noticed it as soon as we got into Birmingham, there's a feeling of gloom."

But even after the necessary indignity of an individual search, the crowd's response showed no signs of waver. Perhaps that was it, they were out to have a good time and forget about the previous week's atrocities no matter what.

The set itself was a good one, not the best of the tour, but it amply demonstrated how tight the band has become over recent months. As Woody remarked perhaps the tightest it's ever been since Tetu joined.

"That's a nice compliment, I'm trying," said Tetu in between mouthfuls of a Post House sandwich.

"I'm trying hard with Kenney on the rhythm section, and I have to keep my eyes open to what everyone's doing. If someone tries to do something different I've got to know when, but I'm gradually getting the feel."

The sandwich was Tetu's first food that day, that is apart from the obligatory bottle of Fenchers daily rumbled. It used to be two a day, but still Tetu reckons he's not an alcoholic.

This famous beverage no doubt contributes somewhat to the near constant smile Tetu owned throughout the Friday set, a smile which quickly became a laugh when Woody started pulling faces at him.

It all helped to break that initial apprehension, Kenney was talking about, and despite taken bounce and resistance the crowd were soon packed down the front, rocking and swaying and singing along to You, You, You Send Me.

Things are really moving

Story: Martin Thorpe

by the time I Can Feed the Fire begins, Rod and Ken running about, Mike investing in the occasional loon, Kenney really pedalling away and Tetu quite happy with a perpetual smile and occasional wiggle.

"Thank you very much for turning up tonight," says Rod. "Because we didn't expect too many

people to be here." A large cheer, born much out of the realisation that Rod knew of their fears, prefaced the opening bars of Twisting the Night Away.

Wear It Well is the encore, Rod grabs Mac's drink during the crowd's chorus and ever the showman raises it to the audience with a shout of "To Your Health," before wiping his lips with a Maids Vaie flourish, and a verse of Maggie May.

"I felt terrible," admitted Kenney after the gig. "I've never felt that way before. We were playing and doing all the right things, but there just wasn't that same feeling you usually get."

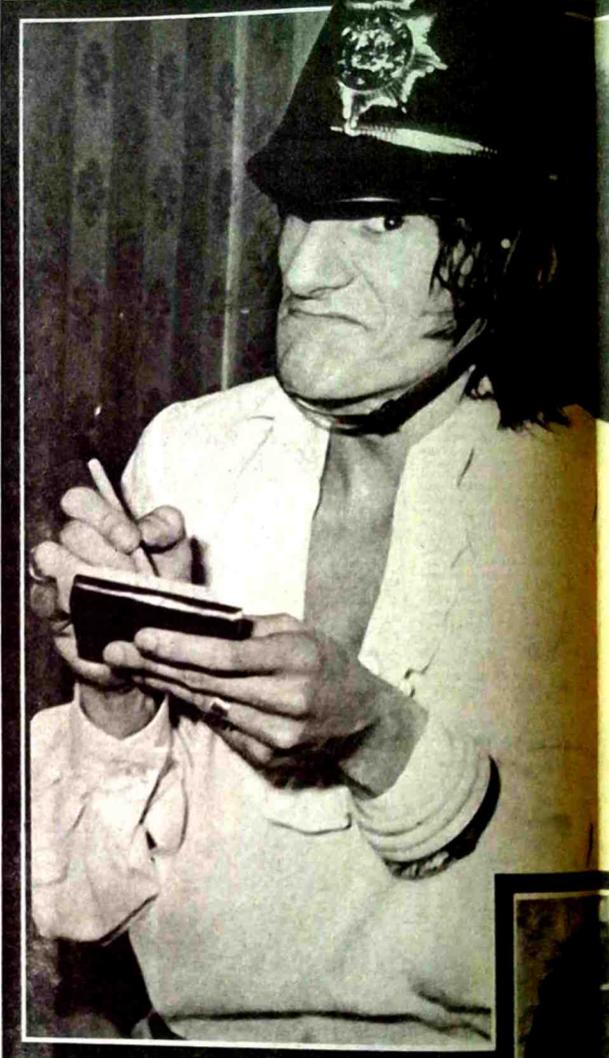
Mac didn't agree. "No, there was no gloom at all, it

was the reverse really, it was just what they needed to let the tension out. The concert was really a relief."

"Yeah it was great," agreed Woody. "I didn't really get the sound. I wanted to, but looking at the audience raving away you felt as though there had been no disaster at all."

After a while one of the many policemen appears in the dressing room wondering if Rod can be leaving soon, because it's the only way the sizeable crowd outside will disperse, and his man can be going home. So Rod leaves while the rest head back to the hotel and then back on to London to re-assemble the next day at seven.

Mac, Woody and Tetu



FACES TOUR . . . FACES TOUR . . . FACES TOUR . . .

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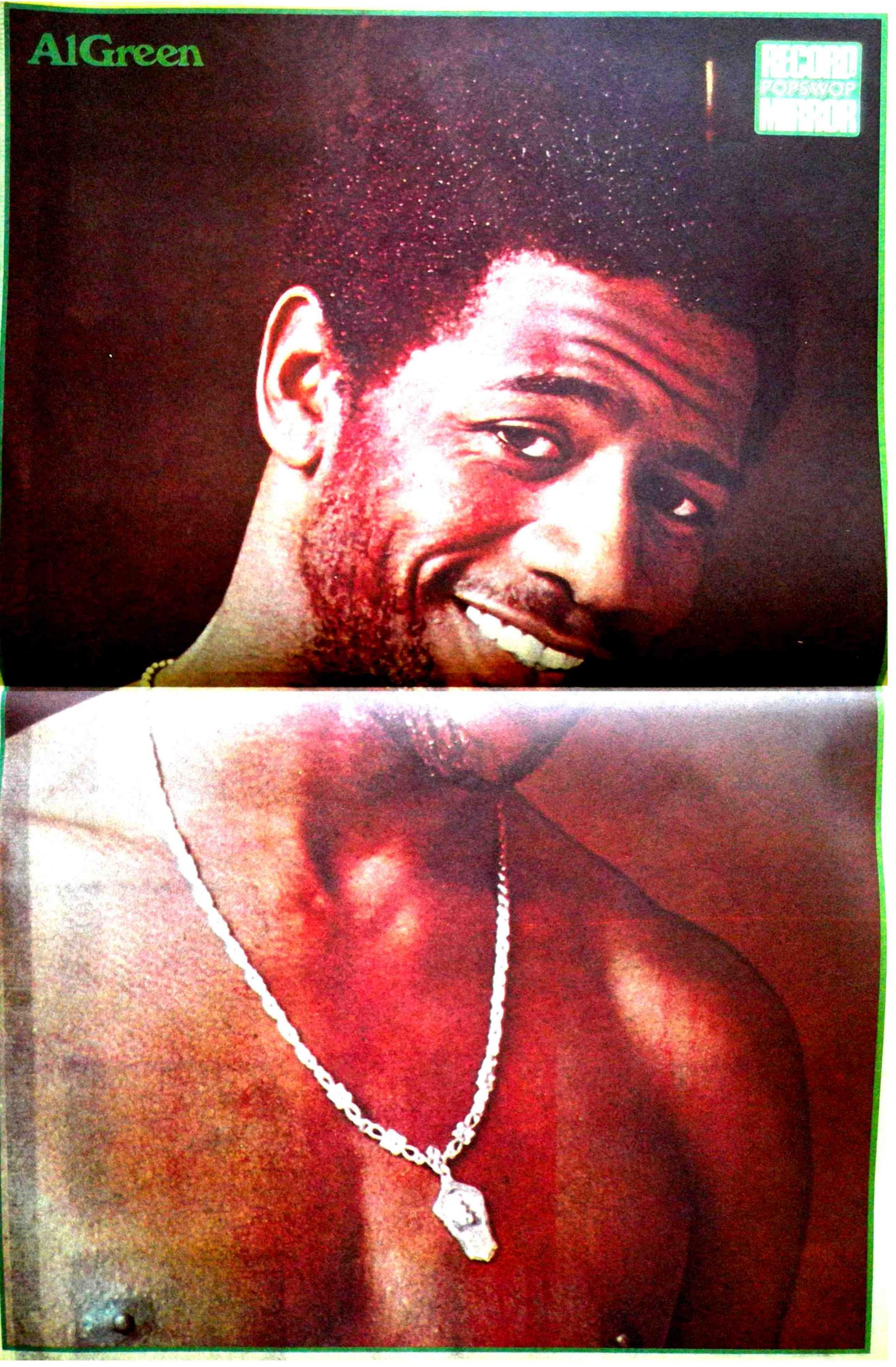
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A few musical Ideas for Christmas presents thought up by our resident Santa, Jan Iles

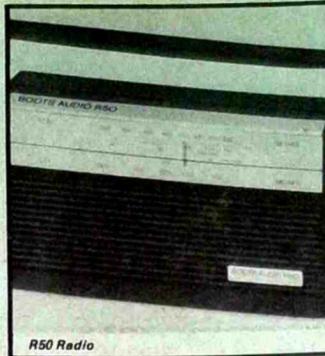
IT'S NOT that we're tight or anything (?) but when it comes to buying Christmas presents it's generally very difficult selecting something nice for a sweetheart / relative / woman next door. Here we've chosen several musical gifts that should make any recipient oggle with overwhelming admiration... (hopefully!).

W. H. Smith have a selection of festive goodies which are cheap 'n cheerful and won't burn a hole in yer pockets. And what's more, each unit in the W. H. Smith Home Audio range comes with a 12-month guarantee and free service!

Pictured here is a Cassette Player / recorder (mains or battery powered). It has an automatic recording level control; autostop; integral condenser microphone, and the price is



Cassette Player/recorder



R50 Radio



CR100 Cassette recorder

GET GIFT-WRAPPED!



Headphones



SL 54 Cassette recorder



Lux version

£16.95. Another good buy from them is their AM-FM Pocket Radio, a compact radio offering fine quality listening. Operates off batteries and comes with an earphone

— £5. Great for a bit of music while you work hey?

Boots also have a good selection of musical gifts. Their R50 Radio, for

instance, is normally £6.45 but has a special Xmas price of £5.45. It comes in red, blue, yellow, black and teak.

Boots CR100 cassette

Recorder is of exceptional value too at only £14.75. It is battery operated in a two-tone grey cabinet complete with slideaway handle. A remote control microphone and earphone

are supplied with the recorder.

