

Colour Poster Of ELTON JOHN Inside!

**RECORD &
POPSWOP
MIRROR**

8p January 4th 1975

**Happy New
Year!**

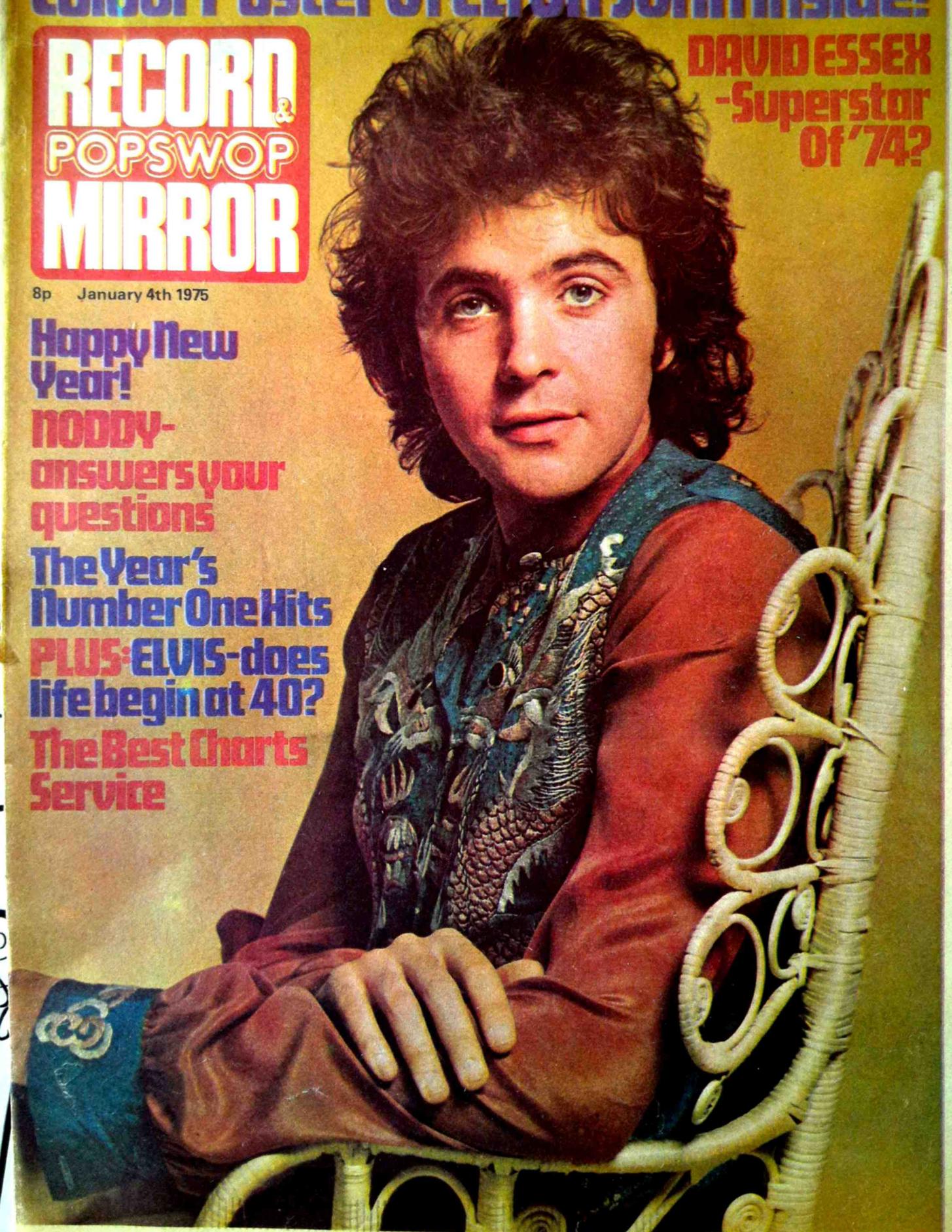
NODDY-
answers your
questions

**The Year's
Number One Hits**

PLUS: ELVIS-does
life begin at 40?

**The Best Charts
Service**

DAVID ESSEX
-Superstar
Of '74?



BRITISH FOOD

Albums

- | | | | |
|----|----|-------------------------------------|-------------------|
| 1 | 1 | ELVIS PRESLEY'S 40 GREATEST HITS, | Arcade |
| 2 | 2 | ELTON JOHN'S GREATEST HITS, | DJM |
| 3 | 4 | DAVID ESSEX, David Essex | CBS |
| 4 | 3 | MUSIC EXPLOSION, Various | K-Tel |
| 5 | 28 | HIS GREATEST HITS, | Decca |
| 6 | 5 | Engelbert Humperdinck | Bell |
| 7 | 7 | CAN'T GET ENOUGH, | 20th Century |
| | | Barry White | |
| 8 | 14 | A CHRISTMAS PRESENT, | Ronco |
| | | Various | Atlantic |
| 9 | 6 | RELAYER, Yes | Harvest |
| 10 | 12 | THE DARK SIDE OF THE MOON, | Virgin |
| | | Pink Floyd | |
| 11 | 8 | TUBULAR BELLS, Mike Oldfield | EMI |
| 12 | 9 | AND I LOVE YOU SO, | RCA Victor |
| | | Perry Como | |
| 13 | 11 | THE SINGLES 1969-1973, | A&M |
| | | Carpenters | Polydor |
| 14 | 10 | SLADE IN FLAME, Slade | Mercury |
| 15 | 25 | SMILER, Rod Stewart | EMI |
| 16 | 13 | SHEER HEART ATTACK, Queen | EMI |
| 17 | 17 | SHOWADDYWADDY, Showaddywaddy | Bell |
| 18 | 20 | MUD ROCK, Mud | Rak |
| 19 | 22 | BAND ON THE RUN, | Apple |
| | | Paul McCartney and Wings | |
| 20 | 27 | LOVE ME FOR A REASON, | MGM |
| | | Osmonds | |
| 21 | 16 | 40 ALL TIME HONKY TONK HITS, | Robin |
| | | Various | |
| 22 | 32 | REMEMBER YOU'RE A WOMBLE, | CBS |
| | | Wombles | |
| 23 | 15 | TWELVE SONGS OF CHRISTMAS, | RCA International |
| | | Jim Reeves | |
| 24 | 23 | STORMBRINGER, Deep Purple | Purple |
| 25 | 18 | COUNTRY LIFE, Roxy Music | Island |
| 26 | 39 | ROCK YOUR BABY, George McCrae | Jayboy |
| 27 | — | STARDUST, Sound Track | Ronco |
| 28 | 24 | DAVID LIVE, Bowie | Victor |
| 29 | 36 | KEEP ON WOMBLING, Wombles | CBS |
| 30 | — | EVERYBODY KNOWS MILLICAN & NESBITT, | Pye |
| | | Millican & Nesbitt | CBS |
| 31 | 42 | SERENADE, Neil Diamond | MCA |
| 32 | 41 | BRIDGE OVER TROUBLED WATER, | CBS |
| | | Simon and Garfunkel | Philips |
| 33 | — | RAINBOW, Peters and Lee | Philips |
| 34 | — | BY YOUR SIDE, Peters and Lee | Philips |
| 35 | 31 | THIS IS THE MOODY BLUES, | Threshold |
| | | Moody Blues | |
| 36 | 30 | 20 COUNTRY HITS, | K-Tel |
| | | Various | |
| 37 | — | GOODBYE YELLOW BRICK ROAD, | DJM |
| | | Elton John | |
| 38 | 50 | HIS 12 GREATEST HITS, | MCA |
| | | Neil Diamond | Victor |
| 39 | 38 | BACK HOME AGAIN, John Denver | Chariama |
| 40 | 40 | THE LAMB LIES DOWN ON BROADWAY, | Pye |
| | | Genesis | CBS |
| 41 | 26 | SINGALONGAMAXMAS, Max Bygraves | Pye |
| 42 | 44 | SIMON & GARFUNKEL'S GREATEST HITS, | CBS |
| | | Simon & Garfunkel | MCA |
| 43 | — | THE STING, Original Sound Track | Chrysalis |
| 44 | — | JUST A BOY, Leo Sayer | Chrysalis |
| 45 | 19 | SOLO CONCERT, Billy Connolly | Transatlantic |
| | | Billy Connolly | Harvest |
| 46 | 29 | MEDDLE, Pink Floyd | Harvest |
| 47 | — | GLEN CAMPBELL'S GREATEST HITS, | Capitol |
| | | Glen Campbell | |
| 48 | — | NOT FRAGILE, | Mercury |
| | | Bachman-Turner Overdrive | Joshua |
| 49 | 33 | SCOTT JOPLIN PIANO RAGS, | Nonesuch |
| | | Rifkin | |
| 50 | — | THE BEST OF JOHN DENVER, | Victor |
| | | John Denver | |

TOP 50 CHARTS

from Billboard.

Singles

- | This week | Last week | | |
|-----------|-----------|---|-------------------------------------|
| 1 | 1 | LONELY THIS CHRISTMAS | Mud Rak |
| 2 | 5 | WOMBLING MERRY CHRISTMAS | Wombles CBS |
| 3 | 3 | JUKE BOX JIVE | Rubettes Polydor |
| 4 | 6 | STREETS OF LONDON | Ralph McTell Warners |
| 5 | 7 | MY BOY | Elvis Presley RCA |
| 6 | 2 | YOU AIN'T SEEN NOTHING YET | Bachman-Turner Overdrive Mercury |
| 7 | 13 | THE INBETWEENS/FATHER CHRISTMAS DO NOT TOUCH ME | Goodies Bradleys |
| 8 | 4 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING | Barry White 20th Century |
| 9 | 9 | OH YES YOU'RE BEAUTIFUL | Gary Glitter Bell |
| 10 | 15 | DOWN DOWN | Status Quo Rak |
| 11 | 8 | GET DANCING | DiscoTex & The Sex-O-Lettes Chelsea |
| 12 | 18 | CHRISTMAS SONG | Gilbert O'Sullivan MAM |
| 13 | 23 | HEY MISTER CHRISTMAS | Showaddywaddy Bell |
| 14 | 11 | LUCY IN THE SKY WITH DIAMONDS | Elton John DJM |
| 15 | 10 | TELL HIM HELLO | Barry White Bell |
| 16 | 12 | YOU CAN MAKE ME DANCE, SING OR ANYTHING | Faces / Rod Stewart Warners |
| 17 | 19 | I CAN HELP BILLY SWANN | Rupie Edwards Monument |
| 18 | 14 | IRE FEELINGS (SKANGA) | Rupie Edwards Cacans |
| 19 | 16 | TELL ME WHY | Alvin Stardust Magnet |
| 20 | 21 | GONNA MAKE YOU A STAR | David Essex CBS |
| 21 | 24 | THE BUMP | Kenny Rogers Rak |
| 22 | 22 | UNDER MY THUMB | Wayne Gibson Pye |
| 23 | 25 | NEVER CAN SAY GOODBYE | Gloria Gaynor MGM |
| 24 | 17 | SOUND YOUR FUNKY HORN | K. C. & The Sunshine Band Jayboy |
| 25 | 20 | SHA LA LA | Al Green London |
| 26 | 27 | STARDUST | David Essex CBS |
| 27 | 33 | M.M.S. GRACE | Tymes RCA |
| 28 | 43 | ARE YOU READY TO ROCK | Wizzard Warners |
| 29 | 37 | HELP ME MAKE IT THROUGH THE NIGHT | John Holt Trojan |
| 30 | 26 | MAGIC PILOT | John Holt EMI |
| 31 | 32 | JE T'AIME | Jane Birkin Antic |
| 32 | 44 | CRYING OVER YOU | Ken Boothe Trojan |
| 33 | 29 | ONLY YOU | Ringo Starr Apple |
| 34 | 30 | ZING WENT THE STRINGS OF MY HEART | Trammps Buddah |
| 35 | 42 | YOU CAN HAVE IT ALL | George McCrae Jayboy |
| 36 | 31 | CHERI BABE | Hot Chocolate Rak |
| 37 | 28 | HOW LONG | Ace Anchor |
| 38 | 34 | TOO GOOD TO BE FORGOTTEN | Chi-Lites Brunswick |
| 39 | 35 | KILLER QUEEN | Queen EMI |
| 40 | 48 | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond AGM |
| 41 | 38 | NO HONESTLY | Lynsey De Paul Jet |
| 42 | 40 | THE WILD ONE | Suzi Quatro Rak |
| 43 | 36 | PEPPER BOX | Peppers Spark |
| 44 | 41 | JUNIOR'S FARM | Paul McCartney / Wings Apple |
| 45 | 39 | (HEY THERE) LONELY GIRL | Eddie Holman ABC |
| 46 | 45 | WHERE DID ALL THE GOOD TIMES GO | Donny Osmond MGM |
| 47 | 49 | DING DONG | George Harrison Apple |
| 48 | — | HAPPY CHRISTMAS, WAR IS OVER | John Lennon Apple |
| 49 | 46 | COSTA FINE TOWN | Splinter Dark Horse |
| 50 | — | Y VIVA ESPANA | Sylvia Sonet |

Singles

- | | | | |
|----|----|---|----------------------------------|
| 1 | 2 | LUCY IN THE SKY WITH DIAMONDS | Elton John |
| 2 | 3 | YOU'RE THE FIRST, THE LAST, MY EVERYTHING | Barry White |
| 3 | 4 | KUNG FU FIGHTING | Carl Douglas |
| 4 | 6 | JUNIOR'S FARM/SALLY G | Paul McCartney & Wings |
| 5 | 8 | LAUGHTER IN THE RAIN | Neil Sedaka |
| 6 | 1 | ANGIE BABY | Helen Reddy |
| 7 | 9 | ONLY YOU | Ringo Starr |
| 8 | 10 | BOOGIE ON REGGAE | Woman Stevie Wonder |
| 9 | 11 | PLEASE MR. POSTMAN | Carpenters |
| 10 | 12 | MANDY | Barry Manilow |
| 11 | 5 | CAT'S IN THE CRADLE | Harry Chapin |
| 12 | 13 | MUST OF GOT LOST | J. Geils Band |
| 13 | 14 | ONE MAN WOMAN/ONE WOMAN MAN | Paul Anka with Odia Coates |
| 14 | 16 | BUNGLE IN THE JUNGLE | Jethro Tull |
| 15 | 19 | MORNING SIDE OF THE MOUNTAIN | Donny & Marie Osmond |
| 16 | 20 | DARK HORSE | George Harrison |
| 17 | 7 | WHEN WILL I SEE YOU AGAIN | Three Degrees |
| 18 | 18 | NEVER CAN SAY GOODBYE | Gloria Gaynor |
| 19 | 15 | SHA-LA-LA (Makes Me Happy) | Al Green |
| 20 | 24 | FIRE | Ohio Players |
| 21 | 25 | DOCTOR'S ORDERS | Carol Douglas |
| 22 | 27 | PICK UP THE PIECES | Average White Band |
| 23 | 28 | SOME KIND OF WONDERFUL | Grand Funk |
| 24 | 17 | YOU GOT THE LOVE | Rufus Featuring Chaka Khan |
| 25 | 32 | ROCK 'N ROLL (I Gave You the Best Years of My Life) | Mac Davis |
| 26 | 28 | RISE 'EM COWBOY | Paul Davis |
| 27 | 35 | GET DANCIN' | Disco Tes & The Sex-O-Lettes |
| 28 | 30 | DANCIN' FOOL | Guesu Who |
| 29 | 31 | I FEEL A SONG (In My Heart) | Gladys Knight & The Pips |
| 30 | 36 | FROM HIS WOMAN TO YOU | Barbara Mason |
| 31 | 21 | I CAN HELP BILLY SWANN | Billy Swan |
| 32 | 40 | BEST OF MY LOVE | Eagles |
| 33 | 37 | RUBY BABY | Billy "Crash" Craddock |
| 34 | 41 | I BELONG TO YOU | Love Unlimited |
| 35 | 43 | FREE BIRD | Lynyrd Skynyrd |
| 36 | 22 | DO IT (Til You're Satisfied) | B. T. Express |
| 37 | 46 | YOU'RE NO GOOD | Linda Ronstadt |
| 38 | 26 | PROMISED LAND | Elvis Presley |
| 39 | 39 | THE ENTERTAINER | Billy Joel |
| 40 | 57 | STRUTTIN' | Billy Preston |
| 41 | 63 | LOOK IN MY EYES | Pretty Woman Tony Orlando & Dawn |
| 42 | 31 | AIN'T TOO PROUD TO BEG | Rolling Stones |
| 43 | 33 | WOMAN TO WOMAN | Shirley Brown |
| 44 | 54 | READY CAT | Stevens |
| 45 | 34 | WISHING YOU WERE HERE | Chicago |
| 46 | 59 | BLACK WATER | Doobie Brothers |
| 47 | 58 | DREAM | John Lennon |
| 48 | 56 | CHANGES | David Bowie |
| 49 | 44 | FUNKY PRESIDENT (People Ifs Bad) | COLD BLOODED James Brown |
| 50 | 51 | SUGAR PIE GUY (Part 1) | The Jonases |

