

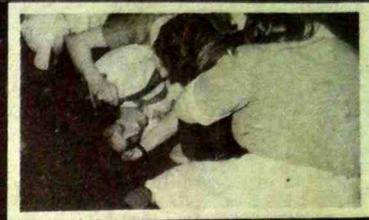
RECORD MIRROR

WITH POPSWOP

Tartan turmoil

the ROLLERS tour

See pages 6 & 7



Exclusive -SILVER CONVENTION come clean

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The Most Decadent Band Ever



Page 9

This week's BBC charts

Plus: DISCO SPECIAL
Win ALBUMS & POSTERS
two great competitions

BRITISH TOP 50 SINGLES

MUD



1	1	OH BOY, Mud	Rak
2	2	LOVING YOU, Minnie Ripperton	Epic
3	23	STAND BY YOUR MAN, Tammy Wynette	Epic
4	4	HURT SO GOOD, Susan Cadogan	Magnet
5	3	HONEY, Bobby Goldsboro	UA
6	17	LET ME TRY AGAIN, Tammy Jones	CBS
7	16	THE NIGHT, Frankie Valli & The Four Seasons	Mowest
8	5	BYE BYE BABY, Bay City Rollers	Bell
9	9	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelpha
10	12	A LITTLE LOVE AND UNDERSTANDING, Gilbert Becaud	Decca
11	8	THE TEARS I CRIED, Glitter Band	Bell
12	21	I WANNA DANCE WITH CHOO, Discotex & The Sex-O-Lettes	Chelsea
13	25	LOVE LIKE YOU AND ME, Gary Glitter	Bell
14	18	ONLY YESTERDAY, Carpenters	A&M
15	7	LIFE IS A MINESTRONE, 10cc	Mercury
16	6	LOVE ME LOVE MY DOG, Peter Shelley	Magnet
17	20	WE'LL FIND OUR DAY, Stephanie De Sykes	Bradley's
18	11	SWING YOUR DADDY, Jim Gilstrap	Chelsea
19	13	DING-A-DONG, Teach-In	Polydor
20	14	HOLD ON TO LOVE, Peter Skellern	Decca
21	10	FOX ON THE RUN, Sweet	RCA
22	32	THE WAY WE WERE, Gladys Knight & The Pips	Buddah
23	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT, Diana Ross	Tamla Motown
24	24	GET DOWN TONIGHT, K. C. & The Sunshine Band	Jayboy
25	28	WHERE IS THE LOVE, Betty Wright	RCA
26	29	PAPA OOH MOW MOW, Sharonettes	Black Magic
27	46	DON'T DO IT BABY, Mac & Katie Kissoon	Polydor
28	43	ONCE BITTEN TWICE SHY, Ian Hunter	CBS
29	19	SKIING IN THE SNOW, Wigans Ovation	Spark
30	30	SAVE ME, Silver Convention	Magnet
31	—	I'M FOREVER BLOWING BUBBLES, West Ham United 1st Team Squad	Pye
32	26	LADY MARMALADE, Labelle	Epic
33	44	I GET THE SWEETEST FEELING, Jackie Wilson	Brunswick
34	15	THE FUNKY GIBBON, Goodies	Bradley's
35	—	WOMBLING WHITE TIE AND TAILS, Wombles	CBS
36	—	SING BABY SING, Stylistics	Avco
37	48	STAND BY ME, John Lennon	Apple
38	—	AUTOBAHAN, Kraftwerk	Vertigo
39	38	HASTA LA VISTA, Sylvia	Sonet
40	—	ISRAELITES, Desmond Dekker	Cactus
41	31	CUT THE CAKE, Average White Band	Atlantic
42	50	I'M GONNA RUN AWAY FROM YOU, Tami Lynn	Contempo
43	22	THE UGLY DUCKLING, Mike Reid	Pye
44	—	SWING LOW SWEET CHARIOT, Eric Clapton	RSO
45	34	CALL ME ROUND, Pilot	EMI
46	—	VIVA EL FULHAM, Cottagers	Sonet
47	35	GIRLS, Moments & Whatnauts	All Platinum
48	37	TAKE YOUR MAMA FOR A RIDE, Lulu	Chelsea
49	33	THERE'S A WHOLE LOT OF LOVING, Guys & Dolls	Magnet
50	—	IMAGINE ME, IMAGINE YOU, Fox	GTO

BRITISH TOP 50 ALBUMS

TONY ORLANDO and DAWN



1	1	ONCE UPON A STAR, Bay City Rollers	Bell
2	2	THE BEST OF, Stylistics	Avco
3	5	ROLLIN', Bay City Rollers	Bell
4	4	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman and The English Rock	A&M
5	3	STRAIGHT SHOOTER, Bad Company	Island
6	6	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists
7	11	TUBULAR BELLS, Mike Oldfield	Virgin
8	9	BLUE JAYS, Justin Hayward and John Lodge	Threshold
9	7	20 GREATEST HITS, Tom Jones	Decca
10	8	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
11	12	ELTON JOHN'S GREATEST HITS, Elton John	DJM
12	16	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
13	22	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
14	20	ROCK 'N ROLL, John Lennon	Apple
15	19	THE SINGLES, 1969-1973, Carpenters	A&M
16	15	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
17	10	RUBYCON, Tangerine Dream	Virgin
18	—	TOMORROW BELONGS TO ME, Sensational Alex Harvey Band	Vertigo
19	14	MEMORIES ARE MADE OF HITS, Perry Como	RCA
20	17	ROCK 'N ROLL DUDES, Glitter Band	Bell
21	20	IAN HUNTER, Ian Hunter	CBS
22	13	KATY LIED, Steely Dan	ABC
23	29	AL GREEN'S GREATEST HITS, Al Green	London
24	24	PHYSICAL GRAFFITI, Led Zepplin	Swan Song
25	44	HIS GREATEST HITS, Engelbert Humperdinck	Decca
26	18	YOUNG AMERICANS, David Bowie	RCA
27	—	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
28	22	AND I LOVE YOU SO, Perry Como	RCA
29	30	THERE'S ONE IN EVERY CROWD, Eric Clapton	RSO
30	36	BAND ON THE RUN, Paul McCartney and Wings	Apple
31	28	AVERAGE WHITE BAND, Average White Band	Atlantic
32	23	BLOOD ON THE TRACKS, Bob Dylan	CBS
33	31	CRIME OF THE CENTURY, Supertramp	A&M
34	33	FISH RISING, Steve Hillage	Virgin
35	25	TOMMY, Soundtrack	Polydor
36	21	THE BEST YEARS OF OUR LIVES, Steve Harley and Cockney Rebel	EMI
37	49	THE BEST OF BREAD, Bread	Elektra
38	37	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
39	41	HIS 12 GREATEST HITS, Neil Diamond	MCA
40	26	SOUVENIRS, Demis Roussos	Philips
41	—	WE CAN DO IT, Rubettes	States
42	47	NEVER CAN SAY GOODBYE, Gloria Gaynor	MGM
43	38	SHEER HEART ATTACK, Queen	EMI
44	27	ON THE LEVEL, Status Quo	Vertigo
45	46	YESTERDAYS, Yes	Atlantic
46	45	FOREVER AND EVER, Demis Roussos	Philips
47	—	HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John	EMI
48	—	MUD ROCK, Mud	RAK
49	—	THE BEST OF JOHN DENVER, John Denver	RCA
50	—	461 OCEAN BOULEVARD, Eric Clapton	RSO

U.S. TOP 50 SINGLES

1	1	HE DON'T LOVE YOU (Like I Love You) — Tony Orlando and Dawn	Elektra
2	3	BEFORE HE KICKS TEARDROP FALLS — Freddy Fender	ABC/Dot
3	2	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG — B. J. Thomas	ABC
4	6	JACKIE BLUE — Ozark Mountain Daredevils	A&M
5	7	SHINING STAR — Earth, Wind and Fire	Columbia
6	8	WALKING IN RHYTHM — Blackbyrds	Fantasy
7	4	PHILADELPHIA FREEDOM — Elton John Band	MCA
8	10	ONLY YESTERDAY — Carpenters	A&M
9	9	LONG TALL GLASSES (I Can Dance) — Leo Sayer	Warner Bros
10	11	I DON'T LIKE TO SLEEP ALONE — Paul Anka	United Artists
11	12	HOW LONG — Ace	Anchor
12	13	IT'S A MIRACLE — Barry Manilow	Arista
13	14	KILLER QUEEN — Queen	Elektra
14	15	THANK GOD I'M A COUNTRY BOY — John Denver	RCA
15	5	CHEVY CHASE — Sammy Johns	GRC
16	28	SISTER GOLDEN — America	Warner Bros
17	43	OLD DAYS — Chicago	Columbia
18	24	BAD TIME — Grand Funk	Capitol
19	23	SHOESHINE BOY — Eddie Kendricks	Tamla
20	33	WHEN WILL I BE LOVED — Linda Ronstadt	Capitol
21	26	HILJACK — Herbie Mann	Atlantic
22	18	I-O-V-E (Love) — Al Green	Atlantic
23	27	LOVE WON'T LET ME WAIT — Major Harris	Atlantic
24	32	CUT THE CAKE — Average White Band	Atlantic
25	31	THE IMAGINE — Neil Sedaka	Rocket
26	34	I'M NOT LISA — Jessi Colter	Capitol
27	35	DON'T TELL ME GOODNIGHT — Lobo	Big Tree
28	29	YOUNG AMERICANS — David Bowie	RCA
29	25	AUTOBAHN — Kraftwerk	Vertigo
30	36	ONLY WOMEN — Alice Cooper	Atlantic
31	37	RAINY DAY PEOPLE — Gordon Lightfoot	Reprise
32	40	WILD FIRE — Michael Murphy	Epic
33	38	BAD LUCK (Part I) — Harold Melvin and the Bluenotes	Philadelpha International
34	39	SHAKY GROUND — Temptations	Gordy
35	17	LOVIN' YOU — Minnie Riperton	Epic
36	46	MAGIC — Pilot	EMI
37	16	THE BERTHA BUTT BOOGIE Pt 1 — Jimmy Castor Band	Atlantic
38	30	SHAVING CREAM — Paul Wynn, Vocalist	Vanguard
39	49	GET DOWN, GET DOWN (Get On The Floor) — Joe Simon	Spring
40	44	LAST FAREWELL — Roger Whittaker	RCA
41	45	I'L PLAY FOR YOU (Hear The Band) — Seals and Crofts	Hill
42	22	WHAT AM I GONNA DO WITH YOU — Barry White	Warner Bros
43	42	BLOODY WELL RIGHT — Supertramp	20th Century
44	44	TRAMPLED UNDERFOOT — Led Zepplin	A&M
45	47	I WANT TO BE FREE — Ohio Players	Swan Song
46	21	SUPERNATURAL THING Part 1 — Ben E. King	Mercury
47	41	I WANNA DANCE WITH' CHOO (Doo Doo Dance) — Disco Tex and the Sea-O-Lettes	Atlantic
48	—	REMEMBER WHAT I TOLD YOU TO FORGET, MY SHIP — Taverners	Chelsea
49	20	STAND BY ME — John Lennon	Capitol
50	19	EMMA — Hot Chocolate	Apple

RM/BBC CHART

Supplied by British Market Research
Bureau / Music Week
U.S chart supplied by Billboard

STAR BREAKERS

HERE I GO AGAIN — Guys and Dolls	Magnet
SENDING OUT AN SOS — Retta Young	All Platinum
DON'T BE CRUEL — Billy Swan	Monument
WICKY WACKY — Fatback Band	Polydor
YOU BABY — John Holt	Trojan
DISCO QUEEN — Hot Chocolate	RAK
WEST HAM UNITED SUPPORTERS THEME SONG — National Shinguard Company	Philips
BAD LUCK — Harold Melvin and The Bluenotes	Philadelpha
YOU LAY SO EASY ON MY MIND — Andy Williams	CBS
FEEL THE NEED — Graham Central Station	Warner Brothers

U.S. TOP 50 ALBUMS

1	1	CHICAGO VII	Columbia
2	3	THAT'S THE WAY OF THE WORLD Earth, Wind and Fire	Columbia
3	4	PHYSICAL GRAFFITI Led Zepplin	Swan Song
4	4	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
5	6	CRASH LANDING Jimi Hendrix	Reprise
6	7	BARBRA STREISAND ORIGINAL SOUNDTRACK RECORDING	Arista
7	8	TOMMY/ORIGINAL SOUNDTRACK RECORDING	Polydor
8	12	STRAIGHT SHOOTER Bad Company	Swan Song
9	9	AN EVENING WITH JOHN DENVER	RCA
10	10	WELCOME TO MY NIGHT MARE Alice Cooper	Atlantic
11	5	AUTOBAHN Kraftwerk	Vertigo
12	13	SHEER HEART ATTACK Queen	Elektra
13	15	FIVE A SIDE Ace	Anchor
14	16	NUTHIN' FANCY Lynyrd Skynyrd	Warner Bros
15	18	HEARTS America	Warner Bros
16	19	BLOWING BLOW Jeff Beck	Barnes Bros
17	20	BLUE JAYS Justin Hayward and John Lodge	Epic
18	21	KATY LIED Steely Dan	Threshold
19	22	JUST A BOY Leo Sayer	ABC
20	24	A SONG FOR YOU Temptations	Warner Bros
21	25	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White	Gordy
22	11	YOUNG AMERICANS David Bowie	20th Century
23	17	GREATEST HITS Al Green	RCA
24	26	FEEL LIKE MAKIN' LOVE Roberta Flack	Hill
25	29	THERE'S ONE IN EVERY CROWD Eric Clapton	Atlantic
26	28	SONGBIRD Jesse Colin Young	RSO
27	30	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE Knights of the round table Rick Wakeman and the English Rock Ensemble	Warner Bros
28	34	JUDITH KAY Collins	A&M
29	35	MISTER MAGIC Grover Washington Jr.	Elektra
30	36	BLUE SKY NIGHT THUNDER Michael Murphy	Kudu
31	37	TO BE True Harold Melvin and The Bluenotes	Epic
32	38	TOM CAT Tom Scott and L. A. Express	Philadelpha International
33	39	ILL PLAY FOR YOU Seals and Crofts	Ode
34	40	FLYING START Blackbyrds	Warner Bros
35	32	SUN GODDESS Ramsey Lewis	Fantasy
36	44	FRAMPTON Peter Frampton	Columbia
37	14	ROCK 'N ROLL John Lennon	A&M
38	27	BLOOD ON THE TRACKS Bob Dylan	Apple
39	23	GOLD ON THE SHOULDER Gordon Lightfoot	Reprise
40	—	PLAYING POSSUM Carly Simon	Elektra
41	—	BUSTIN' OUT Pure Prairie League	RCA
42	48	STEPPING INTO TOMORROW Donald Byrd	Blue Note
43	31	FOR EARTH BELOW Robin Trower	Chrysalis
44	33	PERFECT ANGEL Minnie Riperton	Hill
45	45	PIECES OF SKY Emmylou Harris	Reprise
46	42	PLUG ME INTO SOMETHING Henry Gross	Elektra
47	43	YESTERDAYS Yes	Atlantic
48	—	PUT IT WHERE YOU WANT IT Average White Band	Capitol
49	41	HEART LIKE A WHEEL Linda Ronstadt	Capitol
50	—	CRIME OF THE CENTURY Supertramp	A&M

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O'BOY HITS DUBLIN

MUD STAR in a special show at Dublin Stadium on May 29 and the following day make a personal appearance when their first film *You're Never Too Young To Rock* is premiered at Dublin's Carlton Cinema.

On that day the film will be simultaneously premiered in 55 cinemas throughout Eire and a similar blanket premiere is planned for Scotland when the film opens in 80 cinemas on July 6.

It is not expected to open in London till August 17.

The bulk of July and August is being devoted to recording a new single and material for their first Private Stock album.



MUD

TAMMY TOUR

TAMMY Wynette's first British tour will be supported by Bugatti and Musker.

The full dates are: Apollo, Glasgow (June 2); Empire, Liverpool (3); Carlton, Dublin (4); Hippodrome, Birmingham (6); Hammersmith, Odeon, London (7).

U.S. GOES ROLLER-CRAZY

Shea booked for '76

THE BAY City Rollers are to play New York's Shea Stadium in the biggest promotion of a British band since the Beatles sent America crazy back in the Sixties.

Ace U.S. promoter Sidney Bernstein has booked the giant 55,000 capacity venue for a summer '76 concert, following a 'Rollers crazy' media reaction throughout America's teeny Press.

Bernstein — the man who took the Beatles to America — has gone for the big one after visiting Rollers' dates on their current tour.

With him were American journalists whose copy from the dates has stimulated American Press coverage in more than 300 publications. Already at least two American television networks have contacted Bernstein and this week the band were being filmed for immediate television transmission in the States.

At the same time, Bernstein is going ahead with arrangements for the Rollers first U.S. tour this winter.

A spokesman explained: "This unprecedented step of advance booking an act so far little known in the States comes partly from the mood being generated by key TV networks, magazines and newspapers."

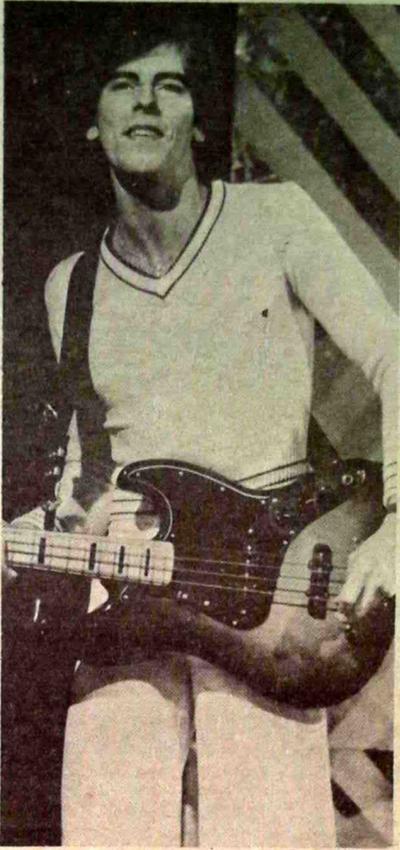
Bernstein's European partner, John Stanley, said this week: "We feel that one of the keys to the Rollers' incredible success lies in their appearance. Their tour dates aren't just gigs — They're events."

F.B.I. pick up Alvin

ALVIN LEE has signed funk band FBI to his Space Production Company, and is currently producing them in his Berkshire studio.

Lee became interested in the band six weeks ago after he saw them on TV's *Maggie* show.

He reckons they have the tightest and most interesting sound he has heard in years, and several record companies have shown interest in the tracks being cut.



Take it from the bottom

YA CAUGHT. Lead electric an got even hasn't he look but, ok that's. Bottom the at string E bottom the with down side - up bass his playing Longmuir Alan. Proof the be this could well. Instruments their play really don't Rollers City Bay the that around flying rumours of lot a been there's.

LIVE JAM

GENO WASHINGTON And The Ram Jam Band have a live album released this month which was recorded in the mid - Sixties at the height of the first soul boom in Britain.

Owing to a continued industrial dispute beyond our control, Record Mirror has again had to go to press with a black and white cover and a colour poster that has appeared previously. We apologise for any disappointment caused to readers, and will return to full colour as soon as possible.

White House

A FILM crew from BBC's *Second House* are to record Barry White's entire Albert Hall concerts for a future programme.



QUEEN GREETED BY FAN CLUB

QUEEN HAVE arrived back in the UK, after their very successful US and Japanese tours. At 6.35 in the morning 100 fans were waiting all night to welcome home the band, with 15-year-old Sue Jansson desperately trying to keep her bouquet of flowers alive.

While they were in Japan they were invited to meet the British Ambassador at the Embassy, and not only that but as they were leaving Tokyo airport, the real Queen was arriving for a state visit.



TRADING DATES

DATES ARE currently being finalised for Joan Armatrading to tour Britain in late May.

Joan, who has a new album out titled *Back To The Night*, is in London rehearsing with her band *Movies*. The line - up reads: Gregg Knowles (rhythm guitar); B. J. Cole (pedal steel guitar); Dag Small (electric piano); James Lane (drums); Durban Laverde (bass).