If other folk in the house don't want to listen to music then you can turn on your favourite singer and have him all to yourself by using these Boots Stereo Headphones. There are two models to choose from. One is at the special offer price of £2.95 and the luxury version costs £5.95.

Get a blast of this monster of a machine by I.T.T. It's their SL54 Cassette Recorder (battery / mains), which is an improved (and cheaper!) version of the popular SL25. Moulded in black plastic, the case is trimmed in brushed

aluminium (mm, very classy).

There's also a built-in condenser 'mike' coupled with an auto-recording level. Priced £32. Carry-case and external 'mike' available as optional extras. Available from most established I.T.T. dealers.

If you've got a boyfriend or brother who fancies himself as a budding Bob Dylan, then you'll find that Woolworth do some really good low-priced Spanish guitars, ranging from £5.49 to £10.99. Or if they're organ freaks, then an Audition 2437 electric reed organ goes at £21.95 or at a slightly higher price, the Audition 1822 for £29.45.

If you feel they're a little too pricey for you then why not buy them a Vesta transistor radio. The cheapest is only £2.80!

back in the shops NOW

I WISH IT COULD BE CHRISTMAS EVERY DAY HAR 5079

WIZZARD

c/w Rob Roy's Nightmare (A Bit More H.A.)

EMI

THE FACES TOUR

stay in bed most of the day while Rod's up at noon to play football. He tries to do it every Saturday.

"The number of people who've been trying to kick those ankles today," lamented Rod on the way back to London after the Saturday gig. "The ankles of a ballerina." Dee, his girlfriend laughs. "It's a pretty truthful statement."

At the hotel on Saturday evening Kenney, already dressed, is watching television. Soon, he starts talking about the tour so far. "It's been incredible, better than we thought because we're enjoying it a lot more." The European tour pulled us together.

Cutting corners

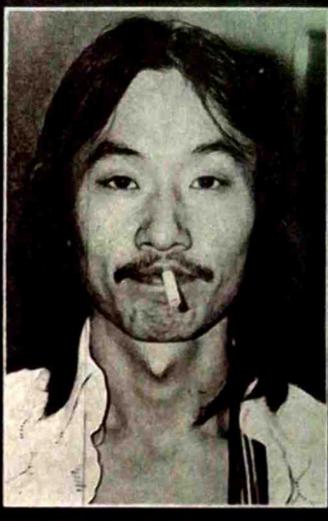
"It's easier than last year's tour, though on paper it looks harder because we're playing two nights on each date. But it gives us chance to meet the people in the town, do radio interviews and things. Mac joins in: "We'd been six months without regular gigs while everyone was doing their solo bits, so at the beginning of the tour it was like being in a new group."

As for rumours 'cutting corners to make profits' Mac had this to say: "We've never done a tour yet where we didn't intend to make money. But overheads have been ridiculous we didn't make any money in Europe. We flew home every night, and the lights, trucks and the rest had to be paid for. We've got a silly overdraft. I've got an idea what it is, but I'm not telling you. Anyway, you should see my own overdraft."

At this point Kenney discovers a hole in his blue trousers. He tries it out as a place for his spare sticks on stage, but eventually asks Mac for a safety pin. After picking up Woody and Tetsu in the corridor, they make their way to the bar,



Pictures:
Andre
Csillag



a five minute port or call before they head for the limo's and the gig.

One of the first things Woody wanted to know when he got in the car was the result of the Sunderland game with Manchester United. He's spent most of the day before the Newcastle gig training with the Sunderland players, and so was a bit upset to hear they'd lost. But he was knocked out to learn that his mate Billy Hughes had scored twice.

"I told Billy he would score," enthused Ron. "As I left I grabbed him by the collar and said you'd better ruddy well score or else!"

Does he need the training to keep fit for his on-stage antics?

"No. I can keep fit just

running up and down the stairs at home. There are four lots. It's a marathon to get a cup of tea, and then you forget the sugar."

"I used to play football when I was about 17," piped up Tetsu.

"Really," said Ron, obviously wondering if they really did play it in Japan or whether Tetsu was trying, perhaps for the first time in his life, to get in on a conversation.

Super-charged

"I used to play basketball against the US bases at Rublip," Ron continued. "I used to love all that equipment, the satin shirts and the boots."

As soon as they get to the theatre Ron and Tetsu start

tuning up in the dressing room, while Rod puts on a bit of stage make-up. Kenney checks his drums — which he designed himself incidentally — and Mac just wanders around.

There are good reports for the support band Strider. Apparently there was a rush to the front at the beginning of their set and also a number of girls had fainted. So things looked set for a super-charged St Andrew's Day gig.

Rod seems to have much more life in him tonight, jumping around the stage, flinging and twirling the mike stand. Kenney's going great guns as well, the sweat pouring off his head as he launches into his solo, with these maddened

eyes staring half-out of their sockets.

"When his eyes are like that, and they fix onto you you just can't shake them off," reckons Mac.

Rod managed it on Saturday night though when he started fiddling with his fly, and Kenney just had to laugh. It's an example of the way Rod plays to the band as well as the audience, plenty of chat, back-chat, funny faces and other gestures.

They're pulling girls out from the front rack and fast now, all of them faint except those feigning to get near Rod. Things quieten down a bit for Rod's solo, the rest of the show is pandemonium.

Aftermath

Back in the dressing room a procession of policemen come in, each holding open a notebook appealing for autographs. Woody pinches a helmet and makes to arrest Mac for giving Dee a manky peck on the cheek.

Tetsu reckons they didn't play as well tonight but the crowd was much better. Rod disagrees, he feels the crowd were more worried last night.

After packing up everyone except Rod heads back to the hotel. Kenney then returns to London to be with his sick child. Mac and Tetsu are staying overnight at the hotel. Woody gets talked into it. Rod is already on his way home, taking in the back of his limo amongst a brewery of booze. "Have you ever seen so much in

the back of a car?" He's listening to self-made cassettes of Bobby Womack tracks.

"Now he has got a voice. If I could make an album with half as much feel... he's the sort of guy who makes you want to give up. I try to put all of him into my performance and I don't mind admitting it."



SOUL STIRRING

NOT SO SILLY SHARON

IT'S RARE indeed that a really original black talent ever emerges in this country, for most of our local musicians seem to fall into the trap of becoming derivative of their American or Jamaican-based peers.

Now that the success of Ken Boothe's *Everything I Own* has proved conclusively that reggae is far from being a dead duck, maybe the stage is set for young Sharon Forrester to live up to the prediction that she will be the first home-based black British girl singer to make it in a big way.

It's only recently that the pretty 18-year-old decided to settle here, encouraged by mentor Junior Lincoln of Ashanti Records. She was born in St Andrew, Jamaica, into a musical family who put themselves wholeheartedly behind helping her develop her own

unique style which welds together soul and reggae influences and comes out with something fresh and different.

On leaving school, Sharon was persuaded into the studio by young producer Geoffrey Chung, leader of the much-praised *Now Generation*, one of the Jamaican scene's more progressive reggae outfits.

The result was a version of the Valerie Simpson/Nick Ashford song *Silly*. *Waan't I* which was an immediate hit and led to live dates at the Sheraton Hotel and other top cabaret spots plus four dates alongside top American soul acts like the Delis and the Stylistics.

Fortunately Lincoln was on the island at the time and beat several very interested American record companies to

sign Sharon and pick up rights on the debut record which became very popular in the nation's discos.

Among those knocked out by the single was the producer/director of a new movie being shot in London and he approached Ashanti with a view to Sharon appearing in the film.

This role, and the

recording of her debut album, brought the songstress across from the Caribbean and subsequent live dates have underlined her talent.

Galt McDermott, the man who wrote the music for Hair, composed two songs for Sharon to sing in the film *Moon Over The Alley* and expressed amazement at her vocal range while her acting on the film set surprised even the hardened film crew who burst into spontaneous applause at the end of one take.



CHAIRMAN OF THE BOARD: Slim Fin In (Invictus INV 6058)

I can remember a time when the Chairmen were doing their darndest to sound like the Four Tops — who'd have dreamed then that they'd turn up again as one of the baddest funk outfits of all? Well they are, and the proof's in this eleven-track set which takes the best of Sly, the recent Isleys and even a spot of Jimi Hendrix (twice as the demon guitar on the opener, *Everybody Parly All Night*) plus that magical ingredient to produce an album that's both ultra-funky and melodic at the same time. Special credits to General Johnson's vocals, the stabbing bassman and the keyboard player whose work is as fresh as it's invigorating, but the whole band's so tight it almost hurts. Buy, beg, borrow or steal at the earliest opportunity, but be warned — this band could beat King Kong to a pulp.

HIGH AMOUNTS of British disco favourites for the past six months or so has been Creative Source's haunting *Who Is He and What Is He To You*, but for a long time it's only available on import.

The problem was that Sussex Records' deal with A&M was running out but now a new contract has been signed with B&C Records; Sussex has been given its own label identity over here and a whole wodge of new and back-catalogue has been rushed out.

Perhaps it's a bit late now for *Who Is He and What Is He To You* to make the charts but Sussex seem to have hit potential with the Soul Searchers' frenetic *Blow Your Whistle* and there's plenty more.

All of Bill Withers' old albums have been reissued. There's *Just As I Am* (LP SX 3), the Booker T. Jones' produced effort which introduced his talents and includes such masterpieces as *Aln't No Sunshine*, *Grandma's Hands* and *Harlem*, the SHL Bill set (LP SX 1) which includes his big UK hit *Lean On Me* plus his original of *Who Is He And What Is He To You*, the Bill Withers Live at Carnegie Hall double album (LP SX 10), and *Justments* (LP SX 2).

Creative Source's first set, titled simply *Creative Source* (LP SX 6), which includes the full-length version of *Who Is He And What Is He To You* was released simultaneously with their follow-up *Migration* (LP SX 7) but unfortunately their work is very inconsistent.

The same applies to the Soul Searchers whose *Salt Of The Earth LP* (LP SX 4) mixes attractive heavy funk

with dead-dull balladry; *Masterdisc's* *High On The Sea* (LP SX 5) is more of the same format but all these sets have been selling well on import which proves there are plenty of people who like them.

B&C promise a regu-

lar flow of Sussex sounds, both albums and singles, which, alongside the material they are releasing on their People label, make them one of the most active companies in the soul music field right now.



