

Rollers in Shang-A-Lang shock

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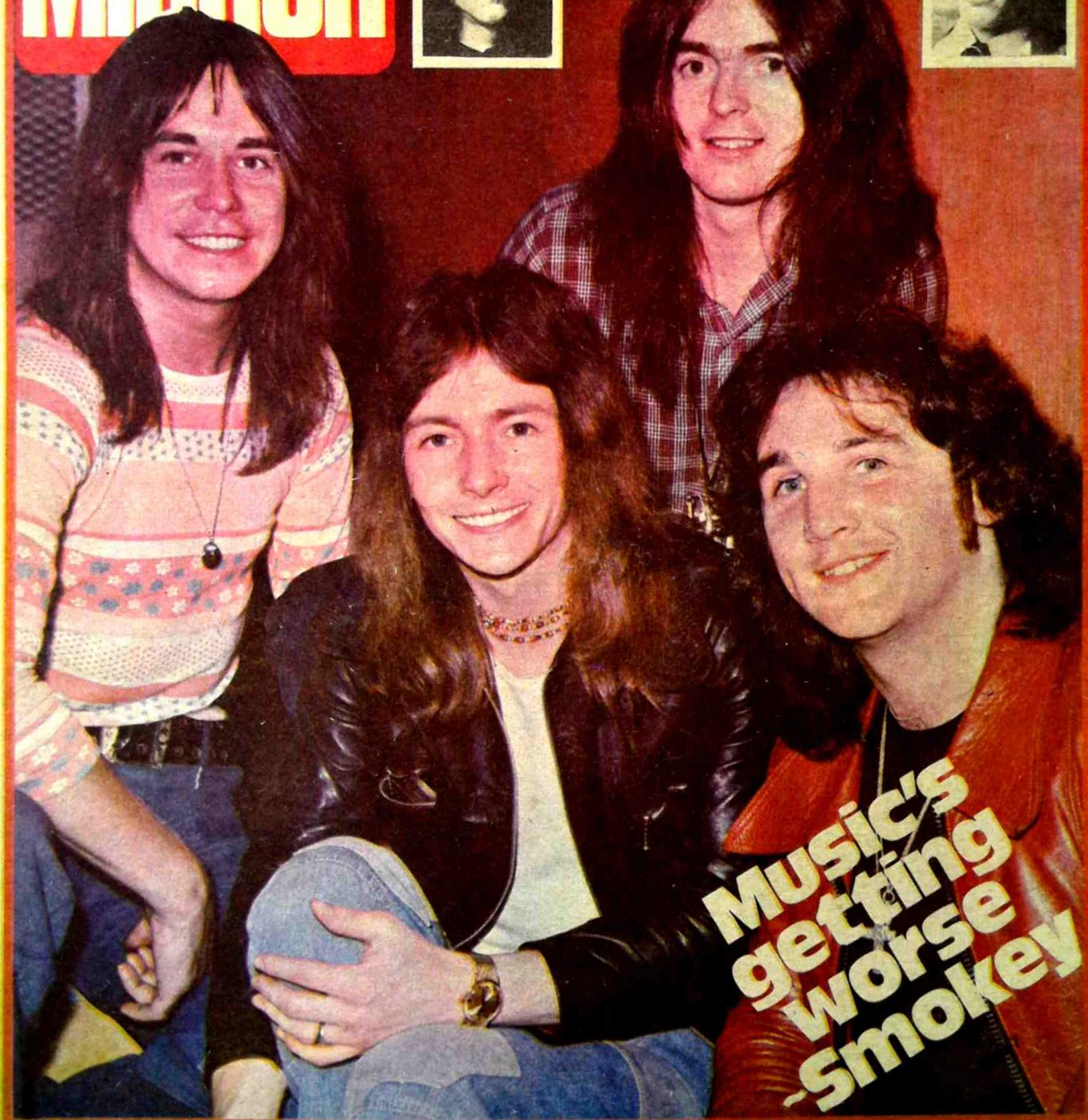
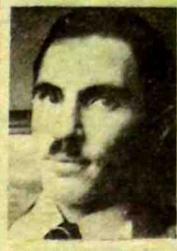
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RECORD MIRROR

7654321-Rim-shooting
Sparks change direction
-EXCLUSIVE-

page 11

August 9 1975 10p



MUSIC'S
getting
worse
Smoky

Great ADRIAN BAKER poster

BRITISH TOP 50 SINGLES



TYPICALLY TROPICAL

- 1 2 BARBADOS, *Typically Tropical*
- 2 1 GIVE A LITTLE LOVE, Bay City Rollers
- 3 12 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics
- 4 6 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey
- 5 5 JIVE TALKIN', Bee Gees
- 6 8 IT'S IN HIS KISS, Linda Lewis
- 7 7 SEALED WITH A KISS, Brian Hyland
- 8 16 DELILAH, Sensational Alex Harvey Band
- 9 10 JE T'AIME, Judge Dread
- 10 3 TEARS ON MY PILLOW, Johnny Nash
- 11 17 I WRITE THE SONGS/FOR LOVE, David Cassidy
- 12 22 SHERRY, Adrian Baker
- 13 28 IT'S BEEN SO LONG, George McCrae
- 14 29 THE LAST FAREWELL, Roger Whittaker
- 15 19 NEW YORK CITY, T Rex
- 16 21 BLANKET ON THE GROUND, Billie Jo Spears
- 17 11 ROLLING STONE, David Essex
- 18 23 DOLLY MY LOVE, Moments
- 19 15 ACTION, Sweet
- 20 4 MISTY, Ray Stevens
- 21 13 HAVE YOU SEEN HER/OH GIRL, Chi-Lites
- 22 18 D.I.V.O.R.C.E., Tammy Wynette
- 23 9 THE HUSTLE, Van McCoy
- 24 20 HIGHWIRE, Linda Carr & The Love Squad
- 25 30 LOVE ME BABY, Susan Cadogan
- 26 33 EL BIMBO, Bimbo Jet
- 27 26 7-6-5-4-3-2-1 (BLOW YOUR WHISTLE), Rimshots
- 28 31 GET IN THE SWING, Sparks
- 29 25 FOOT STOMPIN' MUSIC, Hamilton Bohannon
- 30 50 BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips
- 31 14 EIGHTEEN WITH A BULLET, Pete Wingfield
- 32 41 ONE NIGHT, Mud
- 33 41 FAME, David Bowie
- 34 27 DISCO STOMP, Hamilton Bohannon
- 35 45 SUMMER OF '42, Biddu Orchestra
- 36 — SUPER WOMBLE, Wombles
- 37 37 SEXY, MFSB
- 38 48 THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band
- 39 43 LOVE WILL KEEP US TOGETHER, The Captain & Tennille
- 40 24 I'M NOT IN LOVE, 10CC
- 41 38 I DO I DO I DO, Abba
- 42 46 ROCHDALE COWBOY, Mike Harding
- 43 — ONE OF THESE NIGHTS, Eagles
- 44 — LOVE IN THE SUN, Glitter Band
- 45 — DON'T THROW IT ALL AWAY, Gary Benson
- 46 — LOVE WON'T LET ME WAIT, Major Harris
- 47 — THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby
- 48 — AFTERNOON OF THE RHINO, Mike Post Coalition
- 49 — ALL I NEED IS YOUR SWEET LOVING', Gloria Gaynor
- 50 — A CHILD'S PRAYER, Hot Chocolate

