

PILOT COLOUR POSTER INSIDE

RECORD &
POPSWOP
MIRROR

**Elton's big
problem**



Pilot: 'We're on our own'
**PLUS: Gloria Gaynor
& The Best Chart Service**

8p December 21st 1974



MUD-
Splashing
it around



Albums

- | | | | |
|----|----|-----------------------------------|-------------------|
| 1 | 1 | ELVIS PRESLEY'S 40 GREATEST HITS | Arcade |
| 2 | 2 | ELTON JOHN'S GREATEST HITS | DJM |
| 3 | 3 | ELTON JOHN | DJM |
| 4 | 4 | MUSIC IN FLORISSON Various | CBS |
| 5 | 4 | DAVID ESSEX David Essex | CBS |
| 6 | 7 | ROLLIN' Bay City Rollers | Ball |
| 7 | 6 | RELATIVES Yes | Atlantic |
| 8 | 6 | CANT GET ENOUGH Barry White | 20th Century |
| 8 | 9 | TUBULAR BELLS Mike Oldfield | Virgin |
| 9 | 15 | AND I LOVE YOU SO | |
| 10 | 8 | SLADE IN FLAME Slade | RCA Victor |
| 11 | 11 | THE SINGLES 1969-1973 | Polydor |
| 12 | 16 | THE DARK SIDE OF THE MOON | |
| 13 | 5 | Pink Floyd | Harvest |
| 14 | 5 | SHEER HEART ATTACK Queen | EMI |
| 14 | — | A CHRISTMAS PRESENT Various | Ronco |
| 15 | 25 | TWELVE SONGS OF CHRISTMAS | |
| 16 | 12 | Jim Reeves | RCA International |
| 16 | 12 | 40 ALL TIME HONKY TONK HITS | |
| 17 | 13 | SHOWADDY WADDY Showaddywaddy | Ball |
| 18 | 10 | COUNTRY LIFE Rocky Music | Island |
| 19 | 44 | SOLD CONCERT | |
| 20 | 17 | Billy Connolly | Transatlantic |
| 20 | 17 | SOCK ROCK MUCK | Rak |
| 21 | 35 | DAVID ESSEX ALL UP TO YOU | |
| 22 | 14 | Danny & Marie Osmond | MGM |
| 22 | 14 | BAND ON THE RUN | |
| 23 | 18 | Paul McCartney and Wings | Apple |
| 23 | 18 | STORMBRINGER Deep Purple | Purple |
| 24 | 22 | DAVID LUIE Bowie | Victor |
| 25 | 21 | SMILER Rod Stewart | Mercury |
| 26 | 38 | SING ALONGAMAXAS Max Bygraves | Pye |
| 27 | 19 | LOVE ME FOR A REASON | |
| 28 | — | Osmonds | MGM |
| 28 | — | HIS GREATEST HITS | |
| 29 | — | Engelbert Humperdinck | Decca |
| 29 | — | MEDDLE Pink Floyd | Harvest |
| 30 | 24 | 20 TOWN & COUNTRY HITS | |
| 31 | 17 | Various | K-Tel |
| 31 | 17 | THIS IS THE MOODY BLUES | |
| 32 | 36 | MOODY BLUES | Threshold |
| 32 | 36 | REMEMBER YOU'RE A WOMBLE | |
| 33 | 37 | Various | CBS |
| 33 | 37 | SCOTT JOPLIN PIANO RAGS | |
| 34 | 23 | 35 MASH HITS OF THE WAR YEARS | |
| 34 | 23 | Joshua Rifkin | Nonesuch |
| 35 | 50 | OUR BEST TO YOU Osmonds | Crest |
| 35 | 50 | KEEP ON WOMBLING Wombles | MGM |
| 37 | 42 | ROCK ON David Essex | CBS |
| 38 | 29 | BACK HOME AGAIN John Denver | Victor |
| 39 | — | ROCK YOU BABY | |
| 39 | — | George McCreas | Jayboy |
| 40 | — | THE LAMB LIES DOWN ON BROADWAY | |
| 40 | — | Genesis | Charisma |
| 41 | 38 | BRIDGE OVER TROUBLED WATER | |
| 41 | 38 | Simon & Garfunkel | CBS |
| 42 | 40 | SERENADE Neil Diamond | CBS |
| 43 | 40 | HERGEST RIDGE Mike Oldfield | Virgin |
| 44 | 31 | SIMON & GARFUNKEL'S GREATEST HITS | |
| 45 | — | Simon & Garfunkel | CBS |
| 45 | — | ALVIN STARDUST | Magnet |
| 46 | — | ANOTHER TIME, ANOTHER PLACE | |
| 47 | — | It's Only Rock and Roll | Island |
| 48 | 28 | MOTOWN CHARTBUSTERS VOL. 9 | |
| 48 | 28 | Various | Tamla Motown |
| 49 | 32 | PROPAGANDA Sparks | |
| 50 | — | HIS 12 BEST HITS | |
| 50 | — | Neil Diamond | MCA |



Singles

- | | | | |
|----|----|---|--------------|
| 1 | 4 | LOVELY THIS CHRISTMAS Mud | RAK |
| 2 | 3 | YOU AIN'T SEEN NOTHING YET | |
| 3 | 8 | JUKE BOX LIVE Rubettes | Mercury |
| 4 | 1 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING Barry White | 20th Century |
| 5 | 21 | WOMBLING MERRY CHRISTMAS Wombles | CBS |
| 6 | 14 | STREETS OF LONDON | |
| 7 | 6 | MY BOY ELVIS Presley | Reprise |
| 8 | 11 | GET DANCING | |
| 9 | 2 | Discofox & The Sex-O-Lettes | Chelsea |
| 9 | 2 | OH YES YOU'RE BEAUTIFUL Gary Glitter | Ball |
| 10 | 7 | TELL HIM Hello | Ball |
| 10 | 10 | LUCY IN THE SKY WITH DIAMONDS Elton John | DJM |
| 12 | 23 | YOU CAN MAKE ME DANCE, SING OR ANYTHING Facet Rod Stewart | Warners |
| 13 | 8 | THE INBETWEENS/FATHER CHRISTMAS DO NOT TOUCH ME Goodies | Bradleys |
| 14 | 9 | IRE FEELINGS (SKANGA) Rupa Edwards | Cactus |
| 15 | 20 | DOWN DOWN STATUS Quo | Vertigo |
| 16 | 19 | TELL ME WHY Alvin Stardust | Magnet |
| 17 | 32 | ROUND YOUR FUNKY HORN K. C. & The Sunshine Band | Jayboy |
| 18 | 10 | COUNTRY LIFE Rocky Music | MAM |
| 19 | 27 | GILBERT GILBERT'S SWAN | Monument |
| 20 | 22 | SHA LA LA AL Green | London |
| 21 | 5 | GONNA MAKE YOU A STAR David Essex | CBS |
| 22 | 25 | UNDER MY THUMB Wayne Gibson | Pye |
| 23 | 31 | HEY MISTER CHRISTMAS Showaddywaddy | Ball |
| 24 | 33 | THE BUMP Kenny | RAK |
| 25 | 38 | NEVER CAN SAY GOODBYE Gloria Gaynor | MGM |
| 26 | 12 | MAGIC PILOT | EMI |
| 27 | 42 | STARDUST David Essex | CBS |
| 28 | 10 | HOW LONG A.C. | Anchor |
| 29 | 30 | ONLY YOU Ringo Starr | Apple |
| 30 | 37 | ZING WENT THE STRINGS OF MY HEART Trampas | Buddah |
| 31 | 35 | CHERI BABB HOT Chocolate | RAK |
| 32 | 40 | JE FAIM JE BIKIN Jane Birkin | Antic |
| 33 | — | M.S. GRACE Times | RCA |
| 34 | 13 | TOO GOOD TO BE FORGOTTEN Chi-Lies | Brunswick |
| 35 | 28 | KILLER QUEEN Susan | |
| 36 | 26 | PEPPER BOX Peppers | Spark |
| 37 | 41 | HELP ME MAKE IT THROUGH THE NIGHT John Holt | Trojan |
| 38 | 34 | NO HONESTLY Lynsey De Paul | Jet |
| 39 | 38 | (HEY THERE) LONELY GIRL Eddie Holman | ABC |
| 40 | 15 | THE WILD ONE Suzi Quatro | RAK |
| 41 | 16 | JUNIOR'S FARM Paul McCartney/Wings | Apple |
| 42 | 43 | YOU CAN HAVE IT ALL George McCreas | Jayboy |
| 43 | — | ARE YOU READY TO ROCK Wizard | Warner Bros |
| 44 | 50 | CRYING OVER YOU Ken Boothe | Trojan |
| 45 | 18 | WHERE DID ALL THE GOOD TIMES GO Donny Osmond | MGM |
| 46 | 17 | COSTA RICA Town Splinter | Dark Horse |
| 47 | 39 | GOODYE NOTHING TO SAY Javella/Nozmo King | Pye |
| 48 | 49 | MORNING SIDE OF THE MOUNTAIN Morning Marie Osmond | MGM |
| 49 | — | DING DONG George Harrison | Apple |
| 50 | 45 | DANCE THE KUNG FU Carl Douglas | Pye |

Singles

- | | | | |
|----|----|---|----------------|
| 1 | 4 | GATIN THE GABLES - Henry Chin | 20th Century |
| 2 | 1 | ALIAS FIGHTING - Carl Davis | 20th Century |
| 3 | 2 | NOVA DRIP - Helen Reddy | Philips |
| 4 | 2 | WHEE-WILL I SEE YOU AGAIN - The Three Degrees | Philips |
| 5 | 7 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING - Barry White | 20th Century |
| 6 | 9 | LUCY IN THE SKY WITH DIAMONDS - Elton John | 103 |
| 7 | 5 | SHAKA LA LA MAKE ME HAPPY - Al Green | MG |
| 8 | 10 | ANGEL EMBLEM - Kelly G. - Paul McCartney and Wings | Apple |
| 9 | 10 | LOAN HELP - Billy Swan | Monument |
| 10 | 11 | YOU GOTTA BE A CARTEGGED - B.T. Express | Mercury |
| 11 | 11 | YOU GOT TO BE A COUNTRY BOY - Mule featuring Chaka Khan | ABC |
| 12 | 11 | ACQUA PER LE MANI - The Righteous Brothers | Mercury |
| 13 | 13 | BOODIE ON REGGAE WOMAN - Stevie Wonder | Tamla |
| 14 | 13 | THE GET DOWN - The J. B. Trio | Capitol |
| 15 | 13 | I TAKE MY LOVE TO THESE - Cenerents | ABC |
| 16 | 13 | GET IT UP - The J. B. Trio | ABC |
| 17 | 13 | YOU GOT TO BE A COUNTRY BOY - Mule featuring Chaka Khan | ABC |
| 18 | 14 | THE MAN WHO GOT INTO THE RING - The J. B. Trio | ABC |
| 19 | 14 | MAJIC - The J. B. Trio | ABC |
| 20 | 14 | WORKING BOY OF THE NIGHT - Johnnie Taylor | United Artists |
| 21 | 14 | IF I FEEL A LONELY MAN MY HEART - George Knight And The Chitons | Chrysalis |
| 22 | 14 | HEINZ HEAT - The J. B. Trio | ABC |
| 23 | 14 | YOU AIN'T BEEN NOTHING YET - FAME SHELLEY - The J. B. Trio | ABC |
| 24 | 14 | SHAKA LA LA - Al Green | Mercury |
| 25 | 14 | SHAKA LA LA - Al Green | Mercury |
| 26 | 14 | WORKING BOY OF THE NIGHT - Johnnie Taylor | United Artists |
| 27 | 14 | IF I FEEL A LONELY MAN MY HEART - George Knight And The Chitons | Chrysalis |
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| 43 | 14 | SHAKA LA LA - Al Green | Mercury |
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| 45 | 14 | IF I FEEL A LONELY MAN MY HEART - George Knight And The Chitons | Chrysalis |
| 46 | 14 | HEINZ HEAT - The J. B. Trio | ABC |
| 47 | 14 | YOU AIN'T BEEN NOTHING YET - FAME SHELLEY - The J. B. Trio | ABC |
| 48 | 14 | SHAKA LA LA - Al Green | Mercury |
| 49 | 14 | SHAKA LA LA - Al Green | Mercury |
| 50 | 14 | WORKING BOY OF THE NIGHT - Johnnie Taylor | United Artists |

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK

STAR BREAKERS

1. PLEASE MR FOSTERMAN, Carpenters.
2. HAPPY CHRISTMAS WAR IS OVER, John Lennon.
3. NURECOOL, Walden Joe Blue.
4. MEMORIES DON'T LEAVE LIKE PEOPLE DO, Johnny Brannon.
5. HAPPY CHRISTMAS, Partridge Family / David Cassidy.
6. PLEASE TELL HIM THAT I SAID HELLO, Billie Holiday.
7. BLACK MUFFIN, (M) HANNED, Alli.
8. PLEASE TELL HIM THAT I SAID HELLO, Billie Holiday.
9. HAPPY BIRTHDAY BIRTHDAY, Tony Christie.
10. LONGFELLOW SEEK NADE, Neil Diamond.