Bill Withers



Masterfloor

ALBUM PICKS



Chairmen of The Board

SOUL GOSSIP

SAM AND DAVE due over in February. New singles from the Romettes and Donnie Warwicke expected ear-

ly in the New Year. Stevie Wonder doing a special charity show at the massive Madison Square Gardens for the benefit of the aged and underprivileged. Jimmy Cliff doing well Stateside. 50's barroom specialists The Fishers doing two weeks at Southend Talk Of the Town from the 15th. Local authorities in Macon, Georgia, planning to name new bridge after the great Otis Redding. Chairmen of the Board had a piano stolen at London's HammerSmith Palais last week — I didn't dun it, honest! Be prepared for massive Isley Bros. invasion come February. Also due in the next few weeks: Edwin Starr, Drifters and Coasters. Meanwhile current Times tour extended due to excellent audience response.



Stevie Wonder

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John Miles - One Minute Every Hour 55p

Mel + Tim - Back Field In Motion 55p

James Brown - Sex Machine 55p

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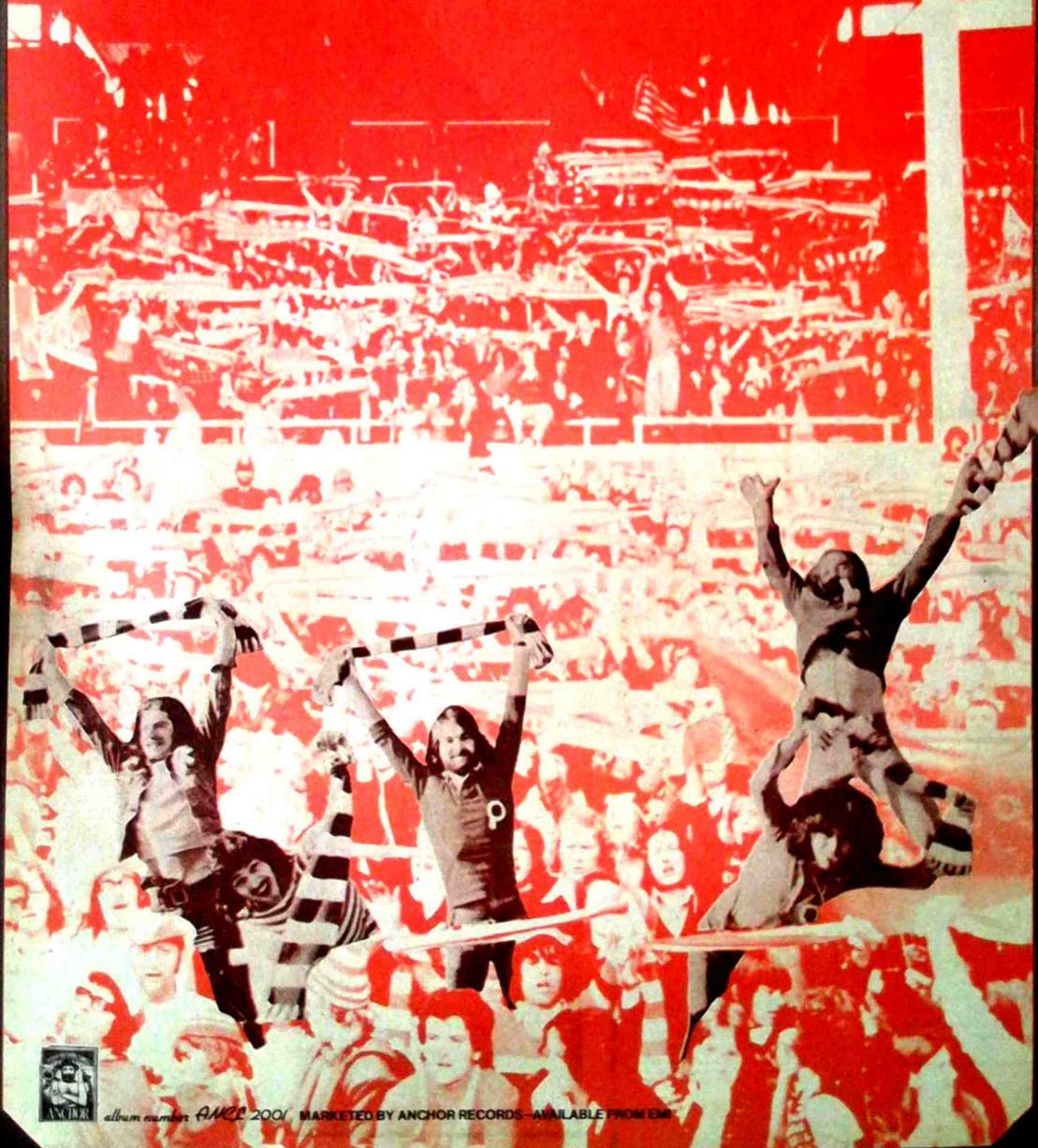
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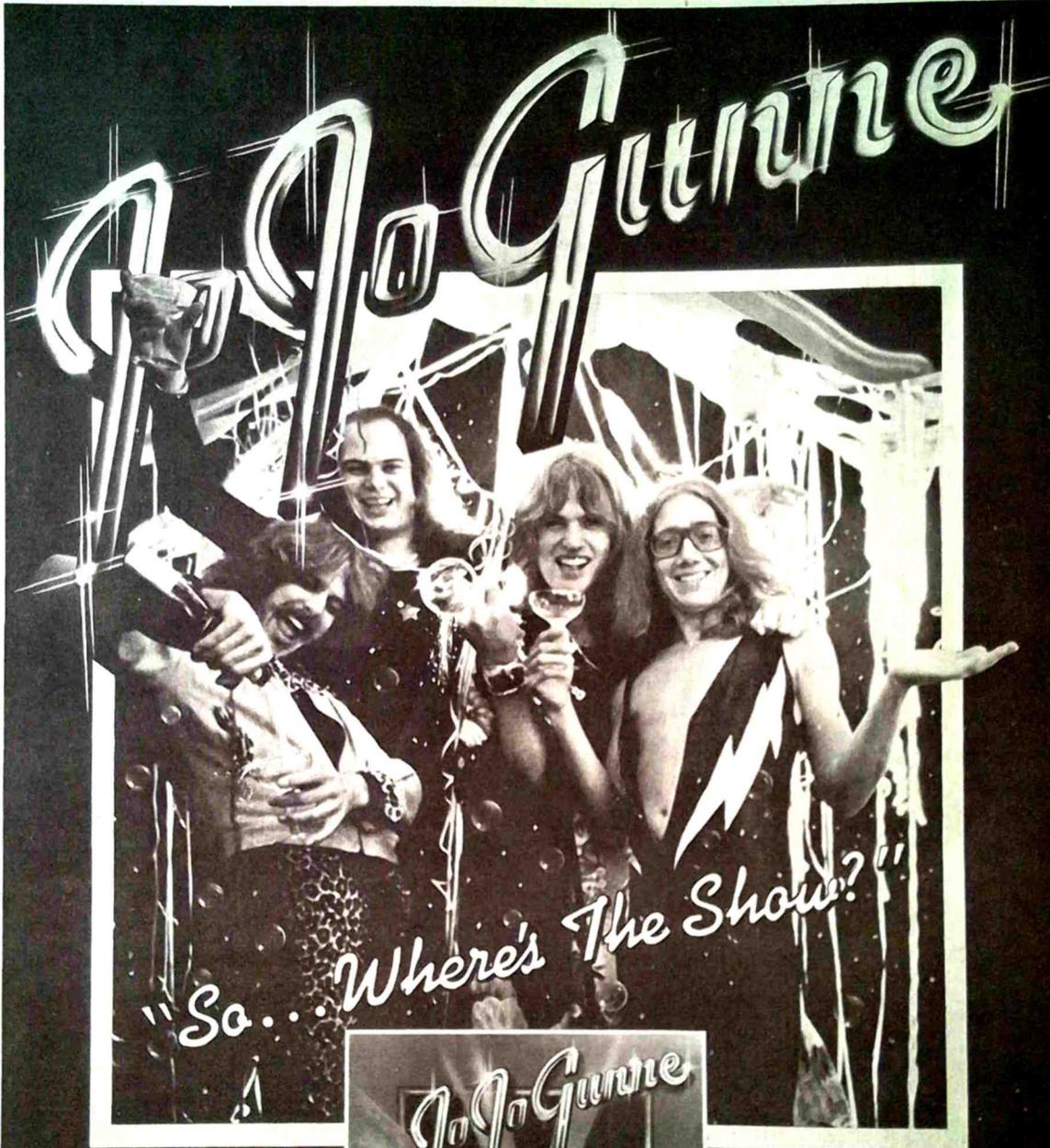
U.S. Soul Singles

- 1 I FEEL A SONG (In My Heart) (Buddah) Gladys Knight & The Pips
- 2 YOU GOT THE LOVE (ABC) Rufus Featuring Chaka Khan
- 3 SHE'S GONE (Capitol) Tymes
- 4 SHA LA LA (Makes Me Happy) (London) Al Green
- 5 THREE RING CIRCUS (Atlantic) Blue Magic
- 6 WHATEVER YOU GOT I WANT (Motown) Jackson 5
- 7 ROCKIN' SOUL (RCA) Hues Corporation
- 8 WOMAN TO WOMAN (Truth) Shirley Brown
- 9 WHEN WILL I SEE YOU AGAIN (Philadelphia International) The Three Degrees
- 10 HEAVY FALLIN' OUT (Aveco) Stylistics

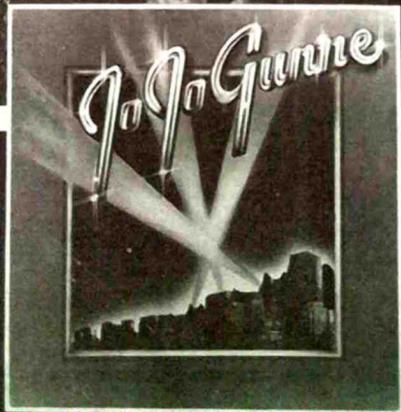
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DISCOS

by DAVE JOHNS

THIS MONTH, apart from our record survey and charts, we include a review of the new Playsound Home Disco Unit. More details too about the range of lighting produced by Meteor, together with news

about the Calbarrie Disco Unit, a high quality unit distributed by Optikinetics. Hope that there's something here for you.

Read on!

DISCMASSIVE

THERE HAVE been the usual spate of Xmas records being scattered over hill and dale this month. Here's a short resume of some of those ditties that you should find a hit in your disco.