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



- | | | | |
|----|----|---|-------------------------------|
| 1 | 1 | GREATEST HITS | Elton John |
| 2 | 2 | WAR CHILD | Jethro Tull |
| 3 | 3 | SERENADE | Neil Diamond |
| 4 | 6 | FIRE | Ohio Players |
| 5 | 13 | MILES OF LESSES | Joni Mitchell |
| 6 | 5 | BACK HOME AGAIN | John Denver |
| 7 | 4 | VERITIES & BALDERDASH | Harry Chapin |
| 8 | 9 | FREE AND EASY | Helen Reddy |
| 9 | 10 | GOODNIGHT VIENNA | Ringo Starr |
| 10 | 11 | NOT FRAGILE | Bachman-Turner Overdrive |
| 11 | 12 | THIS IS THE MOODY BLUES | Moody Blues |
| 12 | 7 | IT'S ONLY ROCK 'N ROLL | Rolling Stones |
| 13 | 14 | BUTTER FLY | Barbra Streisand |
| 14 | 18 | HEART LIKE A WHEEL | Linda Ronstadt |
| 15 | 16 | EXPLORES YOUR MIND | Al Green |
| 16 | 8 | MOTHER LOU | Loggins & Messina |
| 17 | 17 | I FEEL A SONG | Gladys Knight & The Pips |
| 18 | 22 | AVERAGE WHITE BAND | Average White Band |
| 19 | 19 | DO IT (Til You're Satisfied) | B. T. Express |
| 20 | 20 | STORMBRINGER | Deep Purple |
| 21 | 56 | DARK HORSE | George Harrison |
| 22 | 25 | MELODIES OF LOVE | Bobby Vinton |
| 23 | 25 | WAITRESS IN THE SHOP | Marie Muldaur |
| 24 | 15 | DRAGON FLY | Jefferson Starship |
| 25 | 21 | CAUGHT UP | Millie Jackson |
| 26 | 26 | PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS | Janet Jackson |
| 27 | 28 | ELDORADO | Electric Light Orchestra |
| 28 | 33 | WHITE FOLD | Love Unlimited Orchestra |
| 29 | 30 | ANKA | Paul Anka |
| 30 | 37 | NEW & IMPROVED | Splinters |
| 31 | 31 | SOUTHERN COMFORT | Cruaders |
| 32 | 40 | THE SILVER FOX | Charlie Rich |
| 33 | 41 | LIVE | Rollie The Hoopie |
| 34 | 42 | TOLEDO WINDOW BOX | George Carlin |
| 35 | 68 | RELAYER | Yes |
| 36 | 35 | CHICAGO VII | Chicago |
| 37 | 44 | I CAN HELP | Billy Swan |
| 38 | 45 | THE MAIN EVENT | LIVE - Frank Sinatra |
| 39 | 26 | PHOEBE SNOW | Phoebé Snow |
| 40 | 50 | ALL THE GIRLS IN THE WORLD BEWARE | Grand Funk |
| 41 | 27 | LIVE AT THE TOWER PHILADELPHIA | David Bowie |
| 42 | 29 | WALLS AND BRIDGES | John Lennon |
| 43 | 57 | JOY TO THE WORLD/THEIR GREATEST HITS | Three Tenors |
| 44 | 56 | TOGETHER FOR THE FIRST TIME | B. B. King & Bobby Blue Bland |
| 45 | 39 | WRAP AROUND JOY | Carole King |
| 46 | 34 | LATE FOR THE SKY | Jackson Browne |
| 47 | 35 | SRETLIFE SERENADE | Billy Joel |
| 48 | 62 | PRIME TIME | Tony Orlando & Dawn |
| 49 | 61 | THE LAMB LIES DOWN ON BROADWAY | Genesis |
| 50 | 60 | FURTHERMORE | Shawn Phillips |

**RECORD
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The Wombles drop a clanger . . .

FANS RUN RIOT!



NEAR RIOTS broke out up and down the country this week by angry and disappointed Womble fans.

The trouble began when the Womble

show opened at the Liverpool Shakespeare Theatre and closed in uproar.

About 500 people stormed out. The theatre's manager, Mr. Robert Lewis, said: "Children were crying. They said they weren't

the real Wombles, were too thin and you couldn't hear anything they were saying."

"I was lynched in the foyer. My tie was torn off by angry mothers."

Now a writ has been taken out against the producers and the theatre is suing for damages

somewhere in the region of £9,000.

Later, similar incidents happened when the show was playing in Belfast.

Womble impresario Bill Kenwright, who put together a package of nine simultaneous shows admitted that he had tried to do too many.

Elton's the tops

JUST TO prove that he's about the biggest star in the world at the moment Elton John enters 1975 topping both the charts in the States with Lucy In The Sky With Diamonds and his Greatest Hits album, while the album is also No. 1 over here.



DANA ILL

DANA GILLESPIE has been forced to curtail her American tour because of a throat infection. She flew back to England for Christmas and returns to the States early in January for a series of college dates. A single, I Really Love The Man, is out this week.

OX BEEF IT UP

AFTER THREE successful gigs in the North of England John Entwistle's Ox has announced plans for a major university concert tour.

Dates so far set are: Edinburgh University (January 10); Leeds University (11); Plymouth Guild Hall (14); Exeter University (15); Brunel University (17); Liverpool University (22); University of East Anglia, Norwich (24); Leicester University (25).

Another major London concert date is to be announced.

A new album will shortly be released titled Mad Dog and negotiations are under way with a major record company.

John Entwistle said this week: "Although this venture is costing me a lot of money personally, I'm

really looking forward to be playing for people who might not get a chance to see the Who."

After the British tour the Ox go to the States for a major tour before Entwistle starts work on the new Who album.



Naughty package, say no more

SO HOW wasted did you get over the holiday period? Just take a look at this lot. It's Dr. Feelgood, Chilli Willi and The Red Hot Peppers and Kokomo who start a British tour later this month called The 1975 Naughty Rhythms Tour.

The tour retains the

original package idea of the Sixties and all the bands will travel together by coach with giveaways for the audience including records, buttons, and, free tickets. Ticket prices are being kept down wherever possible to 75p.

Dates so far announced

are: Town Hall, Watford (January 28); Birmingham Town Hall (29); Manchester Free Trade Hall (30); Winter Gardens, Penzance (31); Guild Hall, Plymouth (February 1); Johnson Hall, Yeovil (2); City Hall, Sheffield (5); University of London Ball

(7); Ewell Technical College (8).

Cheltenham Town Hall (13); Rainbow, London (15); Cardiff University (21); Eastbourne Winter Gardens (22); Chancellor Hall, Chelmsford (23); De Montford Hall, Leicester (25); North London Polytechnic (28).

A ROYAL WE

GALLAGHER and Lyle will play a special concert at London's Queen Elizabeth Hall on Monday (January 6).

They will also be playing further British dates in the latter part of this month and a new single, We, will also be released, which has been picked as Noel Edmonds' record of the week.

Next month they go to the States for their first American tour and while there will be finishing a new album to be produced by Glyn Johns.

HELLO GOODBYE

HELLO, STILL high in the charts with Tell Him, have had their current ballroom and concert tour extended till the end of the month.

Remaining dates are Steam Machine, Hanley

(January 4); Plymouth Guildhall (9); Pier Pavilion, Hastings (11); Variety Bar, Skegness (12); Chancellor Hall, Chelmsford (13); Deer Park Hotel, Antrim (16); Kelly's, Port Rush (17); Airdrie Ballroom, Water-

ford (18); Lucy's, Cork (19); Revolution, Dublin (20); King's Hall, Derby (22); Civic Hall, Winstford (24); Bath Hall, Scunthorpe (25); Grey Topper, Nottingham (26); and Dreamland, Margate (31).

LIVES . . .

KILBURN AND THE HIGH ROADS / WESTMINSTER COLLEGE

"Pub Rock?" "Pub Rock" is the current 'In' term for any up and coming London group with a reasonable amount of talent and an unreasonable amount of money (forcing them to play the pub and college circuit). There's a lot of talent around in the taverns of London at the moment, but there's only one band that really look capable of making it on a much bigger scale . . . KILBURN And The High Roads!

An interesting group if ever there was one, Kilburn And The High Roads consist of a black drummer, skinhead pianist, dwarf bassist, limping vocalist, and that's not all, they also boast a vicious looking saxist who is capable of omitting some very vicious noises from his saxophone.

The actual music is almost as diverse as the line up, ranging from pure jazz on number's such as "O.K. Roland (Kirk)" to straight rock and roll on old favourites like "Johnny B. Goode" and even a bit of reggae on a song called "Calypso."

It's nearly last order's, for Kilburn And The High Roads as far as the London pub scene goes because this outfit are heading for bigger and debatably better things!

ALAN EDWARDS

ALVIN LEE AND CO KILBURN STATE

The basic problem with Alvin Lee & Co's gig at the Kilburn State was a clash of direction between band and audience while Mr Lee was working extremely hard underplaying his super punk guitar - hero tag and laying down some low - key but nonetheless enjoyable whitey funk, the Saturday night boppers were screaming out for I'm Going Home, Ten Years After's 78 r.p.m. guitar marathon from Woodstock.

Ironically, it was the acoustic section, highlighting the stylistic and instrumental versatility of the & Co's, which was musically most successful, apart from The Drum Solo, which went out with dirty plimsolls.

Predictably, it was the obligatory slow blues and the standard finale of rockers which eventually drew some positive response from the audience. PETER DIGNAM

FACES FOR U.S.

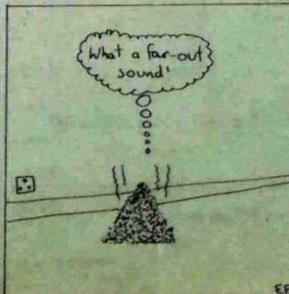
WITH THE announcement that the Faces' 24-date UK tour crossed the biggest box office of any tour this year, the band have released plans for the future.

In February the band begin a 20-city US tour with further dates probably to be added. After that it is understood from sources close to the band that they will start recording a new album and another Stewart solo release is also planned.

The Faces UK tour grossed in excess of £100,000.



Introducing . . .
The Weekly Adventures of
THE BANG GANG
a heavy rock/jazz/afro/indogovant grade band (available for parties, weddings, socials etc)
This week, we find guitarist 'Perk' trying out his brand new guitar.



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A Year At The Top

ALRIGHT ALL you stewed puddings out in Christmas tree land, do you remember the year? Last Year! Cast an eye over this stunning list and ask yourselves . . . What happened?

1974 - THE NUMBER ONE'S

January 12 - MERRY XMAS EVERYBODY - SLADE

January 19 - YOU WON'T FIND ANOTHER FOOL LIKE ME - NEW SEEKERS

January 26 - TIGER FEET - MUD

February 2 - TIGER FEET - MUD

February 9 - TIGER FEET - MUD

February 16 - TIGER FEET - MUD

February 23 - DEVIL GATE DRIVE - SUZI QUATRO

March 2 - DEVIL GATE DRIVE - SUZI QUATRO

March 9 - JEALOUS MIND - ALVIN STAR-DUST

March 16 - BILLY DON'T BE A HERO - PAPER LACE

March 23 - BILLY DON'T BE A HERO - PAPER LACE

March 30 - BILLY DON'T BE A HERO - PAPER LACE

April 6 - SEASONS IN THE SUN - TERRY JACKS

April 13 - SEASONS IN THE SUN - TERRY JACKS

April 20 - SEASONS IN THE SUN - TERRY JACKS

April 27 - SEASONS IN THE SUN - TERRY JACKS

May 4 - WATERLOO - ABBA

May 11 - WATERLOO - ABBA

May 18 - SUGAR BABY LOVE - RUBETTES

May 25 - SUGAR BABY LOVE - RUBETTES

June 1 - SUGAR BABY LOVE - RUBETTES

June 8 - SUGAR BABY LOVE - RUBETTES

June 15 - THE STREAK - RAY STEVENS

June 22 - ALWAYS YOURS - GARY GLITTER

June 29 - SHE - CHARLES AZNAVOUR

July 6 - SHE - CHARLES AZNAVOUR

July 13 - SHE - CHARLES AZNAVOUR

July 20 - SHE - CHARLES AZNAVOUR

July 27 - ROCK YOUR BABY - GEORGE McCRAE

August 3 - ROCK YOUR BABY - GEORGE McCRAE

August 10 - ROCK YOUR BABY - GEORGE McCRAE

August 17 - WHEN WILL I SEE YOU AGAIN - THREE DEGREES

August 24 - WHEN WILL I SEE YOU AGAIN - THREE DEGREES

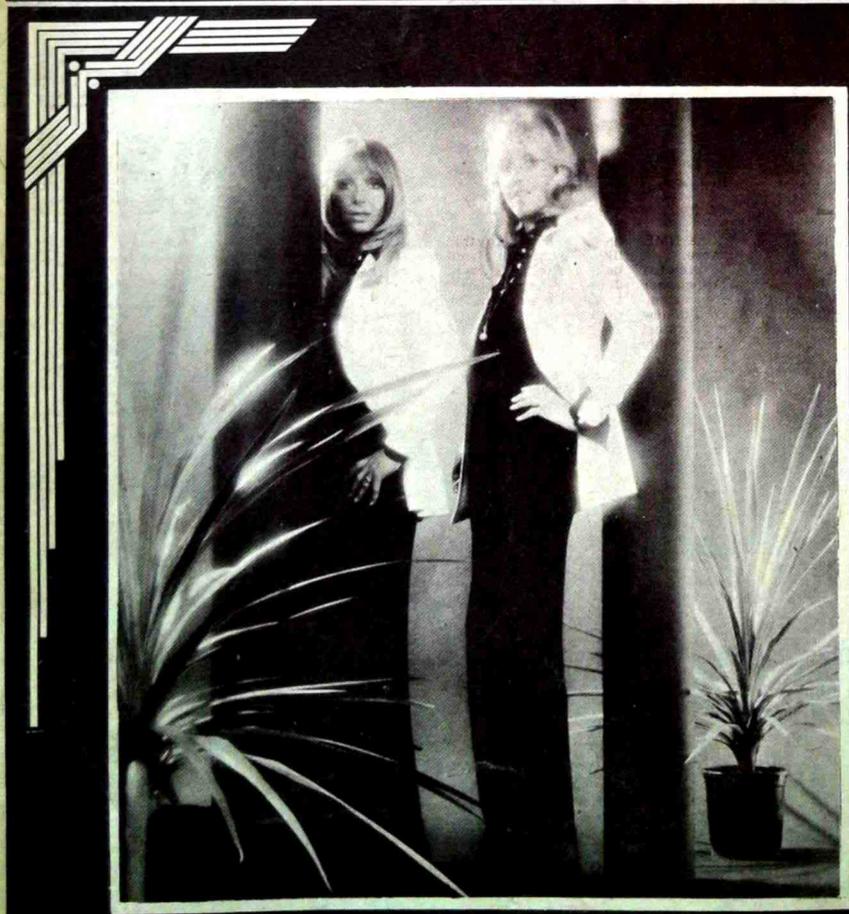
August 31 - WHEN WILL I SEE YOU AGAIN - THREE DEGREES