Joan will be playing piano, guitar and singing.

Allman split definite



FORMULA SYKES

The allman Brothers have finally broken up.

The band, formed in 1969, has been the victim of many split rumours over the years, but now it seems to have come true.

Gregg Allman said this week: "It was fine while it lasted, but I feel as if I should begin a new phase of my life and now seems as good a time as any."

It now seems likely that Gregg will go on tour with a seven or 11-piece band similar to the one that toured and made the *Gregg Allman Tour* album.

STEPHANIE De Sykes makes her motor racing debut at Mallory Park on May 18 in a celebrity race.

BBC Radio 1's only female DJ, Anne Nightingale will also be taking part and they will be pitted against leading names in the pop and radio worlds including Noel Edmonds and Emperor Rosko.

The Radio One Race Day will also include five hours of "live" broadcasting.

Racing at the Midlands track starts at 2 pm with practice from 9 am.

STUFF THAT GIBBON

THE GOODIES

marketed by



Latest release! F13578

WINGS have emphatically denied they will be appearing at the Knebworth Festival but they do have a new album out soon and, wait for it... it contains a version of the theme from the Crossroads TV show.

The album, *Venus And Mars*, is out on May 30. Recorded in Allen Toussaint's studios in New Orleans (pictured here) it contains 14 tracks written by Paul and Linda McCartney with the exception of *Medicine Jar* by guitarist Jimmy McCulloch and, of course, Tony Hatch's *Crossroads* theme.

The album will be released world-wide and advance orders are already in the region of 1,500,000.

The record marks the debut of 25 years-old drummer Joe English, a former session man living in Macon, Georgia, and friend of the Allman Brothers.

The album is produced by Paul and a single *Listen To What The Man Said* b/w *Love In Song* will be lifted from the album for May 16 release.

McCartney: Crossroads yes Knebworth no



PAUL: in session. Pic by Linda McCartney

GETTING THE HOBBIT HABIT!

INSPIRATION from a desk? That's what Clifford T. Ward is hoping for when he begins writing his next album which is a series of songs based on the mythical hobbits.

Hobbits, you will remember, were created by Prof. J. R. R. Tolkien in *The Hobbit* and *Lord Of The Rings*. Clifford is hoping to take possession of the very desk

on which those cult extravaganzas were written and move it into his Kidderminster farm.

Here's the rub. Currently it belongs to his recording manager Tony Stratton Smith, who has promised to present the desk to Clifford as soon as his current single, *Jig-Saw Girl*, reaches the Top Ten.

It depends on you whether he gets the desk, gang.



MILTON REAME-JAMES

Ex-Cockney makes bow

FORMER COCKNEY Rebel star Milton Reame-James launches a new rock musical - *Venus And Superkid* - in London's West End next month.

The keyboard man has written all the music and will perform during the show - a sci-fi extravaganza based on classical characters.

Initially, the production runs for five weeks at the Unicorn Theatre For Young People, then a complete rock adaptation is planned, to be taken on the road and tour as a rock band.

Milton has been involved in the theatre since university days and re-established links with writer Richard Crane (who wrote the new show) after he left *Cockney Rebel* and *Be-Bop De Luxe*.

The new production was written specifically for the young but, if successful, will be developed as a full rock theatre event.

Guitarist suicide

BADFINGER Guitarist Peter Ham hanged himself in his recording studio, an inquest decided.

The suicide happened shortly after the group

decided to split with their managers.

Bass player, Tom Evans said the group, discovered by the Beatles - would now split up altogether.

YOU TAKE THE HIGH ROAD

KILBURN and The High Roads' drummer David Rohoman has left the band to pursue a solo career as a singer.

Joining Kilburns for their forthcoming British tour will be ex-G.T. Moore and Reggae Guitar man Malcolm Mortimer.

He is currently rehearsing with the band and their two chick vocalists, The Brother Sisters.

Kilburn make their album debut on May 23 with a set titled *Handsome*.



DAVID ROHOMAN

COMMON JERRY

MUNGO Jerry's classic hit *The Summer Time* is being re-released on May 23. It was announced this week.



BACHAMAN TURNER OVERDRIVE / Glasgow Apollo.

SO HERE they are at last, the Canadian heavies everyone buys but knows little about. From their album covers they appear pretty hefty guys. They are. Two of them Andy Bachman and Turner, look like they are

just down from Chopping 100 foot pines in fact. Randy brought his axe with him and boy can he play.

BTO's heritage can be traced principally back through Guess Who and Brave Belt and their current sound is a progression over that time. Quite simply it's crunchy Quo, raw stomping rock embellished by solos and virtuosity. Even when some of Randy's jazz influences slip out, the driving beat behind keeps the track on course.

The set opened with *Rolling Down The Highway*, follow-up single to the stammering success *You Ain't Seen Nothing Yet*. And this track, like most of the others - *Welcome Home* and so on, have much the same basic principle. That is to have a recurring three or four chord burst immediately after the title of the song, or appropriate catch phrase, has been screamed into the mike. Then the remainder of the track is built around that. Like most simple things, it works.

Now and then you come up against something just that little bit special, like Randy's *A-Z* of guitar playing insert. It was like a guitar tutor's synopsis, going through nearly every guitar conception plus a few Bachmanisms. There's a nimble finger worked jig, an imitation Hawaiian slide with the relevant delicacy and then a big let-yourself-go burst, hitting the strings with a drumstick.

Once they'd warmed up, to their music and their first ever British audience, the band were solid and tight, an obvious result of all the time they

spend on the road. For a four-piece band their sound is amazingly full, though with only half their US equipment on stage the sound was too low until somebody thought about turning it up.

When everyone and everything is firing on all cylinders, there's a battle that begins wherever BTO play. The stomping anthems are open invitations to an audience to get on their feet and dance about. But the stomping bouncers also issue their own invitations - sit down. Don't worry though, Bachman Turner always win in the end.

Martin Thorpe

LITTLE theatre - once a rather seedy showcase home for acts that couldn't make the bigger circuits - has undergone a recent facelift and is now being used by New York promoters as a welcome alternative to the more formal Avery Fisher and the oddly lackadaisical Felt Forum. The combination of Toussaint and Little Feat proved to be one of those rare thoughtful doubles - two acts that perfectly complement each other. Interest in Toussaint is currently running high due to his association with both the Labelle and new Wings albums and there has always been a steady 'cult' following from people who look on Toussaint as one of the guiding lights in the growth of black music - both as an artist and producer.

His appearances in concert are rare and what he presents on stage is a performer of almost endearing reticence. At



LITTLE FEAT: hypnotic quality

this concert he was already at his piano as the lights came up - surprisingly young (considering his long track record) and wearing a sludge green leather jacket with the collar turned up.

With his ten piece rhythm section and back-up group Toussaint is

Blues, he worked through a set that included *Freedom For The Stallion*, *Southern Nights* and *Shorah! Shorah!* - all presented with a casual but ultimately satisfying intimacy. Being Toussaint means having the pick of the best session men south of the Mason Dixon Line - and the highlight of the set was sax man Gary Brown's spine tingling solo work during *Going Down Slowly* that gave a whole new depth to that particular phrase.

Since their success on the Warners European trek, Little Feat are now in the upper echelons of that peculiar structure - the rock group ladder of fame and fortune. The fact that it's taken them four years and all the inherent problems have, in fact, given them that rare upfront solidity that's always a joy to witness. It is rare too - possibly that only other band to have it is The Band, and at this concert the parallels between Feat and that splendid outfit were paramount. It's there in the sense of pure musicianship, of communicating a pleasure in playing their music to an audience, of real warmth. And while their material may not be so overtly melodic as Robertson's, it's appealingly hypnotic quality. On Saturday they rolled an already eager audience in fine style with Lowell George presenting instant charisma in a beautifully unaffected way.

Not surprisingly Feat - after an hour on stage with *Two Trains Running*, it's About Time, *Fat Man In The Bathub*

Dixie Chicken and their new single *Spanish Moon* - had everyone on their feet and moving, including photographers, road crews and male groupies at the side of the stage. Little Feat make you smile. They are as good as any band have the right to be.

Penny Valentine

AMERICAN GYPSY / Dingwalls, London

WHY haven't I heard about the Gypsy before? I mean these guys can cook their way through a very heavy lidded night at the Lock.

Tight as they were their Californian heritage still managed to shine through proving that this six piece free-flowing band had paid their dues. In their time they've been hang-outs with Frank Zappa, Spirit, Santana and even Jimi Hendrix.

That's the American bit. The Gypsy bit took them to Spain and Germany before they ended up settling in Holland.

Now these blacks shod got bite, and professionalism enough to give their set pace. Even the stuff that sounds so obviously derivative still manages to stand up.

Opening with a bit of afro-type percussion the band soon set into some fine harmonies on *10,000 Miles (of truth?)* and the equally good *Slip Inside Your Love*.

Then they went through a Graham Central Station / Steve Miller period before boogieing the night away.

Let's hope the Gypsy have stopped wandering because we need more bands like this resident this side of the Atlantic.

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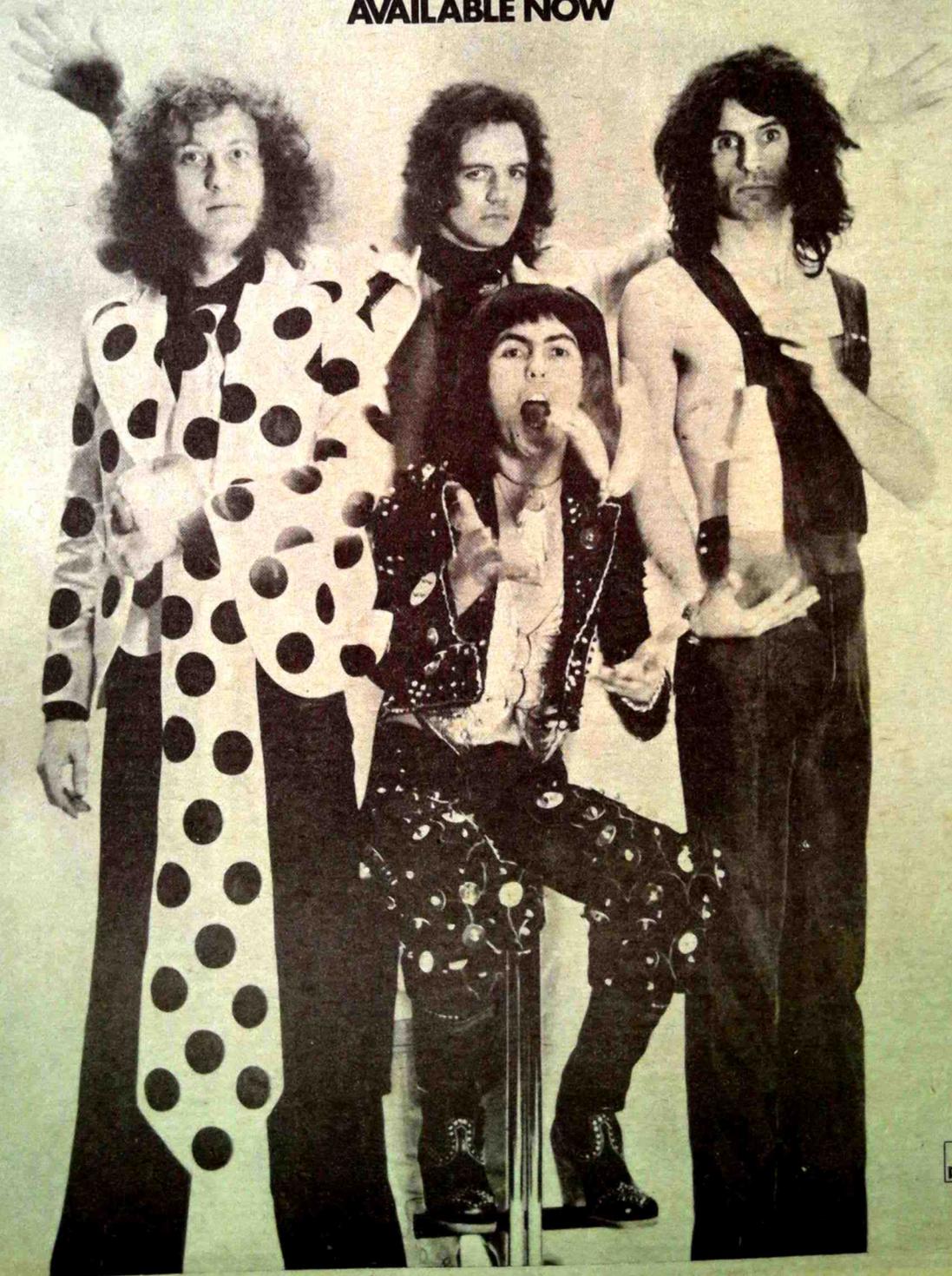
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TARTANMANIA . . . TARTANMANIA . . . TARTANMANIA

by Martin Thorpe

EVER NOTICED that Alan Longmuir plays a left-handed bass. And hey, when he hits the strings it makes a noise — not that 6,000 Glaswegian kids care very much. Anything more technical than an opening chord and they'll just drown it out with a chorus of screams, shouts and tearful pleas.

Of course Glasgow's Apollo, opening venue on the Rollers' UK tour — was not a place for the male of the species. The girls in their tartan-clad hordes saw to that, swooping on the tickets in an hour-after box office opened sell-out. So the females, ranging from nine years old up to the dizzy heights of 15, packed the two Sunday shows with lashings of pubescent verve, turning an ordinary musical concert into what everybody expected, a crazy, emotional cauldron of fan worship.

The streets around the theatre started blocking up about three o'clock, two hours before the five o'clock afternoon matinee. By the time the first half was over and the kids poured out to meet those queuing up for the evening show, the main street was well full. The handful of police just weren't enough to keep the youngsters under control so it wasn't long before the city's buses were playing obstacle courses down the street and through the kids. It must have come as a bit of a shock to a bus driver, motoring round the corner to be faced by a gang of teenage girls all dressed in white and tartan.

It's a uniform that doesn't come straight out of the latest Dior collection, guaranteed to grab the front page of Vogue, and it's not the sort of sexy wardrobe that will drive every man mad with passion. Can you imagine Jean Shrimpton walking into the Ritz with half-mast trousers, peeping ankles in fluorescent socks extended by multi-inch Frankenstein boots?

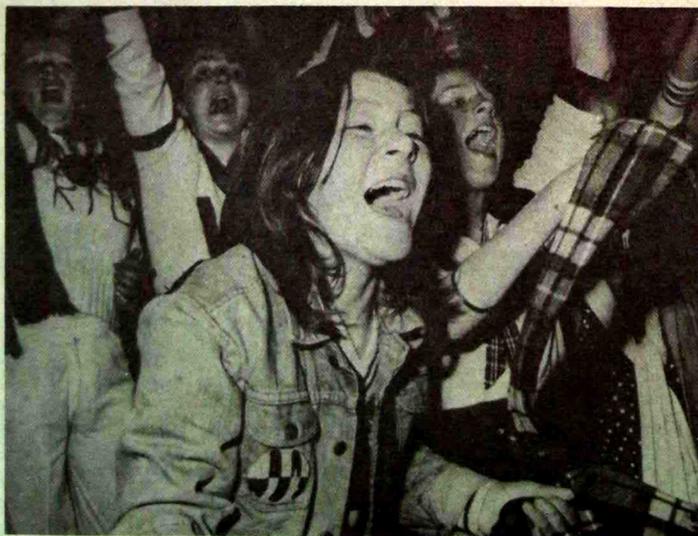
Anyway there they waited, crowded outside the doors singing Rollers' songs and generally being as fanatical as Rollers' fans are supposed to be. Once they were in, the situation was much the same, only it had transferred from the streets to the stalls and the noise had grown with the echo from the walls.

On entering the theatre and scanning the scene you immediately felt like a parent taking his child to a pantomime, and obliged to sing along on the chorus.

For a layman who hadn't experienced this kind of situation before it was all very strange. There's a new theatre rule book being drawn up by Rollers' fans, a new way to behave at a concert. It seems that you sit down only when no-one is on stage, but as soon as the band come on you stand up, not on the floor but the seat, disregarding the vision of those still on their bums. Then you scream at the top of your voice, sing a few lines, burst into tears, recover, scream a bit more then wave your scarf ferociously. If it keeps flying in the face of a Record Mirror journalist next to you, who cares? If you keep getting a pair of knee caps in your back what's the harm?

As theatre owner said: "Oh for a Yes

INTO THE EYE OF A HURRICANE



concert instead. They just come in, sit down, snap their fingers, get up, say 'nice one man' and leave."

The Rollers' set was predictable. It contained most of their hits, plus tracks off their new album Once Upon A Star. Leslie McKeown skipped around the stage, the others smiled and played. But it isn't solely

the stage act, it's the whole experience of an electric atmosphere, sweat, fervour, brutality, emotion. Music seems to be least important, because you can't hear it anyway.

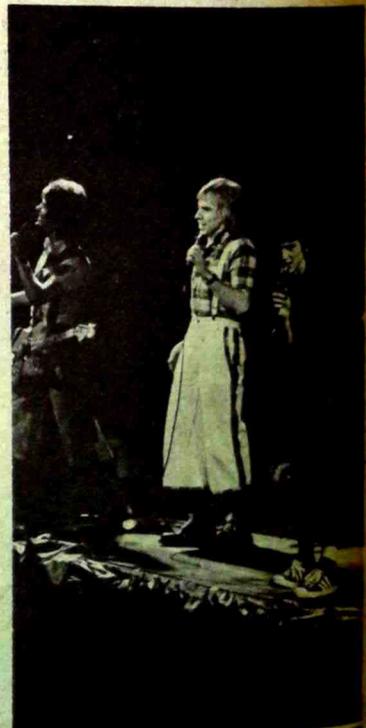
Now that's either due to the screams or the kids singing along. It's very impressive and a credit to the fans' devotion that they know the words to all the songs that matter. They also know how to scream when it matters, when Les blows them a kiss or Eric Faulkner beams smile. If Faberge could bottle that . . .

But the kids need to let go of their physical energy. They're nearly all mentally exhausted by the time the concert starts after all the planning and strategies that have gone before. Will they be at the airport? Will they be at the hotel? Will they arrive early at the theatre? It's up to you which one you back just to get a glimpse.

The same applies after the show. Half of the kids stay around for an encore which they should know by now never comes. The others dash out to catch the band as they scoot off in a back-stage van. Conned and unsuccessful they dash to the hotel. Two limos drive up. Is this them? No.

So intent were one group of ladies on seeing their idols that after the first show they headed for the hotel, sneaked in and locked themselves in one of the toilets thinking that there must be some party in the hotel after the show. And they were quite right, only the Rollers did not attend. The girls eventually did, after at least five hours in the lavatory, only to discover the lack of Rollers present, and it took a few kind words from Tam Paton to get them to leave.

In fact Tam himself is a bit of a star. He gets as much hero worship as the band, such is the kids' devotion. He was mobbed leaving the theatre and again at the hotel. But he loves it, just as the band themselves do, so as long as every one keeps loving it, then spectacles like Sunday night in Glasgow will be around for a longtime yet.



TARTANMANIA



**With the
Rollers in
Glasgow**



TAURUS

(Apr 21 to May 20)
Everything's piling on top of you like a ton of bricks and if you ain't careful you'll be up to your neck in work and problems. The only way to get free is to start unravelling all the things that have sprouted up like creeping ivy and deal with them as quickly as poss.

GEMINI

(May 21 to June 20)
You're in a devil may care mood this week and if you see any smiling vicars on their bicycles you'll be tempted to shout out a thing or two! Reserve all your naughty little jokes for the gang at the pub - they'll be able to take 'em standing up.

SUPERSTARS

CANCER

(June 21 to July 20)
Ho hum. A thrillink little caper is about to take place. It could happen while you're in the bath or in the bedroom - don't draw the curtains, so the window cleaner can share the fun!

LEO

(July 21 to Aug 21)
A money-making time is in the offing. Perhaps you'll inherit from a rich old aunt or could it be that your partner in crime will share out the refunds on the empties? Beware of friends on the cage - they'll drain you dry before you can say HELP!