BRITISH TOP 50 ALBUMS



THE CARPENTERS

- 1 1 HORIZON, The Carpenters
- 2 2 VENUS AND MARS, Wings
- 3 3 ONCE UPON A STAR, Bay City Rollers
- 4 4 CAPTAIN FANTASTIC, Elton John
- 5 5 THE BEST OF, The Stylistics
- 6 7 MUD ROCK VOL. 2, Mud
- 7 17 TEN YEARS NON STOP JUBILEE ALBUM, James Last
- 8 6 THE ORIGINAL SOUNDTRACK, 10 CC
- 9 12 ROLLIN', Bay City Rollers
- 10 10 ONE OF THESE NIGHTS, The Eagles
- 11 4 STEP TWO, Showaddywaddy
- 12 13 TUBULAR BELLS, Mike Oldfield
- 13 11 THE DARK SIDE OF THE MOON, Pink Floyd
- 14 14 GREATEST HITS, Cat Stevens
- 15 29 WHEN WILL I SEE YOU AGAIN, Johnny Mathis
- 16 16 THE SINGLES 1968-1973, The Carpenters
- 17 28 SNOWFLAKES ARE DANCING, Tomita
- 18 8 THE BASEMENT TAPES, Bob Dylan
- 19 15 SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel
- 20 18 CARAT PURPLE, Deep Purple
- 21 20 BAND ON THE RUN, Paul McCartney and Wings
- 22 21 ELTON JOHN'S GREATEST HITS, Elton John
- 23 19 BEST OF TAMMY WYNETTE, Tammy Wynette
- 24 22 THE SNOW GOOSE, Camel
- 25 26 THANK YOU BABY, The Stylistics
- 26 — THE HIGHER THEY CLIMB, David Cassidy
- 27 25 GREATEST HITS OF 10CC, 10CC
- 28 24 MADE IN THE SHADE, Rolling Stones
- 29 34 TAKE GOOD CARE OF YOURSELF, The Three Degrees
- 30 35 THE BEATLES 1962-1966, The Beatles
- 31 22 FROM MIGHTY OAKS, Ray Thomas
- 32 30 THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman / English Rock Ensemble
- 33 26 THE BEATLES 1967-1970, The Beatles
- 34 41 PHYSICAL GRAFFITI, Led Zeppelin
- 35 36 AND I LOVE YOU SO, Perry Como
- 36 — FOCUS, Focus
- 37 42 AUTOBAHN, Kraftwerk
- 38 39 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
- 39 31 DISCO BABY, Van McCoy
- 40 45 ON THE LEVEL, Status Quo
- 41 47 RIDE A ROCK HORSE, Roger Daltrey
- 42 — LIVE AT TREORCHY, Max Boyce
- 43 40 JUDITH, Judy Collins
- 44 46 MEDDLE, Pink Floyd
- 45 — I'M NOT A LITTLE GIRL ANYMORE, Linda Lewis
- 46 48 TOMMY, Soundtrack
- 47 — TAKE TWO, Diane Solomon
- 48 — FOREVER AND EVER, Demis Roussos
- 49 — JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White
- 50 — 20 GREATEST HITS, Tom Jones

U.S. TOP 50 SINGLES

- 1 3 JIVE TALKIN', Bee Gees
- 2 4 I'M NOT IN LOVE, 10cc
- 3 4 PLEASE MR PLEASE Olivia Newton-John
- 4 1 ONE OF THESE NIGHTS, The Eagles
- 5 6 SOMEONE SAVED MY LIFE TONIGHT Elton John
- 6 7 MIDNIGHT BLUE, Michael Jackson
- 7 8 ROLLIN' STONE, COBRA GUY Campbell
- 8 12 WHY CAN'T WE BE FRIENDS? War
- 9 15 HOW SWEET IT IS (To Be Loved By You) James Taylor
- 10 13 ROCKFORD FILES Mike Post
- 11 5 THE HUSTLE Van McCoy & The City Symphony
- 12 8 LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings
- 13 10 DYNASTY Barry Manilow
- 14 9 MORNING BEAUTIFUL Tony Orlando & Dawn
- 15 24 FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds
- 16 16 I'M ON FIRE Dwight Twilley Band
- 17 17 LOVE WILL KEEP US TOGETHER The Captain & Tennille
- 18 22 FIGHT THE POWER PL. II Isley Brothers
- 19 20 SLIPPERY WHEN WET Commodores
- 20 3 SEVEN JANIS Ian
- 21 25 HOLDIN' ON TO YESTERDAY Ambrosia
- 22 32 GET DOWN TONIGHT K. C. & The Sunshine Band
- 23 26 JUST A LITTLE BIT OF YOU Michael Jackson
- 24 28 WASTED DAYS AND WASTED NIGHTS Freddy Fender
- 25 29 FIGHT THE POWER PL. III Isley Brothers
- 26 30 COULD IT BE MAGIC Boney Mallow
- 27 31 THAT'S THE WAY OF THE WORLD Earth, Wind & Fire
- 28 11 THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips
- 29 33 BABY, I'M OKAY IT'S YOU Bruce Springsteen
- 30 34 THIRD RATE ROMANCE Amazing Rhythm Aces
- 31 44 HELP ME RHONDA Johnny Rivers
- 32 9 ROCKIN' CHAIR Gwen McCrae
- 33 37 THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka
- 34 38 RENDEZVOUS! Hudson Brothers
- 35 39 HEARTBREAKER David Lee Roth
- 36 35 SEND IN THE CLOWNS Judy Collins
- 37 21 SWEARIN' TO GOD Frankie Valli
- 38 45 TIL THE WORLD ENDS Three Dog Night
- 39 40 LOOK AT ME (I'm In Love) Moments
- 40 41 (Shoo-De-Po-Po-Po) LOVE BEING YOUR FOOL Fred Penner
- 41 47 TUSH ZZ Top
- 42 42 HOPE THAT WE CAN BE TOGETHER SOON Sharon Page & Harold Melvin
- 43 49 BLACK SUPERMAN/MUHAMMAD ALI Philadelphia International
- 44 49 JOHN WALKER & The Kinshasa Band Pye
- 45 54 TWO FINE PEOPLE Cat Stevens
- 46 55 DAISY JANE America
- 47 19 EVERY TIME YOU TOUCH ME (I Get High) Charlie Rich
- 48 27 SATURDAY NIGHT SPECIAL Lynyrd Skynyrd
- 49 51 GLASSHOUSE Temptations
- 50 52 BIGGEST PARAKEETS IN TOWN Judi Strunk