To start with, on Spark, my favourite of the month comes from the Medium Wave Band who, with their first single Radio have created a great 30's feel. It's a novelty, which will go down well with mums and dads, and in the discos. Something the mums will hate is David Cassidy with the Partridge Family blundering through the snow flakes with White Christmas. The evergreen standard is released on MCA, though Cassidy doesn't really stand a chance unless you happen to be doing a disco for the 10 to 12 year olds.

Gloria Gaynor on the other hand, just missed out with our Disco Top Twenty this week. On MGM she hops

along to Never Can Say Goodbye, a must for the clubs and for the home party. Going back to White Christmas, David Cassidy and Bing Crosby have competition from the Drifters on Atlantic. It's a re-release from 1963.

Ebenezer Moog (yes really!) offers God Rest Ye Merry Gentlemen on Atlantic, a moog version of the old hymn. Tastefully done, but perhaps something that voice could improve. Stars dusting us with releases include Adam Faith, talking about Superstars. Obviously it's aimed at catching the brains of those of us seeing Stardust. It doesn't seem to really take off.

Is it only love the new title from the Pretty Things on the Swan Song label. Surprising sound for a band that have a heavy reputation. Builds up nicely with Pit Brass Band backing into a great little commercial song, a disco biggie. The Carpenters have just released Please Mr Postman, the disc made famous by the Beatles though not written by them. The same song is performed in a disco style on the Mowset label by the Boone Family, and a great version too.

Day and Night from Man on UA reminds one instantly of Hedgehoppers Anonymous with a single from 1963/4, Good news Week. Certainly this single from Man will do the discsounds in a big way. Finally, the Life of the Party this Christmas will be the Jackson Five on Tamla.

Island USA, a label we talked about in these pages recently is going well right now, with their third single just released from Raft. His single's Wonderful Thing. An interesting piece of news is that Raft used to work with Sylvia of Pillow Talk fame. This soul label from Island is planning several releases in the New Year, including Jay Dee Bryant with Standing Ovation for Love.

Anchor and ABC are going heavily on the New Thelma Houston album, Sunshower, and Rufus has a new ditty taken from the album Hags to Raft's title, You've Got The Love. The Tymes have a single out on RCA, Miss Grace, and from the mall we've been receiving this week, it looks as though it might creep into the charts next week.

The B&C group of companies are working hard on the new Judge Dread single. His album, Working Class 'Ero was released last week, and initial reaction seems to indicate it will survive the Christmas rush. Judge's single under the name of J. D. Alex, is Hey There Lonely Girl, the record currently going the rounds from Eddie Holman. Ken Boothe has a new record for Christmas taken from his album Everything I Own. Don't expect Crying Over You to do as well as the David Gates song did.

Looking through our Top Twenty Disco chart, a surprise of all was Nigel Olsson with Only One Woman. Rocket, the company Nigel records for, seems to have backed out with the singles reaction in the clubs.

RECORD & POPSWOP MIRROR 1ST NATIONAL DISCO TOP 20

- 1 Only One Woman Rocket
- 2 You Ain't Seen Nothing Yet Phonogram
Bachman Turner Overdrive
- 3 Goodbye, Nothing To Say PYE Disco
Javells
- 4 Under My Thumb PYE Disco
Wayne Gibson
- 5 Do It Till You're Satisfied Pye
BT Express
- 6 You're The First, Last Pye
Barry White
- 7 How Long Anchor
Ace
- 8 Down On The Beach Bell
Drifters
- 9 Lonely Girl ABC
Eddie Holman
- 10 Revolution Apple
Beatles
- 11 Come On Over To My Place Atlantic
Drifters
- 12 Zing Went The Strings Of My Heart Buddah
Tramps
- 13 Take Me Girl, I'm Ready Tamla
Junior Walker
- 14 Doo Ron Ron Warners
Crystals
- 15 I've Got To Find Somebody PYE Disco
Velvets
- 16 Put It All Together Avco
Stylistics
- 17 Rockin Soul RCA
Hues Corporation
- 18 Donna Make You A Star CBS
Dave Essex
- 19 Ain't Too Proud To Beg Stones
Stones
- 20 Help Me Make It Through The Night Trojan
John Holt

This chart was compiled from entries received from the discos of—

- Crispin St. John Swansea
- Chris Gentry Hastings
- Roamin Rhythm Disco Cardiff
- Dave Tramps Halifax
- Dave Carton Southampton
- Chris Ray Oxford
- Mark Jonez Manchester
- Nick Green Arbroath
- Tim Paul Newcastle



DJ'S IDEAL INVESTMENT

THE PLAYSOUND Home Disco, is as it says, primarily for the home disco market, though don't be put off by the name. The unit, incorporating many of the professional gimmicks and switches, is excellent value for any deejay, whether young or old.

It sells in the shops for about £110, complete with two speakers of either 10 or 20 watts output, headphones and slip mats. The extras you will need include the microphone, and it was indeed essential for Playsound to leave the mic out of the all-in package. In future issues of R&PM we will be talking about microphone technique in greater detail.

The deck uses BSR Macdonald turntables or similar, if not available, standard to most disco units. With the whole unit giving less than 1 per cent distortion at 10 watts, the turntables be in very effectively. One useful asset with this unit, is if you do feel you want to have more power at your disco, there is an auxiliary input for a larger amplifier and linked to proportionally larger speakers, again gives surprisingly good quality. If you wanted to buy the deck without speakers the price will be in the region of £98. The prices included in the feature are including V.A.T., but only rough estimates given by the company.

The unit comes in wood, covered in an orange plastic material, and is washable.

On the subject of speakers, they are eight-inch round or similar sized, and are light and easily carried as is the unit which measures 30in x 20in x 6in. At the price the unit is very competitive, and looks to be highly durable, and for those of us with holes in our pockets, it will make an ideal investment. With mums and dads in earshot, it wouldn't be a bad idea to drop them a hint: if you want a discobrother for Christmas, CBS / Arbliter produce the unit.

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SHOCKING DENMARK

THIS WEEK, we received at our offices a letter from a disc jockey in Denmark, talking about the disco scene over there. What a shock we had.

David Leslie is a jock in Hernins, Denmark, and apparently he was quite surprised about what we were saying recently about getting free records from the companies, but to add insult to injury, they cost over £1 a time for a single and £4 for an album. We should count ourselves lucky on this fair tale.

David wrote that in Denmark not only are most of the discos in stereo, but they also specialise in producing the video players for the clubs, but pricewise they are well out of reach of the mobile jock.

The most popular discs in Denmark at the moment, if you're wondering about trolling off here for Christmas, are Kung Fu Fighting and Nubush City Limits from Ike and Tina Turner. Generally though, most of the chart placings seem the same as in Britain. Some countries around the world are a long way behind with their records, such as Australia where Elton John is just having last Christmas' record out, and in Denmark, only slightly behind is Queen and Killer Queen.

Dave also wrote about the piece included in these pages recently about using jingles at your disco and of various ways of cutting the cost. He uses a Bush Stereo cassette deck, and his trick is to have one jingle on each side of the cassette, and have no leader tape. In other words, he dismantles the cassette, edits off the leader tape, and then just leaves about 30 seconds of tape on the

cassette. Then, when put together, he can wind the tape to the beginning, record his jingle, then turn the tape over and wind the tape to the beginning again and record the other jingle. In that way, to cue up all you have to do is wind the tape to the end and it is ready to play.

Thanks Dave very much for your letter, and if anyone else has any bright ideas, please write in.

A VISIT to Meteor Lightings showroom in Chiswick is enough to satisfy the appetite of any disco freak. Lighting effects bombard you from the second you step through the door.

The showroom itself is reminiscent of going to a cinema, except that the refreshments are

DISCOS

by DAVE JOHNS

LIGHTING-UP

free! We have already mentioned the Roadstrobe and the Auto Trillite, but the company also produces many other effects.

The Tenway Chaser is

an interesting piece of machinery, a ten channel, 1000 watts per channel all solid state sequential switching device. It is sound operated or alternatively it can be operated by a speed control manually. Ten channels are used so that an actual trace is achieved, not possible on a unit with fewer channels. The Chaser is especially recommended to control long lines of lacquered 15 watt pigmy lamps.

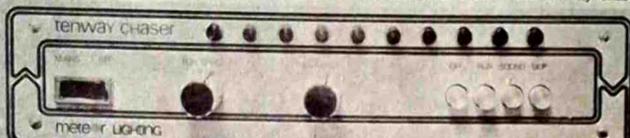
Meteor suggest, when buying a unit like this, especially when used in conjunction with other lighting effects, that they bring in outside contractors to piece the effect together. They seem only too keen to advise customers of different patterns and arrangements to make incorporated in this particular unit is the facility to automatically reverse the direction in which the lamps run.

Once you start moving into this sphere of lighting, you're really aiming into the club scene as opposed to the mobile disco operator. As we suggested recently, it is

up to the jock himself to try and persuade the managers of the clubs to invest in this sort of lighting equipment.

It is a great shame not only for Meteor but also for the other companies producing lighting effects, that it is not possible to illustrate on this page the different lighting effects they produce. Things like the liquid wheel are fairly standard to most companies, but how about the Twinkle Cube, an 8 inch cube with flashing red, yellow, green and blue lights. The star effect of the lights comes about because the light passes through convoluted glass. Previously the company produced a larger unit, but shortages of the right glass has forced them to delete this particular model.

Recently we reviewed the Meteor 100 projector. If you're thinking about buying any extras for this unit, a Rotating Prism isn't a bad idea. Using this attachment your lighting effect can be projected not only onto the wall straight across the room, but also on both sides.



Meteor's Tenway Chaser

... ON THE WAY ...

ON THE way in January is an album from PVE Disco Demand. The album, titled Solid Gold Sensations, consists of sixteen previously unleased tracks from names such as Maxine Brown, Billy Thompson, Darryl Stewart, the Masqueras and Sandy Waddy. CBS are also putting out

a compilation album soon, but of chart titles from Epic, CBS, Philadelphia and Monument. A must for discos and parties. Sounds incredible, a London based disco company are at present working on a jingle machine, which they hope will cost in the region of

£40-£50. It will be mono, playback only, but will certainly fit into the budgets of most mobile jocks. Red Box, a sister company of Soundinserecible is in the club disco market, currently only operating in the London area, but in January hopes to be opening a few clubs in Glasgow.

