

RECORD & POPSWOP MIRROR

8p February 22nd 1975

ALICE COOPER'S nightmare revelations



THE BEST CHARTS SERVICE

CARPENTERS colour poster



50 SYREETA ALBUMS TO BE WON

Who is HAMILTON BOHANNON?



BRITISH FOOD

Singles

| This week | Last week | Title | Artist | Label |
|-----------|-----------|--|------------------------------|---------------|
| 1 | 9 | MAKE ME SMILE (COME UP AND SEE ME) | Steve Harley & Cockney Rebel | EMI |
| 2 | 1 | JANUARY | Pilot | EMI |
| 3 | 2 | PLEASE MR POSTMAN | Carpenters | A&M |
| 4 | 3 | SUGAR CANDY KISSES | Mac & Katie Kissoon | Polydor |
| 5 | 26 | THE SECRETS THAT YOU KEEP | Mud | Rak |
| 6 | 4 | GOODBYE MY LOVE | The Glitter Band | Bell |
| 7 | 15 | SHAME SHAME SHAME | Shirley & Company | Platinum |
| 8 | 5 | ANGIE | Baby Helen Reddy | Capitol |
| 9 | 10 | FOOTSEE Wigan's Chosen Few | | Pye |
| 10 | 7 | BLACK SUPERMAN (MUHAMMED ALI) | Johnny Mathis | CBS |
| 11 | 17 | GOOD LOVE CAN NEVER DIE | Alvin Stardust | Magnet |
| 12 | 21 | MY EYES ADORED YOU | Frankie Valli | Private Stock |
| 13 | 14 | YOUR KISS IS SWEET | Syretta | Tamla Motown |
| 14 | 12 | STAR ON A TV SHOW | Stylistics | Avco |
| 15 | 20 | IT MAY BE WINTER OUTSIDE | Love Unlimited | 20th Century |
| 16 | 11 | NOW I'M HERE | Queen | EMI |
| 17 | 24 | I'M STONE IN LOVE WITH YOU | Johnny Mathis | CBS |
| 18 | 25 | PLEASE TELL HIM THAT I SAID HELLO | Dana | GTO |
| 19 | 50 | ONLY YOU CAN | Fox | GTO |
| 20 | 13 | PROMISED LAND | Elvis Presley | RCA |
| 21 | 6 | THE BUMP | Kenny Rogers | Rak |
| 22 | 18 | PURELY BY COINCIDENCE | Sweet Sensation | Pye |
| 23 | - | IF TILLY SAVALS | | MCA |
| 24 | 38 | HOW DOES IT FEEL | Slade | Polydor |
| 25 | 8 | MORNING SIDE OF THE MOUNTAIN | Danny & Marie Osmond | MGM |
| 26 | 30 | MY LAST NIGHT WITH YOU | Arrows | Rak |
| 27 | 16 | HELP ME MAKE IT THROUGH THE NIGHT | John Holt | Trojan |
| 28 | 23 | SOMETHING FOR THE GIRL WITH EVERYTHING | Sparks | Island |
| 29 | 35 | SOUTH AFRICAN MAN | Hamilton Bohannon | Brunswick |
| 30 | 22 | ROLL ON DOWN THE HIGHWAY | Bachman-Turner Overdrive | Mercury |
| 31 | 29 | SHORRAH SHORRAH | Betty Wright | Polydor |
| 32 | - | PICK UP THE PIECES | Average White Band | Atlantic |
| 33 | 27 | NEVER CAN SAY GOODBYE | Gloria Gaynor | Chelsea |
| 34 | 34 | LOVE GAMES | Drifters | Bell |
| 35 | 36 | NO. 9 DREAM | John Lennon | Apple |
| 36 | 49 | DREAMER | Supertramp | A&M |
| 37 | 19 | BOOGIE ON REGGAE WOMAN | Stevie Wonder | Tamla Motown |
| 38 | 45 | MY HEART'S SYMPHONY | Gary Lewis & The Playboys | UA |
| 39 | 28 | MS GRACE | Tymes | RCA |
| 40 | 31 | YOUR MAMA WON'T LIKE ME | Suzi Quatro | Rak |
| 41 | - | MANDY | Barry Manilow | Arista |
| 42 | 32 | LEGO SKANGA | Rupie Edwards | Cactus |
| 43 | 42 | I'M ON MY WAY | Dean Parrish | UK |
| 44 | - | SWEET MUSIC | Showaddywaddy | Bell |
| 45 | 43 | WE LOVE EACH OTHER | Charlie Rich | CBS |
| 46 | 33 | STREETS OF LONDON | Ralph McTell | Warners |
| 47 | 46 | THIS MONDAY MORNING FEELING | Tito Simon | Horse |
| 48 | 41 | SIXTY MINUTE MAN | Trammps | Buddah |
| 49 | 37 | ARE YOU READY TO ROCK | Wizzard | Warners |
| 50 | 47 | Y VIVA ESPANA | Sylvia | Sonet |

Albums

| This week | Last week | Title | Artist | Label |
|-----------|-----------|-------------------------------------|--------------------------------------|-----------------|
| 1 | 1 | ELVIS PRESLEY'S 40 GREATEST HITS | Elvis Presley | Arcade |
| 2 | 4 | GET DANCING | Various Artists | K-Tel |
| 3 | 2 | HIS GREATEST HITS | Englebert Humperdinck | Decca |
| 4 | 5 | STARDUST | Sound Track | Ronco |
| 5 | 3 | ELTON JOHN'S GREATEST HITS | Elton John | DJM |
| 6 | 6 | TUBULAR BELLS | Mike Oldfield | Virgin |
| 7 | 7 | THE SINGLES 1969-1973 | Carpenters | A&M |
| 8 | 14 | BLOOD ON THE TRACKS | Bob Dylan | CBS |
| 9 | 10 | SIMON AND GARFUNKEL'S GREATEST HITS | Simon and Garfunkel | CBS |
| 10 | 9 | SHEER HEART ATTACK | Queen | EMI |
| 11 | 13 | THE DARK SIDE OF THE MOON | Pink Floyd | Harvest |
| 12 | 8 | ABSOLUTELY DEVINE | Sydney Devine | Emerald |
| 13 | 15 | CRIME OF THE CENTURY | Supertramp | A&M |
| 14 | - | LIVE AT TREORCHY | Max Boyce | One-Up |
| 15 | 19 | CAN'T GET ENOUGH | Barry White | 20th Century |
| 16 | 12 | DAVID ESSEX | David Essex | CBS |
| 17 | 21 | BRIDGE OVER TROUBLED WATER | Simon and Garfunkel | CBS |
| 18 | 25 | NOT FRAGILE | Bachman-Turner Overdrive | Mercury |
| 19 | 16 | BAND ON THE RUN | Paul McCartney and Wings | Apple |
| 20 | 17 | ROLLIN' Bay City Rollers | | Bell |
| 21 | 11 | SAMPLE CHARLEY PRIDE | Charley Pride | Victor |
| 22 | 18 | AND I LOVE YOU SO | Perry Como | RCA |
| 23 | 55 | FREE AND EASY | Helen Reddy | Capitol |
| 24 | 20 | WARNER BROTHERS MUSIC SHOW | Various | Warner Brothers |
| 25 | 28 | RAINBOW | Peters and Lee | Philips |
| 26 | 32 | HIS 12 GREATEST HITS | Neil Diamond | MCA |
| 27 | 23 | THE ORCHESTRAL TUBULAR BELLS | Royal Phil Orchestra / Mike Oldfield | Virgin |
| 28 | - | PROMISED LAND | Elvis Presley | RCA |
| 29 | 31 | THE BEST OF JOHN DENVER | John Denver | Victor |
| 30 | 24 | SHOWADDYWADDY | Showaddywaddy | Bell |
| 31 | 46 | STREETS | Ralph McTell | Warners |
| 32 | - | GOODBYE YELLOW BRICK ROAD | Elton John | DJM |
| 33 | 22 | DONNY DONNY | Donny Osmond | MGM |
| 34 | 40 | BACK HOME AGAIN | John Denver | Victor |
| 35 | 41 | THE BEST OF BREAD | Bread | Elektra |
| 36 | 29 | PROPAGANDA | Sparks | Island |
| 37 | - | SCOTT JOPLIN PIANO RAGS | Joshua Rifkin | Nonesuch |
| 38 | 34 | ROCK YOUR BABY | George McCrae | Jayboy |
| 39 | 50 | MEDDLE | Pink Floyd | Harvest |
| 40 | - | THE BAKER GURVITZ ARMY | Baker Gurvitz Army | Vertigo |
| 41 | - | GLEN CAMPBELL'S GREATEST HITS | Glen Campbell | Capitol |
| 42 | 27 | COMMONERS CROWN | Steeleye Span | Chrysalis |
| 43 | - | REMEMBER YOU'RE A WOMBLE | Wombles | CBS |
| 44 | 32 | COP YER WHACK FOR THIS | Billy Connolly | Polydor |
| 45 | - | I LOVE - COUNTRY MUSIC | Val Doonican | Philips |
| 46 | - | INNERVISIONS | Stevie Wonder | Tamla Motown |
| 47 | - | SMILER | Rod Stewart | Mercury |
| 48 | - | QUEEN 2 | Queen | EMI |
| 49 | - | ROCK ON | David Essex | CBS |
| 50 | - | HUNKY DORY | David Bowie | RCA |

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



STEVE HARLEY and COCKNEY REBEL - New number one.

CHARTS

from Billboard.

Singles

| This week | Last week | Title | Artist | Label |
|-----------|-----------|---|-----------------------------------|-----------------------|
| 1 | 2 | PICK UP THE PIECES | Average White Band | Atlantic |
| 2 | 3 | BEST OF MY LOVE | Eagles | Asylum |
| 3 | 4 | SOME KIND OF WONDERFUL | Grand Funk | Capitol |
| 4 | 4 | BLACK WATER | Doobie Brothers | Warner Bros. |
| 5 | 18 | HAVE YOU NEVER BEEN MELLOW | Olivia Newton-John | MCA |
| 6 | 7 | LOVELY PEOPLE | America | Warner Bros. |
| 7 | 9 | MY EYES ADORED YOU | Frankie Valli | Private Stock |
| 8 | 10 | NO 9 DREAM | John Lennon | Capitol |
| 9 | 10 | NIGHTINGALE | Carole King | Decca |
| 10 | 11 | LOOK IN MY EYES PRETTY WOMAN | Tony Orlando & Dawn | Mercury |
| 11 | 11 | SWEET SURRENDER | John Denver | RCA |
| 12 | 6 | CAN'T GET IT OUT OF MY HEAD | Electric Light Orchestra | Wooden Nickel |
| 13 | 13 | LADY SUE | Barry Manilow | Reprise |
| 14 | 17 | I'M A WOMAN | Maria Muldaur | Epic |
| 15 | 19 | ROLL ON DOWN THE HIGHWAY | Bachman-Turner Overdrive | Mercury |
| 16 | 20 | DON'T CALL U, WE'LL CALL YOU | Sugarloaf / Jerry Corbett | Clarity |
| 17 | 21 | EXPRESS B. T. Express | | Roadshow |
| 18 | 22 | DOCTOR'S ORDERS | Carroll Douglas | Midland International |
| 19 | 22 | BOOGIE ON REGGAE WOMAN | Stevie Wonder | Mercury |
| 20 | 26 | POETRY MAN | Phoebus Snow | Shelby |
| 21 | 12 | UP IN A PUFF OF SMOKE | Poly Brown | GTO |
| 22 | 8 | MOVIN' ON | Bad Company | Swan Song |
| 23 | 23 | TO THE DOOR OF THE SUN | (Alle Porte Del Sol) Al Martino | Capitol |
| 24 | 33 | MY BOY | Elvis Presley | RCA |
| 25 | 35 | YOU ARE SO BEAUTIFUL | Joe Cocker | A&M |
| 26 | 14 | GET DANCIN' | Disco Tex & The Sex-O-Lettes | Chelsea |
| 27 | 38 | LOVIN' YOU | Minnie Riperton | Epic |
| 28 | 39 | SAD SWEET SENSATION | Sweet Sensation | Pye |
| 29 | 40 | NEVER LET HER GO | David Gates | Elektra |
| 30 | 16 | LAUGHTER IN THE RAIN | Neil Sedaka | MCA |
| 31 | 42 | I AM LOVE | Part 1 & 2 Jackson 5 | Motown |
| 32 | 43 | SHAME, SHAME, SHAME | Shirley & Company | Vibrations |
| 33 | 38 | MANDY | Barry Manilow | Bell |
| 34 | 37 | DON'T TAKE YOUR LOVE FROM ME | Manhattan | Columbia |
| 35 | 25 | PLEASE VAN | Sonny Johns | A&M |
| 36 | 45 | SALLY G | Paul McCartney & Wings | Apple |
| 37 | 40 | NO NO SONG / SNOOKEE | Ringo Starr | Apple |
| 38 | 24 | BIG YELLOW | Y.M.I. Joni Mitchell | Asylum |
| 39 | 42 | I'VE BEEN THIS WAY BEFORE | Neil Diamond | Columbia |
| 40 | 43 | IF LOVING YOU IS WRONG I DON'T WANT TO BE RIGHT | Millie Jackson | Spring |
| 41 | 81 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY | WRONG SONG B. J. Thomas | ABC |
| 42 | 55 | GET LIFTED | George McCrae | TK |
| 43 | 46 | CHEVY VAN | Sonny Johns | GHC |
| 44 | 47 | STAR ON A TV SHOW | Stylistics | Avco |
| 45 | 59 | PART OF THE PLAN | Dan Fogelberg | Epic |
| 46 | 60 | EMOTION | Helen Reddy | Capitol |
| 47 | 50 | HOT DAWGIT | Ramsey Lewis & Earth, Wind & Fire | Columbia |

Albums

| This week | Last week | Title | Artist | Label |
|-----------|-----------|--|----------------------------|----------------|
| 1 | 2 | AVERAGE WHITE BAND | | Atlantic |
| 2 | 4 | BLOOD ON THE TRACKS | Bob Dylan | Columbia |
| 3 | 1 | HEART LIKE A WHEEL | Linda Ronstadt | Capitol |
| 4 | 5 | MILES OF AISLES | Joni Mitchell | Asylum |
| 5 | 6 | WAR CHILD | Jethro Tull | Chrysalis |
| 6 | 8 | DO IT (TIL YOU'RE SATISFIED) | B. T. Express | Sonnet |
| 7 | 12 | EMPTY SUE | Elton John | MCA |
| 8 | 9 | RUFUSIZED | Rufus featuring Chaka Khan | ABC |
| 9 | 10 | II - Barry Manilow | | Capitol |
| 10 | 11 | ALL THE GUILLS IN THE WORLD BEWARE | Grand Funk | Grand Funk |
| 11 | 5 | DARK HORSE | George Harrison | Apple |
| 12 | 17 | PHOEBE SNOW | | Shelby |
| 13 | 22 | WHAT WERE ONCE VICES ARE NOW HABITS | Doobie Brothers | Warner Bros |
| 14 | 7 | FIRE | Ohio Players | Mercury |
| 15 | 16 | JOY TO THE WORLD / THEIR GREATEST HITS | Three Dog Night | ABC/Dunhill |
| 16 | 18 | PRIME TIME | Tony Orlando & Dawn | Bell |
| 17 | 21 | SO WHAT | Joe Walsh | ABC/Dunhill |
| 18 | 19 | SOUVENIRS | Dan Fogelberg | Epic |
| 19 | 23 | PERFECT ANGEL | Minnie Riperton | Epic |
| 20 | 26 | RELAYER | Yes | Atlantic |
| 21 | 13 | GREATEST HITS | Elton John | A&M |
| 22 | 31 | SUN GOODESS | Ramsey Lewis | Columbia |
| 23 | 34 | NIGHT BIRDS | Labelle | Epic |
| 24 | 30 | SEDAKA'S BACK | Neil Sedaka | MCA |
| 25 | 25 | FREE AND EASY | Helen Reddy | Capitol |
| 26 | 15 | RELAYER | Yes | Arista |
| 27 | 33 | Pronounced LEH-NERD SKIN-NERD | Lynyrd Skynyrd | MCA |
| 28 | 20 | BACK HOME AGAIN | John Denver | RCA |
| 29 | 14 | NEW & IMPROVED | Spinners | Arista |
| 30 | 23 | NOT FRAGILE | Bachman-Turner Overdrive | Mercury |
| 31 | 28 | CAUGHT UP | Millie Jackson | Spring |
| 32 | 29 | THE PROPHET KAHILL GIBRAN - A MUSICAL INTERPRETATION | FEATURING RICHARD HARRIS | Arista |
| 33 | 41 | STYX II | | Wooden Nickel |
| 34 | 42 | LATE FOR THE SKY | Jackson Browne | Asylum |
| 35 | 46 | URBAN RENEWAL | Tower Of Power | Warner Bros |
| 36 | 44 | SATIN | Bobbi Humphrey | Blue Note |
| 37 | 39 | SERENADE | Neil Diamond | Columbia |
| 38 | 40 | GOODNIGHT VIENNA | Ringo Starr | Apple |
| 39 | 67 | NEVER CAN SAY GOODBYE | Gloria Gaynor | Epic |
| 40 | 32 | THE SILVER FOX | Charlie Rich | United Artists |
| 41 | 50 | ELDORADO | Electric Light Orchestra | Parade |
| 42 | 53 | FLYING START | Blackbyrds | MCA |
| 43 | - | HAVE YOU NEVER BEEN MELLOW | Olivia Newton-John | RCA |
| 44 | 36 | EXPLORES YOUR MIND | Al Green | Columbia |
| 45 | 32 | MOTHER LODE | Loggins & Messina | Columbia |
| 46 | 24 | TOLEDO WINDOW BOX | George Carlin | Liberty Drive |
| 47 | 36 | PHILADELPHIA INTERNATIONAL 9 | Three Degrees | Columbia |
| 48 | 51 | THE LAMB LIES DOWN ON BROADWAY | Genesis | A&M |
| 49 | 17 | I CAN HEAR | Billy Swan | Monument |
| 50 | 61 | FIRE ON THE MOUNTAIN | Charis Daniels Band | Kama Sutra |

**RECORD
POPSWOP
MIRROR**

NEWSDESK

01-607 6411

**GOLD
STATUS**

STATUS QUO'S new album *On The Level* which is released here this Friday, has already raced to the top reaches of the charts in Europe.

After 10 days of release it is standing at No. 3 in Sweden and No. 1 in Switzerland where, during a recent visit, the band were presented with two gold discs for *Quo and Hello*.

Their No. 1 Single *Down Down* has just been released in Europe and is already racing up the charts.

**BEATLE
REUNION**

DON'T POINT at me like that I don't need to wear glasses . . . Forget it, it's bury the hatchet time with Elton John and Jim Dandy, lead singer of Black Oak Arkansas - currently on tour in Britain. They've had a bit of a shindig lately which they say is due to misquoting in the press, but now that great meeting ground has been found - the Beatles.

Elton's recent hit was *Lucy In The Sky With Diamonds* and Black Oak have just released George Harrison's *Taxman*. So everything's beautiful again - just keep playing Sgt Pepper.



Trail blazing!

OF course, it was inevitable . . . Slade just had to arrive at the London premiere of their film *Flame* in an old fire engine.

Apart from the hundreds of fans that flocked to the Metropole Theatre to see the group arrive, there were also plenty of "pop people" there such as Pilot and other assorted liggers, ensuring the film of a scorching success bound to set the box office alight.

TURN AGAIN

THE NEW-LOOK David Cassidy has signed with RCA records. At present he is on the west coast of the States where he has been recording with help from former Beach Boy Bruce Johnston.

ALL CHANGE

BACHMAN Turner Overdrive have switched their May 4 gig from the Rainbow to London's Hammersmith Odeon due to the closure of the Rainbow Theatre on March 25.

SOUL SEARCHIN!

**COULD YOUR BAND
BE THE NEXT
SOUL SENSATION?**

RECKON YOU'VE got the best soul band in town? Well, now's your chance to prove it. Beginning this week, RCA Records, in association with Record Mirror, are on the look-out for a new British soul band. First prize is a recording contract with RCA, a management contract and a set of Bose speakers and amplifier.

Called the Soul Search, bands will be auditioned by Britain's nine commercial radio stations, and each station will nominate one band to go forward to a semi-final which will be held at the Hardrock, Manchester on Sunday April 13. The final will be held in London in mid-April.

It's a unique opportunity for unknown soul bands in the country to enter a talent contest that could make them a nationwide name within the next few months. You'll be hearing all about the contest on your local radio station, but every entry has to be on a coupon taken from Record Mirror (see page 9). We'll be keeping you in touch as the contest develops, but if you're part of a soul band, or know a band who you think are particularly good, then get hold of a copy of Record Mirror for all the details - and listen to your local radio station.

You could be a superstar band tomorrow!

Who's that lady in the . . . ?

ALVIN Stardust's mother has been interviewed by police because she's the "double" of a woman battered to death in her seaside home at Essex.

Witnesses told police they saw the dead woman

playing bingo in Southend but it turned out to be Alvin's mom, 65-year-old Mrs Margaret Jewry who said: "The police could not believe how much we are alike. It is all very frightening."

Come to Belgium and it's 'six months'

**SWEET
JAIL
THREAT**

SWEET have had to cancel the Belgian dates on their forthcoming European tour for fear of Steve Priest and Brian Connolly being thrown into prison.

During their last visit to Belgium the lead guitarist and singer were arrested for an allegedly obscene stage act, released and tried in their absence.

This week the verdict was six months for both of them, so they can't step foot in Belgium again.

Yesterday (Thursday) the band's business manager flew to Belgium to lodge an appeal against the sentences.

Now both stars are keeping their fingers crossed that bad weather doesn't force them to land in that country when they are flying from gig to gig on their European tour which begins in April.

Some years ago Sweet were banned from the Mecca circuit after similar allegations.

**ROD'S
GOT IT
TAPED**

WELL, WELL, well . . . So Rod Stewart's name is now being linked with President Ford's daughter Susan.

Evidently 17-year-old Sue has been making the rumour by twice phoning Rod after a concert he did in Washington at the weekend.

So Rod went round to the White House for dinner where he met her mother.

He said later: "Susan's a great girl - down to earth just like me."

The only snag is that also living in Rod's £300,000 Berkshire mansion is his long time lady friend Dee Harrington.

And what does she think about it? "It certainly doesn't worry me if he takes her out," she said.

ACE SINGLE

ACE ARE in the studios recording their new single which will be released around the first week in March.

**Time off
for good
behaviour**

IT SEEMS that the strains of life aren't as great as the strains of making money for the Bay City Rollers. After two weeks in the health farm recovering from nervous exhaustion, the lads are taking three days off to record three television shows.

Next Monday they record Granada's 45 at the Manchester Hardrock, on Tuesday they go off to Dublin for another TV show and on Wednesday it's a return to London for Top of the Pops.

And after that, well then they're going back to the health farm for another ten days what else? We've heard of people smuggling bags of chips into these places, but this is ridiculous.

OUTLAWED!

THE POWER of the BBC has forced Splinter to rush release a new single only three weeks after their last one came out.

Drink All Day was in the shops on February 7 but the Beeb's reaction to the lyrical content of the song resulted in greatly reduced airplay.

So a new single, China Light, is being released on February 21. Drink All Day will now go on the B side.

China Light is a specially remixed and edited version prepared by George Harrison and was originally intended exclusively for US release.

**AVERAGE
WHITE
DEATH
ARREST**

WARRANTS HAVE been issued for the arrest of an American millionaire in connection with the death last September of Average White Band drummer Robbie McIntosh.

Kenneth Moss is at present in British Honduras but intends to surrender to answer the warrants, say Los Angeles police.

McIntosh died as a result of a drug overdose taken at a party in Moss's house. Several other guests also suffered illness and Average White bassist Alan Gorrie.

**Weary
Hawkwind
ditch
tour**

HAWKWIND, who have cancelled eight of their remaining 10 dates claim they suffering from physical and nervous exhaustion.

They decided to cancel the dates after chaos broke out at the London Roundhouse gig on Monday.

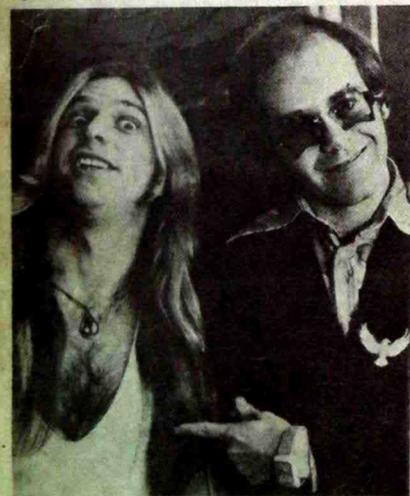
About a thousand disappointed fans who were unable to get in to see the band attempted to burn down the side entrances and police had to be called.