I SEE YOU AGAIN - THREE DEGREES
 September 7 - LOVE ME FOR A REASON - THE OSMONDS
 September 14 - LOVE ME FOR A REASON - THE OSMONDS
 September 21 - KUNG FU FIGHTING - CARL DOUGLAS
 September 28 - KUNG FU FIGHTING - CARL DOUGLAS
 October 5 - KUNG FU FIGHTING - CARL DOUGLAS

October 12 - ANNIE'S SONG - JOHN DENVER
 October 19 - SAD SWEET DREAMER - SWEET SENSATION
 October 26 - EVERYTHING I OWN - KEN BOOTHE
 November 2 - EVERYTHING I OWN - KEN BOOTHE
 November - EVERYTHING I OWN - KEN BOOTHE
 November 16 - GONNA MAKE YOU A STAR - DAVID ESSEX

November 23 - GONNA MAKE YOU A STAR - DAVID ESSEX
 November 30 - GONNA MAKE YOU A STAR - DAVID ESSEX
 December 6 - YOU'RE THE FIRST, THE LAST, MY EVERYTHING - BARRY WHITE
 December 13 - YOU'RE THE FIRST, THE LAST, MY EVERYTHING - BARRY WHITE
 December 20 - LONELY THIS CHRISTMAS - MUD



The Pearls

'Doctor Love'

New Single Available

January 10th on BELL 1394



STAR PICKS

THIS TIME of year is one when a lot of people in the music business have a think about good records they've listened to throughout the year. Last week we printed the records that the staff chose, so this week we thought you might like to find out some of the records that pop stars themselves like.

GARY GLITTER'S favourite album of the year is Band On The Run. "It has to be that one, but I still play Harry Nilsson's A Little Touch Of Schmillson In The Night every day - I love it. I find it almost impossible to pick out of them all, but Bryan Ferry's Smoke Gets In Your Eyes, impressed me a lot."

THE BAY CITY ROLLERS have quite a mixed selection of sounds, ranging from the Carpenters to Rod Stewart. Alan's favourite album is The Carpenters' Singles 1969-1973, and his single is No Honestly by



Lynsey De Paul. Derek went for Rod Stewart's Smiler album, and Ringo's Only You as his single. Woody liked Wings' Band On The Run album, and Junior's Farm as his single - an avid Wings' fan is our Woody. Les decided that Rollin' was his favourite album! For his single he chose Killer Queen, and Eric chose the Elton John's Greatest Hits album and Barry White's You're The First, The Last, My Everything as his single.

DAVID ESSEX'S picks show quite an extensive taste in music: John Lennon's Walls And Bridges for his album, and the Dr. John number Desitively Bonnarò as his single.

ROD STEWART AND THE FACES found agreement on their album of the year, at least Rod, Kenney Jones and Ian McLagan did - Bobby Womack's Looking For Love. Tetsu went for Stevie Wonder's Fulfilling-

ness' First Finale and Ron Wood went for Bob Dylan's Planet Waves. Only Kenney had a favourite single; Splinter's Costafine Town.

Those delectable gentlemen from **QUEEN**, Freddie Mercury and Brian May both gave their vote to Joni Mitchell's Court and Spark album, while Freddie's single was Saturday Gig by Mott, and Brian opted for Bad Company's Can't Get Enough.

SHOWADDYWADDY, with an eight-man line up, had quite a few choices - here they are: Romeo's album was Stevie Wonder's Fulfillingness First Finale, single Eric Clapton's I Shot The Sheriff; The Duke's album was Poco's From The Inside, single Neil Sedaka's Laughter In The Rain; Dave chose David Gates' album of the same name, and Elton's Lucy In The Sky With Diamonds for his single; Trev picked The Who's Quadrophenia as his album, and Bad Company's Can't



Get Enough as his single; Al's album was Wings' Band On The Run, single Killer Queen by Queen; Buddy's favourite album - Glen Campbell, single Bachman - Turner's Ain't Seen Nothing Yet, and finally Rod's album was Showaddywaddy's own, and his single was the Rubettes' Sugar Baby Love.

Last but not least, those little **GOODIES**. For Bill Oddie it was Jim Stafford's Spiders and Snakes - that one also got Graeme Garden's vote. Tim Brooke - Taylor's single was Gary's You're Beautiful. Album choice - all three were of one opinion; Randy Newman's Good Old Boys.



Start the year with

"JANUARY"

The great new single by

Pilot

Featured on "TOP OF THE POPS" - Thursday, January 2nd
and on London Weekend TV's "SATURDAY SCENE" January 4th



That was '74

that was

DISASTROUS START to the year! As if it wasn't enough that the knockers were putting the mockers on the whole scene by saying that the singles market was dead, the album market dying and pop music generally devoid of new talent - up came the fuel famine and a basinful of economic gloom.

True, in January, there was Steve Harley assuring the world at large that he was going to be a superstar and that his band Cockney Rebel would lead the field. He cut through the aura of despair because he believed in himself, and in music, and to hell with the doubters.

He worked a seven-day week, and we journalists involved in pop effectively had to work only three days... or work in the day and in the cold. Quiet start... except that 1974 came in on the waves of a Teenage Rampage, courtesy of Sweet.

The first chart of the year had Slade top, still wishing all the sundry Merry Xmas Everybody, even though the New Year had come and gone, and it wasn't a bad old chart at all with established names like the New Seekers, Wizard, Gary Glitter, the Faces, and a series of permutations of the Osmonds up there in the chart.

What the knockers said was that there were few signs of lasting talent coming through, which is why pop music was destined for the doldrums in 1974. And yet - in the January charts were names like Leo Sayer, Alvin Stardust, David Essex, Mud, Kiki Dee. No new talent? Some people don't know talent even when they face it squarely eyeball to eyeball.

Ahem... there was also the Simon Park Orchestra, with a one-shot hit Eye Level. There was also Millican and Nesbitt, the two ex-miners who tampered with a song called Vaya Con Dios.

Mostly, though, 1974 came in basking in the reflected glory of David Bowie Esquire, whose year 1973 most certainly was. New stars like Stardust clearly had a lot to do to equal the international status of Bowie. It didn't help that one Record Mirror reader wrote to say that Stardust should be automatically booted off stage because he was just a carbon copy of the late Gene Vincent, rocker extraordinaire.

Some of the newer fellows, like



WOMBLES

Bryan Ferry, showed a great sense of style - and maybe honesty. As Bryan's Foolish Things hit the charts, delivered in a languid and old-fashioned package, he admitted: "There are still lots of other songs for me to destroy!"

C'mon, for all the knocking and the doom and misery, it was building into one helluva year in terms of pop music and the surprises came thick and fast. Mud hit the top for the first time. Great stage act which only the blind and deaf could fail to appreciate.

But hang on a mo - who's this? The Wombles of Wimbledon? Who? Well, there's this guy named Mike Batt, and he's not exactly batty, but he's got this group of furry creatures who apparently hate seeing litter lying around, and they are a CBS recording act. Yeah - So pull the other one, because it's got bells on it!



THREE DEGREES

The Wombles were to go on to become the big, BIG gimmick of the 1974 year of pop culture. And there was this journalist who pleaded publicly for people to lay off knocking Elvis Presley on the grounds that The King was anyway indestructible. The journalist was me. And just look how big El's last single, My Boy, fares in the charts. Only RCA's biggest-selling single in ages, that's all!

If only anyone had really bothered to take notice, one of the funniest and most talented guys in pop nipped into London on a promotion trip. His name: Martin Mull. Let's hope next time round he'll reach the stardom he deserves.

Enter the Three Degrees, to send male temperatures soaring up unpeeped sizzling degrees. Dirty Ol' Man was the start of the sensational rise that was to see them take over, but definitely, from the Supremes.

Very young (12-year-old) legs brought in Lena Zavaroni from nowhere to chart stardom. Via that much-criticised but helpful-to-pop telly series Opportunity Knocks, little Lena stormed into the chart scene with Ma He's Making Eyes At Me and in just a few months was in Las Vegas where guys like Jack Benny and Frank Sinatra raved about her.

Some hit the top, then found certain things turned sour on them. Like the New Seekers. Together they couldn't seem to avoid dominating the charts; apart, they haven't done much in the way of solo success.

But things were bad, economically. One guy, name of Paul Trevillion, sportswriter and cartoonist, came on the scene to announce that he was the world's worst singer, and he hoped that he could bring a smile to the world's face. But still pop fans were sensible enough to tell the best... from the self-confessed worst!

And stand aside, bowing graciously, for Queen. They came in on a publicity hype suggesting they were the new Led Zeppelin. Therefore they were predictably ridiculed in certain quarters. But have they not verily done well since? As musicians, apart from anything else.

There was that Suzi Quatro, topping the charts with the likes of Devil Gate Drive, and lopping male postpers in the bargain. Tough little Suzi, with her leather gear and her four-letter phrases... and yet vulnerable under it all.

But still tough enough not to let the knockers get her.

It wasn't entirely a matter of new talent coming through in 1974. Oldtimers found a new lease of life. Like the Hollies, hitmakers on and off since the early 1960's, on such magnificent songs as The Air That I Breathe made it, too. 'Nuff said. Despite the ominous signs, economically, pop was mixing old with new, and giving us a helluva lot to talk about.

Group called the Bay City Rollers appeared with Remember (Sha-la-la-la). It needed a fair memory to remember then, with their Keep On Dancing, of October, 1971. But once there again, they stayed. Only one of the biggest bands in the land, ain't they? And then Paper Lace appeared on the scene, via Opportunity Knocks again. Billy, Don't Be a Hero established them. Biggest-selling British singles band of the year, that's what they were.

'Twas the year of the streaker. So certain band decided to invite photographers along to plecture them in the nude, or near enough. But mere gimmickry didn't register. After all, who knows now about Willie Flasher and the Raincoats? In March, 1974, they were being tipped as the new sensation. Some sensation!

Paul and Linda McCartney celebrated their fifth wedding anniversary, and good luck to 'em. The amiable Paul has long been accused of breaking up the Beatles. But he's found happiness in life, with no rumours of matrimonial muck-ups. Good luck to him!

Gary Glitter was new in a sense and old in a sense. But a 1974 continued triumph. And when his



QUEEN

Glitter Band found individual success, away from the new-old master, they did so with full approval. For those with long memories, it was all a bit like the Shadows and their vocalist, chap named Cliff Richard!

Pop, in several ways, glittered through the year. On the one hand, those who glittered; on the other, those who felt that glittering was phoney. By the time Terry Jacks hit the top singles spot with Seasons In The Sun, nobody was sure which way pop was going. And when they tried to track down Terry for interviews and pictures, he was up in the Canadian hills... fishing!

Eric Clapton had also been in hiding, but returned to have a hit single and to have roars of approval for his comeback by everybody in pop who knew the slightest thing about sheer super-class musicianship.



BAY CITY ROLLERS

Abba won the EuroYAWN... sorry, the Eurovision Song Contest. Many have abbaouted enough of this dreary scene, though the Shadows represent US in 1975. Most dramatically unnecessary album title of the year: Weren't Born A Man. By Dana Gillespie, who couldn't fall flat on her face even if she tried.

The world's long-serving big-time band, the Rolling Stones, showed signs of rebellion when Bill Wyman came out with a solo album. He was supposed to hide behind his bass guitar and just shut up. But the Stones, as a band, still go rollin' on.

We welcomed the Rubettes. We wondered if a visit to the tailor might just put right the obvious discomfort of the lead singer. Who was Paul da Vinci originally, but who found fame as a soloist after leaving the band. And David Cassidy kept on saying that he REALLY was going to quit the singing scene. Well, now he's had his hair cut short, or shortish, perhaps commonsense will get through to his brain.

Good for making the sparks fly in pop... Sparks. But why don't the Williams twins, David and Andy, make it big in Britain? Question remains unanswered even now. And honest new-old Gary Glitter: "I'm just one of those unfortunates who gets fat... so what, it hasn't affected my record sales." And obesity still hasn't, though his bank balance is getting noticeably fatter.

Record Mirror's twentieth anniversary issue was followed by the exciting - well, MORE exciting! - news that it was being "taken over" and re-launched in conjunction with the successful Popsop magazine. Two for the price of one. That was another smack in the eye for Mister Grave Economic-Situation!

Telly series of extreme romanticism gave Charles Aznavour a number one with She. And when people saw him they said: "Isn't he small, wizened, unpretty" and so on, but when they saw him actually performing on stage, they said: "He's simply fabulous."

The Drifters had apparently been making hits since driftin' to sea with Noah in his ark, but they were back with a bang in 1974. Updated. Confident. Beautifully harmonic.

George McCrae top of the charts. Great. Soul of life. And suddenly the popsce switched emphasis to

Philadelphia. That's when it wasn't on Edinburgh, that classy-city of culture, where the Bay City Rollers were developing superstar symptoms.

The Osmonds arrived in London for a series of telly gigs. London went daft. The Osmonds had learned a bit about karate, but maybe they should have added kung fu, because suddenly that was also an ingredient of the charts.

Liar of the year: Rod Stewart. He told Record Mirror: "I've got to sing rock and roll, otherwise I'm lost." In fact, this true-blue Scottish football fan would never sing another note if only he could play football like his own idol Denis Law!

By the time (October) that Sweet Sensation topped the charts, we knew that the knockers had been properly defeated. Pop music wasn't in the doldrums, no matter what the economic experts had said. The record industry had proved that even if people stopped spending on more expensive luxuries, they'd still lash out to have the best of new records.

Sweet Sensation, and others, proved that there was always room for new talent to burst through. And right through the year there were signs that old, experienced, mature artists could make the charts provided they had the right kind of material.

It's a mug's game writing off pop music, because it is a branch of show-business that always comes out fighting and always turns up trumps... to use just a few of the cliches that this business abounds in!