Albums

- | | | |
|----|--|----------------|
| 1 | GREATEST HITS - Elton John | MCA |
| 2 | IT'S ONLY ROCK AND ROLL - Rolling Stones | Rolling Stones |
| 3 | HERMIE'S - Neil Diamond | Capitol |
| 4 | REMEMBER YOU'RE A WOMBLE - Various | California |
| 5 | FRANKIE GOES TO THE PROMS - Harry Chapin | Mercury |
| 6 | BACK HOME AGAIN - John Denver | RCA |
| 7 | FRANKIE GOES TO THE PROMS - Harry Chapin | Mercury |
| 8 | FOR - (M) Hayden | Mercury |
| 9 | FREE ANDERBY - Helen Reddy | Capitol |
| 10 | FRANKIE GOES TO THE PROMS - Harry Chapin | Mercury |
| 11 | THIS IS THE MOODY BLUES | Threshold |
| 12 | ROCK ON DAVID ESSEX | Capitol |
| 13 | PROOF OF LOVE - George Strait | Shuffe |
| 14 | PROOF OF LOVE - George Strait | Shuffe |
| 15 | MILE OF AGLES - Jane White | United Artists |
| 16 | PROOF OF LOVE - George Strait | Shuffe |
| 17 | ALDRIDGE - Ewan's Light Orchestra | ABC |
| 18 | PROOF OF LOVE - George Strait | Shuffe |
| 19 | PROOF OF LOVE - George Strait | Shuffe |
| 20 | PROOF OF LOVE - George Strait | Shuffe |
| 21 | PROOF OF LOVE - George Strait | Shuffe |
| 22 | PROOF OF LOVE - George Strait | Shuffe |
| 23 | PROOF OF LOVE - George Strait | Shuffe |
| 24 | HEART LIKE A WHEEL - Linda Ronstadt | Capitol |
| 25 | PROOF OF LOVE - George Strait | Shuffe |
| 26 | PROOF OF LOVE - George Strait | Shuffe |
| 27 | PROOF OF LOVE - George Strait | Shuffe |
| 28 | PROOF OF LOVE - George Strait | Shuffe |
| 29 | PROOF OF LOVE - George Strait | Shuffe |
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| 48 | PROOF OF LOVE - George Strait | Shuffe |
| 49 | PROOF OF LOVE - George Strait | Shuffe |
| 50 | PROOF OF LOVE - George Strait | Shuffe |

**RECORD
POPSWOP
MIRROR**

**NEWSDESK
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Is it Ron or Ronno?

**WEAR
IT
WELL**

RON WOOD and Mick Ronson have both denied they are considering joining the Rolling Stones to replace lead guitarist Mick Taylor, who quit this week.

So the job is still open, but a replacement will be needed by next year when the Stones plan a nationwide tour.

Taylor, who quit on Friday, will join a new band, formed by Jack Bruce. He had been with the Stones for five and a half years.

Mick Jagger, in Munich, where the Stones are recording a new album, said he was a bit surprised and upset about Taylor leaving, but thought it was all for the best.

During the past few days Bruce and Taylor have been working in a London recording studio.

The rest of the new band will include American composer and keyboard player Carla Bley, and pianist Max Middleton, formerly with Jeff Beck. No drummer has yet been announced.

It is believed that all the Stones tried to persuade Taylor to stay with the band, but after he had made his decision he went into hiding and took his telephone off the hook.

Taylor has denied that he quit because he wasn't getting enough money or

Stones' drama starts rumours rolling

that there had been problems in the band.

"It was all caused by purely musical reasons," he said. "I'd worked with them in such a way and for so long that I didn't think I could go much further without some different musicians. So when this chance with Jack came up, well, I wanted to be with him."



He said he bore no grudge or had any resentment towards the Stones and if anyone of them wanted to make solo albums, he'd like to be on them.

Jagger said there was no question of Taylor having been frozen out of the band or anything like it.

"I enjoyed playing with him for a long time and I hope he does well with whatever else he's going to do", Jagger added.

Asked about a replacement Jagger smiled and said: "No doubt we can find a brilliant 6ft. fins blond guitarist able to do his own make-up."

"We'll be touring

rather extensively from next Spring. Mick's departure doesn't really affect the plans, by then we'll probably have a new man."

Taylor, who was on half the last sessions for the new album, joined the Stones in 1969 after guitarist Brian Jones was found dead in his swimming pool.

FANCY YOURSELF? Fancy winning a portable cassette recorder? Well put the two together and you should find yourself at one of the three Faces' Kilburn gigs in December.

To stimulate the Christmas spirit the Faces are planning to give away a portable cassette recorder plus a complete set of Rod Stewart's albums and Faces' albums at every gig. To win all you have to do is wear the most outrageous outfit of the night - out silk Rod, out feather Ronnie, out tarian Kenney.

The winner each night will be taken backstage after the gig to meet the band and be presented with their prize.

And apart from that there may be other surprises. Two years ago Janet Webb of Morecambe and Wise fame took the applause at the end of one gig - her arrival was unknown to the Faces.

Similarly this year the Faces' management are planning to surprise the band, and the audience, with some stunt, though of course they're not saying what.

As one of the perpetrators said: "Anything could happen."

Bowie dates confirmed

DAVID BOWIE is certain to play British concerts in April or May next year.

The tour, which includes European dates, will involve a new stage show, and Bowie's new album *Fascination* will be released around the same time.

Recorded during his American tour the album presents the new soul-sounding Bowie.

The British tour will be his first in nearly two years and will include a series of dates at Wembley Stadium.

McGrae sued over tour payment tangle

GEORGE MCGRAE is being sued by the promoter of his recent British tour for alleged breach of contract.

Seven Sun Artists say George and Gwen McGrae were contracted to tour for 50,000 dollars. But Gwen returned to America without playing

a date. The story was that she had a throat infection and was unable to sing.

But Seven Sun say they were never given a doctor's certificate and that Gwen went into the recording studios when she returned to the States.

They also allege that George did not turn up for one gig and did not appear on Rosko's Round Table.

They further add that several of the bookers are refusing to pay up because Gwen was not on the tour as advertised.

Pilot grounded

PILOT HAVE cancelled all gigs for the remainder of the year because of the sudden illness of lead singer / bass guitarist David Patsis, who has been ordered complete rest and is being

treated for severe laryngitis and strained vocal chords.

The set-back has prompted Pilot to re-schedule their plans for the early part of 1975, though a new single is expected by mid-January.

The band expect to resume touring in late February and early March. (See Pilot interview page 14.)

Action... roll it



FAN MANIA struck again this week when Bay City Rollers were recording a spot for Granada TV's 45 show.

The producer and crew appealed to the audience to stay calm during the

Rollers' spot, but, of course, that was impossible.

As soon as the fans saw their Scottish idols there was nothing else for it but to charge the stage, which meant the recording was

held up for about 10 minutes.

It meant a lot of angry people at Granada but also a lot of happy fans especially the one that managed to get her arms round Woody's neck.

Hello croak

HELLO, IN the charts with the old Exiles' classic Tell Him, had to cancel four gigs this week when lead singer Bob Bradbury had an attack of laryngitis.

The cancelled dates were at Kettering, Hereford, Llanelli and Colchester. The Colchester date has been rearranged for December 22.

OSMOND REFUND

THOUSANDS of Osmonds fans who have been sending money for tickets to see their favourite group at Birmingham Odeon, have been getting the money back.

The reason is that the theatre's manager has

not received the tickets yet and rather than hold the money over the Christmas period he has decided the tickets won't go on sale till the holiday is over.

Other dates for the Osmonds tour are now completely sold out.

FRESH AIR
Single 6121 117

STUART HENRY'S Choice of 'Band most likely to succeed in 1975'

NUMBER ONE LOVER

marked by phonogram

Musica spectacular planned

GARY GLITTER is planning "the most spectacular stage show anyone has ever seen", and it could mean an end to his normal concert appearances.

Gary is writing a musical with manager Mike Leander and he plans to give it a West End premiere before taking it to the country's major cities for two week "seasons."

This would be in place of his one-night concert dates.

Gary said this week: "I've taken the normal concert as far as it will go. I'll only do another tour if the musical doesn't come together as quickly as I hope."

Acting

At the moment Gary uses motorcycles, dancing girls and other stunts in his stage show, but he promises the musical will be even more spectacular. It will also mean an acting part for him.

"I want to bring back variety and theatre", he said, "and make it the most spectacular thing anybody has ever seen."

Glitter concerts may end

He said that some of the songs from the new show would be in the traditional style with numbers from the Fifties and Sixties.

"It will still be a

showbult around Gary Glitter", he assured. "I'm not bored or tired of concerts but this musical is the only way I can add something new and move forward."



MIDNIGHT GIGS

SINGER PETER Sisker, and rock band **Rockbottom** are performing two midnight concerts at the New Kings Road Theatre, Chelsea, on Friday (28) and Saturday night. The concert will have a Christmas party atmosphere and surprises are promised.

DANIEL BOONE has entered hospital for an operation to save his voice.

Boone (21), who had a hit with Daddy Don't You Walk So Fast has completed 200 hours in recording studios to provide sufficient material for release in case his voice does not recover. Doctors told Boone that if a nasal condition was allowed to continue his vocal chords would be irreparably damaged and

Wyatt's Yesterday's

ROBERT WYATT, who had a recent hit with the Mookers song I'm A Believer, has chosen another former hit for his next single. It's a new interpretation of the 1945 Chris Anderson hit Yesterday Man and will be

BOONE OP ON VOICE

he would have to quit live appearances for good. He entered a private West London nursing home this week for the first section of a two-part operation.

RECORD POPSWOP

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

SOUL EXPLOSION

TOUR SOON

Josephs and Sister Sledge. So far announced are: Liverpool Empire (April 5); Manchester Opera House (6); Cardiff Capitol (8); Colston Hall, Bristol (9); Southampton Gaumont (10); Chatham Central Hall (11); Ipswich Gaumont (12); Fairfield Halls, Croydon (13); Oxford New Theatre (16); Brighton Dome (17); Hammersmith Odeon (18); Stockton - on Tees Globe (19); Birmingham Odeon (20).

DATES WERE confirmed this week for Atlantic's mammoth "soul explosion" tour which comes to Britain in the new year. The acts include the Detroit Spinners, Arthur Conley, Sam and Dave, Ben E. King, Margie

STRAWBS QUIT UK

THE STRAWBS are quitting the UK for a year, mainly because of radio restrictions in this country.

They have a full year of overseas dates booked, and will not be back in this country until next September at the earliest. They fly to the US in January to begin one of three headlining tours there in 1973. The first tour will end in February and be followed by

rehearsals for a new album in March.

They then leave for a Japanese, Australian and South African tour in April and in May begin recording a new album. Their second US tour will begin in June and then in August they will take a holiday before beginning another US tour in September.

A new album called Ghosts will be released on A&M in January.

A spokesman for the band said the reason for their departure was the lack of radio exposure in this country, especially with the recently announced cut backs.

The band are very much aware that radio exposure helps greatly to sell records and they feel that radio opportunities here do not allow a band like the Strawbs ample opportunity to engage upon a full promotional campaign.

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RONNIE Van Zant looks vaguely uncomfortable as he wobbles around the Rainbow stage on platform boots.

His hands are thrust deep into the pockets of a black leather coat, giving his shoulders a perpetual shrug. He looks just like some tough guy about to rub out the leader of a rival gang, and that's hardly a coincidence.

Normally Ronnie goes barefoot on stage but today Lynyrd Skynyrd are rehearsing for a gig that will finally make some sense out of their bamboozling first trip to Europe. All the way round they've been supporting and causing a lot of embarrassment for headlining bands. Tonight's gig is their last. They're headlining, and all seats are sold.

Helmet

Rehearsals and all the sound checks finish about 5.30 pm, giving the boys time to get back to their hotel, see the coach Leon, the blonde haired bass player, says he's going to buy a helmet from Blunderbus. Meanwhile Ronnie and Billy (piano) are content to settle down in a hotel room with a tray of Coca Cola and a bucket of ice.

They hail from Jacksonville, Florida, and the

Street fighting men from Florida



four founder members - Ronnie, Bobby, Al and Gary (guitars) - started playing together nine years ago. In the wake of bands like the Allmans. "We started out playing old Yardbirds stuff," says Ronnie, "and Rolling Stones stuff. We had a hard time 'cause the Beatles were happening, Ferry Cross The Mersey and all that stuff. But we never changed our style. We never could do the top ten."

Just a copy of the Yardbirds and Stones? "Oh sure," he replies. "There's lots of Stones feeling still left in our music, but it's not the

same group now as it was when we were playing the clubs. We brought in a classical piano player (Billy) and Ed King to make the third guitar, which gave us a whole new dimension."

The biggest problem during their European trip has been adjusting to different p.a. systems that were not designed for them.

"It's very hard finding a p.a. that will accommodate seven. In America we have one and we'll be bringing it over in the summer."

He says they're not considered a loud group in America though most

gigs are either in huge stadia or out of doors.

Naturally they prefer playing in Dieckman best of all. Together with the Allman Brothers and the Marshall Tucker Band, they're the biggest band in the Southern States.

Ronnie's own personal preference is for Britain's Bad Company. "We're great friends with them," he says. "Paul Rodgers got me put in jail. I found out why they're called Bad Company. We got drunk together in a Holiday Inn bar in Rochester, New York. We began to get rowdy, then we put Paul to bed and

made off with our bottles of whiskey under each arm. As we came out the elevator, the cops got us and we started laughing."