Members of the band and road crew were prevented from getting back into the concert for more than an hour.

Nik Turner said later: "The hassles at the Roundhouse were the straw that broke the camel's back and we all realise that despite the disappointment it will cause there is no way the band can continue working any longer without time for a good rest."

The band have made two British and three American tours in 12 months, and release a new album, *Kings Of Speed*, on March 14.

The cancelled dates are: Folkestone (February 22); Gloucester (27); Yeovil (28); Dunstable (March 2); Aberystwyth (7); Swansea / Port Talbot (8); Preston (11) and Halifax (12). The dates kept in are Guildford Civic Hall (February 23) and Worthing Town Hall (24).



Billy Swan
New single
I'm her fool



LOU HURT IN STAGE RIOT

LOU REED and Colin Fairley of String Driven Thing were both injured when part of a 7,000 crowd rioted in Milan on Thursday night.

The trouble was caused by a political group who hurled everything from bricks to water bombs as soon as String Driven Thing began their set. It was a deliberate attempt to stop the show.

The group fled to the dressing room with drummer Fairley nursing a badly gashed head. About 60 masked activists stormed the stage trampling down equipment.

When Lou Reed went on he managed only his opening number when his opening number when the same thing happened again and Lou was hit in the face with a brick. The gig was cancelled immediately.

An eye-witness report-



ed that the scene was absolute chaos. "I dread any band playing Italy and I'm sure there won't be any more rock concerts in

Milan," he said. Milan is a recognised trouble spot and it would not be the first time that rock music was banned in the city.

RAK show album

THE RAK Roadshow of Suzie Quatro, the Arrows and Cozy Powell's Hammer is to be taped for release as a live album at the concerts at Newcastle City Hall and Manchester

Hard Rock. The tour is by way of a thank you to her British fans, before Suzie leaves for a three-month 63-date tour of the US with Alice Cooper.

She's a killer Queen

QUEEN are re-conquering the United States. Following the disappointment of their broken tour when Brian May fell sick, the band is now having a bigger impact than ever.

Both Killer Queen the single, and the album, have broken into the charts, while dates on their nationwide tour are completely sold out.

Because of the huge clamour for tickets, Queen have added second performances at Cleveland, Boston, New York, and Philadelphia.

After the States they visit Japan where a similar welcome seems assured.

ELO head out

ELO are following up their current Stateside success with a single, I Can't Get B Out Of My Head, released on February 28. The cut is taken from their Eldorado album which has already gone gold in America.

After their British tour the band go to Europe for dates in Germany, Scandinavia, Spain, Yugoslavia, Austria, Switzerland, Holland and Belgium. They then tour Australia and return to America in the Autumn.

MILLION DOLLAR BABES

10CC have changed recording companies and are now with Phonogram for a figure believed to be in excess of 1,000,000 dollars.

A new album, The Original Sound Track, is being rush-released on March 5 to coincide with the band's three-week nationwide tour.

Co-manager Ric Dixon commented on the move from UK Records: "We decided that if 10 cc were to reach their full potential we must change to a truly international record company. We believe that Phonogram is the best record company for the band."

Their discs will now be released on the Mercury label. A spokesman for UK Records said they were "rather disappointed". He added: "Having discovered, launched and supported 10 cc through



hit singles and eventually an album that stayed in the charts for nearly six months we were rather disappointed when they expressed a desire to leave the label.

"However, a million dollars buys a lot of loyalty. UK Records has come

to an amicable agreement with 10 cc and their new record company Phonogram and sincerely hope they will continue to be as successful in the future."

The group's last album, Sheet Music, has gone gold and due to demand extra dates have been added to their tour, which

is practically sold out. The added dates are: Paignton Festival Hall (March 11); London Hammermith Odeon (20); Manchester Free Trade Hall (April 1).

The Liverpool Empire date on March 26 has been pulled out as the Empire is closed for repairs.

AND ON THE FIRST DATE

GENESIS, back from the States, begin a three-month British and European tour this week.

The British dates are: Empire Pool, Wembley (April 14, 15); Gaumont Southampton (16); Liverpool Empire (18, 19); Edinburg Usher Hall (22, 23); Newcastle City Hall (24, 25); Manchester Palace (27, 28); Bristol Colston Hall (29, 30); Birmingham Hippodrome (May 1, 2).

Tickets for all concerts except Bristol go on sale on March 16 and for Bristol it's April 8.

Ticket holders for cancelled Genesis gigs are entitled to use them for the following concerts on the new tour: Wembley tickets for November 4 1974, now valid for Wembley April 14, 1976; Edinburg November 6 and 7 for April 22 and 23 respectively (not April 24 and 25 as advertised).

SOUL CHANGES

THERE have been several changes in the dates and venues for the forthcoming "soul explosion" package tour

being organised by Atlantic Records.

The package features the Detroit Spinners, Ben E. King, Sister Sledge and Jimmy Castor.

Here are the revised dates: Liverpool Empire (April 5); Manchester Opera House (6); Paris Palladium (8); Bristol Colston Hall (9); Southampton Gaumont (16); Birmingham Hippodrome (17); Ipswich Gaumont (18); Croydon Fairfield Halls (19); Hammermith Odeon (19).

Too hot to handle

CHILLI WILLI and the Red Hot Peppers, about to break as a major British band, have decided to throw it all up.

They will split at the end of their current "Naughty Rhythms" tour playing their farewell on February 28 at the North London Polytechnic.

No official reason has been given although songwriter Phil Lithman is returning to California early in March.



EDITOR SUE BYROM

ASSISTANT EDITOR Peter Harvey

NEWS EDITOR Dave Hancock

EDITORIAL Wendy Hodgson Jan Iles Martin Thorpe Dave Wright

MANAGING DIRECTOR Jack Hutton

ADVERTISEMENT DIRECTOR Peter Wilkinson

ADVERTISEMENT MANAGER Alan Donaldson

SPOTLIGHT PUBLICATIONS, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON, N7 7AN. Telephone: 01-607-6411

PISCES

(Feb 18 to Mar 20) OK so a little of what you fancy does you good; but just you beware of becoming a greedy little pig and taking more than what's good for you! If you've already bitten off more than you can chew, more fool you! The excitement and novelty has worn off hasn't it?

ARIES

(Mar 21 to Apr 20) Don't start patting yourself on the back (if you can reach that far round) because although results have so far been in your favour, this may not be the case in a few weeks time. Only you, and you alone know whether the job was really done properly.

TAURUS

(Apr 21 to May 20) It's a case of who has

POPSWOP SUPERSTARS

the sharpest tongue this week - and yours is absolutely razor sharp.

Your cutting remarks and spiteful jabs put you into a class all on your own. Alright, so you can out-do everyone by words, it's just unfortunate no one hangs round you to hear 'em!

GEMINI

(May 21 to June 20) One of these days you'll be dared right into trouble. Everyone loves to play tricks on you - 'cause you're so gullible - but it's unfortunate you take them so darn serious. Learn to laugh and take a joke, else you'll end up

the laughing stock of the street.

CANCER

(June 21 to July 21) If you squeeze up any tighter with your money, you won't just be known as the thrower of confetti on elastic bands, but also as the miser of the street who hangs out too rolls to dry! It's gonna be hard, but have a sniff of some whisky (if you don't want to buy it) and build up the confidence to dip into your pockets.

LEO

(July 21 to Aug 21) If you've been contemplating making a move from either home

or work, then do it. Perhaps a slight kick up the derriere will get you moving and after that, you'll never look back. A change is what you need and the prospects look mighty good.

VIRGO

(Aug 22 to Sept 22) Are tensions building up? Does there seem no escape? More important are you on your last legs? If so snap out of it! You're always feeling sorry for yourself. No one's worse off than you are. No one suffers more than you and oh, you're a sorry sight. Do something crazy like skiing down the local baths.

LIBRA

(Sept 23 to Oct 22) You've not had much luck with Mr Romance but now you've pulled your socks up, have stitched fraying seams,

and washed out mildew-sweaters you could just well be in with a second chance. You can try to disguise these things, but you'll always be found out in the end.

SCORPIO

(Oct 23 to Nov 22) Feel like packing in your job? Go on, do something drastic. It may seem totally irrational at the time, but the chances are you'll end up with something ten times better. If you've any doubts then stick where you are; you're the ones without self drive.

SAGITTARIUS

(Nov 23 to Dec 20) It looks like you're the ones to receive the long-awaited letter; and what's inside? Yes good news, with opportunities to visit long lost acquaintances, and the chance to form better

relationships with family moaners. If you have anything to say, say it now while the time's right.

CAPRICORN

(Dec 21 to Jan 19) What are you? Some bendable toy to do with as one wishes. Buck up! Stand on your own two feet and prove your own mind of your own. If you keep letting people order you around you'll never be anything more than a useless rag.

AQUARIUS

(Jan 20 to Feb 18) If in doubt then do without. You've enough problems and hassles hanging round your neck this week. Tackle each problem one at a time and with any luck you'll clear 'em all up by the weekend, where good times and plenty of surprises will be in store.

The weekly adventures of THE BANG GANG

C.I.D. HEADQUARTERS



WHILE THE GROUP ARE GETTING READY FOR THEIR MONTHLY 'GIG', 'BIG SMITH' THE ROADIE ENTERS.....



LATER IN THE DRESSING ROOM.....



MEANWHILE, BACKSTAGE.....



SEXY MAMA "SWING YOUR DADDY" JIM GILSTRAP OUT NOW ON

MILK 'N' COOKIES

FIRST SINGLE

'LITTLE, LOST AND INNOCENT'



SAL MAIDA

IAN NORTH

JUSTIN STRAUSS

MIKE RUIZ

c/w "GOOD FRIENDS"
WIP 6222
PRODUCED BY MUFF WINWOOD



island records

Kenny



New single on RAK
FANCY PANTS

RAK 196

Released Feb 21st

RAK

EMI

Gruesome golfer takes dancing lessons

Alice in NIGHTMARE LAND

"YOU HAVE a call booked through to a Mr Alice Cooper in America?" inquired the operator.

"Yes that's right."

"Is that THE Alice Cooper?" he asked.

"Sure is."

"Just hang on." There were various clickings and noises. When he came back in the middle of a conversation with another operator.

"...no, no, but she's got a lovely voice."

It seems that even today poor old Alice can't get it right. There he is in America, hobnobbing with all the right people, desperately trying to repair his bad-man image and convince everybody that biting the heads off chickens and being executed on stage is all harmless fun. And still people are caught out by his name.

But despite the constant deluge of personality press pictures which show Alice with various members of the chat-show union and a President or two thrown in to add a bit of sparkle, Cooper's latest project is back to the gruesome theatrics you might think he was trying to escape from.

His latest scheme is to release an album and a 90 minute TV film which go under the rather

dubious title of Welcome To My Nightmare. As Alice sat in his hotel room sipping what he described as his morning beer, the idea behind the Nightmare package forced its way over the bad trans-Atlantic line.

"The idea is to put on a musical nightmare," he says. "And not only will there be the film and album, but we're also going to put some of the scenes in the new stage act."

"There's plenty of room to work with so we're going to make it as much fun as possible, and with Vincent Price in the thing it can't fail to be."

"He's an old friend and a very nice guy, but he's amazing because even at seven in the morning when he goes to record, he can go straight into that voice and be just as horrible."

The whole package is Alice Cooper's first solo effort. The band he usually works with have been laid off for a year so they can do individual projects, and Alice has got together a collection of new musicians to help him realise his nightmare.

"Up to Billion Dollar Babes it was fun, but then it got gruelling and everyone lost their sense of humour," said Alice. "So we decided

to take a year off after the last tour.

"Michael, one of the guys, has written tons of material and I wanted to do something on my own."

The idea for the film was Shep Gordon's (his manager) and mine. I'd never done a TV special before so we thought it would be great to make the whole idea visual, use TV as a rock and roll media."

Final rehearsals before shooting have just finished, with a compromise for the music — it will be half live and half recorded voice over!

"That gives us chance to get into choreography properly and play with the camera. David Withers who did the choreography for West Side Story is doing it for us using four dancers including me."

"It's the first time I've ever danced and I have to do about three hours' practice a day for it. I've found muscles I never even knew I had."

"I can hardly stand up now. You know we're doing five hours' music rehearsals on top of three hours' dancing rehearsals and exercises. It's a lot of work, it's really hard. I can't understand how Fred Astaire's lasted so long."

But it helps to keep Alice fit for his golfing activities, and it seems that his handicap, which is down to 11, is falling as fast as his beer intake, which is down to 12 pints a day.

And bearing in mind some of the people Alice has been photographed playing golf with, he added: "You'd be surprised how many crazy people play golf."

At the moment Alice, who admits to being very pro-America, is pro-Whip Inflation, the current stateside excuse to wave flags and blow trumpets in the national cause. But

when it comes to the heavy political matter, Alice stays well clear.

"I find that some levels of politics are entertaining, like Watergate, but I would never run for election because I don't know enough about the political theatre."

"Neither would I go along to a public place and say 'vote for this person' like some people do. They get big stars like Steve McQueen to go along to a supermarket packed out with housewives and say, 'this guy is OK.' Well that's using your star image to unfair advantage."

Anyway, with an eight-month world tour coming up Alice isn't going to have much time for either golf or politics, even though this time the schedule has been eased a bit with four days' working and three days off.

"Maybe I can get to see more of London than a hotel room this time," Alice added cryptically. He will reach here in the summer.

Judging by his past stage performances, an act that is based on a child's nightmare should be extremely exciting visually.

"I don't really care whether the thing comes off commercially," went on Alice, "as long as it's entertaining. There's going to be things in the stage act that kids have never seen before."

"I can't tell you what they are as yet, but there are three or four new ideas, one of which is a five foot high Cyclops robot which moves around the stage as my bodyguard."

A bodyguard should come in handy on a world tour if Alice was going to visit the whole world including such countries as Russia and China. Talking of China, Alice reckons he wouldn't mind playing there.

"I'd love it, maybe we could do it on a cultural exchange or something. And if they don't like us we'll send all the rock and roll bands over there and put the fear of God into them."



Creepy Cooper speaks to Martin (fang) Thorpe — In a serious vein of course!



BUDGIE MCA 175
I AIN'T NO MOUNTAIN
 Written by Andy Fairweather Low. Featured shortly on Granada TV's '45'
MCA RECORDS

THE HEROES HITCH A RIDE

"IT'S TOUGH at the top!" admit Paper Lace, reflecting upon their first year in show business since the hit of **Billy Don't Be A Hero**.

"It's an old cliché," claims Phil Wright, lead vocalist and drummer, "but it's perfectly true. The band has been gigging and rehearsing for eight years," he explains, "but today, there's much more besides. There's interviews; we can't refuse anything; or let anyone down. People still think of us as 'big shots' although we honestly don't know why."

Then of course there's the odd moments when the job itself gets the lads down. Chris Morris confesses: "That's when we're working for five week stretches on the road without any breaks. We take it out on each other and argue when things go wrong. If we don't let the management know it's getting us down, they'll just keep working us harder and harder."

Both Phil and Chris were confident in the band surviving the year in which 'Billy' became successful. "We knew we'd make it even though no one else did," affirms Chris. "We never once discussed the group's collapse."

They look back over the last twelve months and are satisfied with Paper Lace's achievements, with the exception that they could have released more records.

Without it sounding like the proverbial 'sob story', Phil discusses the problems the band has with its fans. "We wouldn't be without them!" he assures me, "but on the odd occasions, they do get us down." He explains: "Often we have been eating out when suddenly groups of fans appear with their autograph books. There's no getting away from it."

"We never refuse to sign autographs," Phil continues, "but the situation has to be controlled. When you do call a halt say, after a show, they turn quite nasty and say 'Well it's you who put you where you are today!'. They don't realise we may be rushing off to another gig."

Fan excitement and hysteria isn't without its

times, although at the time they may have been harrowing experiences. Chris remembers an incident after appearing on the 45 TV show. He says: "We were walking along a shopping precinct wearing our gangster suits when a mob of girls realised who we were and started chasing us. We ran into a shop's back room. The girls were pressing against the window pane! We finally got away at 4.30 — when all the kids were coming out of school. One of us panicked and began to run and a stream of girls followed behind us. We

dashed to the nearest pub, 300 yards away, for safety. And as we looked out the window we saw girls climbing up the drain pipes. We've learnt now never to run from gangs of fans, instead we walk hastily."

"The great thing about this life is the surprises it offers. I'd hate a planned job," says Phil.

One such surprise gleaned from the conversation is that Paper Lace have a five year gap amongst their following, consisting of the late teenagers and the early twenties section. Why do they think this is? "We

only miss out on this market so far as our singles are concerned", explains Chris. "Perhaps because of the simplicity of our songs. By and large, we appeal to youngsters and mums and dads aren't so fickle. It's hard to please kids today because their tastes change from day to day. Paper Lace caters for all ages; we please everyone and the parental market will always be there!"

Phil's the first to admit there's still room for improvement as regards their stage act. "It isn't as showy as it could be,"

he claims. "We still have sound and light problems. We've got the dressing-up kick out of our systems now; there's no uniformity as such anymore. At the time, it was necessary to have a gimmick but now we're hoping to sell records without any aids. "Ideally we'd like to get more into the album vein," Phil continues. "We're all beginning to write more of our own material but none of it is commercial enough for a single release. We'd rather be an imageless band, that way we can't be put into any set

category." Paper Lace's current single is a re-arranged version of a former Vanity Fair hit, **Hitchin' A Ride**. They agree there's an awful lot of re-releases in our charts of late but they turn and ask: "Why shouldn't ours be amongst them?" **Hitchin' A Ride** is taken from the band's album (Paper Lace and Other Bits of Material) and was requested to be released as a single by their fans. Chris explains: "It's just what the public need. There's not too much to think about and it's easy to move along to. If re-

Interviewer:
WENDY HODGSON

releases go in the charts there must be a demand for them."

Paper Lace have had a fair publicity coverage and so far, Phil and Chris agree the press has been moderately good to them. "The press are in the business to sell papers and we must be careful of saying things which can't be said in another way. The press write what people want to hear and if it'll make their articles anymore interesting they will phrase a quote in such a way as to be more interesting. We always take note of critics' remarks."

Right now Paper Lace don't have much time for browsing through music papers and the like, because last week they set off for their first tour of America then on to New Zealand and then back home for a concert tour in April.

"We are apprehensive about visiting the States," Phil smiles edgily. "We hear so many rumours about American audiences but we're going out there with the right attitude that we're going to break this barrier I'm not saying we will for certain, but we believe that we will. Even if we do just moderately well there, we will give ourselves a pat on the back. We already have an advantage in that we have sold records there."

For a group that has never been anywhere (Paper Lace are renowned for preparing to jet off to exotic countries and at the last minute, their schedules all fall through), things are sure looking up for them.

And while Phil confirms they haven't reached the rags to riches stage yet, it looks only to be a matter of time!



LIVERPOOL . . . LIVERPOOL . . . LIVERPOOL . . .

Meanwhile, back at the Mersey . . .

THE CLUB is hot and steamy, packed with gyrating bodies and onstage are four young lads from Liverpool working the crowd up into a screaming frenzy.

No, it's not the start of the Beatles story, but it could certainly be the start of **The Sparcals** story.

For the Sparcals are just about the hottest thing to come out of Liverpool since these Merseybeat heydays — a time which is just a childhood memory for the group as their average age is only 19. They are the group who have brought the screams back into the city whenever they play.

And you can bet your life that their picture is on more bedroom walls on Merseyside than most of today's teen heart throbs.

For although they have been playing together for just over a year, they have amassed a massive loyal following of nearly 3,000 fans who are all signed-up members of the Sparcals' fan club.

Their secret? — "We just play music for the kids, music that they can identify with, music that we love playing," says John Brian, the 20-year-old group leader.

He's the one with David Cassidy looks and voice,

and the driving force behind the group.

"People are always saying how similar my voice is to David Cassidy which is a real compliment because he is the person I admire most," said John.

"I have read nearly every scrap of information on him that I can lay my hands on because he is such a professional," said John.

He is the lead singer, the rest of the line-up is Will Aker, on drums, Kenny Nelson on bass guitar and Brian Flynn on rhythm guitar. The lads all come from



Liverpool and met through playing in various groups.

"Will and I were playing together and we decided that it would be a good thing to join forces with Kenny and Brian," said John.

They were originally called **The Sparkies**, but since Sparks hit the scene they decided on a spelling change to avoid any confusion.

They believe in their music so strongly that they have even launched their own record label with amazing success.

And typical of the Liverpool humour they have called it "Froteen."

"It's a bit of a pun really, but it sums up what we are trying to do,"

said John.

To start the label they had to scrape together over £1,000 and then they recorded a single at a local Merseyside studio.

Although they were limited by the facilities, they came up with a maxi single which got extensive airplays on local radio and sold nearly ten thousand copies.

"We broke even on it so it was worthwhile. We were really pleased with the reaction to it," said John.

Offers have come pouring in for the group but as John says: "We don't want to rush into things and some of the offers were ridiculous."

One story he tells in between fits of laughter is

of an agent he phoned to tell him that he had just the thing for the group that was going to make them international stars.

"When we got there he said: 'I want you all to dress up in the old Sixties style Beatle suits and get your hair cut in Beatle cuts, and go out on the road singing Beatle songs.'"

"We just collapsed it was so funny, but it also shows the problems we are up against coming from Liverpool. Everyone expects you to be another Beatles it is a terrible millstone to carry around your neck."

"Let's get one thing straight, there can never be another Beatles, most of today's kids don't even

know who they were. Their pop music memory starts with Gary Glitter."

"We have a lot of respect for groups such as the Rollers and the Osmonds. They have done a lot for pop music today, but we would never dream of copying them."

The group are busy writing new material for a follow-up single at the moment.

"We are hoping that a record company might step in and take the task of organising it off our hands as it proved to be a lot of hard work for us last time," said Will.

And if that happens then things might really be sparkling for the Sparcals.

PETER TROLLOPE



SEXY MAMA
"SWING YOUR DADDY"
JIM GILSTRAP
OUT NOW ON



If your soul band's worth listening to, we'd like to hear from you.

Your local radio station has a message for your soul band:
Enter the RCA/Record Mirror Soul Search Contest.

There's an RCA recording contract, a management contract, and Bose speakers and amplifiers for the winning soul band.

And Bose speakers and amplifiers for runners-up.

Entry to the contest is free. Just fill in the entry form and send it to your local radio station together with a tape (cassette or cartridge).

Pass that stage, and you'll be entered for the finals of the contest.

On April 13th, you'll appear at the Hardrock, Manchester, with a top RCA soul band, for the semi-final.

If you're one of the four bands then chosen to go on to the final, you'll be on the all-star bill in London on April 21st.

It'll be a magical occasion. Once again, there'll be a guest appearance by a top RCA soul band. You'll have your fans in the audience, celebrity judges, and fabulous prizes at stake.

The winning band's song will then be rush-released by RCA. Who knows, perhaps it'll be your record.

So let's be hearing from you.

Fill in the voucher and enter the contest.

We'll then do our best to make you the next big name in soul.



SOUL SEARCH

RCA

RECORD MIRROR

RADIO CLYDE
PO. Box 261
Glasgow G2 7LB

PICCADILLY RADIO
Piccadilly Manchester

RADIO FORTH
PO. Box 194
Edinburgh EH1 3LF

RADIO HALLAM
PO. Box 194 Hartshead
Sheffield S1 1GP

BRMB RADIO
PO. Box 555
Birmingham B6 4BX

CAPITAL RADIO
PO. Box 539
London NW1 3DR

RADIO CITY
PO. Box 194
8-10 Stanley Street
Liverpool L1 6AF

SWANSEA SOUND
Victoria Road Gowerton
Swansea SA4 3AB

METRO RADIO
PO. Box NE99 1BB
Newcastle Upon
Tyne

Send this to your local radio station.
Write 'Soul Search' on the envelope.
We're a soul band who want to enter for the RCA/Record Mirror Soul Search Contest. Please send me details.

Name _____
Address _____

All you have to do is try to bump-off your headmaster

NOT SO LONG ago Robin Askwith landed himself in a Maltese hospital after falling off a toilet, cracking his head against the cistern and then unconscious, fracturing his neck falling forward. He only just escaped being drowned as well.

Falling off toilets isn't something that Robin does every day of the week, he leaves Tuesdays free to visit his mother. But when you realise that he was in the middle of a bout of gastro enteritis and heavy drinking at the time, you can perhaps understand why it happened.