The PVE DISCO DEMAND Series

TOP 10

THE NEW SINGLES SERIES FOR IN DEMAND DISCO SOUNDS

- | | |
|--|---|
| 1 UNDER MY THUMB Wayne Gibson DDS2001 | 6 DANCE, DANCE, DANCE Casualeers DDS103 |
| 2 GOODBYE NOTHIN' TO SAY Javells DDS2003 | 7 HELP ME Al Wilson DDS107 |
| 3 I GOT TO FIND ME SOMEBODY Vel-Vets DDS109 | 8 IF YOU ASK ME Jerry Williams DDS162 |
| 4 SOUL FOR SALE John Schroeder Orch. DDS2002 | 9 WHAT SHALL I DO Frankie and the Classics DDS101 |
| 5 CAN'T HELP LOVING THAT MAN Ila Van DDS108 | 10 THIS MAN Wally Cox DDS105 |

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AVAILABLE FROM EVERY RECORD SHOP

CALBARRIE Discotheques are a new name to me, but apparently the Luton based company have been on the road for quite some time. Distributed by Optikinetics, Calbarrie make two basic disco units, mono and stereo, and to go with the units are two different types of speakers.

The mono unit incorporates a built in mixer with bass, middle and treble controls on both both deck and microphone pre-amplifiers, 3 slider volume controls for deck sliders. Deck slider starting isn't incorporated in many disco units, but on this makes the panel as near as possible to a professional radio studio. There are headphone cueing facilities for deck and tape.

One thing you can do with this unit is use it as a studio mixing deck, and if you feel like making audition tapes with the unit, there is a 5 pin DIN record and playback socket.

The unit is styled in black grain vyndite with protective aluminium trim. As for carrying the unit which weighs 36.5 Kg. (even R + PM is going metric now) it is fitted with heavy-duty recessed carrying handles with lockable lid catches. Often I find after a period of wear and tear, catches tend to either spring open or not work at all, but on this particular model, as with all of the Calbarrie range, their catches are exceedingly good. Nothing can be worse than carrying your disco out to the car when the lid springs open and you end up with bashed turntables. Size of the unit is 928 mm long, 304 mm deep and 242 mm high.

Extras that can be bought with this unit include automatic voice over with an output/cue meter, headphones, mic, 3000 watt stand to light unit, fold up stand and magnetic cartridges. The unit comes fitted with ceramic cartridges fitted to the BSR McDonald MP600 turntables.

Price for the mono unit without extras £187.32 excluding VAT. That includes the 100 watt built

DISCOS

by DAVE JOHNS

DISCO CHART

BARRY DONALDSON and **Dave Andrews** from **Mansfield, Rock and Soul jocks**, wrote in this week. They run their **Artico Joy Quadrasonic Mobile Discotheque**, and apparently they've been in business now for eight months, and life in Notting-hamshire, Derbyshire and Yorkshire is booming.

They travel around the area in a converted one-ton van, working an average five nights a week, playing Philadelphia Soul and the Northern Soul Sounds. It seems as though the **Fye Disco Demand Series** of records is providing a lot of requests. They've got competition from several other main disco operators in the area, going under such weird names as **Paracoustic, Coloured Explosion** and the **Secret Formula**. From the chart they sent in to us, the **Commodores** and the **Humane Zoo** is one of their most requested discs.

A gentleman by the name of **R. Talbot** from **Horley in Surrey** wrote in to say that he made his disco unit via **Henry's Radio**, a store in London. He built the decks himself, but uses **Hi-Fi Tec** 50 watt stereo amps connected to two **Fane Pop 30** heavy duty 15 inch speakers. Another small amplifier for the cueing from headphones, and the whole unit left him with quite a bit of change from £260. Mr. R. must be somewhat of technical wizard, but even he blew a few fuses when he turned the gear on.

The **Speakeasy Disco in Crewe** is the haunt of **Alan Kaye**, and he writes in with a few asks to grind. He's disgusted that most jocks and club managers only cater for 18 to 25 year olds. On Thursday evenings he plays to the 25 to 50 year old age group. Should be quite a gas! **Alan** wants some of the **Beach Boys'** tracks re-released, never mind the **Tamla** revival.

Chris Jowett in **Leeds** operates the **Discozone**, a popular disco in the area, and he confirms that the **Beasties** records are being requested more now. **Chris** does gigs mainly in the clubs and in the University, and although the **Tamla** sounds go down well, early evening, as the time goes by, the **Stones**, **Who** and **Pink Floyd** are the lag of his audience. **Chris** is another of the merry brigade who build their own units, and his only trouble has been in getting a sound-to-light converter. He tried several years ago with a company in **Croydon, Surrey**, and spent nearly a year with the machine going to the makers for repairs! We are looking into the complaints **Chris** made, and if you have anything you want to know about, write in.

If any of you would like to send in a photo of your disco set, we'd be pleased to print it. If you can, please let us have a few shots of you in action!

PROFESSIONALS



ON THE ROAD

in an amplifier, but without the amp £158.46 excluding VAT. The Calbarrie Stereo

Disco unit, costing £247.65 with the amplifier, includes basically the same facilities as the mono, but

instead of the tape volume control being a slider, it is a rotary control. The tape input has a miniature

switch with three positions for either mono, stereo or off. It weighs and measures more, being 46 Kg in weight and measuring 1220 mm by 534 mm by 242. In other words, it is about 300 mm longer.

Our photo of the stereo version includes all the main extras, including deck lights, microphone stand and tape machine. The main extra which all population will find a must, is the cigarette lighter on the left hand end of the mixer panel. All you really need then is a beer dispensing switch!

Their speakers are of the same high standard, with incorporated a **Driver 75W (RMS)** 122 high efficiency twin cone driver unit, built to their own requirements by **Fane Acoustics**. The speaker surround is linen impregnated plastic suspension. The two types which are produced are the **Infinite Baffle** which is apparently popular for its compactness. The **Mini Bass Reflex** which is shorter but deep gives added bass response.

Calbarrie are expanding slowly, and it looks as if in the coming years they will be one of the fire-urners in the disco market.

D.J. CONVENTION

THE **DISC Jockey** convention at the **Sundown Club** in the **Charing Cross Road, London** attracted many of the leading companies in the discomarket. The photo shows the **Elektra/Asylum** stand with two of the audience listening to tracks from the new **Denis Lindo** album.



THAT'S all for this month. All being well, in two weeks time there'll be the results of the **Roger Squire Jingle Machine** competition. The competition is now closed, and frankly we were surprised how many of you sent in tapes. If you have any comments about this feature, please write in, and remember wherever you live, we really do want to hear from you. If you would like to send in a list of the ten most requested records at your club, then we'll be interested in hearing from you. The address is **Discos, Record & Popsop Mirror, Spotlight Publications, Benwell Road, London N7**.

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 There is a lot of money to be made both inside and outside the Big City. Others have made it - you read about them every week in the Music Press, why don't you. Membership to the Disc Jockeys Association costs little more than one quarter the price of the average gig so it's a good value, and remember the Discounts!
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Gee Pussie A Chance
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I Feel Love Coming On
Booker T & The MG's -
Time Is Tight
Slyce Shogun - Respect Yourself
First Choice -
Amped & Extremely Dangerous
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The Commodores - The Zoo
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The Chi-Rites -
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Nathan Park -
1400 yards right, East Ham
Little Anthony -
Gang Of My Head
Betty Wright - Clean Up Woman

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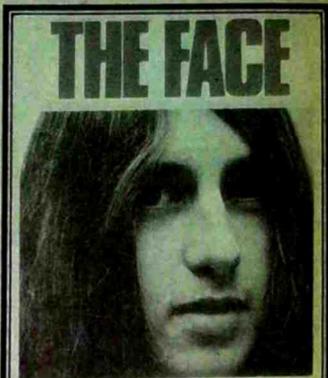
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Dear Face,
On December 2nd in
R&PM there was a Sweet
competition in which I
was lucky enough to win
'Desolation Boulevard.'
I would just like to say
thank you to everyone
involved with the competition.
Robert Jordan, Hitchin,
Herts.
Well, I guess I'll say
thanks to you on behalf of
everybody at RCA and us
here at R&PM.



OK, here I am then... The Face. Anything you
want to write about, argue about or complain
about - here's the place to send it to. Mail your
comments to: The Face, Record & Popswop
Mirror, Spotlight House, 1 Benwell Road,
London, N.T.

DUMB ROLLERS

Dear Face,
Although I like the Bay
City Rollers, I was a bit
surprised when I read the
article about their school-
days. They sounded
almost proud that they
were so dumb. Surely this
is setting a bad example
to the younger fans?
A Rollers fan, Gloucester.
You said it, I didn't!

BOWIE LIVES

Dear Face,
Mott! The people were
on the verge of quitting
before Bowie took an
interest in them. Bowie
wrote their hit single 'All
The Young Dudes' and
look what it did for them.
Mott fans should be
grateful that Bowie took
an interest in them
otherwise there would be
no Mott now.
Bowie & Mott fan,
London.

I have received tons of
letters about this subject,
most of them supporting
the above letter. Bad luck
Mad Shadows freak.
Good try.

Dear Face,
Could you please print
the Rubettes fan club
address and I'll love you
for ever.
Valerie Johnson, Luton.

Okay factory will get you
everywhere, here it is
then: Rubettes Fan Club,
c/o Chrissy, 8 Dalmy
Road, Manchester, M19.

LIVID

Dear Face,
I was absolutely livid
(there's a nice word)
when I read that letter
from Peter Dearden
criticising the Sweet
Session. Doesn't he
realise talent when he
hears it? Not all of us
remember Otis Redding
and anyway it's nice to
have a fresh sound
around so about.
Sandra Edwards,
Bournemouth.
Sitting On The Dock Of
The Bay... Ooops, sorry.

Dear Face,
Thanks for closing the
argument between Rod
and The Bay City Rollers.
It's about bloody time.
Leave other people's
groups alone.

TRIBUTE

Dear Face,
Please join me in
paying a tribute to one of
the greatest performers
ever: Naimy Mr Rod
Freak Duranblis.

Alright, sure will. By the
way after I closed the Rod
and Rollers battle I
received hundreds of
letters from Rod fans
which just about evened
things up.

Dear Face,
Here is a last, mad and
desperate plea and if you
don't answer I'll die of a
broken heart. Please
print a picture of the New
York Dolls. Lots of love,
Nina, Liverpool
Well I've talked to our
nice art man Dave Wright
and I'm sure he'll co-
operate.