Here's a list of names, all known to you. Gary Shearston, Ken



ROD STEWART

Boothe, Peter Shelley, Sylvia, Peppers, Hues Corporation, Ace, Hello, Bachman-Turner Overdrive, Sailor, Pilot, Disco Tex and the Sex-o-Lettes, Wayne Gibson, Splinter.

You'll know them all. Sure, because you know what's what in pop. But they are all newcomers to the pop scene, having arrived in the charts over a matter of a few months.

Add in the fact that old ones can return, and contemporary hit-makers can go on for years, and you have an inescapable fact that pop didn't die, falter or fade away during 1974.

It went on, cocking a snoot at all the miseries and moaners. It went on, because it's the most exciting business in the world.

What's more, we'll all be saying exactly the same come the end of 1975.

PETER JONES



ALICE COOPER

A is for Abba, the Swedish winners of the Eurovision Song Contest with Waterloo. They made the charts again with Ring Ring and have high hopes for So Long.

B is for Bachman Turner Overdrive, the group tipped in the Jasperian predictions for '74 in last January's Record and Radio Mirror. We congratulate them — we almost thought it wasn't going to happen.

C is for Cooper or is it Alice and just as we thought he had disappeared he was back with Teenage Lam-ent.

D is for Dana and back with a TV show and a hit sound with Please Tell Him That I Said Hello.

E is for Electric Light Orchestra and their sudden invasion into the singles chart. And can you remember the disc?

F is for Freddie of Queen and our cheers for the group now firmly established, thanks to Killer Queen. In Brainsbee terms they constantly made the press; the quartet with degrees all round.

G is for George and we mean George Harrison and a first year for his label,

A-Z OF 1974

Dark Horse records. He also came out of comparative hiding and did an American tour.

H is for Harry Webb or should we say Cliff Richard and a big chart return with (You Keep Me) Hanging On. He also went to Bangla-Desh, gave his time and money to Tear Fund.

I is for Ian Hunter and we hope he's better and if he is going solo as some reports suggest, then we wish him the best.

J is for Jet, the fabulous single from Wings and also for Junior Campbell, about time he had a hit, don't you think?

K is for Kiki! When Amoureuse was followed into the charts by an entirely different sounding



LYN PAUL

Miss Dee on I Got The Music, we cheered!

L is for Lyn Paul, the only New Seeker, whoops ex-New Seeker we seem to hear much about these days. Life in chartland has been hard for her but maybe '75 will see the solo Lyn in the 30.

M is for Mud and who else with M and such success and our thanks to them for being splendid interviewees.

N is for all the new names which appeared in the charts like Ace, Pilot, Disco Tex, Gloria Gaynor and Sweet Sensation.

O is for Orinoco of Womble fame and for all the Wombles it's been a marvellous year and so drink a toast to Elizabeth Beresford, author of the



KIKI DEE

Wombles volumes and to Mike Batt, musician and producer extraordinaire.

P is for Paper Lace who consistently make the charts and suddenly found riches.

Q is for the disc Queen Of Clubs and a welcome for K.C. & The Sunshine Band, problems or no problems!

R is for Reg Dwight or Elton and his topping the US and UK album charts with Yellow Brick Road.

S is for Sarah of UK records and Simon T of UK and hit leader, Sylvia.

T is for the filming of Tommy and also for Trax who died their hair orange.

U is for Uri Geller and his first ever disc and the first one bent.

V is for vinyl and shouts of shortage but still the discs came out.

W is for our Wendy who pointed out I don't know the alphabet and left W out.

X is for the proposed film rating for Stardust but it didn't happen and we could all go.

Y is for Young Girl and a revival for Gary Puckett.

Z is for Zig Zag, beaten to the post with The Bump by Kenny.



CLIFF RICHARD



ELTON JOHN

POPSWOP

You can make me dance,
sing or anything

Hey baby I wanna say something to you
(listen to me)

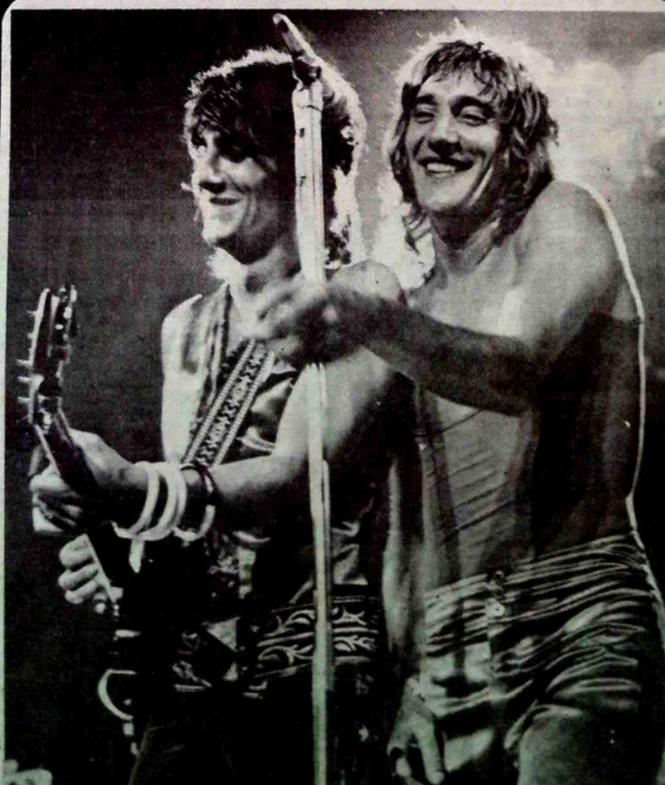
Sometimes when I get out of my head
And I say all the wrong things
Sometimes I know I stay out late at night
And I get back fighting

(Hey Babe)
And somehow all my friends keep slipping
Through hands and I end up crying
I can be a millionaire

Honey when you're standing there
You're so exciting you can make me

Chorus

Dance you can make me sing
You can make me do just any old thing
Sometimes I wanna get out so early and get
away from
Here girl



SONGWORDS

Summer's gone and before long
North winds gonna bring the snow
I'll keep us warm girl
My schemes it seems are merely dreams
Fading with each moment
This old heart of mine is far too bright
I've got to keep on trying
You can make me

Repeat Chorus

Little bird don't fly away
I want you here every day
Don't ever leave me I'd rather lose both my
eyes
And never see your smiling face again girl

Repeat Chorus

Yeah babe
Just keep on lovin' me babe
Just keep on lovin' me babe
Just keep lovin' me darlin'

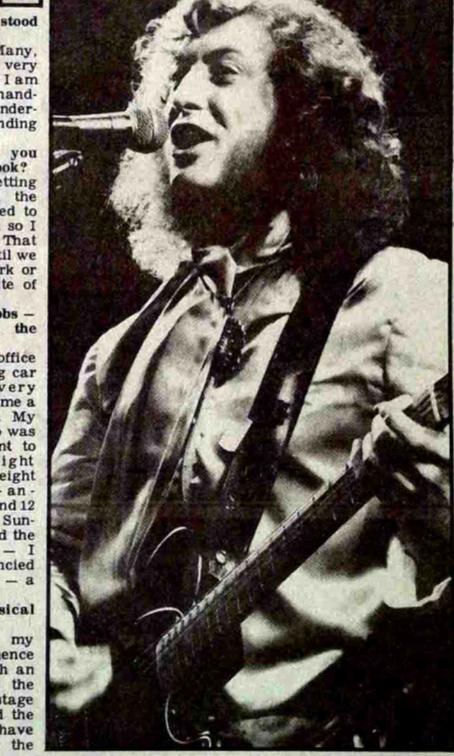
Repeat and fade.

Copyright (C) 1974 Warner Bros. Music Limited
88 Oxford Street
London WC1A 1DG

Written and sung by Rod Stewart and the Faces

A Noddy's As Good As A Wink...

read on and see why!



QUESTION: Were you entered for any baby contests?

NODDY: "Course I was, lots of them and I won 'em all 'cause I had long blonde hair and a long tiddler."

Yes, thank you Nod, that brings us neatly to the second question: What is your earliest memory?

"I've got a very bad memory, I don't remember much about my childhood."

Very revealing. Now did you get on well with girls, old chap?

"Of course. I always get on well with girls. Girls love me."

Yes but what games did you play as a child?

"Doctors and nurses... I often used my scalpel properly."

Mmmm, any brothers or sisters?

"No, I'm an only child," chuckles.

And what trouble did you get into at school?

"Doctors and Nurses..."

So! And what lesson did you excel in?

"I excelled in biology, purely because I was a good doctor and nurse and French, which you can tell by my accent, was very good. Wolverhampton French."

Did you play truant, or were you one of the teacher's pets?

"Ehm, I was one of the teacher's pets. There was

THE IDEA of cornering Noddy Holder with highly personal questions was so appealing to Mirror's sinister staff that within a matter of minutes there was a list as long as your, er... arm. Next, we had to trace the holder through a labyrinth-like round of personal appearances, photo sessions and a first look at their newly-finished film. As the night drew on it seemed just a single word from him would make the long trek worthwhile, but once settled in his hotel, Noddy patiently answered every question. The twinkle in his eye was as wicked as ever. Now read on.

Were you ever stood up?

"Many times. Many, many times. I was very insulted too because I am so beautiful and handsome. I couldn't understand any girl standing me up."

So what made you adopt the skinhead look?

"My hair was getting long, I'd been in the Bahamas and wanted to show off my surtano so I had my hair cut off. That lasted 18 months until we couldn't get any work or girls. — a bad state of affairs."

How about other jobs — besides playing in the group?

"I worked in an office for six weeks, selling car parts. It was very boring. Then I became a rock 'n' roll artiste. My first professional job was in Germany. I went to Frankfurt for eight weeks. We played eight three-quarters-of-an-hour sets per night, and 12 on Saturdays and Sundays. We were called the Memphis Cut-Outs — I think I always fancied myself as a cowboy — a gambler."

What about musical influences?

"Al Jolson was my biggest musical influence because he was such an innovator. He was the first man to put on a stage show which involved the people. He used to have the house lights on the

audience so that he could see the people's faces and their reactions. I've seen the Jolson story and I read his book, the story of his life. Apparently he was a real ego freak."

How about music lessons?

"Can't you tell, I'm a brilliant musician."

O.K. When did your voice break?

"It hasn't broken yet."

How did Slade come into being?

"We were all born naturally — by natural causes: the light of love, or night of love. Actually four nights of love somewhere along the way. As a group? Eh, well Don and Dave were already playing together and they wanted to split their group up so they asked me to join as vocalist. They'd already auditioned for a bass player and got Jimmy who was still at school at the time. That was it. We've been the same lineup ever since."

And who chose the name and why?

"It originally came from Ambrose Slade. That name was chosen by Jack Baroverlock of Fontana Records. We'd gone to them for an audition. We did an album and it was through that set that Chas Chandler got to hear the tape in the studio. He said he'd like to see us live, so a gig was set up for us at Raspunin's in New Bond Street, Chas came to hear us and signed us the following day."

Did you ever get booed off stage in your early days?

"Many times, especially in the working men's clubs. They'd be playing bingo and snooker, wearing their cloth caps. We were always being accused of playing too loud. We once played a gig in Scunthorpe and were told to go home after the first number. That was after we'd chosen the quietest number to start. They said they never wanted to see hide nor hair of us again."

What about the first major break, how did you get it?

"Oh obviously our first big break was meeting Chas, then the first hit record, Get Down And Get With It. And the Skinhead thing of course, that got us a lot of attention — not always the right attention but it was attention."

Were Slade ever banned from any concert halls?

"Yes, several times. We've been banned from all the halls in Liverpool because the kids were getting a bit wild and doing damage to the seats. That happens everywhere, but for some reason Liverpool banned us. Brighton Dome banned us — and Scunthorpe Working Men's Club."

Which country and gig has been your favourite?

"Difficult to say. We like all the countries we go to now. We get the same reaction. In fact we often lose track of what country we're in or what time it is, because all we see are planes, hotels and the gigs. But the crowds are always good to us. One of the two main highlights for live shows was the Lincoln Festival in 1972. That was a great gig because it really wasn't our crowd. We walked on to boots but we came out with the best Press. And Earls Court was a real highlight too. At Melbourne too, that

was good, we played to 45,000 people in a thunderstorm. It hadn't rained that week for 20 years but when we played — at Sydney too — it stormed down."

Which is your favourite Slade album and single?

"Favourite single is Merry Christmas Everybody, and my favourite album is Slade Alive."

And what has been your worst experience in life — musically or personally?

"Not being recognised for my beautiful looks and talent sooner."

Has money made any difference to you?

"Yes, I'm now more modest than I ever was before. I'm also more beautiful and talented than I was before."

Yes... and who are your favourite singers or groups?

"Stevie Wonder, Aretha Franklin, Joe Cocker, Marvin Gaye. And groups... I've always liked the Rolling Stones, The Who, and I always used to like the old Spencer Davis group when Stevie Winwood was with them — Little Richard as well, mustn't forget him."

Do you like seeing yourself on TV?

"Of course, I'm beautiful and talented. I always like to see myself."

What clothes do you feel most comfortable wearing?

"None. A birthday suit in pink."

Are you fashion conscious?

"Of course can't you tell by the conservative way I dress. I'm a trendsetter."

Has Slade ever been near breaking up over differences of opinion?

"Never. We have a lot of differences of opinion but we've never been near the point of breaking up. We always discuss things and take a majority vote on everything; the four of us and Chas's vote and the majority wins."

Are the personalities within the band different?

"Yes, everybody in the band's got their own personalities completely different from each other... Shall I elaborate?"

Yeah, do, feel free.

"Well, Dave is obviously the extrovert one... as you may have gathered! Yes, he is very extrovert most of the time. Don is very quiet, shy and retiring, but he's a bit of a hard-case on the quiet as well. Jimmy, he's the musical one and I am the most talented and beautiful one."

Do you fancy yourself as another screen heart-throb?

"Yes, definitely. I'm beautiful and talented and I've already been nominated for this year's Oscars, for our new film Slade In Flame (at your cinema soon folks)."

Will you be making any more films?

"Well it all depends on the success of this film, when everybody sees how good I am I think I definitely will be."