VIRGO

(Aug 22 to Sep 22)
Problems may arise at work or school, but you'll be able to ride the storms by flirting with the people in authority.

LIBRA

(Sep 23 to Oct 23)
Your pride will be as strong as 'Enry Cooper because you cannot bear the thought of being jilted or stood up, and you're sure that the latest flame in your life is gonna start playing around sooner or later. Wel, why don't you beat 'em to it? That way you won't get hurt.

SCORPIO

(Oct 24 to Nov 22)
You'll be feeling in a rather airy-fairy mood

(fellas under this sign beware!) and will want to sample all the nicer things in life. But you'll have to come down off that fluffy cloud nine before your boss / teacher knocks you off it!

SAGITTARIUS

(Nov 23 to Dec 20)
If lady Chatterley was around today she'd have competition! So would Casanova! You lot are feeling as randy as a middle-aged man away from his wife for the weekend. How bad's that?

CAPRICORN

(Dec 21 to Jan 19)
To be or not to be, that is ze question? But alas we can't give you an answer but we can give you advice. You've been going a little bit too far during those pass-

ionate sessions on the settee. Cool it.

AQUARIUS

(Jan 20 to Feb 19)
You'll have a great time this week, so enjoy it before we tell you what's in store for the next!

PISCES

(Feb 20 to Mar 20)
If this song line - "Fools rush in where wise men fear to go" - doesn't apply to you, well we must have our crystal ball upside down!

ARIES

(Mar 21 to Apr 20)
It's touch and go (?) where your career's concerned. You'll either be hailed the office / classroom genius or the biggest dum-dum that has ever walked the earth.

'Three steps to heaven'
NEW SINGLE BELL 1426

Showaddywaddy

SHOWADDYWADDY ON TOUR
May 17th FOLKESTONE Leas Cliff Hall
May 18th HAMMERSMITH Odeon
May 21st LEEDS Grand Theatre
May 24th RICKMANSWORTH Waltersmeet
May 30th NEWARK Palace

it's on bell...

On this occasion, Nicky Chinn is conducting the audience solo, since his partner has fled to reside in The States for the time being to escape the taxman. On the agenda for discussion during this meeting are not just one or two members of Chinn and Chapman's artists roster past and present, but the whole lot. So here, for your edification, are the thoughts of Chairman Chinn on acts for whom he and his partner have written hits. We begin with...

NEW WORLD.

Chinn: "We don't have anything to do with them anymore."
Right, next...

SWEET.

... who, as you probably know, have severed their association with Chinn and Chapman and are just enjoying their first self-composed hit with Fox On The Run).

Chinn: "There is a lot of talent in the band and they are certainly not the mugs some people have made them out to be."

What do you think of Fox On The Run?

"I think it is a very good single, although I doubt if it will come to be looked back on as one of their greatest. There will be better to come. Fox On The Run sounds very much like a Chinnichap song, which Mike and I take as a great compliment to us from the group."

"In all fairness, I must say that this was the perfect time for Sweet to decide to go it alone, because they have the ability to make a success of it and, more important, the confidence, which they did not have a few months ago."

"For them, I think, the turning point was The Six Teens, which won them respect. That one and Ballroom Blitz, in my opinion, were the best singles we gave them."

The group have said recently that while you and Mike Chapman were great at providing them with the right singles, you weren't so hot when it came to albums. Do you

YOU DON'T ask for an interview with Mr. Chinn or Mr. Chapman, neither does anyone put the idea into your head by suggesting you might care to do one. What you get is an outright summons, in this case: "Report to Mr. Chinn's residence on Tuesday at 1600 hours".

One complies readily, for a Chinn /

Chapman interview session is always interesting. You might get treated to a Chapman gem like "Sweet are the greatest musicians in the world today" and you are bound to be treated to a monumental hangover, since the dynamic duo dispense scotch with vicious generosity.

The thoughts of Chairman Chinn

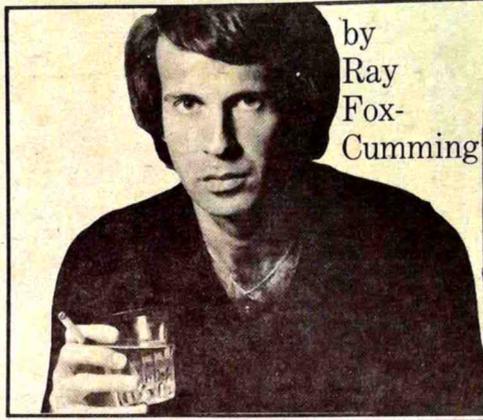
agree?

"That's a difficult one. No, I wouldn't say we weren't so hot on albums, it was more of a difference of opinion. They considered albums as being quite a different thing from singles and we didn't... with Mud Rock, for example, we proved that you can make a great album of what is basically singles material."

"While we're still on Sweet, I'd like to say that we are still on the most friendly of terms and should they ever want to come back to Mike Chapman or I for advice on anything, it would be gladly forthcoming."

SUZI QUATRO.

Here, Nicky Chinn readily admits, it is own-up time. "With Suzi we have temporarily lost our direction. I can offer no excuses for her single Your Mama Won't Like Me. I thought it would be a big hit, Mike Chapman thought it would and so did Mickie Most — and we were wrong. We attempted a style change and it



by Ray Fox-Cumming

pened, which upset us.
"However, we offered Mud a lot of money to stay with us, but it is generally accepted that you don't offer quite as much for a group for whom you've been providing hits for a long while, as you would if they were completely new to you. You expect to get them a little cheaper simply because they already know exactly what you can do for them."

"Anyway Mud got a higher offer elsewhere and they went. Now, I'd like to point out that there is no contractual tie-up between myself and Mike and RAK. The only tie is one of loyalty. We have worked with Mickie Most for years as friends and there's no doubt that his label is the most successful small independent one there is."

Obviously you are sorry to lose Mud, but how do you think it will affect them?

"Frankly, I think they've made a stupid move. They are not in the same position as Sweet at all. Mud are not ready to write their own hits and I think time will show that I'm right in saying that and that they've made a big mistake."

Is Oh Boy the last Mud record, with which you and Mike Chapman were involved?
"No, there's the Mud Rock Two album coming out in June." Doubtless too, there will be singles put out from that album. The golden goose may have flown, but the eggs are still left behind for marketing.

GONZALES.

I hear you've recently signed this band?

"Yes... Haven't they been around without making it for rather too long?"

"Not at all. I believe that the band have a great deal to offer musically. All they need is a hit single to get them the attention they deserve. We believe we can give them that hit and the first single we've written for them, called Hole In My Soul, will be out May 16."

MIKE CHAPMAN.

Is it true Mike's putting out a single of his own?

"Yes... Is it his first?"

"The first under his own name." What name has he recorded under before?

"Chapel for one record, The Hood for another."

When's the new one coming out?
"I'm not sure yet."

Don't you find it difficult writing songs together when Mike's on the other side of The Atlantic?

"Difficult? It's bloody impossible, that's why I'm going over to see him in a couple of weeks' time."

Will you ever make a record too?
"No, I can't sing."

Ah well, not to worry, you talk just fine. Thank you.

didn't work, so now I think for her we will go back to the real rockers. With Suzi, it isn't a question of what she can or can't do, because she's a very versatile artist. It's simply a matter of what the public will accept from her. I mean, we could give her a ballad and I'm sure she'd do it very well, but the public think of Suzi as a gutsy little chick and that's the way they want her to stay.

"At the moment, Suzi is concentrating on The States, where she's playing Madison Square Garden supporting Alice Cooper. It can do her nothing but good."

SMOKEY.

(One of Chinn and Chapman's newer proteges).

Chinn: "Smokey are the first act we've been associated with who are not immediately visual, and the first act we've handled who have appeared on Old Grey Whistle Test."

"Smokey are a long-term prospect and we are not at all worried that their first single, Pass It Around, wasn't a hit. We would have liked a hit with it of course, and we thought we had one, but since it didn't get airplay we were not given the opportunity to be proved right, unlike the Suzi record, for instance, which got all the airplay in the world and proved us wrong."

"We're not overperturbed about Smokey being slow starters — as far as the charts are concerned we'll get there in the end."

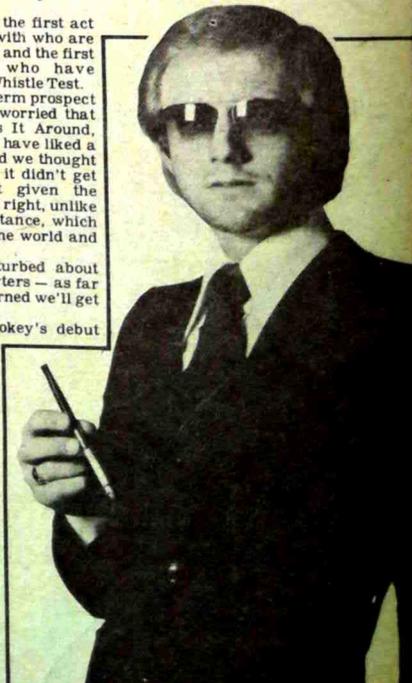
And how about Smokey's debut album?

"I think it was a little too varied for its own good looking back on it, but it was a good start."

MUD.

(A sore subject).
Is it true that you and Mike refused to handle Mud after they left the RAK label?

"Now I want to get this quite clear. Mud told us that they would not change labels without telling us about it in advance, but in the event they told us after it had hap-



NEW SINGLE

CHANGE'S COMING

AMS 7160

ON TOUR

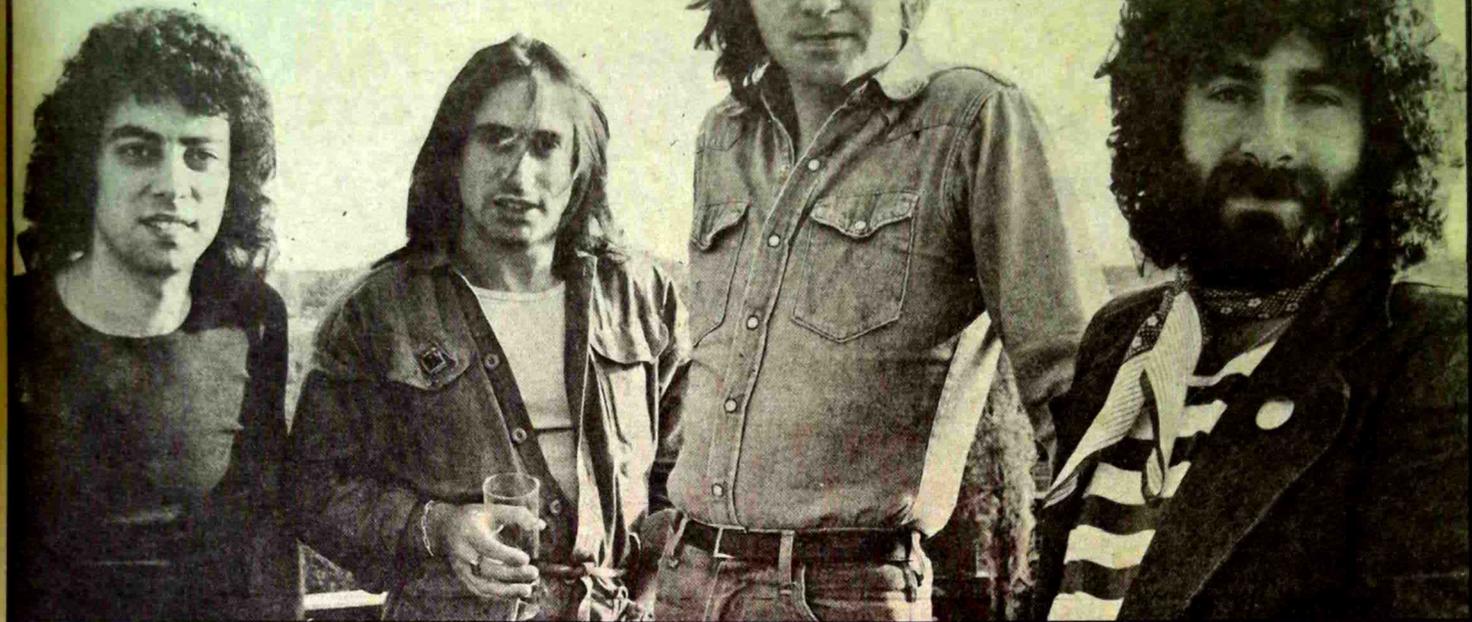
2nd May Basingstoke Technical College	16th May Edinburgh University
3rd May Links Ballroom, Cromer, Norfolk	17th May Glasgow University
6th May Barbarella's, Birmingham	18th May Mr. George's Club, Coventry
9th May Golden Diamond, Sutton-in-Ashfield	22nd May The Lyceum, Strand
10th May Sheffield University	23rd May Waltham Forest Technical College
13th May Heavy Steam Machine, Stoke	24th May Liverpool Stadium

WATCH OUT FOR FORTHCOMING ALBUM "NUTZ TOO..." on A&M Records

RISOTTO AND CHIPS

WITH 10 cc

by Peter Harvey



THE MOST DECADENT BAND IN THE WORLD

THE WORST, most boring, mundane and ugly band in the world are feeling rather confident.

It shows when they glide into a massive Mercedes limo parked outside the Beeb's front door, then again when they slope into a restaurant with approximately four record company executives smoothing the way.

The trend continues over lunch when, surprise, surprise, the patrons of this smart diner discover stars in their midst. The boys handle it very well. They're obliging, jokey, and just a little admiring when members of their entourage begin taking the pee.

It's all quite a revelation considering 10cc's renowned lack of image, but whatever you



may have heard about them, they remain completely individual.

Eric Stewart places the tape microphone in a glass — "to give you a bit of reverberation" — orders a modest selection of food, and admits: "There's been a tremendous upsurge all of a sudden. It feels a lot more together too."

The comment sounds like condemnation of their old record company UK — bossed by Jonathan King — but Lol Creme is quick to defend him.

"He was bloody good," he says, "but the trouble is his facilities are limited just by the nature of his company. We reached the stage where we needed all the resources of a big company to break Europe and America . . ."

Their big money transfer from Little UK Records to world-wide Phonogram was, it seems, inevitable.

"Jonathan knows UK's limitations and so do we," says Lol. "And when we started out we knew it wouldn't last very long. He told us it wouldn't last very long."

Further bitchiness about the band being a group of money lusters is also swept away.

"It was very amicable," Kevin Godley says of the move.

"You reach a certain growth rate with the band and it's got to be financed properly, especially on equipment and things like that."

Lol interjects: "There are little things — like the initial pressing of Sheet Music (second album) was 1,500 while the initial pressing of the Original Soundtrack was 75,000. That's the sort of difference we're talking about. It's a commitment." They all agree.

Not surprisingly however, America is their

major objective. They recall bitterly the failure of Sheet Music in the States.

"We saw the album get tremendous Press," says Graham. "And it just slipped down the drain. They got it in the charts but they couldn't keep it there."

Lol goes on: "We had to make a change. We couldn't afford to put all that work into an album and just see it wasted."

So another part of their new deal is getting recognition in the most important music market in the world. They reckon their well-known image problem.

"That is a problem," says Eric, "because people want a pigeon hole and with us it's everything. We'd like to call it 10cc music."

They'd also like to be treated as human beings. In fact, the truth is, folks are a bit wary of 10cc. They never get mobbed and when fans do get through to them they mostly want to ask intricate questions about the music. In short, the fans are reverent.

"Yeah," they all agree. "Too bloody reverent," says Eric. "We get so much respect it's boring. Anyway we don't go out to make the scene or anything like that, we just work."

Ask them how they get treated in the street and they'll say they've been ignored a lot. Graham has a good story.

"I was in a shoe shop the other day and it was full of young nubile chicks, and there was only one guy working there — he must have been about 35 — and he was the only one who came up to me and said 'you're from 10cc aren't you'. I think he fancied me!"



They agree they're too old for fan mania. They've been pros for seven years. Old hacks you might say, but each of them still insists that what they've done so far is but a beginning.

The accusation that has really hurt is that they view the world from inside Strawberry Studios — their Manchester base.

"That's bullshit," says Lol.

"When you consider that in the space of 18 months we've had three trips to America, England twice, the whole of Europe . . . it's not exactly a studio band is it?"

Anyway the point is, despite all the haggling over their new record deal, Original Soundtrack is now an enormous success. Minestroni has re-established them as a single's band, and the follow-up, I'm Not In Love, is likely to be an

even bigger smash.

Meanwhile, they are playing more gigs in Britain following the sell out of their recent tour. The big question is, do they party when they're on the road?

"Party? You have never seen anything like it," says Lol.

"We have been known to go to bed as 10," Kevin continues, deadpan.

"Actually, I once ran amok with a crossword puzzle," Graham says. "Then someone suggested we play backgammon."

"Yeah, and the crux of it all was that he was fully clothed" — Lol.

He warns to this theme: "The thing is that the whole of the pop scene is decadent, and no one can be more decadent than 10 cc on the road. But we admit it. We know we're decadent."

Eric: "We do crosswords, we play backgammon. We do hang the man, we squeak a bit . . ."

"But that's a bit touchy that," Lol continues.

Kevin — "the beast of Lisbon" (as he's known) adopts a German accent: "By the way, how many of the group are homosexuals? — this is a radio announcer interviewing us on the European tour."

Naturally, four Manchester lads thrive on such comic situations. As Eric Stewart puts it: "10cc's Roman orgies are the talk of the European jet set. The Towering

Inferno was based on one of our exploits in L.A. and the Poseidon Adventure was about one of our crossings to the Continent. And Airport 75 — we're very disaster prone."



"As you've gathered," says Kevin, "we're quite a quiet group. We do have lapses though, but we think there is something seriously wrong with us. We're very respectable. We re-decorate rooms that are dirty . . ."

They decide it's not that the rest of the music biz is flippant, it merely knows how to have a good time.

"They have different values," says Lol. "And I think a lot of people are perhaps more into the looning than the actual music. But we do have a good time when we get together with another band. If they instigate, then we'll join in. But we wouldn't instigate, we're too shy."

Kevin points out that they take great care over sound checks and the like, and by the time they've played they haven't got the strength for an orgy.

Just at this point the lunch in question began to resemble something of a free-for-all with charming Kensington ladies winning the day in their race for autographs.

Meanwhile, back at the interview, despite the news that each of them is investing in property, there's no danger that this lot are going to settle down. Lol adds the final word: "We've only just started in the world; the world in our oyster. This has been the first real tour of England that we have ever DONE."

Eric: "Yeah. It's just the beginning."

The same applies to their studio work. 10cc are one of the bands currently employing tapes on stage (they use one on I'm Not In Love because the original has 256 voices) and are renowned technicians inside their studio, but here again they suggest they are still "very young."



"Y'see," says Eric, "each year everything you know about the studio becomes obsolete because there are so many new things. It's an art form in itself as is working on stage. You have to have two totally different attitudes."

"We're never gonna run out of songs," Graham offers.

"It's like a painter," says Eric. "It's a pallet and it's up to you to get the most out of it."

Exit four stars, in big black limo.

'We're very respectable. We re-decorate rooms that are dirty . . .'

ANNOUNCING AN AMAZING NEW ALBUM FROM THE MASTER SHOWMAN OF ROCK

Arthur BROWN



ALBUM INCLUDES

We've got to get out of this place
Helen with the sun
Out of time *Dance*
Crazy

DANCE



MARKETED BY **DECCA**

ALSO AVAILABLE ON CASSETTE

"This isn't called Dance for nothing, because here's Arthur back doing what he's best at—dance music—and showing that he hasn't lost the knack. The variety of rhythms and styles here is amazing, every track works beautifully."

RECORD MIRROR

Hear Arthur
'IN CONCERT'/RADIO 1
17th May 6.30pm

Concluding our series looking at PILOT as individuals. This week: the writer

THE name "Pilot" is made up basically with initials from Paton, Lyall and Tosh, and if you stuck the guys in a line - up most people would pick out David Paton, vocalist and bass guitarist as The Face of Pilot.