PRaise

Dear Face,
A word of praise please
for Cilla Black, probably
the most appealing and
consistent female record-
ing artist. Unfortunately
she is not given the
recognition she deserves.
Graham Scarf, New
Zealand.
Well how about that
someone from down
under likes our Cilla.



New York Dolls

RECORD MART

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All these great tracks on one fabulous Album
When will you see you agree
Yearning for the love of money
The Intruders
She's a winner
The Ebony Ways

ACE: Five A Side
(Anchor ANCL 2001)

I suppose the fact that this has hardly been off my turntable all week is testimony enough, but more about the band. First impressions are definitely misleading in the case of Ace. They sound very like many of those slightly funky American rhythm bands and appear to be offering the same old stew, but with Ace you end up thinking 'so what, it's still better than any thing else out there, kind'. It's like they say themselves: 'Ace is a real band'. They sound so tight, yet relaxed and controlled. Their rhythm is the one that most surely will make an impression on British rock in the next year. Lazy funk it could be called, full of arresting jumpy riffs and driving chord work on electric piano and rhythm guitar. The songs throughout this album are excellent. Paul Carrack is an exciting new writer who, caught here in the developing stage, should offer much in the future. This really is a fine album. It includes the hypnotic How Long plus nine more juicy tracks. Really a breath of fresh air in British rock. Don't miss it. — P.H.



ACE

BBC TV'S BEST OF TOP OF THE POPS (RFLP 001).
Ten years after this TV show started commissioning the first album of hits by some of the people who've appeared on it. Not from 10 years ago (though). Some of the impact of this album must be lost because we've got used to these 'Greatest Hits' albums by now, and I wonder why it's taken the Beeb so long to get it together? Quite a cross section of artists here, Carl Douglas with Kung Fu Fighting and Paper Lace with The Night Chicago Died and Eric Clapton's I Shot The Sheriff nicely on the first side, interesting company — what does Eric think about it? Other tracks include Hey Rock and Real (Showaddywaddy), Remember (B.B. King), Rollers, My Co-Co-Choo (Alvin Stardust) and Tonight (Rubettes). It's a full priced album, £2.46, and is the first in a series of albums due along these lines. Always good for parties, and if you're not a single buyer, it's good value too. — S.B.

BBC TV'S BEST OF TOP OF THE POPS (RFLP 001).

enough enthusiasm to sustain the album. All the big songs are there; Are You Man Enough; Keeper Of The Castle; Reach Out; Standing In The Shadows Of Love and Baby I Need Your Lovin'. His voice is just as good as ever, but the production lacks the depth and intensity of the studio cuts. Nevertheless it's a good 'un for that Christmas solo party. — D.H.



Santana: captivates

One of the nicest things about this album is its overwhelmingly lovely metallic album cover (I could study it for hours) which is made up of thousands of butterfly wings. The album itself seems to be a compilation of all Santanas recent works: It has the same subtle aura as their last album Welcome, the oriental mystic of Caravanserai and the raw Jungle Bunny beat of Santana III, which means the album doesn't really offer any surprises. But the music still captivates. Carlos Santana's guitar flows and flauts to catalytic crescendos and everything is really tight and crisp. So if you really went a ton on their other stuff this will also knock you out — but if you're looking for greater musical depth and unknown horizons you'll be disappointed. This is Santana as we all know 'em. — J.L.

SANTANA: Borbolotta
(CBS 0044).

Just imagine yourself down the local pint of Guinness in hand, when on comes a really zippy little pub / jazz combo, John Chilton's Feetwarmers headed by George Melly (Scotch in hand), boogie woogie-ing out such classics as The Walter And The Porter And The Uptalms Maid, Hard Hearted Hannah and Give Her A Little Drop More. The latter has amusing lyrics like: I like a girl who drinks / life with her just can't begin / 'til she's had a double gin . . . Well that should put you in a festive mood surely? And what's more you don't even have to nip over to the boozer 'cos George and the boys entertain you in the confines of your own front room. So get out the Stout ma, we're a coming round for a real hum-dinger of a knees-up. — J.L.

SATURDAY SCENE
(Phillips 29979).

Here we have Sally

TOM PAXTON'S CHILDREN'S SONGBOOK
(Bradley's M601).

A delightful gift for kid bruvver or sis. Tom Paxton has written a lovely bunch o' children's songs in a refreshing style which even grown-ups will find endearing. The lyrical content of the songs is simple yet comical. Listen to My Dog's Bigger Than Your Dog and The Marvelous Toy or if you want something prettier Hush-You'll see, you'll see, you back to fairy-land once again. — J.L.

GEORGE MELLY: It's George
(Warner Bros K 0687).

AL GREEN: Explorer Your Mind (Hi Records SHL 23087)
Currently enjoying a very belated success in the charts over here, Al Green's new album might hopefully reach a few new ears. Long standing Al Green fans will be looking out for the LP anyway, and they'll find a fair selection of material with different pace and rhythm, but throughout there's that inimitable Al Green phrasing and voice. Al co-produced the album with his usual producer, Willie Mitchell, and he also wrote or co-wrote all the songs. Bha-La-La (Makes Me Happy) is there, one of the best soul singles of the year (must be), while God Bless Our Love is a much slower ballad. The City and One Nile Stand brings the lights up again with that smooth chugging beat that gets feet tapping on the best of dance floors. I'm Hooked On You, the opening number on the second side, bears vague similarities to Sha-La-La and

James, the presenter of London Weekend Television's Saturday Scene, presenting interviews with some of the stars she's had on the programme, including David Cassidy talking about his retirement. Sparks: Sweet and the legendary Gary Clitter who chats frankly about his throat op. There's also some singing from Italy, who does her latest single, Im'li Good and the B side, and a number from a group called Love Together Super-duper value at only £1.99. — J.L.

AL GREEN: Explorer Your Mind
(Hi Records SHL 23087)

some of his earlier material, while School Days cleans the album quite nicely and soothing. Nine songs that'll finger your mind a little, even if they don't quite go in and explore it. Makes me happy, anyway. — S.B.

PAUL ANKA: Anka
(United Artists UAG 200)

PAUL ANKA: My Way
(Roshah HDLP 462).

1974 has been a very busy year for Paul Anka, the suave ballad singer who recently entered the charts with You're Having My Baby. Now there are two albums out, from different companies, with different material. Taking the LP, Anka, first, the bulk of the material was written by Paul who found inspiration for these tracks at Lake Tahoe. It could be classed as a moody album. It is certainly emotional to the extent that the situations are true to life. An impressive range of instruments compliment Paul's powerful and confident voice. Strings and Acoustic go well with Bringing The Wine; congas, deep talking and the hypnotic rhythm set the final touches to Love is a Lonely Song, and a remake version of I Don't Matter Anymore, jazz flavoured, is really very nice. My Way also contains similar sounds and styles, though perhaps a little more lively than the former album. Here, Paul's heard singing the number he wrote for Frank Sinatra, My Way, and his own hit, She's A Lady. Both

Albums

PICK OF THE WEEK



George Melly: knees-up

albums may need a couple of plays before appreciating the quality of these arrangements, because too many slow ballads can become somewhat overbearing when heard for the first time. — W.H.

THU'S VIVRAT: Illusions
On A Double Dimple (Harvest SHSP 0026).

An over-serious attempt at sophisticated electronic music from this three-piece German group, who have no guitar! A good idea but all too often three-piece combinations rely too heavily on technical dynamics to see them through. These three play precisely, led by over-worked synthesizer, and motivated by some kind of symphonic vision. File with ELP and Refuge. — P.H.

JETHRO TULL: War Child
(Chrysalis WC 1067).

After a year's sabbatical trying to forget or perhaps reflect on the criticism of Pamina Play, Tull is back, ready to be judged again. They've managed the conversion of individual tracks putting aside some of those self-indulgent antics, but the satirical Tull, though the more obvious orchestration produces a much lighter feel. See Live, in the true Tull Anderson mould of chanting vocals and

Skating Away on the Thin Ice of the New Day definitely Thick as a British. Altogether it's an album which aims to bring back lost fans rather than make new ones, to make up for the past rather than looking to the future. — M.T.

BOB MARLEY and the Wailers: Rasta Revolution
(Trojan TRS 85).

Here's some more superior-quality reggae recycled from the Trojan catalog, cashing in on the excellent Marley band's recent rise in public estimation. The songs Dero show a rougher, less polished band than you hear on the recent Island album, but I think look much more direct and lively in studios has tended to take away some of the Waile's spark. These albums, on the other hand, are as hot and lively as you could wish. A good companion to the previous Trojan Marley release, African Herbsman. Two tracks, however, appear on both LPs: Duppy Conqueror and 400 Years. — R.B.

MOBY GRAPE: Great Grape
(CBS 9474).

To preface an upcoming UK or ari-reformed Grape, this album of old hits and new tracks from the three of the album this cult West Coast American band produced, clearly showing the maturity the band gradually found after their formation in 1967.

JOHN SEBASTIAN: Tarzan
Kid (Reprise K54052).

Oh dear me, young John's stopped being stoned and groovy, and sad to say has come up with a disappointing album that lacks direction. Only five of the ten tracks are written by John, and they lack the verve of his Spoonful days or his masterly solo album. He still manages to attract the famous by his recording sessions. Here we have the Folmer Sisters, Phil Everly and By Cooder, but I think the opening track Sitting In Limbo, tells it all. Rather a good version of Little Feat's Dixie Chicken with Lowell Geom helping out on vocals, but why, oh why, Singin' The Blues? — D.H.

FOUR TOPS: Four Tops Live & In Concert
(ABCL 0862).

If you managed to catch the Tops during their recent tour then this is the only souvenir for you. If not, then you know all the pitfalls that 'live' albums can fall into: shallow backing, hollow vocals. Here, Levi manages to whip up just



Four Tops: souvenir

50 GREAT ALBUMS TO BUY NOW

1. Mark on this photo which of the Rubettes has just left to join another band, and what is his name?

2. In John Richardson, the drummer, single or married?

3. Who sang the lead vocals on Sugar Baby Love?

Name _____
(capital letters please)

Address _____

OK, OK, OK, let's find out who the real Rubettes' fans are, and for 50 of those fans there'll be a nice bonus — a copy of the Rubettes' album, Wear It's At.