The advantage though of falling-off-toilets is that it makes Robin's job of playing clumsy Timmy Lee in the extremely successful comedy film *Confessions of a Window Cleaner* that much easier. By being able to draw from personal experiences Robin can bring a touch of reality to the part and the same goes for the follow-up sex romp, *Confessions of a Pop Performer*, which is two weeks into shooting at EMI's Elstree studios.

In keeping with tradition, Timmy gets through his six girl quota with enviable agility and dedication to duty. This time however, he has swapped the wash leather world of window cleaning for moderate, if not misplaced success as a stand-in drummer in a band called Kipper who are managed by his brother-in-law Sid, played by Anthony Booth from *Till Death Us Do Part*.

As you'd expect Timmy's adventures in this second *Confessions*' epic don't exactly fall in with the Sound of Music tradition. There's plenty of unclothed flesh around which you can see just by taking a quick glance at Robin's costume list for the first day of filming. It reads like Fiona Richmond's laundry list:

- 3 Naked
- 5 Naked
- 8 Naked
- 10 Underpants Brown
- 11 Underpants Brown
- 12 Underpants Brown
- 13 Underpants Brown
- 14 Underpants Brown

Timmy gets caught with his trousers down so often in fact, that you start to believe he could find a girl struggling through the sand in the middle of the Sahara desert. But despite the glut of nudity the film does have a plot, based loosely around this band Kipper. Songs have even been written specially for the film by Bugatti and Musker, though producer Greg Smith stresses it isn't going to be a heavy Stardust-like pop production.

"Basically it's a comedy which happens to have some music in it," he explained. "I thought

INSIDE THE NAUGHTY FILM FACTORY

about bringing in a well-known pop star but decided it would be all wrong for the film.

"So we found some actors who could actually play instruments so they would at least get the movements right, and then I found Bugatti and Musker through a friend. They'd seen and liked *Window Cleaner*, so we got them to write some songs and they've done a fabulous job."

Now here are some brief snippets from two of these fabulous songs, so judge for yourself what you think of them. One of them may well be released as a single. The first is called *The Clapham*. To get a true picture of how it comes over in the film, you've got to imagine Nutter Normington (played by Peter Cleal of the Penn Street Gang) who's leader of the band, playing piano like no-one's played piano before. He hits the keys with his fist, elbow, backside even his forehead (that's why he's called Nutter, gerrit?), while all the

time bawling out lyrics.

Then to his right there's the rest of the band, including musical advisor to the film Mike King (a former King Brother) and Maynard Williams (son of Bill Maynard, who's also in the film).

"The funny thing is," explains Robin, "that Timmy is not supposed to have played drums before which makes it difficult for me because I have. I play occasionally in a band with Richard O'Sullivan. So I keep getting told off for playing properly."

Anyway back to the songs and a slice of *The Clapham*:

"Here's a new dance that's going around, it's gonna be the rage of London Town.

The principle aim is violence, so you better get with it cause you know it makes sense.

Let's get a bit nasty now. Find a partner that's half your size, and thump her right between the eyes.

Then if you're bored and you want a laugh, kick



PICTURES BY JOHN JAY

MARTIN THORPE visits the set of a new 'Confessions' movie

a few members of the catering staff."

Not exactly a challenger for the Eurovision Song Contest, but a simple and catchy track. The other extract comes from a song which is featured in a scene at the fictional Palacium, where Kipper are playing a charity gig.

Voluptuous

Here you've got to imagine two voluptuous young ladies called the Climax Sisters clad in dresses that start and finish at the same place. They sing innocently away as Timmy slowly rises behind them on a trap door, stark naked. The poor lad got tied up with the lady contortionist under the stage and accidentally tripped the trap-door lever.

So here's the song the Sisters sing. Note the deep, emotional lyrics and the meaningful feelings it evokes.

"Wa-was-woo, I need you like a hole in the head, drop dead. That's what I said, I need you like a hole in the head."

Inspiring stuff eh, music for appearing nude on a trap door to if ever there was. But from his past exploits, it's obvious that Timmy needs little excuse, least of all music, before his clothes start to fall from his body like leaves off an Autumn tree. So does Robin ever get embarrassed by some of the tricks Timmy gets up to?

"When I first started I did a bit, but what you've got to do is laugh at it all, and never have a twinkle in your eye as if you're trying to pull the bird. Usually we just go behind a screen and laugh at each other's bodies. I mean I've got nothing to be proud of."

"After about a quarter of an hour on a nude scene you get used to it and

walk around just as normal. One time on *Window Cleaner* I had a joke with a continuity girl, I'd keep going up to her and saying, excuse, in the last scene was it there... or there.

"But it's relatively easy to play Timmy because I am a clumsy idiot anyway, and that's easier to play than the real cool guy, when you're supposed to be chasing birds. It also gives me some great lines to use in real life. I think in reality I'm half me and half a *Confessions*' script."

The toilet incident shows you just what he means about being a clumsy idiot, and another little episode that wouldn't look out of place in a *Confessions*' script launched him into acting.

Killer

"I was at public school," went on Robin, "and one day I tried to kill my headmaster, which got me expelled. But it made the national papers and all that, so I got a part in the film if which is about school revolution. I always wanted to be an actor so it was a great opportunity."

So there you go kids, if you want to take up acting forget about drama school, just kill your headmaster and check they're doing a re-make of *If*. Perhaps there's a link between the number of new actors and the headmaster death ratio now there's a project for Young Scientist of the Year.

Inside the only studio shooting on *Pop Performer* has reached the Civic Hall gig scene.

Anthony Booth (Sid) is sitting with his son playing cards before he has to go on set, where the band are rehearsing the *Clapham* number.

The Climax Sisters sit patiently behind the camera, waiting to make

their short appearance in this scene. "Ooh me bum," mimes one of them as the trials of the day finally make their impact. Smoke fills the stage time and again as director Norman Cohen shoots and re-shoots the same scene from various angles, the long shots then the close-up work. The smoke is supposed to come from one of the speakers which Timmy knocks over when he falls off his drum stool. During one of the shots the speaker does actually catch fire, and like the piano which falls apart prematurely, adds some unintended reality to the scene.

In the end everything falls over or explodes. Even the piano is on cue this time, leaving a messy heap of wood and strings on the floor. A small army of girls who are cued to run on stage, clamber over the wreckage to mob their supposed idols.

"Just mob the actors and don't stand around looking at the camera," the director tells them. "Three of you got for Nutter, that's the one over there on the piano." Convincing isn't it?

This is the final scene of the day, and it has to be shot in one take. They're pressed for time and once that piano explodes it would take hours to set it up again, so if they get finished before 5.30 they save £20 overtime. They do.

Producer Greg Smith, who's rarely off the set, keeps an overseeing eye on both budget and the schedule. It's up to him to see that both are met. Gone is the producer who used to sit up in his office all day signing cheques, Greg is the complete opposite. He chose *Pop Performer* as the follow-up to *Window Cleaner* because he reckons it has good content value and was the funniest of all Christopher Wood's top selling books. It was also sufficiently different from the first screen interpretation to discourage criticisms of similarity.

But with this film Greg's got another bonus. *Pop Performer* has given them enough music to release an album of songs and sketches from the two

films, probably linked by Timmy's voice. Amazingly they haven't as yet negotiated a recording contract, but hopefully some enterprising company will come released in August.

The Clapham, and another song called *The Kipper*, look like ideal candidates for the single - both have great commercial possibilities! One sad thing is that young kids who might buy the single won't be able to see the film because of its inevitable X rating.

Under-age

"Yes, I used to think that," reckoned Greg Smith. "That is until I found some 13 and 14 year olds who had seen *Window Cleaner*. And when Robin answered the door to some young card singers one Christmas they all shouted, 'ooh look it's the window cleaner!'"

Robin's a bit dubious about releasing a single on his own. He reckons he wouldn't know what to do. Needless to say he isn't allowed to sing in the film.

"I think it would have to be a funny single," he added. "Which isn't really what I want to do. There again if I did a straight one I would be so Jaggeresque that people would think I was taking the mickey out of him (7)."

"I think that today, records tend to be overproduced with little talent, whereas ten or fifteen years ago they were mainly under-produced with a lot of talent."

Jagger and the Stones are Robin's real musical heroes. Queens Park Rangers are his footballing heroes and at the moment Dustin Hoffman is acting hero.

"I saw Dustin Hoffman recently in *Lenny*, the film of Lenny Bruce's life, and if that's acting then I want to be a tomato seller in Northolt. I couldn't get anywhere near that sort of stuff."

Come off it Robin, I bet you could pull three birds a day even in Northolt.



PICTURES BY JOHN JAY

TELL YOUR FRIENDS ABOUT R&PM - BRITAIN'S BRIGHTEST POP PAPER

South African Man from Georgia

His Majesty Bohannon grants our Hancock an audience

THERE was a time when only constant airplay on the Beeb would ensure a hit record, but lately the discos have been doing their bit as well.

For instance Gloria couldn't say goodbye to them and Betty Wright will join in with her cheers, but the most spectacular of all the disco hits must be Hamilton Bohannon's South African Man.

Ten days in the shops and an almost unknown name goes straight into the charts, looking set for the top.

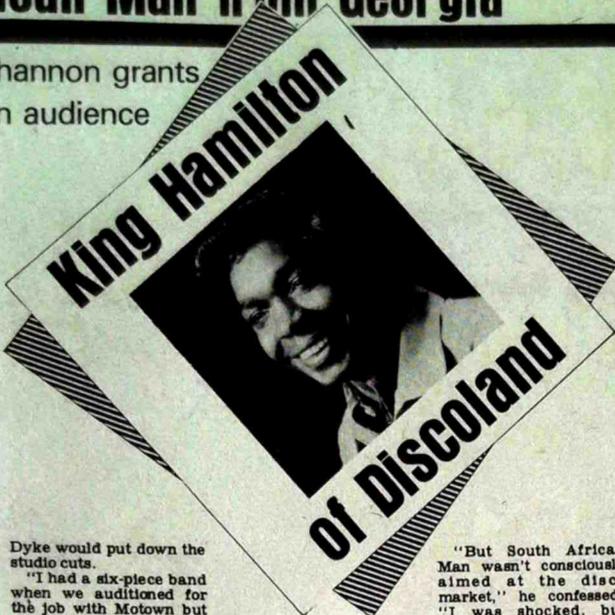
But who is this man with a name like a South African gold mine owner?

In fact Hamilton is an American who has been in the business for the last 10 of his 32 years. He has backed just about everybody in the Motown stable.

He moved to Detroit in 1964 where he joined Stevie Wonder's band as drummer and in fact came to Britain in 1966 when Stevie toured here.

He was on the phone from New York this week explaining just what his role has been with the Tamla set up.

"I left Stevie's band in 1967," he said. "And then I became leader of Motown's houseband up till 1972. I used to play on all the live gigs with the artists and Earl Van



Dyke would put down the studio cuts.

"I had a six-piece band when we auditioned for the job with Motown but eventually it grew to 14 and then to 27 strong.

"The larger orchestra was particularly useful when I toured with Diana Ross."

But the crunch came, as with many Motown employees, when Berry Gordy decided Los Angeles was to be the new centre of activity for the company.

"I just didn't want to relocate," he continued. "So I asked for a release from the contract and they gave it to me.

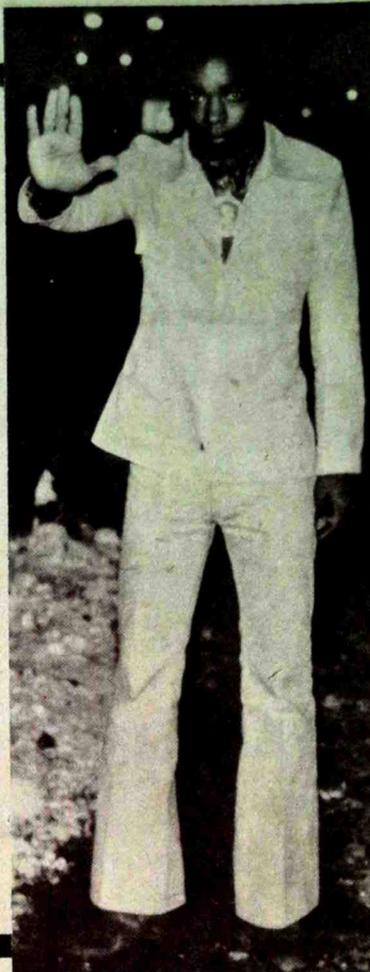
"I am interested in security and I didn't want to go out there and take a chance when I had something going for me in the east. I didn't want to start from the bottom again."

His hunch paid off. He signed up with Brunswick following advice from Quincy Jones and hit straight away with Stop And Go — a track picked up by the American discos in 1972.

"But South African Man wasn't consciously aimed at the disco market," he confessed. "I was shocked, but pleased, when I heard the discos were playing it. It took off first in Philadelphia and then was picked up in New York. Now they're saying something about me being the Disco King."

Bohannon, as his friends call him, still keeps in touch with all the stars at Motown.

"About four years ago Marvin Gaye recorded 24 of my songs which haven't been released yet, but I was with him the other day and he said



he would be using some of them on his next album.

Foremost a percussionist, Bohannon also writes, arranges and produces his records.

"I have to do everything or it will not come out the way I want it.

"Now I'm working on my third album. One side of it's pretty music and the rest is funky," he continued.

"I've had several offers to produce other artists but I want to get my own music together first. I've just formed my own music publishing company called Bohannon Music."

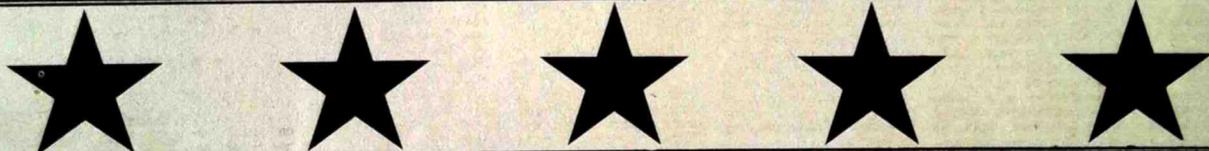
Before becoming the "Disco King" he was a school teacher but admits that he always had his heart set on a career in music, it was just a case of waiting for the breaks to come.

Now instead of teaching in college he plays there with his six-piece band.

Married but with no children he claims to be a very religious man who doesn't smoke or drink, and although the pressures of stardom are now on him he still finds time to sing in the church choir.

He has obvious sympathies with the plight of the South African man but is astute enough to realise that a good entertainer is not necessarily a good politician — though in many cases the opposite may be true.

DAVID HANCOCK



FIVE STAR SINGLE

BRANDY

MOON 39

SCOTT ENGLISH

THE ORIGINAL IS STILL THE BEST

ON MOONCREST RECORDS

THE CARPENTERS... KNOCKING ON GOLDEN WOOD

BY MARTIN THORPE

FOR many people, mainly parents who want their children to live in a world of church on Sunday and combed hair, the Carpenters are the epitomy of just how wholesome and clean-living little Johnny should be.

For little Johnny though, raised on late-nights and discos at 14, the Carpenters are just a couple of goody goodies who represent all that life's definitely not about for him.

It's easy to see why the washed - behind - ears tag comes quickly to the mind of a 14 year-old hopper. To him the band isn't good for much beyond cabaret, banishing them out of bounds into a world of over eighteens. But in reality, away from dreams and prejudices, the Carpenters are nothing more than a couple of carefully raised children, turning out nice, at times innovative music, in a totally inoffensive manner.

Please Mr Postman, their latest chart offering, is another example of the high-school approach, updated to fit into the modern market, full of synchronised harmonies, a pleasant enough package with a splattering of invention throughout the musical arrangement. It happens with most of their singles. So what sort of a market do the Carpenters appeal to? It's not the 14 year olds but the older generation who buy their records, can they alone push sales to chart level?

It seems a bit of an impossibility, so that some of the youngsters must be buying without letting on.

Richard Carpenter has been quoted as saying, "We appeal to all ages, and get whole families coming out to concerts," which is probably the truth of it. Mum and Dad attracted by the clean-living charisma; the kids because, well Tony Blackburn plays them and they are in the charts after all.

Richard went on: "Most of them are into the easy listening, middle - of - the - road bag. We've built a large following because it seems that the people understand us and most critics don't."

That's where the anomaly is, a lot of people can't reconcile themselves to the fact that a couple of kids like Richard and Karen Carpenter, playing music in the "easy listening, middle - of - the - road bag" can infiltrate the sacred world of chart

rock and roll without any gimmick or repetitive theme.

The information sheet which went with the top-selling album Singles 1969-1973 describes their music as "a refreshing relief in our stormy age of social chaos, economic problems and bad news, when the turbulence of the Rolling Stones or Janis Joplin seems more in tempo with the times."

That's it, that's what kids don't want to accept. To them the Carpenter's music and attitude isn't the music and attitude of today. The older generation find it easier to accept, as the writing continues: "The songs of the Carpenters fulfil that timeless yearning for escape from the troubles of the world and soar in harmonies. Revivals may come and go, but making a joyful noise will always be in style."

The Carpenters, as such, started recording around 1969. Before that they'd been in various outfits, Richard more



than Karen. He was into music first and at the age of 16 joined with two other guys, one 22 and the other 25. Richard at the time wore his hair plastered back, fringing a pair of spectacles, not exactly the boy of a young girl's dreams. Their first gig was at Patti's Pizza in New Haven for two dollars an hour, five hours a night.

But Richard wasn't too enthused by the music his trio came up with and so he joined an instrumental rock band which played surf music. Meanwhile the Carpenter family had moved from New Haven to Downey, Richard was still having piano lessons and his sister Karen was just getting the hang of drum sticks. Karen

became pretty proficient on the skins and when Richard was 18 the two of them, along with Wes Jacobs on bass, formed a trio, not surprisingly called the Carpenter Duo. Then, after winning three prizes in a Hollywood Bowl band talent contest Wes quit the other two. Meanwhile Richard had joined the college choir and was for

the first time learning how to use his voice to its full capabilities. That prompted the formation of a vocal group called Spectrum which is the basis of the Carpenters as we know it today.

The band, which contained Leslie Johnston, Danny Woodams, Gary Sims, and John Betts, lasted about a year, playing the LA club circuit including one date at the Whiskey-A-Go-Go. One date only and they were thrown out. But while all this was going on, Spectrum tapes were circulating around the music biz in the hope that one far-seeing company might take them up. Unfortunately nearly every company wanted them to change their sound to fit in with the sound of the time, Gary Puckett's Young Girl, Harper's Bazaar, things like that.

But Spectrum weren't going to change their style to suit the whim of some record company, though eventually a couple of straight offers did arrive, almost simultaneously. Richard however didn't think much of them, the others did, so they split. Richard, left with the tapes, re-cut them with the aid of bass player Joe Osbourn, and finally in 1969 Herb Alpert, the A & M heard them and almost immediately cut their first single and album.

The single was Close To You, and after an initial lull it eventually took off. After that it was mainly plain sailing, the initial single releases being a combination of well covered material like Ticket To Ride and other people's compositions.

Their singles come and go, just when you think they've blown it they come up with another just as popular. Their limited live appearances in this country, however, means that their sales potential isn't totally fulfilled, but never mind, they do very well as they are.

AFTER REGGAE, BLUE BEAT AND SKANGA . . .

A PAIR of nut - crackers wouldn't break Tito Simon because he's as hard as they come. "Nothing frightens me!" he says focusing his optical organs upon mine. "I'm a proud man and can handle anything!" he stresses.

If that's not enough to set your adrenalin working then listen to this: "I'm fed up with being asked the same questions at interviews. I want to talk about something different."

OK then, how's your mother? Tito has just returned from his native, Jamaica, where his mother is seriously ill. "She's still very ill," he confirms. "But I'm not unduly worried. The only time I become worried or tense is when there are seating gaps at my concerts. I love a full house."

Tito is an independent fellow who knows exactly what he wants, but if the truth were known, he is very much a caring sentimentalist.

"I consider my fans as my friends," he says. "I am their servant; I like to give them good service and I get extremely annoyed if anything goes wrong at my shows."

"I remember a gig at Birmingham," he recalls. "Half way through the show the bass player plucked the wrong note; maybe he was excited or something. I glanced at him hard but he still messed things up. I got so worked up about it that I spun around with the

'mike stand' in my hand, and dropped it on his toes. But after that, he played every note correctly."

Tito believes strict rehearsals are an all important factor to a worth while show. "Most musicians are lazy and don't like rehearsing," he claims. "If you don't rehearse then you don't have a band."

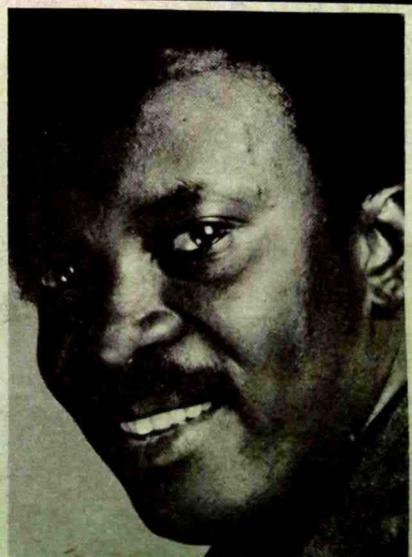
Tito Simon has waited ten years for a chart entry and now that he has achieved a number a top 50 hit position with This Monday Morning Feeling, a self - penned composition, he greets it with an amazing casu-

It's the spray-gun sound

alness. He explains: "After waiting so many years for a hit record, there is no 'surprise ego' left within myself. I just feel cool about the whole affair; I'm not at all surprised that my record got into the charts. "I believe I was born to be what I am today. I was a singer at school and at our local church. And I also believe I should have the best things from life - peace and happiness. Money and material possessions will follow later, but if you let these things over - power you, then you're lost."

It's always Monday morning for Tito Simon

friends' (apart from his family) whom he can talk to; who understand him and who give him good advice. "These people are very hard to find!" he confesses. "These are the people I associated with when I had nothing and was nothing."



grabbers hanging around," he continues. "They'd bore holes in your pockets before you knew it." Deep within the sturdy frame reclining in the arm - chair, lurks a nasty little temper if provoked. So beware if you nag or talk senselessly. "I don't try to hurt

people," says Tito reassuringly. "If someone offends me, I tell them about it politely. Or I'll tell them to be quiet and walk away from them. "If someone hits me I go berserk and hit them back. I don't like hitting people because I have a sensitive skin; it burns

when someone hits me. I'm not a ruffian or a bully; I was brought up soft and that in itself makes my skin soft. This is the reason I can't take part in my favourite activities - boxing, wrestling and football."

By day, Tito (real name Keith Foster) works as a car sprayer near to his South London home. "I don't enjoy it," he laughs. "In fact I hate it. But it keeps me from starving. If you're going to achieve anything from life you've got to work hard for it. I've sacrificed a helluva lot for my career."

The load is eased through having an understanding wife. "But she's not so understanding when girls ring me up," he laughs.

Otherwise, he's certainly enjoying himself now the ball has started rolling. An album also called, This Monday Morning Feeling, will be released soon, along with a follow up single, Time Is Master Of Man. And after that? Some dates with his backing musicians, Niah Bingi.

And you know something else? The Kernal isn't half as tough as its shell appears!