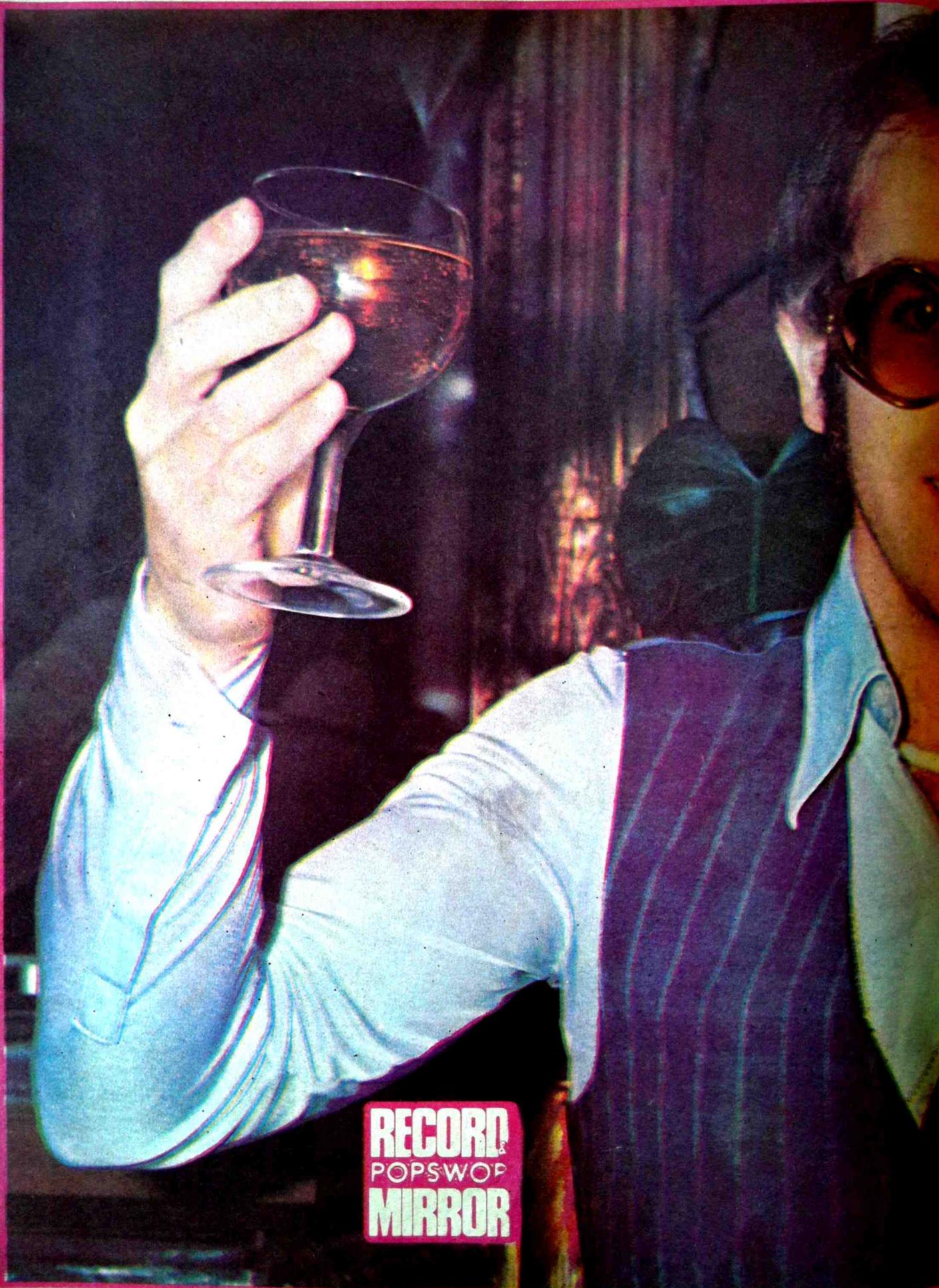
Now you have no illusions about that?

"Oh no, none at all (Slade In Flame in your cinemas soon folks)."

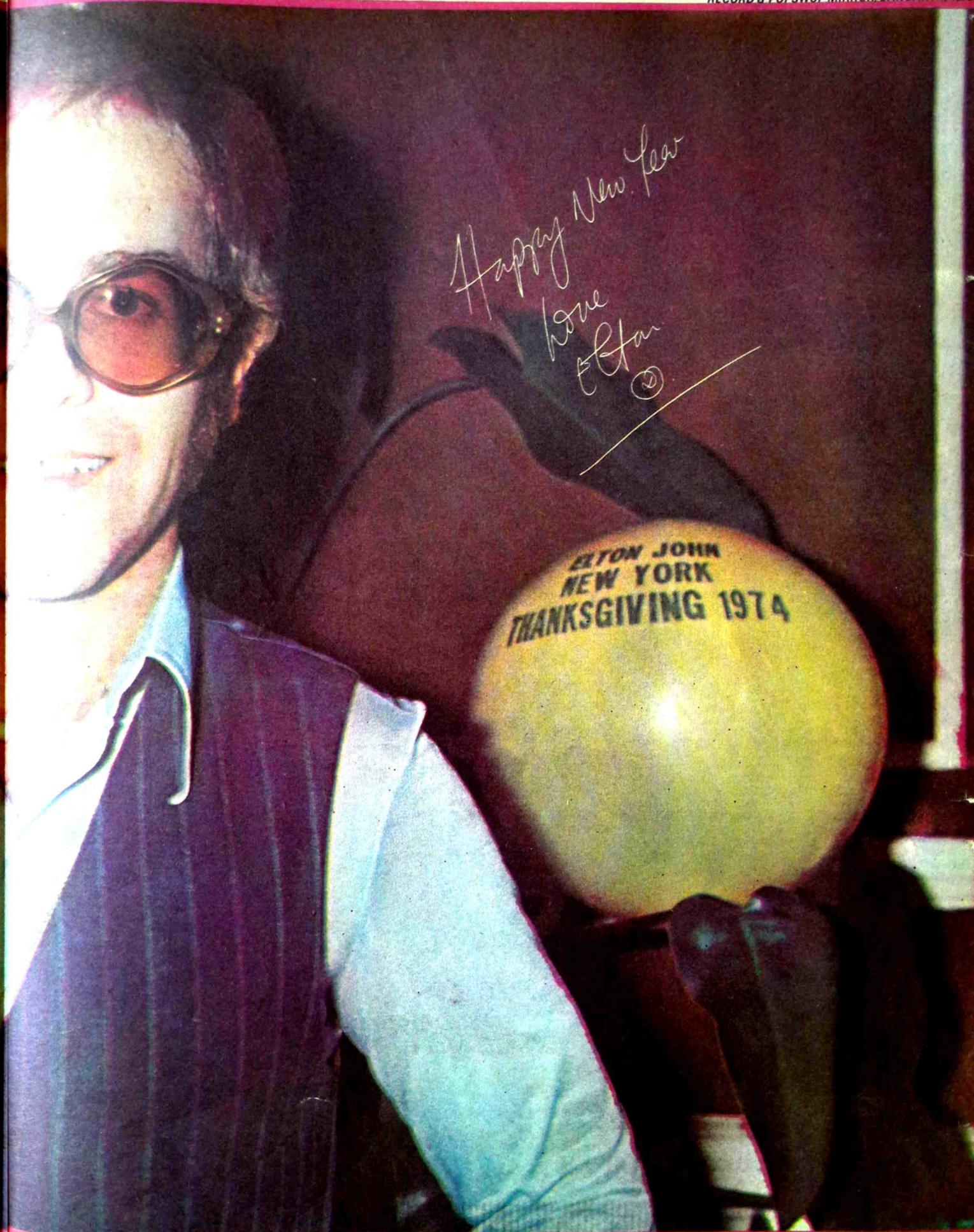
And now for the last question... what are the band's future ambitions?

"The band's future ambitions are to go to America and be a success there, and if this film is a success, to make another movie (to be as good as... wait for it... Slade In Flame, at your movies soon folks!)."

In next week's issue of Record & Popsop Mirror STATUS QUO... Up, down and on the level 50 New Al Green albums to be won! Christmas... it's all over, but what happened? Disco round-up and Free colour poster PLUS The Best Chart Service - Soul info - And lots more! Make sure you don't miss your great copy of R&PM next week



RECORD
 &
POPSWOP
MIRROR



*Happy New Year
 love
 Elton*

ELTON JOHN
 NEW YORK
 THANKSGIVING 1974

BRAIN TEASER

How well do you know 1974?

- 1 Did Mud's record of Rocket reach number two?
- 2 Which song first sung by Bread made the '74 charts?
- 3 Lyn Paul recorded an old Connie Francis hit. Name it.
- 4 Name the departing Stone's member.
- 5 Which group gave George Harrison's own label its first hit?
- 6 Name the pop group at this year's Royal Command Performance.
- 7 Who made a '74 version of the old Beatles hit, Please Please Me.



- 8 Which album contained the song, Jet?
- 9 Name the first number one in the singles listing of '74.
- 10 Who sang with the Rubettes on Sugar Baby Love but never joined the group?
- 11 Name Lynsey de Paul's TV theme song hit.
- 12 Who recorded W. O. L. D. ?
- 13 The new drummer of Wings is called?
- 14 Without A Song was recorded this year by?
- 15 Which '74 hit-maker also records Alvin Stardust?
- 16 Soon after Cliff Richard had a hit with (You Keep Me) Hangin' On, another version was released by a lady singer. Who was she?

- 17 Kenny, The Bump hit group, were once known as?
- 18 Name the recent Don McLean album.
- 19 Lena Zavaroni's second, though minor hit, was?
- 20 Which part of the country do Hello come from?
- 21 What other version of I Shot The Sherriff, other than Eric Clapton's, was released?
- 22 Marcel King was lead singer on which hit?

- 23 Who recorded Ring Ring?
- 24 From which Beatle album does Lucy In The Sky With Diamonds come from?
- 25 Which singer recorded the old Beatles number, Here Comes The Sun?
- 26 Which group recorded The Bump on the B side of their hit record?
- 27 Which famous drummer played with David Essex in his role as Jim in the film Stardust?



- 38 Prior to September and during '74, the name of this paper was?
- 39 Name the former editor of this paper before Sue Byrom took over.
- 40 Which DJ became a father this past Autumn?

Answers

- 1 Yes, 2 Everything I Own, 3 Who's Next, 4 Mick Taylor, 5 Splinter, 6 Paper Lace, 7 David Cassidy, 8 Band On The Run, 9 Merry Xmas Everybody From Slade, 10 Paul McCartney From The Wings, 11 No One Is Perfect, 12 Harry Chapin, 13 Geoff Britton, 14 Gary Shearman, 15 Peter Shelley, 16 Ann Peebles, 17 Chiff, 18 Homeless Brother, 19 Personality, 20 London, 21 Bob Marley's, 22 Sad Sweet Dreamer, 23 Abba, 24 Sgt. Pepper's Lonely Hearts Club Band, 25 Barbara Dickson, 26 Bay City Rollers, 27 Keith Moon, 28 Doobie Brothers, 29 None, at present. It was the first single by Status Quo not from an album, 30 The Shadows, 31 United States, 32 The Hit List 1974 compiled by Steeleye Span, 33 Leonard Cohen, 34 Dark Lady, 35 Burn Baby Burn, 36 The Hollies, 37 Burn Baby Burn, 38 Record & Radio Mirror, 39 Peter Jones, 40 Johnnie Walker.

SUPERSTARS (find out what's in store for '76)

CAPRICORN

(21st December to 19th January)

Ding dong ding dong, time to ring out the old, ring in the new and stop clinging to old memories. If you're going to dwell on the past, then 1975 will be a disastrous year - so we'll just give you fair warning, and hope you take heed!

AQUARIUS

(20th January to 18th February)

'75 should be your year. It's time to shine yet shoes slick yer hair and show yer pearls because ladyluck will fare well for you (well you know what we mean?). One thing to beware of: People bigger than yourself.

PISCES

(19th February to 20th March)

The fishy people will be spraying forth their

body aromas, making '75 a year their associates will never forget. Your charisma will titillate many (though army a rew), but as the ole saying goes, 'you can't win 'em all'. But if it worries you that much, Woolworths have a super new deodorant on the market.

ARIES

(21st March to 20th April)

Love and lust is the thing most expected for the New Year. Maybe a heated affair will begin to brew around February and come on your strong towards the end of the year. If some of you are already tangled up with somebody then wedding bells may be ding-donging. But make sure things are definitely on - you don't want to be led up the garden path instead of the aisle.

TAURUS

(21st April to 20th May)

Open your bulls-eye and maybe you'll find

out exactly what's in store for you. In '74, you were living in the clouds, so to speak, but we've got to bring you down sometimes. Think big. Act cool. Brush yer teeth each night - and have a ball.

GEMINI

(21st May to 20th June)

Wa hey! Are you in for a whizzing year! No time to rest on your hollyhocks, friend - let yourself go. Career looks as though it's the

most important aspect of the New Year, but romance is laying low until early Spring and then will knock you down completely like a forest tree that's being felled. Thing is, shouting "timber", won't do any good at all. So just sit back and enjoy it all.

CANCER

(21st June to 20th July)

Maybe you'll come across lots of hang-ups in your relationships, but once they've been

sorted out, things will begin to start busting out all over the place. Even the little ole introverted Cancerian will want to show everyone whata giant of a man/woman they are. But cool it otherwise you might end up without anyone to keep you warm.

LEO

(21st July to 21st August)

1975 won't begin to warm up until the

Summer. The early half of the year will be dedicated to sorting out your personal life (and yer bank balance). Don't cry a bitter tear at this news because it will suit you to be as steady as an old age pensioner, and you'll need a rest for what will come next!

VIRGO

(22nd August to 22nd September)

Virgo child will lose many good friends if you decide to take them for granted. You won't realise your stupidity until it literally starts you in the face like your own mirror reflection. You can make amends though, especially if you're humble. So tumble through your apologies and all will be forgiven.

LIBRA

(23rd September to 22nd October)

A dynamite year. No, you won't be sitting on any bomb (thankfully), but your lifestyle will have all the blast of a

Cape Kennedy Rocket. Health will be good, which means you'll be able to keep up this break-neck pace, without breaking yer own neck.

SCORPIO

(23rd October to 22nd November)

This year isn't a very good one (sorry). If you don't compromise, you'll find yourself out in the cold (and shocks you ain't even a spy!). There is a sparkle of hope, however, because someone, somewhere thinks you're a beauty, and will help you over the rough hurdles.

SAGITTARIUS

(23rd November to 20th December)

You might have a few doubts about the New Year but don't worry; too much - things will work out a lot better than you think at first. If you've been having some problems with a close friend, try to be patient, the problems won't last long.

POPSWOP SUPERSTARS

HERE'S the quote, from the American underground magazine Village Voice: "The aura of this British ex-drummer is about to diffuse into our consciousness faster than even the current dullness of the rock ionosphere would indicate."

It could have been put more simply. Like: "David Essex is about to explode, double-quick, as an international super-star and has the talent to get through to ALL kinds of pop audiences, soft and hard, light and heavy, in 1974."

Mind you, David had put the finishing touches to 1973 in great style. His SINGLE Rock On had been singled out from thousands as THE best-produced platter of the year.

And his acting talents had got through to a million or so people, many who wouldn't know a Sweet from a currant bun, or Mud from seaside shingle. He'd hit 'em first with his brilliant portrayal of Jesus Christ as a clown, in Godspell, in London's West End. But the worldwide masses had seen him get nasty as That'll Be The Day character Jim MacLaine - hailed enthusiastically by the critics.

But if 1973 was a great twelve-month boost for David then 1974 was to be even more so. Records, another movie, a barnstorming and DEBUT personal appearance tour during which theatre walls bulged as hysteria rampaged.

As David says now: "Every time something big happened for me, someone somewhere would say I was an overnight success."

"Well, it was a helluva long night, that's all I can say. Would you believe fifteen years?"

Capsule David's career into the proverbial nutshell and the facts rap out: born into a tough childhood in the East End of London, July 23, 1947; to becoming a useful footballer; to working on "barrers" in a local market; to learning to play a thirty bob set of drums; to a load of solo records that sank without trace; to an eye-catching Jesus season.

To super-stardom.

Lunch for David used to be a packet of five Woodbines, a bag of chips and for afters a couple of pickled onions. Now, if he wants, it's the most expensive food in the most expensive eaterie in town.

But nothing changes him. He says: "Sometimes in a posh place, I feel like smashing a few plates, just to liven things up. That's my working-class resentment coming through."

