

RECORD MIRROR

WITH POPSWO

March 15th 1975

10p

Telly
Savalas
-why he
thinks
he's a
freak

Dave Paton
to quit Pilot?

BBC charts
only here

Lynsey De Paul
-who calls her
Lynsey De-Test?

Sweet are
fighting
back



SHOWADDY WADDY...
not a poor man's Sha Na Na

PLUS Colour Poster

Body n' Soul extra

BRITISH TOP 100

This week
Last week

- | | | | |
|----|----|-----------------------------------------------------------------|---------------|
| 1 | 1 | IF Telly Savalas | MCA |
| 2 | 8 | BYE BYE BABY Bay City Rollers | Bell |
| 3 | 2 | MAKE ME SMILE (COME UP AND SEE ME) Steve Harley & Cockney Rebel | EMI |
| 4 | 4 | ONLY YOU CAN Fox | GTO |
| 5 | 3 | THE SECRETS THAT YOU KEEP Mud Rak | Rak |
| 6 | 5 | MY EYES ADORED YOU Frankie Valli | Private Stock |
| 7 | 9 | PICK UP THE PIECES Average White Band | Atlantic |
| 8 | 12 | PLEASE TELL HIM THAT I SAID HELLO Dana | GTO |
| 9 | 26 | THERE'S A WHOLE LOT OF LOVING Guy and Dolls | Magnet |
| 10 | 11 | I'M STONE IN LOVE WITH YOU Johnny Mathis | CBS |
| 11 | 21 | MANDY Barry Manilow | Arista |
| 12 | 7 | SHAME SHAME SHAME Shirley & Company | All Platinum |
| 13 | 30 | WHAT AM I GONNA DO WITH YOU Barry White | 20th Century |
| 14 | 6 | PLEASE MR. POSTMAN Carpenters | A&M |
| 15 | 13 | DREAMER Supertramp | A&M |
| 16 | 15 | HOW DOES IT FEEL Slade | Polydor |
| 17 | 35 | GIRLS Moments & Whatnauts | All Platinum |
| 18 | 19 | SWEET MUSIC Showaddywaddy | Bell |
| 19 | 36 | FANCY PANTS Kenny | Rak |
| 20 | 31 | ICAN DO IT Rubettes | Polydor |
| 21 | 18 | YOUNG AMERICANS David Bowie | RCA |
| 22 | 22 | SOUTH AFRICAN MAN Hamilton Bohannon | Brunswick |
| 23 | 14 | IT MAY BE WINTER OUTSIDE Love Unlimited | 20th Century |
| 24 | 29 | PHILADELPHIA FREEDOM Elton John | DJM |
| 25 | 16 | GOOD LOVE CAN NEVER DIE Alvin Stardust | Magnet |
| 26 | 17 | YOUR KISS IS SWEET Syreeta | Tamla Motown |
| 27 | 23 | NO. 9 DREAM John Lennon | Apple |
| 28 | 10 | FOOTSEE Wigan's Chosen Few | Pye |
| 29 | 47 | PLAY ME LIKE YOU PLAY YOUR GUITAR Duane Eddy | GTO |
| 30 | 33 | HAVING A PARTY Osmonds | MGM |
| 31 | 45 | REACH OUT I'LL BE THERE Gloria Gaynor | Chelsea |
| 32 | 48 | LET ME BE THE ONE Shadows | EMI |
| 33 | 25 | SUGAR CANDY KISSES Mac & Katie Kissoon | Polydor |
| 34 | 27 | MY LAST NIGHT WITH YOU Arrows | Rak |
| 35 | 20 | ANGIE BABY Helen Reddy | Capitol |
| 36 | 24 | JANUARY Pilot | EMI |
| 37 | - | THE FUNKY GIBBON/SICK MAN BLUES Goodies | Bradley's |
| 38 | 28 | BLACK SUPERMAN Johnny Wakelin & The Kinshasa Band | Pye |
| 39 | 39 | MY HEART'S SYMPHONY Gary Lewis & The Playboys | U. A. |
| 40 | 41 | LEGO SKANGA Ruppie Edwards | Trojan |
| 41 | 34 | STAR ON A TV SHOW Stylistics | Avco |
| 42 | - | FOX ON THE RUN Sweet | RCA |
| 43 | 32 | GOODBYE MY LOVE Glitter Band | Bell |
| 44 | - | SWING YOUR DADDY Jim Gilstrap | Chelsea |
| 45 | 37 | LOVE GAMES Drifters | Bell |
| 46 | 43 | HELP ME MAKE IT THROUGH THE NIGHT John Holt | Trojan |
| 47 | - | WHAT IN THE WORLD'S COME OVER YOU Tam White | Rak |
| 48 | 40 | THE BUMP Kenny | Rak |
| 49 | - | SKIING IN THE SNOW Wigans | Ovation |
| 50 | - | L. O. V. E. Al Green | Spark London |

Singles

This week
Last week

- | | | | |
|----|----|----------------------------------------------------------|---------------|
| 1 | 1 | ON THE LEVEL Status Quo | Vertigo |
| 2 | 2 | HIS GREATEST HITS Engelbert Humperdinck | Decca |
| 3 | 8 | THE SINGLES 1969-1973 Carpenters | A&M |
| 4 | 3 | ELTON JOHN'S GREATEST HITS Elton John | DJM |
| 5 | 4 | BLOOD ON THE TRACKS Bob Dylan | CBS |
| 6 | 6 | TUBULAR BELLS Mike Oldfield | Virgin |
| 7 | 5 | SIMON & GARFUNKEL'S GREATEST HITS Simon & Garfunkel | CBS |
| 8 | 7 | SHEER HEART ATTACK Queen | EMI |
| 9 | 9 | CRIME OF THE CENTURY Supertramp | A&M |
| 10 | 10 | CAN'T GET ENOUGH Barry White | 20th Century |
| 11 | 30 | COP YER WHACK FOR THIS Billy Connolly | Polydor |
| 12 | 14 | HIS 12 GREATEST HITS Neil Diamond | MCA |
| 13 | 44 | AVERAGE WHITE BAND Average White Band | Atlantic |
| 14 | 16 | BAND ON THE RUN Paul McCartney / Wings | Apple |
| 15 | 11 | THE DARK SIDE OF THE MOON Pink Floyd | Harvest |
| 16 | 17 | BRIDGE OVER TROUBLED WATER Simon & Garfunkel | CBS |
| 17 | 23 | THE BEST OF BREAD Bread | Elektra |
| 18 | 22 | SLADE IN FLAME Slade | Polydor |
| 19 | - | ROCK 'N ROLL John Lennon | Apple |
| 20 | 12 | NOT FRAGILE Bachman-Turner Overdrive | Mercury |
| 21 | 15 | AND I LOVE YOU SO Perry Como | RCA |
| 22 | 19 | ROLLIN' Bay City Rollers | Bell |
| 23 | 27 | MUD ROCK Mud | RAK |
| 24 | 13 | STREETS Ralph McTell | Warner Bros |
| 25 | 18 | FREE AND EASY Helen Reddy | Capitol |
| 26 | 21 | ORCHESTRAL TUBULAR BELLS Royal Phil Orch / Mike Oldfield | Virgin |
| 27 | 26 | FOR EARTH BELOW Robin Trower | Chrysalis |
| 28 | 20 | DAVID ESSEX David Essex | CBS |
| 29 | - | PLAY DON'T WORRY Mick Ronson | RCA |
| 30 | 25 | GOODBYE YELLOW BRICK ROAD Elton John | DJM |
| 31 | 28 | PROMISED LAND Elvis Presley | RCA |
| 32 | - | NEVER CAN SAY GOODBYE Gloria Gaynor | MGM |
| 33 | 34 | MEDDLER Pink Floyd | Harvest |
| 34 | 32 | THE BEST OF JOHN DENVER John Denver | RCA |
| 35 | - | I'M COMING HOME Johnny Mathis | CBS |
| 36 | 24 | SHOWADDYWADDY Showaddywaddy | Bell |
| 37 | 38 | THE BAKER GURVITZ ARMY Baker Gurvitz Army | Vertigo |
| 38 | 39 | THE BEATLES 1962-1966 Beatles | Apple |
| 39 | 37 | BACK HOME AGAIN John Denver | RCA |
| 40 | - | RELA YER Yes | Atlantic |
| 41 | - | GLEN CAMPBELL'S GREATEST HITS Glen Campbell | Capitol |
| 42 | 43 | TAPESTRY Carole King | A&M |
| 43 | - | SHADOW'S GREAT HITS Shadows | Columbia |
| 44 | - | SOLO CONCERT Billy Connolly | Transatlantic |
| 45 | 41 | THE BEATLES 1967-1970 Beatles | Apple |
| 46 | - | RAINBOW Peters & Lee | Philips |
| 47 | - | MOTOWN CHARTBUSTERS VOL 9 Various | Tamla Motown |
| 48 | - | THE PSYCHOMODO Cockney Rebel | EMI |
| 49 | - | COMMONER'S CROWN Steeleye Span | Chrysalis |
| 50 | - | MILES OF AISLES Joni Mitchell | Asylum |

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK

RPM/BBC chart



OLIVIA NEWTON-JOHN

Albums

TOP 100 SINGLES

from Billboard.

- | | | | |
|----|----|--------------------------------------------------------------------------------|----------------|
| 1 | 2 | BLACK WATER Doobie Brothers | Warner Bros. |
| 2 | 3 | MY EYES ADORED YOU Frankie Valli | Private Stock |
| 3 | 4 | LADY MARMALADE La Belle | Epic |
| 4 | 1 | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John | MCA |
| 5 | 6 | LOWIN' YOU Minnie Riperton | Epic |
| 6 | 6 | LADY SAYS LONELY PEOPLE America | Wooden Nickel |
| 7 | 5 | CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra | Warner Bros. |
| 8 | 11 | DON'T CALL US, WE'LL CALL YOU Sugarloaf / Jerry Corbetta | Roadshow |
| 9 | 10 | POETRY MAN Phoebe Snow | United Artists |
| 10 | 11 | YOU ARE SO BEAUTIFUL Joe Cocker | Claridge |
| 11 | 12 | BEST OF MY LOVE Eagles | Shelter |
| 12 | 16 | NO NO SONG/SNOOKEROO Ringo Starr | A&M |
| 13 | 7 | SHAME, SHAME, SHAME Shirley & Company | Asylum |
| 14 | 25 | UP IN A PUFF OF SMOKE Polly Brown | Apple |
| 15 | 23 | TO THE DOOR OF THE SUN (Aile Porte Del Sole) Al Martino | Vibration |
| 16 | 17 | SAD SWEET DREAMER Sweet Sensation | GTO |
| 17 | 18 | I AM LOVE PART 1 & 2 Jackson 5 | Capitol |
| 18 | 21 | MY BOY Elvis Presley | RCA |
| 19 | 22 | PICK UP THE PIECES Average White Band | Flye |
| 20 | 27 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY ONCE YOU GET STARTED Rufus | Atlantic |
| 21 | 28 | CHEVY VAN Sammy Johns | ABC |
| 22 | 29 | EMOTION Helen Reddy | GRC |
| 23 | 14 | ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive | Capitol |
| 24 | 31 | HARRY TRUMAN Chicago | Mercury |
| 25 | 32 | I'M A WOMAN Maria Muldaur | Columbia |
| 26 | 28 | ENJOY THE CHOCOLATE | Reprise |
| 27 | 38 | SUPERNATURAL THING Part 1 Ben E. King | Big Tree |
| 28 | 35 | PART OF THE PLAN Dan Fogelberg | Epic |
| 29 | 34 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender | ABC/Dot |
| 30 | 39 | MOVIN' ON Bad Company | Swan Song |
| 31 | 29 | NEVER LET HER GO David Gates | Elektra |
| 32 | 40 | PHILADELPHIA FREEDOM Elton John | MCA |
| 33 | 36 | BUTTERBOY Fanny | Casa Blanca |
| 34 | 43 | THE SOUTH IS GONNA DO IT Charlie Daniels Band | Kama Sutra |
| 35 | 46 | WALKING IN RHYTHM The Blackbyrds | Fantasy |
| 36 | 39 | FIRE Ohio Players | Mercury |
| 37 | 48 | SATIN SOUL Love Unlimited Orchestra | 20th Century |
| 38 | 45 | SHINING STAR Earth Wind & Fire | Columbia |
| 39 | 42 | I GET LIFTED George McGee | TH |
| 40 | 44 | WOLF CREEK PASS C. W. McCall | MGM |
| 41 | 43 | THE BERTHA BUTT BOOGIE Part 1 Jimmy Castor Bunch | Atlantic |
| 42 | 40 | OUR REVEREND FATHER Linda Ronstadt | Capitol |
| 43 | 46 | NIGHTINGALE Carole King | Ode |
| 44 | 47 | JACKIE BLUE Ozark Mountain Daredevils | A&M |
| 45 | 48 | DO IT (T) You're Satisfied) B. T. Express | Hi |
| 46 | 49 | LONG TALL GLASSES (I Can Dance) Loo Savoy | Warner Bros. |
| 47 | 50 | WHAT AM I GONNA DO WITH YOU Barry White | 20th Century |

Albums

- | | | | |
|----|----|------------------------------------------------------------------------------|------------------|
| 1 | 3 | HAVE YOU NEVER BEEN MELLOW Olivia Newton-John | MCA |
| 2 | 1 | BLOOD ON THE TRACKS — Bob Dylan | Columbia |
| 3 | 4 | PHYSICAL GRAFFITI Le Zeppein | Swan Song |
| 4 | 5 | WHAT WERE ONCE VICES ARE NOW HABITS — Doobie Brothers | Shelter |
| 5 | 6 | PERFECT ANGEL — Minnie Riperton | Warner Bros |
| 6 | 9 | HEART LIKE A WHEEL — Linda Ronstadt | Epic |
| 7 | 8 | NIGHT BIRDS — Labelle | Capitol |
| 8 | 13 | FOR EARTH BELOW — Robin Trower | Epic |
| 9 | 24 | AVERAGE WHITE BAND | Chrysalis |
| 10 | 2 | AN EVENING WITH JOHN DENVER | Atlantic |
| 11 | 21 | SO WHAT — Joe Walsh | RCA |
| 12 | 12 | RUFUSED — Rufus | ABC Dunhill |
| 13 | 14 | SUN GODDESS — Ramsey Lewis | ABC |
| 14 | 11 | WAR CHILD — Jethro Tull | Columbia |
| 15 | 11 | DO IT (T) You're Satisfied) B. T. Express | Chrysalis |
| 16 | 7 | EMPTY SKY — Elton John | Scepter |
| 17 | 10 | ROCK 'N ROLL — John Lennon | MCA |
| 18 | 47 | FIRE — Ohio Players | Apple |
| 19 | 16 | STY X II | Mercury |
| 20 | 20 | EXPLORES YOUR MIND — Al Green | Wooden Nickel |
| 21 | 26 | URBAN RENEWAL — Tower of Power | Hi |
| 22 | 22 | ELDORADO — Electric Light Orchestra | Warner Bros |
| 23 | 27 | AUTOBAHN Kraftwerk | UJA |
| 24 | 34 | NEVER CAN SAY GOODBYE — Gloria Gaynor | Vertigo |
| 25 | 25 | II — Barry Manilow | MGM |
| 26 | 15 | ALL THE LOVE IN THE WORLD — Mac Davis | Bell |
| 27 | 33 | COLD ON THE SHOULDER — Gordon Lightfoot | Columbia |
| 28 | 44 | SOUVENIRS — Dan Fogelberg | Reprise |
| 29 | 17 | MILES OF AISLES — Joni Mitchell | Epic |
| 30 | 18 | IT'LL SHINE WHEN IT SHINES Ozark Mountain Daredevils | Asylum |
| 31 | 19 | SATIN DOLL — Bobbi Humphrey | Blue Note |
| 32 | 30 | GREATEST HITS — Elton John | MCA |
| 33 | 31 | SERENADE — Neil Diamond | A&M |
| 34 | 32 | BACK HOME AGAIN — John Denver | RCA |
| 35 | 37 | FLYING START — Blackbyrds | Columbia |
| 36 | 39 | ON THE BORDER — Eagles | RCA |
| 37 | 38 | FIRE ON THE MOUNTAIN Charlie Daniels Band | Fantasy |
| 38 | 42 | NEW & IMPROVED — Spinners | Asylum |
| 39 | 38 | COUNTRY LIFE — Rory Music | Kama Sutra |
| 40 | 40 | FREE AND EASY — Helen Reddy | Atlantic |
| 41 | 35 | THE CAPTAIN & ME — Doobie Brothers | Asco |
| 42 | 42 | MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY Gil Scott-Heron & Brian Jackson | Capitol |
| 43 | 43 | A SONG FOR YOU — Temptations | Warner Bros |
| 44 | 44 | NOT FRAGILE — Bachman-Turner Overdrive | Arista |
| 45 | 41 | SEDAKA'S BACK — Neil Sedaka | Motown |
| 46 | 23 | PROMISED LAND — Elvis Presley | Mercury |
| 47 | 48 | FLAVOURS — Guess Who | Reprise |
| 48 | 50 | ALL THE GIRLS IN THE WORLD BEWARE — Grand Funk | RCA |
| 49 | 29 | DARK HORSE — George Harrison | RCA |
| 50 | 45 | DARK HORSE — George Harrison | Grand Funk Apple |



NEWSDESK
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Pilot take off

PILOT are to headline a nationwide British concert tour next month. Opening date is set for April 25 and throughout the four-week itinerary the band will be supported by Smokey.

Pilot's first hit Magic this week entered the US charts and details are being finalised for the band's debut there in late May and early June.

They are at present recording a new album and three songs are under consideration for single release the first week in April with the album following a week later.

Because of the worldwide success of Magic and January, an autumn world tour is being discussed involving concerts in Australia, New Zealand, Scandinavia, Europe and a return to America.

Sparks back

SPARKS will be back in Britain next week to begin work on their new album in London.

They had originally planned to do the recording in the States but that was altered when they accepted starring roles in the next Monsieur Hulot film by French director-comedian Jacques Tati.

They begin their first major tour of North America on April 16 but will return to London in June to complete the album, which is being produced by Tony Visconti, who has worked with David Bowie and T. Rex.

The two brothers, in addition to playing central characters in Monsieur Hulot's Confusion, will also be composing and performing the theme song - Confusion.

Live backing for Elton's veto

Freedom or no TOTP

ELTON JOHN, who is refusing to appear on Top Of The Pops, is getting support from other stars, though none of them have yet made a similar decision.

Elton is refusing to appear because of a Musician's Union ruling meaning the band has to re-record a song in order to perform it on a TV show.

A spokesman for Elton John claims: "In the case of Top Of The Pops, the band is given three hours' studio session time in a studio of their choice (at their expense) or a BBC studio of their choice (at their expense) or a BBC

studio to record the backing track under the supervision of a Musicians' Union member.

"If strings are to be added, they must be done on Wednesday morning by the TOTP Orchestra."

The spokesman continued that Elton spent a long time perfecting his records and it was impossible to reproduce it at such short notice.

In the case of Philadelphia Freedom

the strings were done by Barry White's string arranger, Gene Page, in Los Angeles.