RM/BBC CHART

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

U.S. TOP 50 ALBUMS

- 1 1 ONE OF THESE NIGHTS Eagles
- 2 3 THE HEAT IS ON FEATURING FIGHT THE POWER Michael Jackson
- 3 2 LOVE WILL KEEP US TOGETHER The Captain & Tennille
- 4 4 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John
- 5 6 CUT THE CAKE Average White Band
- 6 5 VENUS AND MARS Paul McCartney & Wings
- 7 7 CAT STEVENS' GREATEST HITS
- 8 9 THAT'S THE WAY OF THE WORLD Earth, Wind & Fire
- 10 11 RED OCTOPUS Jefferson Starship
- 11 12 BETWEEN THE LINES Janis Ian
- 12 13 WHY CAN'T WE BE FRIENDS? War
- 13 14 HAMMERSmith & Schuster
- 14 17 THE BASEMENT TAPES Bob Dylan & The Band
- 15 15 THE ORIGINAL SOUNDTRACK 10 CC
- 16 7 MADE IN THE SHADE Rolling Stones
- 17 16 FANDANGO ZZ Top
- 18 18 CHOCOLATE CHIP Isaac Hayes
- 19 19 STYLIN' Stevie Wonder
- 20 21 TOYS IN THE ATTIC Aerosmith
- 21 22 DIAMONDS & RUST Joan Baez
- 22 24 MELISSA Melissa Manchester
- 23 22 TOMMY/ORIGINAL SOUNDTRACK RECORDING
- 24 25 JUDITH Judy Collins
- 25 26 TOWER OF POWER The Night Nel Young
- 26 27 SURVIVAL O'Jays
- 27 28 SPIRIT OF AMERICA Beach Boys
- 28 31 AMBROSIA
- 29 35 GREATEST HITS Tony Orlando
- 30 16 METAMORPHOSIS Rolling Stones
- 31 34 ONE SIZE FITS ALL Frank Zappa & The Mothers of Invention
- 32 41 ENDLESS SUMMER Beach Boys
- 33 41 STAMPEDE Double Brothers
- 34 34 STEPPIN' Pointer Sisters
- 35 37 TO BE TRUE FEATURING THEODORE PENDEGRAFF The Blues
- 36 37 DISCO BABY Van McCoy & The Soul City Symphonies
- 38 38 MOVING VIOLATION Jackson 5
- 39 50 GOOD VIBRATIONS - BEST OF THE BEACH BOYS Reprise/Brother
- 40 47 NO WAY TO TREAT A LADY Helen Reddy
- 41 48 AWAY FROM IT ALL Minnie Riperton
- 42 43 MAIN COURSE Earth, Wind & Fire
- 43 55 HAVE YOU NEVER BEEN MELLOW Olivia Newton-John
- 44 52 I FEEL A SONG Gladys Knight & The Pips
- 45 48 DISCO TEX & THE SEX-O-LETTES
- 46 45 BEFORE THE NEXT TEARDROP FALLS
- 47 45 TROUBLE IN PARADISE Souther, Hillman, Fury Band
- 48 43 CAUGHT IN THE ACT Commodores
- 49 36 FOUR WHEEL DRIVE Bachman-Turner Overdrive
- 50 49 BLUE SKY NIGHT THUNDER Michael Murphy

**RECORD
MIRROR****NEWSDESK
01-607 6411****YOUNG
SUZI**

A NEW Suzi Quatro single, I May Be Too Young, is released next week.

Meanwhile Suzi begins her Italian tour on August 14, a Scandinavia tour from September 4, and has tours of Japan, Australia and New Zealand which take her up to the end of November.

Extra**Bohannon**

CURRENT DISCO favourite Hamilton Bohannon will be appearing at London's Lyceum Ballroom on August 29 during his forthcoming tour.

The final tour dates are: Dreamland, Margate (August 15); Top Of The World, Stafford (18); Burlesque, Farnborough (19); Top Rank, Plymouth (20); Tiffany's, Halesowen (21); Mayfair Rooms, Newcastle (22); Top Hat, Spennymoor (23); Wheats Club, Wolverhampton and Barbarella's, Birmingham (25); Village, Bournemouth (26); Zero Six Club, Southend (27).

Bailey's Derby (August 28); Lyceum, London (29); California Ballroom, Dunstable (30); Bailey's, Hanley (September 1); Bailey's, Leicester (2); Pavilion, West Runton (3); Tiffany's, Great Yarmouth (4); Barbarella's, Birmingham (6).

New Labelle

LABELLE'S RECORDING with Allen Toussaint was recently completed in New Orleans and the three-girl group is back in New York mixing the album which will be called Phoenix. Most of the tracks were written by Nona Hendryx.

Meanwhile the band has had two of its members replaced and is currently rehearsing for an American concert tour beginning September 12.

No before you ask, Beeb told **MUD SNUB TOTP**

MUD WILL not be appearing on Top Of The Pops to promote their hit single, One Night.

The band's manager, Barry Dunning, has told BBC producer, Robin

Nash, that if he wanted the band on the programme they would have to decline.

They have also taken out a page advert in the trade paper Music Week explaining that the Rak single, being the third

from Mud Rock Vol. Two "devalues the album" and they will not be actively promoting it.

In a letter to Rak's managing director, Michael Most, Dunning has said the band do not wish to promote the single, but has added that it only applies to One Night.

Smile again

PILOT'S FIRST single Just A Smile has been recorded for release in Britain and America at the end of August.

It is a Paton/Lyall composition first brought out last June. Now keyboards player Billy Lyall has added some new guitars, voices and strings and given it a new arrangement.

The band, who stayed at number three in the US charts for two weeks with Magic, plan to visit the States for the first time in November.

Sayer over the moon

A NEW Leo Sayer single, Moonlighting, is released next week and he plans a major British tour in the Autumn.

The single is taken from a 10-track album called

Another Year which is set for September 5 release. It has been co-produced by Russ Ballard and Adam Faith.

The track list is: Bedsitland; Unlucky In Love; The Last Gig Of Johnny B Goode; On The Dusty Old Road; I Will Not Stop Fighting; Moonlighting; Streets Of Your Town; The Kid's Grown Up; Only Dreaming and Another Year.

Dates for the tour are currently being finalised.