And if he happens to be driven to a gig through the East End of London, he'll still smuggle deep down in the plushness of the back of the Rolls Royce... "Just in case my old mates see me and reckon I've gone flash."

He has not, repeat, NOT, gone flash!

First chart in 1974 had David handily placed in the charts. Lamplight in the top ten singles, having

DAVID ESSEX — SUPERSTAR OF 74?

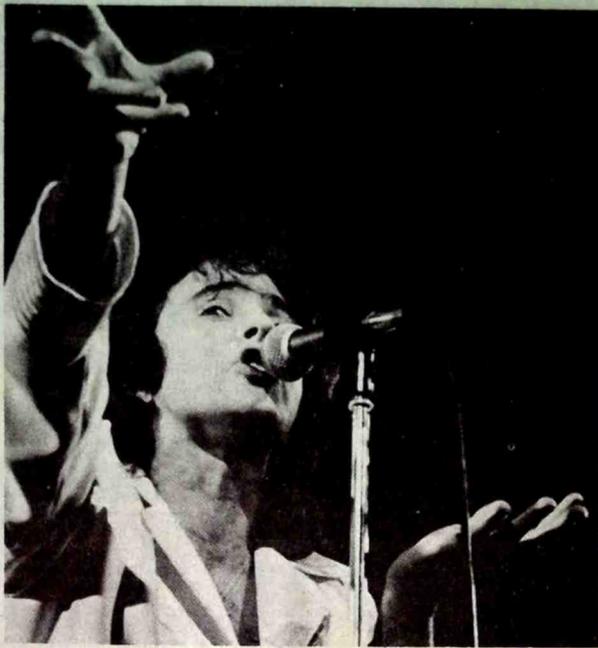
BY:
PETER JONES
PICTURES:
BARRY PLUMMER

been in there for more than two months; the Rock On album, his first, in the top twenty LP's. And a variety Club of Great Britain award as The Most Promising Newcomer Of The Year in his pocket. As he jetted into New York on a promotional tour, his Rock On single was a US

top fifty hit. There was the nomination for a British film "Oscar" for his That'll Be The Day gig - that came from the Society of Film And Television Arts. And the next week he heard that Rock On had hit a million sales in the States, topping the chart. Out came the American

single, tail-end of April. To get the mood right, it was a 'split' production. David recorded it on his return from his American trip... but producer-mate Jeff Wayne where they'd made arrangements for the Persuasions to add the backing tracks. A hit, Of course. David nipped back to

the States to promote the record - after all, he'd written the song on flights there earlier between Los Angeles, San Francisco and New York. He also filled in "spare time" by doing some last shots for the second movie Stardust... notably an open-air concert location in Florida.



He even thought of buying a Spanish castle, setting for some more Stardust shots. The asking price was £300,000. He stopped thinking... at least until he'd got a couple more hits under his belt!

There were still the odd ludicrous voices raised against him... saying he was just a pretty face, or that he was just another manufactured pop pushover. Nobody took much notice, least of all David.

Stardust filming took up a great part of the year. Guys like Keith Moon, Dave Edmunds, lots more on set - filming was hard work, but it was also packed with unpredictable fun. There were preview shows for we Fress folk in August, and we knew instantly that it was going to be even stronger meat, particularly in terms of David's work with Adam Faith, than the first movie.

Struggles

David Essex speaks: "I really got into the part of Jim. The way he fell to pieces... it really depressed me. And even seeing the film affected me, despite having been so closely involved. I'd had my share of those early struggles, bombing up and down the MI, eating ruddy nasty chips with everything."

But what really stirred the pop world was the announcement in September of the dates for David's first big national tour, a 25-date series in which David fronted a big band, a huge road crew, and around eleven tons of gear, with lighting towers, projectors and a scenic backdrop. The scramble for tickets started immediately.

Gonna Make You A Star, with its autobiographical hints, came out in October and progressed instantly into the charts and afterwards moved ever upwards. And the David Essex album was a top twenty success almost before the ink of the sleeves had dried out.

That album was important because it meant that a whole lot more critics

were won over by David's talents. The songs, the arrangements and the production all came in for high praise.

And the year zoomed in towards 1975 with that tour living up to all the



early promise. The brick-wall back-drop with "Essex Rules OK" writ large on it.

Indeed it was true that 1974 established Essex as one of the most successful solo pop artists ever nursed to stardom in Britain - and let's give full credit to manager Derek Bowman, who discovered his prodigy in a rough old boozier as he whacked away at his drum kit. Derek did the bulk of the nursing over the years.

Throw all the adjectives at David, but it really can be summed up best in one sentence. "1974 was the year that David Essex proved to the whole world that he was a heck of a lot more than... just a pretty face!"

RINGING THE CHANGES

IF SANTA wasn't very good to all you disco freaks, then you'll be out and about with your pocket money looking for the bargains of the New Year. If your bag is lighting, then take a look at the Discoscene Colour Changer.

It's a compact free-standing lighting unit, incorporating a reflector spotlight, in front of which is a 4-coloured

effects wheel, driven by a built-in synchronous motor.

Where a continuous colour change is required for display or feature lighting, the colour changes are unsurpassed. For its size, the unit is very powerful, but perhaps as the company admit, it is really for small professional displays.

It weighs 5 lbs. and

measures 7in. x 8in. x 9in., coming in a matt black finish. Lamp life is rated at 100 to 250 hours, depending on the type of usage, and the unit comes with a spare bulb. It costs £18.70 at retail.

MIKE STAINER from North Devon has won the Radio Hallam and Sun National D. J. contest. The finals were broadcast live on Radio Hallam, and Stephanie de Sykes with Keith Skues (Radio Hallam) presented the prize of a week long trip to Chicago.

Mike will be flying out to Chicago in the New Year to visit the radio stations in the area, and on returning, will take up a three-month contract with Radio Hallam. The contract with Hallam is also part of the prize.

The contest was held in the Club Fiesta in

Sheffield, and apparently evening was hearing the the highlight of the 2,700 strong audience



Mike Stainer - Keith Skues - Stephanie De Sykes

DISCOS

by DAVE JOHNS

DEVON MAN WINS SUN NATIONAL D.J. CONTEST

trying to sing through the station jingles. The whole club was decked out with Hallam posters, beer mats, tee-shirts and badges.

The judges, Stephanie

de Sykes, Charlie Williams, plus Keith Skues and Johnny Moran (both of Hallam) picked their way through 800 entrants to reach the final judging of three on the night.

LOOK OUT!

WATCH out next week for our January Discos supplement. In the issue you will find news about all the up and coming records for 1975, and we'll also be including our

Disco Top Twenty, plus the records you've rated as your favourites over the past 12 months. All this, plus equipment news, and dee jay talk-back.



NEW YEAR was coming and the boys in the band were getting pretty itchy. Frustration weighed heavy; for three weeks they'd been sitting thinking in the small windowless room and still they'd come up with nothing. Mr McWhirter from the record company had "simply loved" their demo tape, and was ready to sign the cheque.

"But you gotta have the right name to click", he had said. "Without a name, boys, you're nothing. It's what counts."

A sudden rush of air and the smooth click of plastic startled the boys. Someone was coming through the airlock. It could only be Shriek, their manager, who had the only key to the top-security rehearsal chamber.

"Hi hi hi, gangsters!" he said, all shimmering teeth and sleek pods, and handed an inspiration pill to each of the three young musicians, who said nothing. "Have you creative lot" — he assessed the word creative — "dreamed up a name yet?"

"No response."
"It's December 31, and procrastination is the thief of time", he said, taking a self-congratulatory suck of his sucker. In his way, a real artist, he told himself, not like these dumb musicians. For he had had a brainwave.

"Through my personal friends at high level", he announced, "I have laid hand to a print-out from Universal Main Brain. Let us not be too proud to learn from it in our search for a name for the group."

The boys gathered around Shriek's feet and he opened a thick folder with a managerial flourish. He commenced to read:

TOTAL LIST. EARTH. SECTION B20, SUBSECTION Q8/N. Let's see now, he murmured. "We'll start at the beginning. Ah yes... **NAMING OF PUBLIC PERSONS**...

"NO MATTER WHAT YOU CALL IT, A ROSE IS STILL A ROSE ETC. NEVERTHELESS SOME NAMES ARE MORE FITTING THAN OTHERS. FOR EXAMPLE, TWO U.S. PRESIDENTS, RICHARD NIXON AND JOHN KENNEDY,

Just call me Father Time

A CAUTIONARY TALE OF THE LAST ROCK AND ROLL NEW YEAR IN OUTER SPACE



ONE POPULAR, ONE NOT. RICHARD SUGGESTS 'RICH' AND 'HARD'. NIXON PRESENTS A SEVERE CONTRADICTION. 'NIX' OR 'NAKED' — SUGGESTS 'NOTHING ON' OR 'NAKED' BUT ALSO 'KNICKS ON' SUGGESTING COMPLETELY THE OPPOSITE. NO WONDER NOBODY BELIEVED HIM.

"JOHN KENNEDY WAS MUCH BETTER — SUGGESTING 'JOHN', 'KEN' AND 'EDDIE', JUST THREE ORDINARY GUYS. HE COULD BE ALL THINGS TO ALL MEN. AND WAS ALSO PARTLY IRISH."

"That's a good name", said Zappa. "We could call ourselves John F. Kennedy."

"Not creative enough", said Shriek, who continued to read from the folder:

EXAMPLE: THE BEATLES. SUGGESTS HUMAN ANIMALS (AS FOUND IN WALT DISNEY'S FILMS) ALSO A DESIRE TO SHOCK. PEOPLE DON'T LIKE INSECTS. CONTAINS THE IMPORTANT WORD 'BEAT'. ALSO LETTERS B, E, A. SUGGESTS AN AIRLINE, INDICATING THE PROMISE OF TAKING LISTENERS ON A JOURNEY OR TRIP.

"Why don't we call ourselves The New

Beatles?" suggested Zappa.

"This is getting us nowhere", said Ostrich.

"That's it!" exclaimed Moth. "You've just said our name!"

"What?" said Zappa. "Nowhere?"

"No", said Moth. "THIS!"

"Not creative enough by a long chalk", said Shriek, turning to the folder again with a managerial sigh!

"THE ALLMAN BROTHERS. THE DOOBIE BROTHERS. THE EVERLY BROTHERS. THE RIGHTOUSE BROTHERS. THE BROOK BROTHERS... but you're not brothers. Any oaf could see that. After all, a Martian, a Moon Man, and a green orphan asteriod bug..."

"But all beings are brothers", said Zappa, rather smugly. "Aren't we?"

"The point is, we want to stand out from the crowd", said Ostrich.

"Hold your goddam tongues!" said Shriek, reddening. "The spring market lies ahead of us and there's millions of pounds at stake! Now then..."

"THE GREASE BAND. THE GLITTER BAND. THE RUBBER BAND. THE EARTH BAND. THE BAND..."

"You're flogging a dead horse", said Moth. Shriek ignored him.

"THE RUBETTES, THE BAY CITY ROLLERS, THE DRIFTERS, LYNRYD SKYNYRD... Wrong spelling there", said Shriek. "We must be grammatically beyond reproach... THE BYRDS, THE CYRKLE, THE MONKEES, LED ZEPPELIN."

"THE SWINGING BLUE JEANS, THE WHO, THE MYSTERIOUS HIPSTER IMAGE, THE BONZO DOG DOO DAH BAND, THE DOORS, THE WINDOWS, THE BEDS, THE SPOTTED FILING CABINET, THE SURBITONES, ONAN AND THE SPLASHERS, MOSES AND THE TABLETS, THE REVELATIONS OF ST JOHN THE DIVINE, GENESIS, EXODUS, THE SWEET, LEONARDO AND THE SUBMARINES, THE MOBILE STRUGGLERS, THE FAMOUS PORKESTRA, ONE LAST DESPERATE SUCK."

"Look, it's reached the point where any name you think of sounds daft", said Moth. "We've been locked in here for three weeks without a break, ingesting all manner of inspirational drug and drink, beating our brains out for the New Year deadline, neglecting our music."

"You can't think of a name to order. The harder you look, the harder it gets. I'm at the pitch now where I just want to go back to my own planet and forget the whole stupid business. Bigger the group, bigger the name, bigger the millions. It's not worth it."

"CROSBY STILLS NASH AND YOUNG, ZAGER AND EVANS, PIGS AND PONIES, IN AND OUT..." continued Shriek with draining conviction. His voice tailed off into nothing.

The silence was broken by the hiss of the airlock. Into the rehearsal chamber clanked none other than Mr Pompom McWhirter, magnificent, rotund, bejewelled supremo of the record company, dressed like Santa Claus. All, including Moth, fell to their knees before his great expensive radiance.

"OK boys, Shriek — at ease", he purred. "I have come to a decision. But first, allow me to make out this vast cheque in your favour."

McWhirter wrote a one and a succession of noughts, and finished with his stubby signature. Shriek pocketed the cheque.

"My wish", said McWhirter, "is that you will have no name. It is good. Sound business and creative sense. Accordingly, I have seen fit to revise the concept of your presentation. Your performances will consist of total silence before non-existent audiences, on no stage, within no recording studio. You will, in truth, do nothing at all. It is good. It has not been done before. The concept possesses artistic unity. I hope the cheque will be satisfactory."

Shriek and the boys were spellbound. "Thanks to you, sir, all our dreams are come a-true", blurted Shriek.

"Think nothing of it," beamed McWhirter, heading for the airlock. "Art is what counts. Oh, and I'll take your keys to the ship, Shriek. You won't be needing them any more."

McWhirter whoosed out, whistling Auld Lang Syne, while the boys started to do nothing in the control room. Then he grimaced.

"... now I wonder which asteroid that band's playing on, sources have it that they're worth more than a fleeting listen."

The airlock closed with a dull, final click behind him.

(c) 1974 R. Sanders

"IT'S INEVITABLE, I won't be a raving screaming moron for the rest of my life." So says Dave Christian of Radio Luxembourg. Dave has been with 208 since September of '68 when he worked in the London offices doing interviews and producing commercials.

Before that time, he had been in the Navy, followed by a period at Worthing College doing an electronics course.

"Dave is a true radio man, living and breathing the business every second of the day. The business is a terrible drug. It was great when Luxy took me on, because there was someone who was willing to pay me for doing exactly what I had always wanted to do."

"I must admit that the whole thing is terribly exhausting, and I wake up some mornings feeling like death. If it wasn't for the team of people working in the 208 offices in London, I'm sure I would lose track altogether."

"I used to be a right little tearaway when I was small. The first job I ever set eyes on was being a brain surgeon! I think I'm very lucky in that my wife Anne understands what I do, and she has accepted the life very well."

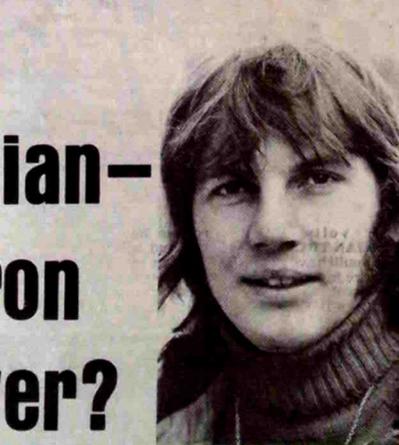
"She used to be a stewardess with Luxair the Luxembourg equivalent of BEA, and she still goes around with the friends she had while working. She finds it a bit of a bind when we get recognised, but fortunately in Britain it hasn't got to the same proportions with me as it has for people like Tony Blackburn. "In Luxembourg it is very different, because over there Luxembourg is as big as Radio One is here."