Elton points out that he holds no grudge against the BBC or any TV company.

The first reaction from the Bay City Rollers was that they would continue to play TOTP's but they disliked the Musicians' Union ruling.

Their manager added: "It is very hard with this

system to put down the backing track in three hours but we have done it in the past.

"Sometimes I wonder if the Musicians' Union are working for the musicians or themselves."

Jeff Lynne, leader of Electric Light Orchestra said he was in total agreement with Elton and thought the Union's rulings and policies didn't take into account present day rock musicians.

BAY CITY Rollers are on the lookout for an unknown band to support them on their forthcoming tour.

They prefer to give the break, which the sell out tour will mean, to an obscure pop band rather than an established act.

So now's your chance. If you think your band is good enough to play alongside the Rollers why not send a picture and details to Tam Paton, 27, Preston Grange Road, Prestonpans, East Lothian, Scotland.

But whatever you do, you'll stand no chance if you call at the address in person, so remember a letter is the only way.

Rollers look for support

The Rollers will then get around to listening to the bands they think are good and will eventually choose one for the tour.

It must be a pop group and not a band that's into heavy rock - preferably a semi-pro outfit that hasn't got a manager or record contract.

The tour, which begins the end of April, could well break the band nationally. So if you're an RM reader the Rollers want to hear from you.



Alice in doggyland

NO, DON'T worry, Alice ain't gonna twist the head off that little terrier, it's just that he's doing his bit to further the emergence of canine rock.

Already out are a bevy of singles which pertain to man's best friend: Your Bulldog Drinks Champagne by Jim Stafford; Love Me Love My Dog by Peter Shelley; Hair Of The Dog by Nazareth; and even Hang On Sloopy by the McCoys.

Now Alice hasn't actually got a single out which concerns a dog, he's just making the point that being a rock star can be, dare we say it, a dog's life!



YOU MAY not have seen Sweet recently in the single's charts but they aren't half making an impact on album sales, as this picture proves.

At a reception held for the band at RCA Records, they were inundated with awards from all sorts of people, from all over the world. First of all there were Gold Discs for

£250,000 sales of the Sweet Fanny Adams album; then Silver Discs for £75,000 sales of Desolation Boulevard and the same for Sweet's Biggest Hits album.

And that wasn't all. There was also a Silver Single, for selling 250,000 copies of Teenage Rampage single, and a Swedish Silver Disc for Desolation Boulevard.

Got all that have you, cos there's more to come? Sweet also received awards from Germany where they came out top in a number of sections in polls run by Bravo magazine who presented four statues, and Pop magazine who present four golden hammers.

The distinguished line-up from left to right is:

Tony Prince, Luxembourg DJ; Mick Tucker; Steve Priest and Andy Scott of Sweet; James Fisher, RCA Promotion Manager; Geoff Hamington, RCA Managing Director; David Walker Sweet's UK Management representative; Brian Connolly; and songwriter Nicky Chinn.

I should have a cup of coffee now, after that lot.

Lace cover the country

PAPER LACE, who begin a series of concerts in New Zealand this week, are to undertake their first major concert tour of Britain next month.

The dates, with two concerts at each venue, are: Chatham Central Hall (April 3); Bedworth Civic Centre (4); Pickett's Lock Centre (5); Sunderland Empire

Theatre (6); Wolverhampton Civic Hall (8); Norwich Theatre Royal (9); Nottingham Playhouse (13); Croydon Fairfield Hall (14); Hemel Hempstead Pavilion (15); Eastbourne Congress Theatre (18); Hull New Theatre (20).

Peter Oliver, former member of the New Seekers, will guest on the tour.

Changes

SOME DATE changes have been made in the

forthcoming tour by the Hunter-Ronson band.

The Croydon Fairfield Halls gig will now take place on March 30 instead of April 6; London East Ham Granada (April 2 NOT April 5); Bristol Colston Hall (April 1 NOT April 4). The Birmingham Town Hall gig is also being rescheduled but the new date has not as yet been set.

Ill again

QUEEN have had to miss six dates on their US tour

THE BLUE JAY WAY

Carnegie Hall, New York; March 10; FROM NOW on for Moody Blues read Blue Jays. Two songwriters - Justin Hayward and John Lodge - who premiered their debut solo album here today, have taken up where the old band left off.

A minute into the quad playback there was no mistaking the sound. The invited audience of 2,800 broke into a spontaneous roar of approval.

In a more refined way the complete Moodies tradition of dreamy songs overlaid with synthesiser, Mellotron or orchestra, is maintained. It is perfectly relaxed - jangly acoustics prefacing most songs and of course a stunning display of studio technique.

The two members of the Moody Blues are fully aware that it is a Moodies album. "We feel as though we are carrying the flag for the fans," said Justin Hayward, admitting this new phase could last a long time.

To add strength Blue Jays will tour this year with the band they used on the album. They'll play Europe this summer, then England, followed by the States. John Lodge promised: "It'll be something special as well!"



THE CHI-LITES
I Forgot To Say I Love
You Till I'm Gone

BR 17

GET
DOWN
With some
great Soul

DECCA GROUP RECORDS



BLOODSTONE
My Little Lady

F 13571

Glitter Band on the road

New single due as well

THE Glitter Band, who have a new single out on March 28 are also planning an extensive nationwide tour next month.

The single titled The Tears I Cry is sung by John Springate and written by Gerry Shepherd.

The dates for the tour, which RM readers will know first are:

RNAS Cudrose, Helston, Cornwall (April 10); Leas Cliff Hall, Folkestone (13); Sheffield City Hall (15); Floral Hall, Southport (17); Free Trade Hall, Manchester (18); Barrow-In-Furness Civic Hall (20); Newark Palace (21); Ipswich Gaumont (25); Southampton Guildhall (26).

Norwich Theatre Royal (27); Hazell's Aylesbury (28); Gloucester Leisure Centre (29); Birmingham Locarno (30); Dreamland Margate (May 2); Chatham Central Hall (3); From May 5 to 8 the band will be playing venues yet to be finalised in Devon and Cornwall. Heavy Steam Machine, Hanley (May 10); Coventry Locarno (11); Morecambe Bowl (15); Dunstable California Ballroom (17); Hove Town Hall (21); Hereford Flamingo (23); Llanelli Glen Ballroom (24); Cardiff New Theatre (25).

Ludlow Young Farmers



PITNEY FOR UK

GENE Pitney arrives in Britain at the end of the month to begin a five-week cabaret tour.

He is also expected to make TV appearances to promote his new single Trans Canada Highway which he co-wrote.

The dates are: Sheffield Fiesta (April 16-19); Stoke-on-Trent Jollies (April 21-26); Birmingham New Cresta (April 27-May 3); Porthcawl Stoneleigh Club (May 4-10); Purdett Circus Tavern (May 11-17).



Kingpin returns

ALVIN LEE & Co returned to England this week after a two month US tour.

They make their UK tour with a series of concerts at colleges and universities beginning with Brunel University on March 14. Other dates are: Loughborough University (15); Dagenham Roundhouse (22); Hemel Hempstead Pavillion (23); Newcastle Mayfair (27); Leas Cliff Pavillion Folkestone (29).

Alvin said of the relatively minor dates: "We didn't want to overreach ourselves or charge extortionate prices at big venues on the basis of what I might have represented to some people previously."

He was, of course, kingpin with Ten Years After.

LATE LIVES



THAT CELEBRATED cameleon Lou Reed has undergone yet another change. Having moaned for ages that blondes don't have any fun, he's now dyed his hair back dark and on his current European tour looks exactly the way he did around seven years ago.

Physically he appears to be in (for him) unprecedented good shape and in Amsterdam on Sunday his energy had to be seen to be believed. After playing a set that lasted an hour and three-quarters, he was up till 5.30 checking out the final pressings of his new live album, due out here any week now, and at 10 o'clock he was out shopping for a new guitar.

The show itself was great and completely different from Lou's doing on his last two tours. Musically he has decided that it is no longer necessary to hammer out his punchlines and blast out the riffs to get his message across. This show was all subtlety and sophistication — I mean, he even did most of Heroin just to his own guitar accompaniment. Guitar? Yes, he's back to playing rhythm again, which is great because he's one of the world's best.

In all he did 15 songs. There were the usual five from the Velvet Underground days (Sweet Jane, Heroin, White Light White Heat, Waiting For The Man and Rock 'n' Roll) plus the beautiful Pale Blue Eyes, which for a couple of years got left out. Then there were three songs from Transference (Vicious, Satellite of Love and Walk On The Wild Side), three from Berlin (Lady Day, a breath-taking version of the title track and How Do You Think It Feels, the only song that didn't work), and surprisingly only one from his most recent studio album Sally Can't Dance (Kill Your Sons).

Finally, there were two new numbers, Coney Island Babies and Kicks, which is as good as anything Lou's ever written.

The new band is amazing — the best he's ever had and a lot of attention is focused on the lead guitarist, Doug Yule, a latter-day Velvet man. He certainly is extraordinarily talented and the rapport between him and Lou in the breaks was astonishing.

I've never seen Lou look so completely in charge. In the past he's often just left his band to get on with it, but time and again in this show, using his guitar neck as a baton, he'd conduct his musicians into a perfect finish.

After the gig Lou was cursing volubly because he'd had difficulty in keeping his guitar in tune (hence the sortie for a new one next morning), but it scarcely showed and he had little cause for dissatisfaction. I've never seen him give a show that good before.

String Driven Thing preceded Lou and they are ideal for the job. They played a brisk no-nonsense set that lasted around three-quarters of an hour, but sadly they were hampered by the most appalling sound problems throughout, which virtually destroyed the vocals altogether.

I've heard told that a lot of people these days think there's no place for a fiddle player in the band anymore and, if that's the case, I totally disagree. He brings a charm and distinction to the group's music, which they would be hard put to find without him.

It would not be fair to make any firm judgment of the band on the strength of their Amsterdam showings, but I could hear enough to realise that they've a mighty fine drummer.

Ray Fox-Cumming

Flying tonight

THE NEW band to replace 10 CC as the stars of UK Records will be the Kursaal Flyers it was announced this week.

UK have signed the band for a fee of 250,000 dollars.

They are going into the studio on March 19 to record an album which will be produced by Hugh Murphy. They will also be guesting on the Flying Burrito Brothers tour of Britain and Europe in April and May.

Touch wood

THE CARPENTERS may be over here soon. A European tour has been tentatively scheduled for the Autumn. Meanwhile their single Please Mr Postman has qualified for a Silver Disc, selling in excess of 250,000 UK copies.

Gala (26); Bournemouth Tiffany's (27); Newcastle City Hall (29); Sunderland Locarno (30); Warrington Parr Hall (31).

A gig will also be played at the Glasgow Apollo.

Choppin' Chopyn

WHILE PLAYING in Plymouth last week the roadie and bassist with Chopyn were set on by Hells Angels.

But the Angels didn't realise that one of the band was a Kung Fu expert and so six Hells Angels ended up in hospital.

Wright on

SHOORAH SHOORAH. Betty Wright arrives in Britain soon for a full tour beginning April 11. Dates have yet to be confirmed.



GREEN HITS

AL GREEN'S Greatest Hits package which includes Sha La La, Let's Stay Together and I'm Still In Love With You, is to be rush-released in Britain at the beginning of April.

The package has just been released in the States but the American version does not include Sha La La.

50 EXCLUSIVE ALBUMS TO BE WON!

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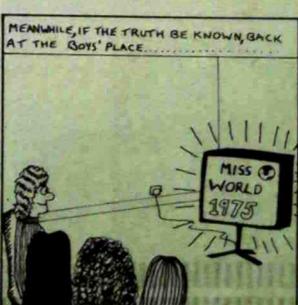
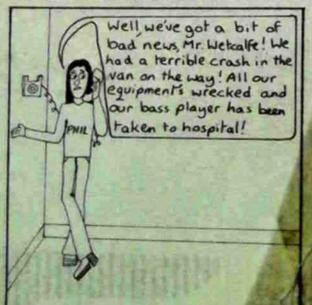
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ENTRIES must be sent no later than March 30 to Diana's World, PO Box 195, Spotlight House, 1 Benwell Road, London N7 7AX. The first 50 correct entries opened will be the winners. The editor's decision is final.



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SAVALAS:

Interview: Ray (or Is it Wayne?) Fox-Cumming

IT MAY never revolutionise male hairstyles like The Beatles' mop cut did, but the Telly Savalas look is definitely beginning to catch on. The National Press delight in telling us every time another erstwhile hairy lad decides to see what the shaven look will do for his sex-appeal.

Telly looks on all this shearing of young heads with nothing but approval. "It's both hygienic and economical", states he predictably.

But Telly, don't you think it's rather silly for teenagers to want to look totally bald?

"Not at all," he enthuses, "it's the only age at which to do it" which might prompt the intrepid to ask why the hell he's still horsing around with the razor himself. I didn't dare, but continued on the same subject by asking how often he has to attack the stubble.

"I do it every time I shave."

But isn't it a bit of a chore? After all, most men hate shaving.

"No, it doesn't bother me. I just look on it that I have an awful lot of face to shave." Oh well, each to his own and all that.

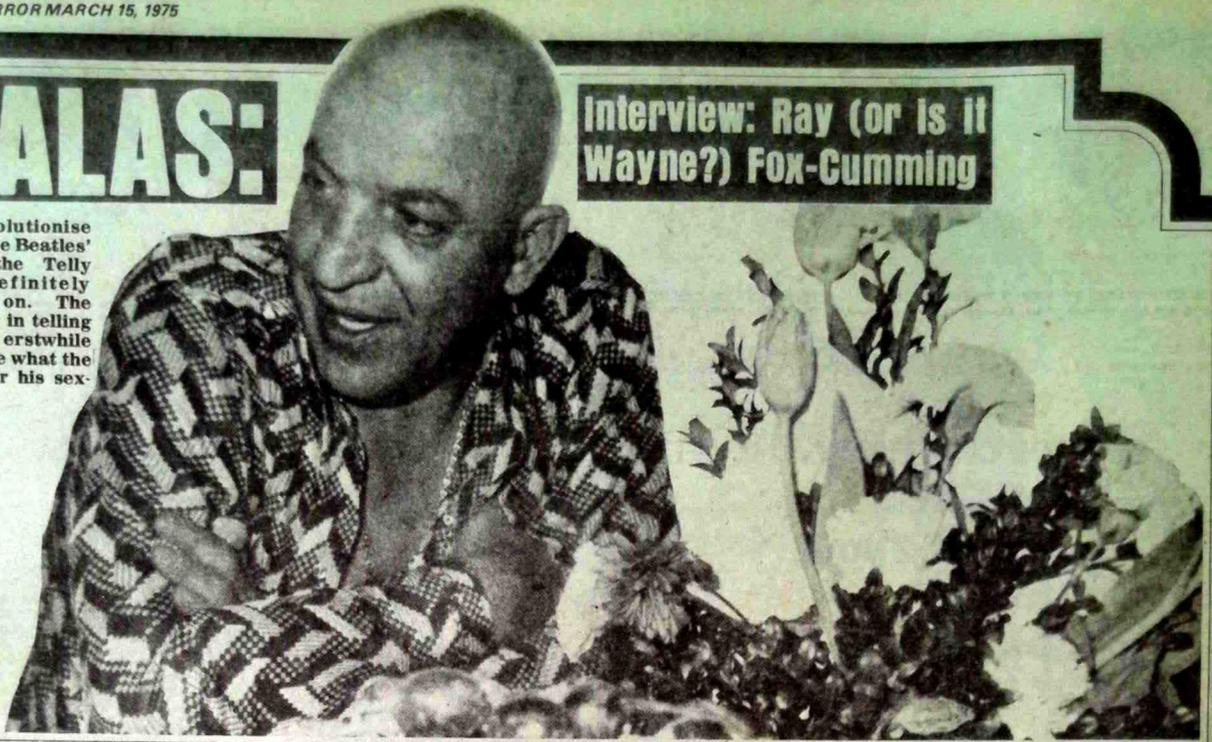
Both the information above and what follows was gleaned during a lightening one-day visit by Savalas to Britain for the swiftest of swift picnapping and chat sessions. It had to be quick because Telly was playing truant and didn't want to get caught.

"I'm supposed to be in Berlin ready to start filming tomorrow", he explained, "and if the film company knew I was here and not there, they'd go bananas." The film in question is called *Inside Out* and Berlin is one of its locations.

The meteoric success of Telly's first single if, has caught him a bit on the hop, with the result that all the functions demanded of him as a pop star have to be fitted into his very limited spare time or by discreetly playing hokey.

Fitting two days' work into one, however, is not totally new to Telly. "When I made the album (out this week), it all had to be done after work." The LP was completed about six months ago and Telly says that, while he is never totally satisfied with anything he does, he is quite pleased with it.

"You have to remember that I was very much in the hands of the people in the recording studio, because I knew nothing whatsoever about the mechanics of making records. Because of that, and the instant success of the single, I am obviously a freak, but I don't like doing anything without making myself feel at home with it pretty quickly, so I guess that by the time I come to make the next album I'll be in a position to offer at least a suggestion or two as a contribution."



PROFESSIONAL AMATEUR



This present album includes such modern classics as *Something, Help Me Make It Through The Night* and *You've Lost That Loving Feeling* and Telly says he did have a hand in their choice. Furthermore, the songs he sings are very much of the kind he enjoys listening to - "I guess that anything melancholy and romantic is pretty much me."

Savalas says that he never came into show-business by direct intent and describes his entry into both the acting and singing professions as "pure accidents."

Up to six years ago he was a business executive. The one day someone asked him if he knew of a suitable actor to play a European judge in a film. Savalas contacted some bod he thought tailor-made for the role, but



when the day of the audition came, the actor telephoned Savalas in a panic saying he couldn't make the audition and would Telly go in his place to get him off the hook? "I went", says Telly, "and got the part."

So how about the accident that got him singing?

"Somebody just heard me humming over a blackjack table and asked if I'd ever thought of singing. I've learned better than to say no to anything like that, so that's where it all began."

"I first sang in public at The Academy Awards. After all, if you are going to make an ass of yourself you might as well do it in front of eight million people. Even if you are no good they'll admire you for trying."

The guy is obviously prepared to have a stab at anything and one wonders what he may be contemplating tackling next. Writing his own songs perhaps?

"Well", he muses, "it's possible. I couldn't see myself writing music because I am not a musician and I don't play any instruments. Come to that, I don't understand the mechanics of writing lyrics either, but I do know something about emotions so perhaps in collaboration with a good tunesmith I could come up with some songs."

If a picture emerges of Savalas as a curious amateur, who becomes a professional simply through practice, it is probably a correct one. He is as hopelessly disorganised as any true dilettante should be and those responsible for seeing that he is in the right place at the right time go prematurely grey

and have nightmares in the process.

His record company, when asked recently to track him down for telephone interviews in Berlin, repeatedly said

they would do their best, but held out little hope. A distraught press officer told me later: "You can track him down to a hotel, book a call and tell him when it's due, but when the time comes he's

invariably forgotten and just wandered off."

"Yes, it's true", admits Telly apologetically, "I can never remember anything. Half the time I can't remember what my

mother's name is, so it's just as well that I just call her Mum."