Something in the air

IF YOU'VE seen any helium-filled balloons drifting your way recently you could be lucky and win yourself the new Manfred Mann's Earth Band album Nightingales And Bombers, or their single Spirits In The Night.

Manfred (pictured here) released 500 of the balloons recently on Streatlam Common, and 100 of them have winning tags attached.

**Essex invite**

DAVID ESSEX has been invited by Cher to guest on her US television show in the autumn.

He will do the prime time coast-to-coast show in October, when he is in the US on a five-week tour following his tour of Britain.

JACKIE WILSON, whose latest single is a re-release of Reet Petite c/w Whispers, will be visiting Britain again in November for a five-week tour.

A new album, The Very Best Of Jackie Wilson, is being released on September 1 and contains hits like Sweetest Feeling, Higher And Higher and Reet Petite.

As it happened

A NEW live album from Eric Clapton and his band, titled, E.C. Was Here, is released on August 21.

It was recorded in various cities around the world and tracks include: Have You Ever Loved A Woman; Presence Of The Lord; Can't Find My Way Home, and three previously unrecorded tracks - Drifting Blues, Rambling On My Mind

and Further Up The Road.

Line-up on the album is Eric Clapton (guitar and vocals); Jamie Oldaker (drums); Dick Sims (organ); George Terry (guitar); Carl Radle (bass); Yvonne Elliman (vocals), and Marcy Levy (tambourine).

His current single, Bob Dylan's Knockin' On Heaven's Door, is not available on any album.

Arrows make bow

ARROWS ARE to become an "on the road" band and begin one-nighter gigs at Woods, Colchester on August 17.

Their new single Hard Hearted will be released the end of the month.

No go for Show

SHOWADDY WADDY HAVE shelved immediate plans to play dates in Northern Ireland following the massacre there this week of three members of the Miami Showband.

The band, due to leave this weekend to play five gigs, postponed plans after being advised not to go.

They said they were

disappointed but would try to visit Northern Ireland as soon as possible.

The members of the Miami Showband were gunned down after two members of an Ulster Volunteer Force gang who hijacked the group's van blew themselves up while packing a bomb into the vehicle.

One more Lite

AFTER ALMOST two years as a trio the Chi-Lites return to a four-man line-up for their forthcoming British tour.

Also appearing on the tour for the first four dates will be Linda Carr, currently in the charts with Highwire.

More dates are to be arranged for Linda.

The Chi-Lites final itinerary now reads: Newcastle Odeon (September 2); Southampton Gaumont (4); Ipswich Gaumont (6); Hamersmith Odeon (8); Bailey's, Stoke (7-13); Bailey's, Leicestershire/Derby (14-19); Hardrock, Manchester (21); Bailey's, Liverpool (22-27); Bailey's, Watford (September 28-October 4); Bailey's, Birmingham (5-11); California Ballroom, Dunstable (13).

REGENERATING

FOLLOWING the success of their recent concert at London's Victoria Palace Theatre, Van Der Graaf Generator will play a repeat performance prior to a full-scale British tour in October.

They will appear at the New Victoria Theatre on August 30.

At last week's concert nearly a thousand fans were turned away.

Hordes of ticketless Europeans - primarily French and Italian - tried to storm the doors when they heard the concert was a sell-out.

The band are currently touring Italy.

Two Knights running

GLADYS KNIGHT and The Pips have just completed their latest album, Second Anniversary, with Gene McDaniels producing.

Recorded in New York it celebrates two years with the Buddah label which has seen hits like Midnight Train To Georgia, I Feel A Song, Imagination and The Way We Were. The album is set for release later this month.



Five minutes and sixteen seconds of sheer magic from Gilbert.....

I'll Believe It When I See It

Gilbert O'Sullivan

You'll believe it
when you hear it!!!

MAM 133

DECCA



Autumn hibernation says Paton ROLLERS AT BAY

IT LOOKS like the Bay City Rollers are planning to maintain a low profile in Britain over the next few months.

At his newly acquired £42,000 ranch-style home on the edge of Edinburgh, Roller manager Tam Paton explained: "The Rollers end their 20 week run in Shang-A-Lang on August 30 and this is it. Finito!"

"We were offered another 20 weeks but we have turned it down

because we wanted to cool it in Britain between now and the end of the year."

"Shang-A-Lang starts to go out in Australia in the next few weeks."

"The series has taught the Rollers a lot about television and it has not done them any harm. Although I am aware that the show has had plenty of critics I just feel they should have shown more patience."

Paton added that the Rollers next album is due out in October / November and the next single is as distant as Christmas.



BAY CITY ROLLERS

Be bop a Biba

CURRENT AMERICAN darlings, Manhattan Transfer, arrive in Britain later this month for a gala performance at Biba's Rainbow Room, London.

Tickets for the show on Wednesday, August 20, cost £4.50 which includes a buffet supper.

The group, Tim Hauser, Janis Siegel, Alan Paul and Laurel Masse are only staying in London for two days en route to perform at the Funkausstellung in Berlin.

Lowe come-back

ANDY FAIRWEATHER-LOWE, whose new album La Booga Rooga is released this week, plays his first live engagements for four years when he joins Ozark Mountain Daredevils as guest on two dates.

They are Liverpool Royal Court theatre (August 21) and Glasgow City Hall (22).

He will also be playing London's Roundhouse on August 31 and further gigs to be confirmed.

He will also be promoting the album in the States the last two weeks in September, with British tour to be set and a possible US tour in November.



MANHATTAN TRANSFER

Turners on tour

IKE AND Tina Turner are to play two British dates as part of their European tour.

They are at Hammersmith Odeon on

October 24 and will play two performances (at 6.45 and 8 pm). A provincial venue, probably Birmingham, has to be confirmed.

Kid leaves

KIDS KEYBOARDS player Danny Peyronel has left the band to join UFO whom he guested with during their German tour.

Ssh! She's back

SHUSA is to give a concert at the Queen Elizabeth Hall, London, on September 15.

It will coincide with the release of her new album, Before the Deluge, which

features the band who recently toured Europe with her.

For the first time as many as six songs on the album are Shusa's own compositions.

Familiar face

RON WOOD'S brother Ted has entered the pop world and has a single out on September 7.

It's the old Billie Holiday / Bette Midler number Am I Blue. It has been produced by Ron Wood with him on guitar and features Ian McLagan on organ.

The B-side is called Shine and features back-up vocalists Rod Stewart, Gary Glitter and Bobby Womack.

SASSAFRASS HAVE replaced Chris Sharkey with drummer Robert (Congo) Jones, reverting the band to its original line-up.

Sharkey quit the group because of "mounting personal problems" after an onstage disagreement at their recent Cardiff gig.