Ronnie and his roadies were one for public intoxication. Not that anyone should be surprised. Lynyrd skynyrd have quite a reputation.

"Like when we came back to London from the continent this time," Ronnie goes on. "The Holiday Inn wouldn't let us back in. I mean, the Government's going to take it out of you in taxes anyway, why not have a good time with a bunch of friends? Somebody

throws a bottle against the wall - hell - there ain't nothin' wrong with that. We pay for it."

In the South you're not expected to put on a good show, you just go on stage to play good music. That's what the people want. They wanna raise hell wild ya."

Van Zant, who says he's been singing ever since he can remember, reckons to have a liberal upbringing. "My parents let me do what I want, so I grew my hair long and started a rock 'n' roll band."

The two of them can talk long and hard about the times they were living

on a bag of peanuts and a Coke each day. How they're always fighting, yet nobody ever quit the band.

"We've had two fights on this tour," says Ronnie, in a matter of fact way. "It let's it all out. It gets heavy and we knock hell out of each other. I mean, I've hit Gary with a chair before 'cause rehearsals get hot and heavy 'n' know."

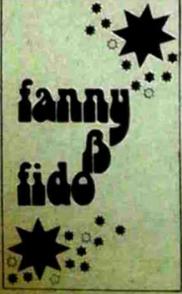
Billy recalls a time when someone lunged him with a gas lamp leading to a 35 - stitch cut. That's the image of the band. They admit they're street fighters and though a new single, Free Bird from the first album, is whistling up the American charts, they're never going to change their life style. They cut their album at Muscle Shoals - a country hang out for musicians - and never think about singles.

"We're just simple people," says Ronnie.

"We'll go home and go fishin'."

Nevertheless, the next year is going to be busy for Skynyrd. A third album will be cut on their return to the States, and they're touring the States and Canada before returning to Europe.

"When it's all over," says Ronnie, "I've gotta get me a fish camp. I shall join all there outside my log cabin doing, and every now and then fall out of my chair for the hell of it. PETER HARVEY



**BELL
RECORDS
AND ALL
THEIR HIT
ARTISTS**

**Barry Blue
Bay City
Rollers
David Cassidy
The Drifters**

**Gary
Glitter
The Glitter
Band
Hello
Terry Jacks**

**Tony Orlando
& Dawn
The Pearls
Showaddy-
waddy**



**WISH
EVERYONE
A VERY
HAPPY
CHRISTMAS...**

...AND A BIG THANK YOU FOR 1974!

ES. IN 1975 LOOK FOR HIT RECORDS FROM-

**De Blanc, John Heatherington,
John Henry, Linda Lewis, Lenny Mac,
Barry Manilow, Herb McQuay,
Gil Scott-Heron, 2nd Tyme Around, Twinn**



BELL RECORDS,
3 CHARLES STREET,
BERKELEY SQUARE,
LONDON W1X 8LN.
TELEPHONE 01-491 3870

QUESTION: WHAT was born in 1962, then immediately said thankyou before turning pink in lieu of burning grim?

No, it isn't confusereader time, but the answer should make everything clear - Scaffold - think about it. Anyway, the three from Liverpool are back this Christmas aiming at the charts with a new single and a new album, and their own intimitable brand of zaniness.

They're still the same three Scoones they were back in the days of Thankyou Very Much, a little older and wiser perhaps but still liable to put out the oddest single and get up to the wildest of tricks.

How about this for a good one, as told by the one and only John Gorman. In 1967 Scaffold were invited to do the Elamonn Andrews Christmas Show on Christmas Eve which would have meant they missed the last train home.

No trouble says the show, we'll get you a taxi to take you home.

"Now I've always dreamed about getting in a London taxi and telling him I want to go to Liverpool," explained John, "and when we actually did it the driver only agreed after we said we'd pay him double."

So there's Scaffold in a London taxi heading for Liverpool when someone decides it would be nice to watch the show on TV - it had been recorded some hours earlier. Now where in the middle of nowhere are they going to find a TV. Impossible you reckon? Ah, but remember this is Scaffold.

By this time the taxi was heading into Birmingham so they stopped at the first house they came to and knocked on the door, but no answer. So they went across the road, knocked again at another door and this time someone replied.

After hastily intruditions the band rushed into the TV room just as their show came on the screen.

"I mean can you

Interview: Martin Thorpe



ON THE BLOCK WITH SCAFFOLD!

Imagine the look on everyone's face", added John, "they were just flabbergasted, everyone's jaw dropped? And can you imagine trying to tell people the next day what happened?"

But more of that later, meanwhile let's have a resume of what's happening on the Scaffold front at the moment. Well there's that single, a record that really lives up to its title, Mummy Won't Be Home For Christmas.

"Initially the single

was going to be a send-up," explained Roger McGough, "but then we decided to do it straight, and it's mainly the mums who seem to be buying it."

The fact that a band like Scaffold put out a straight single means just as much as putting out a funny single, but it seems they can't put a foot right, because even this straight single has come in for some criticism.

"I was doing an interview on Radio Hailam with Keith

Skues", said John. Anyway this guy rang in who's wife had just died and said he found the record in very bad taste and wouldn't let his kids listen to it.

"Well this upset me, but later on Radio Clyde in Glasgow another bloke rang up who's wife had just left him, and he requested the record in the hope that his wife would be listening and come back. So it works both ways, two sides of the coin depending on how

good you are at teasing

"After that we found it strange trying to justify it," added Roger, "because unlike Lily the Pink or Liverpool Lou you have to analyse it - is their some hidden meaning behind it?"

The single came out some weeks back, unlike the album. Sold out, which was due out before Christmas but now has been delayed until January.

"We want to cash in on the post-Christmas depr-

ession, when no-one's got any money," explained a sarcastic Gorman.

"We're negative pioneers, we move everything backwards. I mean anyone can get an album out on time, but it takes something special to get it out late."

Despite the Mike McGear solo album and the participation of Gorman and McGough in the Grimms' touring circus, Scaffold is still very much of a working, three-part entity.

"It's ideal for us to keep with Grimms' though Mike got a bit fed up with it and left," said Roger. "John and I still enjoy it so while we do that, Mike does his solo stuff - the idea is to keep it loose."

Back at the storybook though, here's the second part of the Scaffold 'haven't we been here' story.

Scaffold were playing a concert somewhere watched by none other than Willy Rushton and Jonathan Miller, who readily accepted Scaffold's invitation of a lift back in Liverpool. The lift is on the Scaffold supporter's coach, where a young lady, obviously well lubricated, expresses some knowledge of a party round at her place.

"Well, we arrived at this ordinary little house," explained John, "and the whole coach trouped in only to find that the girl's mother and father sitting watching the TV and who were they watching but Jonathan Miller."

Accident

On realising it was just a ploy by the girl to get Scaffold back to her place, they all left, but on their way to where ever they were bound, they passed an accident by the road. Miller, being a doctor immediately stops the coach and rushes over. "There was this girl lying in the road covered in blood," went on John, "but as the rest of us strolled over she suddenly came to life, forgot all about her injuries and pointing to Mike got up and said: 'Hey, you're Paul McCartney's brother aren't you?'"

McGear and his medical compound strike again.

DOWN TO EARTH MUSIC FROM MOONCREST RECORDS



NAZARETH Rampant CREST 15



TIM MOORE Tim Moore CREST 16



CHILLIWILLI Bangos Over Balham CREST 21



STEELEYE SPAN Hark! The Village Wait CREST 22



DECAMERON Mammoth Special CREST 19

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NEW SINGLE RELEASES

- JOHNNY RICCO Runaround Sue MOON 33
- THE ANGELETTES I Surrender MOON 35
- NAZARETH Love Hurts MOON 37

ALL CHANGE... NEXT YEAR

NEAR EVERY studio playing host to the musical talents of Mud is a little pub playing host to the lager-drinking talent of Monsieur Les Gray.

He was at it again on Friday night, especially since Mud had just finished their second album. While the others were leaping about the control room beaming with the very spirit of Christmas, Les was around the corner sipping his pint.

"All you miserable so-and-so," he starts, as you haul him from a long line of dedicated boozers perched on bar stools. "60,000 a day it's selling, we're gonna be number one for Christmas. At least we should be. Christ, I've never felt so nervous in all me life."

PETER HARVEY TALKS TO LES GRAY

The album, it seems, is the last thing on his mind. Doing a quick Elvis impression he points out that Lonely This Christmas could end the year for Mud in the same way that it began. That would make them the only band with two spots on Top Of The Pop's number one



show: "We'd have to start it with Tiger Feet and finish with Lonely," he bubbles.

Then with any luck, the Christmas hit will only just be disappearing when they release a new one in February. It's called Secrets That You Keep, and it's already in the can. The Mud splash-out continues with the release of the new album some time in February or March.

"We haven't decided on a release date yet," sez Les, "but I think the album's a lot better than the last."

He reels off the track listing, and once again it's entirely odious save for the next single. There's Oh Boy (Buddy Holly), Diana (Paul Anka), Tobacco Road (Nashville Teens), I Love How You Love Me (Paris Sisters), One Night With You and Let's Have A Party (Elvis) and Tallahassee Lassie (Freddie Cannon). The album also includes a number of specially chosen players, like Harvey from Hot Chocolate on steel guitar.

"We learnt a lot from the last one," says Les, "and this time we got into it much more. The arrangements are more varied and also the choice of backing musicians."

It sounds as though there are a hell of a lot of ballads. Didn't this mean Les was beginning to hog the limelight?

"Well," he hedges, "it follows on from End Of The World on the last

album. That one has become just about our most popular number on stage, so we thought we'd throw in a few more. They are all different mind you — and of course I didn't discourage the others from choosing ballads," he chuckles.

Despite this seemingly new tack, he still expects the band to move on in the new year.

"It will be a completely different year," he says mysteriously. "It will be a lot better for you. You see we want to go on from what we have created. We don't want to go heavy or anything like that, just a little different from the others."

Naturally he looks back on 1974 as the band's best year yet.

"It was the year when everything came to life," he goes on. "We were right in the middle to start with. We were between the teeny market and the heavens. For some reason we got pulled over to the teeny audience, but we would really prefer to be right in the middle. Now people are saying 'Oh yes Mud are a good band' but for quite a while we had problems. For instance college people were just not interested because a so-called teeny-hop band is not taken up at all. Well, we hope we're over that."

As for the Christmas hit?

"I don't mind if they release it year after year," he says. "Maybe we can make as much as Bing Crosby."



DISCO

by DAVE JOHNS

CAROLINE ROADSHOW

SURPRISE surprise, I don't suppose many of you knew that there is a disco show going around the country under the name of the Radio Caroline Roadshow.

Based in Liverpool, the two roadshows are run with the full support of Ronan O'Rahilly, and the venues for the gigs are advertised on the station.

Wednesday, Friday and Sunday nights the shows are at the Plaza

Theatre Club, St. Helens, and on other nights of the week, bookings are at the Fleece Hotel in St.

Helens, the Dove and Olive Hotel in Speke, and the She Club in Liverpool on Thursday nights.

KENNY EVERETT PULLS THE WINNER

LAST WEEK Kenny Everett looked through the pile of entrants for our Roger Squire Jingle competition, and what a pile there was. In the end, he pulled out the tape from Ian Gordon from Rye Walk, Ingatestone, Essex. The four runners-up are Tony Hadland

from Reading, Geoffrey Sures from Sanderstead, Surrey, John Warwick from Birmingham, and lastly from Lee Belcher of the Coventry Hospitals Broadcasting Service. If these four gentlemen would like to write in telling us what size Capital Radio Tee shirt they would like, we'll arrange accordingly.

Ian Gordon's winning jingle will be played on Capital this Thursday morning. Congratulations to Ian from everyone at Capital and here at Record and Popsop Mirror.

ON THE run up to Christmas, new single releases are fairly low on the ground. All of the stars are either just completing winter tours ready to go on holiday, or otherwise they are already away sunning themselves. Just back in the country from the States is Kiki Dee. In actual fact, she isn't in Britain long because she's off to Europe to do TV appearances to promote her new album and the single, "I've got the music in me", which is just climbing the charts on the continent.

Talking of records, Fred Allan wrote in this week from Hull with his disco Top Ten. Fred has been running the Carotech Mobile Disco for about seven years in the area, and his policy has always been to build his own units. He was enquiring about how easy it is to get hold of kits or units for quad discos. Anyway, here is the current Top Ten Fred is playing right now.

- 1 Under My Thumb — Wayne Gibson
- 2 Zinc Went The Strings Of My Heart — Tramps
- 3 You're The First, The Last, My Everything — Barry White
- 4 Tell Him — Hello
- 5 Too Good To Be Forgotten — Chi — Lites
- 6 Get Dancin' — Disco Tex
- 7 Only One Woman — Nigel Olson
- 8 Lonely Girl — Eddie Holman
- 9 Down On The Beach Tonight — Drifters
- 10 How Long — Ace



SAGITARIUS (21st November to 20th December)

The festive season has got you all in a hot flush what with all those Xmas parties around you don't know what's hit ya! Well, why not let yourself go there's nothing of about in the cupboard (if you need a bit help).