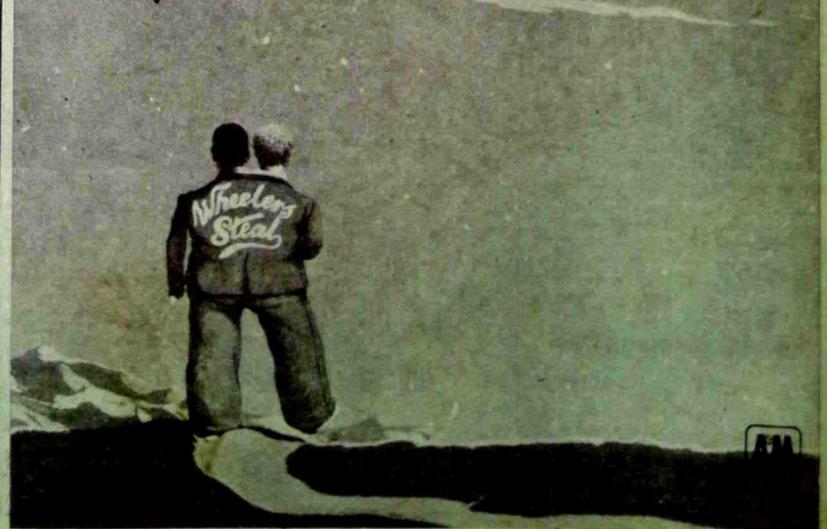
Right Telly, I've got enough now. Thank you. "It's a pleasure, Wayne, glad to have met you. It is Wayne, isn't it?"

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PICTURES BY CHRIS WALTER

PILOT TO SPLIT?

DAVID PATON to leave Pilot. This shock news provides one of the most disappointing developments in pop for many months.

After all, Pilot have gradually established themselves as one of the brightest prospects the pop world has seen for some time.

David Paton not to leave Pilot. This glad news will delight legions of Pilot fans everywhere. David has had second thoughts and removed himself from feelings of acute depression.

The se pretty shattering developments were revealed to me in an exclusive and searching interview with Pilot's song-writer and lead vocalist just a few days ago.

David Paton told me how in recent weeks he has gradually become depressed and found himself in the position of completely drying up as far as having any song ideas.

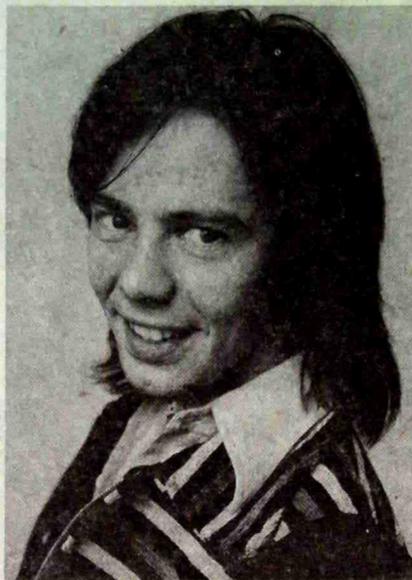
David said: "I've spent ages trying to think up different songs and the more you think, the worse

Tony Jasper talks exclusively to David Paton about that possibility

it becomes. My mind has been a blank. It's my biggest worry, this keeping fresh and alive to ideas."

Pilot's song-writer told me how at every available moment he escapes back to Scotland where he can find peace and quiet from the incredible pressures the group have been under-going in recent weeks.

It seems virtually every existent publicly channel has been open to them and this has resulted in



amazing demands on their time. For David this means more problems than perhaps for the other group members. In the end everything depends on his ability to write such instant hit songs like Magic and January. David says: "I think

perhaps I try too hard at times and that doesn't help. As a song-writer you always have to remove other songs from your head and when songs are needed you push yourself. It makes things very hard." And continuing he

says: "When I wrote Magic I had plenty of time. Things were not hectic. I even thought of giving up. I felt so depressed. Financially, our success hasn't meant too much, perhaps it will in a couple of months."

Obviously Pilot were very near to being grounded but it seems David is now feeling much, much better. He has sorted out some financial matters and with Pilot now recording their second album he is very active in terms of doing what he and the others basically like, namely making music.

He is also taking stock of what it really means suddenly to find oneself hurled into the corridors of fame. He is taking a close look at his life and making sure what he really wants.

One thing he is making sure of is having plenty of relaxation. With the other group members he has formed a Pilot football team. They've already achieved success by beating a five-a-side football the respected Cozy Powell squad. The score was five to four, a game described by David as hectic, well-fought, and a battle right to the end.

The victory cheered David up, since Pilot are new to five-a-side. Now they aim to take on the

famous Rod Stewart footballing troupe!

So, it's not all gloom on the David Paton front, far from it, in fact. Perhaps the fact that David did think of getting out has been a positive moment in the group's life.

It's better to have a real look at what one is up to at the beginning and sort things out there and then, rather than let things simmer until they boil.

Break-up

The break-up of Pilot would be a tragedy, for out of all the new groups trying for stardom, they are surely the most promising. Their hits haven't been created for them, nor have they used gimmicks. Their strength has been in song, musical competence and the necessary glamour.

As people they're friendly, and in spite of some personal problems, very pleased they've succeeded so quickly. The future should be good, for as David says it will mean at long last really reaching the fans via their concert tour and added to that, the pleasure in seeing a new single and album awaiting release.

Pilot are still flying and for that every Pilot fan will be more than grateful!



10cc / Manchester Free Trade Hall.

WHAT A night it was. 10cc back on home ground as part of their UK tour. Thousands of boisterous locals patiently waiting to sample the home brew.

All credit to the band, they got the new album tracks together in quick time and used them as the basis of the set. Reaction to the Original Sound-track numbers was encouraging, it's not the sort of music you find easy to cope with on first hearing, very intricate and for me an acquired taste I haven't yet acquired.

The difference between the standards and these new offerings is quite noticeable from a musical point of view. When they're banging out stuff like Ships Don't Just Disappear in The Night (Do They) and Rubber Bullets, they take on the role of a thinking man's Status Quo, which contrasts greatly with their more thoughtful newies

like Une Nuit in Paris.

This three part track off the new album epitomises 10cc's higher level of intricacy. There's all the hallmarks in it, high and low voices and those unmistakable tempo changes — a surface indication that the band were thinking when they wrote the song, but also very infuriating to the listener when over indulged.

It's obvious watching the band perform that they are very close-knit, they bounce off each other in their delivery and in their writing. And that energy on stage warms over the audience, who on this night were a true credit to the band. Three encores at the end of a set which inserted recognition in between ignorance, old tracks like Silly Love and Ships in with new tracks like The Second Sitting For the Last Supper and the new single, Life Is A Minestrone.

Same format for the encore, Donna, then The Film of My Love, Worst Band In The World and Rubber Bullets.

The whole set proved one thing, 10cc are excellent musicians and very soon are going to be one of the biggest bands in the country. One point though that niggles me a bit. No matter how straight they play, you still get the feeling that everything the band does is a piss-take. Every song has a meaning, a point to be made. Is the age of cosmic awareness back with us or do 10cc just want to be different?

Martin Thorpe

GILBERT O'SULLIVAN / Fairfield Hall, Croydon.

TUESDAY EVENING kicked off as gay as a boy scouts jamboree when delicious Claire Hamill came on stage and delighted the crowd with her vivacious personality. She did an assortment of songs from her Stage Door Johnnies album and included an old standard, I'm Gonna Sit Right Down And Write Myself A Letter, which must have pleased the housewives and Dads present.

Her versatility and charisma proves what a lot of potential this bright young starlet has, and she could well be Britain's answer to Joni Mitchell and other girly greats.

After a passable comedian and the break, came the star attraction, Gilbert — (but oh dear the Gods weren't with him on this occasion).

"Good evening ooo,



10cc: Repetition isn't a habit.

Good evening ooo," he sang, moving straight into several raunchy numbers which should have got the audience swinging in their stalls. But unfortunately it seemed to do the exact opposite.

"You're too loud!" screamed a young filly in the front, which took Gilbert completely by surprise. "Come up here love," he ordered, walking to the foot of the stage. As he went to speak again, the lead of the mike fell to the ground.

Needless to say the trouble maker didn't

show herself, so Gilbert went back to his piano and bellowed, "Your show's a disgrace — git orf!" By this time Gilbert was sweating like a baby piglet and didn't know what to do! "If one person says something then everyone joins in!" said the crushed performer. Fortunately, the rest of the audience seemed to be

on his side so it wasn't long before everyone settled down and began to enjoy the show.

Gilbert endeavoured to do My Father in the key of F sharp, "for all the critics", he joked, and then swapped his grand piano for a baby one to do several obscure numbers unaccompanied — one of which was a Dylan inspired ditty, Ain't For Me.

The crowd didn't really pull together and show their appreciation until the last section, when he boogied along in a more punctuated style, proving that numbers like Alone Again Naturally, Get Down and Claire are classics in their own right.

It's a crying shame that the evening was ruined by a few bolshy, cock-sures who failed to notice his charisma and charm. Okay, the music was a trite too loud for their earholes, but these people would be better to keep their lips zipped and let the stars get on with it. Anyway, in my opinion Gilbert's such a professional (and handsome too) I can forgive him anything!

Jan Iles

CHI - LITES / Hammersmith Odeon. LABELLE / Theatre Royal, Drury Lane.

SOUL music is diverse, as anyone who was around in London at the weekend will testify.

For a start you had the Chi-Lites, arch exponents of the accepted soul routine — you know the sort of stuff a lead singer

and two others trying for all the world to appear as Siamese twins.

Well it still has a certain magnetism, especially when it's as professional as the Chi-Lites.

At Hammersmith the audience were driven wild by it all — mesmerised with songs like Hey Girl, Have You Seen Her, Lonely Man, Toby and Too Good To Be Forgotten. It was traditional showtime with people rushing the stage to touch their idols.

And Labelle? Well they've become a bit of a myth and they lived up to every inch of publicity.

They were once a Siamese soul act but they've got away from it totally with their silver and feathers show.

They are a total contrast with the Chi-Lites. Instead of working as a team they come over as three distinct individuals.

They are spectacular with the highlight of the act coming in the middle as they appear in ostrich feathers to sing Night-birds. Patti (as everyone must know by now) is lowered from the ceiling. The effect is stunning.

Elton John, who backed them when they came over in the mid-sixties as Patti Labelle and the Bluebelles, was on hand to introduce the girls; a fair number of the audience were dressed in silver, and Bianca Jagger was seen to slip quietly away into her waiting limo at the end. A memorable night.

DAVE HANCOCK

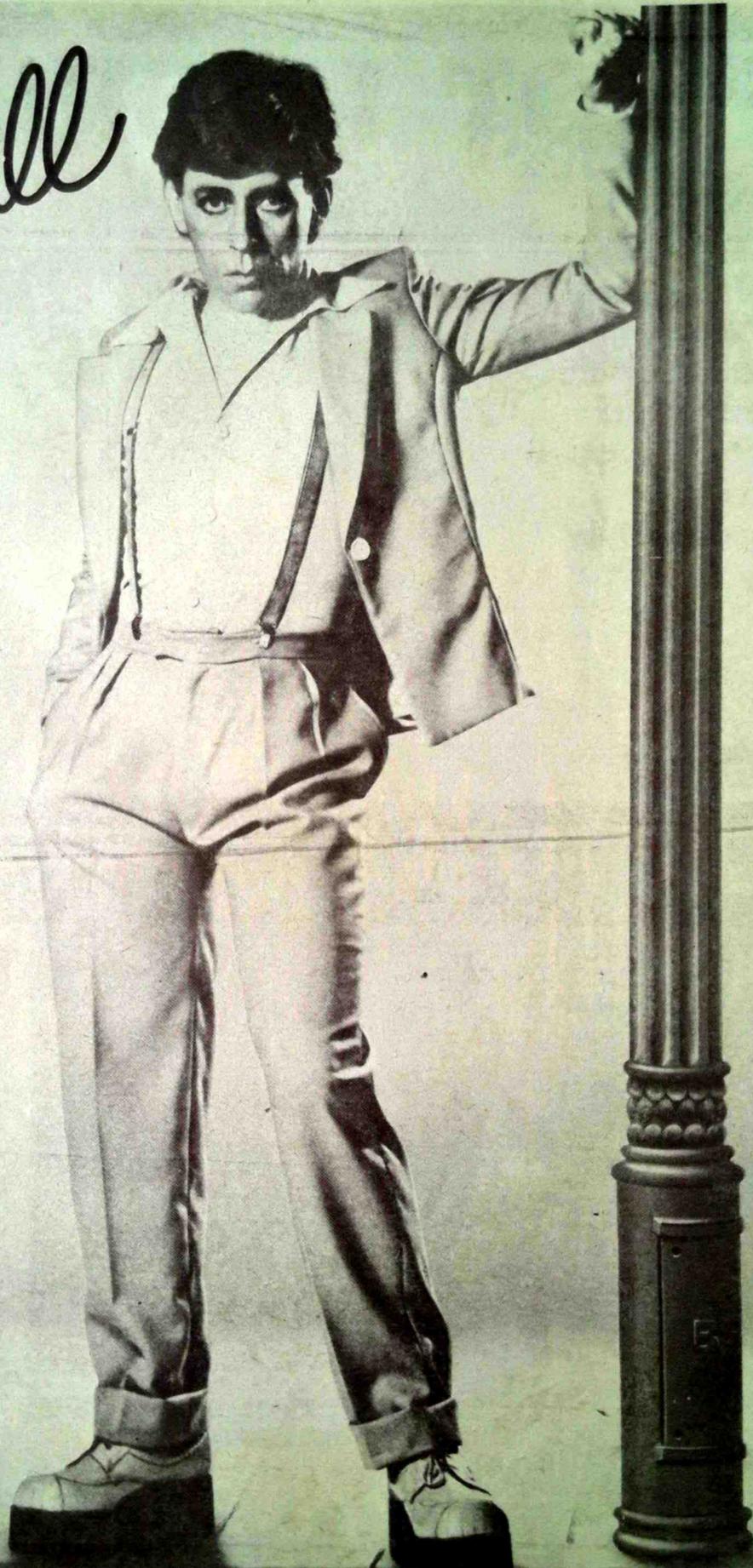
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ROCK ARTISTS MANAGEMENT



IN THE morning Lynsey De Paul had done a slot on the TV programme *Magpie*. Now at around tea-time it was about to be screened.

"Would you mind very much watching it with her before you start your interview?" Her publicist asked, while Lyndsey wound up her conversation with a previous interviewer. "She wants to see how it's come out."

In comes Lynsey and greets me with an affectionate pinch of the cheeks (facial ones). "Shall we go and watch telly then?" She chirps.

As we watch her singing her new single *My Man And Me*, it quickly becomes clear than Lynsey is not a lady who takes herself too seriously. "Come on girl, hit it," she shouts to her screen image as it aims for the high notes. "Now here comes a close-up, just look at that Minnie Mouse nose!" It's really a very nice little nose, but later Lynsey tells me she's got a bit of a complex about it and has thought more than once of getting it surgically rearranged.

"I had difficulty keeping my face straight during the programme," she confesses. "It just seemed so funny to be sitting there singing at 10 o'clock in the morning. I'm usually not even up by then."

Before Lynsey became, as she calls herself, "De Paul - songwriter," she was an art student at Hornsey, a college well-known as a hotbed of student unrest. "I was there," she says, "when the demonstrations were at their height and I got so fed up with it all that I organised an anti-demonstration demonstration and got over a thousand students to sign a petition asking for the college to be kept open." Even in those days she had a knack of getting her own way and in her musical career she's never let anyone bully her. In a very feminine way she manages to do

A mouse about the house...

as Ray (just call me cab) Fox-Cumming found out while visiting Lynsey De Paul

exactly what she wants without upsetting anyone who may disagree with her. She cites an example.

"Once I wanted to put out a particular single and the record company weren't at all keen, so I just said 'if you don't put it out, I won't make any more records for you.' You can just imagine it -



a cross little stamp of the foot, a defiant tilt of the Minnie Mouse nose and perhaps a "So there!" for good measure. Inoffensive, but it works.

This year "De Paul - songwriter" is having to allow a little more time than before for "De Paul - performer".

"I did my first cabaret ever just recently and I'm

planning to do some more. They wanted to book a string of cabaret engagements for me all at once, but I wouldn't let them until I'd tried it out once. I mean, I might have hated it."

She's quite happy now to line-up more cabaret, and hopes in the near future to do *The Talk Of The Town*, but the idea of

doing a full-scale nationwide tour does not appeal to her much.

"It would take so much time and I think my time is better spent working on songs. Also I wouldn't like being away from home for very long."

Very soon though she will wave her home bye-bye for a few weeks to go to America for a promotion-

trip - "You know, interviews, chat shows and things."

She is very careful, however, not to permit too many interruptions from what she sees as her main work - writing. Sometimes when she's deeply engrossed in working on new songs, she will throw her business associates into complete panic by going totally incommunicado and putting her phone off the hook for a few days.

Sometimes she writes alone, but says her best work is done in partnership with Barry Blue. "I don't think either of us work well on our own. It's a very happy partnership, though sometimes when I start saying 'that's not right, do it this way' he calls me Lynsey De Test." She giggles.

Complicated

One thing that pleases the little lady not at all is when people say that her songs are simple. "They may sound simple, but the chord structures are usually complicated. *My Man And Me* has very awkward chord structures." Since she was trained as a classical pianist, she says she takes pride in writing songs that present her with some sort of musical challenge.

Lyrics, on the other hand, do not come easily to her. "I have to discipline myself to work at them. I write out the alphabet and arm myself with Roget's Thesaurus and the rhyming dictionary before I even begin."

She now has an enormous stockpile of songs, some of which wait ages before getting on to record - *My Man And Me*, for instance, was written all of two years ago.

"It may sound conceited," she proclaims, "but I do like most of my songs very much, they're my babies and I look after them very carefully. There have been one or two singles though that I haven't liked."

She was not altogether happy about her last hit *No Honestly* being put out as a single. "I argued against it to start with, but in the end I realised that with the exposure it was going to get through its TV programme, it would be crazy not to release it."

She enjoys writing themes, which demand her working within strict

time specifications, and, if asked, would like to do some film music - "but only the main themes. I don't think I could be doing with all the incidental effects."

She would also like to illustrate a children's book designed to go with a record at some time. Although she is a trained artist, however, she does not get involved in the design of her own record sleeves. "Because I know that there are other people who can do it better than I."

Away from the attention that she attracts as a recording star, Lynsey is a private person, who prefers to spend her leisure hours at home rather than being a social gadfly, and is a staunch believer in some of the old-fashioned standards of behaviour.

For example, when a national paper recently wanted some shots of her nude in the bath, there was only one photographer she would trust for the task.

"If you get in a bubble-bath, of course the bubbles are eventually going to subside and most photographers wouldn't tell you when something was showing that you didn't want seen. They'd all snap away. In these shots I only had by top half bare. Underneath I had knickers on and when they got all wet," she laughed, "I felt a bit as if I were drowning."