RECORD MIRROR

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Rodney meets his hero

THAT BEAUTIFUL couple of the moment Rod Stewart and Britt Ekland were in town for a luncheon to talk about his Atlantic Crossing with members of the press. While here Rod took the opportunity to meet his old football hero Pele. One of the topics of conversation was Rod's attempt many years ago, to play for Brentford. Pele was more than just a little amused to learn that Rod gave it up after many hours cleaning the first team's boots!

Gary Glitter has been seen checking out the local discotheques to find out what's new here. The latest report was that he'd been into a studio and is in the process of recording a new single.

Parties at different



ROD STEWART

ends of town for both the Troggs and Poco. Highlight for the Troggs was when they finally met with Chip Taylor writer of Wild Thing which set them on the road to success so many years ago. Later they met up with Slade and trooped off down town to the Bottom Line.

Alvin Lee put a stop to the "break up" rumours by announcing in Tucson, Arizona that he intended to tour America with TYA once a year for a long

while yet. Bob Dylan's once mysterious appearances are becoming more and more frequent. He is now quite often seen drinking and talking in the early hours of the morning, usually at Paul Colby's The Other End.

Bruce Springsteen looks set to take New York by storm for a week. He opens at The Bottom Line, August 13 and has all ten shows sold right out. The new album, Born To Run, is scheduled for release here in early September and later the same month for England.

Simon and Garfunkel performed together for the first time in three years at the annual CBS convention and recorded one track together for Simon's new album. Elton John has been invited to play in the John F. Kennedy Memorial tennis tournament. His record company tells me he's very likely to accept does this mean Wembley wasn't so hot, let's try Wimbledon? Stephen Morley.

A&M RECORDS
Present in concert
from the U.S.A. the first U.K. appearances of
The Ozark Mountain Daredevils

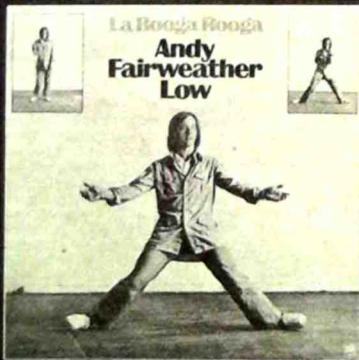
Special guest appearance

ANDY
FAIRWEATHER LOW

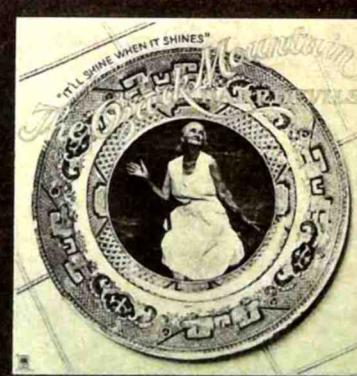
THURSDAY 21ST AUGUST AT 7.30 PM
ROYAL COURT THEATRE, LIVERPOOL

FRIDAY 22ND AUGUST AT 7.30 PM
APOLLO CENTRE, GLASGOW

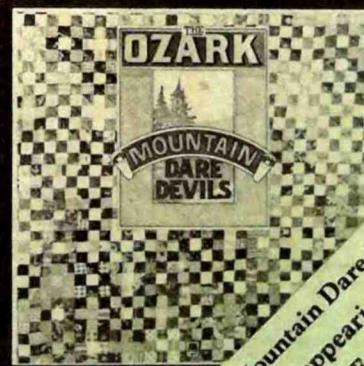
Albums available



(Forthcoming album)
Andy Fairweather Low
"La Booga Rooga"
AMLH 68328



The Ozark Mountain Daredevils
"It'll Shine When It Shines"
AMLH 63654



The Ozark
Mountain
Daredevils
AMLH 64411

The Ozark Mountain Daredevils
will also be appearing at
the Reading Festival
23rd August.



CAPTAIN DARYL OF THE KEYS AND HIS TONI ARE . . .



TONI TENNILLE: Pretty, wide mouthed, dentist's idea of Dream Teeth. Blonde all-Yank goolie, sings and writes romantic songs two steps beyond the Carpenters.

THE CAPTAIN: Alias Daryl Dragon, slimjim but strong, nice accent, kinky cap. Married to said Tennille, was once involved with the Beach Boys.

The two add up to hot property in the States and are causing tongues to wag over here. Their rise to fame was elaborately sketched when they talked on a transatlantic link-up.

IN 1973 TONI wrote a song called *The Way I Want To Touch You*.

Subscribing to the do-it-yourself philosophy they laid out 250 dollars, pressed 500 copies and without as much as a kiss per cheek from major record companies, had a success with the single.

Says Toni: "I wrote about my feelings towards Daryl. I'm a kind of romantic lady, but instead of writing poetry I decided to write a song instead. A lot of females can identify with it, which makes the song rather special."

The song was made on Virgin vinyl, the best kind there is, because Toni and Captain wanted the record to be top-dog. When they distributed it to a gamut of radio stations they all flipped, and consequently the home-made single became something of a legend in and around the LA area.

It wasn't long before friends, neighbours and countrymen were praying for a major label to pick it up and unleash it upon the nation. A&M not only released the record, they also signed the duo.

Two years on and the couple now have another hit with the Neil Diamond, Howard Greenfield compo, *Love Will Keep Us Together*, which is shades of the

Beach Boy castaways

by Jan Iles

Carpenters, shades of Carly and James; in short the definitive love tool for the young and romantic. The said single topped the American Billboard chart and also stayed in the KHJ Top Thirty, to tie with the Monkees' *I'm A Believer* for the longest time at No one (eight weeks).

The number is predominantly flavoured with funkymonkey keyboards and gospel vocals. Says Toni: "I'm from Montgomery, Alabama, and during my childhood I listened to black gospel stations, they were my favourites. I loved the black group sound too, so I guess I may have been influenced by all of that."

The Captain however was reared on classical music. Daryl Dragon is the son of a well known concert pianist, Carmen Dragon. His fetish for keyboards and wise-owl knowledge of musical apparatus got him a job with the Beach Boys live show from 1967 to 1972.

Image

In 1971 they asked the Captain to rejoin their entourage. But I declined the offer on the grounds that a Beach Boy is a singer, and my own voice is medium to poor.

But at least he still had his natty image. Say how did you get it, Capt?

"Glad I'm well-known enough for people to ask me about that," he jibes. "While I was touring in '70 with the band I went into this surplus store and picked up an old naval cap" (no he ain't bald underneath it!). "That evening I wore it on stage and Mike Love introduced me as 'The Captain On Keyboards,' and now the image has kinda stuck I guess."

The inevitable question. How did the Captain meet the delicious Toni?

Toni takes up the story: "I had written a musical

on ecology for the South Coast repertory group, Mother Earth, which eventually reached Broadway. We played San Francisco for a couple of months and during this time I needed a keyboards player. Daryl was recommended to me and when we met it clicked right away because we both had the same musical philosophy, we liked everything from ballads through to country."