Dave Christian — a moron for ever?

It must be rather frustrating working on Luxembourg for the disc jockeys, playing the same batch of records day after day.

"If you hear some records too many times, it tends to get rather tedious, and the majority of stuff I play I'm bored stiff with. I've got my outlets on the German service of Radio Luxembourg, and there I can play just what I like, even down to the Teddy

Tune in Complied By Dave Johns



Bears' Picnic.

"I think that there is a great need for a station where ideas can be tried out, but that isn't to say that I think Luxembourg as it is, is no good. Far from it."

"I should very much like to work on a station based on the American idea of radio run by computers. It's very fast and slick, and not necessarily just playing the top 30. I often put the ideas forward to the powers that be at Luxy, that perhaps they could use one of their transmitters for doing just that."

As Dave said, it must be very hard surviving the daily routine of playing the chart sounds, so what does he listen to at home? "Well, I spend most of the time listening to light classical pieces."

"I go to bed at 4.00 in the morning and get up at 2.00 in the afternoon, and after you've done your programme, eaten three

meals and washed the car, there isn't much time for anything else! When I'm in England doing a series of gigs, the worst thing is not knowing where you are when you wake up."

"A good 50 per cent of the time I get out of bed and bang my nose on the

wall, because in Luxembourg I always sleep on the left side of the bed, just because it is easier for closing the door and turning the light off. Mind you, we all come up against difficulties like this some time in our lives, — not knowing who's bed we're in!"

So what of the future for Dave? "Well, I don't see myself coming back to Britain to work permanently, not unless someone is willing to pay me the same sort of money I've been used to over in Luxembourg."

"I would naturally think very carefully about working at the BBC if the chance came up, but perhaps what I most want to do is to be programme director at one of the commercial stations."

"I would have loved the chance to work at Plymouth, but they've got a full staff now. We've had the same old faces in radio for a long time over in Britain, and perhaps the recent moves at the BBC mean that more heads are going to roll."

"Who knows who's next?"

DOWN MEMORY LAYNE...

THE MAN who the BBC seem to fear, Arnold Layne, is now using his real name of Greg Bance. Greg, who used to work on the pirate stations (RNI, Radio's Essex, 390, 270, Andora and Caroline North) is now moving up and down the country doing TV and radio commercials and television continuity work.

Greg, like many other disc jockeys, is waiting for the opportunity to join one of the commercial stations opening this

year. He has a finger in several of the stations, but feels that he has paid his way as being a ground-floor disc jockey, and is looking for a rather more senior post with a station.

"I'd be content with a basic presenter job on one of the larger stations, and last year I was in fact in line for a staff job with LBC, but with Capital making their newsroom redundant and everyone going to LBC, this fell through for me."

Greg isn't solely interested in the radio business, and one of his ambitions is to host a television children's show. "When I left RNI, it was rather strange because I felt as though I had deserted my listeners."

"It was really surprising that after over a year off the stations, so many people remembered this Christmas by sending cards."

Just to show that the young man isn't dead and



buried, you can still hear his commercial for Lees confectionery on Gram-pain television!

SOUL STIRRINGS

THE TROUBLE with making classic soul singles is that you can't keep it up indefinitely. Take Edwin Starr for example: I'm sure there's not a soul freak in this country who doesn't count at least one of Edwin's major hits — 25 Miles, Stop On Sight, Headline News, War etc. — among his all-time top 30 soul greats.

Trouble is that songs of that calibre don't grow on trees and Edwin's more recent recordings haven't made too many dents in the national charts (although the soul and disco charts wouldn't be quite the same without Mr. Starr's raunchy vocals).

But chart success isn't everything. I met Edwin at the end of what was his 30th British tour, his second visit of '74 in fact, and found him in the best of spirits and with a multitude of plans for the future.

For a start there's Edwin's movie career, which began when he did the soundtrack for 'Ain't It Hell Up In Harlem'. Shortly after that, he explained, he made his debut as an actor in the as yet unreleased Run Man Run.

Was acting something that he'd been wanting to do for a long time, I asked.

"It wasn't a childhood ambition or anything like that," he began. "What happened was that the film's producer, an actor name of Buddy Arrett told me I had the potential to become a very good actor."

"It started out as a small part but as we were shooting the movie my role kept getting bigger and bigger until I found myself co-starring!"

Edwin's also been signed for two further movies to be made in the early part of this year.

The mysterious Dadamo meets Edwin Starr for a bit of...

STARR GAZING

"The first one's called Force Of Pre and I co-star with Clint Walker. It's a caper movie about two individuals whose lifestyles inevitably bring them together."

"The other one's a foreign legion movie called Fancy which will be made in India together with Jack Palance and Harry Rhodes."

To date, nothing's been decided about soundtracks, but it's almost certain that Edwin will be doing the title songs.

The other most important item in a very full diary is Edwin's next album, work on which will begin immediately he gets back to the States and which will be produced by the Midas-

fingered Johnny Bristol.

Edwin explained that he was really looking forward to working with Johnny again, the two having worked together on 25 Miles and Struggling Man, both huge hits for Edwin, Stateside.

"The album should be out by March," said Edwin, "but there should be a single out before that which will either be I Need You, which I cut in England with my group Total Concept Unlimited when we were here with Junior Walker, or this one."

Edwin then played me a cassette of his recent gig at the Wigan Casino. The song was a new Starr composition entitled First

Time In My Life, and the amount of audience participation was so intense it was almost frightening.

"That was a tremendous audience," confirmed Mr. Starr, "they had about two thousand kids in the hall and another thousand outside, literally dancing in the street!"

"Eventually they had to let them into the building next door and they danced and partied in there."

Edwin has so much on his plate already, that I didn't dare ask if he had any other plans — but he has:

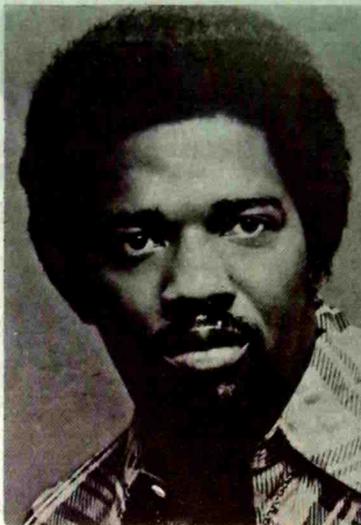
"I want to turn my hand to writing, maybe for the movies or a novel, about

the music business — not about being a singer but about promoters and people like that."

"My aim would be to enlighten the public, and the younger singers and groups who are just starting out, about the kind of things that can happen."

"You see, all those people are merely working for themselves, and I think people have a right to know about some of the awesome things that people have to do simply in order to survive in this business."

And who better to write such a story (or star in the movie for that matter), than Edwin Starr — a true survivor if ever there was one.



U.S. SINGLES

- 1 1 BOOGIE ON REGGAE WOMAN — Stevie Wonder
- 2 2 KUNG FU FIGHTING MAN — Carl Douglas
- 3 3 YOU'RE THE FIRST, THE LAST, MY EVERYTHING — Barry White
- 4 5 FUNKY PRESIDENT (PEOPLE IT'S BAD) — James Brown
- 5 4 WHEN WILL I SEE YOU AGAIN — Three Degrees
- 6 11 FROM HIS WOMAN TO YOU — Barbara Mason
- 7 8 WITHOUT LOVE — Aretha Franklin
- 8 10 LONG AS HE TAKES CARE OF HIM — Candi Staton
- 9 6 SHE'S GONE — Tavares
- 10 15 I WOULDN'T TREAT A DOG (THE WAY YOU TREAT ME) — Bobby Blue Bland

SOUL GOSSIP

GOOD NEWS for fans of the Philly sound with albums due early in '75 from all major Philly artists: O'Jays' The Law Got My Head On Straight from Billy Paul, MFSB's Universal Love, Three Degrees' International, To Be True from Harold Melvin & The Blue Notes, and The Intruders Energy Of Love. Jan. 10th sees a new Tramps single from Pye 60-Minute Man with Northern Disco instrumental hit Scrub Board on the B-side. Shirley Brown's US Gold Woman To Woman out Jan. 3rd along with The Necromers US soul hit Keep An Eye On Your Close Friends, both from the ailing Stax label. New from Tamla: Dynamic Superiors' Shoe Shoe Shine (17th), David Ruffin's Take Me Clear From Here (24th) and Popcorn Wylie with Funky Rubber Band (Feb. 7th). Jan. 10th release from Love Unlimited of It May Be Winter Outside from their recent 20th Century album. More from Stax on 17th: Johnnie Taylor with It's September, Little Milton's Let Me Back In and Baby I'm Through from The Emotions. More from Pye: Barbara Mason's new album, recorded at Sigma Sound with MFSB and featuring her US soul hit From The Other Woman — a reply to Shirley Brown's Woman To Woman single. New singles from Pye include Walter Heath's I Am Your Leader and an edited re-issue of the Modulations' I Can't Fight Your Love. Possibly a new album from Gladys Knight in late February.

ALBUM PICKS

GLADYS KNIGHT & THE PIPS: I Feel A Song (BUDDAH BDLP 4030)
An excellent mixture of up-tempo shakers and simmering ballads from Aretha's main contender. One stakes — a couple of reservations though, regarding the two film themes, Bacharach's Sec-

onds and a violin-spattered live recording of The Way We Were: a bit too schmaltzy for this particular pair of ears, but beautifully sung for all that. The rest is just as good as you could wish it to be.

THE MIRACLES: Do It Baby (TAMLA-MO-TOWN STML11276)

Maybe the fact that there seems to be a different producer on almost every track has something to do with it, but this one just doesn't grab me. It's excellently played and sung of course, but there's not enough good material in there to appeal to other than the group's most

dedicated followers. A disappointment.
JOHN HOLT: One Thousand Volts of Holt (TROJAN TR15 75)
As you'll have gathered if you're familiar with the successful single (Help Me Make It Through The Night) that this album contains, the title's a bit of a misnomer — Mr. Holt

isn't a high-voltage singer by any means and his particular brand of reggae has none of the fire and brimstone of the Wailers or Maytals. On the other hand, if you like the single and fancy more of the same i.e. reggae versions of such songs as Mr Bojangles, Morning Of My Life, Killing Me

Softly With Her Song and, wouldya believe, Girl From Ipanema, then this is for you. I'll stick with Toots.
KOOL & THE GANG: Light of Worlds (POLYDOR SUPER 2310 357)
More expert jazz / soul / funk from Koool and the lads in what is an

extremely satisfying successor to the Wild and Peaceful Set. The band's musical king-pin is once again Koool's brother Ronald Bell, who handles a dazzling array of instruments — tenor sax, piano, mellotron, clavinet, synthesiser, bass and alto flute to name but a few.
GD

JEFFERSON STARSHIP: Dragon Fly (Grunt BFL1-0717)

Having always had a bit of a weakness for the Airplane it's good to hear this year's driving up-to-standard outfit from the offshoot band, with the added bonus of a Marty Ball track. Grace's lyrics and taut vocalising especially on Hyperdrive and Devil's Den give the whole thing its characteristic brittle feeling while Papa John Creach's violin is exquisite. Mix together with David Freiberger's bass and Chacuico's guitar and you have a fine cooking band. OK, they're not as innovative as they were in the sixties but they have style and mastery that all beg a listen. For all I know it's probably their best album since Volunteers.

D.H. BRYN HAWARTH: Let The Days Go By (Island ILPS)

Just to prove how ignorant, inattentive and dull we all are (yes thank



GRACE SLICK

you for the Christmas booze, Island) this lovely debut album from Bryn Hawarth somehow managed to "disappear" before anyone got to hear it. Luckily Bryn's record company seem to believe in him and another turned up to enlighten us. Y'see this is one of those albums that makes you stop in your tracks and ponder: "Where the hell did this man come from." Actually it's the north of England but that hardly matters. Bryn bases his



music on his own command of various stringed instruments and a whole bunch of widely different self-penned songs. Somehow he managed to bring together most of the classier themes of lighter acoustic folk / blues / rock and present them in a fresh new setting. The melodies hint at songs you've loved or maybe of songs you know you're going to love, and the whole set develops a warm sunny atmosphere that demands

you play it again, as often as possible. P. H.

NODDY, RUPERT BEAR, SOOTY & SWEEP, DICK EMERY, BLAKEY & THE TOTTS: Party Time (Phillips 6830 182)

It's still Christmas isn't it? Well practically, New Year anyway! And that means party time doesn't it? Well then don't snub this party record which features names we're all acquainted with! It's really fun for those

who're slow in growing up, even those who don't like to admit they're really into Noddy and Big Ears! What fun it is, particularly Sooty's Musical Quiz. Guess what instrument Sooty's playing on the organ. If you're correct you get ten points. If you lose you forfeit a shilling. Answer Sooty's questions like how many coconuts are there in the song I've Got A Lovely Bunch Of Coconuts — and why aren't they bananas! Have a sing-song to How

Much Is That Doggie In The Window and My Name's Rupert Bear. But the greatest fun of all is at Sooty's Party. Yes, there's games galore; musical chairs, musical statues and a fun game of blowing up the balloon and sitting on it! And to finish, Dick Emery sings as an old codger telling us All I Want For Christmas Is My Two Front Teeth! For the final goodie there's a smashing game on the album sleeve — who will be the first to the pet shop to buy the doggie in the window? Right, who's gonna be my partner? The ideal gift for toddlers — and grown ups, too!

W.H. JUDAS PRIEST: Rocks! Rolla (Gull GULP1905)
Judas Priest are a rather competent little rockpile whom I'm sure we'll be hearing a lot more from in '75. Their latest album Rocks! Rolla isn't anything spectacular, but does have some delightful little touches. The title tracks and Deep

Freeze are perhaps the best of the bunch with some bawdy guitar work from messrs. K. H. Dowling and Glen Tipton on the former track and a kind of Jimi Hendrix grunt, groan, wail-type guitar improvisation on the latter. A good album — though it's definitely not going to change the world.

J.I. LIEUTENANT PIGEON: Early Party (Decca SKL5196)

Cast your minds back to a year ago and you'll remember that the LP brigade made a record called Mouldy Old Dough — well this album is just as Mouldy Old Doughish, but at a pinch it may appeal to the over 21 swingers. The delectable old lady on Joanna is still bashing on those keys in Winifred Atwell fashion and her interpretation of Brahms' Lullaby is quite delightful. Hmm, I'm giving away my age again: (well, I am 85 next birthday).
J.I.

WHO, WHEN AND WHERE

WE'RE NOT sure whether it's because the PRs and managers are still recovering from the rigours of their parties or whether almost every band around is having a break, but there are precious few gigs around this coming week.

Of course, if you're a Hawkwind head it's different because they embark on their tour at the Capitol, Cardiff on January 7.

Perhaps it's a good time for fans to draw breath and start saving their pennies for all the big tours coming up later this year.



RORY GALLAGHER

WEDNESDAY

- January 1st
RORY GALLAGHER, Carlton Theatre, Dublin.
ACE, HOPE & ANCHOR, 207 Upper Street, London.
NORTHERN SOUL ROAD SHOW, Whitechurch Civic Centre.
HEARTBREAKER, Greyhound, Fulham.
COME ALL YE, Matilda's, Old Swan, 206 Kensington Church Street, London W8.
KEN COLYER'S ALL STAR JAZZMEN, 100 Club, 100 Oxford Street, London W1.
ROCK ISLAND LINE, Bailey's, Bristol.
DESMOND DECKER, My Place, Dewsbury, Wiltshire.