Romances

These days Lynsey complains: "People don't want to come and talk to me about my music, they just want to know about the men in my life," but, without being asked, she does tell me that her romances don't work out as well as her career.

"My fairy godfather up there," she says, looking upwards accusingly, "is mostly very good to me, but he's useless with men. I have particular trouble with Taureans. What sign are you by the way?"

Taurus. "Oh," says she heavily with a suspicious sideways glare, the Minnie Mouse nose twitching with disapproval, "not good."

Ah well, Miss De Paul, on behalf of all Taureans, if this piece does not incur your displeasure, just treat it as evidence that Taureans don't always rat on you... please?

POPSWOP

SONGWORDS

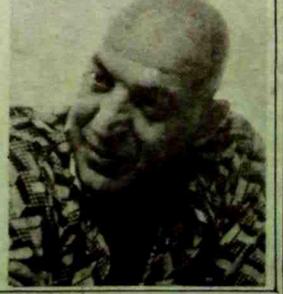
IF Sung by Telly Savalas words and music by David Gates

If a picture paints a thousand words then why can't I paint you?
The words will never show the you I've come to know
If a face could launch a thousand ships then where am I to go?
There's no one home but you you're all that's left me too.

And when my love for life is running dry
You come and pour yourself on me.

If a man could be two places at one time I'd be with you
Tomorrow and today beside you all the way
If the world should stop revolving spinning slowly down to die
I'd spend the end with you and when the world was through
Then one by one the stars would all go out
Then you and I would simply fly away.

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E.L.O.

their new single
Can't get it out of my Head!

from WARNER BROS.



Duane Eddy - has guitar, still travels

Back to twang

DUANE EDDY started his run of guitar instrumental hits in 1958, with *Rebel Rouser*. Roughly every three months after that he twanged out a new hit single - right through to a top tenner, *Dance With The Guitar Man*, at the tail-end of 1962.

That same month there emerged four young Liverpool lads who improbably called themselves the Beatles. And Duane makes no bones about the fact that Paul and John, Ringo and George, just about killed off the pop scene for the likes of him.

Yet now Duane Eddy

development companies and his publishing house, back in the big-time with *Play Me Like You Play Your Guitar*.

How come? What triggered off this remarkable comeback?

Simply the fact that top songwriter Tony Macaulay, hero of many a chart battle on behalf of the Foundations, the New Seekers and the Drifters, is... starstruck!

lay from being a civil engineer in the millionaire class as a songwriter.

Says Tony: "I still love the music I grew up with. My parents revel in the nostalgia of the Big Band era of the 1930's and 1940's

... but me, I'm a 1950-style rocker at heart. I loved helping the Drifters get back in the charts with songs like *Kissin' In The Back Seat* and *Down On The Beach Tonight*.

"And then I met up with Duane Eddy. He's a legend - to me and everybody else who digs my scene. A legend who didn't devalue himself when his records stopped selling.

"He didn't sell himself short, musically speaking, when trends changed. He just quit, with dignity, and waited. He came to London for sessions, and I met him. The old image was intact. He had his red Gretsch

guitar with him - the very one that appeared on his old albums, like *The Twang's The Thang*."

And Tony looks positively stargazed at the very memory of the meeting. After the single came an album. He toyed lovingly with possible titles. *Son Of The Guitar Man?* Or how's about - *Twang Fu!*

It was another giant of the past, Buddy Holly, who turned Tony Macaulay from being a civil engineer into the millionaire class as a songwriter.

Duane himself is clearly very much obliged, as he says, to Tony Macaulay and the staff at GTO Records for their kindly interest. So what really happened to him when his bubble was burst by the Beatles?

Bearded now, but still slim and fit, Duane says: "I'm 37, but it doesn't seem I've been away all that long. It's the shortest twelve years I can ever recall.

"Oh, I enjoyed myself for a while. Just basking around in the sun, and sailing and fishing. Then, being pretty sure there wasn't much call for my kind of music, I learned about publishing and the business side. From plectrums to percentages. It was tough, but interesting. I learned about record production from a guy named Jimmy Bowen, who is one of the all-time greats. He produced one album for Phil Everly..."

Pipped

Another name to bring starstruck brightness into Tony Macaulay's eyes. Ironically, the big one for Phil could have been a little song entitled *The Air That I Breathe*. But Duane's production and Phil's vocal work was pipped by the Hollies.

Says Duane: "Seems to me as if the pop scene is coming full circle right now! Lots of people looking into the past, trying to find out what all the fuss was about with singers and instrumentalists. You think of guys like Frankie Valli, Paul Anka, and so on. I mean, how long is it since Johnny Mathis, who also started around 1958, had a hit single before *Stone In Love With You?*"

Duane was born April 26, 1938, in Corning, New York, and soon moved to Phoenix, Arizona. He reckons he started learning guitar at the age of five, and by the time he was six was convinced he'd make a career out of it. At 15, he started playing in local groups, at the same time graduating from high school.

He got really serious about guitar when he was a student of top jazz man Jim Wyble. And the record break came through Lee Hazlewood, that deep-voiced southern gentleman who has both recorded with Nancy Sinatra and under his own solo steam.

It was Duane's unique way of presenting guitar that clicked. It was a sort of single-string swinging, with walking phrases, deep resonant notes, and superlative backings. Like stargazed old



Tony Macaulay says: "Some records don't stand up to the passing of time. They sound old-fashioned. *Legends* crumble when you listen today. But not so with guys like Buddy Holly or Duane Eddy. Their old records sound new."

Statistically speaking, Duane passed straight into the reference books by being the first instrumentalist in pop history to sell three million records in just one year. In 1960 he was into the movie scene, working in *Because They're Young*, which was also the title of another of his million sellers.

Could be that a spate of old Duane Eddy record-

ings will appear now he's back with such a bang on a new song. Well there's a lot to choose from. The top twenty hits following *Rebel Rouser* were: *Cannonball*, *The Lonely One*, *Peter Gunn*, *40 Miles Of Bad Road*, *Some Kinda Earthquake*, *Bonnie Came Back*, *Shazam*, *Because They're Young*, *Kommotion*, *Pope*, *Theme From Dixie*, *Ring Of Fire*, *Drivin' Home*, *Deep In The Heart Of Texas*, *Ballad Of Paladin* and *Dance With The Guitar Man*.

And that lot adds up to one enormous hunk of nostalgia. Music inhaled to the ears of T. Macaulay and a few million others.

CILLA BLACK



Sings the title song from the new EMI Film

Alfie Darling

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Sweet outmoded? No, just out-voted

I WANNA tell you a stawy. (Much flailing of the arms). At the age of eleven Brian Connolly once beat The Son of Max Bygraves into second place in a London heat of Carroll Levis' old TV talent show. As Michael Calne would put it, not many people know that.

But Michael, I bet you didn't know that before singing solo in talent shows, Sweet's vivacious vocalist was doing his bit on the TV commercial set around the age of ten. So does he still act?

"All the time," explained Brian, "I think any kind of performer is an actor in a way. But

there isn't any make-up anymore. It's very much on a straight level now.

"The make-up is in the past, I honestly don't think we need it. When a band needs gimmicks... no, I'll re-phrase that, - a band needs gimmicks to begin with, but when it boils down to it, when you've been around long enough what's the most important thing? The music.

"The faces are now recognisable anywhere, so who needs make-up?"

You've probably heard this plea before - we want to be taken seriously - but that's Sweet's aim. And to further their cause they have more-or-less split from their early success vehicle, Chinn and Chapman, to write more of their own material, especially for albums.

The band are bringing their yearly single output down to two, from four and five, and investing the extra time in steering their albums away from the collection-of-hits format.

"We don't make a record unless we like the song and as soon as we've written the song we say yeah or nay to it being a single. We didn't want to

bring the last single (Turn It Down) out, we wanted the new single Fox On The Run out then.

"But we were out-voted by the other people in our production team. We didn't want to bring it out, they did and the record company did, so out it came."

Under the circumstances they should have listened to the band. Turn It Down failed to reach the top thirty even though the others thought it was commercially viable. But it marked the single transition to a heavier sound Sweet had started to show on their albums.

So Sweet don't make it to the top thirty for the first time in a long time.

Well they're finished. Over the top. Blown by you reckon. But Sweet report no damage incurred.

Proud

"We're more proud of Fox than any single we've ever brought out because we wrote it. And judging by European sales we haven't lacked anything apart from the fact we haven't had a single out here for a while.

We decided about two years ago, when our



albums were doing nothing, and nobody regarded us as an album selling act, to concentrate on albums.

"We were having huge singles sales because we were a prototype, so we became branded as a singles' band. No one really ever gave us credit for any musical ability."

But Brian and the rest of Sweet have a high regard for singles, it's just that albums give a band more scope to show what they can do.

"I think they do take us seriously now. The comments we get from people usually refer to the albums, but if you'd

asked them say eighteen months ago what they thought of the albums, they'd say 'what albums?'

"I think the fourteen year olds who bought our singles five years ago are now nineteen years old and they're into albums."

The live set contains five of their singles, but they are longer than the originals, with film spliced in to add effect.

"I think every band is under the impression that singles are what the audience wants to hear, we've got to play them the hits. But the audience wants to see anything where they can walk

'God help us if anybody tried to pull authority in this band. It would be one almighty punch-up'

away saying, 'bloody hell, that was good,' and with us they do."

All in all there's been a whole lotta changin' goin' on in Sweet's career, not only modifications to the sound system, but a change of engineer so to speak. As we mentioned earlier the band are now penning their own material and after twelve big hits have dispensed with the services of Chinn and Chapman, "unless they've got a better song than we have", added Brian.

"I should imagine it's the same as any occupation. Once you've learnt everything there is

to learn, what's the point of carrying on with a tutor when you can be teaching?"

"Originally when we wrote our own songs before Chinnichap came along, we certainly couldn't produce, but now we can produce, now we can write."

Going by European reaction, where Sweet have been plying their own wares a lot longer than over here, it would seem that they need no help. Brian readily admits that the band are bigger on the Continent than they are here. Last time he heard they held the top five places in the Swedish singles' chart, even though the biggest record they had in Britain, Blockbuster, never made the Swedish charts. They are also number one in both the German singles and albums chart.

Brian doesn't know why that is, he can't even guess, though he does point out that over there they have large enough halls to cope. But on top of all this they're now getting encouraging vibes from the States, despite the fact they've not had a record out there for two years.

"There was a chance about three years ago to play the States, but boy, am I glad we didn't go, because we just didn't have the act. We were like a lot of bands are, play them the hits. But those days are long gone. You've got to do a lot more than play hits."

All this international interest comes at a time when relationships within

the band have never been better. Forget all the recording session rumours about Steve Priest having to tell everyone what to do. Like the make-up, that is in the past.

"Everybody in the band does exactly as they want to do, when they want to do it and how they want to do it. God help us if anybody tried to pull authority in this band. It would be one almighty punch-up."

So is it true that Steve's got a better voice than you?

"Well Steve's got a good voice, so people are entitled to their own opinion. If they want to say that then good luck to them. If anything, Steve's the quietest guy in the studio, he just goes and does his job, he never says anything. He just sits there and plays away."

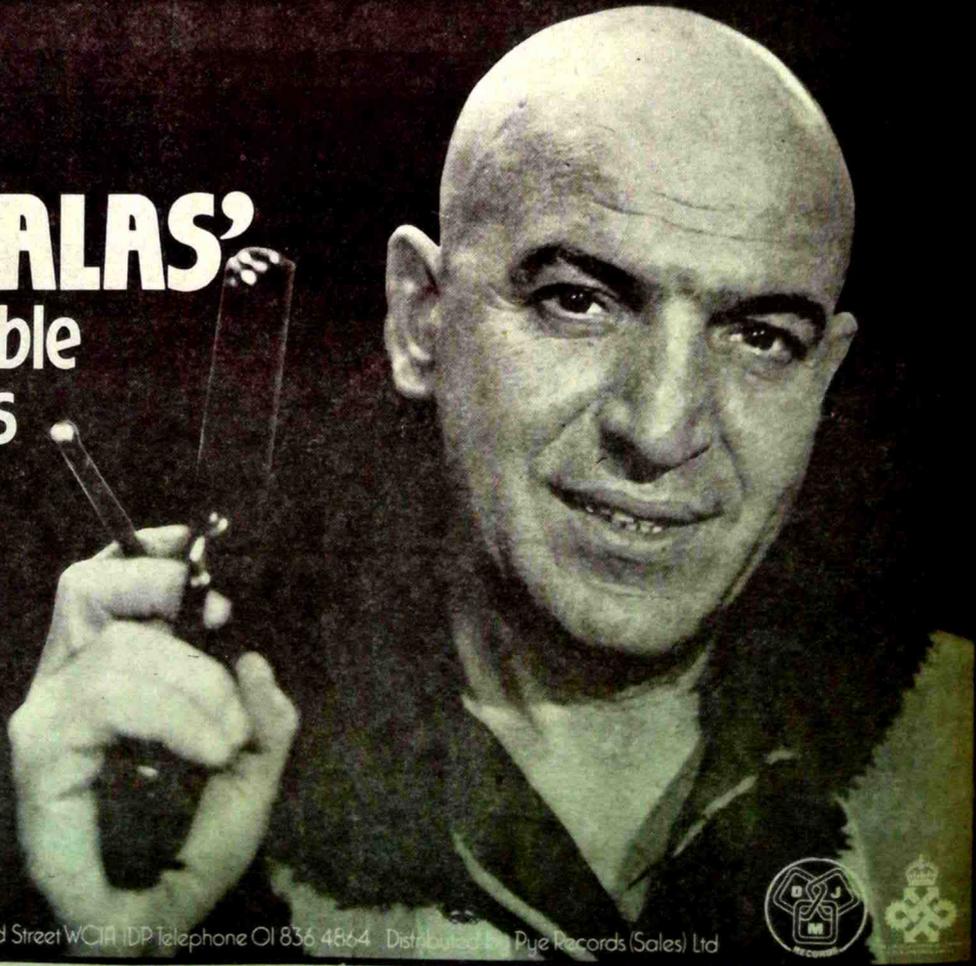
Vibes

"The vibes in the band have never been better as a matter of fact. I think it's because of the freedom we've got. We did a session yesterday for the BBC, and the guy there was knocked out with the attitude of the group because it really is a format.

"Now we've made our money from singles, we can go in the studio at our leisure without worrying where the money's coming from, and really we're back to where we were right at the beginning. We are doing exactly the same as we were then but without the worries."

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by
John Rainford

Record with a difference

ROGER DAY, the Piccadilly Radio music director and breakfast show disc jockey, has broken the British and European record for non-stop radio disc jockeying.

He continued for seventy four hours, two more than the official record, though the unofficial world record is still ninety two hours.

Heavy betting on the marathon means that Dave Longman, who used to write this column, is now £80 better off, as he put £10 on Day to beat the record at odds of 8 to 1. Philip Birch, managing director at Piccadilly also had money on the result, as did Roger Day, and overall an estimated £1,000 was won by station staff.

Ladbroke's, the company taking bets sent Day a telegram minutes before he was due to break the record, instructing him to 'Drop dead'.

When the marathon was completed last Thursday afternoon, Day retired to the honeymoon suite of a local hotel with his wife, before setting off to Spain to take advantage of a local



ROGER DAY: record - breaker.

holiday company's offer of a weeks holiday if he completed the 74 hours.

The idea for the marathon was mainly because several of the Piccadilly disc jockeys were on holiday last week, so Roger suggested the marathon attempt as

a way of filling in. He has done similar stunts before, but nothing quite on this scale.

Throughout the 74 hours, Bunny Girls, masseurs, nurses and doctors were on hand, and a chef supplied him with high protein meals.

Quickies

RADIO LONDON'S offices and studios are at present being treated with rat-poison... Radio Hallam are suffering a great deal of interference on their medium wave transmitter from Capital Radio. Anywhere outside the city centre in Sheffield reception at night is very bad. Also in Edinburgh, Capital Radio is interfering with Radio Forth.

The contractor nominated for the Reading IBA station franchise is Radio Kennett. Kennett have such names as Tony Sallsbury and Gerald Harper on their staff.

BBC Radio Carlisle are this week making a tribute to International Womens Year, with all broadcasts being made by the fairer sex.

Reports from Scotland that Radio Clyde disc jockey Steve Jones is about to leave the station have been strongly denied by Jones.

Reports from Capital



EVERETT: breakfast row?

suggest that a row has occurred centering around Kenny Everett. Everett is not happy about doing the breakfast show on the station. When he originally came to London to do the show, he told R&PM that under no circumstances would he consider doing the show for more than three months. At a recent Duane Eddy reception, Everett was seen avidly talking with Angela Bond, his former

producer at the Beeb... News of another ex-Everett producer. Jeff Hayden is producing a three part series for BBC 1 on the influences of American music on the British music business.

Apparently a former Caroline and RNI disc jockey and station manager is going to be programme director at Beacon Broadcasting in Wolverhampton. Although Beacon deny that any appointments have been made, this certain character is at present in America... David Gates (ex-Bread) is due in the UK in April and will be doing live radio and tv dates.

Now announced, Steve Merike from Piccadilly Radio and formerly of LBC, RNI and Caroline is moving to Bradford to work on Bradford Community Radio Services. Merike is also working on a pilot tv series for Yorkshire television.

BEHIND THE SCENES

ITV 75 - £1.30
THE IBA have just published ITV 75, a guide to the independent television and radio stations throughout the country. The guide, which costs £1.30 for a standard edition or £1.60 for a library edition, is packed full of colour photos of studios and artists.

Technical information about transmitters, studio sizes and programme budgets is included, along with a basic resume of how the ITV network has grown over the last 18 years.

For those who aren't solely interested in statistics, there is also a breakdown on how a programme is put together, along with chapters on different facets of broadcasting, including news gathering, sport, drama, arts, education and children's television. If you are interested, there is also a chapter on advertising codes of practice.

All in all, it is a very compact source of information, well worth the money.

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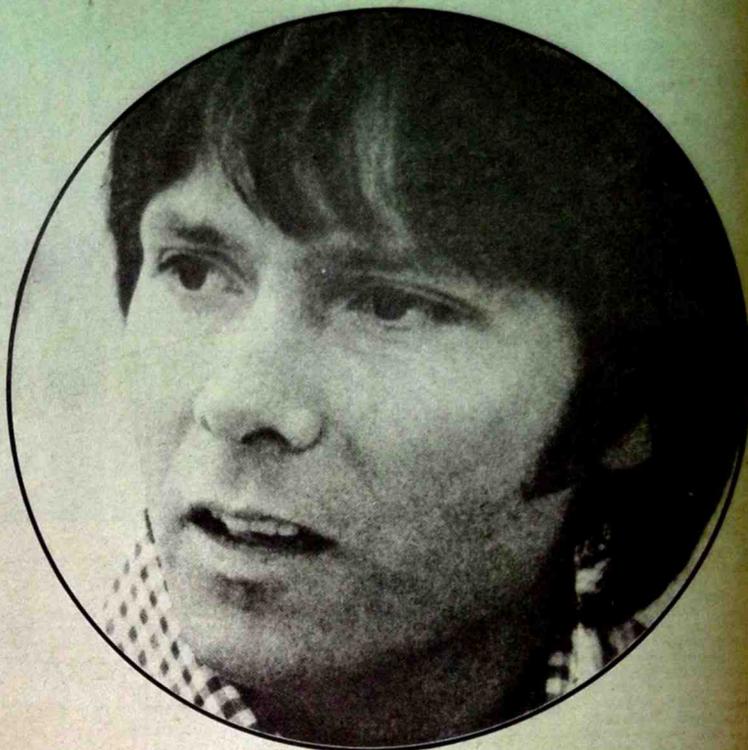
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ON



By Dave Hancock

La Belle revolution



LABELLE ARE fashionable. They have a top ten single and album in the States, yet in Britain — nothing. As I said Labelle are fashionable.