WENDY HODGSON

NOW I'M HERE

THE STUNNING HIT SINGLE

FROM

QUEEN

listen to their
sensational album

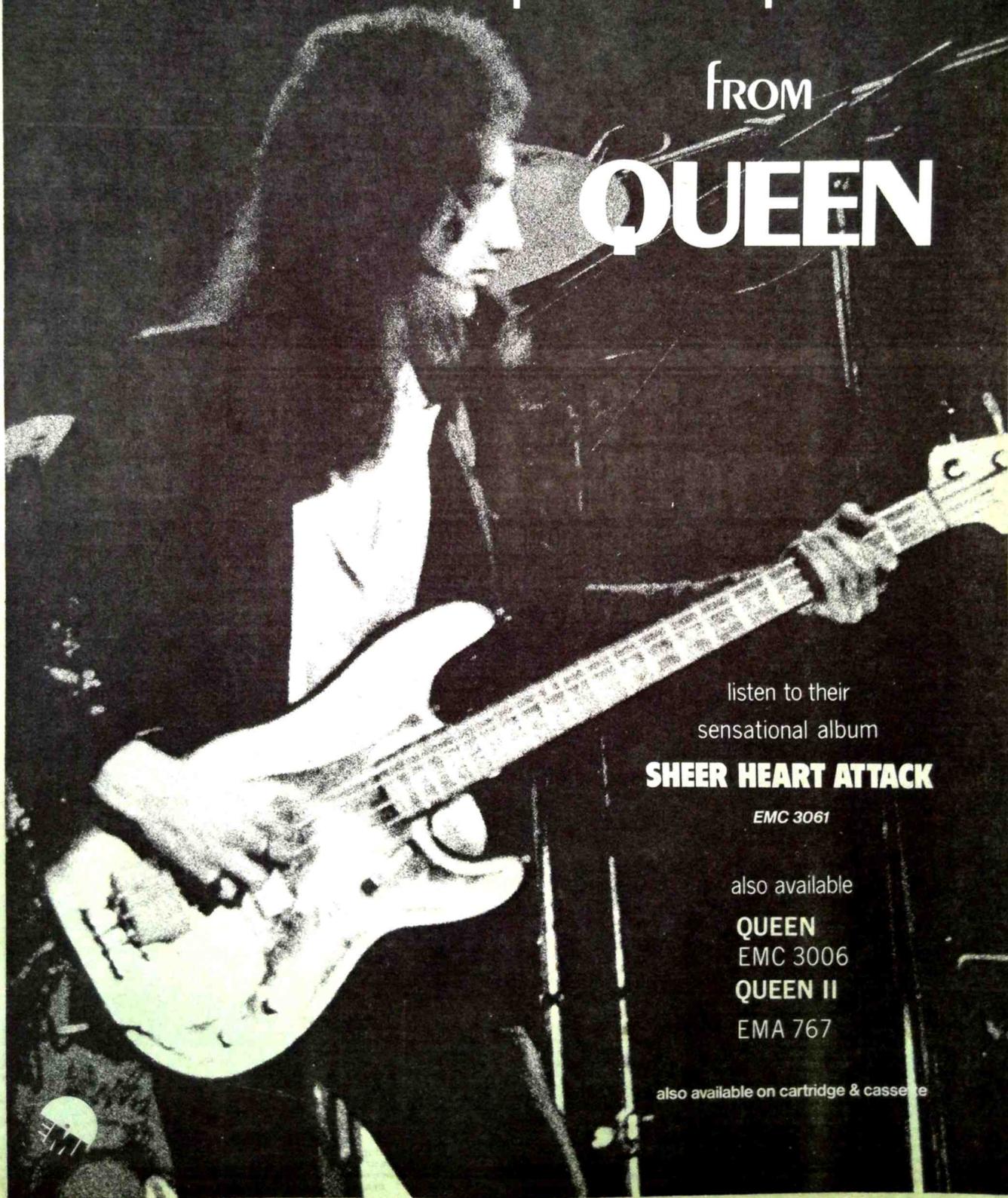
SHEER HEART ATTACK

EMC 3061

also available

QUEEN
EMC 3006
QUEEN II
EMA 767

also available on cartridge & cassette



BILLY SWAN is a guy from a little, bitty, hick town in America, who made good. A nice, easy going, natural man who looked suspi- clously out of place in an opulent London hotel where he sat swigging a bottle of beer with all the ease of a hillbilly swaying in his rocker on the front porch.

"Boy did I get smashed last night!" he said holding his head and rubbing dem bloodshot alla. "Betta not do it again."

As you all know, Billy made the grade with that hip-swaying ditty, I Can Help which has already gone silver by selling more than 250,000 copies. Now he's back again with an equally enchanting record, I'm Her Fool, which has Billy walling like a frosted car engine trying to start up first thing on a wintry morn.

Spontaneously

"A lot of people don't like the end, but that's my favourite part. Like it kinda come spontaneously when I cut the song; er, ya know, I just got to the break and felt it need somethin' else, so I kinda panted and screeched, and all the rest and it felt good."

"The musicians just went crazy and one of the guys said it was the greatest thing he'd ever heard, it must be a hit. A little bittie thing like that! Well it sure made me feel good."

Billy did I Can Help and I'm Her Fool on the same session, but wanted to put out the latter song first.

"Yeah, I kinda like I'm

BILLY SWAN GETS UP OFF HIS CAN FOR JAN ISLES

Boy, did I get smashed last night



Her Fool but on talking it over with the publisher, the producer and one of the guys in the band, Chip — you know he plays that Chuck Berry type gear on the record — decided that I Can Help should go first."

At the moment, Billy, the musician friends Reggie Young on guitars; Jonny Christopher and Dennis Lindley on rhythm guitars; Haywood Bishop on drums; Bobby Woods on piano and Bobby Immonds on organ are working on another album.

"All the guys who worked on the first album are featured on the next one," said Billy. "We've laid down about seven tracks so far and it's sounding real good."

"I wanted to release another song before Her Fool that I'd written for the album. It sounds like

I Can Help, ya know, like it's got the same construction an' all, but it's different in that it's got these little licks on piano. Anyhow, we're thinkin a' savin' it for a follow up to I'm Her Fool."

"Gettin' back to the album. It's different to the first one 'cos that was like a variety of things, musically; this one has more strings and horns and ta' tell ya the truth I'm very excited about it."

"We haven't titled it yet, but we're thinking of calling it Rock 'n' Roll Moon because it kinda fits in with the mood of the album which is melancholy and nice — with a few 'fifties rockers thrown in a' course!"

Billy's music is forties and 'fifties orientated because his musical influences came from those aforementioned eras; his idols were the

legendary Hank Williams, Gene Autry and Buddy Holly.

"Round about this period I was about fourteen or fifteen and I guess these kinda singers really influenced my style. I mean I like other musical periods, the Beatles for instance, and the psychedelic era; but the fifties and thereabouts is my special favourite."

Musician

Billy himself doesn't profess to be a musician.

"No. I'm not really a musician, I just do the best I can. I play rhythm geetar in Kris (Kristofferson) and Rinta's (Coolidge) band in the States, but I can't do the lead thing, I wish I could."

"I play a little bit on the organ too because I was once in a rock 'n' roll

band back in '60, '61 or was it '62? Forgive me with these dates, I've got a terrible memory."

"I actually started out by playing drums when I was fifteen, but I really wasn't a musician; I just hitch - hiked to small towns where me and this guy would sit around and do about two songs all night. Johnny B. Goode and somethin' else. I couldn't really play well, but I felt it was good, you know I thought I was tearing up dem drums. Felt like Ringo!"

Which brings us nicely round to asking Billy if he thinks he sounds like Ringo, because many people have compared his singing with that of the ex-Beatle's.

"Well, I'm a Beatles fan so it's nice," he said good-naturally. "But I personally don't think that I sound like Ringo."

That's the first thing Kristofferson said when he heard I Can Help, 'wow don't you sound like Ringo Starr,' and I said, 'What!' It's a kinda compliment I suppose — wonder what he thinks about it?"

Swan has been in the business for longer than a decade and yet he's only just begun to get the recognition he deserves.

"Well er, I don't know why it's taken so long," he pondered. "Maybe it's because I wasn't that devoted to music in the old days. I wrote my first song at sixteen and thereafter thought it would be the easiest thing in the world. But it wasn't."

"I worked in recordin' studios, as a roadie for The Band, like a jack of all trades. Then I just started recordin' in '73 because the girl who's my wife now, inspired me to get off ma can. She isn't a musician herself, but she sure can toon a geetar better than me."

Billy and his wife now have a baby daughter of 8½ months called Planet. The story goes that after they were married Billy and his wife were driving from California to Tennessee and during their travels began thinking of kids names!

"When ya git married, or maybe before ya git married, you'll say to your guy, I wanna kid so you gotta think of a name for it. Like on that drive we thought of Planet for a girl, and it stayed with us. We also thought of some boys names like Ziggy or Rail, so maybe next time . . . ?"

Now that Billy - boy is an established recording artist isn't it about time he got off his can (once more) and started doing some live concerts?

"I'm not really used to

doing live appearances yet and I don't feel together when I'm doin' somethin' live. I believe people should get their money's worth, and I've got to get myself together on stage so I can feel comfortable ya know."

The only live appearance Billy has so far done in Britain is that notorious 'make - sure - you - open - your - mouth - in - the - right - places' - mime special, Top Of The Pops, and before going on stage Billy got to know some of the British artists appearing on the show.

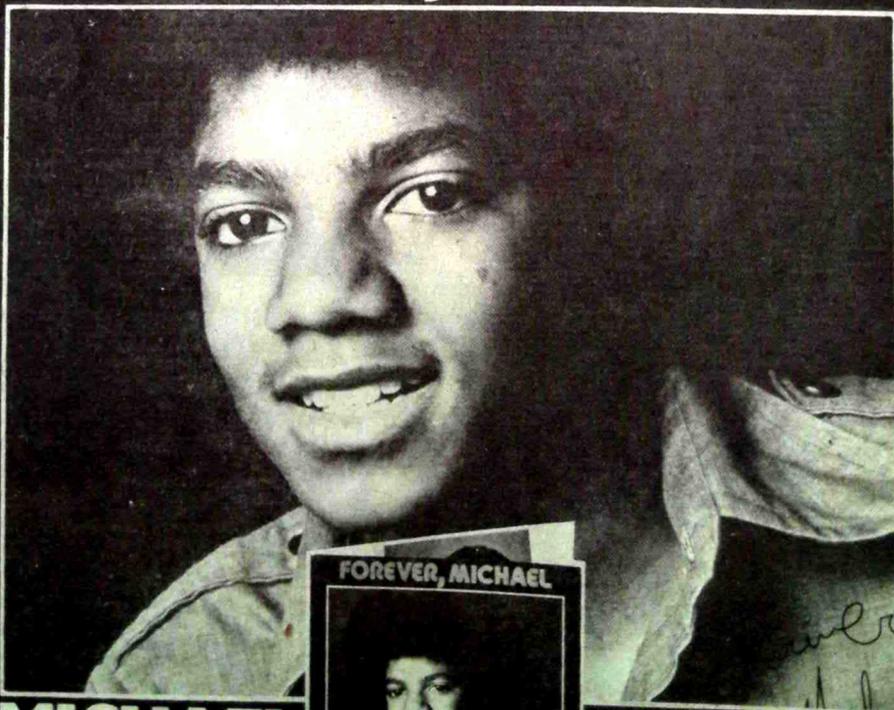
Sophisticated

"I loved that song Only You Can. I thought it was fabulous and I liked the way she sang it. When we were doin' the make-up I said to her . . . 'a you the girl who sings Only You Can?' 'Yes' . . . 'I liked your record' 'Thank you'." Billy's imitation sounded more like a Missouri Danny La Rue than the lovely Miss Fox.

"I also liked Rupie, he was a nice guy, and I liked The Mud, who did a great Elvis take-off. In fact I enjoyed seeing how they did an English television show and thought it was great because it was so sophisticated for rock music, and very complimentary. They all got dressed up to the nines and it kinda looked great."

"I can't actually see meself gittin' done up to glitter an' all, it's not me. Goin' on stage in jeans is very bland and I know it's a lot more exciting to look at a guy in glitter, even if he's out of toon. So maybe I'll get to wearing somethin' flashy if I get the right kinda act for it. I'd rather wear a suit though, a pink suit suit . . ."

FOREVER, MICHAEL

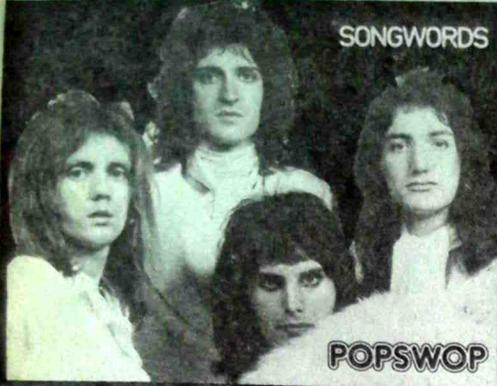


MICHAEL
HIS NEW ALBUM

JACKSON
FOREVER, MICHAEL STMA 8022

Available on Cassette and Cartridge





SONGWORDS

POPSWOP

A baby I was when you took my hand
And the light of the night burned bright
And the people all started didn't
understand
But you knew my name on sight

Whatever came of you and me
America's new bride to be - don't
worry baby I'm safe and sound

Down in the dungeon just Peaches 'n'
me
Don't I love her so

A thin moon me in a smoke-screen sky
Where the beams of your lovellight
chase
Don't move, don't speak, don't feel no
pain
With a rain running down my face

Your matches still light up the sky
And many a tear lives on in my eye

Down in city just Hoople 'n' me
Don't I love him so

Whatever comes of you and me
I love to leave my memory with you

Now I'm here
Think I'll stay around around around
We'll be down in city justa you 'n' me
Don't I love you so

(C) Feldman Trident Music

NOW I'M HERE

Here I stand
Look around around around
But you won't see me

Now I'm here, Now I'm there, I'm just a
...

Just a new man
Yes you made me live again

SUNG BY QUEEN.

Gene Pitney
brings
you a
great new
single-

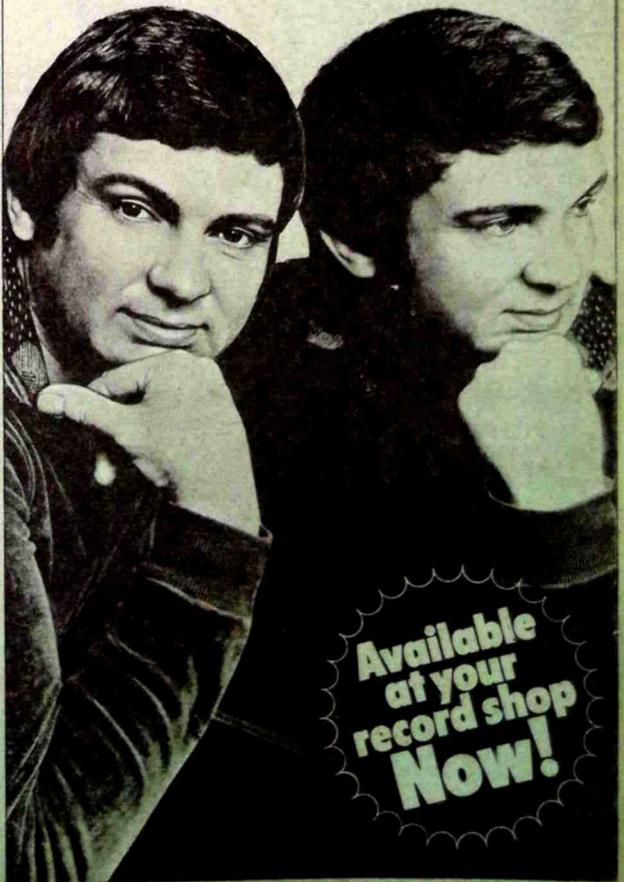
BRONZE
BRO-14



Bronze Records Ltd.

Trans Canada Highway

b/w
Take me Tonight
A new recording by popular demand
Produced by David MacKay



Available
at your
record shop
Now!

DISCOS

by DAVE LONGMAN

Starting up a disco?

IN RECENT weeks, many letters have come in from readers, all asking the same thing, 'How can we start doing discos?'

Well, as all of you will have experienced from going to clubs yourselves, the majority of jocks you hear are pretty useless, not just because they can't afford to buy all the current chart sounds, but also because their console and microphone just can't take the power they are being made to stand.

There's nothing worse than a disc jockey who boasts his own ego by screaming at you down a mic, with the outcome being a garbled mess. You don't have to tell me, I've done it myself! If you've got something to say, say it clearly, and then shut up, because you're there to supply music.

To find out if you've got a good voice, you can do that by just listening to yourself on a tape recorder. So, if your voice is OK, then phone up a local agency and see if

they will give you an audition. There's no point in lashing out £600 on your own gear until you've got the hang of the disco game, after all, you may find you don't want to be a jock.

Working for an agency, you'll only earn about £3 a night to start with, but if you're any good, ask for a bit more, and if they say no, try someone else. With many agencies, they supply the disco gear, but you have to supply the records. That's when you realise how much it'll cost you.

Working on the idea that there are about 200 records being released each year which make the Top 20, your bill will be over £100 a year straight away. Let's face it, nobody wants to listen to duff records, so you'll have to have the good 'uns.

If you do decide upon setting out on your own, remember you'll need transport, and with the price of petrol, you'll need a good supply of cash. Unless you've got a rich Daddy, you'll probably have to buy your equipment on H.P., but I would advise that if you can afford to, it'll be best if you can buy a new set.

Lights seem to be essential now at discos, and again, there is no harm in buying new. With all due respect to the many and various stores around the country, you'll get better terms if you buy direct. By all means have a look around the showrooms, because you might pick up bargains, but the best policy is always to buy new if you can.

Depending on the power you want from your disco, (and the cash you've got available) I should try either CBS Arbitrator, Roger Squire or Calbarrie.

Finally, with all your sparkling new disco gear, you've got to get bookings. A good bet would be special calling cards which will cost you on average 2½p each, and you can either drop them through letter-boxes or hand them around at your own gigs.

Local newspaper adverts are very important, though perhaps only to start with, because if you are any good, it'll soon get round that you're an 'Ace' jock, and you'll pick up bookings by recommendation.

A final word of warning, don't charge high prices, because you're sure to lose out in the long run. The best of luck, and don't say I didn't warn you!



WAXING THE NIGHT AWAY

IT was like dis yer oee, we got dis right ol' rockin' letta from de Wild Wax Disco. They're a London-based outfit, dressing in authentic Golden Era regalia; Burton drape jackets with secret razor pockets, tightly tapered trousers, and blue suede shoes with fat crepe soles; though 'Washing Machine Willie' (one of the three jocks) sometimes prefers to wear his Al Capone hood hat, Bela Lugosi t-shirt and pointed-toed Denson boots. Their disco is equipped with a huge record collection of some 18,200 discs, some 78's dating back to the dim and distant years when our lovely editor wore a

Brownie berry and tunic! The Wild Wax boys have several regular dates in and around London, and next Tuesday, how's about running

around to the Fishmonger's Arms in Wood Green for a look see. And if you like yer ladies, try and catch a look at two authentic Wild Wax lasses dancin' around.

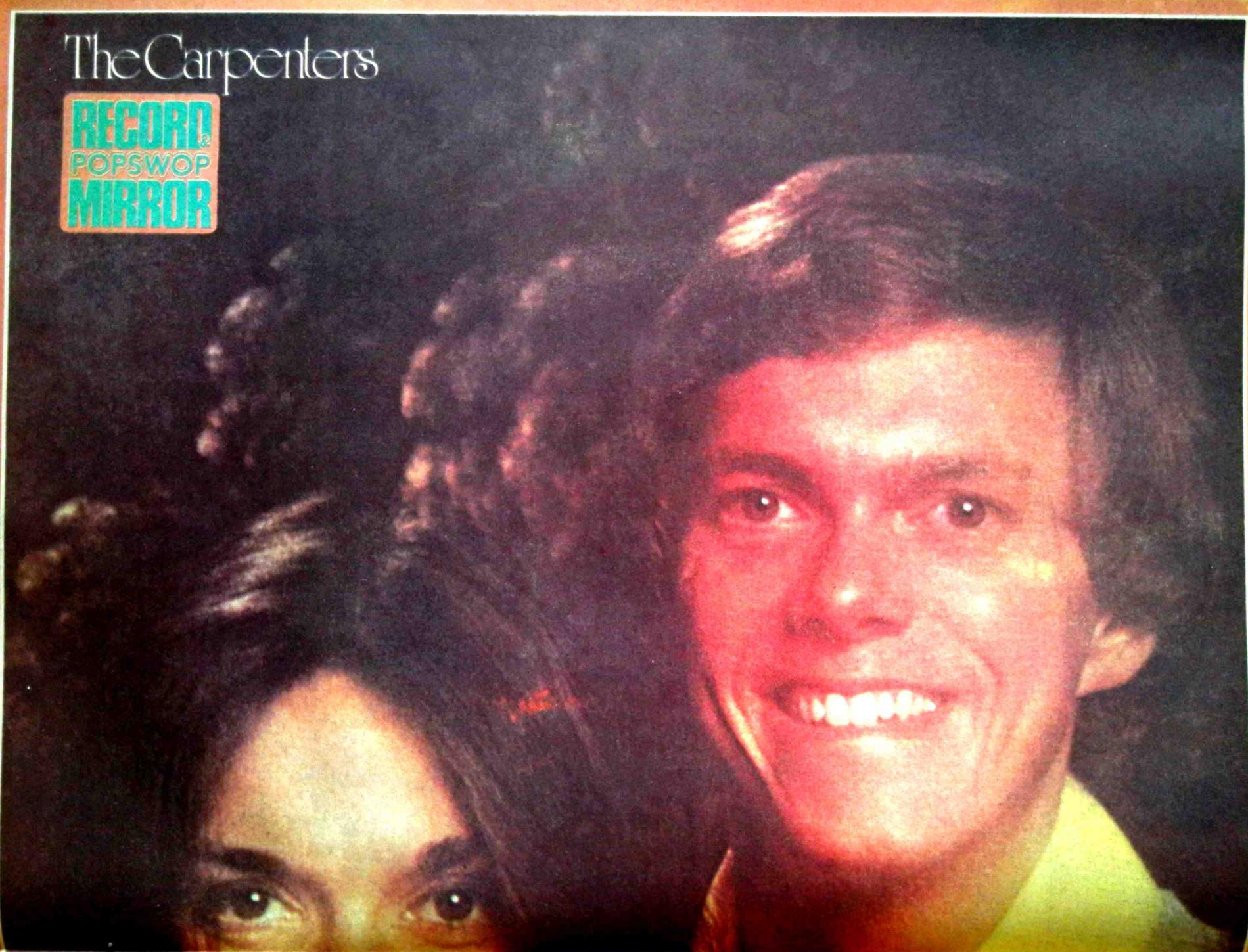
DJ PICK OF THE WEEK

Here's their chart:

- 1 Wildest Cat In Town - Crazy Cavan Crazy Rhythm
- 2 Promised Land - Elvis Presley RCA
- 3 Al Capone - Rosko Trojan
- 4 Down the Road A Piece - Merrill Moore Ember
- 5 Help Me Make It Through The Night - John Holt Trojan
- 6 Teddy Boy Rock 'N' Roll - Crazy Cavan Crazy Rhythm
- 7 Rockin' Daddi - Eddie Bond Mercury
- 8 I Can Help - Billy Swan Monument
- 9 King Of Rock 'N' Roll - Carl Simmonds Atlantic
- 10 Be-Bop Blues - Aubrey Cagle Glee

The Carpenters

RECORD
POPSWOP
MIRROR



'LOVIN' YOU IS EASY'
7N 45435

'SUGAR ON SUNDAY'
7N 25671

'LAYLA'
BTC 2161
(with the LONDON SYMPHONY ORCH. and the LONDON SYMPHONY CHOIR)

'WOMAN TO WOMAN'
STXS 2019

Nosmo King and the Javells

The Three Degrees

Ronnie Charles

Shirley Brown

LIVIES

LINDA LEWIS / Ronnie Scott's, London.

LINDA LEWIS is partly black and partly white, and as she showed at Ronnie Scott's last Friday evening, she is also partly a pop singer and partly a jazz singer. Confused yet? No, then read on.

The back-up band although very professional always seemed unable to merely compliment Linda's voice but determined to dominate it. I'm In Love Again and Fathoms Deep highlighted the difficulties in trying to back a delicate female singer with a heavy jazz combo. She was, however, given a chance on It's a Frame and Rock A Doodle Doo both incidentally from the album Lark, to show just how effective she can be when singing unaccompanied.

The applause, although polite, could never be described as enthusiastic and many seemed more interested in padding their already gross waistlines.

All good clean fun for jazz fans and drunken old businessmen but as sole representative of the pre-pubescent school boys league, I couldn't help wishing it had all been a bit more of a... dare I say lark.

Alan Edwards

THE KIKI DEE BAND / Marquee, London.

WHOEVER DECIDED that the Kiki Dee Band's opening gig on their British tour should be at the Marquee should be shot. The queue wound right up to Oxford Street and inside, the place was even more sweaty and torrid than usual. Unless you were six foot three, you couldn't see a thing. This did result in one good thing though - a realisation of just how good a sound the band

have now got.

I eventually managed to clamber on to a table and perch artistically amid assorted beer glasses, peered over the heads and watched one of the most amazing transformations I've seen.

Last time I saw the KDB was at Hammersmith some fourteen months ago. Since then, there's been a couple of good singles and a huge American tour. The difference, even accepting a couple of personnel changes, is enormous. Musically, they're really tight. Kiki moves in and around the boys, watches and enjoys them jamming a bit, then pulls it all back together, to get it on.

It's no longer the Kiki of the nervous smile, and the swirling shirts - last Thursday she was wearing jeans and bantering with the audience, even joking with them. Then she did a little strutting walk, no longer worried about being up there in front of all those people.

All the goodies from the albums were there; Step By Step, Loving And Free and You Need Help.