CAPRICORN (21st December to 19th January)

December is your month when everything goes as smooth as a trendy guy in his new waders. If you wanna cease until the beginning of February — so make the most of this free n' easy, bright n' breezy period.

AQUARIUS (20th January to 18th February)

Decisions, decisions always decisions, but that's only because you get yourself in deep waters. If you wanna stay in the shallow end for a change, why not just keep your deflatable trap shut and keep with the good boys (or girls).

PISCES (19th February to 20th March)

It's nasty gossip month — new start talking behind your back don't go and bust them out! Play it cool and still smile about those vicious lies. If you

POPSWOP COLUMNS

LEO (21st July to 21st August)
Relationships might be rocky but there's nothing you can do about it. Just talk it over with your partner (seriously); and come to some sort of agreement. The showdown must be done otherwise you'll be in limbo for the whole of next year.

VIRGO (22nd August to 22nd September)
Lots of people have the urge to end your parking as you've become a road beauty. This is not the real you, we get away from that, focusing inside and people will want you to stay.

GEMINI (21st May to 20th June)
You'll be spending money like a person with no hands! Xmas gifts are more expensive than you bargained for, but that still doesn't entail the pleasure you get for making people happy. But a word of advice, there's money every cheaper way to make a person smile.

CANCER (21st June to 20th July)
A bumper bundle of goodness will be heading your way. Lots of people may complain to you about your missing bit year! This there'll be a lot of natural hair, and some up and in intention, you can which means, you'll definitely have to get the Christmas out for the New Year.

LIBRA (23rd September to 22nd October)

Hang up your belly, honey and all will be well. Liveless, give and glorious is what you need to get your feeling right again. Be sure around the Christmas tree to have your own little tree.

SCORPIO (23rd October to 21st November)
Bats off to you, but really slow how to get the best out of Christmas. You know that every day's a party and that it's a great time to be in the company of your friends.

TAURUS (21st April to 20th May)
Omniscience. To some are used to getting everything their own way — but news is to stop for you, that there's a someone who's extra store, bubble them you (smile). Once both the you see that red line

cannot control your temper why not practice Yoga — they say it's wonderful for the spirit!

you'll charge at it and without a doubt you'll collide (could be easy though).

JANILES on the hot-line to...

GLORIA GAYNOR is in the USA Charts with a bullet, the record being a re-vamped version of the Jackson Five's Never Can Say Goodbye, her second single release.

In this country, the record is also leaping up the charts. This cocoa-coloured feline is currently being hailed in the States as the Disco Queen and is not just another feline from the sophisticated stables. Her brand of singing doesn't just bring on those pimples. It actually chills the spirit and gets to the learduct. To find out what makes this 'rasta' reel, we talked to her on the hot-line to New York. The conversation ran something like this:

Is that Gloria Gaynor?
"Pardon?"
Hello is that Gloria?
"This is Gloria here, who's calling?"
Record Mirror.
"Who?"
RECORD MIRROR! I want to talk to you about your latest single.
"My latest what?"
(Oh Gaud, wish she'd plug her hearing aid in.)
About your new single.

"Oh yeah, great" (pause)... "I recorded it because the song had always gone down well in my stage act, so what we did was change the original concept of the song, making it more soulful and funky, and I think it's worked well and is a more disco type thing than the Jackson Five's version. I've always loved the song because the lyrics are so positive. When I sing I have to get really involved otherwise I don't give of my best and so

usually if I can't get into the lyrics I don't bother singing that particular song."

Your first single was Honey Bee, was it released over here?

Sore-point

"That's a sore point actually. They did release it in Britain but they stopped it even after when Never Can Say Goodbye came out. So I guess it was kind of unfortunate

that they were practically released simultaneously. Actually, Honey Bee was hailed as the disco national anthem in the States as it went down a storm in all the discos especially in New York. That's what established me in America, and now I'm having an even bigger success with my latest single, so it's all happening. I love singing, but at the same time it doesn't mean anything to me if nobody's listening!"

You wrote the flip side of your latest single, does this mean you're very involved in the writing sphere?

"Yeah I wrote We Just Can't Make It, but I wouldn't exactly say I'm deeply involved with the writing side. I have to be really moved or extremely happy about something before I can write, like it doesn't come off the top of my head. I write from experience. I wrote the flip side

because I happened to be dating someone at the time and we just couldn't make it, so..."

We Just Can't Make It, is a far more ballady cum amoochy love song which is very different from the A side. Your voice seems more suited to the slower, melancholy songs don't you think?

"No, I wouldn't exactly agree. I think I'm fortunate inasmuch as I can sing any kinda song.

I never had any formal training so I'm not strictly classical, nor was I raised in Church so I'm not gospel orientated - I think I have a stylis all my own."

I think you sound similar to Nancy Wilson have parallels between you and her been drawn before?

"Not really, but I think she's great! I've written some very good songs and I'd love her to record one."

of them, I think one of the only one who could tackle it - though I don't know if she ever would record my song! People say I've a similar sound to Aretha. Franklin, well, and technique but it's impossible because that's my natural voice and it sounds like Aretha. It's purely coincidental. I'm not copying anybody and I don't wish to be compared with anyone else."

When is your latest album due?

Commercial

"I'll be out around January, I'm not sure of the exact date. The content is all disco stuff because I'm being hailed as the Disco Queen and we gotta live up to that name. I love all the tracks. I know most artists say they think one or two of their album tracks are weak, but I don't love them all. They're so commercial all of them could be singles. Anyway, I think it's gonna be my first biggy."

So when can we Brits take some of the New Year. Nothing's been arranged as yet, but I'm in the process of getting my passport together. It's a great thrill for me because I've never ever been out of the United States!

We look forward to seeing you, Gloria!

LIVES... LIVES... LIVES...

SHOWADDY WADDY / BAILEY'S WATFORD FRIDAY NIGHT at Watford. Bailey's Watford is a trotting pseudo-grandeur affair. The audience could only be described as a mixed bunch. One half in smooth velvet suits, bow-ties and smelling faintly of Eau De Sauvage or Christian Dior. The lady friends sat unruffled in their plunging necklines. The other lot were an assortment of a jean-clad species, common or garden three-piece suits and C & A frocks.

Whatever their status, all had to sit through a rather painful (especially on the ear-logs) Japanese singer, whose voice was even worse than Grace Field's in her hey-day (though admittedly our little Oriental Flower was prettier). After going through the typical holiday-camp "all muck in" type entertainment, the act came to an end.

Next the resident DJ (and a fine one he was too) came on stage, accompanied by scantily clad go-go dancers, and entertained us with the top ten sounds while Showaddywaddy put the final bit to Brycreem on their locks.

Russ and Trev on guitars and lastly vocalists Dave, Buddy and Al, who dived straight into At The Ball Tonight. Strobe lighting flickered, making their dance routine look like a mixed bunch. One half in smooth velvet suits, bow-ties and smelling faintly of Eau De Sauvage or Christian Dior. The crowd were smitten by their antics showing their approval by clapping speeded up when the song finished.

"We're gonna take you on a trip, down the Mississippi," said the tall hungry looking Dave in mock mid-Atlantic accent - and predictably Mississippi Queen sprang forth. Their latest single, Mister Christmas, got the most response, especially when Duke came on stage.

Next the resident DJ (and a fine one he was too) came on stage, accompanied by scantily clad go-go dancers, and entertained us with the top ten sounds while Showaddywaddy put the final bit to Brycreem on their locks.

Finally, the dudes appeared, looking resplendent in fitted, eddy-by-pli-puts, made from shimmering lurex fabric in pinks, tangerines, jades and silvers, highlighted by flashy luminous necks and beret creepers. The two drummers, Romeo and Duke, were the first on stage, followed by Rod,

equipped with big bass drum edged with tinsel. A touch of the Oodles and arns followed when the group did a rendition of Sam Cooke's Chain Gang, including a bit of mime to boot. Three of the members pretended to shovel, occasionally wiping the non-existent sweat from their brows. It may sound as corny as Westabiz, but it was neatly handled, and was at least a far cry from the norm (often boring) rock repertoire.

"Were gonna do a really good old rock and roll number, which you can get yer knickers down to," Dave joked, causing himself no longer. He got a few raised pencilled

eyebrows from the housewives in the front. But at this stage it was impossible to continue because a light had broken out near the bar and everybody stretched out their necks to see what was going on.

"Now settle down and shut-up you lot in the cheap seats," said Dave, while Romeo proceeded to clash the cymbals to begin a tribute to Buddy Holly. This time lead vocalist number two (appropriately named Buddy) did the honours and a rather passable take-off of Holly's voice. During the number a baldheaded gent in the audience could restrain himself no longer. He got

up on the table top and began hopping around as the colwobs with a slight younger, more virile days.

Now the music was ceasing across loud and proud-ish; they may not be the best rocking band in the land, but they sure know how to present an action-packed act. Duke, who's a kind of drummer cum dancer, must be the busiest bopper this side of the Atlantic. He jittersbops, somersaults, hops, bops and skips in Jumping Jack Flash fashion, giving the band a kind of theatre-rock flavour. The other members were also bursting with vitality and a certain amount of talent. Romeo is a fine drummer and the very serene Russ sure can deliver those hot guitar licks. The singers too have a certain amount of charm.

The encore was introduced by Diddy Hamilton, Raddin Oer's blond bombshell DJ who had been in the audience watching the show. He must have felt even diddier when the crowd boomed as he appeared on stage. I don't blame him for hastily calling Showaddywaddy back and leaving though he had a missile strapped to his bum!

Hey Rock and Roll was their last number, which had everybody standing up, clapping their hands and singing along in Goldfish fashion...

"We as a group," said one Watford wailer as they left the stage. Indeed, was a group. JAN ILES



LYNYRD SKYNYRD: blowing away the cobwebs

LYNYRD SKYNYRD RAINBOW, LONDON WE WERE all counting down to Christmas, watching yet another year pass by and bemoaning the emergence of any definite new musical talent in this country.

Then like a gust of wind from the Alabama hills, a band with an unpronounceable name breezed into town and blew away all the cobwebs with a slice of music that contains everything creditable about Southern American music.

Lynyrd Skynyrd, the best support band this country is likely to see, blew out every name and in sight including Earring and Queen, to win for their many new friends a headlining gig at the Rainbow.

Despite sound problems that were only accentuated by the acoustic ballad that is the Rainbow, a slice of Skynyrd's haven't yet been packed the hall to pay homage to their newly crowned kings. And every one knows the rules from the start, even though there's only been a

couple of Allman and a time to learn from - but you pick things up fast when you want to.

Of course, everyone was calling on her best credentials of previous records, which naturally ended the main set and had everyone rocking for the encore which included Crossroads, the Clayton number.

Clayton, along with the Allman's, are Skynyrd's principal inspirations - Freshies, herbes - Freshies, herbes - in Duke Allman and Terry (Duke) - but every track has Skynyrd brand. These Skynyrd brand guitarists, alongside guitarists, straight, probably such a depth of instrumental brilliance as the bass hardly has to be plucked and blown.

One obvious and refreshing aspect of the band's music is the enthusiasm they show in their silvers. It's not that they haven't yet been covered by the old hand rambamblings which accompany some of the band are going to be... MARTIN...

SHOWADDY WADDY: resplendent lookin' dudes

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TITO SIMON
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THE CIMARONS
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TINGA STEWART
Play The Music TR 7934

ZAP POW
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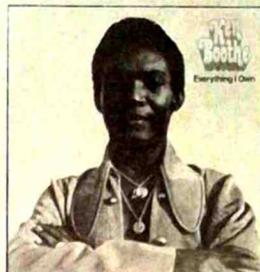
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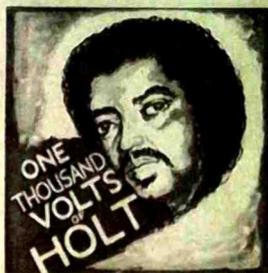
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NEW ALBUM RELEASES



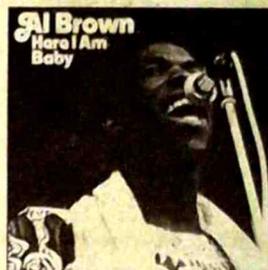
KEN BOOTHE
Everything I Own TRLS 95



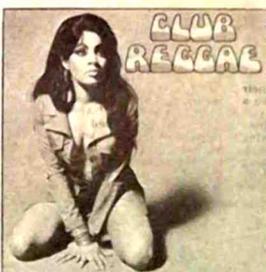
JOHN HOLT
One Thousand Volts of Holt TRLS 75