Daryl still continued working with the Beach Boys from time to time, bringing his partner along with him. Toni later played keyboards in the band, becoming tagged the Beach Girl. But all was not well. Every time the BB called them up Toni and the Captain dropped their own act like a sack of spuds. Somethin' had to give.

Daryl: "We decided to do what we wanted to do. We couldn't treat our own act as a part-time hobby so we decided that the only way our careers could be given any kind of credibility was to put everything we had into it."

Their debut album *Love Will Keep Us Together* has just been released in this country.

Says Toni: "We wrote seven of the eleven tracks and the rest are a compilation of Beach Boys numbers."

"I worked in London with the Beach Boys and I've always loved the English. They're full of decorum. I mean if they step on someone's toe they always say pardon, or something."

Third of our Kenny profile

YAN STYLE

IT ALL BEGAN IN THE BACK SHED

THE WIFE of Zeus in Greek mythology is Mnemosyne. Yan Style used to play with Mnemosyne at Southgate Technical College each week.

OK what's all this misleading rubbish about? Presumably it's full of double-meanings? Exactly! Mnemosyne was a band, a folk duo with Yan and his mate on acoustic guitars, later to be joined by another friend Arthur on bass, now one of Kenny's roadies.

This little slice of Yan's life was part of his own musical heritage, the build-up to fully fledged fame with Kenny. Like the others in Kenny, Yan comes from Enfield, went to school there and started as a trainee manager with an electrical firm there.

But it was while he was at school, at Enfield Grammar, that he first came into contact with a guitar.

"A friend at school had a Spanish guitar," Yan explained. "He could only play two chords and I would bang on the wardrobe to accompany him."

When he was about 12 years old Yan was given his own guitar by his parents for Christmas, a £20 acoustic with his two-chord buddy teaching what little he knew. That's when the folk duo started, playing their own material to The Bump, but once Kenny got going on the poppy front Yan's approach to music changed.

"There was a time when I would have agreed with people who said that playing pop was a bit of a comedown, but actually playing it opened my mind to music. As long as it is played well I like it, and I still listen to Yes."

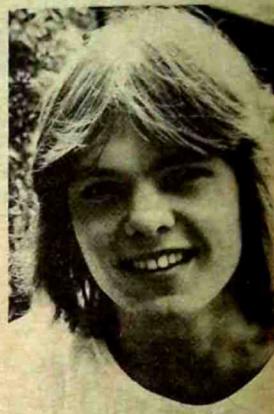
At first, especially when Yan took out hire purchase on the Les Paul, his parents were a bit sceptical about him charging full tilt into a musical career. But now they love it, and as Yan explained: "After the first couple of months with Kenny they took everything for granted, and now the records don't get to number one they become very critical."

Confined

So Yan went out and bought a £250 gold Les Paul deluxe, the guitar he still uses today. Ironically after buying such an expensive instrument it wasn't put to much practical use at first. This band Triffic, Yan remembers, never played a live gig. Their performances were confined to his back shed, and anyway they had no drummer. Just the electric guitar, Arthur on bass and Chris, now in Kenny, as part-time keyboards player.

"I was with that band for a few months," went on Yan. "We mainly played Yes stuff and our own. Transcribing Close To The Edge without a drummer is very difficult, and on top of that Arthur preferred to watch television, so we eventually split."

The break-up of that band led to the formation of Chuff, which was Kenny before they changed their name. It seems something of a large transition from playing Yes



material to The Bump, but once Kenny got going on the poppy front Yan's approach to music changed.

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His one big problem now he's been on TV and been introduced to the nation, is the number of phone calls he receives.

"I just don't know where they get the number from," added Yan. "One time there was a message saying Jane from the office had rung about a photo session, and could I ring her at home. Well I dialled the number she'd left, only it wasn't her that answered but this girl fan who just giggled, stayed silent for a few minutes and hung up."

As Kenny become better known, all these problems will surely multiply and lose a lot of their novelty. But Yan thinks he'll be able to cope.

"Everyone keeps saying, 'you'll have enough of all this one day, one day you'll get out'. But at the moment I can't see myself getting bored with it. It's too exciting."

Martin Thorpe

'PLAYING POP OPENED
MY MIND TO MUSIC'

RECORD MIRROR

NEXT WEEK!
Howard Casey interview

SO YOU'RE not so sceptical now huh? No, neither are Smokey. You see Chinn and Chapman did have it in them to write songs that could be accepted on a serious level. I mean, Smokey have been on the Whistle Test... man.

You remember Smokey when they first arrived. Latest stable acquisition of bubblegum merchants Chinn and Chapman and Rak Records. All of them proclaiming that Smokey were an album band and not just another Mud or Sweet.

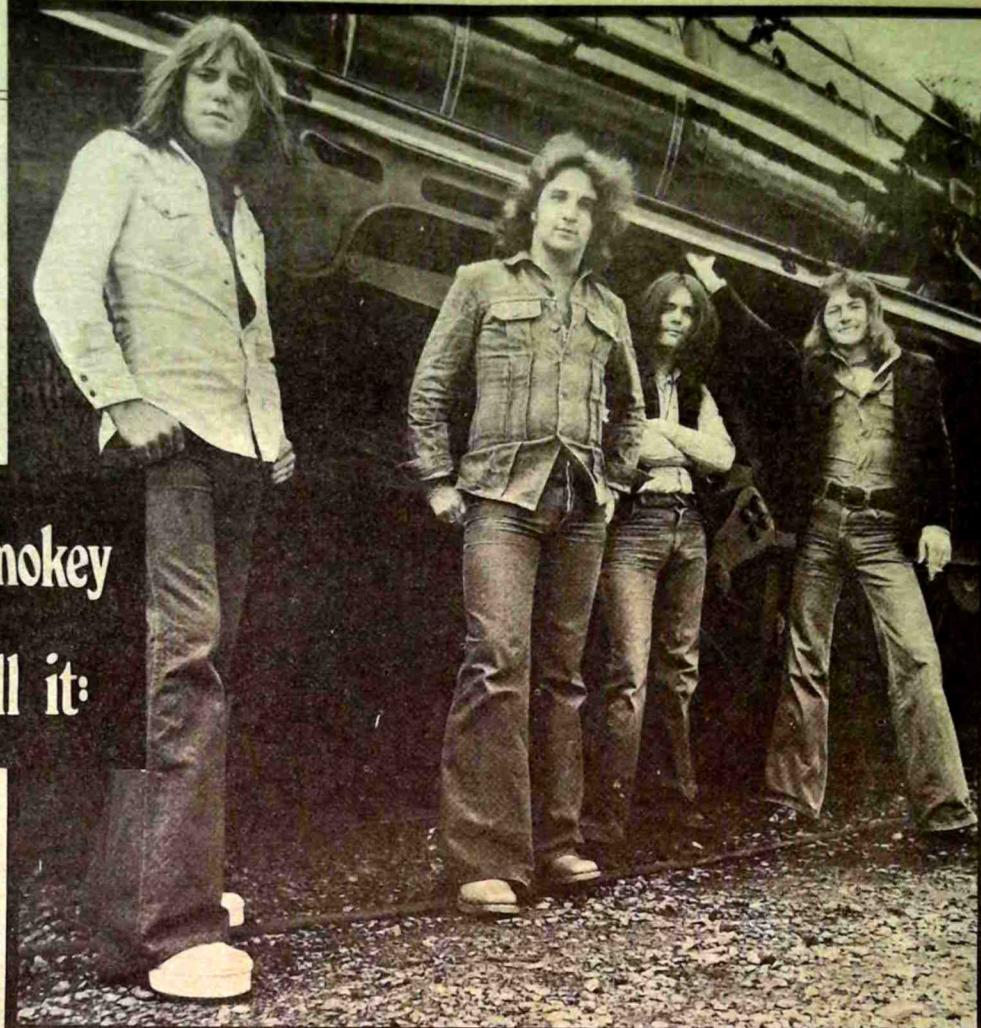
Yeah, yeah said the sceptics, that'll be the day. Well that wasn't the day then. The first album didn't sell and neither did the first single, but the second (*If You Think You Know How To Love Me*) is high in the charts, which just goes to show. Okay it doesn't sound like a Chinn and Chapman song, but they did write it—honest.