- Street, London W1.
RORY GALLAGHER, Carlton Theatre, Dublin.
HORDEN RAIKES, Moorcock Inn, Oaken, Clough.
KURSAAL FLYERS, Nag's Head, High Wycombe.
SCARECROW, Western Counties, 8 London Street, London W2.
HANDBAG, Brecknock, 227 Camden Road, London NW1.
FERRY, Sundown, Charing Cross Road, London.
WORKSHOP, Lord Nelson, 100 Holloway Road, London N7.

- UNCLE SAM**, Golden Lion, 490 Fulham Road, London SW6.
NEW YEAR'S BLUES
BASH, Blues and Jug, Kentish Drovers, 20 Old Kent Road, London SE15.
BRUCE AND THE WOMBATS, Matilda's, Old Swan, Kensington Church Street, London W8.
ROCK ISLAND LINE, Bailey's, Bristol.

- THIN LIZZY**, Ballymeena, Ireland.
NEUTRONS, Penthouse, Scarborough.
BRIAN DEWHURST, Duke of York, Church Street, Eccles.
OXFAM STOMP, Salvation Club, Birmingham.

SATURDAY

- January 4th
RORY GALLAGHER, Ulster Hall, Belfast.
RARE BIRD, JB's Club, Dudley.
RUPIE EDWARDS, Starlight Rooms, Salisbury.

FRIDAY

- January 3rd
RORY GALLAGHER, Ulster Hall, Belfast.



BRYAN FERRY



STACKRIDGE

THURSDAY

- January 2nd
DR. FEELGOOD, Marquee, 90 Wardour

- BRIAN DEWHURST**, Three Graines, Sheffield.
JOHNNIE WALKER, Countdown, 78 Welles Street, London W1.
STACKRIDGE/UP, Friar's, Aylesbury.

SUNDAY

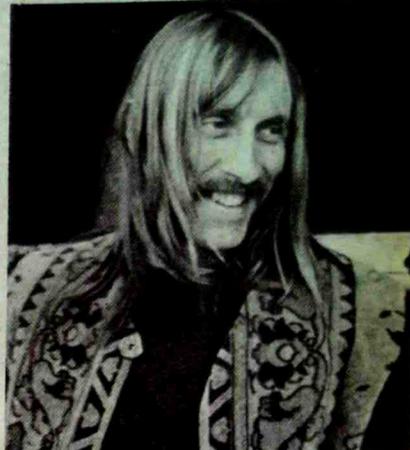
- January 6th
DR. FEELGOOD, Torrington, 4 Lodge Lane, London N12.
HORDEN RAIKES, Blundell Arms, Upper Aughton Road, Southport.
RUBETTES, Hammersmith Palais, London.
GONZALEZ, Tith Farm House, Eastcote Lane, South Harrow.

MONDAY

- January 6th
GREENSLADE, University of Surrey, Guildford.
LISSCAROL, Brunswick Hotel, Charlotte Street, Avenham, Preston.

TUESDAY

- January 7th
HAWKWIND, Capitol, Cardiff.
ROSEMARY HARDMAN, The Old Ash Tree, Rainham Road, Chatham.



HAWKWIND

COMING EVENTS

- EDGAR BROUGHTON BAND**, Queensway Hall, Dunstable (January 9).
GREENSLADE, Swindon Technical College (January 10).
BILLY CONNELLY, Pal-

- adium, London (January 12).
HAWKWIND, Town Hall, Watford (January 13).
LITTLE FEAT/TOWER OF F O W.
ER/MONTROSE, Free Trade Hall, Manchester.
DOOBIES/GRAHAM CENTRAL STATION/BONAROO, Free Trade Hall, Manchester.



DR. FEELGOOD

HI there, I trust you all had a pleasant Christmas. Now to get down to all the nifty-gritty insults once again.

ANOTHER ROW?

Dear Face,
 Do you mind me starting another argument? I would like to say to those fans of the Bay City Rollers, Osmonds, Mud, Glitterband etc., that I think their music is rubbish and that the only decent commercial group around is Slade.

Junior Ferguson, N. Ireland.
 No, I don't mind you starting another argument, other people might, though.

NAME GAME

Dear Face,
 Me and four of my mates are getting together to form a group but we can't think of a good name. So if any R & PM readers can think of one, would they write to me.
 Ta.
 Buz Wud, 4 Foundry Mill Gardens, Seacroft, Leeds 14, Yorkshire.
 It would have helped if you'd have said which

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. Mail your comments to: The Face, Record & Popswop Mirror, Spotlight House, 1 Benwell Road, London, N7.

type of music you play. Still, I'm sure all those whiz-kids out there can think of something.
 Dear Face,
 Why do we never see or hear of Dusty Springfield any longer? Her last three albums all got rave

reviews, so what happened to her?
 T. Clevehugh, London NWS.
 Perhaps she's gone back to her preacher man. Actually, she's still in the States.

Dear Face,
 Why can't you print more things about David Essex because he is fantastic and much better looking than any of the Rollers or the Osmonds? David Essex fan, Sutton.
 What was wrong with the colour poster the other week, well alright about a month ago, and we did an interview about three weeks ago, and he's on the cover this week and

GUESS AGAIN

Dear Face,
 Do I get a prize if I guess your first name, because not knowing it is really annoying me. I think it's David.
 Sheila Wilcox, Warrington.
 No, you don't get a prize, no, I'm not going to tell you and no, it's not Dave.

SAME TO THEM

Dear Face,
 We read Steve Prelist's statement in R & PM that Sweet fans have not grown up with their music. Well, to quote Andy Scott at the Imperial College gig. "All we have to say is B-

----S." How dare they turn against their fans when we put them at the top.
 Debbie and Sharon, Kent.
 Well, you must admit that their last single didn't do very well, have the kids gone off them?
 Dear Face,
 Note to all Osmonds, Rollers, Mud fans, etc. Give Deep Purple's new album Stormbringer a listen. How can you all listen to such utter rubbish?
 Devoted Purple freak, Glasgow.
 Not as good as the old Purple, though.

KING IS QUEEN

Dear Face,
 You get quite a few letters praising various female artists, Olivia, Cilla, Lynsey, etc., but never have I seen one that praises the best of them all, Carole King.
 Carole King fanatic, Islington.
 Quite right, she does deserve some praise along with the others, her album "Tapestry" must rank among the best albums of the last decade.
 Dear Face,
 If you write one more snidey comment on the Bay City Rollers, I will personally come up to

your office, hunt you out, and bounce a brick off of your head.
 Susan James, Croydon.
 Who are the Bay City Rollers? Can't you take a joke? Don't think I'm apologising, I'm not. All this is just good clean fun.

WHY?

Dear Face,
 Why is it so many people criticise the Osmonds? Easy - because they're the worst group on the scene today. Their appeal is not musical, the young girls like them because they are attracted by their looks and their goody image. Any girl denying this in my view is a liar.
 Anti - Osmond person, Coventry.
 Phew, strong stuff that! No doubt it will provide hundreds of letters from angry Osmond fans. I'll have nothing to do with it.

BANNED?

Dear Face,
 Please can you tell me why Hustler's new single "Get Out Of My House" never gets played on Radio 1. Is it banned or something?
 Disgruntled Hustler fan, Newcastle.
 Well, as I've heard it, I should imagine that the beeb have banned it from

daytime listening due to the so-called "vulgar" language in the song. I find it quite amusing.

SENSIBLE

Dear Face,
 I am quite sure that all these letters criticising this group and that group are nothing more than puny attempts to have your names printed on your letters page. Can't they send in sensible letters like this one or are their lives made through petty insults?
 A sensible person, Slough.
 I've got a feeling that your letter was just another attempt to get your letter printed. It does work though, I'll grant you that.

WASTED

Dear Face,
 Why are so many pages of your paper wasted by printing loads of stupid advertisements. I for one never look at them.
 Andrea Hurlington, Southend.
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RECORD MART

Heading for glory?

SIMON PARK'S chart topping single Eye Level wasn't really anything to make your hair stand on end, but his new album is. Something in the Air is Simon's follow-up release to his Eye Level album, and he exchanged a copy of it for the first hair cut in Josef Dadoun's (on the right) new salon Bente in Knightsbridge. The album features

Simon on the organ of the Central Hall, Westminster and presents a change in direction for the orchestra man. He has also just completed the title music for a new feature film, Heading for Glory which is the story of the World Cup. Meanwhile Simon heads for glory in the barber's chair and maybe in the charts.



Haari - the Mata Hari (!)

THE SECRETARY sits typing most efficiently in the promotions department at Motown, yet beneath her air of competence and eagerness to get on this vivacious young lady is hoping for a hit with her debut single, The Other Side Of Me. "The business needs more girl singers," she said this week, "but very few get into the charts." She is a girl of mystery. They call her Laari and say she's 18 but in reality neither name or age are correct.

Added to and turned down by Opportunity Knocks and The New Faces, Laari went into the Strawberry Studios to make a cassette for her mother. Peter Tatasall, Laari's acting manager and friend of long standing, realised her potential as a singer when she sang Our Last Song Together.

Tatasall played the record to Laari's current producer, Geoff Gill who in turn suggested the release of a spicier version of Neil Sedaka's ballad, The Other Side Of Me. It's out now on the BASF label.

Although a promising new singer, Laari is by no means new to the music business. Working at Tamla Motown, she says: "I can see all the aggravations before I start. I'm in a better position than a total newcomer who only sees the glamour. I face reality and understand the problems of plugging records etc. I've seen people rise to the top while others fall by the way-side, therefore I take everything as it comes."

"I've enjoyed myself so far doing radio interviews and Lift Off, but for a girl to make it these days she must have the right face and voice at the right time."

Basically Laari is a folk singer: "But these songs just don't stand a chance in today's market," she says.

Her boss and colleagues at the Motown offices are knocked out by her successful "Cinderella-type" act. Laari exclaims: "They didn't know I could sing that well!"

THERE IS LIFE ON MARS...!

WELL, IT had to be a big, star-laden affair. The Faces were billed so they could have invited anyone in their immediate circle. And they did. Well Ronnie did anyway! Guess who it was? None other than Mick the J desperately trying to be recognised behind a pair of dark specs. What were those two doing together then?

Well, Rod turned up eventually and spent all night trying to hold a normal conversation away from the camera flashes, and Tetsu was very quiet of course. The total opposite of a certain young man with dark hair, a couple of days of growth and not looking unlike Paul Rogers, who was seen to clear the empty glasses from the top of a radiator in one arm-swinging tantrum.

Now who else was there? Well Julie Ege, Joan Collins and Chris Jagger were seen we think, all of Osibisa, one

REFLECTIONS



of Scaffold (the Gorman one), three or four of the Glitter band, and that's about it, except to tell you where all this happened - at Warner Brother's Christmas Party, where else? PS: George Melley entertained all with a stunning display of vocal dynamics from the forgotten era - his band were pretty nifty, too!

UP YA KILT WIA NASTY SPORRAN

WELL, THAT'S Sir William Gray, Lord Provost of Glasgow on the right after presenting one of those pop stars with a couple of gold discs for some album called Smiler or something.

No seriously, here's Rod getting his big discs from the Lord Provost prior to the Faces' final Glasgow concert. One disc is for the artist and

one for the producer of Smiler - an album with sales exceeding 150,000.

The presentation was made at a luncheon in honour of Rod where Mr Stewart also received a piece of paper which made him a Friend of the City of Glasgow. Next he'll be getting the Queen's Award To Industry for helping sales of tartan!

Sssh . . .

WAS THAT IT then? Reecally dear I don't know why we bother. Tell you the truth we're only here this week for the sake of appearances - a play most stars have exhausted in the last 12 months. I mean those boys from Wishbone Ash, they've been cruisin' all Christmas. They flashed out of Miami aboard a luxury lugger's yacht and headed for the Bahamas . . . meanwhile David Essex was eating his turkey sandwiches . . . and at the Faces' final gig Keith Richard took another step towards some kinda union between Stones and Faces when he jammed . . . Mott The Hoople's publicist has now given up denying that the band has split up (at last) . . . and of course EVERYONE knows Ronno and Ian Hunter are forming a band together to go on the road in March . . . m e a n w h i l e t h e McCartneys are back in Britain after spending Christmas with the

Eastmans in the States . . . Bowie, the anonymous snowman, spent Christmas in Acapulco with Zowie and Ava Cherry. For posterity David videoed his son opening the prezis - (aaaagh) . . . and now finally in this shortened, better, neater version of your favourite gossip column: David McAleer . . . tune in next week, and BYE BYE.

STAR BREAKERS

- 1 PLEASE MR POSTMAN - Carpenters (A&M)
- 2 TWELVE DAYS OF CHRISTMAS - Bill Barclay (GM)
- 3 BLACK SUPERMAN (MUHAMMED ALI) - Johnny Wakelin & The Kinshasa Band (Pye)
- 4 WHITE CHRISTMAS - Partridge Family/David Cassidy (Mabel)
- 5 BOOGIE ON REGGAE WOMAN - Stevie Wonder (Tamla Motown)
- 6 ROCK AND ROLL - Kevin Johnson (UK)
- 7 NABUCCO - Waldo de los Rios (Warner Bros)
- 8 PLEASE TELL HIM THAT I SAID HELLO - Dana (GTO)
- 9 WHITE CHRISTMAS - Bing Crosby (MCA)
- 10 LONGFELLOW SERENADE - Nell Diamond (CBS)

Yesteryear Charts

The charts for January 3, 1970, are the same as those for December 27, 1969.



- 1 I FEEL FINE, Beatles (Parlophone)
 - 2 DOWNTOWN, Petula Clarke (Pye)
 - 3 WALK TALL, Val Doonican (Decca)
 - 4 I'M GONNA BE STRONG, Gene Pitney (Stateside)
 - 5 I UNDERSTAND, Freddie and the Dreamers (Columbia)
 - 6 I COULD EASILY FALL, Cliff Richard (Columbia)
 - 7 YEH, YEH, Georgie Fame (Columbia)
 - 8 NO ARMS COULD EVER HOLD YOU, Bachelors (Decca)
 - 9 SOMEWHERE, P. J. Proby (Liberty)
 - 10 TERRY, Twinkle (Decca)
- 2nd January, 1965.

- 1 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?, Emile Ford (Pye)
 - 2 WHAT DO YOU WANT, Adam Faith (Parlophone)
 - 3 OH! CAROL, Neil Sedaka (RCA)
 - 4 SEVEN LITTLE GIRLS, SITTING IN THE BACK SEAT, Avons (Columbia)
 - 5 THE JOHNNY STACCATO THEME, Elmer Bernstein (Capitol)
 - 6 BAD BOY, Marty Wilde (Phillips)
 - 7 LITTLE WHITE BELL, Tommy Steele (Decca)
 - 8 REVELLE ROCK, Johnny and the Hurricanes (London)
 - 9 TRAVELLIN' LIGHT, Cliff Richard (Columbia)
 - 10 SOME KINDA EARTHQUAKE, Duane Eddy (London)
- 2nd January, 1960.

HAPPY NEW YEAR
And Just To Show

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