More than that they will probably be seen as causing a change of direction for soul music. Wow! Well I did tell you they were fashionable.

So here we go with a few more hundred words of glittering acclaim for Labelle, which should keep the record company happy.

Patti Labelle, Nona Hendryx and Sarah Dash were recording an In Concert set recently and in between the rehearsal and the take they collapsed for a few minutes in their dressing room and passed round a bottle of cognac and some paper cups. Nona had this to say:

"Nowadays we don't do anything we don't believe in, and we dictate in which direction the group is going."

A strong positive statement, the sort of thing you'd expect from the group's songwriter, a woman who epitomises every sexual fetish you've ever dreamed about mes enfants.

They get bored talking about the "old days" when they were Patti Labelle and the Bluebells: when they had a couple of hits and then things started going downhill when they used to go on with a drag queen in Cleveland.

But things liven up when they talk about

Labelle and that all important change they put down.

"We just got to a standstill," said Patti. "Then Vicki (Wickham) came along with the idea of Labelle."

"Sarah and Nona were willing to go along with the change, but I didn't know. It wasn't because I was afraid of losing whatever black audience we had, but because I wasn't sure I wanted to talk about screwing in the morning."

But she did and it was out of dresses and into angry politico songs about not getting fooled again. Into jeans, T-shirts and Carnegie Hall.

Relevant

The group are now committed to their new life and it's over to Nona. "We are standing up for The Third World people. Before it was not that relevant, now it is."

So did they change their ideas after they changed their musical direction?

"Not really," said the delicate Sarah. "I've always felt these things, but now we have the chance to express what we feel."

"We have matured as people, which has made our music change because of the way our minds have changed," added Nona.

They sing about revolution and space age children, but as Nona says: "For the white 25 to 30 year-olds it might seem passe, but that's not so to the black people of America."

"They have hallucinated on the idea of

themselves being caught up in the system, but they don't know it. What we can do is try to make them feel it."

These girls really do have conviction, but more than that they have an act which is truly spectacular. A lot has been written about the "silver" evenings they have had in New York. On Sunday they presented the whole thing at the Drury Lane Theatre, London, and attracted a cross-bred audience which included its fair share of gay chic.

"We hope to appeal to everyone, black and white," said Patti. "But at the same time, if it all ended tomorrow we would not give up because it was difficult in the beginning to get people to believe we were talking of revolution."

"But Vicki believed we had things to say as people," Nona continued, "and now we are becoming more confident in ourselves. We can feel it is right because we believe in ourselves as people."

In case you're cynical enough to think that Labelle (or Vicki Wickham) came up with a good idea to drag themselves off the chitlin' circuit and make a lot of money — that's not strictly true. All they've done is come out.

After 14 years of singing some of the best soul around, Patti puts it succinctly when she says: "If you can't be yourself and be for real on the stage you shouldn't be in show business."

It's a simple as that and believe me, Labelle are for real.



By GIOVANNI DADOMO

"I DON'T think English people go out to a club to enjoy themselves . . ." began Nosome King but he wasn't criticising his audiences, just stating a fact.

"It's quite rare," he continued, "that we go onstage and the audience is already buzzing before we start doing anything."

"Of course," he adds humbly, "that could just be track record — if we had three or four big hits behind us it might not be such a grind to warm them up — but nine times out of ten we succeed, so I'm not complaining."

In fact Nosome's attitude to his audiences is by no means as cynical as his words might suggest, quite the contrary in fact. He's a hard-working performer who really tries hard to ensure that everyone at a Nosome King / Javells gig gets their money's worth. At one recent gig, he explains, he literally had to take people by the hand to encourage them to dance, but it can also work the opposite way. "The other night there were four boys up front doing the Wheely — they were really amazing dancers, and I was standing there watching them!"

Nosome and the Javells have been on the road practically non-stop since last November when a freak Northern Soul hit put Nosome in the charts via the 'B-Side of an old single, and life on the road, Nosome explains, is hard but rewarding work — "Even if it does mean having to live on sandwiches!"

"Part of the problem of going on the road with a new group is that nobody knows your material," said Nosome, "so we find we may lose some of the audience half-way through the set." He admits that partly it's his own fault for trying to 'educate' his audiences with his own material rather than relying on Soul standards. "But the great thing is that even if we do lose audiences, we always get them back with Goodbye, Nothing To Say — which is amazing really, because usually when you lose people like that they tend not to come back."

When I met Nosome in his manager's London office last week he had two good reasons to celebrate. The first was that the group's latest single Loving You Is

Nosome-King of the road...

Easy was showing every sign of nosing its way into the Top Thirty and the second was the news that the song had just been covered by the Drifters. "That's the greatest compliment of all," he smiled, "having a group you've admired for so many years cutting one of

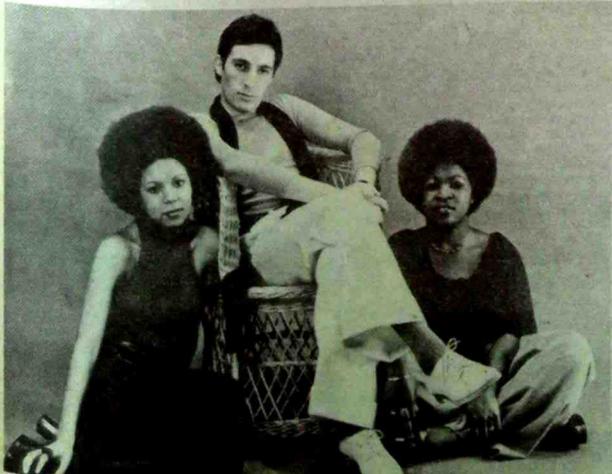
your songs.

"The other day someone called me the King of Northern Soul — that's very flattering, but I'm not even sure what Northern Soul means. For the album I'm just writing around the Nosome / Javells onstage sound, but I don't know if that's

EVEN IF IT DOES MEAN LIVING ON SANDWICHES

Northern Soul." He added that, as a song-writer, he wasn't too keen on labels: "It could turn out to be very limiting. But the whole category of Northern Soul doesn't really fit — like right now the Northern Soul sound is mainly very clean-cut white American pop. Call that the Northern Sound if you like, but you can't really call it Soul, can you?" Anyway, Nosome doesn't want to start any arguments, all he's really concerned with is entertaining his audiences to the best of his ability and making good records.

"I want to improve, I want to expand — but it's like any job; if you work in a shop you might want to be the manager one day; if you manage a shop you want to own a shop of your own. I'm very lucky in that I get paid for doing a job I love, and in return I do that job as well as I can."



- 1 Shame Shame Shame Shirley and Co All Platinum
 - 2 Pick Up The Pieces Average White Band Atlantic
 - 3 South African Man Hamilton Bohannon Brunswick
 - 4 Fire — The Ohio Players Mercury
 - 5 Woman To Woman Shirley Brown Stax
 - 6 You're The Song I Always Wanted To Sing — Timmy Thomas Polydor
 - 7 Shoorah Shoorah — Betty Wright RCA
 - 8 Do It Till You're Satisfied B. T. Express Pye International
 - 9 Star On A TV Show The Stylistics Avco
 - 10 Your Kiss Is Sweet Syreeta Tamla Motown
 - 11 Bump Me Baby Dooley Silverspoon Seville
 - 12 Keep On Steppin' Fatback Band Polydor
 - 13 Love Don't Go Through No Changes On Me — Sister Sledge Atlantic
 - 14 Girls — The Moments & The Whatnauts All Platinum
 - 15 Funky President James Brown Polydor
 - 16 Scrubboard / Sixty Minute Man Trammps Buddha
 - 17 Footsee — Wigan's Chosen Few Pye Disco Demand
 - 18 It May Be Winter Outside Love Unlimited 20th Century
 - 19 Rock Me Again And Again Lyn Collins Polydor
 - 20 Hey Girl Don't Bother Me The Tams ABC
 - 21 In The Bottle Brother To Brother All Platinum
 - 22 Get Involved — George Soule United Artists
 - 23 Bus Stop — Oliver Sain Contempo
 - 24 Happy People Temptations Tamla Motown
 - 25 Never Can Say Goodbye Gloria Gaynor MGM
 - 26 Shake 'N' Bump Snoopy Dean Seville
 - 27 Boogie On Reggae Woman Stevie Wonder Tamla Motown
 - 28 Rhyme Tyme People Kook & The Gang Polydor
 - 29 I Can Understand It Bobby Womack United Artists
 - 30 Bertha Butt Boogie Jimmy Castor Atlantic
- (Chart courtesy of Blues & Soul magazine)

By GIOVANNI DADOMO



Espresso way to your heart . . .

ALTHOUGH his name may not be exactly a household word, most soul fans will be familiar with Dennis Coffey's music.

He's contributed his versatile talents as a top session guitarist to all of the major Motown artists, including Gladys Knight, Stevie Wonder, Diana Ross, Eddie Kendricks and The Supremes, as well as having scored US hits with such funklike instrumentals as Scorpio and Taurus.

Dennis is currently recording and producing for Hollywood based Sussex Records and has a new single 'Gettin' It On '75 and album Instant Coffee just out in the UK.

"Gettin' It On '75 is a track from the first album I did some five years ago," Dennis explained on the transatlantic phone. "What I did was to strip the track down and add a new bass line, then I had a drummer come in to re-cut the drum track plus I added clavinet."

Dennis was in the middle of explaining his theory that music is cyclic: "The kind of music that's popular at the moment is very similar to things I was doing five years ago," he continued, explaining that Black Music, or R'n'B has always had its ups and downs popularity-wise: "Like the 'fifties you had Chuck Berry and Clyde McPhatter and then there was a couple of years period where English music was really big and then Stax and Motown came up."

"I think it's just that people get tired of one particular thing and change to something else but it always comes back to R'n'B - like Pick Up The Pieces has a very similar feel to Scorpio," he added.

Doesn't it mean hard times for R'n'B-rooted musicians I asked, when there's a lull in public interest.

"Of course, you feel it in record sales and if you're fortunate enough to be versatile you just have to do other things until you can play your own music again, like I worked with Streisand and people like that," he replied.

He's also worked with Ringo Starr and Quincy Jones, as well as on TV film soundtracks and having written the music for Black Belt Jones, the follow-up to Enter The Dragon.

"Doing a film was something I'd wanted for a long time", Dennis began. "It was an exploitation movie but it was very well made,



although I think I'll stick to writing for records from now on - with movies you write a tune and it's played while somebody's head is going through a car window with all the accompanying noises!"

Coming back to records, what kind of audience buys Dennis Coffey records in the US?

"I have a large black audience and they usually pick up on my stuff first and eventually it crosses over to the white charts," Dennis began, explaining that the "cross-over" is no overnight thing: "With Scorpio the record was out eighteen months before it was a hit."

And what are you doing now Dennis?

"What I'm doing now is starting to rehearse with a couple of other guys and eventually we want to get back in the clubs. We want to just get back with the people and get down to what really matters - I feel that what my audience wants to hear is a funky dance thing and that's what I'm happiest doing," he added, explaining that his music's got much rarer and funkier in the two years since he moved to the West Coast.

"The East coast is far more sophisticated and jazz-influenced and since I've been here I've picked up a lot of new things from the people I've worked with; there's a lot of energy out here and that suits me fine - I'd just like to get down and let all that energy out."

THE MOMENTS are one of those groups whose name is probably a lot more familiar than their records to most people.

At least, that's the way it used to be until Girls, the single that's given this talented trio their first major British hit in a six-year career with All

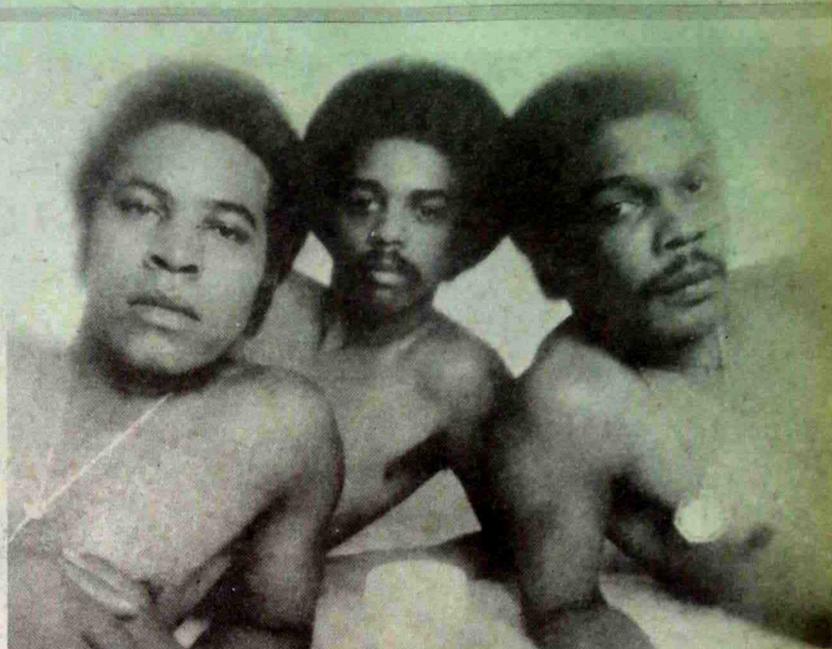
Platinum records that has seen them feature regularly in the US charts with such hits as Love On A Two - Way Street, Sexy Mama, Sunday and I Do Now, surprisingly enough, despite their much larger reputation back home, Girls is doing even better in England than it is in the 'States.

"That's partly due to the fact that Girls is much faster than the records we're known for over here," said lead Moment Al Goodman as he spoke on the trans-Atlantic telephone last week. "But we're naturally delighted with the record's success and we're coming over to do some gigs in the next few weeks."

The Moments have in fact been to Britain before, as Al explained: "But we played US Army bases, so we haven't really worked in front of a British audience at all, and we're really looking forward to it."

The group are not a completely unknown quantity over here, as Al explained: "We found out some of our early records are selling for fantastic prices in your discos, and we don't have anything like that over here - English people must be the greatest collectors in the world."

Al explained that when he was over here a couple of weeks back for Shirley and Co's promotional visit he'd met a lot of fans who



Magic moments

owned every single record they owned. "Why," he laughed, "I even met one guy who knew more about me and the group than I know myself!"

Enigma

Al also threw some light on the Moments and Whatnauts enigma: "What happened is that we had a single out already as the Moments when we came up with Girls, so we put this one out as Moments and Whatnauts so we wouldn't end up competing with ourselves."

The Whatnauts, he explained, are the Moments' backing group and also provide studio backings for many other All - Platinum artists. "The whole operation is like a family business.

We have about forty people working for the label and about ten of those are involved purely on the business side. Everybody else chips in with recordings - like you'll get secretaries doing back - up vocals and so on.

"It's a great way to work because there's so much freedom artistically," he continued, explaining that songs are worked out in the studio from a basic idea so that everybody who works on the records makes a creative contribution to the finished product.

"Girls developed like that," Al began. "We were doing a stage show when Harry Ray turned to me and said 'Wow, look at all those girls out there - tall ones, skinny ones, pretty ones . . . So

when we got back to the studio we sat down and worked it out, and Girls is the result."

Harry Ray, Al explained, is responsible for the ARP - playing that gives the record its distinctive sound.

Was All - Platinum aiming to make a name for itself along the lines of Motown, Stax and Philly? I asked.

"Sure, we'd love for that to happen, but we don't want to compete with existing companies by producing similar material."

He explained that he wasn't too keen on some of the slicker, more sophisticated sounds around and that the aim at All - Platinum wasn't to awe the listener with technique so much as get the

essential feel of the music across. "I don't like music that's too mechanical - we tend to work very quickly and very simply to get the mood over, and when that works it doesn't really matter if someone hits the wrong note somewhere because the music's alive."

And, Al concluded, there'll be a lot more living music from the Moments in April, via a new album Those Sexy Moments, which the group are busily completing before they come over to England. And if it's all as good as Girls, then the Moments can count on never again being just a name whose records nobody except the faithful few are familiar with.

Gossip

GOOD chance of an Impressions tour in April plus a solo single release from lead vocalist Leroy Hutson. Nice to hear Lee Dorsey's still alive 'n' kicking - Lee resurfaced in New Orleans recently for a belated Mardi Gras party thrown by Paul McCartney. Also present: Allen Toussaint, Ernie K. Doe and Clarence "Frogman" Henry. Al Green's Greatest Hits album all set for rush-release, as is Hamilton Bohannon's South African Man album and Ann Peebles' US single smash Beware. Out next week is Bloodstone's US single hit My Little Lady. It's a track from the group's Riddle Of The Sphinx LP which should also be in your shops soon. Supremes in Muscle Shoals studios. New US Soul LP releases include Vol. 2 of The Dell's Greatest Hits, debut from Dynamic Superiors, Swamp Dogg's Have You Heard This Story, and a collection of Gladys Knight and the Pips oldies entitled In The Beginning.

The Search steams on

AS THE RCA Records - Record Mirror Soul Search competition gets under full steam the following regional heats are now set:

London: Capital Radio are holding three heats. Hosted by deejay Greg Edwards, the heats will be at The Royal Tottenham (March 13); Hammersmith Palais (March 18); and The Royal, Tottenham (March 25).

Birmingham: BRMB dj Nicky Steel will host at Barbarella's, Birmingham (March 18).

Radio Metro, Newcastle, hold their heat at Zhivago's, Sunderland (March 26). Deejay Vicky Phil will emcee.

Edinburgh: Forth Radio's heat will be at Leith Town Hall (March 29). Dates yet to be confirmed include Piccadilly Radio, Manchester (hosted by Andy Peebles), at the Hardrock,

Swansea; Liverpool (Radio City); Sheffield Radio Hallam; and the Radio Clyde heat hosted by Brian Ford.

Most of the heats will be the subject of live broadcasts. It is now confirmed that Tymes' producer Billy Jackson will produce the debut single by the winners of the Soul Search.

Album picks

BLUE MAGIC: The Magic Of The Blue (Atlantic K50112).

With MFSB at their best to help them along Blue Magic prove once again with this excellent sweet souler that they're probably the quintessence of what the Philly sound's all about. Production rests in the capable hands of Norman Harris and he ensures that the creamy five-part vocal harmonies come out of your speakers as

smooth as they are on stage. The album's grabbers are Three Ring Circus, the opener, with its amusing circus intro, the full-tilt Love Has Found Its Way To Me, and the wistful Looking For A Friend, all of which pave the way for the complete enjoyment of a varied selection that should have even the Stylistics looking to their laurels.