Smokey's original doubts about signing with Chinn and Chapman were obvious ones for a band who have been around under different guises for something like seven years. When they were known as The Elizabethans and later as Kindness, their live set was made up primarily of covers from the charts of those days. That period from 1967 to 1970 is readily accepted by many people as the peak period for quality chart singles, and for Smokey, and lead singer Chris Norman the charts have been going down hill from then on.

"I think the kids' taste is getting worse," says Chris. "I don't knock chart bands for playing what sells because I don't think bands like the Glitter Band particularly liked stuff they were doing, but their last two records have been much better."

"I don't think the songs around at the moment are

**Smokey
tell it:**



'Rollers music is terrible'

as good as they were in '67 or '68. When we were doing all chart covers on stage we did stuff like Marmalade's *Reflections Of My Life*. They were the sort of songs we grew up with.

Material

"That's why they seem better, because I was

buying them instead of making them. But later on we introduced some of our own material and if we did have to do a pop song we picked perhaps two from the Top 50 that were worth doing."

"But you can't blame people like the Glitter Band for playing what they do. That's what's successful. That's what the kids want, it's their fault, they're the ones who buy all—that were worth doing."

After putting down what Chris calls "that bang bang stuff" it's understandable that Smokey didn't want to fall into the traditional Chinnchap style. But there was never really any danger of that.

"When we sat down with Chinn and Chapman," says Chris, "we

found they wanted to change their image and direction, and they also wanted us to write a lot of our own stuff."

So Smokey overcame their doubts but were then faced with having to put out an album, and pull from it a single which

by Martin Thorpe

could compete in the charts. It was a daunting task.

"What we didn't want was to be manufactured into a Sweet or Mud, we didn't want to have to dress up and all that business. But Chinn and

Chapman didn't want that anyway."

"We were worried at first with the present single. We thought it might do well in America but we weren't sure about here. We didn't know whether people would buy it because it isn't the usual sort of chart thing."

"For the first few weeks it sold hardly anything and after about three weeks we'd all given up on it and then it suddenly started selling. It started to grow on people."

Indication

That's an indication of the difference between what Smokey play, what they thought they might have to play with Chinn and Chapman, and what they definitely don't like

'There's always been image... but the music hasn't suffered from it before'

Super Stars

LEO (Jul 24 to Aug 23)

Holy Mackerel!

What's happening to the little lions these days? Lost the will to get off your backsides and hop along to where the action is? C'mon, cuties. Time to start getting in the swing while the trapeze is still free.

VIRGO (Aug 24 to Sep 23)

When in doubt, suss it

out. We've told you this time and time again, and yet you still get caught in the deep end, with all your defences half way down yer ankles. Keep away from tricky dicky / doras and that way you'll live a long time.

LIBRA (Sept 24 to Oct 23)

Time to tiptoe away from all the chaos and bedlam you've been creating before some smart aleck comes along and collars you for the lot! One vital word. RUN!

SCORPIO (Oct 24 to Nov 22)

During the weekend

things will begin to liven up and give you a proverbial twirl. Make sure you look the part, y'know ultra flashy and bouncing with vitality. You're luck will be in if you want to play the field. But no cheatin' OK?

SAGITTARIUS (Nov 23 to Dec 21)

You may be feeling irritable and prickly because of the tropical weather we've been having recently. Try not to let the sunshine go to your head, let it go to your body and you'll look positively yummy.

CAPRICORN (Dec 22 to Jan 30)

That wise old planet Uranus is heading towards your house (you idiot the one in the stars!) and accordingly you too will become more knowledgeable. A great time to sort out your domestic and social problems and also to accept propositions open to you in the career sphere.

AQUARIUS (Jan 22 to Feb 18)

If you're stuck on a merry-go-round of all night orgies and high fuliginous house parties of which there is no means of escape, it's advisable

to sit back, with Tequila Sunrise in hand and enjoy what comes to you.

PISCES (Feb 18 to Mar 20)

Trouble may hit you right in the eye before you can turn round and say "I'm yellow". If you're crafty enough you can side-step trouble and let it crash into a pane of glass. Ha ha. As long as it ain't yer mother's window!

ARIES (Mar 21 to Apr 19)

Things are far from smooth sailing but you like to get your fangs into meaty situations. A person will start preach-

ing and hoping to convert you but what you'd like to do is drown them in your tears, and hope Moses will go away, forever.

TAURUS (Apr 20 to May 21)

If you don't fancy standing up to be counted, tell them you'd rather sit this one out. Sure they'll understand. But don't get too big shot otherwise your face will look distorted.

GEMINI (May 22 to June 21)

The Geminian goblin is feeling healthier rather than phrased at the prospect of joining the big rat race again.

'Songs like ours stand out'

stand out. Definitely. I'd like to think we're the vanguard for some upward trend in music. It seems funny that people like the Eagles have had a lot of plays on the radio since our single got in the charts."

But Smokey have still got those kids to contend with. Those strange people baffle Chris a great deal with their buying habits, their behaviour and their way of thinking.

"I can understand how a band like the Rollers have got their records, but to be as big as they are is unbelievable. I can't understand why. I can't think what they've got that the kids love so much."

Image

Smokey rely on music. There is little image. Perhaps this is where the Rollers score.