"And yet I'm only just getting used to the limelight. In every band I've been in, I've tried to slope off to the side. With Pilot, I just had to get out front and its really been a struggle to gain confidence in myself."

His father was an opera singer, hardly a profession for retiring little flowers. "I used to put his records on and sing along with them." As a result, David's interest in classical music became quite fanatical, not the sort of hobby that gained much sympathy in the back streets of Leith where he grew up.

David was born on 29th October 1949, under the dangerous sign of Scorpio. His sister is two years older and could have been a model but she got married. For two years he went to Leith Academy until his family moved out of their pre-fab into a tenement in the very rough district of Inch.

"We had three policeman on one side and pedestrians on the other! My mother had to drag me to school until I was about eight. I was a cissy because I never had a scar on my face. Everybody wanted to fight me."

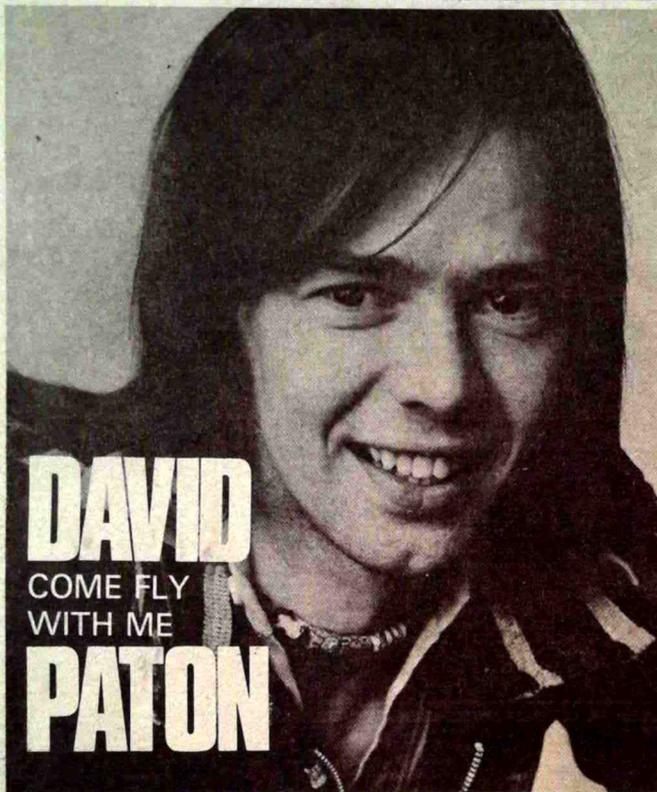
His distinguished school career continued at Liberton Secondary. "I never studied but I was really in with the hard nuts there, so I learnt to take care of myself. I was about 15th in a class of thirty."

When David was about thirteen his parents took him on holiday to Spain.

"I saw a young boy of about twelve playing a guitar in a window and I just had to get a guitar. It cost and that was the end of everything. I gave up beating up girls and learnt the guitar."

"Our music teacher used to teach everyone else and ignore me. When I tried singing in harmony, he used to say 'Someone's singing out of tune.'"

However, my sister had a boyfriend who showed me a few things on the guitar, and eventually when the Beatles came along, I became quite self-sufficient. I used to play everything on their records: bass, harmonies, rhythms, and when I was about fifteen I saw an ad in the Evening News



**DAVID
COME FLY
WITH ME
PATON**

which said "Edinburgh's Top Band require lead guitarist." My sister phoned up and arranged the audition and her boyfriend lent me his flashy equipment and I passed with flying colours."

The band was the Beachcombers and David played with them for two years. They got a recording contract with C.B.S. and changed the name to The Boots. But things weren't going so well.

"We only had about one gig a month. I was pawning stuff to stay alive. I did odd jobs like working in a wine cellar and driving for the BBC but finally I'd had enough. I went home to Edinburgh. Got a short hair cut, civvy clothes and had a job as an electrician for six months, until Tom Paton asked me if I'd like a job on his potato lorry for a week. Great. But he was scheming. After a week, he took me to see the Bay City Rollers. "They're really good," he said, "but their lead guitarist wants to leave, how would you like to come along and practise?" So I was in. He told me I could have whatever I wanted, basic meals and clothes, but no time to myself! The fans didn't like my short haircut so I grew it. I learned a lot about

presentation and creating controlled hysteria. Then they got a new organist. With classical training, I didn't like him at all. I thought either Bill Lyall leaves or I do. Then I heard a song he wrote and changed my mind."

But David did leave. A singer from a band called The Tandem asked him to form a new band, which he did, called Christyan. They got a Decca contract. Made a record called Nursery Land and David still occasionally gets a royalty cheque for it. Christyan lasted two years but just didn't break.

"I saw the Rollers doing well with 'Keep on Dancing' and I thought I'd made a drastic mistake. I worked as a milkman and stacked shelves in a supermarket. I heard Billy had left the Rollers and one day I bumped into him in the Music Library in Edinburgh."

Bill was engineer at the Craighall studios and he and Dave began laying down a few songs. Dave worked as a session man at the studio as well. One of the songs they demo'd was Magic. "I wrote that when I was a milkman."

Tam White met David's sister, and asked her if David would like the bass player's job at Tiffanys.

"I noticed Ian Bairnson was playing and I thought

this was going to be a good band. So I was working with Ian at Tiffanys at night and writing songs with Bill in the day. Ian left Tiffanys and went to London. He used to come up and see us and we used to play him our demo tapes in the car and he'd say "the songs are great, but the guitar playings rubbish." When the regular drummer in our band went off to play football we used to get a guy called Stuart Tosh to play and we took him down to Craighall to play on our demos. We hadn't tried EMI because we thought they were too big but Stuart knew the label manager, John "The Tooth" Cavanagh and they listened and gave us a contract. We knew where Ian was playing and we went to see him and he played on the B side of Magic. I never thought he'd want to join us, but he did. Now we're together and I know how good we are. I'd like Pilot to get a little more respect than we've got."

"I like being beside the piano and writing more than anything and it upsets me when I haven't got the time. If I make the time I find I sit there and nothing comes and I end up throwing the piano against the wall. But I'll survive. I'm not such a worrier now as I used to be. It's getting easier."

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by Jan Etherington

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JACKIE AND HIS LATE, LATER AND LATEST HITS

by David Hancock

FOR JACKIE (Mr. Excitement) Wilson life must seem just a little bit confusing — almost as if he doesn't know what year it is. The whole thing stems from his hits, which seem oddly out of synch with their release dates.

For instance, *I Get The Sweetest Feeling* has already climbed the British charts back in 1972 yet it was released three years earlier in 1969.

As for the evergreen *Higher and Higher*, that was a hit here in '69 but was cut at the CBS Chicago studios in 1965. Quite confusing.

Going back even further, the classic *Baby Workout* recorded in 1963 picked up more popularity a few years later with the first major disco / soul boom.

The fact is that Jackie Wilson is one of the legendary great black singers whose quality of voice means his records are bound to endure.

At 39 years old he's been testifying for the last 22 of them, ever since he replaced Clyde McPhatter in Billy Ward's *Dominoes*.

Jackie says of those days: "I went up to Ward and told him that I could outsing Clyde. Four or five months later when Clyde was leaving to form the *Drifters* I got the call."

He reckons he learnt all his craft during the three years he spent with the *Dominoes* and is especially indebted to Ward. But it wasn't till after he left the band that he started hitting the really big time.

He left because he wanted to get nearer his black roots than the Las Vegas skyline which Ward had his eyes set on.

A deal was worked out with Brunswick in which he got 50,000 dollars a year for five years regardless of whether he had hits or not. But this was 1957 and his first disc became a classic — *Reet Petite*.

Many more million sellers were to come later, but this was the most important.

ORIGINAL and

At the time original "race music" was almost exclusively for a black audience. For the honkys there were Bill Haley and Presley ripping off the black music patterns and beginning the birth of rock 'n' roll.

Reet Petite helped change that by selling to a white audience, establishing black r&b, and making Jackie one of the first universally accepted soul singers alongside Fats Domino.

Another spin-off of the Reet Petite success was that it helped its struggling songwriter to start his own record company. The songwriter was Berry Gordy and the company was, of course, Tamla Motown.

Wilson continued to hit big in the States with *Lonely Teardrops*, *Doggin' Around*, *Night, Samson and Delilah* and *Alone At Last* — an early pop translation of a Tchakowsky piano concerto.

Then things scaled down a little after 1961 when he was shot by a girl fan outside his New York apartment.

The remainder of his major hits have already been listed. About *Higher*



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CASSETTES AND CARTRIDGES

and *Higher* he says: "My luck really changed because producer Carl Davis came up with good stuff. I always wanted to try things like that and *Higher* was more gospel than r&b — nearer to what I'd sung as a kid. I felt more at home."

Early next month we'll be given a chance to see the live magic of Mr. Excitement when he plays a series of dates in Britain.

He is a full-scale energy machine with a lot of fast footwork — a reminder of the days when he was an American Golden Gloves boxing champ.

He is also one of the few old r&b singers who enjoy appearing on *Rock 'n' Roll Revival* shows — usually considered to be the graveyard of talent.

"Those shows are beautiful, a very healthy thing", he acknowledges. "It's good for the image of what was, and of what will be. It'll always be a part of international music."

Fortunately Jackie is far from any sort of graveyard and it's good to see, every two or three years, a new generation of black music lovers getting into his sound.

With a vocal range that stretches from low D to high C, it looks as if he's going to be with us for some time. So what does he think about his old records being hits yet again in Britain?

"Great", he says. "In two years time, the stuff I'm doing now will start selling in the UK."

Trojan Sound competition winners (2)

Mark Moran, 18, Heathfield Road, Hasbury, Halesowen, Worcs.

Gary Blatch, 30, Riversway, North Lynn, King's Lynn, Norfolk.

Catherine Innes, 518, North Anderson Drive, Aberdeen, Scotland.

Yvette Lindsay, 16, Ashfield, Wavertree, Liverpool.

L. Frost, 60, Ashleigh Avenue, Bridgwater, Somerset.

Raymond Borhey, 1, Woodbine Cottages, Springwell, Tyne & Wear.

S. Withey, 8, Green-sleeves Close, Whitmore Park, Coventry, CV6 4EP.

C. McKee, 93, Maycross Avenue, Morden, Surrey.

Malcolm John, 39, Fairmile Road, Tunbridge Wells, Kent.

Wendy Ghullkie, 45, Ashvale Gardens, Cranham, Uppminster, Essex.

Barry Piller, 8, St. Marys, Gamlingay, Sandy, Beds.

Robert Jones, 44, Carter Road, Dunstall, Wolverhampton, Staffs.

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SHE TOLD ME HER SECRET IS ANNE FRENCH.

MY SKIN IS SO DULL AND LIFELESS. PERHAPS ANNE FRENCH CAN HELP ME.

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A FEW WEEKS LATER.

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YES CAROL, I'M SURE IT CAN. YOU NEED ANNE FRENCH DEEP CLEANSING MILK TO REMOVE EVERY TRACE OF GRIME AND STALE MAKE UP. LEAVES YOUR SKIN FRESH AND HEALTHY AND DEEP CLEAN.

DOESN'T CAROL MAKE A BEAUTIFUL BRIDE? ANNE FRENCH MADE SUCH A DIFFERENCE TO HER.

ANNE FRENCH
DEEP CLEANSING MILK
For a lovely complexion



After Hasta, a brand new Vista for Sylvia

OUR EXTRAORDINARILY personable editor, the lovely Lady Byrom, returned from holiday in Majorca recently swearing that if she ever heard Y Viva Espana or Hasta La Vista again, she would do somebody a mischief.

This week, more surprisingly, Sylvia, the lady who sings both of those songs, says that she's just about had her fill of them too. On the line from Stockholm, which seemed to attract every other phone conversation going on in the world at that time, she reiterated that she did not want to record Y Viva Espana at all to start with.

"I didn't like the song and I took some persuading before I agreed to have a try at it. Now I've been singing it for two years and I have grown to feel better towards it, because it's a song that has something which makes people happy. The audiences love it and so, of course, I enjoy singing it because it does give people so much pleasure.

And how about Y Viva Espana's successor, Hasta La Vista?

"The reaction is the same, but then it's a very similar kind of song."

Will the next one be in the same vein?

"No", she says firmly, "two of those is enough for me. This time I shall come out with something completely different."

Such as?

"I don't really know yet, we're having meetings about it at the moment. Is there an album in the offing?"

"Yes, there is. I finished recording it a little while ago and I think it will be released in about a month's time. It is all recorded in English, but at first it was intended just for Sweden. Then the London office of my record company heard it and said they wanted it for Britain too."

What is it called?

"Stardust And Sunshine. It is mainly a

collection of well-known songs. There's You Are The Sunshine Of My Life, then A House Is Not A Home and Mrs Robinson to name just a few."

Are either Y Viva Espana or Hasta La Vista on the album?

"No", says Sylvia laughing, "they are not." Clearly the lovely Swedish lady has decided that however much more mileage there is in her Latin sound, she's not stepping along that road any further.

"I've never even played a concert in Spain", she tells me. "In fact, the only country where I've played outside Sweden was in Russia last year. I did a tour there, taking in five cities."

Was it difficult touring behind the Iron Curtain?

"Not at all. I enjoyed it very much and they gave me the very best circumstances to work in. Everything about that trip was great, except the food, which was terrible!"

Do you have any plans to do cabaret in Britain?

"Yes, I'd like to play over there very much and my agent is trying to fix up for me to come in October or November this year."

In the meantime, Sylvia is working hard in cabaret around Sweden. 'I'm just about to open a month's season in Stockholm. It'll be the third time I have played at this particular place. We do a month there regularly every year."

If that makes it sound as if Sylvia has been around a while, it's because she has. Although now only in her late twenties and looking very young even for that age, she has been singing for about 12 years and in her own country must have the status of a Streisand. Our editor, however, remains unimpressed. "Did you tell her", she says after I've replaced the receiver, "that her bloody records nearly ruined my holiday." As if one would!

by Ray Fox-Cumming

WE BRITISH imagine the German Frauleins to look like hefty dairy maids with insatiable appetites for lager and liver sausage. But this Madchen Schmadchen must end right here.

Take a long 'n' lingering look at the three svelte German girls who call themselves Silver Convention, and now tell us what you think of the Fatherland's female of the species. No, er, on second thoughts, don't!

These bold besoms would be more at home on the pages of Men Only because their image portrays a large element of S-E-X. This would no doubt cause the dirty mac brigade (and musical voyeurs) to shiver with ecstasy at the thought of these cuties going on stage wearing flimsy apparel and handcuffs though unfortunately the handcuffs were promptly banned by the Beeb when the girls appeared on Top Of The Pops.

The line-up contains 23-year-old Jackie Carter from Mauritius, who's as bubbly as an Aero bar and twice as sweet; Linda Uebelheer, 24, a fresh-faced ginger-nut from Munich, and lastly Romana Kraft, 20, from Frankfurt, who used to be a kind of teenage Shirley Temple figure in Germany some 10 years ago. Unfortunately she had to fly back home immediately after the show to complete her solo engagements on the Cabaret circuit, so I talked to Linda and Jackie in a palatial London hotel room amid unmade beds, sour wine and a plethora of left-over goodies from an informal gathering the night before.

Jackie told me that Silver Convention have been together for only six months, but all girls have been in one group or another since leaving school.

Their manager, Michael Kunze, looking like a Continental chappie should — immaculate tailored jacket and razor sharp creases in his well-cut pants — sat close by in case the girls got tongue-tied.

"Michael is the brain behind Silver Convention," they said, as they introduced us; "he brought us together and now he acts as manager, producer, friend, everything — well almost," giggled Jackie.

Apparently the girls were going to be called Silver Bird Convention but there is a group in America of the same name; so they gave the bird the push.

"It saves any complications," said Jackie, "and besides, Silver Convention portrays what we are."

The band have their first record released, titled Save Me, which is already doing very well in the British chart and looking like it could reach the top 10 within a week or two.

So what do these winsome birds get up to on stage? Are they like Europe's answer to The Supremes? The Three Degrees? Or are they an up-dated version of our truly wunnerful Beverley Sisters?

"We all dress the same on stage and look very alike. Our gear is glittery



Answer:

SILVER CONVENTION

... read on

by Jan Iles

and silky, y'know very feminine and sexy. We like to look good on stage."

Who's the lead singer? "There is no lead singer," they said. We don't have

like one main singer with two back-up singers, we are all equal.

"We have a lot of dancing in our act which is just as important as the singing really."

In other words, meine Leiber, you entertain?

"We like to think so," says Linda. "We hope we're pleasing our audiences."

Basically Silver Con-

vention cater for the disco dudes who like shakin' a leg, as most of their stuff is very up-tempo up-funko stuff. Backed by a 10-piece band essentially made up of assorted keyboards and strings, the overall sound effect is flash-trash and haunting melodies.

Their personal favourites are Isaac Hayes, Gladys Knight, Aretha Franklin — "all blackies", reflects the devil-may-care Jackie, indulging in a touch of schadenfreude.

"Of course lots of people have influenced us musically, but we like to think our act is fresh and original."

Well, if you saw 'em last week on TOTP shaking their buttocks to their hit tune, you'll know that these girls have got something goin' for 'em. As we mentioned earlier they couldn't wear handcuffs which is in some people's minds the highlight of the act. But even so their performance still probably relieved you of the ennui and frustration of constantly seeing pretty boys, who week after week churn out the same old humpty dumpity beat.

"We enjoyed the show and met a lot of the other groups and it just so happened that I knew one of the girls from Guys and Dolls — I met her in Munich some time back," Jackie said.

"I like the English boys," she admitted, "well the ones we've met so far, like musicians and people from record companies — they're all so funny — always laughing and looking. They all thought I was a Cockney — do I talk funny?"

Now that they've appeared on English telly, sampled some of the British talent and visited Biba's, what's gonna happen next?

"We've just finished our debut album," they said. "It's going to be mixed in May and after that it all depends on the success of Save Me; if it's really big then we'll release it straight away. The album is a versatile one with all kinds of discotheque music, we think the public will like it!"

And what about the future?

"Oh the future? We want to be superstars at least!"

50 Super-Sexy Posters

NOW'S YOUR chance (yet again, you lucky people) to win one of the fifty super-sexy posters of our boys Mud, for your bedroom wall. What you have to do is answer the three questions below and the first fifty correct entries will each receive a full-sized Mud poster. Send your postcards to: Mud On Yer Wall Comp, PO Box 195, Record Mirror, Spotlight House, 1 Benwell Road, Holloway, London, N7. The Editor's decision is final.

1. Which two Mud members are married?
2. Where was the last gig of their recent UK tour?
3. Who used to write the group's material?

NAME.....
ADDRESS.....



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RECORD MIRROR

NATIONAL DISCO TOP 20



Average White Band

1. What Am I Gonna Do With You — Barry White (20th Century)
2. Cut The Cake — Average White Band (Atlantic)
3. Take Your Mama For A Ride — Lulu (Polydor)
4. Where Is The Love — Betty Wright (RCA)
5. Superstition — Ben E. King (Atlantic)
6. Lady Marmalade — Labelle (Epic)
7. Get Down Tonight — K.C. and The Sunshine Band (Jayboy)
8. I Wanna Dance Withchoo — Disco Tex and The Sexolettes (Chelsea)
9. Swing Your Daddy — Jim Gilstrap (Chelsea)
10. How Glad I Am — Kiki Dee Band (Rocket)
11. Girls — Moments and Whatnauts (All Platinum)
12. Pick Up The Pieces — Average White Band (Atlantic)
13. South African Man — Hamilton Bohanon (Brunswick)
14. Loving You — Minnie Ripperton (Epic)
15. L.O.V.E. — Al Green (London)
16. Skiing In The Snow — Wigans Ovation (Spark)
17. Philadelphia Freedom — Elton John Band (DJM)
18. Bye Bye Baby — Bay City Rollers (Bell)
19. Here I Go Again — Guys and Dolls (Magnet)
20. Express — B.T. Express (Pye)

This chart was compiled with the aid of selected DJ's throughout the United Kingdom.