CASTON & MAJORS: Caston & Majors (Tama STML11284).

Caston and Majors are Leonard Caston and Carolyn Majors, both of whom have paid their dues as Tama backroomers for many years. It's a difficult album to describe; stunningly electric in its incorporation of a vast number of styles of music (funk, gospel, blues, etc), and held together by a simple religious theme. One can truly understand why it's already been described as one of the most adventurous Motown albums to date.

US Soul Singles

- 1 3 SUPERNATURAL THING - Part 1 - Ben E. King
- 2 1 EXPRESS - B. T. Express
- 3 10 SHINING STAR - Earth, Wind and Fire
- 4 11 SHOESHINE BOY - Eddie Kendricks
- 5 8 LOVIN' YOU - Minnie Riperton
- 6 9 REMEMBER WHAT I TOLD YOU TO FORGET - Tavares
- 7 5 I AM LOVE - Part 1 and 2 - Jackson 5
- 8 2 SHAME SHAME SHAME - Shirley and Company
- 9 7 SUPER DUPER LOVE - Part 1 - Sugar Billy
- 10 14 WALKING IN RHYTHM - Blackbyrds



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NEW SINGLES

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TYMES sing 'Someway Somehow' (RCA 2530).

JIMMIE 'BO' HORNE sings 'Don't worry about it' (RCA 2522).

THE HUES CORPORATION
'Rockin' Soul' (APL1 0775).



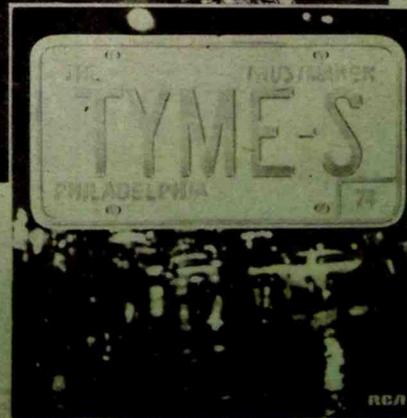
BETTY WRIGHT 'Danger High Voltage' (SF 8408). Features her hit single 'Shoorah Shoorah'.



SOUL EXPLOSION SAMPLER
(SAS 1006), great value at only 99p and a good way to hear some of RCA's soul artists.

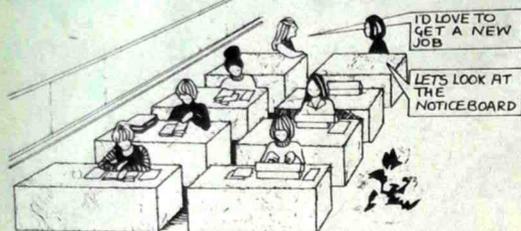


THE TYMES 'Trustmaker' (APL1 0727). Also available on tapes. Features their no. 1 hit single 'Ms Grace'.



RCA
RCA is the soul explosion company

GETTING A GOOD RECEPTION



ANNE FRENCH
DEEP CLEANSING MILK
for a lovely complexion

"DON'T CALL me scar face . . . My name is C-A-P-O-N-E Capone . . . Mercy Mr. Percy . . . I drive a big car, smoke a long cigar, I'm the boss — mercy . . . The bad mad boss . . . Bad as baby face Nelson . . . Ha ha ha ha ha."

No it isn't rave from the grave, super-bad Prince Buster re-releasing his Blubeat Classic. This time, the bad mad boss is an Emperor who answers to the name of Rosko - yeah, you know, that lunatic DJ fellow.

He has put his unique patter to platter. "I recorded it by accident really," he says. "You see I did a version of Al Capone ages ago but that wasn't really up-to-date so I thought I'd better go in the studios and do another one."

Featured on Al Capone are the highly acclaimed reggae outfit, the Cimarrons, and Snodland's superstar, Judge Dread.

"Actually Judge produced the record and is also grunting in the background. I think he was eating an enormous sandwich at the time. This version is much better than my first one because we have first class musicians playing on it."

"It was just a matter of going into the studios absolutely blind and doing something on disc that would make people either like it or hate it, which it has succeeded doing. Like people who are very into, er, nothing-will-do-but-the-original will probably hate it, but I find quite often that when I hear cover versions I feel that way. On the other hand, when you hear the cover enough, you have the tendency to say, ok, well it's nice to hear it again type thing."

Dusty pile

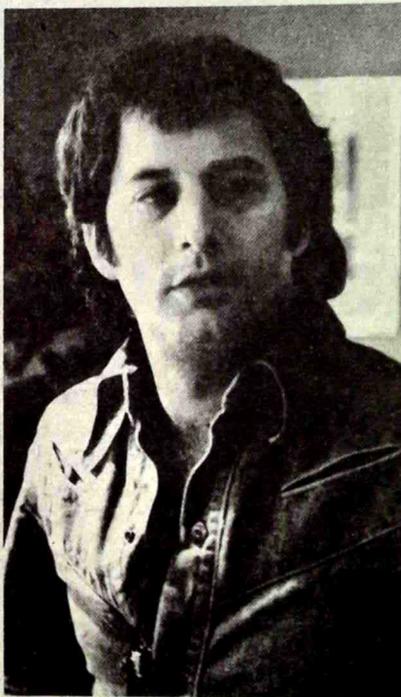
Rosko sheepishly admits that his other attempts on record haven't been buttock-trumbling hits. When asked how many single's he's released in the past he cries: "Oh my gawd!" and points to a shelf where a dusty pile of record lies dormant.

"The greatest one for me was Grab It The Rabbit, which was the closest to being a hit. People still play it in the clubs 'cos it's a fun record. The production got a bit messy, unfortunately; I think it was re-cut."

"It's in the same kinda ball game as Na Na Na by Cozy, a rip snorter so to speak. I've got a whole pile of stuff I keep in a little secret box that's always fun to do when someone comes along and says 'why don't you make a record', and I enjoy making them. I look at them in the same way as making a commercial - ya know; you make it and if it goes well you get a reward and if it doesn't, then you have had the satisfaction of trying."

Will you be playing Al Capone on Round Table? "Well, you see, the worst thing about a disc jockey making a record is that it's rarely played unless it gets in the fifty. Um, the BBC are starting to warm to it because the figures are good. The commercial stations, unless I know somebody

Rosko on record (but who's gonna play it?)



"I don't think any of us have much of a relationship, you don't get that because the Beeb is so big. I mean nobody goes around slugging each other off on the corridors, it's just that we never seem to get together very much."

Function

"Some of us may get together now and again for a drink, but it's not very often, unless of course there's a function at the Junction like Brands Hatch. Or when Stuart Henry had to leave we got together for dinner because I thought, well he's gonna piss off to Australia or something and I'll never see him again."

Obviously Rosko hasn't been affected by the BBC cut-back and says his only claim to fame is being the longest running mid-day person on the air.

Mine's the only programme where the deejay still has the same time slot," he says smilingly. "And I'm very proud of the fact. I mean I've been with the Beeb ever since they decided they needed a lunatic to scream for them around mid-day!"

Wolfman

For those of you who are familiar with Rosko's rip-roaring antics over the air you may have already guessed he is heavily influenced by the legendary Wolfman Jack - but Rosko isn't giving any secrets away when he says, "I think I'm a combination of about ten different people. Like when you're growin' up you listen to your favourite deejays and some of it rubs off eventually. You kinda superimpose your own style on their style and it becomes a modified style - like I sound different from Saturday to Saturday and people often say, 'hey, you really sound different this week'."

Talking with this Jekyll and Hyde character (who's as normal as yer average Joe public off the air) is slightly disappointing - but I don't mean that rudely. I was hoping to meet Rosko's Mr Hyde character instead I met the quiet, unassuming Dr Jekyll.

"I've quietened down a lot," he says simply. "Oh, at one time, love, I was a real raver . . . but, well I'm getting old!"

well, wouldn't play it because it's opposition - the more popular they make me, the worst it is for them!"

There is, however, every possible chance that Rosko will appear on Top Of The Pops to perform his song for millions of square-eyed telly bugs. After all his record is in the BBC top sixty, so how can they ignore it?

"I look forward to being introduced by Tony Blackburn (sniggers). Actually I think it would be even funnier if I could introduce myself. You know, I'm the type to say, 'an here we are, this is me on the next one' . . . Tony has a single out too, called I Believe In Fairy Tales, and I guess the title just about sums up the record."

If you think Rosko's indulging in a bit of schadenfreude, he doesn't really mean to sound nasty. In fact he has a

high regard for most fellow Radio One deejays.

"I think they're totally professional," he opines. "I suppose I'm fortunate because I don't hear any one programme too often, so it's fresh. I mean I'll listen to Tony Blackburn and David Hamilton occasionally just to see what they're up to. I listen to Noel Edmonds also and I like Alan Freeman because there's so many surprises in his programme; oh and Johnny Walker obviously because he plays good music. I don't think there's anybody bad - except for Jimmy Young who used to really give me the blues whenever I heard him on the radio. Anyway he's moved over now, so that's all right!"

Surprisingly enough, the Beeb deejays hardly ever get together socially. Rosko blames this on programme schedules and the vastness of the BBC headquarters.

BY JAN ILES

NO SMOKEY WITHOUT FIRE

THE BRIGHTEST pearls in the Chinn/Chapman shell at present are a forlorn looking bunch of boys from Bradford called Smokey, who aren't products of the regular glam/glitt conveyor belt usually associated with the two distinguished pop writers - smokey are a talented, original formation who even write their own songs!

The group comprises Alan Silson - lead guitar, vocals; Peter Spencer - drums; Terry Uttley - bass guitar, vocals and lastly Chris Norman - vocals and guitar, who incidentally has a whiter ring of confidence than Mr Donny "teeth" Osmond himself.

The combo have been together seven summers but had only luke-warm success before meeting up with Nicky Chin and Mike Chapman.

"We've all known each other for years," said Chris. "Pete's the newest member. He joined us about two years ago when he stood in for our regular drummer who couldn't get to a gig one night because of a train strike.

"In the old days we called ourselves The Elizabethans and then Kindness but Smokey's a better name for us because it describes the type of music the band are into."

Their first claim to fame was when they became a resident band in a Butlins Holiday Camp; but alas the group got sacked after the first week because they were supposed to do four forty minute sets a night but couldn't meet with that demand as they knew only thirteen songs!

"It was tough in those days," recalled cuddly Terry Uttley. "We often thought of splitting, but stuck it out for some



"They're gonna be the band of '75" - Nicky Chinn

unknown reason. Still, the gamble paid off when we met up with Chinn and Chapman.

"Our manager Bill Hurley was badgering Chinn and Chapman to come and see us for months and to be quite honest the only reason why they did was because we were playing at Hatchetts in Piccadilly and Mike (Chapman) didn't have anything to do that evening. He came along purely on the chance that he might pull, ya know," said Chris. "It just so happened that Mike liked us, so much so,

that he brought Nicky along to see us a few nights later."

Peter said: "Yeah, it does seem an unorthodox union but we feel that it is going to work out very well.

"We had our doubts when we first met them," said Terry. "Because they had this bubblegummy type image which I hated, but now they're trying to get away from all that stuff."

"Yeah," interjected Chris. "Their song-writing's maturing and they're steadily moving away from the Funny

INTERVIEW: JAN ILES

Funny's and Wig Wam Bam, I mean the proof is our latest single which comes out on 21st March called Pass It Around, which is also the title of the new album - it's a very well written song."

The album in question really is a departure from Chinn and Chapman's past creations. Smokey declare that their music

cannot be categorised, but it's evidently very Americanized with a plethora of Crosby, Stills and Nashy harmonies.

Alan explained: "Mike and Nicky produced the album and wrote two of the thirteen tracks - we wrote the rest. They also wrote our single."

"... Just going to the loo," interrupted the weak-bladdered Peter.

"Cor, he's off again," they all chanted.

Before departing I asked the band whether any tours have been planned.

"We're beginning a

tour with Pilot on April 26th. They sent us a letter saying we'll be treated a lot better than they were on the Sparks tour," said Chris. "The up-and-coming groups ain't got a chance these days because the main bands often want front money from their support band and these new bands just can't afford to pay out a couple hundred grand."

"We think it's getting sick," they all opined. "They're asking for money on the pretext of hiring the PA - but that's rubbish!"

A sun-tanned looking

Nicky Chinn came in to join his proteges, so I asked the more-than-one-hit-wonder why he had predicted that Smokey will be the band of '75.

"Lemme interview you," he asked. "Ok, what do you want to know?"

"Er... I've gotta better idea, you interview me!"

"Right, you were asking why I predict that Smokey are the band of '75... That (points to album) is a justification. When I say they're gonna be the band of '75 I'm not being flippant - I can't afford to lay my reputation on the line with some throwaway comment. I mean, I wasn't being funny, silly or flash; I believe that the days of glam rock and make-up and all that rubbish..."

"You think it's rubbish!"

"No, no - I don't think it's rubbish - I was using a terminology. I really meant, all that jazz, because if I say that it was rubbish I am saying that I'm rubbish. It's just that this glam rock thing is dead, it isn't that important anymore; the emphasis is being placed more on how you sound and less on how you look."

"So if I'm to justify my belief in Smokey I'd say the real proof is in the eating, or whatever it is, and the proof in this case is in their music. When I first saw them at a club I didn't say 'cor, don't they look great', I said, 'cor, don't they sound great!'"

LINDA LEWIS

NEW SINGLE

(Remember the Days of)

THE OLD SCHOOLYARD

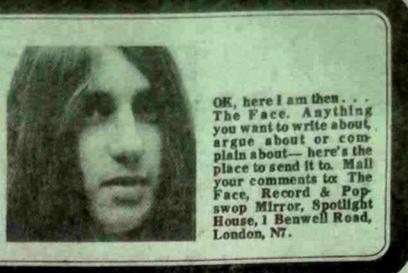
Written by Cat Stevens



Available on BELL 405



THE FACE



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

RUDE

Dear Face,
I am only thirteen years old but I do know something happens when you get older. What I want to know is does Donny? What I mean is, is Donny a virgin? I hope you don't think I'm being rude.

Jenny, Walthamstow.
No I don't think you're being rude, in fact I used to know a lot of schoolgirls. Actually with all their electrical gadgets in his bedroom like guitars and things, I don't see how he could have the time for girls.

HEAVY!

Dear Face,
I'm fed up wiv people saying that Mud, Slade and Genesis are the best rock groups around. Its so obvious that Paper Lace are the greatest group on Earth that has ever bin. The Beatles are just weak compared to Paper Lace. If you don't print this you'll get a brick down your throat - get it guv.



PAPER LACE's Phil Wright

What the hell are you talking about. Personally I think you are just another short-sighted napper. Talking of which did you see that the Rollers haven't been mentioned once this week.

SWEET V. MUD

So the Mud fans are stirring up trouble again. Mick Bell of Preston decided that it was time for a Sweet v Mud battle, well, he's got one. He couldn't even think of any sensible criticisms.

If I made a list of all Mud's faults it would stretch from Lands End to John O'Groats.

If he wants to pop around to Wombles-type records OK, but Sweet are a rock band, and a bloody good one too.

Angry Sweet Fan, Gwent.

I must admit that in musical direction Sweet are better than Mud.

BORING

Dear Face,
I know many Mud fans will disagree with me but I think the new style Mud



are dead boring and flat as a Ted Ray joke. I have been a loyal fan for 2 years, but I am really fed up with their present performances especially on Top Of The Pops. Ray & Bob looked bored stiff with the whole thing and the group might as well be called Les Gray and his 3 Cardboard Dummies.
Oh for those exciting days of Tiger Feet and The Cat Crept In, when Mud were really good?
Mud fan, Essex.

I don't blame Ray & Bob for being bored stiff on Top Of The Pops. I'd be bored stiff too on that bloody programme.

THANKS

Dear Face,
Please pass on my thanks to Peter Harvey on his album review of Cockney Rebel. At last here is a journalist that hasn't torn Steve Harley to pieces. Well done Pete, you've gained an admirer for life.
Glenda, Somerset.

Well Pete just doesn't know what to say, although I did hear him mumbled something about finding this lady's phone number.

Star Letter

Dear Face,
If Self Portrait represented the demise of Bob Dylan then Blood On The Tracks must be his resurrection. Dylan is indeed a creature of rare beauty, and who would have thought in the elevating days of protest that our hero would develop into such a grave, yet delightful romantic. But he has and the result is an album that is a work of art.
Dylan's continued progression makes the efforts of his imitators sound more futile and ridiculous than ever. After listening meticulously to the master's Stateside challengers I don't think there is any chance of him being dethroned at the moment.
Colin Brinton, Harwich, Essex.
Well spoken Colin, its about some of the stupes that read this page recognised Dylan's brilliant songwriting capacities. £2.50 is on its way to you Colin.

CRIMINAL

Dear Face,
I would just like to back up the letter from the two Broad fans in R&PM 1/3/75. I've just heard that Telly Savalas is at No. 1 with If. If it wasn't for the brilliant songwriting of David Gates neither Ken Boothe nor Telly would be heard of as pop stars.
Meanwhile David Gates' latest single Never Let Her Go hasn't entered the charts - a complete

injustice to the man.
D. Crawl, Chessington.
If you look around you'll find a great many bands and singers who use other people's material so it's not too bad a crime.

JOKE

Dear Farce,
I would like to thank you for your sense of humour. Your page is second to none, after I've read the charts that is. Do you realise your page has made more jokes than Ted Ray? The best one was about Queen imitating the Beatles and Queen is that they will both be looked back on as being amongst the best groups of all time, along with Floyd, Genesis, Yes, Supertramp and Led Zeppelin.

If you don't print this letter I'll stop buying 5,000 copies of Dark Side Of The Moon.
Robert Robinson, Yorkshire.
Cheers Bob. May I at this point pass on my congratulations to Zeppelin for reaching No 1 in the albums charts. A damned good album too.

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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
Rod Stewart - Let Me Be Your Car
Beatles - She Loves You
Elvis Presley - Tutti Frutti
Blue Suede Shoes
Johnny Preston - Running Bear
Steely Dan - Do It Again
Steely Dan - Reeling In The Years
Jimi Hendrix - All Along The Watchtower
Jimi Hendrix - The Wind Cries Mary
Wings - Greenland Back to the Irish
Steve Stills - Love The One You're With
Santana - Jingle/Evil Ways
Alice Cooper - Muscle of Love
Monkees - I'm A Believer
Buffalo Springfield - For What It's Worth
Gary Glitter - Happy Birthday Wanned Heat - On The Road Again
Tommy Roe - Sheila
Rolling Stones - Street Fighting Man
Who - Behind Blue Eyes
B. Bumble - Nut Rocker
Lloyd Price - Personality
Stagger Lee
Four Seasons - Sherry
Four Seasons - Big Girls Don't Cry
Joe Cocker - With A Little help From My Friends
- SECTION TWO 55p**
Motel and Tim
Backfield In Motion
Johnny Nash - Cupid!
Hold Me Tight
The Equals - Baby Come Back
Felice Taylor - It May Be Winter
Kool And The Gang - Funky Stuff
Wigans Chosen Few - Footsie
Neil Carter - Dreams
Ronniettes - Be My Baby
Curtis Mayfield - Move On Up
James Brown - Funky President
Booker T - Time is Tight
The Tams - Hey Girl Don't Bother Me
Dorothy Siverspoon - Bump Me Baby
Billy Preston - Billy's Bag
First Choice - Armed And Extremely Dangerous
Creative Source - Migration
Shaples Singers - Repeat Yourself
Curtis Mayfield - Superfly
- SECTION THREE 70p**
Bryty Wright - Clean Up Woman
Fontella Bass - Rescue Me
Booker T - Green Onions
The Carstairs - I Really Hurt 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
Muskie Funky

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FISCES (Feb 10 to Mar 20)
Falling in love again, never wanted to? Ha, that's the same old story with you, fishes! But this time it could be a lasting affair so put ya heart 'n' soul into it and hope for the best. You'll not be disappointed.