TOOTS & THE MAYTALS
In The Dark DRLS 5004



AL BROWN
Here I Am Baby TRLS 99



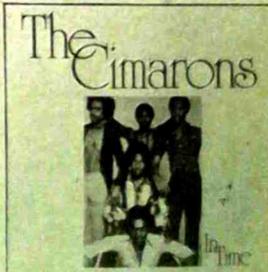
CLUB REGGAE TRLS 97
Various Artists



JUDGE DREAD
Working Class: Ero TRLS 100



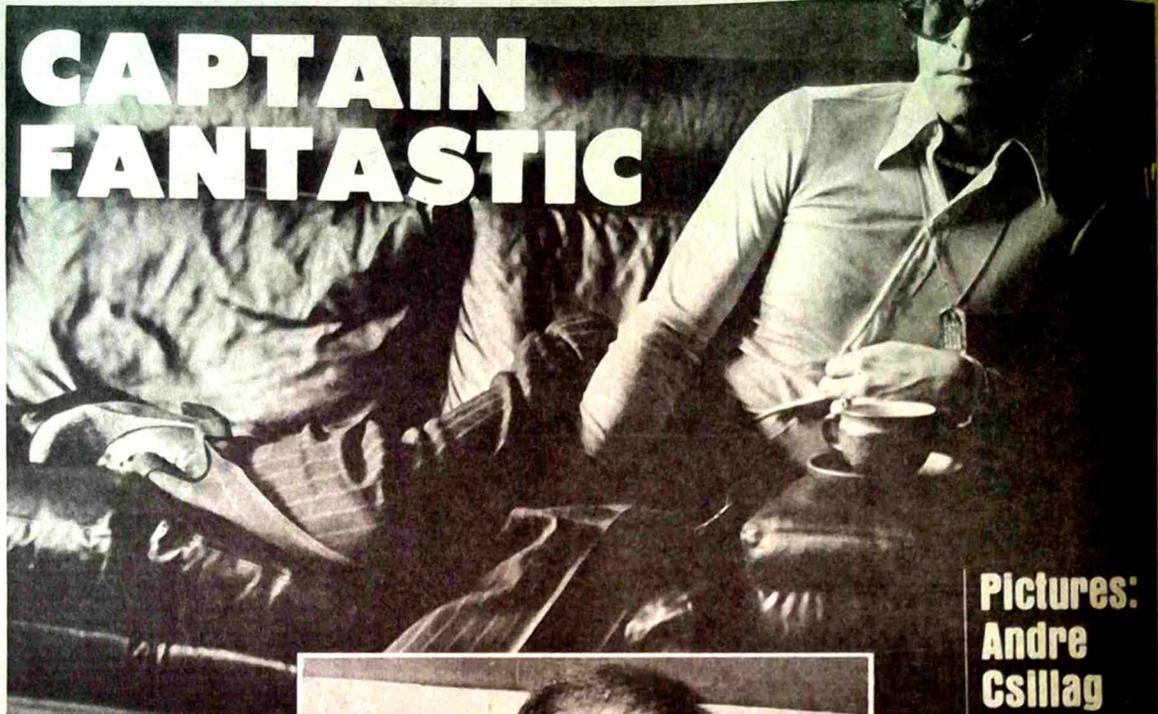
SHARON FORRESTER
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THE CIMARONS
In Time TRLS 87



The return of CAPTAIN FANTASTIC



**Pictures:
Andre
Csillag**

Physically, he looked a lot better. Down to a mere 10 stone 5 lbs, from 13 stone, very nice, but it was either the early hour of the interview (10 a.m.), or the effects of a heavy night out that were responsible for a slightly restrained Elton John.

"Yes, well actually it's probably the effects of last night. John Lennon told me about these fantastic pills that you can get in chemists over here. They stop you having a head-ache the morning after. I forgot to take them last night." Rueful grin.

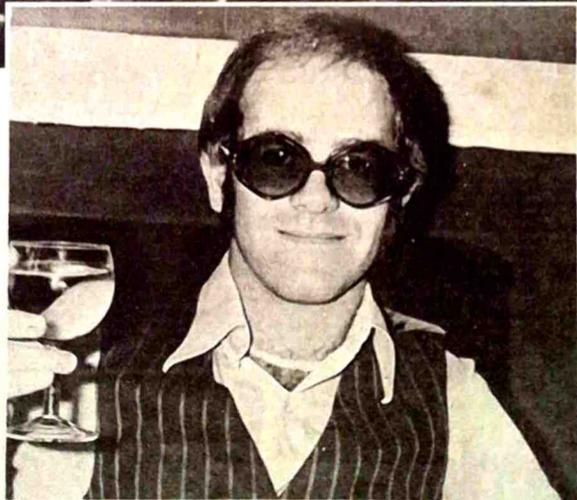
Happens to the best of us, Elton

Meanwhile, it's back home after an amazing 43-gig tour of the States, and a final statement about all those rumours concerning the seemingly imminent departure of Elton for tax-free shores over the water.

"It's all been rumours. I've never had a house in Los Angeles, and I've never planned to leave this country. If I had, I'd have left years ago. I like it here, that's all there is to it. I earn enough to pay the tax-man and still live after it." That's that one out of the way. Now what's all this about leaping around at a couple of the Faces' gigs practically the same day as you arrived back. No jet-lag? "No - not then. I went because I really enjoyed it. The most exhausting thing about tours like the one we've just finished is the travelling, and we had our plane, so it saved a lot of to-ing and fro-ing. The tour really catches up with you about three weeks after you've finished it. At the moment, I'm still getting ready to do a gig every night."

At the moment, it's preparation time for his Christmas gigs at the Hammersmith Odeon, as well as a live TV/radio concert on Christmas Eve. The gigs will be slightly different from last year's in that there's no support act.

"We'll probably do most of our American set, maybe with a couple of new numbers, but we haven't finalised it yet. We're rehearsing this week, and we've got a brass section in as well, so we hope it's going to be a good set. I enjoy playing at Hammersmith 'cos it's got



such a nice atmosphere, and it'll be good doing the stereo broadcast.

"Apart from that we haven't got any immediate plans. The new album will be mixed in January, and there'll be a new single. Then we'll be doing some dates in England and Scotland, probably to coincide with the album. It's called Captain Fantastic and The Brown Dirt Cowboy - I'm Captain Fantastic and Bernie's the Brown Dirt Cowboy. It's based on our experiences together up until the time when we made Empty Skies - how we met, the various problems, trying to get money out of people. Obviously, there are some very personal songs, and it's a very important album to me. I don't normally go to the mixing sessions, but I will on this one, because I want to make sure it comes out right. There are some good slow songs on it - better than Your Song, and there are two or three really good rockers. There'll

be a single from the album, but we haven't chosen one yet. I hope you will think it's a good one - we spent five weeks writing and recording it, which we've never done before."

"Was the next album an important one because of the critics and their comments about Caribou, or just because it mattered to you?" "Both," he replies. "No, not both, the criticism doesn't bother me now. I expect it. The knives are really out for me in the States now, although the albums are doing really well, and the tour was a sellout. I don't mind if people say they hate me - I just can't bear being mis-quoted. I understand why they do it, it's just something you have to live with. If you're successful people can't wait to knock you, and if you're on the way down, they love treading you down even further. In the States we keep being more successful - I don't mind, it keeps me on my toes. I just bounce back. You have to."

As for success, Elton goes from strength to strength. He's one artist who draws other celebrities from every kind of media to his concerts, and the crowd seems to get more and more enthusiastic. On this tour, he was supported by the Kild Be Band, and Elton has nothing but respect for Kiki at the end of the tour.

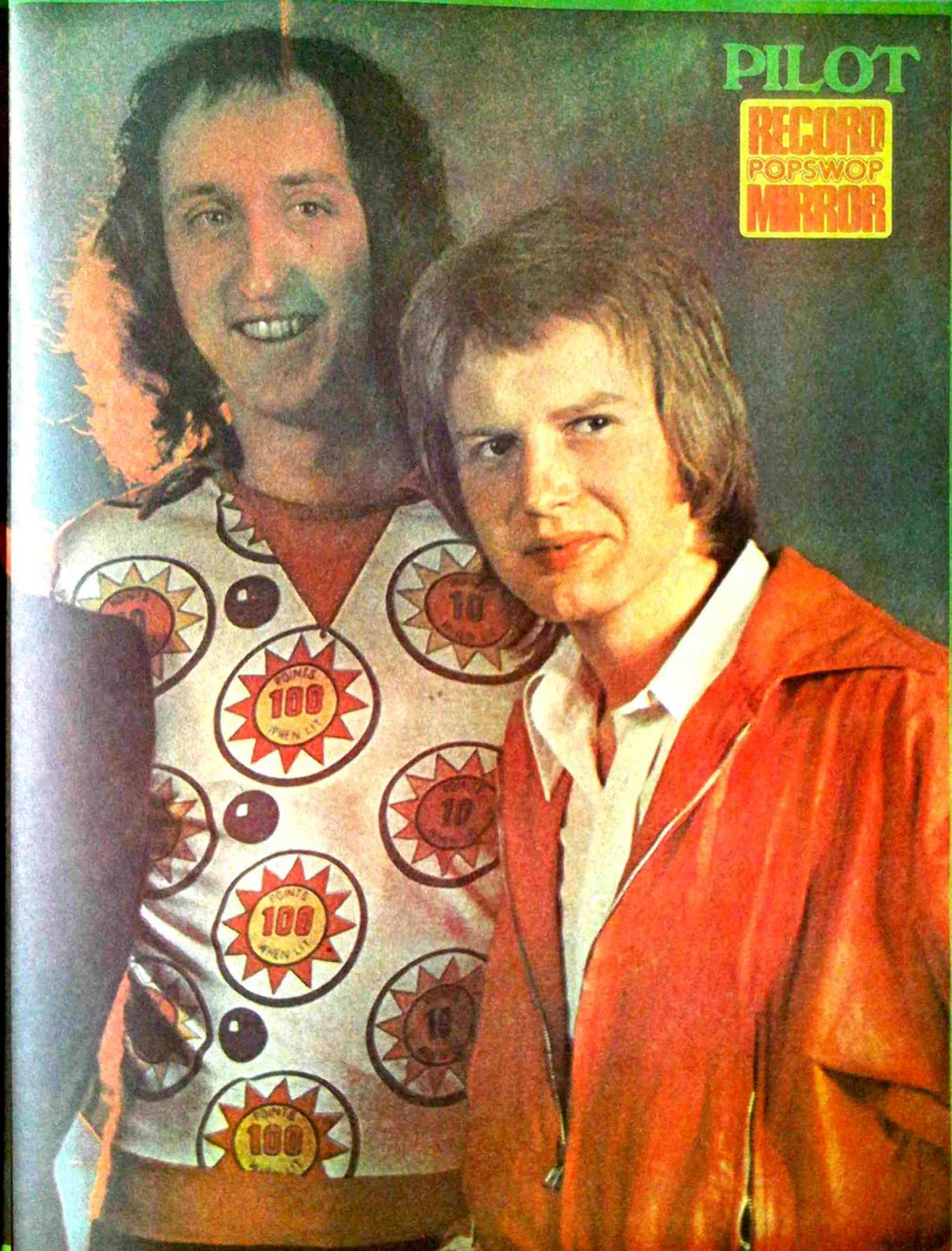
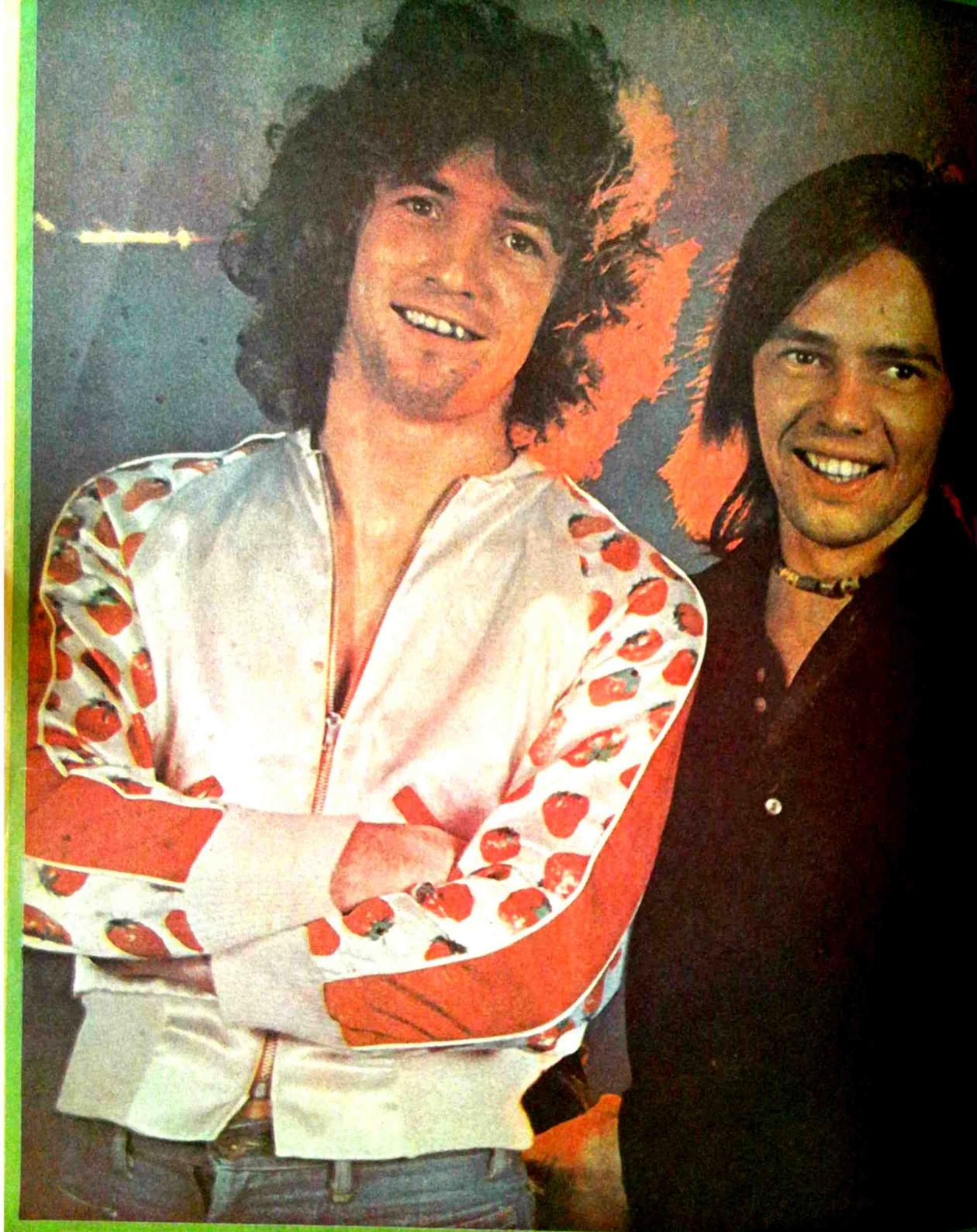
"She was really amazing. It's horrible having to support because the audience cheers for the main act, but she and the band really worked hard. She got a lot of respect over there, and she deserves it. She's even gone straight over to Europe for some work there - I don't know where she gets the energy from. It was probably because this was the one tour we all enjoyed. Normally there are two or three bad gigs, but everyone was good."