A 200 WATT custom p.a. system, twin decks, lighting effects, AKG microphones, tapes, pulsator wheels, and an extremely comprehensive and up-to-date record collection with some dating back to the mid-fifties and including US imports all add up to a pretty dynamic outfit known as the Chris Gentry Show. His performances are already well-known in places as far afield as East Anglia, Scotland, Hampshire, Dorset, Wiltshire, Berkshire, London and Germany. He now lives in his home county of Sussex, but is soon to embark on a weekly season of shows throughout the summer at a popular holiday resort.

According to Chris, the key factor to his success is professionalism. There is no room for the passable amateur in his book. "If one discotheque is as good as the last that's not good enough — there is always room for improvement", he says. This apparently simple philosophy has paid dividends, as he has worked with star attractions like Gary Glitter, Wizzard, Sweet, Bay City Rollers and the Who, as well as other DJs including Rosko, Dave Lee Travis, Johnny Walker and Jimmy Savile.

He has a selection of three shows available, the first is a disco presentation based on the Top 50 format with Soul/Motown music available if required. The second is called Old Gold Retold and, as the name would indicate, has its roots in the music of the late 50s and early 60s. With this particular show, Chris uses many tapes of old American radio programmes and the old much beloved Radio Caroline and London. The third is a more formal affair, where the music and personality has to be smooth and smart. The music for this show includes standards by Ray Conniff, Jack Jones and Tony Bennett.

Not content with all these achievements, he's also done radio work for BBC Radio Brighton, BFBS Germany and taped syndicated programmes for the USA and Canada.

CUSTOM BUILT

AFTER Atlantis Pirate Discos mentioned last month, comes another Guernsey based disco called Interstellar Discos, which is run by Pete Hamon and his brother Steve. They built their own speaker cabinets and console and use them in conjunction with Garrard SP25 decks, Chymes stereo mixer, Chymes 200 watt Stereo amp, Goodman 401 speakers, Tutor 2 Projector and a strobe. Pete uses a cheap but comfortable pair of headphones, as he says you don't need flashy, expensive headphones for using a record in.

His record collection numbers over 200 albums and 1700 singles, enabling him to play soul, Tamla commercial, heavy or oldies. The choice of

TALKABOUT

records depends on the record and venue. At the moment he's considering the idea of doing continental work along with his mate Kooksie, currently playing soul in the Crystal Rooms, Hereford. Pete's favourite music at the moment is that of Queen, Cockney Rebel, Elton John and 10cc. With regard to disco equipment he mentions the fact that, in Guernsey, anything being bought for discos has to be ordered without really seeing, apart from specifications in catalogues. (I hope you find our monthly surveys useful Pete). All bookings for Interstellar Discos are done through Guernsey Entertainments on 0481-26478 or Pete's number 0481-20674.

A bit of everything

IT'S probably true to say most DJs specialise in a certain type of music. I don't mean JUST soul or heavy music, but a lot DO restrict themselves to catering solely for youngsters. It's quite commonplace to find a group or band who are willing to play anything for anyone, to make good money from a wide source, but it's not so common with discos. Phil Bowler obviously realises this, and seems to cater for everyone.

Phil runs the Live Wire Disco and for over three years has been entertaining people in the Derby, Nottingham and Leicester area. Live Wire do a wide variety of gigs including youth clubs, functions and parties. Last January, they even did a diamond wedding anniversary! They play pop music of the fifties, sixties, seventies and also sing-songs, ballroom dancing and old-time.

MOBILE STAYER

IF YOU'RE ever down Tottenham way, pop into The British Queen and see the Mick Anthony Disco. Mick has been operating

LONGEST NAME ?

IT'S NICE to receive letters from DJs which are a bit 'out of the ordinary.' Last month, we featured a guy called Capuchino from Bromley. He wrote a nice letter back last week, thanking us for the mention and saying his audiences have increased considerably since then. Anyway, he's now offering a challenge to other DJs around the country defying them to have a longer name for their disco than his. He's billed as "Capuchino — The Greatest Little Disco In The Land". If anyone's got a longer name, drop me a line and I'll pass it on to Capuchino and let you fight it out between yourselves. Cino also included his disco top ten, which alone is worth listing. Make of it what you will.

- 1 I Will Return — Glen Miller.
- 2 Footsee — Toe-Knee Blackburn.
- 3 Call Me "Round" — Gary Glitter.
- 4 This Town Ain't Big Enough For The Both of Us — Dana Gillespie.
- 5 Oopie, It Just Slipped Out — Errol Flynn.
- 6 Baby Hang Up The Phone — Ken "Booth".
- 7 Take It From Me — April Ashley.
- 8 Queen of Clubs — Ace.
- 9 How Glad I Am — Gladys Knight.
- 10 Band On The Run — Andrews Liver Salts.



who already works for them. Agencies can sometimes let you down, even through no fault of their own, so it's as well to check it out in any way you can. Steve Ingram had an unlucky experience recently with one.

Steve used to operate a mobile unit called The Flying Machine Disco, but after a bit of bad luck working in South Wales for a dodgy agency, he had to sell all his equipment. He managed to hang on to his record collection, which he says he'd never part with, and eventually secured a residency at the Clarence in Teddington. Steve works there every Sunday, Monday, Wednesday and Friday, catering for a wide age group. Among his most requested records are Average White Band's Cut The Cake, Jim Gilstrap's Swing Your Daddy and the 'b' side of Pick Up The Pieces called You Got It.

Plymouth hoe-down

PETER GREIG writes in to tell us about his disco, which is called Route 66 and based in Plymouth. Peter started working as a DJ about five years ago at a local club and formed Route 66 two years ago. Like many others, he's found it possible to earn a good living as a DJ and, for the last twelve months, this has been his full-time occupation.

He's resident seven nights a week at a local pub called the Mountbatten which has a late licence and can take about 350 people. The choice of music varies with a special 'heavy night' on Mondays, soul and Tamla on Fridays and a 100 per cent Rock Revival show on Sundays, which attracts all the local Teddy Boys in full regalia, like drap jackets and drainpipe trousers.

The other nights are mainly new releases, chart sounds, and a few 'oldies'. They also run competitions from time to time and recently had a DJ contest in which a female disc-jockey came third! There's also a gogo dancer competition in the pipeline and Peter finds it quite easy to get breweries or cigarette firms to sponsor these. He has several other DJs who work with him, enabling him to occasionally get out to do mobile work with a smaller equipment set-up.

Peter hopes to break into radio broadcasting one day and hopes to get some freelance work on the local commercial station, Plymouth Sound, which will be opening soon. He says he's always interested to meet fellow "disco-freaks" and invites anyone in the area to pop down and see him at the Mountbatten Disco, Hoe, Plymouth, Plymouth.

ICELECTRICS are well known for their excellent range of sound and lighting equipment. One of their most popular lines is the Quaser Three sound to light unit, which is not only microphone operated as their previous models, but also may be driven from up to a 200 watt amplifier, which can be jacked into the front panel.

There are three light intensity controls (low, medium and high) and neon sound to light override switches. At 1000 watts per channel, it's an ideal unit for only £57 plus VAT.

The Uniflash Four is a new unit which will selectively fire four strobes or four banks of lamps totalling 700 watts per channel. The speed of this operation is determined by the gain control. Another feature of this unit is that it will flash lights to a sound signal. In other words, with the 'sound on' switch up and a lead from any amplifier jacked into the front panel, it will flash strobes or lamps in sequence.

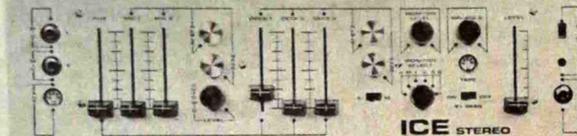
Unlike normal sound to light units, it will only move to the next channel when it receives a pulse from the amplified music. The gain control in this mode operates as a 'retarder' for more powerful amplifiers. There's 700 watts per channel or four jack sockets on the rear for strobes. It retails for £78.75 plus VAT.

Their latest stereo mixer has a number of new functions which are designed for the up-to-date operator. It has six inputs each with its own level control and one master volume control with separate treble and bass controls on the two microphones, auxiliary and three deck inputs. The whole unit can be switched from mono to stereo and has its own integrated power supply and on/off switch.

Five of the inputs may be monitored on head-

DISCOS

Matching sound with vision



phones, which have their own volume control. The actual monitoring takes place prior to the level controls of each input and is switched on a six-position switch. The sixth position monitors the final output.

This model also incorporates automatic microphone override on Mic. 1 which can be controlled or switched out with the automatic override switch.

Recordings can be taken from the tape socket, and if the tape recorder has a separate record and replay head, and you want to monitor the recording, all you have to do is switch off the pre-amp to the main amplifier and allows the replay head to be connected from the recorder to the amplifier via the master volume control.

Price £131.25 plus VAT.

CONSOLES THAT MAKE SENSE

IF YOU'VE been following our Discochat column regularly, you will probably have noticed the name FAL cropping up again and again in the lists of equipment used by various DJs. The consoles they produce are excellent value for money. The standard disco console features a four-channel mixer with fade controls for both decks, tape and microphone.

Tone controls for bass and treble are also included, together with a switchable pre-fade listen system which enables you to cue the records in so that you can

present a really professional performance. There is also a headphone socket and headphone volume control.

Built inside the discotheque console is a powerful 100 watt amplifier to feed into whatever speaker system you



should choose. Sockets are included for microphone input, tape input and an auxiliary output socket for extra amplification.

The speaker output is also via two jack sockets in the front of the console. There's also a microphone gooseneck as an optional extra. The standard console retails for £117.30 and is also available without an amp to £78.75.

The FAL disco Super is what could be termed as a 'deluxe' version of the standard console. Apart from the usual facilities found on the standard

disco, the Super model features remote button start for left and right hand turntables.

A music autofade button with a separate control for the amount of music dip preferred, separate tone control facility on the microphone channel in addition to the music channels, and flexlights are fitted as standard. The layout is smart and modern, and the finish is in two-tone leather cloth - black for the exterior and red for the motor board. Like the standard console, it's available with a built-in 100 watt amp for £153 or without power for £115.

DISCO INFO

ROGER SQUIRE started his own company in 1966, running his first mobile discotheque at parties, dances and weddings around North London. By 1970, he was running a fleet of 15 discos. He opened his DJ Recording Studios in 1971, and in 1973 opened the Roger Squire's Disco Centre in London.

He specialises in Discos and lighting and all his staff are very experienced in sound, lighting and disco entertainment generally. Recently he has brought out

'Roger Squire's 1975/6 Disco Catalogue', which contains information on over 200 disco products and a beautiful colour section on lighting effects. It costs only 60p, and is well worth it, as it gives details of popular makes like FAL, Simms-Watts, SAT, Soundout and Electrovoice, as well as the vast Squire range of decks, lighting, speaker cabinets, jingle machines and accessories. There's also a very informative section regarding Roger Squire's DJ Studio Package.

Included in the catalogue are details on their St Johns Wood studios which can be hired at moderately low cost for making addition tapes, sound commercials, special jingles and pre-recording programmes. Over the past four years, many DJs have gained passes into Radio through tapes recorded at their studios. Finally, there's information on their radio courses, designed for the budding DJ who wants to do more than just play records. In the standard course they cover everything from the use of studio equipment down to the recording of a complete show. As an added extra, there's also a £5 credit voucher against any purchase over £200, so it really is a giveaway at only 60p.

SOUNDOUT SANTOS

SOUNDOUT is another familiar name associated with quality discotheque equipment. The Series III disco unit features not only separate treble and bass controls on the tape channel, but also separate treble and bass controls on both turntables.

There are four sets of tone controls including the microphone channel and, apart from all the other usual facilities, this unit also features indicator lights to remind you which channel you are monitoring on your headphones. There's also indicator lights for left and right hand turntables to remind you to engage the start lever on the deck.

Also featured is a smart illuminated edgewise VU



meter, and an autofade button for DJ's preferring not to use manual fade when speaking on the microphone. There are two models currently available - a mono unit with built-in 100 watt RMS amplifier costing

£294, and a 200 watt stereo unit for £396.

On the subject of Soundout, DJ Tony Santos is putting all his trust in their equipment, as he is attempting to raise the world record he set two years ago for non-stop playing of singles. Tony set the record for 208 hours 50 minutes at Gullivers in the West End of London.

At the moment, he's aiming to raise it to 28 days playing singles and albums! He commenced his current bid at midday on Monday April 21 and is apparently doing very well, considering he's only allowed to sleep while albums are playing. Tony's using a Soundout Series III unit together with two DL3 folded horn enclosures.

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19 WITH THE summer now well underway, things are really beginning to hot up in the discos where a host of new and exciting records have surfaced. It's been a good year for soul so far with the emergence of Labelle, Rufus and the Average Whites among others, and if this month's releases are anything to go by, it could get even better. Although there's no shortage of good dance records for you to enjoy in the coming month there are a couple of really outstanding releases. So here goes with a few reviews . . .

FEET FIRST

FOGG: Dancin' To The Music (Warner Brothers WBK16552).

"Don't it feel good, don't it feel right, dancing to the music tonight" No I am afraid not, if this Rubettes sound-alike is a taste of what's in store.

DIONNE WARWICK: Take It From Me (Warner Brothers WB K16530).

Nicely orchestrated, well sung and generally very pleasing to the ears.



Dionne Warwick

Could and should do reasonably well in the pop charts but not alas in the discos where it will probably fail on account

of it's lack of an easily discernible rhythm.

TOWER OF POWER: It's Not The Crime (Warner Brothers WB K16543).

Good funky song with more than a small injection of humour, which in these dark days of inflation and budgets can't be a bad thing. Does however suffer from lack of organisation and very short playing time. I would imagine that this single is intended mainly as a trailer for this Oakland based group's new album Urban Renewal.

EDDIE HOWELL: A Long Story (Save Me)



Emperor Rosko

(Warner Brothers WB K16550).

Fine production job and tasty of riffs fail to save this record from its

ultimate destiny - the trash can. Worst feature of it is the vocals which really are quite abysmal.

EMPEROR ROSKO: Al Capone (Trojan TR 7049).

Not quite up to the original I am afraid. However it is by no means easily forgettable and merits some attention, if only on the grounds that it serves as a reminder of just how good Prince Buster really was.

MAROONS: Bump Me Baby (Horse Hoss 75).

Not exactly what one would describe as captivating but never the less quite enjoyable in an inoffensive sort of way. Possibly a trifle too pop oriented to move many asses on the dance floors.

BILL WITHERS: Heartbreak Road (Sussex SXX 7).

Bill Withers is not quite the country and western balladeer that the name might suggest, but as he shows here, he is an accomplished and encompassing artist who is most definitely worthy of your attention. A fairly slow but at the same time definite beat helped along by a tasteful soul voice. This is easily the best of the pile - so far.

LONETTE MCKEE: Do To Me (Sussex SXX7).

Pleasant little ditty marred by lack of impact. The piano work however is very tasteful and Lonette's voice, although a little rough, will do your ears no harm at all.

CREATIVE SOURCE: Who Is He and What Is He To You (Sussex SXX1).

Written with the aid of Bill Withers and taken from the LP Creative Source, this is a winner in every respect. Good song, great production and superb vocals should, I hope, be enough to make this a chart success.

J. D. ALEX (Hey There) Lonely Girl: (Horse Hoss 62).

Quite listenable in the same way as John Holt and numerous other pop cum - reggae artists are, but ultimately unsatisfying.

TOOTS AND THE MAYTALS: Sailing On (Dragon DRA 1026).

A slow almost bluesy number finds Toots in his best Otis voice. Taken from the album In The Dark, I find this a rather strange choice of single, especially when you consider how lively some of the other tracks on that record are.

THE ETHIOPIANS: Knowledge Is Power: (Dragon DRA 1032).

"If you are in Rome do as the Romans do," sing the Ethiopians on this highly commendable little piece of plastic. Do as the Ethiopians do next



Bill Withers

time you visit your local disco and have fun at the same time!

LEROY HUTSON: All Because Of You (Warner Brothers WB K16536).

Reasonably melodic but rather lifeless, this could do fairly well if only on account of it's refusal to offend anybody.

DENIS BRYANT: Soul Man (Discreet K19204)

A heavier, updated rework of the old Sam and Dave classic. Denis's vocals are very much in the James Brown vein making it ideal for the discos. With a tight, punchy brass arrangement and the extra magic ingredient of funk, it really can't fail.

GRAHAM CENTRAL STATION: Feel The Need In Me (Warner Brothers . . . K16508)

Much-faster version of the Detroit Emeralds hit, it's guaranteed to get an audience on it's feet. It's a typical Graham Central Station arrangement, with the accent on rhythm rather than the groove. There's almost a Sly Stone feel to the vocal break in the middle, not to mention the groin -



The Maytals

stirring bass line. Mighty meaty matey!

GREAT DISCO DEMANDS (PYE mono DDLP 5002).

Complete with sleeve notes by Russ Winstanley of Wigan, this collection has, so we are enthusiastically informed, saved us somewhere in the region of £120.00. It is probably quite true that most of these records have changed hands in their original single form for vast amounts of money although in some cases I am at a loss to see why.

Even though most of you are well acquainted with Under My Thumb and Footsie, I doubt if many will have heard of such songs as Dance Dance Dance by The Casuals, I Am So Glad from The Fuzz and What Shall I Do courtesy of Frankie and the Classics. Being obscure doesn't however make a record great. The Velvets' I Got To Find Me Somebody, The Fugitives' Human Jungle, and Jerry Williams' If You Ask Me (Because I Love You) have little to offer, although Soul For Sale by the John Schroeder Orchestra and I Can't Help Loving Dat Man from La Van are of a more interesting nature.

There are other good people such as the Javells (with Nesmo King) and Little Johnny Blair, featured here, but this is mainly a record for soul devotees as opposed to casual disco goers.

DISCO DEMANDS' SOLID SOUL SENSATIONS' (PYE DDLP 5001).

Yet another excellent northern soul compilation from Pye. Whatever the adverts may say there's no denying that when it comes to soul Pye really are the experts.

Opening in predictably frantic fashion with a fine rendition of Everything Is Everything by Sandy Waddy, this piece of vinyl is a must for soul freaks. Only Billy Thompson and Candy And The Kisses really dissappoint, although there are a couple of other less than amazing donations courtesy of Darryl Stewart and The Luv Bugs. There are however many outstanding tracks. Particularly praiseworthy are songs from the Shirlees and the superbly named Mel Wynn and the Rhythm Aces. The Curtis Mayfield produced Patti Jo is also well worth a listen.

Despite the odd flaw, this album will prove far more accessible to your average man in the disco, than will some of the others currently available.

The thing about Skyband is that they're an amazing mixture.

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DISCOS

JINGLE SINGLES, based in Plymouth, are enjoying considerable success with their first, specially produced jingle single. Recorded at their West Country Studio, especially for the live performance DJ, Number 1 includes eight original jingles. They're ideal for bridging the gap between records if you don't want to go to the expense of buying a jingle machine.

Introductions are provided for Tania, Rock "n" Roll, Chart Charger, L.P. Of The Week and Revived 45's among other things. The jingles themselves aren't bad, although I found the echo effects on the voice a trifle overdone. I heard the second one, which is due out soon, and it's a vast improvement on the first. My only criticism is that I

would like to hear some of the jingles sung rather than spoken. The rhymes are very clever, and perhaps a nice four-part harmony vocal would really do them justice.

They plan to release a new one each month on a strictly limited edition basis, in order to ensure that they remain exclusive to the professionally minded DJ.

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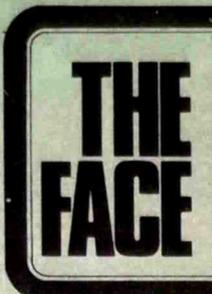
Low down

Dear Face,
Please give me the low down on groupies. What are they? What do they do?
Margaret, Finsbury Park.
Naughty things. For information about groupies, please contact Eamonn Percival.