ARIES (Mar 21 to Apr 20)
If people seem to be treating you like a dirty dish cloth tell them to go sweep the floor with someone wetter than yourself. Try not to let these bigheads get you down, because it'll only make 'em more wicked and evil. They say revenge is sweet, but for the time being don't be retaliatory; your day will soon come!

TAURUS (Apr 21 to May 20)
Now's the time to look your best, so go out and buy something resplendent (even if it's from the local jumble sale). All eyes will be focused on you for the next few weeks and you'll want those eyes to reflect adoration, won't you? Well then, get off yer hot and rig yourself out in super smart vestments.

GEMINI (May 21 to June 20)
The weekend will offer exciting things which will add a new dimension to your humdrum life. Perhaps a party is in the offing or a dandy dance at the local social. Whatever scintillating activities on the horizon, you've got to make the most of 'em, pronto!

POPSWOP SUPERSTARS

CANCER (June 21 to July 20)
A fruitful month for you, but be careful about being too confident - someone could knock you down like a gale force eight. The thing to do is take all your victories with a pinch of salt - and save some for Granny 'cos she likes her crips well seasoned!

LEO (July 21 to Aug 21)
Tiddling your thumbs because there's nothin' exciting happenin'? Well, don't bank on this quiet life continuing as there's plenty of hell - raisin' times just around the bend - yeah right near the number 113A bus stop!

VIRGO (Aug 22 to Sep 22)
A shrewish guy / girl really fancies YOU! And it won't be long before they'll be showing themselves in the open. It was difficult to know who these love lorn creatures were in the past because they followed you incognito. So be patient and you'll soon learn their true identities!

SCORPIO (Oct 23 to Nov 22)
Cash may be scarce and you'll not hear the merry jangling of monetary coins in your pockets for some time; Ne'r mind - chin up, give us a smile and if this is any consolation the austere month of April won't be showery for you!

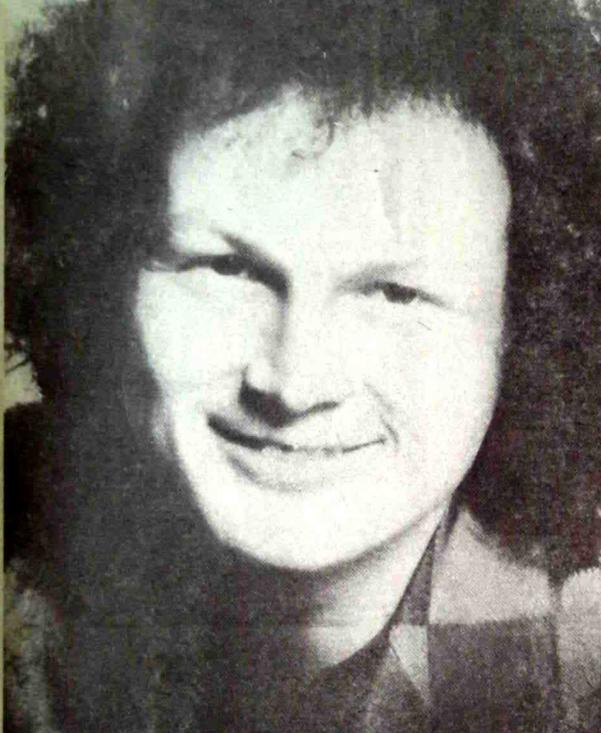
SAGITTARIUS (Nov 23 to Dec 20)
A raging, fiery argument is in the pipelines if you don't watch yer step. You've been acting on everyone's nerves of late and they are just about ready to punch you on the head. Practice Emry Cooper 'duckings' in the mirror and you'll be OK.

LIBRA (Sep 23 to Oct 22)
Not much to report we're afraid. But we do know that you'll be up to your eyeballs in work. As soon as you see all that lot out there it's more time for the spicier things in life.

CAPRICORN (Dec 21 to Jan 19)
Worry is the thing that is preoccupying you these days. But let's just offer a friendly word of advice and say it's not worth it! The more you worry, the more your problems become insoluble. And that's a fact!

AQUARIUS (Jan 20 to Feb 18)
You are seriously thinking of a change, be it in your working life or your social one. Things aren't giving you that proverbial 'buzz' anymore so now's the time to get out while the going's good.

Mike Batt



a new single

'YOU WOULD HAVE BEEN A ROCK 'N' ROLLER'

Mike Batt as
Mike Batt

on a great new single -
You Would Have Been
A Rock 'n' Roller



EPC 3104

DIDYA SEE Top Of The Pops last week? Like a freaks circus it was, what with Bowie in that peculiar suit looking intent on spitting a whole mouthful of teeth all over the shop and Barry Manilow trying desperately to keep his lazy eye from closing up completely.

But it's not either of those two that we're concerned with, it's Neil Sedaka. Didya see him, in that hat, looking just like a well-fed rabbi? Well that, folks, is Mr Sedaka's new image.

It began simply as an album cover photograph for Neil's US compilation album, *Sedaka's Back*, and pretty good it was too — much better than the bland portrait that graces the sleeve of *Overnight Sensation*, his new British LP. There was the wide-brimmed hat, a dark shirt, pinstriped waistcoat and a big cigar, and it looked, as intended, all very Al Pacino and The Godfather.

So far, so good, but then Sedaka's current British tour began and, he tells me, "some people suggested that I would be better dressing differently." So, eager to oblige, Neil hung up his best white suit and decided to give the Godfather gear a whirl.

"I tried it out first on ultra-conservative Eastbourne and it seemed to go down fine." Ah well, the residents of that auspicious resort are known for their sangfroid. In time of course, we'll get used to it, but certainly the new ensemble would look better if there were a few pounds less of Mr Sedaka than there are at the moment.

Keep In Trim

Still, he hasn't as yet conceded defeat in the battle of the bulge, and fits in the odd game of tennis when he can to keep in trim. Since he's become great friends with that well-known tennis fanatic Elton John, I wondered if they'd ever played together.

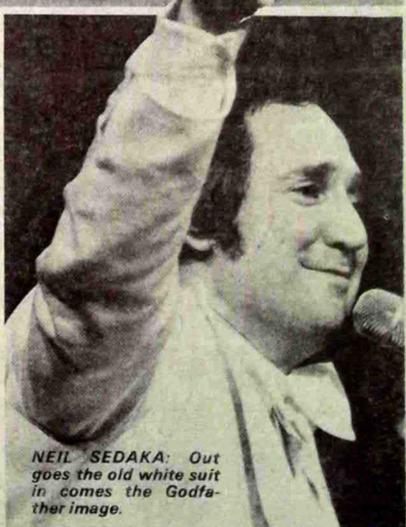
"Oh no," says Sedaka, looking distinctly alarmed, "he's much too good."

Elton isn't the only superstar fan of Sedaka's. In the States Neil has, with dramatic suddenness, changed from being thought of as an old has-been into one of the most respected of musicians' musicians. His triumphant opening in Los Angeles recently was a real star-studded occasion with the audience including Neil Diamond, The Carpenters and Keith Moon to name but a few. Yet only nine months ago Neil was talking bitterly about his failure to gain recognition with his new songs in his own country while he was enjoying hits with them all over the rest of the world. That bitterness now finds mild expression in the sarcastic title of his new album *Overnight*.

Sensation, though Neil says he didn't choose it himself. This belated acceptance, he says, "is the realisation of what had come to be the impossible dream and now that I've had a number one hit in all the US charts with *Laughter In The Rain*, I think I'm good for another five to six years. After that I'll give up."

Enter Sedaka, rabbi in a freaks circus

INTERVIEW: RAY
FROE-CUNNING



NEIL SEDAKA: Out goes the old white suit in comes the Godfather image.

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It may seem a little impetuous to picture such a rosy future for himself after just one US hit, but, as he points out, "There were so many songs I could have gone with instead of *Laughter In The Rain*," and he rattles off a list of some of his biggest British hits, which, of course, have until very recently remained virtually unknown in America.

"I saw her last night with her autograph book and she wasn't getting any."

Did you expect to be asked to change the lyrics?

"By the BBC? Yes."

Did you mind doing it?

"No, it's still a cute song and I'd like to write more in that vein."

Sedaka's record of hit singles recently has been remarkably consistent, the odd man out being his last, *Bad Blood*, which despite heavy airplay didn't make it.

"Yes, that's one of the great mysteries to me, because most people seemed to like the single. I think perhaps it was because I wasn't here at the time. I think maybe I'm one of those artists that needs to be seen to get the hits."

Apart from being a very gifted tunesmith, Sedaka reckons that one of his main advantages is his voice. "It's a god-given voice," he says, "because it's completely neuter. Johnny Mathis once told me that he'd heard some tapes of mine, without knowing it was me, and said 'who is this girl? She's fantastic'."

Neil says that he is now prepared to spend the next five years playing wherever there are people who want to hear him, but to conserve his energies, he now has a warm-up act and plays a shorter set than he used to.

"I think it is better. You can play every song you ever knew, but if you go on too long, you are pushing your luck. I prefer to play a shorter set and do extra encores if people really want them."

Revue

Apart from his usual commitments, Neil currently has two exciting special projects on the cards. Firstly he has been approached to write the score for a major film and secondly, there are plans for a touring theatre revue built around his songs. "They've even asked me to be in it," he murmurs abstractedly.

You don't sound very excited about that prospect, don't you want to be in it?

"No, I don't think so. I'd rather be collecting the residuals than schlepping from city to city in something like that."

Finally, Neil reveals that behind that ever-present smile of his, he is more vulnerable than most.

"Did you see the review of one of my concerts in —?" he asks.

No, why?

"It was just very nasty."

In what way?

"He didn't write about the music at all. It was all me, he just didn't like me." He looks crestfallen and you can't help feeling sorry for him. Without an ill-natured bone in his body, he seems to find it hard to believe that anyone could set out to be deliberately hurtful — and it's not that he's vain. As he has said many times before: "I don't care what people say about me. They can say I'm fat, old, anything, just as long as they get around to the music. That's all that counts."

albums

ERIC CLAPTON: There's One in Every Crowd (RSO 2479 132).

So he's gone the whole way then, gone one step further than Ocean Boulevard's introduction to Eric's new found funky reggae style. Now from Eric's point of view that can only be good because it means that he's playing what he wants and no doubt enjoying it more than forcing out rock licks. From a personal view point I much prefer his guitar playing in a rock context. But if by avoiding that, Eric's going to play better guitar than that's fine. It is difficult to define this album in a way, because it lies between two ideals. What Eric wants to play is the song, and what people want to listen to is his guitar playing. Don't listen to this album for the guitar, just let that find you. Listen to it as an excellent funky package with a bit of reggae and a smattering of gospel. It's not Eric as you remember him, but by God is it good? — MT.

DAVID BOWIE: Young Americans (RCA RS 1006).

It contains eight tracks and 40 minutes 6 seconds of music, which is all that should be said until you've given it a lot of plays. Bowie albums invariably have a way of creeping up and seducing you long after you thought you'd given them a firm and final no. With this one, however, after six hearings I'm still holding out on an awful lot. It has already been said in advance that like Hunky Dory, it is simply a collection of songs, but the description is misleading. Whereas the



whole of Hunky Dory was rich in melodies, this apart from the Lennon/McCartney song Across The Universe, can only claim one tune of sorts. It is much more a collection of fragments bundled up into four or

five minute parcels. Like those kids every night of every week jerking their bodies around in discos because there is nothing else to do, it has a joyless energy, spasmodic, awkward and frustrated. The lyrics are so thick

with snatch repeats and answer-back chorus lines that the music seems to be performing endless cartwheels or, to put it less flatteringly, chasing its own tail. Still, you can't fault the performance and I'm sure the production is everything Bowie wants it to be. Of course too, as with everything he does, there is a lot to admire. I can't help loving the vapid prettiness of Win despite myself, the rhythms of Fame are irresistible and Across The Universe is moving just on account of the sheer defiance Bowie puts into the line 'Nothing's Gonna Change My World.' In the end though, despite all there is to love or admire in this highly-strung creature, I don't think I could live with it for very long. — RFC.

TELLY SAVALAS (MCA MCF 2699).

In case you are wondering if any reviewer is prepared to take Telly Savalas seriously, let me say that I have nothing against people who can't sing making albums. In fact, according to my friends, most of my favourite artists can't sing. An actor's dramatic reading of a good lyric can often do more for it than a musical voice, but in Telly's case that isn't true. The distinctiveness of his speaking voice overshadows his interpretative abilities, which anyway, when applied to music, are heavy-handed. After a while it comes as a relief when he actually does sing although he proceeds as gingerly as would a man on a leg just out of plaster. The songs, which

include If, Something, You've Lost That Lovin' Feelin', Help Me Make It Through The Night and You're A Lady, are all good safe choices, but he doesn't do any of them any great favours. Who knows though, one day he may surprise us all and make some song truly his own. — RFC.

STEALER'S WHEEL: Right Or Wrong (A&M AMLH 68293).

A fine third innings from the dynamic duo of Joe Egan and Gerry Rafferty. The mixture's much the same as on previous offerings: a palatable potage of the Beatles and the less vitriolic side of Bob Dylan, plus that extra miracle ingredient that turns what at first sight might seem mere derivation into effortless stylishness. This time around the boys are helped out by some ultra-fine sessioners: amongst the instrumental highlights are Bernie Holland's macho guitaring, some fine keyboards from David Briggs and the surnameless Geraldine & Josephine, squeeze sax from Chris Mercer and Dave Wintour's admirably muscular bass. A fine set of strong melodies and well-crafted, almost existential (seven of the ten songs are written in the first person) lyrics. One to wallow in. — GD.

MICK ROBERTSON: Then I Change Hands (CBS 80594).

Mick Robertson the tall, good looking presenter of Magpie has already whetted our appetites with his debut single, The Tango's Over, and now has an album on release which contains many attractive songs. Mick's voice isn't one of the strongest I've heard as it lacks depth and warmth; but he uses it well by choosing suitable, easy-to-croon material backed by quintessential arrangements and lavish production. Credit must go to the band who do a grand job providing imaginative musical improvisation which gives the album a unique and pleasant sound. Therefore I think Mick's experiment on disc has been very worthwhile — but whether it has the necessary ingredients to be a hit is for the fickle public to decide. — JI.

DAVID GATES: Never Let Her Go (Electra K 52012).

Second solo album from the ex-Bread man which includes his current single release of the same name. Now I'm a great Bread fan, and also liked David's first album very much — which is a way of saying that this album is very disappointing. Although I was trying very hard to listen to the tracks, they tended to blend into each other all too quickly, making the album sound like one continuous song. More variety, please, Mr Gates. There's no doubting your talent as a songwriter, you just need a few changes of pace. S. B.

Don't miss next week's R&PM

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DISCOS by JOHN RAINFORD

GEEING 'EM UP

IN LAST week's Discos spot Ian Hurley was talking about the difficulty he has buying records in Belfast. He has been trying for ages to get hold of a copy of Bill Barclay's 12 Days Of Christmas, released on the GM record label.

Well, low and behold, a gentleman from GM Records phoned us at R&PM asking for Ian's address to send him the record.

Like Sonet Records, GM like to hear from any legitimate disco operators, so if you want to get on their mailing list, write to GM Records, 90 Wardour Street, London W1.

Address your letters to the Promotions Manager. All he wants to know is how many nights a week you work, where, and how many people come to your bookings. As simple as that.



COLIN KING: Mushroom man

MUSHROOMS ON THE MOVE

TONY WILLIAMS runs Mushroom International, a D. J. agency and equipment sales company.

Mushroom itself has a

total of 40 clubs throughout the country where they regularly place their dee jays. From time to time, each of the jocks will be packed off for a one or two week tour of the popular resorts.

The furthest north they reach is Wrexham, though the other venues are centred around larger cities. Each of the jocks, working full-time earns good money, and Tony has about 20 on his books, with 50 more working part-time.

Moving on to the equipment side of things, Mushroom sell gear from Pulsar, Comsar, Pluto and Capper, all of which can be seen at their showroom in London's Oxford Street.

DJ PICK OF THE WEEK

THIS WEEKS chart comes from Pete Hanson from Chislehurst in Kent. For a change, it isn't a listing of current hits, but an oldies chart.

- 1 I Hear You Knocking — Dave Edmunds
- 2 All Right Now — Free
- 3 Spirit In The Sky — Norman Greenbaum
- 4 Money Money — Tommy James
- 5 Brown Sugar — Rolling Stones
- 6 Jig A Jig — East Of Eden
- 7 Proud Mary — Credence Clearwater Revival
- 8 25 or 6 to 4 — Chicago
- 9 Gimme Some Lovin' — Spencer Davis
- 10 Groovin With Mr Bloo — Mr Bloo.

If you want to see your chart in R&PM please send it in, along with any photos you might have of your disco.

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WHO, WHEN AND WHERE

THURSDAY

MARCH 13th
MARTIN CARTER, Trused Wheels, Carlisle.
GONZALES, Middlesex Polytechnic, The Queensway, London NW3.
MIKE ABSALOM, South Devon College, Torquay.
JUDAS PRIEST, Memorial Hall, Barry.
CARAVAN / RENAISSANCE, Leith Hall, Edinburgh.
SASSAFRAS, Marquee, 90 Wardour Street, London W1.
WOMAN, Greyhound, Fulham.
EDGAR BROUGHTON BAND, Bristol University.
FBI, Dingwalls, Camden Lock, London NW1.
STEVE HARLEY & COCKNEY REBEL, Odeon, Hammersmith.
OSIBISA, Regal, Redruth.
CURVED AIR, Leicester University.
BACK DOOR, Teesside Polytechnic, Middlesbrough.
GLOBAL VILLAGE TRUCKING COMPANY, Golden Lion, 490 Fulham Road, London SW6.
RICHARD DIGANCE + ROBIN & BARRY DRANSFIELD, Fairfield Hall, Croydon.
UPP, Speakeasy, 48 Margaret Street, London W1.
KURSAAL FLYERS, Town Hall, Lambeth.
BLACKFOOT SUE, Tiffany's, Purley.
ROCK ISLAND LINE, Nero's, Southsea.
GEORDIE, Country Bumpkin, Andover.

FRIDAY

MARCH 14th
MANFRED MANN'S EARTH BAND, Salford University, Maxwell Hall.