As any Rubettes' fan will know, it's a great album, so make sure you don't miss your chance to win a copy. To enter the competition, all you have to do is answer the questions on the coupon and send it with your name and address to Rubettes' Competition, Record & Popson Mirror, 100, Newell Road, London N7. Closing date is December 21, 1974. The first 50 correct answers drawn from the stack will win an LP. The Editor's decision is final.

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HALL ENAMOUR

THERE'S A difficult choice for London readers this Sunday. Frupp are playing the Victoria Palace and at the other end of the town there is a really exciting line-up at the Roundhouse. Sub-erland Bros. and Quiver, Jess Roden and Tim Rose.

With Ace's new single moving up the charts, many of their new fans will be glad of an opportunity to see them in person. This week they're playing Leicester College (December 6), Page Moss Comprehensive School, Liverpool (December 7), Barnsley Civic Hall, Yorks (December 8).

Hall, Croydon.
STRING DRIVEN THING, Marquee, 90 Wardour Street, London W1.
DR. FEELGOOD/KURSAAL FLYERS, Middlesex Polytechnic, Egham.
ROCK ISLAND LINE, Sundown, Charing Cross Road, London.
JACK THE LAD, W. Greyhound, Fulham.
KILBURN & THE HIGH ROADS, Dingwells, Camden Lock, Camden High Street, London NW1.

FRIDAY

December 6
THE FACES, Winter Gardens, Bournemouth.
MIKE ABBSALOM ROAD SHOW, Alsaiger College, Cheshire.
JOHN N. MARRKESHMA, Sussex University.
BOB HARRIS WHISTLE STOP ROAD SHOW, Southampton University.
A BAND CALLED O, Central London Polytechnic, 115 New Canadian Street, London W1.
STARRY EYED AND LAUGHING, North Staffs Polytechnic.
OSIBIRA, Brunel University, Uxbridge.
STATUS QUO, Opera House, Blackpool.

ARGENT, Rainbow, 232 Seven Sisters Road, London N4.
HOUSEWAKERS, Cardiff University.
FRUUPP, Slough Community Centre.
GONZALEZ, Queen's Hall, Leeds.
STEELEVE SPAN, Apollo, Glasgow.
RONNIE LANE, North Staffs Polytechnic, Stoke.
SASSAFRAS, South Bank Polytechnic, Elephant & Castle, London.

SWEET/GIGGLES, Hull University.
FAIRPORT CONVENTION, University of Reading.
JIMMY PAYNE, Ponders, Hants.
A BAND CALLED O, London Central Polytechnic.
EDDIE HOLMAN, Dreamland, Margate.

SHAKIN' STEVENS & THE SUNSETS, Royal Holloway College, Egham.
QUICKSAND, Llanharan Welfare Hall, Wales.
MEMPHIS BEND, Biba's, Kennington High Street, London.

BYZANTUM, Bretton Hall College of Education, Wakefield.
GEORGE MCRAE, Top



Hat, Spennymoor.
SHOWADY WADDY, Globe Theatre, Stockton.
RORY GALLAGHER, City Hall, Newcastle.
AMAZING BLONDEL/GORDON GILTRAP, Strathclyde University.
ROCK ISLAND LINE, Dudley College of Education.
FUSION ORCHESTRA, Clifton Hill House, Bristol.
SLACK ALICE, Dundee College of Technology.
SOREAMING LORD SUTCH, Wall Hall College of Education, Watford.
BROTHER LEES, Eccentric Club, London SW1.

DR. FEELGOOD, St Luke's College, Exeter.
GAS WORKS, Aston University, Birmingham.

SATURDAY

December 7
THE FACES, New Theatre, Oxford.
JOHN FEEL ROAD SHOW, Portsmouth Polytechnic.
SHA NA NA, Hippodrome, Birmingham.
BARCLAY JAMES HARVEST, Corn Exchange, Cambridge.
CURVED AIR, Leascliff Hall, Folkstone.
STATUS QUO, Leeds University.

STACKBRIDGE, Guild Hall, Plymouth.
EDGAR BROUGHTON BAND, Coleraine University, N. Ireland.
GONZALEZ, State Theatre, Kilburn.
STEELEVE SPAN/RICHARD DIGANCE, ABC, Chester.
RONNIE LANE, Leicester Polytechnic.
RICKY STORM & THE HOUNDGOS, Doxey Institute, Stafford.

FRUUPP/DAVID MCWILLIAMS, Friars, Aylesbury.
SWEET/GIGGLES, Imperial College, London.
MIKE ABBSALOM, East Warwickshire College of Education.
A BAND CALLED O, Berkshire Technical College, Abingdon.
BAD COMPANY, Lanterton Socialist Club.
EDDIE HOLMAN, Heavy Steam Machine, Hanley.
SASSAFRAS, Redlands College of Education, Bristol.

SHAKIN' STEVENS & THE SUNSETS, Palace Bar, Southend.
MEMPHIS BEND, Biba's, Kennington High Street, London.
JOHN MARTYN, Plymouth Polytechnic.
BYZANTUM, Eastbourne College of Education.
SUPERCHILD, Trevelyan Socialist Club.
SUNDANCE, Hatfield Polytechnic.
GEORGE MCRAE, State, Kilburn.
EDWIN STARR, Casino, Wigan.

WIZZARD, Loughborough University.
KEN BOOTHE, Rainbow, 232 Seven Sisters Road, London N4.
THE TYMES, California, Dunstable.
BROTHER LEES, Warren Country Club, Stockport.
ROCK ISLAND LINE, Bolton Institute of Technology.
FUSION ORCHESTRA, Pier Pavilion, Hastings.
DESMOND DEKKER, Chilren Rooms, High Wycombe.

AMAZING BLONDEL/GORDON GILTRAP, Student Union, Bradford University.
BILL BARCLAY, The Union, University Col-

lege, London WC1.
RUBETTES, Pier Pavilion, Lowestoft.
GREENSLADE, Bedford College of Education.
GLOBAL VILLAGE TRUCKING COMPANY, Liverpool Stadium.
ACE, Page Moss Comprehensive School, Liverpool.
WINKIES, Liverpool University.
SASSAFRAS, Redlands College, Bristol.

A BAND CALLED O, Abingdon Berkshire Technical College.
YAKETY YAK, Cleopatra's, Derby.
PASADENA ROOF ORCHESTRA, Biba's, Kennington High Street, London.
JACK THE LAD, Doncaster College of Education.

STRING DRIVEN THING, Crewe College of Education.
CHILLI WILLI, Clare Hall, Leicester.
KOKOMO, Essex University, Colchester.
ROY HARPER, Kingston Polytechnic.
GAS WORKS, New Hall, Cambridge.

PALM BEACH EXPRESS, Dingwall, Camden Lock, Chalk Farm Road, London NW1.
GROUNDHOGS, Roundhouse, Dagenham.

SHARIN' STEVENS & THE SUNSETS, Greenford Fishmongers, Greenford.
SUNDANCE, Top Hat, Spennymoor.
CISSY STONE, Mr George's, Coventry (until December 11).
EDWIN STARR, Pickwick's, Dewsbury.

HOWARDY ADDY, Bailey's, Watford (until December 14).
RORY GALLAGHER, Gaumont, Ipswich.
BROTHER LEES, Bath Hall, Southborne.
SLACK ALICE, Swansea University.
TUBULAR BELLS, Royal Phil Orchestra, Albert Hall, London.

SHAKIN' STEVENS & THE SUNSETS, Free Trade Hall, Manchester.
December 8
THE FACES, New Theatre, Oxford.
STATUS QUO, Coventry Theatre.
ARGENT, Coulston Hall, Bristol.
FRUUPP, Victoria Palace, London.
GONZALEZ, Victoria Hall, Hanley.

STEELEVE SPAN/RICHARD DIGANCE, Hippodrome, Birmingham.
A BAND CALLED O, Wandsworth Prison.
SHAKIN' STEVENS & THE SUNSETS, Tarrington, 4 Lodge Lane, London N12.
SHUSHU, Capital Theatre, Huddersfield.

SASSAFRAS, Barbarella's, Birmingham.
JAMES HOGG BAND, Gugging Post, Leeds.
GEORGE MCRAE, Dreamland, Margate.
OX, City Hall, Newcastle.
EDWIN STARR, Tiffany's, Bristol.
KEN BOOTHE, Lords Club, Gravesend.

RORY GALLAGHER, Empire, Sunderland.
FUSION ORCHESTRA, Queen's Hall, Westcliff on Sea.
SUTHERLAND BROS AND QUIVER/JESS RODEN BAND/TIM ROSE, Roundhouse, London NW1.

IVOR CUTLER, Birmingham Rep. Theatre.
SUPERHAMB, Winter Gardens, Bournemouth.
HALF HUMAN BAND, Albemarle Club, Harold Hill, Romford.
GENTLE GIANT, Town Hall, Birmingham.
ACE, Barnsley Civic Hall, Yorks.
EDGAR BROUGHTON BAND, Queen's University Belfast.
RANDY, Kennington, Russell Garden, Holland Road, London.
FAIRPORT CONVENTION, Fairfield Hall, Croydon.

MONDAY

December 9
SHAKIN' A, Palace, Manchester.
PINK FLOYD, Palace Theatre, Manchester.
STATUS QUO, King George's Hall, Blackburn.

ARGENT, Guild Hall, Preston.
HOWARDY ADDY, Hammermith Palms.
STEELEVE SPAN, De Montfort Hall, Leicester.
MIKE ABBSALOM, Bognor College of Education.

A BAND CALLED O, Golden Diamond, Sutton in Ashfield.
SASSAFRAS, Norman Hotel, Wakefield.
SHARIN' STEVENS & THE SUNSETS, Greenford Fishmongers, Greenford.

SUNDANCE, Top Hat, Spennymoor.
CISSY STONE, Mr George's, Coventry (until December 11).
EDWIN STARR, Pickwick's, Dewsbury.
HOWARDY ADDY, Bailey's, Watford (until December 14).

RORY GALLAGHER, Gaumont, Ipswich.
BROTHER LEES, Bath Hall, Southborne.
SLACK ALICE, Swansea University.
TUBULAR BELLS, Royal Phil Orchestra, Albert Hall, London.

SHAKIN' STEVENS & THE SUNSETS, Free Trade Hall, Manchester.
December 10
THE FACES, Opera House, Blackpool.
SASSAFRAS, Tiffany's, Exeter.

SHA NA NA, Empire, Liverpool.
PINK FLOYD, Palace Theatre, Manchester.
ARGENT, City Hall, Sheffield.
SWEET, Colston Hall, Bristol.