Amoureux got a big hand, but the biggest ovation went to I Got The Music. It was also the last number, but the crowd stamped and whistled and they came back to do a number that Kiki recorded originally at something like the tender age of 17. They went off, they were called back, another number. It was a good way to open a tour, but they deserved the applause. The Kiki Dee Band is a very fine working unit.

Sue Byrom

CHILLI WILLI, DOCTOR FEELGOOD, KOKOMO (Naughty Rhythms Tour) / Rainbow.

FEELIN NAUGHTY dear? Not tonight ducks!

O.K. maybe not, but Chilli Willi, Kokomo and Dr Feelgood along with an unusually lively Rainbow audience were feeling decidedly naughty for last Saturday's arrival of the Naughty Rhythms Tour.

Chilli Willi aren't the world's most exciting band but there is no denying that their very own country rock fusion does seem to placate audiences. Thankfully they managed to chuck in Six Days On The Road and a couple of other rockers to help prevent any mass sleep-ins. The funny thing about Chilli Willi and The Red Hot Peppers is that now they're on the verge of making it they have decided to disband at the end of the tour.

Time for a quick thirst quencher and then back in time to catch the truly stunning Dr Feelgood viciously laying into yet more unsuspecting concert goers with Boom Boom, I Don't Mind and a host of others from Down By The Jetty.

Last were Kokomo who were all white and very nearly outright. Basically a studio band this conglomeration of one time Arrival and Grease band members suffered from poor presentation. The music content was less inhibited always funky, ever complex but never confused.

Normally there have been no encores on this tour but seeing as it was rather a special occasion, all three groups decided to return for a super long, super moveable version of the Pointer Sisters' Yes I Can Can.

So if you are cheesed off with all the flash and glittering candidates for next week's T.O.T.P. then why not vote Naughty... now!

Alan Edwards

4 HOT SINGLES ON

AVAILABLE FROM



RECORDS GROUP



50 SYREETA ALBUMS TO WIN!

THIS WEEK'S competition is for all Syreeta fans - we're giving away 50 copies of her current album, Stevie Wonder Presents Syreeta, which includes her hit single, Your Kiss Is Sweet. To enter, all you have to do is answer the three questions below, and send the coupon, with your name and address, to Syreeta Competition, Record & Popswop Mirror, PO Box 195, Spotlight Publications, Benwell Road, London, N7. Entries must be in by March 7th, and the first 50 correct answers to be opened will win an album. The editor's decision is final.

1. What name was Syreeta originally known by?
2. What was the first single released from her current album
3. Is this the first time Syreeta has been in the British single's chart?

NAME (capitals, please)

ADDRESS



SOUL STIRRINGS

THE COMMODORES . . . STRAIGHT SHOOTERS

SINCE THEY made that sizeable dent in both the soul and pop charts with Machine Gun last Autumn the Commodores have been going from strength to strength, and the release of a new UK single Superman seemed as good an excuse as any to get the lads on the old Transatlantic blower for a brief rap along the lines of "Hey, hey, hey - what's happening baby?"

First to the mouth-piece was Walter Orange, who turned out to be in remarkably high spirits despite the fact that the band are on the last leg of a massive American tour.

Putting first things first, I asked Walter if he could confirm the rumours that a UK tour was imminent.

"We'll be over as soon as we possibly can; in fact they're working out the dates at this very moment for a European tour."

"We're really looking forward to coming to England though, because we were over a couple of years ago and got tremendous reactions even though we didn't have a record at the time."

Walter explained that before the boys could come to Britain however, there was the small question of an urgent visit to Japan:

"The Bump's pretty high in the Japanese chart right now, and we haven't been able to get over there on account of our commitments back home, but we'll be going over there just as soon as we can. After that we'll be able to do Europe."

When I asked Walter how come the band had been so long in emerging (they'd been signed to Motown for four years), he explained:

COMPILED BY GIOVANNI DADOMO

"We wanted to be slightly different because people are tired of the same old thing, so we decided to get down to brass tacks and compose all our own material so we wouldn't have to rely on other writers and also because we'd then be in complete control of what was going down."

Walter also informed me that the band have a



new album Caught In The Act, out in the States this week, adding:

"It's getting just a little bit deeper than the last one - the first side is disco-style material and very danceable. You could say it's along the order of Rufus, but," he emphasised, "we're doing our own thing throughout the album."

"There's an instrumental called I'm Ready written by our keyboard player Milan Williams, who also wrote Machine Gun, so it's along similar lines except we've tried to achieve the same thing and yet make it different, if you see what I mean . . ."

"We co-produced the album ourselves along with James Carmichael who's an arranger up at Motown and it worked out really well because James is really into what we're doing."

Accomplish

"We didn't do anything that we won't be able to reproduce on stage because I think it's terrible when you go and see a group and you discover that they simply can't accomplish what they did in the studio."

When the subject of the new UK single Superman arose, Walter handed me over to Lionel Richie ("because he's Superman").

Lionel explained Walter's introduction more fully - he not only wrote Superman you see, but will also portray the super hero on stage:

"When we come over to Britain I'm gonna fly out of an exploding telephone booth and soar across the stage. We're just in the process of working out a way for me to be able to do that so's I don't break my neck!"

Lionel also added, jokingly, that they'd have to check everyone as they come into the concert halls to make sure no-one brings in any Kryptonite, which as Superman fans will recall, is the only thing in the world to which the super-hero is vulnerable.

Hearing about the Superman idea made me ask how much of the Commodores stage act was concerned with visuals.

"We always try and give the people that little bit more," said Lionel, "and we already have a strong visual content right now but we're going back and re-investing more money all the time to make it even better."

Lionel then filled me in a bit more as to what the Commodores had been up to in the four years before Machine Gun revealed them as Tamla's hottest new group in quite a long time.

"What we were basically concerned with was trying to get the group known, so we were playing anywhere and with anyone who'd have us."

"Trouble was, after a while we started to get better write-ups than some of the people we were supporting, and as a result of that a lot of big names didn't want us on

the same bill.

"Also when we started we were all still at school, so what with schooling during the day and working practically every night it was pretty hard work just to keep everything going smoothly."

Jubilant

As to the reactions on their US tour, Walter was understandably jubilant:

"It's like a miracle watching it happen before your very eyes. There's something about having a record that works like magic - when we play the songs people know they join in and it's got to the stage where I can stop singing during Superman and the crowd will sing right along without me."

Finally I was passed back to Walter who informed me that, in addition to all the other things already happening, the Commodores have a new US single due out any day. And when he revealed the title - Love Gets Slippery When It's Wet, which must surely be a song title of the year of some sort, I was naturally curious as to what exactly the song was about:

"It's just about if you set up house with somebody you can't start running around and not take care of business back home or you'll get yourself into a real mess because pretty soon things'll start a slippin' and a slidin' . . . If you know what I mean?"

SOUL GOSSIP

EXPECT BRITISH visits soon from RCA Soul Explosion artists Nel Carter and the Choice Four. RCA are also planning a nationwide search in conjunction with Record and Popswoop Mirror for a new UK soul group with radio and disco tie-ups for later in the year. Tamla currently considering re-issue of two Four Tops classics, Reach Out, I'll Be There and Can't Help Myself. Possible release soon by Casablanca of James and Bobby

Furly's version of Ike Hayes' Do Your Thing and Gloria Scott's Barry White opus Just As Long As We're Together. Lots of soul names in trade paper Music Week's lists of top chart artists for '74: Diana Ross third in Female Singers, whilst George McRae (6th) and Stevie Wonder (10th) feature in male vocalist chart. Stylistics (4th) and Three Degrees (9th) in top group section, whilst producer's chart featured Gamble-Huff (4th), Barry White (8th) and TK Productions (9th). Kenny Gamble and Leon Huff also came fourth in list of best-selling producers whilst four soul singles made the 45 chart: When Will I See You Again (5th), Rock Your Baby (6th), Kung Fu Fighting (8th) and Everything I Own (9th). In the albums listings Diana Ross and Marvin Gaye featured 8th in groups (?). Berry Gordy tenth producer, Diana Ross top female artist and Stevie Wonder 5th in male artists. Silver Disc for Gloria Gaynor for quarter million-plus sales of Never Can Say Goodbye.

US Soul Singles

- 1 5 LADY MARMALADE, La Belle
- 2 2 FIRE, Ohio Players
- 3 7 SHAME, SHAME, SHAME, Shirley & Co.
- 4 4 DON'T CHA LOVE IT, Miracles
- 5 6 PICK UP THE PIECES, Average White Band
- 6 13 EXPRESS, BT Express
- 7 9 TOBY/THAT'S HOW LONG, Chi-Lites
- 8 3 RHYME TYME PEOPLE, Kool & The Gang
- 9 12 I GET LIFTED, George McCrae
- 10 1 I BELONG TO YOU, Love Unlimited

CAPITOL JOIN SOUL BOOM

LATEST OF the big record companies to expand their soul output are Capitol records, whose soul campaign will feature extensive radio and disco tie-ups.

The Capitol soul push began last weekend with the release of two singles: Margo Thunder's revival of the Gamble and Huff classic Expressway To Your Heart, and Barbara Aklin's Special Loving, whilst this Friday sees a new single from Tavares Remember What I Told You To Forget.

The Tavares and Margo Thunder singles are the product of Haven Productions, who have recently had successes with records by the Four Tops and the Righteous Brothers. With the recent signing of Linda Creed - whose Take Me For A Little While

original is currently garnering big sales in Britain on import, Haven look as if they're well on the way to becoming as important a soul name as Philly or TK.

Meanwhile Capitol have a new single from Nancy Wilson in Thom Bell and Linda Creed's You're As Right As Rain, a track from Nancy's recently issued All In Love Is Fair album which, along with her recent US single hit Streetrunner, re-establishes the lady as an important soul name as opposed to the easy listening category into which she'd been slotted in recent years.

Capitol will be releasing new albums from most of these single artists in the next few months, coupled with extensive publicity campaigns, all of which is nothing but good news for British soul fans.

ALBUM PICK

TEMPTATIONS: A SONG FOR YOU (STMA 8021)

Two sides of the Temps on this new one - Side One features uptempo disco strutters with zap bass from Willy Nelson and finger-poppin' wah wah guitar c/o Eddie Hazel pushing the boys along familiar, yet still danceable territory via their US hit Happy People (both vocal and instrumental versions) plus more sack-ack music in the shape of Glasshouse, a really tight rocker, Shaky Ground, which is really smoky and The Prophet, with rather pretentious lyrics and ripe production as usual. All a bit familiar really, and nothing to get hung about. Things pick up on the flip though where four slower tracks, Leon Russell's A Song For You, the wistful Memories, I'm A Bachelor and Firefly, really gives the boys room to spread those beautiful vocals around a bit. Not a classic Temps album perhaps, but with something for everybody plus every indication (if Side Two's the pointer) that the future could be really interesting.

GD

IT'S ABOUT time our female entertainers bucked their ideas up and gave more than a few cheap trills. A good performer doesn't just mean some winsome lass getting up on stage dressed in pretty apparel and fluttering a false eyelash.

Perhaps rivalry is the best substitute for a kick up the backside, and in this case it comes in the shape of delicious Nooscha Fox, a "Shella" from down-under.

Backed by a highly competent band of musicians, Nooscha has released a high-powered Oriental flavoured platter which is tantamount to Sparks' This Town Ain't Big Enough For Both Of Us.

The broad in question can do marvels with her vocal chords, especially when it comes to singing those glass shattering high notes and intricate harmonies. Her debut single, Only You Can, was written and produced by ace songwriter, Kenny Young who has penned hits for the likes of Clodagh Rodgers; Herman's Hermits and the Drifters.

"I've known Kenny for about five years," said the divine Fox. "And have a lot of faith in his song writing. He's marvellous. It was just a

matter of my waiting for the right kind of song and then I knew we'd all be in with a chance."

Her musicians too, have worked with well-known names. Drummer Jim Franks once played with Ronnie Lane and guitarist Herbie Armstrong with Van Morrison.

Unknown to Joe public, Only You Can was released just before last Christmas but fell by the wayside having failed to get on the Radio One play list.

"We actually recorded the song last July, released it in December and re-released it in

February," she said laughingly. "The record company advised us to try again because they thought the record was great."

Now the if-you-don't-succeed-try-again disc is at last getting the recognition it so deserves and could receive even more acclaim when people see the beauty behind the sound. Miss Nooscha's physical charms will more than likely make her the forces favourite!

"I like to dress up whenever I appear on television," she declared, while waiting around the Top Of The Pops studios. "I hate looking underdressed. I personally favour the twenties period because I think it was the most feminine time of all."

Her manager, Deke Arlon intervened: "She's a classic beauty, Garbo style, and she's really vibrant on stage. Moreover she's individual, there's nobody around quite like her, except for Bette Midler in the States, and I don't really think she's very sexual. This girl's got

FOXY LADY



BY JAM ILES

real talent, has a great voice and an amazing vocal gamut. She does all the harmonies on the record and can sin in any style she wishes."

Fox are now working on a debut album which is scheduled for an April release. Kenny Young will be writing most of the tracks for this album although Nooscha hopes to partake in the writing side of things as soon as she has perfected her vocal and visual performances.

Next on the band's heavily laden agenda is a Continental tour beginning at the end of February.

"We go to Germany for 10 days and then onto France. My ambition is to go to the States - it used to be to get on Top Of The Pops, but that has now been fulfilled," she chuckled.

A British tour hasn't been lined-up as yet; but it's possible that Fox will be ready for us (and we for them) in the summertime. Whenever it is, the waiting will be worthwhile as they guarantee a dazzling stage act with more than a handful of excellent numbers for us all to get het-up about.

One thing's positive, the girl from Australia without a trace of an Aussie accent (because, she said her father who is English made her take elocution lessons at the age of three), will be stepping out in peek-a-boo Charleston gowns with the sheer innocence of a seventies Dorothy Provine. Shoo be do to you too dear!

Don't let an upset face get you down...

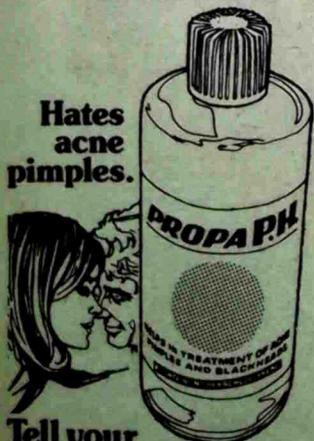
Don't let an upset face spoil your looking-glass looks. Blemishes, spots and pimples easily and quickly cleared up when you use Propa PH lotion.

Propa PH was formulated by an American pharmacist for his own teenage family.

It's clear and colourless so it doesn't show and it works quickly. You should see a difference in three days.

Don't let an upset face get you down. Go to your chemist and ask for Propa PH—it's in the bottle with the big blue spot.

PROPA P.H.



Tell your boyfriends about it.

THE TOWNSHEND family comprises of strong personalities, each with their own characteristic traits and show business ambitions.

It boasts a legendary figure in the form of Pete Townshend, composer and guitarist with the Who, and now, in his shadow, follows his 14-year-old brother Simon.

With a self-penned, debut record on release (When I'm A Man), Simon states confidently that he's chosen the best career! He possesses the casual and relaxed mood one would expect from a veteran, yet there is no comparison with his brother.

"My Music is slow and always will be," says Simon. "I have a completely different style and image to Pete. I'm not going on stage to jump around," he affirms.

But first of all, Simon has to get away from the image he has of being Pete's brother. "It used to matter to me" he grins "but it doesn't anymore. I'm doing something completely different to Pete. They can't keep associating us for ever; it will eventually wear off.

"I'd like to think I've made it this far without the influence of Pete's name behind me. Before I signed my contract with Warners, they heard and liked my record without even knowing I was Pete's brother."

Simon's parents are pleased with his choice of career and naturally, wish it to prove successful. "Neither they, nor Pete gave me any advice," he explains "They just let me get on with it.

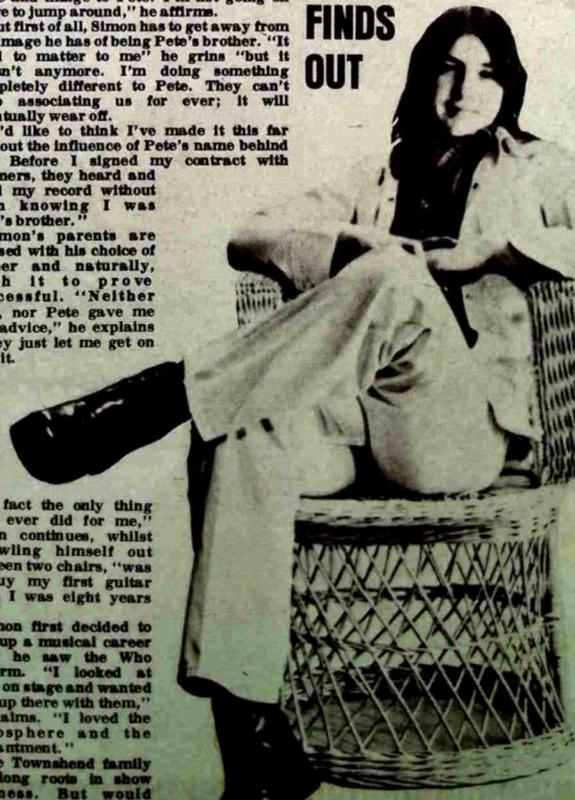
"I fact the only thing Pete ever did for me," Simon continues, whilst sprawling himself out between two chairs, "was to buy my first guitar when I was eight years old."

Simon first decided to take up a musical career when he saw the Who perform. "I looked at them on stage and wanted to be up there with them," he claims. "I loved the atmosphere and the enchantment."

The Townshend family has long roots in show business. But would

WHO'S BROTHER?

WENDY HODGSON FINDS OUT



Simon have been so lucky in his career had he not been born with the Townshend name? "I don't think I would be in this business if my brother wasn't. And Pete wouldn't have been in the business if my mother wasn't before him!" he confesses.

But at 14 years of age, a musical career does cause a few problems. "Yes," Simon agrees.

"There's always a way out as far as school's concerned. I could have tutors at home.

"I do wish I was more free!" he sighs. "I go into clubs and bars but I wish I'd just a little more independence. At the moment, I'd like to be older than I am, though I expect when I am older I'll wish to be younger. But I can look after myself," he says confidently. Then he goes on to confess his unreliability. "I'm liable to make promises which I don't often keep," he asserts.

He's certainly enjoying his run so far. He relaxes in the Warner's offices trying on a Micky Mouse head cap complete with its mouse-like ears. "I've had a fantastic two weeks," Simon assures me. "I've ordered 20 Warner Brother albums and I'll make sure I'll get 'em too!" he laughs. Since releasing When

I'm 'm A Man, the song Simon wrote when he was only 13, his life-style at school hasn't altered. "On the contrary," he begins, now dangling his legs over the arm of the chair. "Friends at school have told me they're not going to treat me any better just because I've made a record. And I'm glad. Everybody is equal and I'm certainly no better than you or them."

And what if the record doesn't come off? "Then I'll make another one," he answers coolly. "I treat everything light-heartedly. It's not going to mean the end of the world to me if the record fails. I just love recording, and my ambition is to make an album."

Now, young Simon Townshend is all set to climb up on stage, alone, to embark on his solo career. But as confident and as self-assured as he sounds, Simon admits he's going to feel very nervous.

"After the first number I shall settle down and then crack a joke or two," he smiles. "I've got to have my piano on stage though. If I'm just holding the mike I don't know what to do with my hands!"

Well there's no answer to that, is there?

Simon Townshend, with his mischievous sense of humour, his care-free, easy manner, and his budding potential, is just what the doctor ordered. Has he the symptoms of the next teenage idol?

SEXY MAMA
"SWING YOUR DADDY"
JIM GILSTRAP
OUT NOW ON



Scaffold's new album 'Sold Out' & single 'Leaving of Liverpool'



GUITARS

A COUPLE of new items this month - after the last guitar feature, I received some letters from people asking advice, tips, etc.

A few are printed below along with my answers, so if you have any questions, problems or comments relating to guitars, then write to the address shown. I'll be pleased to help if I can.

Also this month I've done a "road

test" on a new model from CBS Arbiter. Why a road test? Well I've found from experience that some guitars sound great when tested quietly in a shop, but the sound tends to alter considerably when the volume is turned up (something you can't really do in most music stores) so I decided to take the guitar and use it on a gig to get a better idea of how it stood up to stagework.

EMONN PERCIVAL

GUITAR LETTERS



Write to guitar letters, Record and Popswop Mirror, Spotlight House, 1 Benwell Road, London, N77AX.

DEAR EAMONN - After reading your article on January 25, I wondered if you could help me with a small problem. I noticed a lot of references to tremelo arms. Are they a good thing to have on a guitar? I've got an Avon Les Paul but it doesn't have a tremelo arm. Do you think I should get one? ALAN FARR, Luton, Beds.

A TREMELO arm is really an "extra." It is a length of metal usually fixed to a plate behind the bridge. When pulled up or down, it moves the plate, thereby sharpening or flattening the note. It really depends on your style if you need one

or not. Hank Marvin of the Shadows made the tremelo arm famous in the Sixties, and more recently, Jimi Hendrix, Ritchie Blackmore and Neil Young have used them extensively.

SHADOWS

DEAR EAMONN - I like the column you do. Please oblige by interviewing the Shadows about guitars also please give space to ways of avoiding electrocution as you will recall that Shadow John Rostill tragically died this way. - J. T. BARDSELEY, Guildford, Surrey.

A GOOD point, and vitally important. In next month's feature I shall be looking at various items on the market designed to eliminate the possibility of electrocution, and I also hope to be able to talk to Hank B. Marvin of the Shadows.

STRINGS

DEAR EAMONN - I hope you might be able to give me some idea on the best way of tuning a guitar.

Also, what type of strings would be most suitable for playing heavy rock like Deep Purple and Black Sabbath? A L E X MCCARTHY, Wolverhampton.

THERE are various methods of tuning guitars. If you have a piano, you can play the notes, E, A, D, G, B and E in turn and tune the guitar to that. Also guitar pitch pipes are very handy. They give you the six notes of the open guitar strings and cost about 75p. Dick Sadlier goes into the whole subject of tuning in more detail in his article on this page.

Strings are really a matter of choice, but if you're playing heavy rock I'd suggest a light-gauge string as they're easy to bend. You could try Fender, Gibson, La Belle, Ernie Ball or Picato.

GET IN TUNE AND START PLAYING

LEARNING a musical instrument can be a relatively simple matter... If you do exactly as you're told by a good teacher. Even if you do take lessons, however, you're only under the teacher's guidance for half-an-hour or so a week.

For the rest of the time you can do exactly what you like and that's probably just what you have been doing since you read the last article in this series.

We've talked about the adjustment of the instrument so you should be all set to play, and that's the next step... after you have tuned the instrument.

Which brings us to the human ear... your most important appendage. You'll hear people discussing some players in a disparaging fashion... "he plays by ear" or "he can't read music." Remarks of this type might make you feel inferior if you have not studied music previously. Actually, at this stage, it doesn't matter two hoots if you can't read musical notation and have no particular desire to learn. What really matters is the training of your ear so that you can play correct accompaniments to folksy songs. We'll come back to this as we must get the instrument tuned.

The height or depth of a sound is known as the pitch. When you tighten a string you raise the pitch. If the strings are correctly fitted on your

A basic Introduction to guitars by Dick Sadlier

Instrument they will pass over the machine head roller (on a flat top instrument) and this means you turn the button anti-clockwise to raise the pitch of the string.

You must make a start with one string and most players begin with the first string... the thin one. How far do you tighten it?

This is a little involved because tuning the instrument means getting the strings in their correct relationship to one another and whilst one instrument may be tuned a little higher than

another they can both be in tune because the "intervals" between the string tones are correct. Every guitar instruction book outlines three main methods of tuning the instrument:

- + To a piano
- + To a pitch pipe
- + By the fret method

The first two methods just require a little patience but the third one raises the query again... how far do you tighten it? Now, band instruments, which cannot be tuned like string instruments are all tuned to international pitch so if you haven't a piano or pitch pipe handy you might have a telephone and if you dial your own number the resultant noise will be international pitch G... the third string on your guitar. We have already said that most players start tuning from the first string but there's a lot to be said for starting with the third string... G. Let's assume that you have pulled this G string up to the correct pitch. The next step is to think...