Pathetic

Dear Face,
We are two Northern Soul fans who are sick of your pathetic attempts to write accounts of the Northern Soul Scene. Last week we nearly threw up when we saw your latest effort to commercialise Northern Soul. We're referring to your Wigan Casino Top 20 feature which is just too bloody ridiculous to do anything but laugh at. To print a feature like that in the same magazine read

by Bay City Rollers and Glitterband freaks is bloody sacrilege and nothing else. All your readers who call themselves Northern Soul fans when all they've heard is the commercialised rubbish released by Wigan's Chosen Few, Wigan's Ovation and Sounds Of Lancashire etc will wonder what we're on about. The true Northern Soul fans who also read their baby sister's copy of your magazine will agree with us that pop papers such as Record Mirror should keep to pop and leave OUR Wigan Casino, OUR Blackpool Mecca and OUR New Torch alone. Northern Soul will live on when the teenyboppers find something else to rave about. We dare you to print this letter, but we don't think you will because the majority of your readers will not understand it. But to the true soul fans — keep the faith.



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 & Popswap Mirror, Spotlight House, 1 Benwell Road, London, N7.

Gill and Liz, Clitheroe, Lancs.
I just can't resist a dare and anyhow your beloved Wigan Casino decided to run the top twenty in Record Mirror and if it's only read by moronic boppers as you seem to imply, then what the hell are you doing reading it?

Morality

Dear Face,
You really make me mad. Not content with having rude thoughts about the wonderful Lynsey de Paul you now want to pry into her private life along with the equally noisy Ray Fox - Cumming. While I don't mind the two of you, together with Rick the Wren saying nasty things about me, I do object most strongly when lovely Lynsey's morality is questioned. I have met the beautiful lady twice and on neither occasion did she mention SEX. On the contrary, she is completely wrapped up in her music and, I am quite sure, she has completely mastered those natural feminine urges which you

slyly suggest she has. Anyway, I'm finally called a perve bin and although I'm not sure what it means, I assume it's a compliment. Thanks Rick.
Pure John Mullings, Balham.
Perhaps she didn't mention sex in front of you for obvious reasons. Ever thought about joining the Salvation Army?

Jimi lives

Dear Face,
I would just like to complain about the lack of Jimi Hendrix pictures in this paper. My mate and I go down the town every Saturday hoping to see a Hendrix picture in a music paper but alas, not much luck to date. He

isn't forgotten yet and I think it will be a long time before he is.
Hendrix fan, Cleveland.
What are you talking about, Hendrix will never be forgotten. For information and general waffle on legendary guitarists write to Eamonn "Bottle-neck" Percival.

Audacity

Dear Face,
How Jan Iles has the audacity to say in her report of the opening night of Slade's tour, that "Noddy singing to red in the face proportions, croaking like a constipated frog". I just cannot imagine. How she got her job as a music critic or manages to keep it for that matter I just

don't know. What I would like to say to her is not printable on paper so I will leave it to the reader's imagination.
Lisa Rogers, Oldham.

Another plank that's missed the point, if you would have read Jan's article more carefully you would have realised that she indeed gave it a favourable review. She reports that the fact Noddy's voice sounds so castrated is because it fits in with Slade's raunchy sound.

Slade split?

Dear Face,
Please can you tell me if Slade are splitting, as the other day I overheard that Noddy Holder was joining the Sweet as a replacement for Brian Connolly.
Angry Slade fan, No address.
Don't believe everything you hear. There is no truth in these rumours about either of these two bands splitting. Ol Noddy joining Sweet? Sheesh, the mind boggles! It's like Leslie McKeown joining the Who.

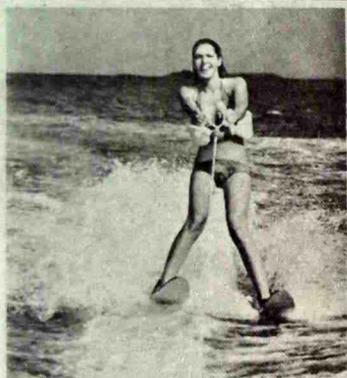
Bon voyage

Dear Face,
At last the Bay City Rollers have seen sense and have tried to make it in the States. Personally I hope they succeed and do really well in America and then perhaps with a little bit of luck they won't come back.
Stephen Neighbour, Barking.
Actually, thinking seriously about this decision. I can't really see the Rollers doing that well in the States. Remember what happened to T. Rex over there; booted everywhere. Anyways, America have their own teenybopper idols: The Osmonds, and they're bigger over here than they are in America.

Ooops!

Dear Face,
I don't know whether you lot at the office want your eyes tested or not but I was glancing through your mag and what do I see on page 7 but the Glitter Band. I couldn't believe my eyes when I saw the terrible mistake. The pictures of Pete Phipps and Tony Leonard had the wrong names under them and as if that wasn't enough you couldn't get Pete's surname right. It isn't Phipps but Phipps. Next time you'd better get it right or I'll personally come and knock your block off.

Angry Glitterband fan, Bradford.
Why are you having a go at me? It's not my fault, I had nothing to do with it. Anyway I'm glad someone spotted the deliberate mistake.



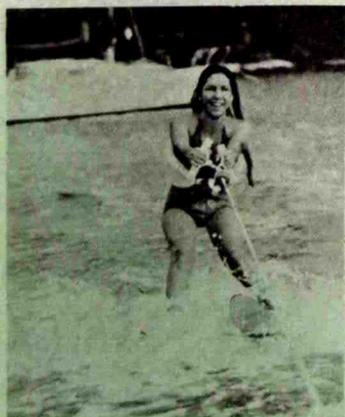
How I spend my summer holiday

Water-skiing! It's the one summer sport that really makes me feel alive and energetic. It's thrilling! I wouldn't miss it for a day.

And that's why I depend so much on Tampax tampons. Because when I have my period, I don't want to be tied to the shore. I want to stay as active as ever, whether I'm skimming over the water or swimming in it.

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WHEN THE arch freak of Britain's old psychedelic circus walks onto a London club stage dressed in top hat and tux and proclaims entertainment, it's fair to say that change is afoot.

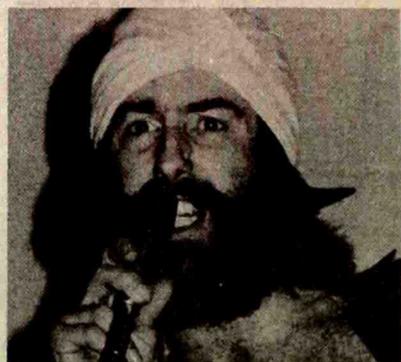
Arthur Brown, a comic cowboy from way back, has re-appeared after two years away from the rock circuit and with impeccable timing he has taken every area of music that is currently fashionable and rolled it into a new concept.

At the Press reception a few weeks back it took the form of a very funky band, back-up singers and a gospel choir, plus Morris dancers. Then on his new LP it takes the form of differing musical styles, all delivered with the famous Arthur Brown vocal gusto.

Now all this is a very long stretch from the days when Arthur presented the freakiest show in Britain. During his two years absence he has mellowed; he even spent some time entertaining the troops in Israel, and more recently he worked as a drama therapist at a rehabilitation centre for people who had been in mental asylums.

Also recently, he spent six months at G. J. Bennett's Gurdjieff centre in Gloucestershire, studying philosophy. The course was not designed to prepare him for another crack at the rock music circuit but that's the way it's worked out.

These days Mr Brown decries drugs, and destruction — two of his former emblems — in favour of a very positive 'make the most of it'



by Peter Harvey

attitude.
"I've found there is more value in construction and creativity — finding out why things happen and controlling them — rather than finding out what is wrong with things and destroying them" — says the new improved Arthur Brown.
Naturally his new found direction extends to the stage: "The main thing is entertainment," the former God Of Hellfire declares.
"It became fashionable

to be freaked out and very freaky, and that was a very easy thing to do. You just lost all control and that was it — far out," he speaks with the experience of a seasoned prankster. Bands like The Crazy World Of Arthur Brown, and Kingdom Come, were the ultimate in weirdness, but now...
"Dope has disappeared and it's all down to quality entertainment. Heaviness was fashionable but now it's nice to

have heavy things put in an entertaining way. It seems in keeping with the Seventies. There's wide scope for musical taste because the up-and-coming audience have such a wide variety of sounds to choose from, whereas in the Fifties it was just rock 'n' roll.
"My show is a pastiche. I mean, you don't have detective movies all night on television do you? And on radio everything's moving quicker. In one hour you get all different sounds, so I don't see why bands should be restricted."

Arthur's taste has broadened considerably. Part of this process he attributes to travel. Apart from Ibiza and Morocco, he visited Turkey, Greece and the Middle East during his two-year lay-off.

He goes on to consider his latest symbol. First of all it was fire, then crucifixion (the Kingdom Come band followed a vision which he says is still working through him) and lastly a hypodermic needle. Now he has a phrase: "Man is now his own God."

He says: "It just seems as if the real image that is relevant today is people, rather than trying to identify with something beyond. A person is a

microcosm of everything and the apex of civilisation, and the world is what we make it."

It was in this mood that he gathered together some of the best musicians in Britain to make his Dance LP. It took over a year to make and is finally released following Arthur's deal with Gull Records, to whom he is very grateful and speaks highly of.

The immediate future depends a lot on what happens to his single We've Got To Get Out Of This Place and to the success of his American tour.

He could have accepted a permanent post as a drama therapist after his recent work, but Arthur's music and his LP came first.

He says: "What I enjoy doing is performing. It seems to me the whole thing of art and life is getting closer and closer. I would like to play to fewer and fewer people, but only if they want to hear me. I don't want to be hyped and not wanted. If you manipulate to aggrandize yourself, sooner or later it turns sour."

Equally, if Arthur Brown continues on his current lick, sooner or later he's going to be a big star... again!

FIFTY ARTHUR BROWN LP'S TO BE WON — PAGE 28

FROM radio actor at £10 a week to TV and radio newsman, radio host and TV presenter of Miss World every hue and shade on the broadcasting rainbow has been coloured for Capital's morning host Mike Aspel.

It is these successful accomplishments under the belt that make Mike no content to rest upon laurels and ready to take up the challenge.

"It was by invitation — albeit an attractive one, that brought me to Capital," he says.

"In the beginning there was some apprehension from certain quarters, but in the main everyone seemed to have accepted me. The atmosphere was — and still is, of a pioneer spirit, mainly from within Capital but amazingly enough a number of the listeners seem to be of the same feeling.

"For the first few weeks I actually wore a pair of old BBC headphones and really everyone is so good here that I could still be wearing them, which I couldn't see being done at Broadcasting House. Mainly my problem was one of having to not only introduce and talk between records but actually put them on to the turntables and cue them up myself. Obviously I made a few mistakes, which I believe the audience like to a certain extent, they like to think that they are actually listening to someone with human failings.

The Spot many listeners like is the change over from Kenny Everett's breakfast show to Mike's.

Tunein

Compiled by Laurie Henderson

CONTINUING A DJ-A-WEEK

Aspel snubs the sceptics

Kenny, as usual, is no respecter of anyone's position or experience when it comes to jokes or asides. Today though, Mike Aspel does actually have the chance to get back, unlike the days at Broadcasting House, when remarks made by Kenny on his Radio One Sunday morning show could not be answered by Mike Aspel following on Family Favourites, as this was heard not only on One but Two also. So it was at Capital for a while with Kenny having the upper hand pulling out old Aspel material.

Mike's answer was to play on old single of Kenny crooning a Harry Nilsson song. Now one feels that a new duo of Kenny and Aspel could replace the old of Kenny and Cash — something that the Saturday morning Today Programme (Radio 4) would probably gasp in horror at.

Still retaining BBC TV connections (until joining



Capital on a two year contract he had always been a freelance) Mike often visits associates at TV centre and is amazed at the high percentage of radios tuned to Capital and not through competitive necessity but solely by choice.

It was with BBC TV's coverage of the Miss World Contest that the name Mike Aspel became known to the viewers as more than that of a newsreader. But for the younger audience Ask Aspel is one that still gets him enquiries, especially about the return of the programme. Such was its popularity that whilst on holiday in Italy some time ago, Mike was approached by a youngster and greeted by the words: "Hello, Ask!"

Capital's format has also brought changes in the Aspel presentation methods: "Whereas the BBC deemed a script

allowing a few off-the-cuff remarks, every minute of the unscripted three hours hours exciting in that you're not quite sure who or what is likely to be put to you over the phone. There are so many items in the show that it's impossible to get bored. It's a wonderful feeling also to realise that a lot of people have followed me over to Capital, I get cards and letters from people that used to write to me when I was at the BBC and I'm very grateful to them, in fact to everyone — the audience seems to know no age boundary — six, 70 years of age.

"When I joined I had quite a bit of sceptical press comment from certain publications, but I'm pleased to say that in recent issues they have been kinder to me, as well as being slightly astonished at the way the programme is going."

Future plans: "Well obviously there will be re-appraisals of the situation at the end of my present contract. We will see what that brings. Obviously I'm extremely happy at Capital though I suppose I'm a frustrated actor really. I'd love to tread the boards at some point in time but..."

Love him or hate him, Mike Aspel stage actor, will probably not appear for some considerable time, especially after the release of listening figures in the next few weeks. With mail bags growing in number and size and the queue on the phone line, it looks as if Michael Aspel and Capital Radio are going to be a successful combination to reckon with in the years to come.

Quickies

JOHN D LOUDERMILK arrives in London on Saturday (10) and apart from appearances around the country, can be seen on BBC's Pebble Mill at One on Monday 12 and heard on Radio 2's Country Club on Monday 19 May.

John Peel's Guests on tonight's (8) show are John Cale and Kokomo, while Saturday's Top Twelve spotlights the choice of John Entwistle, no need to remind you Who he is a member of.

Bob Harris hosts Camel and GT Moore's Reggae Guitars In Concert.

Regrettably we hear that Becon Broadcasting did not raise the necessary money to get the wheels of Raadio Wolverhampton moving. Fear not there are still three alternatives left and things aren't as bleak as they may seem.

BBC reporter Julian Manion was one of the last reporters out of Saigon.

Metro of Newcastle has pipped Radio Two in the race to present a Frank Sinatra series. The Beeb wanted to do a run similar to the Fred Astaire series but Metro already have a 26 episode run titled A Man And His Music made by Sunwapta of Edmonton, Canada. The series will be heard this summer, complete with hitherto unreleased

tracks. Metro hope their stations will pick up the series for broadcast.

RADIO Clyde once again proved the power of radio.

Gryphon appearing in Glasgow recently were victims of a thief who decided he fancied their musical instruments for himself; Clyde put out the fact in bulletins on Friday night and Saturday morning. Lo and behold an anonymous letter, postmarked 'Dundee', arrived at the Clyde H.Q. informing them that all the equipment, crum-horns and all, would be found in left luggage lockers at Queen St Station. Along with the police Clyde personnel went to the station and Hey Presto - Gryphon stopped sweating and started to play again.

Piccadilly's broadcast assistant Jeff Cooper is joining Radio Trent as are Guy Morris and a trio from U. B. N. Chris Baird, John Peters and Peter Quinn.

All being well Plymouth Sound hopes to be on the air May 10 (261 metres medium wave and 96 MHL VHF Stereo).

Capital's Tommy Vance will be taking over the Tim Rice spot Saturday noon - 2.00 from May 10th - or so we hear.

TWO BIG SINGLES FROM THE BIG ARTISTES ON CHARISMA

His appeal is rather like eating curry, the full flavour explodes moments after you've swallowed it, just when you're beginning to think the taste completely innocuous.
NME April 5th

Most enjoyable, as fresh and invigorating as a Spring morning.
Review Sounds 15th March

Mr. C.T.W. offers us his own simple philosophies on love and relationships, without sounding too corny or foppish... Clifford has firmly established himself as one of the finest contemporary singer/songwriters Britain has produced.
Record Mirror 22nd March

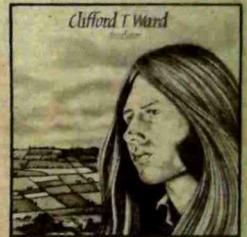
Clifford's compositions are both musically and lyrically unmistakable, they're tuneful and, quite simply, beautiful — especially when married with Richard Hewson's magnificent orchestral arrangements.
Roger Slater, Pop Records

An excellent effort underlining the fact that C.T.W. is a very fine songwriter indeed.
Geoff Barton, Sounds, 21st April

CLIFFORD T. WARD NEW SINGLE

JIGSAW GIRL CB248

FROM HIS ALBUM ESCALATOR CAS1098



GENESIS

New single

'THE CARPET CRAWLERS' CB251

From the album

'The Lamb Lies Down on Broadway' CGS 101

I'm not clear what a carpet crawler is, but 'Carpet Crawler' is a most satisfying release.
Genesis, Sounds, 21st April

The textural changes are stunning, particularly on "Carpet Crawlers" with a melody that's too lovely to be true.
NME March 15th

More to the point, though, Genesis have a new single out which is deserving of your undivided attention. It's called 'The Carpet Crawlers' and for me it's the best track on their LP 'The Lamb Lies Down on Broadway'. I'll freely admit that I'm not the world's most fervent Genesis fanatic but this single has been on my turntable constantly for the last week or so. It's tuneful, devoid of any clever, clever instrumental pyrotechnics, and has the most ear-grabbing sing-along chorus I've heard in a fair old time.
Andy Childs, Zig Zag



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Narrated by Tony Allan

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SOUL STIRRINGS

by Giovanni Dadomo

soul gossip

FINAL negotiations currently under way for long anticipated UK visit from Bill Withers. Ike Hayes, now with ABC-Dunhill, has a new album scheduled for May 23 name of Chocolate Chips. Same label has Four Tops' latest Night Lights Harmony set for June 20, whilst July sees new albums from Bobby Bland, Mighty Clouds Of Joy and the Pointer Sisters. Sisters' album is called Steppin' and is reportedly their best yet. New Barry White single, I'll Do For You What You Want Me To, a cut from his current album in your shops this weekend. Blackpool Mecca deejay Ian Levine in London last week with Herb Rooney of the Exciters (see main feature) lists the following as his current Top Five Northern Soul singles: Mel Britt - She'll Come Running Back (FIP), Exciters: Reaching For The Best (PYE - not yet commercially available); World Column - Soul Is The Sun (Tower); Hank Jacobs - Elijah Rockin' With Soul (CALL ME); Anderson Bros. - I Can't See Him Loving You (GSF). A must for London area reggae freaks - Tommy Vance's Saturday night reggae special on Capital Radio.

ALBUM PICK

FRED & THE NEW JB'S: BREAKIN' BREAD (POLYDOR/SUPER 239 161)
Pleasantly loose 'concept' album from Fred Wesley and the JB's this time around. Good solid funk rhythms hold down the bottom while Fred's horn rambles jazzily over the top - sometimes quite literally, as in the last cut Step Child, which gets a bit too self-indulgent at times. Overall though, and particularly on the more disciplined Side One, this is probably the best thing the JB's have done to date, and the title track and Rice 'n' Ribs are excellent. The in-between-track raps work splendidly too.

VARIOUS ARTISTS: THE STAX STORY (STAX STXK 5004)

The 'story' of the title refers more to the ultra-compressed but excellently written inner sleeve notes to this fine collection than to the majority of the tracks here in. In other words, the material on the album, although tastefully compiled by Pye's Dave McAleer, doesn't really represent a history of the Stax label (that's probably a good thing too, considering that Stax' better known artists and hits have been anthologized a number of times already). What the record does do is to bring together some of the best and least readily available Stax material of both the late and recent past to demonstrate the sheer breadth of styles covered by the label in the last few years. It works perfectly and makes available such neglected soul masterpieces as Inez Foxx' Circuits Overloaded, The Nightingales' Just A Little Overcome and Veda Brown's superb Short Stoppin'. There are sixteen tracks in all and each featured artists gets a concise biography on the back of the fold-out sleeve. Great value for money for any serious soul student. (You can also dance to it all night long.) GD

US soul singles

- 1 (3) GET DOWN, GET DOWN (Get On The Floor) Joe Simon
- 2 (1) WHAT AM I GONNA DO Barry White
- 3 (3) BABY THAT'S BACK ACHA Smokey Robinson
- 4 (6) BAD LUCK (Part 1) Harold Melvin & The Blue Notes
- 5 (-) SPIRIT OF THE BOOGIE Kool & The Gang
- 6 (2) SHAKEY GROUND Temptations
- 7 (10) CHECK IT OUT Bobby Womack
- 8 (4) MY LITTLE LADY Bloodstone
- 9 (8) L-O-V-E (Love) Al Green
- 10 (-) ROLLING DOWN A MOUNTAIN Side Main Ingredient

STAND BY . . . FOR THE ARRIVAL OF EXCITATIONS!