SHUSHU, University of East Anglia.
BUDDIE, Barbarella's, Birmingham.
QUICKSAND, St Mathew's, College, Bristol.
CHILLI WILLI, Plymouth Polytechnic.

EDWIN STARR, Room at the Top, 13ford.
RUBETTES, Odeon, Edinburgh.
GENTLE GIANT, Heavy Steam Machine, Hanley.

A BAND CALLED O, Roky, Blackpool.
STARRY EYED AND LAUGHING, 100 Club, 100 Oxford Street, London W1.
CHILLI WILLI, Plymouth Art College.
DR FEELGOOD, North Birmingham Polytechnic.
GAS WORKS, College of St. Mathias, Fishponds, Bristol.

THURSDAY

December 5
PINK FLOYD, Hippodrome, Birmingham.
ARGENT, Town Hall, Cheltenham.
STEELEVE SPAN, Usher Hall, Edinburgh.

RONNIE LANE, Teeside Polytechnic, Middlesbrough.
FRUUPP/DAVID MCWILLIAMS, Slough Community Centre.
SASSAFRAS, Rachel McMillan College, London SE12.

FAIRPORT CONVENTION, Hove Town Hall.
JIMMY PAYNE, Woodville Hall, Gravesend.
SWEET/GIGGLES, Town Hall, Middlesbrough.

ERIC CLAPTON, Odeon, Hammersmith.
CHAIRMAN OF THE BOARD, Heavy Steam Machine, Hanley.
FUSION ORCHESTRA, NRA Pavilion, Bisley, Surrey.

SHAKIN' STEVENS AND THE SUNSETS, Warwick University.
JAMES HOGG BAND, Glamorgan Polytechnic.
EDWIN STARR, Mr George's, Coventry.

RORY GALLAGHER, Opera House, Blackpool.
DUCKS DE LUXE, Nag's Head, High Wycombe.
RUBETTES, Queensway Hall, Dunstable.
GENTLE GIANT, City Hall, Sheffield.

WINKIES, Floral Hall, Southampton.
EDDIE HOLMAN/TONY MORGAN & MUSSEL POWER, Hove Town Hall, Brighton.
YAKETY YAK, Angela Club, Burnley.

NOEL MURPHY, Bedford College, London.
RICHARD DIGANCE, Usher Hall, Edinburgh.
PETE ATKIN/JULIE LAWSON, Fairfield



Ronnie Lane, Friday



Bad Company, Saturday

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MARKET PLACE

Now, about that party

IF YOU wanna be thrilled, have an oggle at these two voluptuous lovelies from Fans People. Plenty of oomph eh? — especially in these daring costumes, which are reported to be the most popular with TOTP's male viewers! FP have all their outfits specially created to blend with the pop songs (bet they wear this particular outfit when they prance around to You Ain't Seen Nothing Yet!). Dee Dee Wilde (pictured right)

said: "Flick Colby our choreographer listens to the records we will be dancing to and works out outfits with a designer. No, it doesn't mean we all have hundreds of party dresses — those we wear on TV all belong to the BBC, except for the few we really like and buy for our cabaret act."

Unfortunately their outfits cannot be bought in the shops, but they should give our female readers a few bright ideas on how to hot-up an Xmas function!

REFLECTIONS



The Thing is ...

WE DROPPED a few clangers last week. The art boys, extraordinaire, stuck in two pictures of the old String Driven Thing line-up (did you spot the mistake?).

Here is a much nicer

photo of SDT showing the present line-up. Left to right: Colin Fairley (drums), Jimmy Exell (bass), Grahame Smith (violin), Kimberley Beaton (vocals), Alan Roberts (lead guitar). We'd just like to say sorry about that lads and wish

ya every success with the new album and single. By way of a little additional info Chris and Pauline Adams (husband and wife) left SDT six months ago to pursue a songwriting career, so perhaps we'll hear more from them in the future?

Han-so!

THE FACES had a built in comper on their recent visit to Japan, basat Tetsu.

It was the first time the band had been to Japan since Tetsu joined from Free, playing two concerts in Tokyo and one in Osaka. At both, Tetsu was up front right at the beginning.

"I introduced everyone to the audience in Japanese," he explained. "These are my friends from England."

★ ★ ★

HARKEN UNTO a tale of strange deeds and even stranger songs! The show in question was opened by a bunch of wandering minstrels, more commonly known as Steeleye Span, who produced a couple of reels and then proceeded to launch into The Wife of Usher's Well which was a fine tune, highlighted by some even finer vocals courtesy of Maddy Prior.

At this stage of the evening the music stopped and the audience was treated to a short Mummers (old folklore) play, which surprisingly enough turned out to be a rather camp and amusing pantomime.

A couple more good electric folk songs followed, all proving enjoyable, particularly Little Sir Hugh which boasted some outstanding fiddle playing. An encore was duly called for and so they returned to sing a wonderful version of Oh You Beautiful Doll, which was quickly followed by their hit single Gaudea.

Will we see them in the charts again this year? It's very hard to say for sure but ... Hark the Christmas market waltz ... Alan Edwards

★ ★ ★

SURELY the "hardest thing in the world is for a white man to be taken seriously as a soul singer. Yet that's the task Moon Williams has set himself.

At the moment he's working Bailey's chain store type night club

CHOP CHOP

WING'S DRUMMER Geoff Britton, managed to win one of his two fights in an England v Japan Karate competition in London on Saturday.

Geoff, a black belt competed in a team of ten Karate experts who each participated in two fights. Britton lost his first match and won the second. In all, the British team took part in twenty fights; they won nine, lost six and drew five.

The climax of the evening came when Geoff played a drum solo in accompaniment with Mr Suzuki (7th dan), a chief instructor in a Karate Karta (demonstrations of Karate skills) which lasted for about five minutes.

England just managed to beat the strong Japanese team by a few points.

circuit, with a short set that underlines the eminently "black" texture of his voice. The songs at Watford ranged from the Beatles' And I Love Her, through You've Got A Friend and Annie's Song to a Stevie Wonder medley, and For The City.

All the numbers were given a relaxed warm feeling from Williams'

very rich voice, yet you couldn't help feeling that perhaps the club itself was tending to stifle his style. After all most of them had come to see comedian Ken Goodwin.

He's to appear on that lamentable TV programme New Faces, December 21, so take a look you could be surprised.

David Hancock

Sssh

YOU MIGHT HAVE guessed it anyway, but have those people at Main Man got a cheek ... they sent us an invitation to see Dana Gillespie in New York and forgot to enclose the air ticket, really? Still they've got more than their little fingers can cope with looking after dear Bowie, who's apparently having yet another devastating affair with his personal assistant. These days, it's reported, Axl Cherry wears a ring on third finger, left hand ... Now what are the sweet lyrics to do by Brian Connolly, we always thought he had such a lovely voice ... Talking to the Moon-haired Julius, is that charming Mick Ronson now married to Suzi Quatro? Kissed it's her about Pire Records ... they've issued ID cards with photos in all employees ... they will be carried at all times and produced ven necessary. Otherwise ... it's sweet apparently voted number one group in Detroit: ... In a word ... Naughty Ray Edwards arrived in Britain this week and will be playing many many dates (we should have some goods on him next week) ... Now

why can't some rock artists reserve their style? ... Ian Gillan from Deep Purple this week advertising for a car for his hotel near Reading. If it all catering for us ... and talking of the outrageous (isn't it divine we hear that he's smiling). C.C. David has his picture in his drawer) and his heavenly little Sunshine Band have refused to step on these shores again ... the question is, what happens when you discover a suicide which is a photograph herself three times in the head and left a note in a o o o o o o o o o o handwriting ... ? Another question Does Eilon John who's real name is studied the Al Green song? ... who is Penelope Prichard (this week she's a choreographer's dream). But finally The Byro — the divine Miss B (Suzi) to her very close friends wishes 'd' in know she's given birth to a bouncing garden flat in East Dulwich. Friends welcome! (basically some rock critics will do anything for a "back" — a "big" in a grand hotel, a little ready cash to heat inflation, a holiday in the East South Pacific ... God be kind of here.

Yesteryear Charts

- Five Years Ago
- 1 SUGAR SUGAR, The Archies (RCA)
 - 2 YESTER ME, YESTER YOU, YESTER DAY, Stevie Wonder (Tamla)
 - 3 RUBY DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and The First Edition (Reprise)
 - 4 CALLE NUMBER ONE, The Tremeloes (CBS)
 - 5 TWO LITTLE BOYS Rolf Harris (Columbia)
 - 6 OH WELL Fleetwood Mac (Reprise)
 - 7 THE MELTING POT Blue Mink (Phillips)
 - 8 SOMETHING/COME TOGETHER The Beatles (Apple)
 - 9 SHEET MUSIC M Jethro Tull (Island)
 - 10 SUSPICIOUS MINDS Elvis Presley (RCA)

- Ten Years Ago
- 1 LITTLE RED ROOSTER The Rolling Stones (Decca)
 - 2 I'M GONNA BE STRONG Gene Pitney (Stateside)
 - 3 BABY LOVE The Supremes (Stateside)
 - 4 DOWNTOWN Peppia Clark (Pye)
 - 5 ALL DAY AND ALL OF THE NIGHT The Kinks (Pye)
 - 6 I FEEL FINE The Beatles (Parlophone)
 - 7 U M U M U M U M U M U M Wayne Fontana and The Mindbenders (Fontana)
 - 8 THERE'S A HEARTACHE FOLLOWING ME Jim Reeves (RCA)
 - 9 LOSING YOU Dusty Springfield (Phillips)
 - 10 HE'S IN TOWN The Rockin' Berries (Pye)

- Fifteen Years Ago
- 1 WHAT DO YOU WANT Adam Faith (Parlophone)
 - 2 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR Emile Ford (Pye)
 - 3 TRAVELLIN' LIGHT Cliff Richard (Columbia)
 - 4 CAROL Noli Sediha (RCA)
 - 5 RED RIVER ROCK Johnny and The Hurricanes (London)
 - 6 THE KNIFE Bobby Darin (London)
 - 7 SEVEN LITTLE GIRLS SITTING IN THE BACK SEAT The Avons (Columbia)
 - 8 TEEN BEAT Sandy Nelson (Top Rank)
 - 9 PUT YOUR HEAD ON MY SHOULDER, Paul Anka (Columbia)
 - 10 I KISSED YOU The Everly Brothers (London)

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