DESPITE ALL the forecasts to the contrary, Steve Harley and Cockney Rebel are very much alive and well and raring to get started on their British tour this week. The tour kicks off on March 14 at Plymouth Guild Hall and continues

this week at the Odeon, Taunton 15, Winter Gardens, Bournemouth 16, and Dome, Brighton 17.

Ann Peebles is back in Britain this week for a short tour of one-nighters. Dates so far confirmed are London

Dalston Four Aces March 16, London 100 Club 18 and London Camden Dingwalls 19.

Even though there is still hope that the Rainbow will be able to remain open after its official closure date this month, a gigantic all-star

concert will be staged there on March 16. Three record companies - Island, Chrysalis and Virgin - are collaborating in presenting the event. Many acts have still to be finalised but attractions already confirmed are Hatfield and

The North, Kevin Coyne, Jess Roden Band, John Martyn, Richard and Linda Thompson. The concert/party will start at 3 pm and will continue until at least midnight. A spokesman for the organisers said there will be free beer for the audience "until it runs out."

CURVED AIR, Brangwyn Hall, Swansea.

BACK DOOR, Ronnie Scots, Fifth Street, London (until 29.3).

BOB KERR WHOOPER BAND, Golden Lion, 490 Fulham Road, London.

SUNDANCE, Quaintways, Chester.

MUSCLES, Barbarella's, Birmingham.

MICHIGAN FLYERS, Newland's Tavern, Peckham.

FBI, Kensington, Russell Gardens, Holland Road, London.

ROCK ISLAND LINE, Nottingham University.

GLOBAL VILLAGE TRUCKING COMPANY, St. Andrews, Norwich.

TUESDAY

MARCH 18th
GILBERT O'SULLIVAN, Apollo, Glasgow.

SHOWADDYADDY, Country Club, Meadow Vale.

RALPH McTELL, Winter Gardens, Morecambe.

JACK THE LAD, Alnwick College.

SHAKIN' STEVENS AND THE SUNSETS, Sutton Bonington College of Agriculture.

EDGAR BROUGHTON BAND, Hard Rock, Manchester.

CLANCY, Dingwalls, Camden Lock, London NW1.

BE BOP DELUXE, Unity Hall, Wakefield.

ANN PEEBLES / BREEZE, 100 Club, 100 Oxford Street, London W1.

FRUUPP, Barbarella's, Birmingham.

JACQUES LOUSSIER TRIO, Pavilion, Hemel Hempstead.

ANDY FRASER BAND / MIKE HERON'S REPUTATION, De Montfort Hall, Leicester.

MICHIGAN FLYERS, The Kensington, Russell Gardens, London.

COMING EVENTS

EDGAR BROUGHTON BAND, Town Hall, Birmingham (March 19).

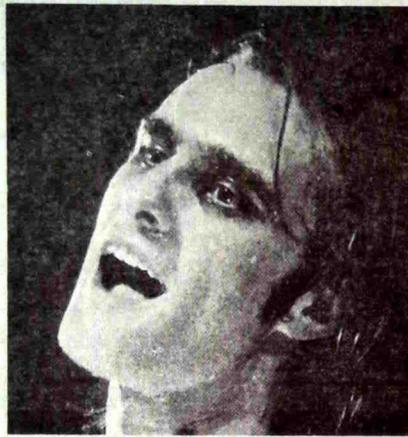
RALPH McTELL, Glasgow Apollo (March 19).

GILBERT O'SULLIVAN, Usher Hall, Edinburgh (March 19).

STACKRIDGE, Winter Gardens, Cleethorpe (March 20).

GONZALES, Dingwalls, Camden Lock, NW1 (March 20).

STEVE HARLEY & COCKNEY REBEL



10cc, City Hall, Newcastle.
FRUUPP, Huddersfield Polytechnic.
GILBERT O'SULLIVAN / CLAIRE HAMILL, New Victoria Theatre, London.
MIKE ABSALOM, Swansea College of Education.
JUDAS PRIEST, Patti Pavilion, Swansea.
STACKRIDGE, Crawley College of Education.

CARAVAN / RENAISSANCE, Apollo, Glasgow.

STEVE HARLEY & COCKNEY REBEL / SAILOR, Guild Hall, Plymouth.

JACK THE LAD, Bedford College, Regent's Park, London.

PURE CHANCE, Newcastle University.

SASSAFRAS, Trent Polytechnic.

SHAKIN' STEVENS, White Knight's Hall, Reading.

RONNIE LANE'S SLIM CHANCE, De La Salle College, Manchester.

DECAMERON, Sorby Hall, Sheffield.

SNAFU, Golden Diamond, Sutton-in-Ashfield.

PASADENA ROOF ORCHESTRA, Biba's, Kensington High Street, London.

BE BOP DELUXE, Worcester College.

STEPHANE GRAPPELLI, University of Surrey.

GEORDIE, Trinity College, Carmarthen.

OSIBISA, Top Rank, Plymouth.

JACQUES LOUSSIER, Assembly Hall, Tunbridge Wells.

CURVED AIR, Sheffield University.

SUNDANCE, Durham College.



MICK RONSON & IAN HUNTER (March 26)



MUD: Civic Hall, Corby

FUSION ORCHESTRA, Willesden Technical College.
BLACKFOOT SUE, Pontypridd Municipal Hall.
GEORDIE, Trinity College, Carmarthen.

SATURDAY

MARCH 15th
NEIL SEDAKA, Royal Festival Hall, London.

RALPH McTELL, Southampton University, 10cc, Caird Hall, Dundee.

HATFIELD & THE NORTH, Nottingham University.

GILBERT O'SULLIVAN / CLAIRE HAMILL, Odeon, Birmingham.

ACE, Birmingham University.

CHOPFN, Weymouth College.

JUDAS PRIEST, City Hall, St. Albans.

STACKRIDGE, Leeds University.

CARAVAN / RENAISSANCE, City Hall, Newcastle.

JACK THE LAD, Pier, Hastings.

SASSAFRAS, Liverpool University.

PETE BROWN'S FLYING TIGERS, Dingwall's, Camden Lock, London NW1.

RONNIE LANE'S SLIM CHANCE, Northampton Technical College.

BE BOP DELUXE, The Granary, Bristol.

STEVE HARLEY & COCKNEY REBEL, Odeon, Taunton.

MANFRED MANN'S EARTH BAND, Pavilion, Hemel Hempstead.

GROUNDHOGS, Roundhouse, Dagenham.

DUCKS DELUXE, St. Albans City Hall.

GEORDIE, Mary Ward College, Nottingham.

AMAZING BLONDEL, Bristol University.

BREWER'S DROOP, College of Education, Nottingham.

BLACKFOOT SUE, County Ballroom, Taunton.

BROTHER LEES, Top Hat, Spennymore.

FUSION ORCHESTRA, Winning Post, Twickenham.

GAS WORKS, Ripon College of Education, Derby.

KEVIN COYNE, Cardiff University.

HATFIELD & THE NORTH, Nottingham University.

JOHN PEEL, Havering Technical College.

LINDISFARNE / AJ WEBBER, Leicester Polytechnic.

KENNY, Baths Hall, Seunthorpe.

MARMALADE, Steam Machine, Hanley.

SUNDAY

MARCH 16th
RONNIE LANE'S SLIM CHANCE / BEES MAKE HONEY, Victoria Palace, London.

NEIL SEDAKA, Davenport Theatre, Stockport.

EDGAR BROUGHTON BAND, City Hall, Newcastle.

RALPH McTELL, Coventry Theatre.

10cc, Apollo, Glasgow.

MIKE HERON'S REPUTATION, Colston Hall, Bristol.

GILBERT O'SULLIVAN / CLAIRE HAMILL, De Montfort Hall, Leicester.

SHAKIN' STEVEN & THE SUNSETS, Tarrington, 4 Lodge Lane, London N12.

STACKRIDGE, Civic Hall, Guildford.

MUD, Civic Hall, Corby.

CARAVAN / RENAISSANCE, Palace Theatre, Manchester.

BYZANTIUM, Tithe Farm House, South Harrow.

STEVE HARLEY / COCKNEY REBEL, Winter Gardens, Bournemouth.

JACQUES LOUSSIER TRIO, Fairfield Hall, Croydon.

ANDY FRASER BAND / MIKE HERON'S REPUTATION, Colston Hall, Bristol.

KILBURN & THE HIGHROADS, Golden Lion, 490 Fulham Road, London SW6.

ANN PEEBLES, Fair Acres Club, Dalston.

MANFRED MANN'S EARTH BAND, Greyhound, Croydon.

GLOBAL VILLAGE TRUCKING COMPANY, Humberstone Theatre, Hull.

KEVIN COYNE, Rainbow, London.

FUSION ORCHESTRA, Winning Post, Twickenham.

MONDAY

MARCH 17th
EDGAR BROUGHTON BAND, Holdsworth Hall, Manchester.

RALPH McTELL, Bournemouth Winter Gardens.

10cc, Usher Hall, Edinburgh.

GILBERT O'SULLIVAN / CLAIRE HAMILL, ABC, Hull.

GROUNDHOGS / STRAY / STRIFE, Civic Hall, Solihull.

SASSAFRAS, Golden Diamond, Sutton Coldfield.

SHAKIN' STEVENS & THE SUNSETS, North London Polytechnic.

STACKRIDGE, Lanchester Polytechnic, Coventry.

STEVE HARLEY WITH COCKNEY REBEL, Dome, Brighton.

JACQUES LOUSSIER TRIO, Wyvern Theatre, Swindon.



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MARKET PLACE

SWEET ADVICE

SWEET HAVEN'T been in the British charts for a long time, and it's a far cry from the days when they could put five singles in the charts during a year.

So it is interesting to hear what Brian Connolly of Sweet thinks about the bands that have replaced Sweet in the Top 50.

"Replace is the right word," reckoned Brian. "They're doing exactly what we were doing three years ago. And they've got to do it, but I hope for their sake they've got the sense to do the right thing - keep it up for as long as you need keep it up and then change your attitude the right way. Get into the music.

"Sweet were lucky. We were into the music before we were into the glam. The first hit we had - no way would we have recorded that if it wasn't for the fact that every band needs a hit. We did it, Funny Funny, because it was a hit song.

"We've been around, we've done a lot of work and going into the music more now, is establishing the fact we needed hit records - we've all got to eat - we had a lot of big hits, and we made money."

All you bands around today take note.

STAR BREAKERS

LADY MARMALADE, Labelle, Epic
SING A HAPPY SONG, George McCrae, Jayboy
LOVE ME LOVE MY DOG, Peter Shelley, Magnet
THE QUEEN OF 1964, Neil Sedaka, Polydor
LOVE CORPORATION, Hues Corporation, RCA
MY MAN AND ME, Lynsey De Paul, Jet
SNOOKEROO, Ringo Starr, Apple
THE UGLY DUCKLING, Mike Reid, Pye
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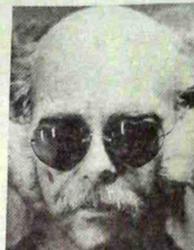
David Bowie,
'Tommy' previews
and Mickie Most
GET IT TODAY!

REFLECTIONS

WHEN I'M 64!

O.K. kids. Guess this ageing rock star. Is it Telly Savalas impersonating Kojak impersonating Telly Savalas? Wrong - and nor is Bowie, Bolan or any of Bay City Rollers. Here's a clue. The shades. Got it? . . . Of course it's dear old Reggie.

Our Elton was transformed into a bald, whisky superpop for an American television comedy show with singer Cher.



deterioration was sad to behold, his once - handsome face being scarcely recognisable and his corpse - like appearance only made the more grotesque by a severe fifties - style haircut and angular, ill-fitting suit.

His voice too was in appalling shape and it was almost pitiful to watch him aiming hoarsely at notes he could once reach with ease.

For chissakes man, take a holiday before you burn yourself up completely.

Move over darling

THE POWER of beauty, it has no bounds.. Lyn Paul driving along the road with her mother, was forced to slow down and stop the other day, when a road tarring machine, spouting flames and all, pulled across in front of her car.

Politely Lyn poked her head out the window to ask the other driver what he thought he was doing. "I'm late for my train already," reasons Lyn. "can you move out of the way please?"

The gentlemen in the lorry, seeing her predicament, invited her up to the cab to talk it over. Lyn being diplomatic refused.

By this time there was quite a queue of cars building up, and the lorry driver realising he was beaten, reversed the lorry back and let Lyn and her mother through. But then he quickly moved forward again and all the other cars had to wait!

STILL ON THE RUN

PAUL McCARTNEY couldn't have picked an apter name than Wings for his band y'know because ever since he left the Beatles they've done nothing but wing there way around the world. Jamaica, Lagos, Nashville, all have been the setting for one of Paul's albums.

And now the latest venue is New Orleans where Paul and the band are mixing their new

album with some sight-seeing, which takes in the city's annual carnival, Mardi Gras. That's why Paul is dressed as he is, getting really involved in the festivities.

And one of the tracks on the new album is expected to be a song called My Carnival. "We just loved Mardi Gras," explained Paul and Linda "and we thought if we could capture that spirit in a song."

TAKE ME TO THE PILOT!

WOW! We've been swamped by people wanting to join the Pilot Fan Club. And here are the names of the first four who sent for applications and win one of those fabulous Pilot sweaters.

They are: Janet Bulcock of Blackbura Road, Padilham, nr. Bursley, Lanes, who gets the sweater belonging to Ian Balrason; Susan Burt of Brunswick Road, Edinburg, Scotland, who gets Stuart Tosh's sweater; Joan Garnett of St. John's Road, Edinburg, gets Bill's and lead singer David Paton is giving his to Jackie Lawrence of Canterbury Road, Reading, Berks.

Now for the other 50 fans who get a copy of the album From The Album Of The

Same Name. Elaine Trainor, Oak Road, Erith, Kent; Peter Wilson, Morley Street, London; C. G. Barker, Fairholmes Close, Blackpool; Denise Meadows, Hope Close, Mountnessing, Essex; Sheila Kershaw, Kelvin Road, Norbreck, Blackpool; Margaret Morgan, Broomhouse Path, Edinburg; Joanna Spong, Perry Rise, Forest Hill, London; Helen Smith, Mudford Road, Yeovil, Somerset.

Jackie McKay, East Mians, East Kilbride; Vicky Johnson, Ashleigh Road, Slough; Susan Callister, Templar Terrace, Isle of Man; David Crocker, Teign Road, Plymouth; Diane Bater, Underwood Road, London; Corine Winter,

Greyhound Terrace, London; Ian Smith, Earl Street, Glasgow; Susan Gibb, Foxholms Road, Birmingham; Denise Finlay, Southend Road, Essex; Carlo Mansi, Thackery Ave, Tottenham; Debra Molynoux, Franche Road, Kidderminster; Heather Clarke, Waverley Park, Edinburg; Amanda Humby, Houndsdown Ave, Hounslow, Southampton.

Josephine Cleife, Chatsworth Road, Middx; Robin McCully, Onslow Parade, Belfast; Anne Kirk, Stenhouse Street West, Edinburg; I. Jackson, Haringay Crescent, Darlington, Co Durham; Mark Jennison, Spencer Ave, Derby; Sharon Jackson,

Yesteryear Charts

1970

- 1 WANDERIN' STAR, Lee Marvin
- 2 LET IT BE, Beatles
- 3 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
- 4 I WANT YOU BACK, Jackson Five
- 5 LOVE GROWS, Edison Lighthouse
- 6 INSTANT KARMA, John Lennon and Yoko Ono with the Plastic Ono Band
- 3 LET'S WORK TOGETHER, Canned Heat
- 19 THAT SAME OLD FEELING, Pickettywitch
- 8 YEARS MAY COME, YEARS MAY GO, Hermans Hermits
- 15 RAINDROPS KEEP FALLIN' ON MY HEAD, Sacha Distel

14th March 1970

1965

- 2 IT'S NOT UNUSUAL, Tom Jones
- 1 I'LL NEVER FIND ANOTHER YOU, Seekers
- 4 SILHOUETTES, Hermans Hermits
- 11 I'LL STOP AT NOTHING, Sandie Shaw
- 3 GAME OF LOVE, Wayne Fontana
- 9 YOU GOT WHAT IT TAKES, Marv Johnson
- 7 COME AND STAY WITH ME, Marianne Faithfull
- 5 DON'T LET ME BE MISUNDERSTOOD, Animals
- 6 I MUST BE SEEING THINGS, Gene Pitney
- 14 YES I WILL, Hollies

13th March 1965

1960

- 1 RUNNING BEAR, Johnny Preston
- 2 POOR ME, Adam Faith
- 3 DELAWARE, Perry Como
- 9 YOU GOT WHAT IT TAKES, Marv Johnson
- 7 BE MINE, Lance Fortune
- 12 THEME FROM A SUMMER PLACE, Percy Faith
- 6 WITH ANTHONY NEWLY
- 4 SLOW BOAT TO CHINA, Emile Ford
- 8 PRETTY BLUE EYES, Craig Douglas
- 13 WHAT IN THE WORLD'S COME OVER YOU, Jack Scott

12th March 1960

Sssh..

WELL, they were all out on Sunday, weren't they, dears! And anyone with the current copy of I Spy Stars would have filled most of their book if they'd been hovering outside the Drury Lane Theatre after the amazing Labelle gig. Bianca swept out into the arms of an enormous black limo and disappeared into the night, but most of the other poseurs rushed off for post-gig jollifications at a disco in Kensington. Elton, complete with beard growth, David Essex, Gary the Gee, complete with new lady Des, more normally seen on the arm of a certain Mr. Stewart, Angie Bowie, Madeleine Bell, Annie Ross, Roger Daltrey (hiding behind dark specs), Lyn Paul, Mike Batt (complete with Wombles costume - really!), Long John Baldry, Colin Blunstone, Julie Felix and Diddy Hamilton. A veritable cast of thousands. The imbibing went on far into

the night, and was a true source of joy for makers of Alka Seltzer everywhere. Considerable numbers of people did not appear in time for Monday. Still, while Labelle captured most of London's night life, the editor of a certain well-known music trade paper was heard to observe that it was just that bit on the camp side and whatever happened to the Supremes . . . Yet another chapter in the String Driven Thing disaster series. After getting stoned in Milan (with rocks, dear), and beaten-up in Switzerland, they've now had a mugging in Amsterdam . . . very funny - the use of Goodies' diamond-studded Donny teeth for spare-part dog . . . very unfunny - Goodies' current angle . . . who's the lady publicist currently confusing friends by turning up in stunning outfits and not being recognised by anyone . . . ?

Road, Arbroath; Alison Stabler, Wear Street, Tyne and Wear; Peter Johnson, Carr Lane, East Yorkshire; Shannon Canvel, St Andrews Ave, Crewe; Paul Doyle, Salisbury House, Boole 20, Merseyside; Catherine King, Radcliffe Street, Nottingham; Mark Fisher, Spey Way, Romford; Debbie Everest, Poundfield Road, Sussex; Verene Barrett, Plumsstead Common, London; Wendy Ashford, Faulkland Crescent, Wolverhampton.

If you want to join the fan club, please, please, do not send to Record Mirror and Popswop for application forms. The fan club address is: Pilot Fan Club, 38 Haker Street, London SW1.

small's

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