...sing aloud or think in your head, the first three notes of the Blue Danube waltz. Without reading music... just by casting your mind back to school singing lessons, they are:

DOH ME SOH

Now think of your third string, G as Doh. Strike it several times on the guitar. Sing or hum it. Now pluck the second string and as you pluck whatever note you have, pull the string up steadily until it reaches ME. Don't keep pick, pick, picking away at the second string. If you pluck it once and start pulling up right away you'll pick up the required pitch before the vibration dies away. You can't expect to get it right first time but persevere because you'll soon find that you can tune the second string to the third. This is the first step in training your ear. The second string is called E so coming back to the first TWO notes of the Blue Danube waltz you have:

GB

Just for a tuning and ear check pluck them the reverse way:

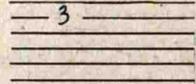
BG

This time you should hear the sound of the

cuckoo call! If you can do this you are well on the way to tuning your guitar by ear the way a professional player does it.

So you've got two strings tuned... G and E. Now put your third finger at the third fret of this second string. As these verbal explanations can be confusing I'll put down the position in tablature.

Don't be scared. This is not music. The six lines represent the strings of the guitar laid on its side. The top one is the first string and the number 3 on the second string is the third fret where you put your finger.

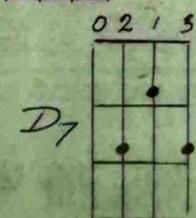
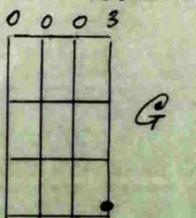


Incidentally, one of my guitar tutors, the Darrowki Diagram Method published by the EMI group has this tablature for every tune and you can get through the whole book without knowing a note of music!

Back to the Blue Danube! This note on the above diagram is the third note of the tune... Soh. Let's try these three notes:

Open third string (doh)
Open second string (me)
Third fret second string (soh)

This new note at the third fret is D. Play it several times. When you have it firmly pitched in



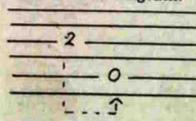
your mind grab the FOURTH string tuning button quickly and start pulling the string up. This fourth string is another D but an octave lower. Your ear will detect the relationship.

Don't get confused about this "octave" business. Remember that there are only seven note names in music. They can come in any series and if you stick on the white notes of the piano the series will run:

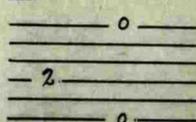
O D E F G A B C I

The little mark beside the last C is to indicate that the note is a higher C than the one you started on. Eight notes... an "octave" higher. Your ear will detect that it is a near relation.

Now that you have this octave business tied up we can complete tuning. Put your second finger at the second fret of the G or third string. This gives you the note A. Tune your fifth string an octave below as in the diagram:



Finally put your second finger at the second fret fourth string and tune your first an octave ABOVE and your sixth an octave BELOW. The diagram should clarify this.



If all else fails then go back to the pitch pipe but keep referring to the above remarks. You'll find them valuable in this important ear training.

Assuming that by one method or another that you've got the thing in tune we can start to play. Don't forget that you'll get rapidly nowhere if you are not in tune because the chords just won't work out.

You've all heard of the Three Chord Trick. Well we're going to make a start with TWO of these chords which we'll name G and D7.

They are shown at the foot of the page as "gate"

DAVOLI FOR GHERSON GUITARS



JAZZ BASS NATURAL FINISH

FOR BROCHURES AND LOCAL STOCKISTS WRITE TO: DAVOLI AMPLIFICATION LTD., 859 CORONATION ROAD, PARK ROYAL, N.W.10.

JERRY ALLEN ORGAN CENTRE

WE NOW HAVE IN STOCK STUDENT GUITAR OUTFITS FROM £10.00 COMPLETE

Plus, of course, a comprehensive range of Classic, Folk and Electric Guitars including Fender, Gibson, Eko, Shaftesbury and Yamaha.

We regret that owing to the demand we are unable to accept further applications for the GUITAR STUDENT COURSE until the end of March.

OPEN 6 DAYS A WEEK
CLOSED THURS
(Sundays 11-4)
BRANCHES AT
DUNSTABLE AND KILMARNOCK

144 SHENLEY ROAD
BOREHAMWOOD
01-953 6924

GUITARS

ROAD TEST

ARBITER TV Copy £90 + VAT.

STYLED on the now defunct Gibson TV guitar, this is an excellent new model from the Arbitrer range.

Whoever designed it really knew what he was doing, as the structure, finish, and general feel of the instrument compare very favourably with the original Gibson. It is available in either yellow or sunburst with a black scratchplate.

As far as design goes it's fairly simple - a single pickup, one volume and one tone control. This makes it ideal for split-second changes in either volume or tone.

The pickup itself is single pole and very responsive - it sustains nicely at high volume and is also very clear when played quietly.

The machine heads are low gear which means they're very accurate and not liable to slip out of tune easily. As you can see from the photo, the cutaways are fairly deep enabling you to reach the higher frets more easily.

One problem with some solid guitars is that after playing for some time, the weight of the instrument tends to make the strap cut irrationally into your shoulder. Not so with this one - it's very lightweight and puts hardly any strain on your shoulder.

Like the Gibson, it has a combined bridge and tailpiece. Two bolts adjust the height and you can lengthen or shorten the string length by means of two grub screws set into the bridge.

GUITAR ROUND-UP

ACOUSTIC GUITARS

HORNBY - SKEWES handle a wide range of classic, folk, and Western guitars. Inexpensive guitars come under the Palma Label. This range includes smaller sized classic and steel strung instruments for the younger player, retailing from as little as £7.

Other excellent Palma guitars include the popular 1812 series, Plectrum and Classic models. Each of these is priced around £15 retail, making them very attractive buys for the student.

The Terada range also provides a superb choice of models and prices to

suit both the student and more advanced player, ranging from the G306 Classic retailing at £37, through to the JW835 Western model retailing at £104.

Kasuga guitars will need little introduction to keen guitarists. There are classics retailing from £45 to £88, a Flamenco model at just under £100 and twelve folk and Western guitars ranging in price from £49 to £106.

Rosetti and Boosey and Hawkes distribute the Landola range of acoustic. Styled on the Martin, the Landola Folk (catalogue No. 9701/71) is an attractive yet comparatively inexpensive instrument. It has a laminated spruce top, veneered mahogany back and sides with white edging. The machine heads are all-metal and there's an adjustable truss rod. List price is £34.95. They do a small jumbo (catalogue No. 9702/66) which retails for £31.75 and a larger model (9703/72) for £41.50.

Rosetti also handle Kyoto guitars. These are well made instruments at low prices. The Kyoto Western (No. K9768) is a sunburst model, similar in style to the "Hummingbird" guitar. The bridge is adjustable, as is the truss rod, and the machine heads are all-metal. A nice-looking instrument for only £31.

The Kyoto Jumbo (No. J9771) is outstanding value. The top is laminated spruce and the back and sides are nato. Metal machine heads, adjustable bridge, and nickel silver frets make this an attractive instrument for £41. There's also a 12-string version (No. J9772) for £53.50.

ELECTRIC GUITARS

ROSE MORRIS distribute the Japanese Avon range of solid guitars. The 3403 is styled on the Les Paul, with two pick ups and volume and tone controls for each, plus a three way selector switch.

It's finished in black polyester with white purfling edging. The hardwood neck is detachable with an adjustable truss rod. It has a contoured top and a slightly cambered fingerboard for a smooth, fast action. All parts are chrome plated and this retails for £49.05.

The 3404 is finished in a rich cherry red polyester, and is similar in style to an S.G. Again, it's a twin pick-up model, with individual volume and tone controls for each, plus a three-way selector switch.

The fully adjustable bridge and tailpiece units are chromed, as are the machine heads. An excellent guitar for £41.18.

In the bass guitar range, the 3406 is a single pickup solid finished in cherry red polyester. This model features detachable neck with adjustable truss rod, rosewood fingerboard with inlaid position dots, volume and tone controls, heavy duty chrome plated hand rest. List price on this is £38.90.

The 3407 is a long-scale bass finished in sunburst polyester and is styled after the jazz bass. It features a detachable neck with adjustable truss rod, rosewood fingerboard, two pickups with separate volume and master tone controls, heavy duty machine heads, combined tailpiece

and bridge, and a chromed hand rest. Retail price for this is £55.91.

Rosetti handle the Eros range, which includes a very good Les Paul type model retailing for £75. It has two powerful pickups, volume and tone controls, pickup selector switch, adjustable neck and Rosewood fingerboard with pearl inlays and a tunomatic bridge. The catalogue number is 9678.

There's also a Telecaster model (9879) with two pickups, volume and tone controls, adjustable neck, and a Rosewood fingerboard with pearl dots. All fittings are chrome-plated and it retails for £47.

The 9587 model is a very attractive guitar with a hand-rubbed natural finish. It has an ultra-thin hardwood neck and hand-rubbed oval Rosewood fingerboard, two pickups incorporating two volume and two tone controls, a combined bridge and tailpiece, and individual covered machine heads. It retails for £75.

Davoli (JK) Ltd market the Gherson range of guitars, made in Italy by Alfredo Menghini exclusively for Davoli. The G2 is available in natural, walnut and cherry and retails for £85. This is a twin-pickup S.G. shaped guitar and comes complete with case, strap and lead, as do all their range.

The G2 bass costs £92 and is available in the same colours. The L2 is similar in style to a Les Paul, and comes in mahogany, walnut, sunburst and black.

Subject to about two weeks delay, left-hand models are also available. The Sweet, Fontanellas, Glenn Cornick and Dee Murray are among famous names who use them.

Stars and their guitars

by Eammon Percival

ALAN SHACKLOCK

(Babe Ruth)
Alan Shacklock formed Babe Ruth four years ago after studying classical guitar and lute at the Royal Academy of Music. "I've been playing since I was eleven. When I joined the local school group, my first guitar was a fairly cheap Spanish which I got from my cousin. I had no idea how to tune it, so I bought Bert Weedon's 'Play in A Day' tutor, which taught me the basics.

"Our local group was called the Juniors, and it was based in Hatfield. Mick Taylor was with us at the time and we both used Hofner Coloramas. They were great guitars and I've still got mine.

"By 1964, I'd bought a Fender Stratocaster and a Gibson 345 Stereo, which I've still got. It's about 15 years old and my favourite guitar. I won't use it in gigs in case it's lost or damaged. It's got a great action and a great sound - ideal for recording.

"Anyway by 1967, I



ALAN SHACKLOCK

decided to try and broaden my outlook and so studied classical guitar at the Royal Academy of Music, under a great teacher called Anthony Rooley. I also studied the lute for about a year.

"We formed Babe Ruth in 1971 and used to do the club circuit, - places like the Marquee and the 100 Club. Now I use a Les Paul and a custom built Strat. It's a 1959 body with a new maple neck. I also had the pickups rewired to get different tone combinations. It's an ideal guitar for rhythm work.

Has Alan any advice for would-be guitarists?

"Well, I'd advise them to try and learn by ear first, and then possibly learn to read music later on. It's very helpful when you're doing sessions. Practice is more important than anything - I used to practice eight hours a day, but of course, I don't have the time now!"

RAY FENWICK (Fancy)
Fancy are an English band who have had two top-twenty hits in the States in the last four months. Before that, Ray Fenwick used to play in the Spencer Davis Group.

"I began on an old Hofner Colorama, which I



RAY FENWICK

wish I still had, because it was a great guitar for its time. Then I moved onto a Les Paul Junior which I again wish I'd kept.

"With Spencer Davis, I used a Stratocaster, but I now use a Telecaster with two humbuckers. I also have a Les Paul which has a really characteristic sound.

"Although the Tele has got humbucking pickups, it still sounds a lot different from the Les Paul.

"Actually, I've always wanted to build up a collection of old guitars, like the old Burns, Hofners, Lucky Sevens, which were amazing little instruments.

"As far as advice goes, I'd say listen to a lot of different players, because you're going to find styles change from year to year.

"You know, one year everyone's playing clear and funky, then the next year they're all using fuzz boxes. I'd also suggest starting on something not too expensive."



MEL GALLEY

Mel Galley, guitarist with Trapeze, has been playing for about ten years. Trapeze have done various tours of the States and are now in the process of recording a new album before setting off to America for yet another trek.

"My first electric guitar was a Rosetti Lucky 7, which was a nice instrument to start on. From there I went straight on to an old Gibson S.G. Junior. Since then, I've always preferred Gibsons, especially the older ones. They seem to have much more 'feel'.

Guitars with all the features you want, at half the cost you'd expect.

Avon - a terrific guitar range with all the electric features you fancy - at half the cost you'd expect! Check them out.

All models feature: • Detachable Necks • Adjustable Truss Rods • Adjustable Bridges • Rosewood Fingerboards • Heavy-Duty Chrome • Individual Machine Heads • Wide-Range Pick Ups • Prices from £40 to £60, case or bag extra.

Rose-Morris
music is our business

Dept. 1, Rose-Morris & Co. Ltd.
32-34 Gordon House Road,
London, NW5 1NE

GUITARISTS!

Ask your local Music Store for these famous Guitars

PALMA
Folk, Western, Classic models

TEAMA
Folk, Western, Classic models

ZENTA
Electric models

KASUGA
Folk, Western, Classic models

GREATEST

Dear Face,
 Why do people always argue on your page as to who a particular group is the all time great. Surely they realise that the only true great band to appear in the last twenty years is the Beatles? I am not being biased, I don't like some of the Beatles' material. They made a terrific impression on the music scene which so far in their field of music has not been achieved by any other band. The fact that different organisations and people try to get them to reform prove that they are missed a great deal. About the only band

nearing their status is the Pink Floyd. Even then their music is so completely different that you cannot compare them anyhow. So before you get hundreds of replies slamming my letter perhaps the writers of such letters would sit back and think, will their group become as famous and successful as these two bands worldwide, not being catty but I don't think so.

Helen Squires, Romford, Essex.

Right on. This is one of the best star letters so far and I must admit I agree with everything Helen has said. Well done, Helen a £2.50 record token is on its way to you.

RIP OFF

Dear Face,
 How dare Les Grey say that Queen do a great Beatles impression! Queen do not in anyway try to imitate the Beatles. I suppose what I'm about to say will be greeted with angry response from Beatles fans but in my opinion Queen are better than the Beatles ever were. Queen are totally original and have their own unique style and sound. If Queen are imitating the Beatles, what are Mud doing ripping off Elvis Presley? Carol, Swindon.
 Weren't the Beatles unique in their time? I must agree that Mud are

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.

Osmonds and the Bay City Rollers? There are far better groups that don't get half as much publicity, such as Geordie. I've just bought Rollin' and it's a load of old rubbish. If you want to listen to a good album listen to Geordie's Don't Be Fooled By The Name. So come on, let's have a bit of Geordie for a change.

Rod Stewart fan, Worcestershire. Well, whaddya know. It's the Rollers v Geordie now.

SCARED?

Dear Face,
 And why shouldn't you be getting a letter from a male Bay City Rollers fan? Let me be the first fella to publicly proclaim my appreciation of the group in every sense. I'm also a D. J. and know how popular the group is elsewhere.

Male Bay City Roller fan, No Address Supplied.
 So, scared to say where you live eh, sweetie?



ROD STEWART

ALL CHANGE!

Dear Face,
 Why has everyone gone bloody mad on the

TWADDLE

Dear Face,
 This is an appeal to all the people who read your page and don't like the Bay City Rollers. Please do not write in your views on the subject but just let it be. If you do this the BCR fans will have no one to argue with and hopefully the Face will not print any of their ally, senseless, futile, absurd, fatuous, trifling, idiotic, imbecilic, nonsensical, insane, ludicrous, pointless, twaddle that they call letters.

Amanda Nicholls, Cheshire.
 That's going to result in more twaddle, sorry letters, than ever before.

TOP POPS

Dear Face,
 Please could you see your way to publishing a poster of the beautiful Fans People as I know you are a male chavermistic pig like me.
 A Male Chauvermistic Pig, Sheffield.
 Well if I ask Male Chauvermistic Pig Dave Wright to co-operate I'm sure it can be arranged...



PAN'S PEOPLE

POLITELY 'SHUT UP!'

Dear Face may I tell you that you are the most horrid person under the sun for taking the rise out of the Bay City Rollers like you do every week. So shut up.
 Judy Fisher, East Ham.

This letter was received over the phone, and I printed it because she was so polite and sounded really sweet so that my hard feelings completely melted away.

RECORD & TAPE MART

SOUL, ROCK, POP OLDIES FROM 1955 TO CURRENT 1975

RECORDS (SAME DAY SERVICE ON ORDERS) (DON'T WAIT WEEKS... OURS IS THE FASTEST SERVICE)

SECTION ONE 70p

- The Animals - The House of the Rising Sun
- Area Code 615 - Stone Fox Chase (old Grey Whistle Test)
- Beach Boys - Good Vibrations
- David Bowie - Space Oddity
- David Bowie - 1984
- Beatles - She Loves You
- Elvis Presley - Tutti Frutti
- Blue Swede Shoes
- Johnny Preston - Running Bear
- Steely Dan - Do It Again
- Steely Dan - Reelin' In The Years
- Jimmi Hendrix - All Along The Watchtower
- Jimmi Hendrix - The Wind Cries Mary
- Wings - Greiveland Back to the Irish
- Steve Nilly - Love The One You're With
- Santana - Jingo/evil Ways
- Alice Cooper - Muscle of Love
- Monkees - I'm A Believer
- Buffalo Springfield - For What It's Worth
- Gary Glitter - Happy Birthday Wings - Uncle Albert
- Canned Heat - On The Road Again
- Tommy Roe - Sheila
- Rolling Stones - Street Fighting Man
- Who - Behind Blue Eyes
- B. Bumble - Nut Rocker
- Lloyd Price - Personality
- Stogee LPs
- Four Seasons - Sherry
- Four Seasons - Big Girls Don't Cry
- Joe Cocker - Wha A Little help From My Friends

SECTION TWO 55p

- Mel and Tim - Backfield in Motion
- Johnny Nash - Cupid/Hold Me Tight
- William Bell/Judy Clay - Private Number
- Felice Taylor - It May Be Winter
- Kool And The Gang - Funky Stuff
- Wigans Chosen Few - Footsie
- Nel Carter - Dreams
- Ronnettes - Be My Baby
- Curtis Mayfield - Move On Up
- James Brown - Funky President
- Booker T - Green Onions
- The Tams - Hey Girl Don't Bother Me
- Dooley Silvermoon - Bump Me Baby
- Billy Preston - Billy's Bag
- First Choice - Armed And Extremely Dangerous
- Creative Source - Migration
- Staples Singers - Repeat Yourself
- Curtis Mayfield - Superfly

SECTION THREE 70p

- Betty Wright - Clean Up Woman
- Fontella Bass - Rescue Me
- Booker T - Green Onions
- The Carstairs - It Really Hurts Me Girl
- Jackie Wilson - You Left The Fire Burning
- Little Anthony and The Imperials - Going Out Of My Head
- The Philly Sound - Don't Depend On Me (Instrumental)
- Arthur Conley - Sweet Soul Music/Funky Street

This offer applies to U.K. only

Above is just a sample of our fortnightly lists which covers 1,000 Hit singles. Latest Sounds from the States. We lead the way for Soul Disco Sounds - Northern Sound. Special offers. Get on our Mailing List now by sending 85p for one year's lists or 30p for our next 6 lists to:

RECORD CORNER (DEPT RM), 27 BEDFORD HILL, BALHAM, SW12 9EX (WHOLESALE AND OVERSEAS ORDERS WELCOME)

ELVIS FANS!! ELVIS WORLDWIDE DISCS

61 GRAFTON ROAD LONDON NW5 01-485 5544/7161
 NEW US LP 'PROMISED LAND' £3.80
 Also new US single, 'MY BOY THINKING ABOUT YOU' 85p
 GERMAN IMPORTS: ELVIS FOR EVER, with 12 page book £3.85
 PORTRAIT IN MUSIC £3.15
 ROCKIN' DAYS £3.15
 FRENCH IMPORT LPs £3.15 each
 H A R E M H O L I D A Y, CLAMBAKE, DOUBLE TROUBLE, CALIFORNIA HOLIDAY and many more...
 US LPs: HAVING FUN WITH ELVIS, ON STAGE, LOVING YOU, GIRLS GIRLS GIRLS, GIRL HAPPY and many more.
 SOUTH AFRICAN LPs £3.50 each
 JAILHOUSE ROCK, ROCK IS BACK, ALIVE TV, LOVING YOU and many more...
 FRENCH 45's £1.00 each. With fantastic picture covers, over 60 titles in stock.
 FOR A FULL LIST SEND SAE
 IMPORTANT: POST 6 PACKING INLAND 20p for one LP and 5p for each additional single 8p for one and 3p for each additional. Allow 14 days delivery.

CASSETTE BARGAINS

| BASF | ROSS |
|-----------|------------|
| C60 - 60p | C60 - 45p |
| C90 - 80p | C90 - 60p |
| C120 - £1 | C120 - 75p |

Minimum order of 3. Please include 10p P.P. and send: Make cheques/P.O.s payable to: THE RECORD EXCHANGE Dept. M 46 South Clerk Street Edinburgh 9

PLASTIC SALES LEICESTER LTD

10-12 Darford Road Leicester LE2 7PD Telephone Leicester 833591

FOR CLEAR PVC PLASTIC COVERS TRADE ONLY

GOLDEN OLDIES, POP AND PROGRESSIVE
 Zeppelin, Cream, Bowie, E. Jobn, Stones, Beatles, Moodies, Deep Purple, Albitas, LP, Doors, etc etc. Thousands of imports from U.S. and France. Lots of picture covers. Send us your wants list. If we have it got it we will get it. Large s.a.e. for all titles of above and mammoth lists for: Reddingtons Rare Records, 20 Moor St., Queensway, Birmingham, (Tel. 021-643 2077)

IMPORTED SOUL SINGLES
 100 for £7.50; 50 for £4.00; 25 for £2.50. Assorted English and USA Singles, 100 for £8.00. Refund Guaranteed. COD 25p extra. 10p + large sae for latest lists to: VIVA (R10), 42 Frattion Road, Portsmouth PO1 5BX

RENTACASSETTE

offers you a superb hire service for Pop and Easy listening tapes. 5p stamp for FREE LIBRARY CATALOGUE to: Rentacassette PO Box 3, Wareham, Dorset

MUSICASSETTES FOR HIRE

Over 2,300 Titles to choose from. For as little as 2/9p a day. Many special offers to Members. Free brochure. The Stereo Cassette Lending Library (Room 6), Sherwood House, Simmonds Road, Canterbury, Kent

all the winners

The following are the winners from our last two Record & Tape Mart Competitions:

- FEBRUARY 8**
 Mr. S. Leveridge, 94 Windmill Cr., Mapesbury Rd, London, N. W. 2.
 Lorraine Taylor, 58 Elport Rd, Highbury, London, N8 1AX.
 Eileen Black, 28 Carve Ley, Welwyn Garden City, Herts.
 Miss Elizabeth Turner, 19 Munninge Rd, Cochester, Essex.

Miss Sandra J. Case, 83 Cambridge Grove Road, Kingston Upon Thames, Surrey KT1 3HB.

FEBRUARY 15
 J. K. Harris, 21 Lime Tree Walk, Biggleswade, Beds.

Gillian O'Brien, 37 Prestbury Road, Liverpool, Merseyside.

Edward Miles, 1 Hightfield Green, Bury Lane, Epping, Essex.

Miss Sandra J. Case, 83 Cambridge Grove Road, Kingston Upon Thames, Surrey, KTI 3HB.

Jenny Harding, 15 Masterman Road, East Ham, London, E6 3NR.



MUD

SEXY MAMA "SWING YOUR DADDY" JIM GILSTRAP OUT NOW ON

Don't miss next week's R&PM

Inside there's Down on the farm with THE ROLLERS



LEO SAYER

why it's got

to be showbiz

THE GAME'S OVER FOR

HELLO

PLUS free colour

poster - the latest

chart service - don't

miss it - order your

copy now

FILL IN THIS COUPON AND HAND IT TO YOUR NEWSAGENT

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

NAME.....

ADDRESS.....

BOWIE: Young Americans (RCA2523)

There's no mistaking the hand as well as the voice of Bowie throughout this longish (over five minutes) single, which he also wrote and produced. There's a funky sax wailing away in the background, and some lavish back-up vocals, all giving Bowie one of his most commercial sound to date - there's even a line from an old Beatles' song in there. Tasty.

LYNSEY DE PAUL: My Taste And Me (Jet 760).

For those who haven't yet sampled the delights of Lynsey's Taste & Me Don't Waste Me album, this single will serve as a good sampler - both sides are from it. This one is a very slow, dreamy number - very romantic. It's got a pretty haunting melody that should make the charts without any difficulty.

HELLO: Games Up (Bell 1406).

Good old skin basher number that trips along with a beat you can't miss. Sometimes the vocals slow down over the drumming, and slipping the title phrase into the middle of each verse makes it just that bit different.