John Lennon was one person who Elton saw quite a bit of - and of course, there was that record.

"We first did Lucy In The Sky over here at a couple of gigs, when we decided to do a couple of songs from other people. The Stylist's Rock And Roll Baby was another one we were going to do, but we never did. The audience reaction to Lucy was so good that we decided to record it. When we did it in the States, the reaction wasn't as good because they don't know Sergeant Pepper like we do over here. I was a bit shocked at first, but Lennon agrees that the album just doesn't have the same kind of legend thing as it does here. I never thought the record would do as well here as it has done - I thought it might make top thirty and that was all. John was very pleased that we did it, and I thought if I was going to do an Lennon number, I might as well do two from the flip side, which is one of my favourite numbers."

"I know a lot of people think 'oh Elton's drying up, can't write enough of his own material, but it was just something we wanted to do. I've been amazed at all those letters to Record & Popcrop Mirror about whose version is best. Weird!"

"Still, the next single's ours - I should imagine that the next few will be as well - as people can stop worrying! When we recorded Caribou we had a bit of time, so we recorded the two sides for the next single. You know, a few years ago, people would play the Beatles a record, but now I think they have stopped bothering. So whatever we release, we try to



AND NOW FOR A SAD STORY OF...

Flying too high

PILOT ARE in limbo. They've scrapped their headlining tour after only one gig and their immediate plans are very much up in the air.

"It's all to do with David," says a woeiful Stuart Tosh. "We'd only done one date on the tour when he developed chronic laryngitis and so everything's had to be cancelled."

"David had been complaining of a strained voice and we didn't want it to get worse so we took him to hospital."

Drummer Stuart and keyboards man Billy Lyall are "down" in London for a round of press interviews.

Billy takes out another Gauloise and explains how disappointed they are at not being able to play their Edinburgh home town over Christmas.

Cancelled

"We'd played Warmintar," Stuart interrupts. "But after the sound check at Shrewsbury we realised David wouldn't make it through the night so we cancelled."

Lead singer David Paton, hit writer of Magic, is back in Edinburgh recovering from his throat com-

Interview: DAVE HANCOCK

plaint, but no one knows how long it will take and so all the band's immediate plans have been disrupted.

They were planning to record a follow-up single this month, for January release, and their second album to have been cut in February may have to wait.

"You see we're now planning to tour in February and March and take in the dates we've had to cancel," Stuart explains.

So a chain reaction has set in. They were supposed to go to New York in February to promote the release of their first album, *From The Album Of The Same*



Name. "Were we?" says Billy. "You'd better ask Stuart about that, he does most of the talking."

"Oh yes, we did hear something," adds Stuart. "But I think it was just going to be TV rather than actual gigs."

They're a strange pair and admit that none of the band are really extrovert. Billy is very honest and has a dry sense of humour and Stuart, well, he really does do most of the talking.

"I suppose on stage we must seem rather quiet but really we joke about rather a lot and we're trying to get more of that into the stage show," he

says. "We'll also be using bubble machines, but generally I don't think we are a leaping - about - band."

Even Billy stirred himself when it was suggested they might be just a poor man's Bay City Rollers.

"Ach naw (Scottish spelling) they haven't been saying that have they? Do you think we sound like them?" he asks.

Stuart leaps in: "We're nothing like them and don't sound like them at all. We're on our own. It's probably because we're Edinburgh bands that people are connecting us, but there's no similarity

at all." Billy knows a couple of those when he was playing at Hastings," says Stuart. "They were support band on the last Sparks tour."

Evacuate

"I never thought those sort of things would happen to me," Billy adds drily. "It was on the end of the pier at Hastings, you know one of those fish and chips and amusement arcade places."

Stuart takes it up: "We were half way through the

act when we had to zoom out and evacuate the building. After it had all been checked out we went back and finished the set."

They promise a different type of sound for their future releases. "You could call it melodic funk," says Stuart. "With Ian coming into the band as a permanent member on lead guitar, he will also be doing some writing along with David and Billy."

And Stuart's been playing some chords on the piano that are very interesting," interjects Billy.

Stuart maintains that most people would find them interesting, after

all, he is a drummer. "And I'm getting this new drum kit, custom-built. I had a hand-made American kit but the British ones are stronger."

So what will Billy like to do with his new found wealth?

"Well, when I do get some money I'd like a Corniche or a Ferrari, but that won't be for a few years. I don't mind starting with an E-type."

But for the time being Pilots are grounded, which means they'll have an easy, relaxing Christmas. But in the New Year they hope to take off really big.

And oh yes girls, they're all bachelors.

THE FINGERTAILS on his right hand are womanly long, he can't read music and his voice has dropped a tone and a half.

Over the last eight years Ralph McTell has built up a steady reputation as one of the country's top singer / songwriters, notching up healthy album sales on the way.

But now at the age of 29, he finds himself with a hit single on his hands, which means appearances on Top of the Pops and a flood of interview requests where six months ago there would have been none. And the song that's changed his life so drastically is one he originally wrote and recorded back in 1968, Streets of London, a failed album track.

"It was originally written to go on my first album," McTell explained, "but I didn't think it was strong enough. We weren't going to put it on the second album either until Gun Dodgson, who produced my first two albums, persuaded me because it was a track she loved."

"I even offered it to a friend for his album, but he thought it was too sad, and after that I lost confidence in it altogether."

So on the first track of the first side on the Spiral Staircase album, you will find it, a number that still today remains a vital



Interview: MARTIN THORPE

ingredient of his live act. "For a brief period I decided not to play it live again, but as I'm there to entertain people, and if they want to hear it, I play it. It's a very simple song I enjoy playing, and it's one the audience can join in on, a very understated aspect."

The single is not the original recording. To

capture the live feel McTell re-recorded the track with backing vocals, something he wouldn't have done, he pointed out, if it hadn't been chosen as the single. That's something he further emphasises when he says that the song is no longer his - it belongs to the audience.

The influence behind the song came from McTell's school days when he and his mates used to wander around Tower Hill chatting to the down and outers.

"I'm a Londoner and you have to be blind not to see these people. When I was living in Paris in 1965

that really brought it home to me because the situation is far worse there, it crystallized what I saw in London."

Wierd

Various contracts and deals forbade McTell releasing the track as a single before, though it is by far his best known track. You could go as far to say that in a lot of people's minds Streets of London is McTell.

"It's a weird thing because the song is often being used in schools, either teachers sing it or they use it to illustrate points, and over the last

Mc - telling it how it is

years it must be one of the most frequently played album tracks on radio."

McTell began learning the guitar when he was about 17, swapping chords with his friends. "Someone would always know a chord you didn't, I even used to play in a band where the other guitarist would turn away to stop you seeing a chord. In the end we started swapping, like I'll show you an A7 if you show me an E minor."

For the last eight years since he turned professional McTell reckons he's just been trucking around, increasing his

reputation over the years, until the last two or three tours have been completely sold out and the next will probably mean two gigs per town.

"There must be a whole section of pop fans who have never heard or seen me before, so the single is an introduction to them. But if the new single's audience comes along to gigs it will be interesting to see what happens."

Ralph McTell, the pop star, has made few concessions to his new image. Ralph Moonlight or Hurricane McTell will never be seen. His only acknowledgment to the new status has been a new pair of trousers for Top of the Pops.

"Usually my stage gear is what I wear normally. Even when the costume rehearsal came for Top of the Pops they reminded me it was a costume rehearsal."

Keeping his cool McTell informed them through gritted teeth that this was his costume gear. "I was wearing the shirt I bought in Leeds two years ago, though I did buy some new striders and put a new blade in my razor. But it's easy to watch Top of the Pops at home, though it's more difficult in reality even though it was quite amusing and I enjoyed it very much."

McTell has been playing in much the same

style over the last eight years. His voice has dropped a tone and half because of his drinking and smoking habits, but basically the man and his guitar have stood the test of time, and he isn't about to change it for Top of the Pops.

"I'm on the last tour I told the audience I was going to do the set up a bit, so I stood up and played. But what else can I do? So there I've never used a backing band on stage. I intend to on the next tour because it'll be me lean back a bit - take the pressure off."

Different

"I haven't played electric guitar either, but I might have in soon, though I'm very much in love with the sound of the acoustic guitar. It's a totally different style, I'll probably have to get a Fender Telecaster."

"But the song comes first, then the guitar. I mean I've never thought of myself as a singer, singing is only one step up on talking."

"But, even though I've got a hit single I wouldn't say I'm a singles artist. It encourages people to buy my albums though. OK, I'd prefer it, but I don't regret one day of the last seven years."

They call it the song on the cake.

SOUL TRAINING

ALBUM PICKS

MINNIE RIPERTON: Perfect Angel (Epic 50426)
Maybe we've been led to expect too much of this lady — certainly this album's howlers are as strong as advance reports suggested, despite the presence of Stevie Wonder and Wonderlove.

Minnie's five octave vocals are impressive at night — it's just that the tunes, Minnie composed with husband Richard Tee, are a bit lightweight compared with the two Wonder compositions — and even Stevie's songs, Take A Little Trip and the title track are no Wonder-like in arrangement and the title track is a higher key a lot of the time. Still, maybe next time around, eh Min?

G. D.



HUES CORPORATION: Rockin' Soul (RCA 4114 0775)

The kind of catchy, danceable balalaowd soul that's brought Hues Corp. fame and fortune doesn't have a very long life, and when it's had about a third of its life, it'll slip into the supermarkets without upsetting any old dears, but that's not to criticise its validity by any means, balanced comfortably on the soul / Pop border, the Hues come well be the doorway into — not for a lot of new listeners as well as being a welcome effort even for diehards. If you like the singles, you'll enjoy the album — Nuff said!

G. D.

SOUL GOSSIP

BIGGEST news in a quiet week (everyone's too busy putting up decorations) is the revelation that Curtis Mayfield's Curtom label will now be distributed by Warner Bros. The deal involves all the Curtom back catalogue from Curtis himself as well as Curtom artists The Impressions, Natural Four and Leroy Hutson. Curtis is currently working on his first album for his new parent label as well as finishing off the sound track for the film Miami. New boots from Charlie Gillel, Making Tracks — a history of Atlantic Records — due out in late January. Meanwhile, if you got a Book Token for Xmas and are eager to spend it, the John Brown's Walking To New Orleans is thoroughly recommended. Tower of Power have a new album out in January, Urban Renewal, to tie up with their UK visit as part of the Warners package tour. Possible UK visit by Stevie Wonder in the spring. Harry Famborough of the Spinners picked up malaria when the group were in Zaire and the group's current US tour had to be foreshortened as a result. Will British audiences ever get to see Barry White... or is he just too big? (gulp courtesy of our Jovial News Editor, David Hancock). Reliable sources suggest Stevie Wonder will be moving further in the direction of free jazz in the next few months — but what ever he does there's apparently enough material in the can for several albums, much of it superb. Psychedelic veteran Arthur Lee and his band Love seem to be intent on treading the soul street with their new album Reel To Real featuring William DeVaughan's Be Thankful Of What You've Got, Speaking to Mr. DeVaughan Big Band, Brook'n' Broad the new Stateside single from the re-named Fred Wesley and the New JB's. Temps here in New Year, a Merry Christmas to all RM's Soul brothers and Sisters.

Twenty years on...

YEARS AND years ago soul freaks would talk in reverent tones about Gladys Knight & The Pips. You see the group were never going to make it. What, with a name like that?

Now Gladys is jousting with Aretha Franklin for the Queen of soul title, which means a lot of people have wised up, but Gladys... she hasn't really changed at all.

She's been through the Tamla Motown machine, which had a reputation for processing soul to its own special sound, but has come out unscathed.

If anything, it was Gladys's refusal to sound like just another Motown product that led the label to giving its artists more freedom of expression.

Now she's with Buddha, has a new album out, I Feel A Song and plenty of ambition.