THE name of the group is the Exciters, and the name of the game is e-x-c-i-t-e-m-e-n-t. I got that from the horse's mouth, so to speak, when I spoke to lead Exciter Herb Rooney last week.

I'm by no means suggesting that the good Mr. Rooney in any way resembles a horse though - Herb's a good-looking fellow in his mid-thirties with a large bright smile perpetually flashing from beneath his bristly moustache.

The reason Herb was in town was to prepare for an excitation assault on the northern disco scene via personal appearances and a quartet of hot platters he and Blackpool Mecca deejay Ian Levine cooked up when Ian was staying at Herb's New York home on a brief holiday.

The Exciters, you see, are quite a legend in the Northern clubs via solid gold soul numbers like Tell Him (recently covered by Hello) Doo Wah Diddy (taken into the pop charts almost ten years ago by Manfred Mann) and He's Got The Power. Now as all but the least attentive of readers (wake up at the back!) will have noted by now, Exciters' records, in common with a lot of bona-fide Northern Soul material aren't exactly freely available. Like gold dust they are.

It's perhaps worth mentioning at this point that Ian Levine was present at the interview and we almost got side-tracked on that fast becoming boring argument regarding Northern Soul, i.e. that it's only popular because it's obscure. Fortunately the argument doesn't last very long because (a) I find such discussions unsurpassed in value, more importantly, (b) because Herb doesn't particularly want his interview turning into a Northern Soul investigation / argument / punch-up.

You see, Herb's a pretty sharp cat, and while he realises that he has a potential market in the Blackpool Mecca and environs, he's also well aware that the Northern Soul bag could well be a cut-de-sac.

Similarly, Herb doesn't want to dwell too long on the group's faded past. So after a brief-scrub that - very brief, spot of history, i.e. the fact that the group came together in late '62, went to see Jerry Lieber and Mike Stoller and ended up with a hit on their hands (Tell Him), that they've recorded four albums and have been with more record companies (UA, Roulette, RCA, Fargo, Contempo, Elephant V, Bang, Fargo, etc., etc. . . .) than you could comfortably balance on the top of Ben Nevis, we

get to ye olde present. Okay Herbie baby, over to you.

"We kinda feel like we're into a new day and a new era. We want to stress the direction we're going in now. We're into a nice heavy concept of Northern Soul which we'd like to spread."

Herb gets the last word on Northern you-know-

what. What he stresses though is the fact that he and the group want to reach everybody with their music, that idea behind the N-S movement, towards the funkier more exciting aspects of the music explored in the mid-60s is great, but the Exciters, like anyone in the music business, want to reach as

many people as they can. The last thing they want is to get tied up in any arguments arising from the fact that the apparent exclusivity of the Northern scene gets a lot of people's (particularly people who aren't in the club) backs up.

"What the Exciters are about," Herb com-

mences, "is we're 100 per cent pure music lovers. And we'll be living music until we stop breathing."

"We've been able to sustain ourselves over the years but our weak spot has always been our records, getting the same excitement we can create live on to a record."

Herb likes being in England.

"I've found that English people are really soulful," Herb begins, adding carefully that he's not about to get into one of those What Is Soul raps either. He explains that he went up to Blackpool Mecca recently and was completely enchanted by the dancers.

"And I'd like to see that spread," says Herb, reflecting on the sheer energy output he'd witnessed at the Mecca. "I'd like to spread what they're doing, because I think it's unique."

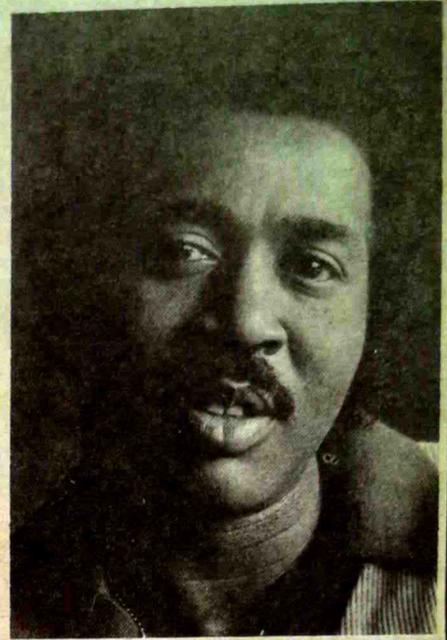
After that we ramble awhile, and some of what comes out is really amusing, like Herb as dog-thief, for example.

"I steal dogs", he laughs, explaining: "If I see a dog on the street that looks like it's going to get hit by a car I bring him home . . ."

How many have you got now? "Oh, I'm at an all-time low right now," he smiles. "I only have four."

Eventually we return to the Exciters and decide to let the records speak for themselves. Herb plays me acetates of the four songs he and Ian have recorded so far. Love You Baby, scheduled to be the group's next release is a real cracker.

"You know", says Herb, "these are just foot in the door records - there's much better to come." But then he's just being humble - it wouldn't surprise me at all if we heard a whole lot more from the Exciters in the next few months.



Wigan Casino

all-nighter Top 20

HERE IT is, this week and every week, the Wigan Casino chart, compiled from record plays by DJs at the Mecca of British soul.

None of these records, however, are on current release. They are either imported from abroad or have been deleted and no longer produced, and can only be found in specialist record shops.

But who knows, the obscurity of today could well be the chart hit of tomorrow.

1 2 Going To A Go - Go	Sharonettes (Import)
2 6 The Best Thing For You Baby	Gloria Parker (Import)
3 4 On The Road To Ruin	Earl Wright Orchestra (Import)
4 7 Love Runs Out	Richard Temple (Import)
5 3 Dance Of Love	Tina Parker (Import)
6 9 Get Out	Tommy Hunt (Import)
7 10 Cracking Up Over You	Tommy Hunt (Import)
8 12 Zola	King Errison (Import)
9 14 I'm Coming Home In The Morning	Lou Pride (Import)
10 18 It's All Over Me	Otis Blackwell (Import)
11 19 Stronger Than Her Love	Flirtations (Import)
12 - The Day My Heart Stood Still	Ollie Jackson (Import)
13 11 Jerk Baby Jerk	The Fabulous Blades (Import)
14 13 I Love My Baby	GTO's (Import)
15 - Loneliness	David Will (Import)
16 - Compact	Three Degrees (Import)
17 - Mother-in-Law	Soul Fox Orchestra (Import)
18 16 Jumping At The Go-Go	Detroit Sound (Import)
19 17 Kiss Me Now, Don't Kiss Me Later	Florence Devore (Import)
20 - All Of My Life	Detroit Soul (Import)

HIT TIPS

Love Feeling	Val McKenna (Spark)
Girl Don't Make Me Wait	Bo Donaldson (ABC)

Chart courtesy of Russ Winstanley

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by Sue Byrom

Beautiful Judy — just beautiful

JUDY COLLINS: Send In The Clowns (Elektra K 12177).

Of all the records that have been reviewed in the office, this is the one that has had practically everyone within earshot coming up to ask who and what. It has to be one of the most beautiful songs around, delivered in that pure voice the way that only Judy Collins can deliver lines. Very simple backing, very simple production, and the most unobvious single to pull out as a hit single, but if it doesn't go right up the charts, there are going to be a lot of sad little faces around here. It comes, of course, from the hit musical *A Little Night Music*, and is featured on her new album, *Judith*.

THE OSMONDS: The Proud One (MGM 2006 520).

The production, as ever on Osmonds records, is impeccable. There's a tinkly lead in with a quick snatch that comes straight out of *The Ugly Duckling*, of all things, then a wistful verse followed by a chorus that sounds curiously old-fashioned. The song isn't that great, but, as I say, it is beautifully arranged and well put across by the group. It goes with out saying, particularly since The Osmonds are due in Britain shortly, that it will be an enormous hit.

SLADE: Thanks For The Memory (Wham Bam Thank You Mam) (Polydor 2058 585)

Very fast, driving single from Noddy and the lads, the first for some time that hasn't been taken from the *Slade In Flame* film. The reaction from fans on their current tour seems to be as strong as ever, but that same reaction doesn't seem to have been as evident in their recent chart placings. This is

Key to symbols

Thumb up: hit

Thumbs sideways: might, might not

Thumb down: oh dear

such a different sound it's difficult to gauge just what it'll do, but I don't think it's going to be one of their biggest hits.

TONY ORLANDO & DAWN: He Don't Love You (Like I Love You) (Elektra K 12176)

A new label and a rather new sound for Tony and his ladies, getting away from the old singalong numbers they've tended to do so often in the past. This is the Butler / Carter / Mayfield number given a

rather melodious treatment — and as it's currently number one in the American charts, it seems to have worked very well. Nice, easy listening rendition that should succeed.

DAVID BOWIE: The London Boys (Decca F 13579)

From the newly-issued double album by Decca containing David Bowie numbers recorded around the late 60's (which is when this particular single was recorded). Much better than the dreaded Laughing Gnome number which did much to reduce the sales of plastic toadstools everywhere. Lots of overtones of his original hero, Anthony Newley, in his voice, but apart from all that it still holds up quite well nearly a decade later.

BARRY MANILOW: It's A Miracle (Arista 9)

Ten out of ten for producing a follow-up to his previous hit single, *Mandy*, that doesn't attempt to cash in on that format at all. This is a real foot-tapper that zips along with amazing gusto, and should go much higher in the charts than *Mandy*.



BOWIE

THE STYLISTICS: Sing Baby Sing (Avco 6105 036)

Bit of a change in sound for one of the most popular soul bands in this country — still those easy vocal harmonies, but this time in a slightly less funky style. Good commercial beat, and it only needs one hearing and you're humming along with them. Should be huge.

SYL JOHNSON: Take Me To The River (London HLU 10488)

If, when you hear this record, you think it's Al Green, don't worry. It fooled our resident soul man as well. Strangest thing of all is that the blub accompanying this record tries to say that this is the record that will show that Mr Johnson in no way tries to take his style from the said Mr Green. Well if that's what he's trying to disprove, why sing an Al Green song produced by Willie Mitchell? Lovely song anyway.

THE EXCITERS: Love You Baby (20th Century BTC 1001)

Although not too well-known over here, The Exciters have had several million-sellers in the States with records like *Tell-Him*, *A Little Bit Of Soap* and *Do - Wah - Diddy*. Their first real attempt to break in on the British soul scene is a very fast, disco-cert sound that stands a pretty good chance of making the charts

PIPKINS: Yummy, Yummy, Yummy (Bell 1417)

Pipkins consist of Roger Greenaway and Tony Burrows who last donned this particular recording mantle some two and a half years ago when they had a huge hit with *Gimme Dat Ding*. This is a new version of YYY, and when played in the office received nostalgic smiles from all within earshot. Whether the record-buying public will be as generous remains to be seen.



EVIE SANDS

unknown name in this country. There are bits of Carly Simon in the song, and bits of Helen Reddy in her voice — put them together and you've got bits of a commercial record — but not quite.

WEST HAM UNITED CUP SQUAD: I'm Forever Blowing Bubbles (Pye 7N 45470)

To placate those irate West Ham fans who wrote in after I declared my support for Fulham in the cup, here it is — West Ham's recording answer to Fulham. The B side is just the West Ham Squad singing a W. H. chant. I wouldn't dream of stating my preference as to which record I prefer, but may the best team win the charts' cup.

EVIE SANDS: You Brought Out The Woman In Me (Capitol CL 15818)

An American lady who's been out of the limelight in the States for a couple of years now, she's pretty much an

EAGLES: My Man (Asylum 542)

Due to appear shortly at Elton John's Superfest, the Eagles are paving the way with this maxi-single consisting of three tracks, each taken from different Eagles' albums. The A-side is from their beautiful *On The Border* LP, and is a good example of their vocal harmonies and steel pedal guitar. It might not be strong enough for the charts, but it's a great song nonetheless.

JUDGE DREAD: Je T'Aime (Moi Non Plus) (Horse HOSS 83)

Humour that's in bad taste can be excused if it is genuinely funny. This is in the worst possible taste and totally unfunny and you'd need to be pretty stupid to part with good money for it.

TONY CHRISTIE: If I Miss You Again Tonight (MCA 187)

Big ballad from our Tone, that sounds very like a Tom Jones number. He's had a fair amount of success in the past with similar records, so there's definitely a market for this type of song. Can't say it does much for me.



THE OSMONDS



SLADE



SYL JOHNSON

The Ozark Mountain Daredevils
New Single on A&M Records
"Jackie Blue"



AMS 7150

LONDON . . . LONDON . . . LON

MAKING a quick assessment of the newest London club / pub bands, it would be hard to find a more rhythmic, funkier outfit than The Strutters.

They've got drive, inventiveness, verve and enough adventurousness to give a feel of freshness.

The group came to prominence last October, when they were voted into the finals of Black Music's Stars of Tomorrow contest, held at London's swish La Vaubonne Club and judged by an all-star panel that included Jimmy Cliff and Doris Troy.

A brassy 9-piece band from North London, they are fronted by two delightful, hip-grinding, foot-stomping young black ladies - Roma Anguin and Lola Young. With Afro hairdo, steel-rimmed specs and faded denim jeans, 20-year-old Roma revealed that she started out singing opera and once appeared in a Benjamin Britten concert at Croydon's Fairfield Hall.

"But even with that kind of background, I still get much more satisfaction out of singing soul and reggae", she says flashing a big smile.

Twenty-three-year-old Lola, meantime, came to The Strutters after studying drama at a central London college.

"I usually spent half my time singing and listening to music, so it was a natural progression, really", admits the statuesque girl, who seems to favour a low-cut sequin top and tight fitting pants for on-stage wear.

Although the girls are



STRUTTIN' THEIR STUFF...

naturally drawn into the spotlight, they are no more or less important than the other seven members of the group. Only a band as tightly knit as The Strutters can attract as much attention as they have in recent months. They currently hold several residencies at pubs like the Hope & Anchor and have appeared on numerous occasions at such clubs as Ronnie Scott's and Dingwells.

The group perform about 80 per cent of their own material, much of it written by high-energy keyboard man Roger Lewis, who has played with Alexis Korner and

countless other rock and jazz musicians. He was also a founder member of the notorious but now defunct Rogerama, a sort of rock-cum-blues-cum anything band that was mostly peopled by loonies and played the London pub and college circuit about two years back. In fact, one third of The Strutters are ex-Rogarama-ites.

"We were way ahead of our time", says Roger. "People just couldn't handle a song like Constipation Blues, which I used to sing with a bolt written by high-energy keyboard man Roger Lewis, who has played with Alexis Korner and

Roger's song-writing

contribution to The Strutters repertoire includes That's Enough - a hard-hitting though micky-taking indictment of the fashionable London drug scene; Living On A Shoestring - an obvious survival song; and Raw Deal, which is a real plea from the heart. It's all about performing for hours in clubs and then coming away with less than fifty bob in your pocket. A classic tear-jerker.

Providing The Strutters big bad bass sound is John Mathews, another renegade from Rogarama who has since played with several soul and reggae groups like the Pioneers.

John is also proud of the fact that he helped popularise such memorable dances as the Push-Push and the Swim-Swim.

"It's all down to some nifty footwork, ala James Brown", says the ebullient John, who must at least take most of the credit for getting The Strutters together in the first place. He also wrote the catchy 'Hey Mr. Dee-Jay' for the group.

The third ex-Rogarama man is John Gussell, now laying down choppy, intricate drum and percussion sounds in a more contemporary, funk-laden manner. John's basic training



Concluding our series on up-and-coming bands

came from playing jazz club sessions with Tubby Hayes, Ronnie Ross and the like. Baby of the group is 18-year-old guitarist Clive Copland, weaver of complex, rhythmic cross-patterns with lead guitarist Mark Fender, who comes to the band from a background of purely session work.

The Strutters' stabbing, vibrant horn arrangements are supplied and executed by Rocky Kingham, a former member of Geno Washington's band and Jimmy James and The Vagabonds - besides backing the Temptations, Ben E. King, Percy Sledge, Eddie Floyd and others for various concert tours; and Terry Stephens, who plays both sax and flute

and prefers the atmosphere of live club dates to the usual studio session routine. He has contributed two songs to the group - a gritty slice of funk called Gettin' It Down and a more mellow sounding The World's A Fantasy.

Terry - along with John - held the original idea of forming what is now The Strutters. They have yet to find a recording deal, but in the meantime they have the energy, enthusiasm and ability to communicate directly with their audience.

Either way, The Strutters offer an infectious, raunchy and extremely danceable brand of street funk.

DAVE WALTERS

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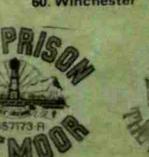
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66. Sparks



67. Dave Bowie



68. Steve Harley



69. Dartmoor



70. Lollipop Cop



71. Bruce Lee Lives

albums albums albums albums albums

Sorry Marie, back to the salt mines

MARIE OSMOND: Who's Sorry Now (MGM 2315 323).

Some serious questions. What sort of people would buy this album, and is Connie Francis deaf or does she know what's going on? And can Osmond fans remember Connie anyway, because if they can't then Marie is in a lotta trouble. Not only has she backed a fifties' phenomenon, but her choice of songs has a country and western flavour in the Olivia Newton John mould, and she's someone else who doesn't do that well chart-wise in this country. But wait for it. Not satisfied

with backing two losers, Marie has completed a Yankee treble with a voice that has to shout its way into your ears to get any reaction (can you hear me mother?). The tracks are an A-Z of slippy standards like Love Letters In The Sand, Jealous Heart, things like that. So what will be next, what can follow this monotonous drone, tailor made for people with no taste. Will she do an instrumental version of Vacation or are there other rumblings afoot. C'mon Jimmy lets get it together and do a reggae symphony. **MT**

EDDIE COCHRAN: The Very Best Of: (United Artists UAG 29760).

Re-packaged version of Cochran's tenth anniversary album put out on the fifteenth anniversary of his death. During his short but highly successful career Cochran had a number of adequate chart placings, and the highest reached was number three with Three Steps To Heaven shortly after he died.

As a rock and roll musician he was, and still is, very respected in this country and in his native USA, producing a string of memorable singles like C'mon Everybody, Summertime Blues and Weekend, all of which are on this album. Not only was Cochran a fine musician but he was also a noted songwriter, C'mon Everybody, Summertime Blues and Three Steps To Heaven are his own compositions. He died before his time, but his music lives on. **MT**

ALAN PRICE: Metropolitan Man (Polydor 2442 133).

I never liked Alan Price. I hated his voice, his jazz-oriented tunes, his Oh Lucky Man film score and, above all, that single The Jarrov Song, so it comes as a big surprise now to find myself a convert. This album shows a lot of new sides to Mr. Price that I never dreamed existed. For this album he's put together an amazing variety of tunes in several different idioms and skillfully adapted his voice to meet

the demands of each. Without being nostalgic, this is very much a 60s album and that's no insult, because the 60s produced far more good music than has so far come out of this decade. There are occasional touches of Alan's usual stock-in-trade, but a lot of the material sounds Stones and Beatles flavoured without in any way resorting to rip-off. Splendid stuff, nine out of ten. **R. F. C.**

DES PARTON: Snaps (Buk BULP 2004).

Sweet Sensation's hit writer Des Parton has his own album to do. So he produced, wrote, ar-



JANIS JOPLIN — charismatic martyr

written seven of the nine tracks with Steve Wonder getting a look in with his Open Up Your Heart. With Lady Marmalade having established them as a popular black act, this set proves even more conclusively how far ahead they are in the race. Get it NOW as it's likely to be acclaimed their best outing. **D. H.**

JANIS JOPLIN: Original Soundtrack "Janis" (CBS 88115).