PETER SHELLEY: Love Me Love My Dog (Magnet 22).

The title's a bit on the twee side, and I suppose the sentiment is a bit on the sweet side as well, but Peter sings the song to an easy melody, and after all, we are a nation of animal lovers aren't we? Both sides are from the Gee Baby album.

RUFUS: Stop On By (ABC4038).

Currently in this country, Rufus have had a couple of great singles released here, both of which haven't done very much - shame on you! This one, co-written by Bobby Womack, is a much more down-tempo number than their others. Beautifully arranged, and nice vocals from Chaka Khan. Who knows, maybe this one will do the trick?

BILLY SWAN: I'm Her Fool (Monument 3057).

The most amazing thing about this single has to be the ending - he sings the whole thing straight, then suddenly at the end goes into a vaguely demented rendering of the title, screaming falsetto and all. Nice little number, that's not as immediate as I Can Help, but just as catchy after a couple of listens.

LYN PAUL: Love (Polydor 2068 652)

Change of direction for Lyn with this single, which is a very powerful ballad sung with a lot of feeling. It's difficult for female singers to get into the charts at the best of times, especially with this kind of number, but it does grow on you when you hear it a couple of times, and could well see Lyn in the charts.

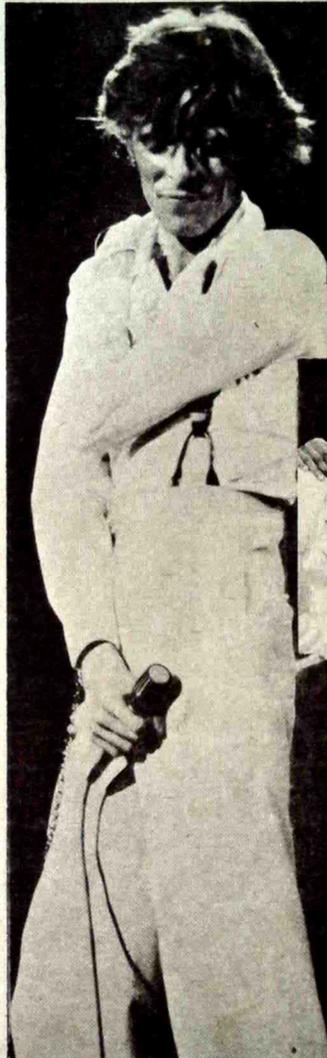
CHARLIE THOMAS & THE DRIFTERS: I'm Gonna Take You Home (EMI International 504).

The history of the Drifters is complicated enough to be impossible, but Charlie Thomas was one of reformed Drifters in the early sixties, who then split and reformed with Johnny Moore. Charlie Thomas is now singing with Dock Green, Elsbearly Hobbs and Bobby Ruffin - got it?

Singles

REVIEWED BY SUE BYROM

LYN PAUL: new direction.



DAVID BOWIE: Tasty



ABOVE: Margo Thunder

ABOVE CENTRE: Charlie Thomas and the Drifters



label. The beat's very catchy, and add to that those amazing vocal talents of Linda's, and you've got a record that should more than equal her success with Rock A Doodle Do. Great song.

THE MARVELETTES: When You're Young And In Love (Tamla Motown TMG 939). Although now defunct, the Marvelettes were a way of life way back in the sixties, and this was in the charts in 1967. It's one of those truly classic tunes but whether or not it's destined for further chart exposure is up to the nostalgia freaks.

MELANIE: You're Not A Bad Ghost, Just An Old Song (Neighbourhood 2884).

With an opening that's very reminiscent of Brand New Key, Melanie sings this song from her new album, As I See It Now. There's a slightly no-down feel to the tune, which if it gets air play could well get Ms Saffa back in the charts.

MARGO THUNDER: Expressway To Your Heart (Capitol CL18608).

O.K., take a listen to this Gamble / Huff number, delivered by a lady with an awful lot of soul, and then guess how old the owner of the voice is - not many people would reckon fourteen, but that's all she is. It's a great song, and even if this one doesn't do it for her, she'll make it with the next.

JIMMY SCOTT: We All Need A Hero (Deram DM 426).

"We have to believe that talent succeeds" is one of the lines of this song, which is obviously what his record company are hoping as well. Actually, this has a very American sound to it, sort of a la Gary Lewis - and it's happy and catchy - and maybe his talent will succeed too.

MERLIN: What A Funny Way To Fall In Love (CBS 3021).

For a band who have been tipped to hit the big time this year, this single seems a very bad choice. Apart from an impersonation of Anthony Newley (remember Stop The World?), it's just one of those records that seems to drone on and on - and I'm sure it wasn't just my head at the time. Not good.

SAMANTHA SINCLAIR: Ninety Nine Ways (To Love You & Little Bit) (Pye TN 45456).

Samantha came second in a fairly recent bout of New Faces with this song - which was definitely one of the better songs on the show. It's a bit Petula Clark-ish in places, but that's not to put it down. Could well do things

Lots of deep vocals here, and a semi-funky rhythm riding along with the harmonies, but whether it's strong enough to be a hit, I'm not sure.

THE TREMELOES: Someone Someone (DJM DMS 948).

The Tremes were hugely successful in the sixties - which is when this was originally recorded by them. This is a new version of that same song,

and depending on the strength of nostalgia buyers or the appeal to new ears, it might find new popularity. Breathily, uncomplicated harmonies, it's a good measure of how things have changed.

DR. HOOK & THE MEDICINE SHOW: The Ballad of Lucy Jordan (CBS 2786).

A song to be committed to - committed in the straight-jacket sense of the word! Depressing lyrics about a 37 year old white middle-class lady who realises she's never going to ride through Paris in a sports car with the wind blowing through her hair, and the realisation makes her go a bit daft. Hmmm.

It's already getting quite a bit of air play, and it's catchy enough in a masochistic way. Pass the tablets, please.

LINDA LEWIS: (Remember The Days Of) The Old Schoolyard (Bell 1406).

Written by Cat Stevens, with whom Linda toured a lot last year, it's also her debut record on her new



LINDA LEWIS

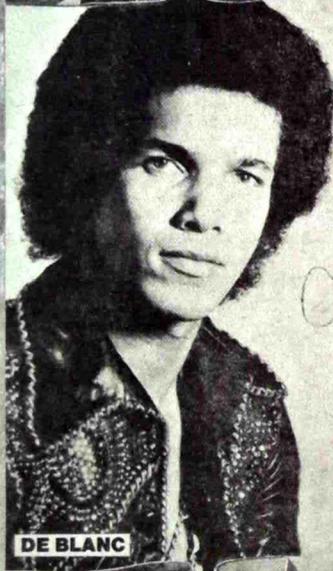
Everybody's playing it ...and doing it

THE LARUE
LADA EDMUND JR.
MCA 172
MCA RECORDS

FOUR GREAT PIECES from BELL & ARISTA



FANCY



DE BLANC



NIKKI RUSH



THE GILLY MASON BAND

DE BLANC 'IS IT SO WRONG'
AN INCREDIBLE NEW SINGLE FROM A GREAT 13 PIECE AMERICAN BAND. DE BLANC WILL BE APPEARING AT LA VALBONNE FEBRUARY 20TH TO FEBRUARY 26TH. To be released shortly on ARISTA 2

FANCY 'SHE'S RIDIN' THE ROCK MACHINE'
RELEASED TO COINCIDE WITH THEIR FIRST TOUR OF ENGLAND. WITH 10CC. COMMENCING MARCH 5TH. ALSO FOLLOWING UP THEIR HIT SINGLES IN THE STATES.
Released March 7th on ARISTA 3

THE GILLY MASON BAND
'THE GREAT MALE ROBBERY'
WINNER OF THE BELL EVENING NEWS 'FIND A STAR' COMPETITION.
Released February 21st on BELL 1401

NIKKI RUSH 'FUN & FREEDOM'
(THEME FROM BUTLINS TV COMMERCIAL).
Available now on BELL 1400



tune in

BY DAVE LONGMAN

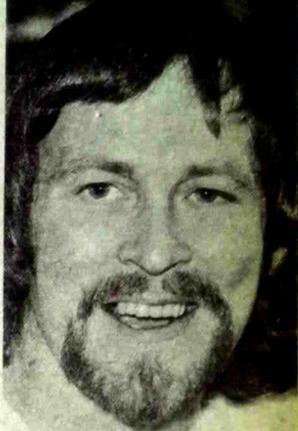
All change - this is Capital

LAST WEEK, Capital Radio announced their first major staff re-think since they went on air 16 months ago.

Although there was speculation that the changes would mean several heads rolling, in fact only two of the station jocks have not had contracts re-newed. They are Dave Symonds and Sean Kelly. The main programme changes are as follows. Dave Cash's show runs from 12 noon till 3 pm, Roger Scott for four hours from 3 pm till 7 pm, when London's Day runs for half an hour. Open-Line continues at 7.30 till 9.00 when Nicky Horn does his rock show. Nicky Horn's show is intended to fill the void left by the Radio One changes. From 11 till 2 is Tony Myatt, and from there the programmes are the same.

The weekend shows change to accommodate Tommy Vance, who does two evening shows. On Saturday, it is a four hour show from 10 pm, and on Sunday it is three hours from 11 pm. The other main features of the weekend programmes are that Kerry Juby gets two regular slots from 7 till 9 each morning. He'll be hosting Kery - Go - Round, where on Saturdays he'll get a guest in each week for the younger listeners to phone in to.

The other major change is that Keith Ashton's London-Link expands from 2 till 6. The show has been a massive success with the advertisers and several other countries are eager to participate. Greg Edwards now goes on from 6 till 10 on Saturdays.



DAVE SYMONDS... moving on?

The changes also include what Michael Buckht describes as a shift in emphasis in the music policy to one of 'Hit Music'. Basically, this means that they will be concentrating on playing more chart sounds as opposed to new releases. Capital will assume a playlist rather closer to that of the old pirate, Radio London.

STAR ON A RADIO SHOW

LAST WEEK, Radio Luxembourg staged a phone-in competition where the main prize was the star that David Essex has been wearing on most of his recent television shows.

Listeners were asked to call the Luxembourg offices in London with the answers to 42 questions. A hot-line was kept open to the studios in the Grand

Duchy where Tony Prince was hosting the show, and he kept the listeners up-to-date about the state of affairs.

There were runners-up prizes of 25 Valentine cards and 25 copies of the recent David Essex album, each one signed by David. Helen Dimitris won the evening's entertainment, and she also picked up on a copy

of the album, a Valentine card and a Pepsi calendar.

Another radio competition, of a different sort was staged by LBC. It was a darts match which took place live over the radio between two teams in London and Canada. The distance of 4,268 miles between the two venues is a first, according to the Guinness Book of Records.

QUICKIES

JAMES WHALE, the Metro jock has his silky tones and even his face on a film going under the title of 'Itôjo in London'.

It is a Japanese film, which will be screened in Japan and America, and plans are afoot for it to be broadcast in the UK... Another Metro jock in the news is Giles Squire, the 'old man' of the station. His morning show was recently on the air live from a store in Sunderland, Joplin, and he signed over 400 autographs. Fame at last for Giles, who, after signing the photos of himself, noticed two elderly ladies actually kissing his portrait!

Radio City in Liverpool has got front page headlines in the last week in all the national papers, with the story about how their AA Traffic plane picked up a May Day call from a light aircraft. The Radio City plane was being used for the first time by the station, when they picked up the emergency message. The listeners to Graham Dene's breakfast show were treated to a minute by minute account of the

drama, which unfortunately still resulted in the death of the aircraft's pilot.

With Bob Snyder being appointed to run the Nottingham commercial station, Radio Trent, it is time for another game of musical chairs. David Symonds and Sean Kelly are no on the market from Capital. Symonds, probably the unluckiest of the three, may decide to return to the recording business, though he would be in his element if he were to be offered the number one job at Portsmouth, Ipswich or Wolverhampton. On a point of observation, it is interesting that the BBC and the commercial stations let a jock complete a series of programmes even when told they have only a few weeks to do. Luxembourg, on the other hand don't let their jocks appear on the air after they have been dismissed...

Up in Rotherham, the Radio Hallam stereo transmitter has been wired wrongly so that the left and right channels are reversed in stereo... The fault should

be rectified soon. As the Rotherham transmitter is a relay transmitter, any faults broadcast from Sheffield will be re-broadcast... An IBA ruling is that any competitions on the ILR stations must have a total prize value of £100 maximum, and an individual prize value maximum of £20. Any readers who would like to keep their ears open for stations breaking that regulation, we would be pleased to hear from.

The Radio Clyde show, Hear Me Talkin', between 3 and 4 on Sunday afternoons is booked up with stars for the coming weeks. They are: Moody Blues (Feb 23), George Melly (March 2), Barclay James Harvest (March 9), Ramases (March 16), MacKenzie - Cooke (March 23), Mike McGear (March 30) and Al Stewart (April 6). Lastly, Robb Edon informs us that he will in fact be running the Kayak tour which opens on May 3 and runs for ten dates. The Earth and Fire tour is due to begin in either late May or June...

Albums

STATUS QUO: On The Level (Vertigo 91 02002)

If you're expecting On The Level to be completely different from the band's previous works, then you'll be disappointed. This is boogie a la Quo, guaranteed to get your knicks in a twist and your head in a whirl. However, on this particular album the musicianship, the production and the quality of the compositions are much more polished, emerging as the nearest LP Quo have done to date. The boys play as tight as a duck's behind displaying fantastic flair on their respective instruments; and although their music has remained anachronistic because Quo's music fits quite comfortably into any decade and will probably go on doing so for the next 50 years. There's ten relatively short and crisp tracks, all of which would make first class singles, especially Boss's 'What To Do', and Lancaster's 'Broken Man'. The unabridged version of 'Down Down' is included which is more at home in a heavy context. So if you fancy a treat, why not buy yourself On The Level, the album is an unashamed luxury at a price you can all afford.

J. I.

ROY BUCHANAN: Rescue Me (Polydor 2391 152)

Give Roy a song, any song and he'd fix you up with a guitar solo for it in no time. If it's nearer the blues, then all the better because that's where Roy's heart is - rock based blues as on his last album or funky, soul type blues as on this package. Of course there's plenty of that shrill, piercing Buchanan guitar to be found but also some unfamiliar soul wailing in the background, which doesn't work as well with his guitar as rock. But if you don't like the song then just listen to the brilliant guitar work - there's plenty of that no matter what else.

M. T.

THE DELLS: The Mighty Dells (Chess 9109 100)

After the initial groan of thinking this is going to be a "live" album, the Dells, who haven't had much success this side of the pond, fool everyone by creating a fairly original soul sound stepping neatly between a syrupy uptown routine and out and out funk. The lead singer (forgive me for not knowing his name) gives everything that pained feeling in the great tradition of Levi Stubbs and more lately Harold Melvin. Throw in some professional harmonies and a few good melodies and what you've got is a soul album that wouldn't have been out of place in the middle and late Sixties - by the way, that's a recommendation.

D. H.

DADAWAH: Peace And Love (Trojan TRLS 103)

Four long tracks of Rasta rooted reggae from Dadawah, an unknown quantity over here, who, with help from bassist Lloyd Park, Paul Williams (drums), Willy Lindon (guitar, Lloyd

Calmers, (piano, organ and wouldya believe - proccotions?), plus brass from the Federal Soul Givers produce rambling, swaying reggae that's just the thing for 3 a.m. Each track opens with a sepulchral rap about such Rasta raves as Halle Selaisse Lion of Judah etc. etc., which, not being a dreadlocker myself, I can't begin to appreciate the full significance of - the music's a groove though.

G. D.

LINDA RONSTADT: Heart Like A Wheel (Asylum E-ST 11358)

Hey Linda, you've got a near perfect country and western voice, let's get a few good songs, some name session people and we could do an album with Peter Asher producing it. It'd sell, baby, why you could be the new queen of the scene. So the album went to No. 1 in the States and the single culled from it. Your No Good is also a smash. All the songs are strong from Little Feat's 'Willin' to It Doesn't Matter Anymore but the whole thing comes over as rather insipid but classy. No doubt thousands will rush out and buy it and be very happy with the laid back steel guitars and the rest of it. If you're one of them then you probably won't like this review.

D. H.

ALBERT KING: I Wanna Get Funky (Stax STX 1065)

Which he does on most of the cuts with the help of the whole Memphis set-up, but it's when he gets out that famous blues guitar he shows why he's one of the most satisfyingly relaxed bluesmen

in the business and if you're a purist I think you'll prefer it that way. But that doesn't mean you shouldn't check out the funk as well. Listen to Cross Cut Saw ten years on and you'll find that the technique has improved and he's still able to continue the controversy whether B.B. or him should get the crown.

D. H.

FRANK BATTIATO: Chic (Inland ILPS 8383)

About a million miles from Donny you reach a nether region of frontier musicians who are really playing something different. Frank here, an Italian genius by all accounts, is such a man. With his keys, his synthesizers, his echo box, and his string accompaniment, Mr. Battiato, in his avant garde way, produces an electronic aural dream. He sings in Italian, someone talks in German, and all the time the rhythm saws through the brain. This is powerful stuff and though there's no comparison with accepted rock. Anyone who wants a pleasurable experience of where music is heading, should try some.

P. H.

DON DOVAY: Hot Blood (Mercury 0698)

The schmaltzy voice-overs and big string productions tend to kill Don's usual breathless good-time and earthy feel. He's too damn sophisticated when everyone knows the man's as funky as a Soho Street. Nevertheless, Don delivers classy, soul music that's sexy too. There's plenty of variety and a laid back charm that should win him a whole bunch of new followers.

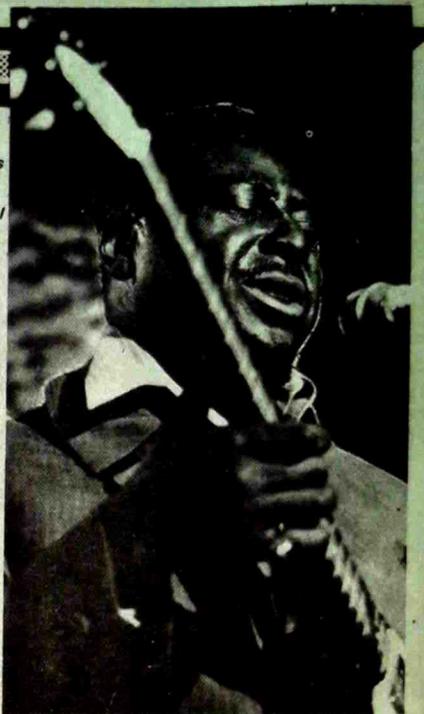
P. H.

LENA ZAVORONI: If My Friends Could See Me Now (Philips 9169200)

Lena Ravioli that old-fashioned starlet who found fame via Hughie's Opportunity Knocks, has her second album in the shops, titled If My Friends Could See Me Now. The album contains some breezy old stan-

KISS: (left) twice as dangerous as Popeye.

ALBERT KING: still fighting for the crown



energy than a nuclear power plant and are probably twice as dangerous. In Detroit a boy leapt from a second floor window after seeing them. At another concert the kids started a fire. O.K. so it's only fifty two again, but these boys come from New York where grit 'n' spit mean everything. Consequently you got here a

heady mixture of nerve tingling hard rock and anthem-like street lyrics driven along by a veritable drop-forged of a drummer. Recorded in October '73, this, their first album (there's been another since) arrives here a little late, but for those languishing in the no-no areas of the mid Seventies, it may be just in time.

P. H.

THIS WEEK'S TOP DISCO CHOICE IS 'SLOW DOWN' BY SHABBY TIGER

RCA 2492

AS HEARD ON RADIO LUXEMBOURG



Don't be mean - tell your friends about RECORD AND POPSWOP MIRROR

RCA

WHO, WHEN AND WHERE

THURSDAY

February 20th
NEIL SEDAKA, Guild Hall, Portsmouth.
CHUCK BERRY, Southport Theatre.
ELECTRIC LIGHT ORCHESTRA, City Hall, Sheffield.
LINDISFARNE, Civic Hall, Wolverhampton.
ELLINGTON ORCHESTRA, Odeon, Hammersmith, London.
GRIMMS, Nottingham University.
KILBURN & THE HIGH ROADS, Dingwells, Camden Lock, London NW1.

WELCOME BACK to Mud this week from their tour of Scandinavia and Belgium. They're playing a series of concerts in the UK which run straight through to the end of March. To coincide with the tour, their new single

The Secrets That You Keep was released last week. This week's dates are: Sheffield University, February 21; Hemel Hempstead Pavilion, 23; Wolverhampton Civic Hall, 24; and Birmingham Locarno, 25.

Alvin Stardust will need all that energy he keeps in reserve in the next couple of months. After a heavy UK tour of concerts and cabaret which ends on March 17 he leaves for a promotional tour of Japan, New Zealand and

Australia. Although his backing band, Alvin's Heartbeats, have recently announced their intention to pursue their own solo career, their work with Alvin still comes first, and they will accompany him on all

dates, both in this country and overseas. Gigs confirmed for this week are: Hereford Flamingo, February 21; Llanelli Glen, 22; Stevenage Locarno, 23; and London Hammersmith Palais, 24.

CHICK COREA / ZEBRA, Caley Cinema, Edinburgh.
PLANXTY, New London Theatre, Drury Lane, London.
CHI-LITES, Baileys, Derby (until March 1).
TOM PAXTON, De Montford Hall, Leicester.
MAC & KATIE KISSOON, Lion Hotel, Warrington.
KENNY, Grey Topper, Jacksdale.

SUPERCHARGE, Dove & Olive Hotel, Speke, Liverpool.
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1.
GAS WORKS, Bristol University.
MIKE ABSALOM, Huddersfield Polytechnic.

MAGNA CARTA, Bingley College.
SLACK ALICE, Blackburn College, Blackburn.
DESMOND DEKKER, RAF Coltishall, Norfolk.
HECTOR, Stoneleigh Club, Porthcawl, S. Wales.
ROBIN TROWER, Lyceum, London.
SUNDANCE, Top of the World, Stratford.
CISSY STONE, with Body & Soul, Madison, Middlesborough.
GONZALEZ, Speakeasy, 48 Margaret Street, London W1.
STACKRIDGE, Town Hall, Cheltenham.
CHI-LITES, Heavy Steam Machine, Henley.

MOND, Sutton in Ashfield.
GAS WORKS, Haverhill Town Hall.
JACK THE LAD, Blackpool Technical College.
GT MOORE & THE REGGAE GUITARS, Sheffield University.
MAGNA CARTA, A Sheffield University.
BLACKFOOTSUE, Scunthorpe College.
GRIMMS, Goldsmith's College, London.
BYZANTIUM, Hatfield Polytechnic.
ROBIN TROWER, Lyceum, London.
TIM ROSE, Bath University.
DUST, Speakeasy, 48 Margaret Street, London W1.
FRUUPP, Pavilion, Cheltenham.

CHICK COREA / ZEBRA, Nottingham University.
MIKE HERON'S REPUTATION, Durham University.
FRUUPP, Roundhouse, Dagenham.
AL STEWART, Warwick University.
KURSAAL FLYERS, Biba's, Kensington High Street, London.
DRAGONFLY, Dingwells, Camden Lock, London NW1.
RONNIE LANE'S SLIM CHANCE / BEES MAKE HONEY, Friars, Aylesbury.
THE TREMELOES, Borough Road College, Isleworth.
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1.
MEDICINE HEAD, Hitchin College of Education.

SUNDAY
 February 23rd.
NEIL SEDAKA, Hippodrome, Birmingham.
RALPH McTELL, Guild Hall, Plymouth.
CHUCK BERRY, New Theatre, Coventry.

MONDAY
 February 24th
PLANXTY, City Hall Ballroom, Sheffield.
RALPH McTELL, Regal, Redruth.
RICHARD DIGANCE, Exeter University.
BLACKFOOT SUE, Marquee, 90 Wardour Street, London W1.
ELECTRIC LIGHT ORCHESTRA, Town Hall, Birmingham.
SUNDANCE, Civic Centre, Bedworth.
HAWKWIND, Assembly Hall, Worthing.
PRESSURE, Handsworth WMC, 445 Handsworth Road, Sheffield.
STACKRIDGE, Plymouth Polytechnic.
MUD, Civic Hall, Wolverhampton.
CARAVAN, The Dome, Brighton.
JOHNNY MARS & THE SUNFLOWER BOOGIE BAND / BREWERS DROOP / NIGHT BRAWLS, 100 Club, 100 Oxford Street, London W1.
CURVED AIR / TRACE, Free Trade Hall, Manchester.
KENNY, City Centre Centre Club, Coventry.
MAC & KATIE KISSOON, Lafayette Club, Wolverhampton.