She explains: "I would really like to become known as a songwriter but first I want to succeed at what I'm doing now, to get a mass following for the group. When we've done that I can concentrate on writing."

Gladys gives the band another five years for all the things they can possibly hope to achieve, which isn't too long when you consider they've been climbing to the top for around 20 years.

She laughs when she tells you that, meaning that they all feel there's still some way to go.

Effervescent Gladys first started in the business when she was four and won a talent show three times in a row.

But her mother refused offers for radio and television shows because she wanted Gladys to have a good education first.

"She wanted me to have something to go back to in case it didn't work out. She didn't have too much faith in the business," Gladys explains.

The Pips — her brother Merald and cousins Edward Patten and

FROM A KNIGHT TO A QUEEN



William Guest — got their first record Every Beat Of My Heart released in 1961, sold more than 1,000,000 copies, but because of a label mix-up at the time they got little money out of it.

They didn't become well known in Britain until they joined Motown and hit big with Take Me In Your Arms And Love Me and I Heard It Through The Grapevine. 1963 sound just as alive were hitting with practically every release.

It was I Don't Want To Do Wrong penned by Gladys, William and Merald that gave them all the writing bug, though they all have sharp eyes for a good song.

Three of the tracks on the new album are by Jim Weatherly and a couple by Bill Withers.

It was Weatherly who wrote her massive Midnight Train to Georgia hit. She followed it in the States with a couple of more. No. 1 smashies — Imagination and Best Thing That Ever Happened to Me. Now it seems that anything she sings will sell a million.

Yet the amazing thing until they joined Motown was Gladys's controlled vocals and unique phrasing are just the same as ever, and old songs like Letter Full Of Tears from 1963 sound just as alive and urgent these days.

It seems that at long last people are catching up with Gladys Knight & The Pips. Oh, by the way, they named themselves after cousin James Wood who was nicknamed Pip and who became their manager.

Now who thinks that's an unlikely name for a top group?

In next week's Christmas issue of Record & Popsop Mirror

Having a Wizzard time with Roy Wood



CHRISTMAS STAR TIME

Charting '74

a look at the year's singles

PLUS: ABBA, MELIN our singles and albums of the year — Christmas with Phil Spector and lots more

ON THE RIGHT TRAX

SPEARHEADED by Sweet Sensation, British black music eventually broke through this year and now another British soul act has been tipped to make it in 1975.

They are Trax, come from such diverse places as Jamaica, Antigua and India and they all have orange hair.

Their latest single, Number One Love, has been getting airplay on the Beeb and DJ Stuart Henry has named the band as his tip for stardom next year.

Although born in different parts, each of the six boys has lived in London most of his life. The line-up includes lead and bass guitars, keyboards, tenor sax, drums and trumpet.



U.S. Soul Singles

- 1 SHE'S GONE - Tavares
- 2 BOOGIE ON REGGAE WOMAN - Stevie Wonder
- 3 WHATEVER YOU GOT, I WANT - Jackson 5
- 4 HEAVY FALLIN' OUT - Stylistics
- 5 KUNG FU FIGHTING MAN - Carl Douglas
- 6 WHEN WILL I SEE YOU AGAIN - Three Degrees
- 7 FUNKY PRESIDENT (People It's Bad) - James Brown
- 8 WHERE ARE ALL MY FRIENDS - Harold Melvin & The Blue Notes
- 9 YOU'RE THE FIRST, THE LAST, MY EVERYTHING - Barry White
- 10 YOU GOT THE LOVE - Rufus featuring Chaka Khan

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Singles

REVIEWED BY SUE BYROM

THE TYMES: M/S Grace (RCA 2493).

Nice to see that The Tymes haven't done what so many other people do when they have a hit record — release a follow-up that's practically identical except for a couple of lyric changes. M/S Grace is as different from Trustmaker as you could want — and it's a very good record. Nice harmonies and rhythm, it should do very well.

TERRY JACKS: Rock 'n' Roll (I gave you the best years of my life) Bell 1192

This is the version getting air-play in the States, although over here the original version by the song writer, Kevin Johnson, has been the one to grace the air-waves. There's basically very little difference between the two arrangements, so it's all down to whose voice you prefer. Terry Jacks has had a fairly successful year in this country this year, so he might succeed again with this one.

ROBERTA KELLY: Kung Fu's Back Again (Contempo 2044)

Well, presumably if enough people have learned to dance the Kung Fu, they'll enjoy having a couple of records to dance it to. Roberta Kelly is an American who has settled in Germany where she's a cabaret artist. It's got the same kind of rhythm as Carl Douglas's original hit, and there's lots of grunts and groans in the background to get the right atmosphere. Not bad.

THE J. GILLS BAND: Gettin' Out (Atlantic K 10550)

Both sides are from their recent Nightmares album, this side being a fairly loud rocker that somehow gets near to succeeding but doesn't. The problem possibly lies in the fact that it's not really right for the singles chart — Status Quo maybe, but not this band with this particular track.

BARRON KNIGHTS: The Ballad of Frank Spencer (Penny Farthing 854)

These gentlemen used to frequent the charts a few years ago with an assortment of send-up

records that were a novelty at the time. The troubles is, times have changed and these records just have the same appeal as they used to. This song is dedicated to Frank of Some Mothers Do Have 'Em fame, and although the impersonation isn't bad, the actual song has very little to

recommend it, weak jokes and a very feeble story line.

THE MIDNIGHT MOVERS: Follow The Wind (Part 1) Contempo CS 9018

This group originally worked as a back-up band for Wilson Pickett, and also spent a time with the Isley Brothers. The

record was a hit for them in the States in 1972, and has been popular in the discos since then. Nice funky sound and good brass section. It's OK for dancing, but possibly not strong enough for the charts.

BERNARD CRIBBINS: (Paddington Bear) Eye 7N 45423

For those who might not recognise the character of the title — you don't know what you've missed. Michael Bond first created this strange bear from Furu in 1958, and a firm favourite with kids and record reviewers he's been ever since. Fan though I am I'm afraid I prefer the books to the record, but I'm sure it's a cert for Junior's Choice.

MICKEY BAKER: I'll Always Be In Love With You (Big Bear Ours I)

Apart from a rather nice drawing of a bear under a starry sky I can't say much else about this label or the artist. The song and the voice are vaguely like a poor man's Ray Charles — same kind of melody but without the cry in the voice. Doesn't stand a snowball in hell's chance of doing anything

SUSAN CADOGAN: Hurt So Good (Dip)

Dip Records are a little strange in that they put two different artists and two different songs on the same record, so I never know which side is for review. The flip of this one is 'Love Is Good by The Upsetters for those who're interested, both sides being reggae — i.e. the kind of sound that is far less ethnic than a lot of reggae purists like, but it's the kind that stands a far greater chance of getting heard commercially. Could go down quite well in the clubs.

BETTYE SWANN Make Me Yours (Contempo 2044)

Third time around for this one — the last release was in '72. It's the kind of soul record that's pleasant to listen to and maybe to move slowly around to, but even with the current boom in soul, I don't think it'll attract much chart interest.



NEW PURPLE?

Dear Face,
I am a great fan of Deep Purple and really enjoy their music. In R&PM (Nov 30) I read an article about discount records. One record was a US import entitled 'Purple Passages'. I haven't seen this in the shops, is the material new?
Deep Purple fan, Blackpool.
I wouldn't really know; the only way for you to find out would be to write to the advertiser concerned. I'm sure they'd help.

JAGGER VOCALS

Dear Face,
It may interest some to know that Mick Jagger takes lead vocals on Ronnie Wood's new single 'I Can't Get The Fire' and Keith Richards plays guitar. So come on all you Faces and Stones fans give Ronnie a smash by buying it.
Red Stewart (Not the real one), No Address.
Thought you could foot me to be better than that because I happen to know what Rod's handwriting looks like.



MARC BOLAN
Gun Boogie! I s it banned? Only Stuart Henry has played it so far.
Dave, Chingford.
The fact that Stuart Henry has played it shows that it has not been banned, but the BBC does come up with some rather weird and stupid ideas.



BOLAN BANNED?

Dear Face,
I would like to know why the BBC doesn't play Bolan's new single 'Zip

THE FACE

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

the other way round as some people think. A Golden Earring fanatic, Essex.
Yes, but many people went just to see Lynn Skynyrd, myself included, and feel that they stole the show from Earring. The reviews in every paper show this. Sorry about that but let's face facts.

Dear Face,
Can't you do nothing about getting nice colour poster of Pan's People?
S. Gregory, Gravesend, Kent.
I wish I could. Puff, Pant, Drool, Dribble. Oh I do enjoy being a Male Chauvinist Pig.

Dear Face,
Please could you print the Diana Ross fan club for all her admirers all over the country.
Pete, who wrote in before.
Well Pete, we've had it before, but the demand has been so great that I've decided to print it again. Write to: Ross Hurt, 18 Hazel Road, Grangemouth, Strilingshire, FK3 8PL.

WHO DOES SHE THINK SHE IS?

Dear Face,
How can that girl who wrote to you (Dec 7) call herself a Rollers fan? How dare she call them dumb when she doesn't even know them. If you are as dumb as she says they wouldn't be where they are now.
Karen and Carolyn, Ulster.
Dear Face,
Just who does that so called Rollers fan think she is? It just shows how stupid she is to think that their schooldays set a bad example on their fans. We follow them for their music, looks and what they are now, not what they were.
A true Roller fan, London.
Dear Face,



ROD STEWART
Dear Face,
As one of those lucky enough to see Rod and The Faces at their gig in Brum I would like to thank them for a great show and all the best for the future. Merry Christmas to you, Faces fanatic, Birmingham.
Well, thank you.

HEAVY SWEET

Dear Face,
I am writing about the many people who insist that the Sweet will never be a heavy rock band. I suggest they give a listen to their new album 'Desolation Boulevard'. After listening to it I defy anybody to say they can't play heavy rock.
Pat Laing, Newcastle-Upon-Tyne.
I must admit that I never used to be a great fan of the Sweet, but sure enough this album is a step in the right direction.



GOLDEN EARRING
Dear Face,
I pity the poor Scot (Tim Rudge) for not knowing who Golden Earring are. Let's get it clear to him and Peter Harvey that it was Earring's four with Skynyrd supporting not

ARGENT ADMIRER

Dear Face,
Okay so you're a singles based paper, well Argent have got a new single out, a new live double album, a current UK tour and a new guitarist who's just had £1,000 worth of guitar nicked. Yet you still print bludge about the Bay City Rollers, their schooldays for example. I'm fed up reading about those punks, they're in nearly



BAY CITY ROLLERS

WHO, WHEN AND WHERE

THING OF the poor rock musician slaving away for your entertainment during this season of goodwill. Imagine him, far from home, with little time for Christmas shopping or office parties. Breaks your heart, doesn't it, to think of Elton and Rod rigging away in London even on Christmas Eve at their sell-out concerts. Also in London next week are Bad Company at the Rainbow (December 18 and 19) and the Kinks in their Preservation Show at the Royalty

(December 20, 21 and 22).

Moving out of the London area, there are some great gigs included in the pre-Christmas jollifications. Argent is in Birmingham (December 20) and St. Albans (December 21). Rory Gallagher plays Stockport (December 18) and Manchester (December 19) and Ace visit Bury St. Edmunds (December 18), Nottingham (December 19) and Scarborough (December 20).

THURSDAY FRIDAY

December 19th
EDDIE HOLMAN, Leighford Hall, Stafford.
SUNDANCE, Sunshine Rooms, Norfolk.
EDWIN STARR, Barabarella's, Birmingham.
SHOW ADDY ADDY, Queen's Hall, Barnstaple.
RORY GALLAGHER, Free Trade Hall, Manchester.
GLOBAL VILLAGE TRUCKING COMPANY / BYZANTIUM, Maidstone Technical College.
THE BAD COMPANY, Rainbow, London.
CRANE, Queensway Club, Dunstable.
ACE, Union Rowing Club, Nottingham.
ROCK ISLAND LINE, Bailey's, Hull.
BROTHER LEES, Top Hat, Spennymore.
HECTOR, Pembroke Club, Kent.
KURSAAL FLYERS, Kennington, Russell Gardens, Holland Road, London, W14.
COZY POWELL'S HAMMER, RAF Club, Bury St. Edmunds.
SASSAFRAS, Duke of York, Yeovil.
NOSMO KING & JAVELLS, Palace Lido, Isle of Man.
HEAVY METAL KIDS, South East Northumberland College of Technology.
BRYAN FERRY, Royal Albert Hall, London.
DR FEELGOOD, Nag's Head, High Wycombe.
BECKETT, Marquee, 90 Wardour Street, London W1.
DOGS, Newlands Tavern, 40 Stuart Road, London SE15.
PHOENIX, Hope & Anchor, 207 Upper Street, London N1.
BENEFIT, Lord Nelson, 100 Holloway Road, London N7.
JUST ANOTHER GROUP, Golden Lion, 490 Fulham Road, London SW6.

NOSMO KING & JAVELLS, Mr George's, Coventry.
GONZALEZ, 48 Margaret Street, London W1.
ELTON JOHN, Odeon, Hammermith.