Hear her on the Dick Cavett show, listen to her rap about success... ladies and gentlemen here comes the album of the movie of Janis Joplin with another record of JJ's early performances

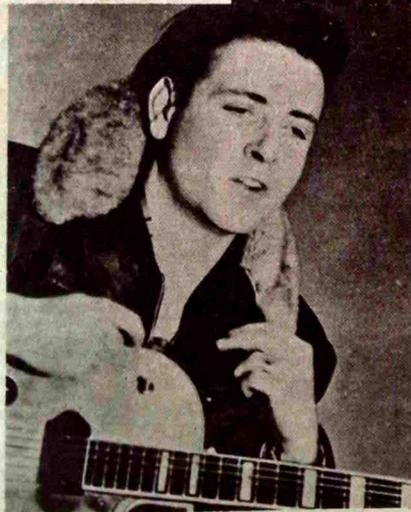
thrown in to make up the weight for a double splash. The movie set has no end of surprises with the Kozmic Blues Band backing her on five tracks, coming out strong, and only losing to the original Big Brother version on Bill And Chain. The Full Tilt Boogie Band's credibility was never in doubt and here you have new versions of Top and Move Over. Janis' voice is, as ever, remarkable. Lord knows when the second disc was made but with 17 tracks there's plenty of Janis for the historians, and though I don't hear later stuff, you sense just what a great singer Port Arthur appeared. A fitting tribute to rock's most charismatic martyr. **D. H.**

DAVID BOWIE: Images (Deram DPA 3017/8)

WELL REALLY, Decca have finally got around to exploiting their early Bowie material with this double album collection of early B-sides and previously unreleased cuts. Now if further proof was needed that the Seventies are turning into a re-make of the Sixties, then this should suffice. It's Bowie in his Anthony Newley / Tommy Steele guise with strangely relevant songs — observant and smacking of the London theatre — and giving a valuable insight into the star's roots. They're quite honourable, if a little lacking in production sophistication. Most of the tracks were recorded '66 / '67, but completely escape the psychedelic awakening of that period. Actually if it hadn't been for his later mystical leanings he could easily have become a perpetual principle boy chasing Tommy Steele for the honours as darling of South London. If you're a Bowie freak, it's a must. **P. H.**

DAVE JORDAN: Away From Home (Bradleys 1006).

Judging by Dave's photo on the sleeve he looks like a beefcake version of DLT (minus midriff bulge and double chin!) Born in New Zealand Dave has had a host of other jobs — including grave-digger — before embarking on a singing / writing career. His first album, Away From Home, contains all his own stuff and is pleasant in a very unassuming way. **JJ**



EDDIE COCHRAN — his music lives on

MARIE OSMOND — so who's sorry now?

ZEBRA: Panic (Polydor 2383 326).

This is a) much better than its predecessor and b) extremely well-played, but I still don't reckon Zebra that much. The music is much too thin in genuine ideas and grossly over-padded. Much of the instrumentation sounds like the kind of stuff they use for arty B-movie soundtracks and you can't help feeling that you must have heard all of it before somewhere or other. It's fine to put on the record player if you've got something else to do, like play cards, but to hear a couple of hours of it in concert would be my idea of a jolly boring evening. **R. F. C.**

LABELLE: Pressure Cooking (RCA LSA 3223).

Hurray for RCA who get 10 points for re-releasing this pre-Nightbirds set — at last. If anything, the sparse arrangements help emphasise the tight power and thrust of the outfit even more than their later stuff. Apart from their legendary version of Something In The Air/The Revolution Will Not Be Televised, you'd be advised to get it for the incredible Can I Speak To You Before You Go To Hollywood. Krisst, the band can get so tight and fast, listen to that funky bass. Nona's

Diana's world competition winners

Miss Karen Parker, Gateacre, Liverpool 25; Trevor Kay, Clitheroe, Lancs.; Mr. G. E. Hunter, Tidcombe Park, Tiverton, Devon; Pauline Westley, Teddington, Middx. TW11 9AP; C. Gee, Ashby, Scunthorpe, S. Humberside; Steve Phillips, Warnham, Horsham, Sussex; Molara Finnh, Speke, Liverpool, 24, L3 0G; Stephen Cain, Burnley, Lancs.; Paul Brittain, Dronfield, Woodhouse, Sheffield, S18 5XX; Norman Stiles, Chingford, E4; T. Joyce, Ashford, Martin Barrie, Old Bath Road, Cheltenham. **J. Vowles, Yate, Bristol, B17 4JW; Neil Smith, Pinxton, Notts., NE16 6LU; B. Haylett, Syon Estate, Brentford, Middx.; Robin Reynolds, High-Ridge, Bristol, BS13 8DB; Patrick Barrett, Fulham, London, SW8; C. M. Fozard, Church Walk, Weybridge, Surrey, KT13 8JT. Christopher Lovell,**

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WHO, WHEN AND

WHERE

BARRY WHITE fans who live in the Midlands area will be delighted to learn that as well as his two London concerts at the Royal Albert Hall on May 12 and his show at Manchester on May 13, he will headline an outdoor concert at the Aston Villa football ground on May 10. With Barry for this special evening show will be Love Unlimited and the Love Unlimited Orchestra. There will be no additional acts but the White package will be playing for three hours.

THURSDAY

May 8th
LOUDON WAINWRIGHT, Leeds Polytechnic.
CAN, Winter Gardens, Cleethorpes
SENSATIONAL ALEX HARVEY BAND, St. George's Hall, Bradford
GREENSLADE, Town Hall, Birmingham
PILOT, Capitol, Aberdeen
NAZARETH, Albert Hall, Nottingham
SASSAFRAS, Savoy Hotel, Guernsey
SASSARFAS, Nag's Head, High Wycombe
HORSLIPS, York College of Further Education.
MUSCLES, Time & Place, Doncaster
SUNDANCE, College of Food, Birmingham
KEVIN COYNE, Cleo's Derby
SPARROW, Barbarella's, Birmingham

FRIDAY

May 9th
FLYING BURRITO BROTHERS, New Victoria Theatre, London
LOUDON WAINWRIGHT, Bristol University.
CAN, Edinburgh University
GONG, Guild Hall, Portsmouth
PILOT, Locarno, Sutherland
GREENSLADE, City Hall, Sheffield.
NAZARETH, Pier Pavilion, Hastings
GAS WORKS, Middlesex Polytechnic
WISPER, Tracy's, Gloucester
MAY BALL - THE TREMELOES / SLACK ALICE / BRIMSTONE / QUEST etc. City University, St. John Street, London EC1
JOHN CALE / HEADSTONE, Sussex University

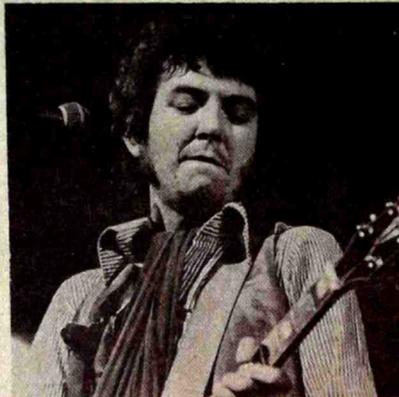


PILOT: Sunday - Civic Hall.

AMERICAN GYPSY, Main Hall, Surrey University, Guildford
SASSAFRAS, Shenstone New College, Birmingham
DR. FEELGOOD, Surrey University, Guildford
JOHN FEEL, Luton College
KEVIN COYNE / STARRY EYED & LAUGHTING, Lancaster University
KILBURN & THE HIGH ROADS, Dingwalls, Camden Lock, London NW1
SPARROW, Barbarella's, Birmingham
BEE'S MAKE HONEY, 76 Club, Burton on Trent
STATUS QUO, De Montfort Hall, Leicester
ZEBRA, Newcastle Polytechnic
GORDON GILTRAP, Shakespeare's Head, Carnaby Street, London W1
MEDICINE HEAD, City Hall, St. Albans

SATURDAY

May 10th
BURRITO BROTHERS, Oxford Polytechnic
GONG, Kursaal, Southend
SENSATIONAL ALEX HARVEY BAND, Leeds University
PILOT, Hull University
DR. FEELGOOD, Corn Exchange, Cambridge
GREENSLADE, Town Hall, Leeds
YES, Queens Park Ground, Loftus Road, Shepherds Bush
NAZARETH, Cardiff University
CAMEL, Stadium, Liverpool
CHOPYN, Liverpool University
GAS WORKS, College of Art, Darlington
UPP, College of Education, Kesteven
WISPER, Tracy's Gloucester
JOHN CALE / HEADSTONE, Southampton University
AMERICAN GYPSY, Loughborough University
SASSAFRAS, Birmingham University
SUNDANCE, Boat Club, Nottingham
SCAFFOLD, Nottingham University



RONNIE LANE: Saturday - Imperial College

G. T. MOORE & THE REGGAE GUITARS, Umist, Manchester
KEVIN COYNE / STARRY EYED & LAUGHTING, Essex University
COSMIC LOVE, Rifle Hall, Halesworth
CAN, Stirling University
RONNIE LANE'S SLIM CHANCE, Imperial College, London
DETROIT EMERALDS, Barbarella's, Birmingham
SNAFU, Sheffield University
SKYBAND, Leeds University
YAKETY YAK, Coventry College of Education
SPARROW, Barbarella's, Birmingham

SUNDAY

May 11th
BURRITO BROTHERS, Town Hall, Birmingham
LOUDON WAINWRIGHT, Centre Club, Portsmouth.
CAN, Town Hall, Middlesbrough
GONG, St. Andrews Hall, Norwich
SENSATIONAL ALEX HARVEY BAND, Guild Hall, Preston
PILOT, Civic Hall, Guildford
GREENSLADE, Fairfield Hall, Croydon
GEORGE MELLY, Pathfinder Club, Centre Airport Hotel, London
JOHN CALE / HEADSTONE, Theatre Royal, Drury Lane, London
NAZARETH, City Hall, Salisbury
BEE'S MAKE HONEY, Torrington, 14 Lodge Lane, London N12
JIMMY RUFFIN, Bailey's, Leicester (one week)
BEBOP DELUXE, Winning Post, Twickenham
ACKER BILK, Good Companions, Mayflower Road, Plymouth
DR. FEELGOOD, Southampton University
G. T. MOORE & THE REGGAE GUITARS, Arts Centre, Hull
CAN, Barbarella's Birmingham
SNAFU, Greyhound, Croydon
SKYBAND, Guild Hall, Preston

WAINWRIGHT, University of Kent, Canterbury
THE SENSATIONAL ALEX HARVEY BAND, City Hall, Sheffield
YES, Gaumont, Southampton
DON McLEAN, Royal Albert Hall, London
CHOPYN, College of Education, Nottingham
BARRY WHITE / LOVE UNLIMITED, Belle Vue, Manchester
UPP, Trent Polytechnic, Nottingham
BE BOP DELUXE, Johnson Hall, Yeovil
MUSCLES, Scamps, Croydon
SUNDANCE, Trent Polytechnic, Nottingham

KEVIN COYNE / STARRY EYED & LAUGHTING, Tiffany's, Hull
DR. FEELGOOD, Stourbridge Town, Hall, Worcester
STEPHANE GRAPPELLI, Opposite Lock Club, Birmingham
STATUS QUO, City Hall, Newcastle
CAMEL, Roundhouse, Chalk Farm, London NW1
FLYING BURRITO BROTHERS, Civic Hall, Guildford

COMING

LOUDON WAINWRIGHT, Newcastle Polytechnic (May 14)
YES, Gaumont, Southampton (May 14)
ACE, Trent Polytechnic (May 14)
CAN, Victoria Rooms, Bristol (May 15)
DON McLEAN, Capitol Theatre, Cardiff (May 15)
STATUS QUO, Apollo, Glasgow (May 16)
NAZARETH, Mayfair, Newcastle (May 16)
ALAN PRICE, Victoria Hall, Hanley (May 16)
DR. FEELGOOD, Friar's, Aylesbury (May 17)
FLYING BURRITO BROTHERS, Cardiff University (May 17)
SHOWADDY WADDY, Odeon, Hammersmith (May 18)
PILOT, New Victoria, London (May 18)

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MONDAY

May 12th
LOUDON WAINWRIGHT, Southampton University
CAN, St. Andrews Hall, Norwich
SENSATIONAL ALEX HARVEY BAND, Free Trade Hall, Manchester
YES, Gaumont, Southampton
NAZARETH, Pavilion, Hemel Hempstead
ALAN PRICE, Apollo, Glasgow
BARRY WHITE / LOVE UNLIMITED, Royal Albert Hall, London
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1
STATUS QUO, City Hall, Newcastle

TUESDAY

May 13th
LOUDON WAINWRIGHT, City Hall, Newcastle

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Pop goes comic . . .

IMAGINE IF you can a film that is a cross between the lovable Carry on Fiasco and Stardust and you'll have a good idea what Three For All is about. The story is based (yet again) on the fortunes of a pop group, played by Graham Bonnet, Paul Nicholas, Christopher Nell and Robert Lindsey who find themselves being carted off to the arid climes of Spain dressed as Red Indians. Obviously the band's birds aren't too happy about their fellas goin' to the pleasure-seeking resort without them, so the girls - played by Adrienne Posta, Cheryl Hall and Lesley North - try every trick in the book to join 'em! Lots of misdemeanours occur tinged with slap-stick and laughs - a plenty enriched by the likes of Hattie Jacques, David Kosoff and blonde-bomber Liz Fraser's performance. Music is supplied courtesy of the Trogs, Showaddywaddy, Arnold Martin and Morrow and Kaplan Kaye, etc. A soundtrack album will be released soon to coincide with the film's nationwide release. Three For All will be premiered in Brighton on May 22 and will reach London one month later.

PARTON - THE INSTANT STAR

IF IT WAS John Lennon you wouldn't mind waiting hours and hours, but Des Parton . . . well I ask you.

This singer/song-writer was, you guessed it, late for his interview. Now that smacks of instant stardom or non-chalance. In Des' case it may prove the former. Fr'instance although he's written the last two hits for Sweet Sensation, he reckons he's not a soul merchant.

"You can't say I'm influenced by anything. I've got a lot of friends in Stoke (his home town) and they make all different sorts of music." It's this sort of down home honkiness he manages to bring to his

REFLECTIONS

THE MUSIC

EDITED BY PETER HARVEY



BIGGEST ROCK BAND EVER?

THE WEIRDEST most outrageous recording session in the history of popular music took place at Abbey Road studios when Herbie Flowers' band Apple Pie and Custard (Philips recording artists) decided to put down a new single. As you can see, Mister 'Arley was there, but more to the point so were 200 complete outsiders in

fancy dress'. They'd all answered the band's open invitation to join the session and will now receive an official contract stating they are members of the group, plus a royalty from the record. Three single cuts were taken from the session: Primrose Stores, Over Sunlight Paths, and Travelling DJ, all with the 200-strong choir joining in. Next they hope to get a 5,000-strong choir!

Badfinger's Peter Ham - an appreciation

PETE Ham was the sensitive backbone of Badfinger, one of the finest, most underrated British rock bands. The band made it in America where they had a number of hits. Pete and Tommy also wrote the beautiful classic Without You.



For the past few years Badfinger had become worn down by too many contractual and managerial hassles.

Again and again, whenever anything was coming together musically the giant business

side would loom up preventing further growth and Badfinger, being musicians and not

businessmen, would sink back into frustrated, unproductive apathy. The music and the musicians suffered, and now Pete is dead.

The music industry doesn't realise that musicians in its care must be treated with gentleness and sincerity - only then will the music grow and flourish. Musicians are special, sensitive people who give so much, and many, like Badfinger, are adrift within a hostile so-called "industry" that seems based solely on money and self-interest . . . In these conditions music can only die.

Badfinger's last album waits in the can somewhere, no release date as yet. That says it all.

- Tony Beresford Cooke

Just a routine check

WOULD YOU like to accompany us down to the station madam, so we can take down your particulars?

No, don't get the wrong idea, this isn't what it

may seem. They're just good friends - really! In fact, Mud made a lot of friends when they turned up at a London police station to give prizes to school children in a Help

The Police competition. Nice to see Mud helping the police, even though their help did go a bit astray. Or is the young police woman just holding back the crowd?



Yesteryear Charts

9th May, 1970

- 1 1 Spirit In The Sky - Norman Greenbaum
- 2 3 Back Home - England World Cup Squad
- 3 2 All Kinds Of Everything - Dana
- 4 4 Bridge Over Troubled Water - Simon and Garfunkel
- 5 15 Daughter Of Darkness - Tom Jones
- 6 9 House Of The Rising Sun - Frigid Pink
- 7 5 Can't Help Falling In Love - Andy Williams
- 8 11 Travellin' Band - Credence Clearwater Revival
- 9 6 Never Had A Dream Come True - Stevie Wonder
- 10 19 I Can't Tell The Bottom From The Top - The Hollies

8th May, 1965

- 1 1 Ticket To Ride - The Beatles
- 2 4 King Of The Road - Roger Miller
- 3 3 Here Comes The Night - Them
- 4 15 A World Of Our Own - The Seekers
- 5 14 True Love Ways - Peter and Gordon
- 6 5 Pop Go The Workers - The Barron Knights
- 7 2 The Minute You're Gone - Cliff Richard
- 8 7 Bring It On Home To Me - The Animals
- 9 9 Catch The Wind - Donovan
- 10 6 Little Things - Dave Berry

7th May, 1960

- 1 1 Cathy's Clown - The Everly Brothers
- 2 2 Do You Mind - Anthony Newley
- 3 3 Someone Else's Baby - Adam Faith
- 4 4 Fall In Love With You / Willie and The Hand Jive - Cliff Richard
- 5 5 Handy Man - Jimmy Jones
- 6 10 She Am - Duane Eddy
- 7 8 Sweet Nothing - Brenda Lee
- 8 6 Stuck On You - Elvis Presley
- 9 7 My Old Man's A Dustman - Lonnie Donegan
- 10 9 Standing On The Corner - The King Brothers

Sssh..

THE QUEEN, currently gassing the Far East, will come back to a new single from her Poet Laureate - Sir John (Doom Dot) Benjamin. It's a little number entitled Liquorice Fields of Pontefract (Forever). And if that isn't Charisma darlink, it must be . . . Bud Flanagan who's Strollin' became once more nouvelle this week when a London star made the daily news with her slow-coach streak . . . meanwhile the gossip continues . . . Chas Chandler and Lynsey De Paul were seen AGAIN together in the Speak . . . but so was Peter Townshend (rocking on his feet) and Roger Daltrey with VERY straight hair . . . meanwhile on the film circuit, American censors considering sub-titles for Slade's Flame epic . . . didn't he buy a new Jensen this week - gotta catch up some how . . . Come to think of it, how did Arthur Brown graduate from Fire to Dancing - without any lessons? Now, on a saner level, Steve Harley's produced his girl friend singing the old Unit Four Plus Two song, Concrete And Clay (true) . . . but even more true: BYE BYE

the Rollers Come Out of their Bremen hotel when they saw Sweet . . . And so did Graham Gouldman when he saw the spots on his face . . . the poor dear was suffering from the dreaded Fox of Chickens at 10cc's last concert (Croydon; . . . he was so ill he had to miss their pie-throwing party after the gig . . . And what about Barry White . . . And back to the Queen homecoming? Seems they were too excessive - they had so many presents they didn't know what to do: so a Heathrow truck had to deliver them home . . . And talking of liggers - hear two Music Biz experts turned up at the Seals and Crofts reception one week early - just checking out the vines . . . But of course there's always Roy Wood (yawn) . . . didn't he buy a new Jensen this week - gotta catch up some how . . . Come to think of it, how did Arthur Brown graduate from Fire to Dancing - without any lessons? Now, on a saner level, Steve Harley's produced his girl friend singing the old Unit Four Plus Two song, Concrete And Clay (true) . . . but even more true: BYE BYE

The cocky little kid from Brighton makes good in Hollywood - exclusive interview with Leo Sayer only in

sounds

PLUS: Mud, Paul Kosoff, Average White Band, Al Green, Hawkwind, Dr. Hook and what it's really like with Slade on the road. And of course John Peel's singles reviews.

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