Sewing up your future

You've begun to see your hobby as serious work. You've decided that your sewing course is a stepping stone to a future career. It's an exciting thought, and you just can't wait for the future to happen. You've also decided on your sanitary protection - for now and in the future.

It's Tampax tampons, the choice of more modern women all over the world. Tampax tampons are worn internally where they can't be felt and can't interfere with movement.

They're dependably absorbent and protect you comfortably. The protection to start with today.

The protection for all the months and years ahead.

The internal protection more women trust

TAMPAX
tampons

MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE

HUMPHREY LYTLETON / EDDIE THOMPSON TRIO, Fairfield Hall, Croydon.
CHICK COREA / ZEBRA, Civic Hall, Guildford.
PLANXTY, St. George's Hall, Bradford.
TOM PAXTON, Carlton, Dublin.
CURVED AIR, Town Hall, Watford.
JESS RODEN & STEVE GIBBONS BAND, Harpenden Public Hall.
DUCKS DE LUXE, Golden Lion, 40 Fulham Road, London SW6.
STARRY EYED & LAUGHING, Nag's Head, High Wycombe.
ROCK REBELLION, Greyhound, Fulham.

MOND, Sutton in Ashfield.
GAS WORKS, Haverhill Town Hall.
JACK THE LAD, Blackpool Technical College.
GT MOORE & THE REGGAE GUITARS, Sheffield University.
MAGNA CARTA, A Sheffield University.
BLACKFOOTSUE, Scunthorpe College.
GRIMMS, Goldsmith's College, London.
BYZANTIUM, Hatfield Polytechnic.
ROBIN TROWER, Lyceum, London.
TIM ROSE, Bath University.
DUST, Speakeasy, 48 Margaret Street, London W1.
FRUUPP, Pavilion, Cheltenham.

CHICK COREA / ZEBRA, Nottingham University.
MIKE HERON'S REPUTATION, Durham University.
FRUUPP, Roundhouse, Dagenham.
AL STEWART, Warwick University.
KURSAAL FLYERS, Biba's, Kensington High Street, London.
DRAGONFLY, Dingwells, Camden Lock, London NW1.
RONNIE LANE'S SLIM CHANCE / BEES MAKE HONEY, Friars, Aylesbury.
THE TREMELOES, Borough Road College, Isleworth.
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1.
MEDICINE HEAD, Hitchin College of Education.



GLOBAL VILLAGE TRUCKING COMPANY, Mid-Herts College of Education, Welwyn Garden City.
GAS WORKS, Theatre Centre, Lowestoft.
JACK THE LAD, Redditch College of Further Education.
GT MOORE & THE REGGAE GUITARS, Peterborough Technical College.
MIKE ABSALOM, Bangor University.
GRIMMS, Birmingham University.
BIFFO, N.E. London Polytechnic, Waltham Forest Precinct.
CARAVAN / RENAISSANCE, Southampton University.
ROBIN TROWER, Hull University.
CISSY STONE WITH BODY & SOUL, Madison, Middlesborough.
PRESSURE, Woodhouse Central Club, Sheffield.
TOM PAXTON, Imperial College Union, London SW7.
STACKRIDGE, Canterbury University.
CHI-LITES, California, Dunstable.
TUNNEL HOUSE / GYPSY, Ewell Technical College, Adrian Mann Theatre, Surrey.
BREWERS DROOP, Royal Holloway College of Art.
HECTOR, Fagin's, Wrexham.
PHOENIX, Kensington, Russell Gardens, Holland Road, London W14.
SYCO, Upstairs at Ronnie's, 47 Frith Street, London W1.
CHICK COREA / ZEBRA, Nottingham University.
PLANXTY, Leicester University.
CURVED AIR / TRACE, Strathclyde University, Glasgow.
MAC & KATIE KISSOON, Bryn Gwyn Hall, Gorseinon, Wales.
KENNY, Grand Pavilion, Withernsea.
BUDGIE / RUDI TCHAIKOWSKY, Oldham College of Technology, Rochdale Road, Oldham.

FRIDAY

February 21st.
HAWKWIND, Sheffield University.
SAILOR, Newcastle University.
NEIL SEDAKA, Fairfield Halls, Croydon.
CARAVAN / RENAISSANCE, Brunel University.
CHUCK BERRY, Apollo, Glasgow.
SUNDANCE, Liverpool University.
ELECTRIC LIGHT ORCHESTRA, Sussex University.
LINDISFARNE, Liverpool University.
KIKI DEE BAND, The Dome, Brighton.
JOHN RENBOURN / JACQUI McSHEE, Strathclyde University.
FRUUPP, Pavilion, Cheltenham.
AL STEWART / BRINSLEY SCHWARZ, Town Hall, Birmingham.
BLACK OAK ARKANSAS, Rainbow, London.
WALLY, York University.
KURSAAL FLYERS, Biba's, Kensington High St., London.
MICHIGAN FLYERS, Dingwells, Camden Lock, London NW1.
THE TREMELOES, Bede College, Durham.
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1.
GLOBAL VILLAGE TRUCKING COMPANY, Golden Dia-

SATURDAY

February 22nd.
HAWKWIND, Leascliffe Hall, Folkestone.
SAILOR, Manchester University.
DIONNE WARWICK / HUES CORPORATION, Albert Hall, London.
BLACK OAK ARKANSAS / SASSAFRAS, Winters, Bournemouth.
ACE, Guild Hall, Plymouth.
CHUCK BERRY, Free Trade Hall, Manchester.
SUNDANCE, Corn Exchange, Cambridge.
ELECTRIC LIGHT ORCHESTRA, Leeds University.
RALPH McTELL, Exeter University.
KIKI DEE BAND, Colston Hall, Bristol.

MOND, Sutton in Ashfield.
GAS WORKS, Haverhill Town Hall.
JACK THE LAD, Blackpool Technical College.
GT MOORE & THE REGGAE GUITARS, Sheffield University.
MAGNA CARTA, A Sheffield University.
BLACKFOOTSUE, Scunthorpe College.
GRIMMS, Goldsmith's College, London.
BYZANTIUM, Hatfield Polytechnic.
ROBIN TROWER, Lyceum, London.
TIM ROSE, Bath University.
DUST, Speakeasy, 48 Margaret Street, London W1.
FRUUPP, Pavilion, Cheltenham.

CHICK COREA / ZEBRA, Nottingham University.
MIKE HERON'S REPUTATION, Durham University.
FRUUPP, Roundhouse, Dagenham.
AL STEWART, Warwick University.
KURSAAL FLYERS, Biba's, Kensington High Street, London.
DRAGONFLY, Dingwells, Camden Lock, London NW1.
RONNIE LANE'S SLIM CHANCE / BEES MAKE HONEY, Friars, Aylesbury.
THE TREMELOES, Borough Road College, Isleworth.
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1.
MEDICINE HEAD, Hitchin College of Education.

TUESDAY

February 25th
BLACK OAK ARKANSAS / SASSAFRAS, Steam Machine, Hanley, Stoke on Trent.
NEIL SEDAKA, City Hall, Newcastle.
SUNDANCE, Barbara's Birmingham.
ELECTRIC LIGHT ORCHESTRA, Civic Hall, Wolverhampton.
RALPH McTELL, Cardiff University.
AL STEWART / BRINSLEY SCHWARZ, New Theatre, Oxford.
WALLY, Bristol University.
ISOTOPE, Dingwells, Camden Lock, London NW1.
GEORGE MELLY, Middlessex Polytechnic, The Queensway, London W3.
GAS WORKS, Golden Lion, Fulham.
BE BO DELUXE, Southampton University.
STACKRIDGE, Bishop Otter College, Chichester.
PLANXTY, Leeds Town Hall.
CURVED AIR / TRACE, Reading University.

"HELEN REDDY" TICKETS

THEATRE ROYAL, Drury Lane. SUN 27th Apr.
 TICKET HOLDERS PLEASE NOTE THAT THE PERFORMANCE SCHEDULED FOR 8.30 p.m. HAS NOW BEEN BROUGHT FORWARD TO 6.30

MARKET PLACE

HI-WAISTERS

32" BAGS
3 button waistband. Thigh pockets, leg length 32"-34".
CORD £6.20 + 30p p&p
Col: black, beige, grey, green, blue.

32" BIRMINGHAM BAGS
Thigh pocket, 3" waistband, leg length 34".
CORD £6.50 + 30p p&p
Col: black, brown, navy, green.

DENIM £5.95
+ 30p p&p
Col: black, brown, navy.

INDIGO DENIM £6.25
+ 30p p&p

Waist sizes 28"-36". State alternative colour. Guys waist, girls hips. Cheques/P.O.'s made payable to:

TURNSTYLE (DEPT. RM)
41 Regent Street
Runcorn, Cheshire

Delivery 7-14 days. Money refunded if returned unworn with seven days.

LEVI JEANS



Brushed denim Levi jeans with super flared bottoms and pale blue inset in centre leg. Guys state waist 28in. - 36in. Chicks hips, leg length: 30, 34. Colours navy or black. Only £2.95 + 25p p&p the cheapest and best value lean on the market).

SWEAT SHIRTS



Super fit, warm and comfortable. Various motifs including "Southern Comfort" and "Camel" (as illustrated), Strawberry Fields, Coca Cola, and UK Universities etc. Sizes: S, M, L, XL. Colours: Yellow, White, black, light blue, navy, beige, red, green. £3.95 plus 25p p&p

LEVI VELVET BAGGIES



Best quality velvet baggies made by Levi's with large flares and two-inch belt loops. A fantastic offer made possible only through Libra. Normally £9.95. Now at £3.95 + 25p p&p (please rush). Guys state waist sizes 26in. to 34in. Chicks hips. In dark wine or navy blue.

7-12 days delivery. Prompt refund if returned within 7 days. Cheques / Pos / Mos made payable to Libra. Dept RM, 15, Shrubbery Road, Streatham, London, S.W. 16.

POSTERS FROM PERMAPRINTS



1. BAY CITY ROLLERS

2. NEW BAY CITY ROLLERS (LIVE ON STAGE)



3. ROD STEWART



4. NEW BOWIE



5. QUEEN



NO. 6 GIANT BEN MURPHY AND ROGER DAVIS 52"x34" FULL COLOUR ONLY 85p



NOS. 1 TO 5 COLOUR POSTERS 38"x25" ONLY 75p EACH

NEW FROM PERMAPRINTS
BAY CITY ROLLERS
IRON-ON TRANSFERS
SIMPLY IRON ON JEANS, T-SHIRTS, BLOUSES, SKIRTS, ETC.
Easy to apply.



Each transfer measures 8 1/2in x 5in. 3 transfers to a pack. **PACK OF THREE IRON-ONS, ONLY 95p**

7. NEW LES MCKEOWN
POSTER GIANT 40"x30"
IN MAGENTA ONLY 70p
Free catalogue of our range with every order. Please add 20p P & P to total order to: PERMAPRINTS (Dept R17) P.O. BOX 201 485 HORNSEY ROAD LONDON N19 3QP

30" BAGGIES & BOMBERS

THREE BUTTON WAISTBAND. OPTIONAL 36" LONG LEG.



STYLE 243
BAGGIES
CORD ONLY

STYLE 242
BAGGIES
CORD GABERDINE DENIM CANVAS DONIGAL

STYLE 240
BOMBER
CORD DENIM DONIGAL

STYLE 241
BAGGIES
CORD GABERDINE DENIM CANVAS DONIGAL

NEW FROM wider jean Co
DONIGAL TWEED BAGGIES IN STYLES 247 & 242. ALSO BOMBERS STYLE 240. COLOURS: BLACK & WHITE, BROWN & WHITE.

STYLE & PRICES
BAGGIES
CORD 5.45
GABERDINE 6.45
VELVET 7.45
DENIM 5.65
CANVAS 5.50
DONIGAL 6.75

SIZES
BAGGIES
28" 16" GUYS
8" 18" CHICKS
BOMBERS
32" 42" CHEST
32" 38" BUST

BOMBER PRICES
CORD 4.60
DENIM 4.80
DONIGAL 4.90

PLEASE STATE:
SIZE
STYLE
COLOUR
ALTERNATIVE CHOICE

COLOURS
CORD GABERDINE CANVAS VELVET
BLACK GREEN BROWN WHITE LIGHT BLUE
BLACK GREY NAVY DENIM FADED

SEND CHEQUE/P.O. PLUS POSTAGE AND PACKAGE TO

POSTAGE & PACKAGING 30p PER GARMENT. The outside of U.K.

SPARKS

— SCARVES

Blue, Gold, Tan or White, 60p each. Pin on Sparks Badges 25p each (5 different £1.00). Chrome ID Bracelet — Colour Engraving Ron + Russ or Sparks or I LUV Sparks 75p each. Heart Pendant — Chain, Engraving as above, 60p each. Catalogue Popstar, Motorcycle, Football, Badges + Scarves included with Order. Trade and export enquiries welcome. One day posting.

ALL FAN CLUB MARKETING, DEPT. RM8
80 FRANCHE COURT ROAD, LONDON SW17
Tel. 01-947 0270

VELVET FLARES

really nice fit, four patch pockets, belt loops, 28" flares. Black, Brown, Navy or Wine. Sizes 26" to 34" (girls 8 to 16).
Price **£6.50**



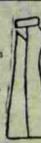
WRANGLERS

By far the best denim jeans around for fit and quality. Four pockets, belt loops. Sizes 26"-34".
Price **£6.95**



30in BAGGIES

3" Waistband, 3 buttons. Side pockets in Gaberdine, Donegal Tweed, Cord or Denim. Black, Navy, Brown, Beige, Rust, Burgundy, Grey and Bottle Green. Sizes 26" to 34".
Price **£5.95**



SWEATERS

High quality Shetland Wool. Col: Black, Navy, Beige, White, Brown, Burgundy, Light Blue. Sizes 32" to 42". Prices: Roll Neck **£4.95** Round Neck **£4.75**



SHRIMP DESIGNS

Dept. RM 23 The High, Streatham High Road, London SW16. PLEASE ADD 25p per garment for post and packing (Overseas 50p)

TO ADVERTISE
IN
MARKET PLACE

CONTACT
DAVID NEALE

ON

01-607 6411

new from

JARJADU

gangbusters

Superb 1920's style leather shoe. Black & White, brogue uppers on lightweight cushioned base with 3" heels. Sizes 6-10.
£10.99 (plus 30p P&P)



dodgers

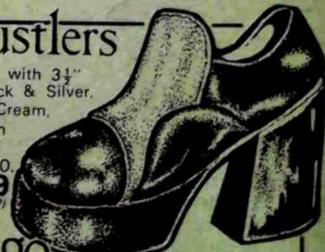
ALL LEATHER black lace-up shoe with unusual brown contrasting design. Really stylish, with 3 1/4" high heel and platform sole. Sizes 6-10.
£12.50 (plus 30p P&P)



hustlers

platform shoe with 3 1/2" high heel, Black & Silver, or Brown & Cream. leather slip-on.

Sizes 6-10.
£11.99 (plus 30p P&P)



chicago rollers

Stylish all-weather boot in Black or Brown with 10" zip. Round toe with piped design on lightweight platform base with 3" heel. Sizes 6-10.
£13.50 (plus 30p P&P)

JARJADU LTD., (Dept. RM)

2 Victoria Road North, SOUTHSEA, Hampshire.

MARKET PLACE

LITTLE Jeremy Spencer — one-time punk slide star of Fleetwood Mac — is carefully planning to be rock's first religious convert to get back in the charts.

He quit the famous blues band four years ago slap in the middle of an American tour when they thought he'd gone cranky. But he'd had enough.

While the band played their L.A. gig, Jeremy was being introduced to the ways of The Children Of God — an organisation which has no churches and merely believes in following the Bible.

They have a place in London called The Poor Boy Club, where Jeremy Spencer's Albatross (his new band) can be found most days. There's Jed Light from Burton — on Trent on bass guitar, Phil Ham from Dallas, Texas, on lead guitar, Zac Waxman from L.A. on rhythm, piano and vocals, plus Shelley (his wife) from Boston on vocals, and Isaac on congas. All of them have a background in professional rock. Shelley, for instance, was in the Boston cast of Hair. Zac Waxman used to play in a band with Supertramp drummer, Bob Benburg, and Thin Lizzy guitarist Scott Gorham, and Jed played in Germany.

Together they made their debut at the Marquee last week and already critics are talking about a great band.

Jeremy says: "We want all England to hear our music, especially the young kids."

Preach?

There's no preaching in the songs, he claims, but the music is very happy and has something to say. "A song has got to say something," he says.

"We just decided that it was a good band and if we wanted to progress we'd have to make some records so that we could be judged by others. If music's not accepted, the players become static."

So the band, formed last June, now has a manager and plans to release a single then an album. They still have no record deal, but they're prepared to wait.

Just Jeremy —and his bird of course!



Jeremy Spencer

Confessions of a cruncher

REMEMBER CLUMSY Robin Askwith from page ten of this week's issue, falling off toilets and things. Well that isn't the only Timmy Lee type incident which has happened to Robin in real life.

Driving to the studios in his Mini that morning, Robin and his passenger were involved in a car accident.

There was Robin driving down one of the great music streets, Abbey Road, when a car pulled out in front of him and then stalled. That left Robin with one of three courses of action. Either mount the pavement to avoid the car, turn the other way into on-coming traffic or head straight for the offending car.

So, as it was the other car which stalled, he chose that course, escaping with a slight gash on his head and a severely mangled front end. His passenger though had a bigger shock. Not realising that the impact had dislodged his glasses, he staggered from the car and reeled off down Abbey Road shouting: "I can't see, I've gone blind."

After substantial make-up repairs Robin was fit to start the day's shooting, his passenger recovered his specs, but the car had to be left until a tow could be arranged. Funny thing was, if that's not enough, Robin's wardrobe mistress had a crash in her car during the filming of Confessions of a Window Cleaner.

By the way, the next Confessions film after Pop Performer is Confessions of a Driving Instructor. Enough said!

REFLECTIONS
REFLECTIONS
REFLECTIONS
EDITED BY PETER HARVEY

SPORTS ROUND UP

JACK THE LAD, enflamed by the recent claims of their old masters Steeleye Span to be the best darts team on the road, have renewed their challenge.

The band foresee a battle of the folkies, but emphasise that it needn't necessarily be darts.

"Steeleye have been threatening to play us for ages but we just haven't seen them lately," pointed out Si Cowe. "In view of their recent victory in the music business k.o. competition we've decided to challenge them yet again."

"In fact we'll play them at any indoor sport and any other band that cares to participate may do so, the stakes being a crate of Guinness". Of course!

Si is quite undeafened by the prowess of Steeleye fiddler Peter Knight. "We've got our own stars too y'know. Ray

Steeleye miss the point?

Laidlaw's really good at darts so is Walter (Fairbairn) although the rest of us are just average.

"In any event we're better than the roadies and I know we'd win the inevitable drinking contest afterwards."

Meanwhile the band sit back and await allcomers.

STAR BREAKERS

- HAVING A PARTY The Osmonds MGM
- SUPERMAN The Commodores Tamla Motown
- THIS OLD HEART OF MINE The Isley Brothers Tamla Motown
- THERE'S A WHOLE LOT OF LOVING Guys & Dolls Magnet
- HITCHIN' A RIDE '75 Paper Lace Bus Stop
- I'LL TAKE A MELODY Hues Corporation RCA
- GAME'S UP Hello Bell
- DOCTOR LOVE The Pearls Bell
- HEY GIRL DON'T BOTHER ME The Tams Anchor
- MELLOW DOWN Andy Fairweather Lowe & M

Enuff 'to make 'im turn in

IS IT Choppin' or is it Shopan? Will however you pronounce it, Ann Odell's new band Chopyn is definitely named after the classical composer Chopin.

"I wanted to give the band a bit of class," explained the former Blue Mink lady. "Nobody's ever named a band after a composer, and Chopyn just came to me one night. I changed the spelling to avoid legal problems."

And just to tie up any loose ends, 1975 not only marks the release of the band's first album, Grand Slam but the 125th

'is grave . .



Ann Odell

anniversary of Chopin's death.

But Chopyn won't be playing anything that needs the backing of the London Philharmonic. No, they're going on tour with the Electric Light Orchestra!

Sssh..

AS THE divine Kojak was only saying this week: "It's a naughty naughty no-no." And he should know with his ruinous if record — which we understand is dedicated to New York's chief of police. Honestly, it's enough to make you throw your rowlocks at the clock . . . but still the Big Apple does have that effect on people . . . imagine, Steve Harley was struck speechless "with a lump in his throat" when he heard Come Up And See Me Some time was top . . . the States to announce his first retirement . . . Now, for your divination . . . Paul McCartney's been perpetuating elitist prelections with a steamboat voyage up the Mississippi for New Orleans' resident pantheon of music Gods — like Allen Toussaint, Professor Longhair, Ernie K. Doe, Clarence Frogman Henry, etc. Of course The Meters played at the party AND (shock, shock) The Press were not invited . . . David Hancock wants to be in . . . but of course he never will be . . . Bowie turned down an offer to join The Stones but we KNOW that

Stevie Marriot won't . . . Angie baby (Bowie) says goodbye to the Royal Court (theatre) and heads for the Far (out) East . . . this week's burning question: What were Lynsey De Paul and Roy Wood doing backstage at the ELO London gig? And indeed, why does anybody go to Biba's, especially when the Sadista Sisters are playing there (pooh) . . . And as for the Speakeasy, if guitarist Mick Ralphs, Ariel Bender, and Mick Ronson (all Motis at one time or another) can be seen eating together there with Ian Hunter, I think I'll go to the Zoom Zoom in Sidcup . . . And finally did you hear the one about the old soldiers? . . . they were on duty outside the Rainbow (as usual) when another Army were on stage . . . then this David (actually Ginger Baker's old lady) skew six of the Gollaths (actually the army outside) to gain entry backstage (she'd forgot her pass). Ginger said he wouldn't go on, the doorman went home and 200 kids got in free round the back . . . phew . . . BYE BYE XXX.

Yesteryear Charts

Fifteen years ago

1960

- 1 1 WHY, Anthony Newley
- 2 3 POOR ME, Adam Faith
- 3 2 A VOICE IN THE WILDERNESS, Cliff Richard
- 4 4 WAY DOWN YONDER IN NEW ORLEANS, Freddie Cannon
- 5 8 RUNNING BEAR, Johnny Preston
- 6 5 PRETTY BLUE EYES, Craig Douglas
- 7 6 SLOW BOAT TO CHINA, Emile Ford
- 8 9 BEYOND THE SEA, Bobby Darin
- 9 16 BONNIE COME BACK, Duane Eddy
- 10 14 BE MINE, Lance Fortune

30 February, 1960

Five Years Ago

1970

- 1 1 LOVE GROWS, Edison Lighthouse
- 2 3 LET'S WORK TOGETHER, Canned Heat
- 3 2 LEAVIN' ON A JET PLANE, Peter, Paul and Mary
- 4 12 I WANT YOU BACK, Jackson Five Tamla Motown
- 5 18 WANDERIN' STAR, Lee Marvin
- 6 8 TEMMA HARBOUR, Mary Hopkin
- 7 - INSTANT KARMA, John Lennon and Yoko Ono with Plastic Ono Band
- 8 4 WITCH'S PROMISE, Jethro Tull
- 9 10 VENUS, Shocking Blue
- 10 7 TWO LITTLE BOYS, Rolf Harris

21 February, 1970

Ten Years Ago

1965

- 1 2 TIRED OF WAITING FOR YOU, Kinks
- 2 5 I'LL NEVER FIND ANOTHER YOU, Seekers
- 3 1 YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers
- 4 3 KEEP SEARCHIN', Del Shannon
- 5 14 GAME OF LOVE, Wayne Fontana
- 6 13 DON'T LET ME BE MISUNDERSTOOD, Animals
- 7 7 THE SPECIAL YEARS, Val Doonican
- 8 6 COME TOMORROW, Manfred Mann
- 9 19 FUNNY HOW LOVE CAN BE, Ivy League
- 10 4 GO NOW, Moody Blues

20 February, 1965

WE CHASED PAUL McCARTNEY TO NEW ORLEANS ONLY IN sounds

Plus . . . Jethro Tull, Leo Sayer, Billy Swan, Yes! Steve Howe and Robin Trower

GET IT TODAY!

hi-fi for pleasure

THE BIG NOISE IN HI-FI MAGAZINES

Before you buy hi-fi equipment buy Hi-Fi for Pleasure, the magazine that gives sound advice on equipment best buys

Hi-Fi for Pleasure Monthly 30p

Hi-Fi for Pleasure, The Adelphi, John Adam Street, Strand, London WC2