SATURDAY

December 21st
HEAVY METAL KIDS, Roundhouse, Dagenham.
ARGENT, City Hall, St Albans.
THE FACES, State, Kilburn.
PIGGY, Marquee, 90 Wardour Street, London W1.
RICKY STORM & THE HOUNDDOGS, Cock Hotel, Ripley.
THE KINKS PRE-SERVATION SHOW, Royalty Theatre, London.
EDWIN STARR, Drill Hall, Scunthorpe.
SHOWADDYADDY, Glen Ballroom, Llanelli.
RORY GALLAGHER, Rainbow, London.
RUBETTES, Steam Machine, Stoke Newington, Hereford.
KEVIN COYNE, Clarence's, Halifax.
YAKETY YAK, Stirling Suite, Bristol.
THE TREMELOES, Frenchman's Motel, Fishguard.
COZY POWELL'S HAMMER, Leas Cliff Hall, Folkestone.
EDGAR BROUGHTON BAND, Cambridge Corn Exchange.
ROCK ISLAND LINE, Bailey's, Hull.
BROTHER LEES, Top Hat, Spennymore.
FUSION ORCHESTRA, College of Education, Darlington.
BREWER'S DROOP, Gloucester College of Technology.
HAWKWIND, Kurasaal, Southend.
NOSMO KING & JAVELLS, Speakeasy, 48 Margaret Street, London W1.
SUNDANCE, Jolly Sailor, Tamworth.
JESS RODEN BAND, Friars, Aylesbury.



DUCKS DELUXE, Kennington, Russell Gardens, Holland Road, London W14.
ELTON JOHN, Odeon, Hammermith.

SUNDAY

December 22nd
THE FACES, State, Kilburn.
THE KINKS PRE-SERVATION SHOW, Royalty Theatre, London.
GREENSLADE, Greyhound, Croydon.
KEITH CHRISTMAS / BYZANTIUM, Roundhouse, Chalk Farm, London, NW1.
ALBERTOS, Black Swan, Sheffield.

STACKRIDGE / SUPERCHILD, Locarno, Bristol.
HECTOR, Working Men's Club, Kettering.
MAGNA CARTA, Windmill Club, Bletchley.
HEAVY METAL KIDS, D.R. FEELGOOD / PASADENA ROOF ORCHESTRA / GLOBAL VILLAGE TRUCKING COMPANY / ALBERTO Y LOS tríos paranoias, Roundhouse, London.
COZY POWELL'S HAMMER, Locarno, Birmingham.
BROTHER LEES, The Tower, Great Yarmouth.
ROCK ISLAND LINE, Bailey's, Sheffield.
FUSION ORCHESTRA, Marquee, 90 Wardour Street, London, W1.
RUBETTES, Hammersmith Palais.

SWINGING BLUE JEANS / LOVE AFFAIR / MOJOS / HONEY COMBS / NASHVILLE TEENS / CUPID'S INSPIRATION, Christmas Party, Hammersmith Palais.
ROCK ISLAND LINE, Bailey's, Bristol.
NOSMO KING & JAVELLS, Scunthorpe Baths Hall, Scunthorpe.
ELTON JOHN, Odeon, Hammermith.

MONDAY

December 23rd
THE FACES, Kilburn State.
SASSAFRAS, Golden Diamond, Sutton-in-Ashfield.
MUSCLES, Rebecca's, Birmingham.

GLOBAL VILLAGE TRUCKING COMPANY / BYZANTIUM, Town Hall, Sittingbourne.
SUPERCHILD, Granary, Bristol.

GONZALEZ / BREWER'S DROOP, 100 Club, 100 Oxford Street, London, W1.
DR FEELGOOD, Christmas Party, Dingwalls, Camden Lock, London, NW1 (11.25).

BROTHER LEES, The Tower, Great Yarmouth.
ROCK ISLAND LINE, Westfield Country Club, Yorks.

DESMOND DEKKER, Tiffany's, Exeter.
RUBETTES, Winter Gardens, Cloethorpe.
SUTHERLAND BROS. & QUIVER, Marquee, 90 Wardour Street, London, W1.
ELTON JOHN, Odeon, Hammermith.

TUESDAY

December 24th
THE FACES, State, Kilburn.
SASSAFRAS, Frenchman's Motel, Fishguard.
MUSCLES, Rebecca's, Birmingham.
CISSY STONE, Barabarella's, Birmingham.
CRANE, Heavy Steam Machine, Hanley.
YAKETY YAK, Fagin's Club, Wrexham.
HECTOR, Penelope's, Paignton.
COASTERS, Dreamland, Margate.
BROTHER LEES, The Tower, Great Yarmouth.
ROCK ISLAND LINE, Bailey's, Bristol.
NOSMO KING & JAVELLS, Scunthorpe Baths Hall, Scunthorpe.
ELTON JOHN, Odeon, Hammermith.

COMING EVENTS

ACE, J.B.'s, Dudley (December 27).
PROCOL HARUM, Pavilion, Hemel Hempstead (December 28).
SAILOR, Guild Hall, Plymouth (December 28).
BRINSLEY SCHWARZ, New Year Party, Dingwalls, London (December 30).
SHOWADDYADDY, Dreamland, Margate (December 31).



Lonely This Christmas

Written by Nicky Chinn & Mike Chapman

SUNG by MUD

Try to imagine a house that's not a home
 Then try to imagine a Christmas all alone
 That's where I'll be
 Since you left me
 My tears could melt the snow
 What can I do without you
 I've got no place no place to go

Chorus:
 It'll be lonely this Christmas without you to hold
 It'll be lonely this Christmas lonely and cold
 It'll be cold, so cold without you to hold this Christmas.

Each time I remember the day you went away
 How I wouldn't listen to the things you had to say
 I just break down as I look around
 And the only things I see
 Are emptiness and loneliness
 And an unlit Christmas tree.
 Repeat chorus

You remember last year when you and I were here
 We never thought there'd be an end
 And I remember looking at you then
 And I remember thinking that Christmas must have been made for us
 Cause darling this is the time of year
 That you really, you really need love
 When it means so very very much
 Repeat Chorus
 Merry Christmas darling, wherever you are.

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MARKET PLACE

PURE HOLLYWOOD

SAY... EH you like this sort of thing...? You know people been stompin' round the West End for months with the names Busby Berkeley dripping from their glossy lips, 'cause camp is champ.

So we award full points to United Artists for digging up a load of soundtrack music from Busby Berkeley movies and making a Hooray For Hollywood album.

Music from such films

as 42nd Street, Gold Diggers of 1935, Wonder Bar, Hollywood Hotel, and Dames, is included together with dialogue links - between the tracks - featuring the stars themselves. The album has been compiled by Alan Warner, a Berkeley authority and comes with a sixteen page booklet. It is out now.



Diddy and his dollies

FLAXEN-HAIRED Diddy Hamilton, Radio One's pin-up DJ was seen at the Showaddywaddy show (Baileys, Watford) on Friday evening, accompanied by exquisite dollybirds of the cheery variety.

David himself was dressed to kill in smooth velvet suit and bow tie. His entourage included a rather plump faced Robin Stewart, of Bless This House, fame.

STAR BREAKERS

- 1 PLEASE MR POSTMAN, Carpenters.
- 2 HAPPY CHRISTMAS, WAR IS OVER, John Lennon
- 3 NABUCCO, Waldo de los Rios
- 4 MEMORIES DON'T LEAVE LIKE PEOPLE DO, Johnnie Bristol
- 5 WHITE CHRISTMAS, Partridge Family / David Cassidy
- 6 PLEASE TELL HIM THAT I SAID HELLO, Dana
- 7 BLACK SUPERMAN (MUHAMMAD ALI), Johnny Wakelin And The Kinshasa Band
- 8 ROCK AND ROLL, Kevin Johnson
- 9 HAPPY BIRTHDAY BIRTHDAY, Tony Christie
- 10 LONGFELLOW SERENADE, Neil Diamond

REFLECTIONS

not to notice he didn't dig her. As well, some you win, some you lose - though it must have been bad for the girls ego since a t-bone steak was what Robin must fancy!

Guitar star? It's all Tommy-rot!

TALES FROM A Pinball Wizard. Eric the Coo agreed to play the part of the preacher in the film version of Tommy, not because his beard suits the part, though that helps.

Anyway, the time comes for Eric's bit to be put down on celluloid and he develops cold feet, and shaves off his beard in a bid to inject some degree of unavailability into his credentials for the part.

Can't do it, says Eric. Haven't got a beard. No trouble says director Ken Russell, and he promptly instructs the make-up man to stick one on Eric. No respecter of images is our Ken.

Further tales revolve around the filming of a sequence where fans rush the stage as Townshend smashes his guitar. Not too difficult you might think considering the Who's history.

But Townshend gets the idea that it would look more realistic if one girl was told to run on stage and the others automatically follow. Russell agrees to give it a try and off play the band.

Townshend begins the smash-up job and sure enough the crowd storm on. Unfortunately, a piece of the guitar was still airborne as the flood came and landed on the head of one of the girls, necessitating her appearance in hospital, where Townshend later visited.

HONOUR

"Sorry about that," says Pete.

"It was an honour," replies the hospitalised lady with unmet eyes, stitches in her beamed head!

And, finally, a short tale featuring that extra-terrestrial star Keith the loon Moon. There's John Entwistle (the only one in the film with boots on) walking towards the camera strumming away and trying desperately to keep a straight face as Moon, of course, pulls all sorts of faces. Entwistle, not known for his smile, bears up well with a bit of lip biting, comes really close up to the camera,

and bursts out laughing.

"They locked Moon away (H) it was over on the second take even though Russell thought the first take did have something about it.

ALL'S FAIR IN LOVE AND WAR..

SOME TIME ago, as avid readers of the gossip columns might remember, Patti Harrison, wife of George, left him to join the company of Eric Clapton. A cause for bitter rifts, you might think, but not if you're George Harrison. Fourth track, side one of George's new album, Dark Horse, is a re-vitalised version of the old Everly's hit, Bye Bye Love - and doing some guest playing on the track are Patti and Eric Clapton! As if that weren't enough, the words of the song have been extended somewhat to read: "There goes our lady with a 'you know who' / I hope she's happy / And 'old Clapton' too." Gets you right there doesn't it?

Yesteryear Charts

- TEN YEARS AGO
- 1 I FEEL FINE, The Beatles, Parlophone
 - 2 DOWN TOWN - Petula Clark, Eps
 - 3 WALK LATE - Val Doonican, Decca
 - 4 I'M GONNA BE STRONG - Gene Pitney, Stateside
 - 5 LITTLE RED ROOSTER - The Rolling Stones, Decca
 - 6 PRETTY PAPER - Roy Orbison, London
 - 7 I UNDERSTAND - Freddie And The Dreamers, Columbia
 - 8 NO ARMS COULD EVER HOLD YOU - The Bachelors, Decca
 - 9 I COULD EASILY FALL - Cliff Richard, Columbia
 - 10 8 BABY LOVE - The Supremes, Stateside
- December 19th, 1964

- 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, Eps
 - 3 OH, CAROL - Neil Sedaka, RCA
 - 4 TRAVELLIN' LIGHT - Cliff Richard, Columbia
 - 5 SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT - The Avons, Columbia
 - 6 RED RIVER ROCK - Johnny And The Hurricanes, London
 - 7 14 SOME KINDA EARTHQUAKE - Duane Eddy, London
 - 8 TEEN BEAT - Sandy Nelson, Top Rank
 - 9 SNOW COACH - Ross Conway, Columbia
 - 10 12 AMONG MY SOUVENIRS - Connie Francis, MGM
- December 19th, 1959

- FIVE YEARS AGO
- 1 3 TWO LITTLE BOYS - Rolf Harris, Columbia
 - 2 RUBY DON'T TAKE YOUR LOVE TO TOWN - Kenny Rogers And The First Edition, Reprise
 - 3 11 CAROLINE - The Archies, RCA
 - 4 YESTER ME, YESTER YOU, YESTER DAY - Stevie Wonder, Tamla
 - 5 THE MELTING POT - Blue Mink, Philips
 - 6 SUSPICIOUS MINDS - Elvis Presley, RCA
 - 7 17 ALL I HAVE TO DO IS DREAM - Bobbie Gentry and Glen Campbell, Capitol
 - 8 7 WINTER WOODS OF LOVE - Engelbert Humperdinck, Decca
 - 9 CALL ME NUMBER ONE - The Tremeloes, CBS
 - 10 15 BRACY - The Cufflinks, MCA
- December 29th, 1969



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Sssh . . .

WELL, we don't care who does what and how much they spend, ANCHOR can take the chocolate biscuit

Now, No-one's going to say their little binge of last Friday. Did y'see! Oooeoh and wasn't it

shally . . . There was Pete Murray and his wife, DLT, Gerald Harper - honestly anyone might have thought the whole affair - at The Grosvenor House naturally - was designed for Radio Hams . . . still Anchor did manage to present their career cuts. Freda Payne. The Remy Marlin was good too

Now, . . . which national daily paper columnist failed to complete a list of ten top albums: "I haven't listened to ten", was her excuse . . . in the on/off Barry White . . . this week he's definitely not coming . . . memo to NL (Pye Press office): all future parties MUST be arranged on days when journalists are not detained at printers

IN THIS WEEK'S SOUNDS

Poll Results

but exclusive interviews with

Roger Daltrey
Allman Brothers
Stevie Wonder

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EDDIE HOLMAN

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