"No I think there's always been a lot of image," says Chris. "The Beatles had a new image, the jackets and the hair cuts, so there's always been a certain amount of image, but the music hasn't suffered from it before."

"I think the Rollers' music is terrible. I can't imagine that they're all that good musicians and they don't write their own songs. And how can a group of today record an old Four Seasons song and stay at Number One for six weeks or whatever?"

"They were around for ages had hits, were lost a bit then suddenly something happened."

"I wonder what it was?"

'I don't think bands like the Glitter Band liked the stuff they were doing'

You've been away from all the hard work so don't overdo it. Crawl first, step on it later.

CANCER (June 22 to Jul 21)

Your outgoing manner and out and out "look at me I'm a star" philosophy will floor people, except the one who matters. Take a breather on the making an impression kick and they'll all come running — straight for you!

Super Stars

Into the land of milk and money



MUD HAVE relinquished the sour grapes and bad feelings which were thrown at their former record company, RAK records with a vengeance. Their philosophy now is forget about the past; the milk is spilt. Their venture into Private Stock Records holds all the promise of titillating dreams.

I cornered Les Gray and his son from Newcastle brown in his manager's office, where he explained first of all about Mud's last album.

"The new album on Private Stock, or Private Parts, is finished, but it's gotta be cleaned up. It's already been mixed but we're not terribly happy with the result, so it's gonna be remixed.

Mud's contract with RAK expired in June, so the group couldn't work on the album before that time. Les and the clan were forced into a state of limbo for several weeks, sitting on a whole gamut of gleaming new material until everything was finalised.

"We just couldn't go into the studio until we were free," he says like a man's just been released from the chain gang, "otherwise they'd have put an injunction on us or something, and all the stuff we've recording would be their property. Shame 'cos it held everything up, but these things can't be helped."

The new album is Mud's baby in every



by
Jan
Iles

sense of the word: Rob Davis and Ray Stiles have written the bulk of the material while the rest of the crew arranged and conducted all the sessions, a task which in the past was left up to the likes of Chinn and Chapman.

"Ray and Rob have written some lovely things, while I wrote to me auntie," says Les. "In the past we were kind of held together and very restricted. Nick (Chinn) and Mike (Chapman), especially Mike, were great to work with, but we really didn't have the freedom to find our own feet or to do our own stuff. Our latest material probably sounds a lot like

Chapman's stuff anyway because it's what we learnt from him, but at the same time it's our own material."

What type of music does the album contain?

"Some rocky things, real belters like Dynamite. It's hard to describe really, half way between Chapman stuff and Quo I suppose.

"Then there are other kinds of music which we're hoping to get away in America, you know funky-type songs; a cross between Steely Dan and the Isleyes with a bit of us as well. Ray and Rob have been writing so many numbers, they're really experimenting with all kinds of sounds."

The album has taken a month to record and Les found it something of a back-breaking experience.

"I'm not very good in the studios," admits Les, "I find it claustrophobic. I mean our first album took only four days to do and the second about five days. What we used to do was go into the studios, and bang, bang, bang, churn out all those versions of oldies."

"On this album though we've got to make all our own decisions rather than someone like Mike saying you will do this or that."

"We held meetings every two days to sort ourselves out. Like we'd all sit around a table and I'd suggest something, then Rob or someone would. It was a touch of yes brother, no brother. I'm glad to say that the lesser problems were sorted out in the pub over a pint."

Proof

Nonetheless, Les expects the album to be their most remarkable to date.

"I think it will be the best thing ever to come from Mud. That's why it's being re-mixed because it's gotta be just right. People are wondering what we can do on our own, they're saying stand up and be counted, so we've got to prove to others we're capable of producing the goods. 'Honest though, we didn't realise just how good Mike was until we came to doing it ourselves then suddenly we thought 'oh my Gawd'. But it still felt good, it really did."

Their producer is none other than Roller coaster rider, Phil Wainman sometimes tagged the sixth tartan tweeter.

Despite this Phil in-

credibly was on Mud's short list of possible producers.

"We met Phil in Manchester while he was recording Shang-A-Lang with the unmentionables," jibes Les.

"Anyway we met him one evening and got chatting about business and he asked us if we'd give him a chance. He seemed a good enough guy, he'd worked with Nicky and Mike on Sweet, and knew what were about. So we decided to give it a go."

There are a couple of oldies on the album. Don't you get fed-up singing by - gone classics?

Oldies

"Oh no, I really enjoy 'em, yeah I definitely like doing 'em. We've done Bird Dog, remember that, only it's reggae version, and Under The Moon Of Love. A real screamer with John Barry strings and chicks burpin' out the background vocals. It's a nice sound."

"Ray and Rob also wrote an oldie flavoured song which is like an Adam Faith thing. We got halfway through the song and someone decided it didn't have enough baby's in it. So we all came out and stuck a b-ab-in here and a b-ab-in there. Great it was."

"We've got a whole batch of new sounds that are just like oldies which is we hope, probably the best way to change from pure oldies. We've made the transition in a very subtle way."

One tricky trap they won't be falling into with Private Stock is the release of too many album tracks as singles. They've just about had their belly full of that.

"When we heard RAK

were releasing Oh Boy, we thought it wasn't right as a single and were proved wrong. OK, Nicky was right, zomps BIG HEAD. But we're definitely not promoting One Night because that's also off the same album and we think it's immoral and unfair, especially where our fans are concerned."

"We'll be releasing one track from the new album as a single, but that's all. We don't know which one it will be. We'd like to release a Rob and Ray song 'cos that'll be as good as an 'up yours' to a lot of people."

Musically Mud are being more adventurous than ever before. The inclusion of keyboards player Andy Ball is just the tip of an iceberg of surprises.

"Andy Ball — bulldog, know wot I mean," laughs Les, "comes from Walsall and used to play in Cawdwick Green who had a few single hits. Well they started doing a lot of cabaret and Andy wasn't too keen on it so he left the band. Then he started helping us out on demos and we decided he'd be good helping out on the album."

Directions

"He's a really fine keyboards player, plays a whole range of stuff, so I'd say that from now on Andy will be working in the studio or on stage with us whenever we need a keyboards player."

In which musical direction are you heading then Mr Gray?

"We've got a few surprises, but at the same time we'll have to wait to this album and find out what the public's reaction to this album is."

"We also go on the road in this country around November. Now the album which is out now — Mud Rock 2 — won't have been heard live, and by then there'll also be the new one, so we'll be giving our fans a mixture of the two albums."

Before I go any further the new album will not be called Mud Rock 3 because it will be a totally misrepresentative title. There's no party noises and hello Jeffrey type shouting, it's a subtle change in style, we're not 'alif as blantant or vulgar this time."

"If we find that the funky stuff goes down well on the road, then it's gonna be lunacy to perform a really laid back, soulful song in a pair of short trousers and luminous socks."

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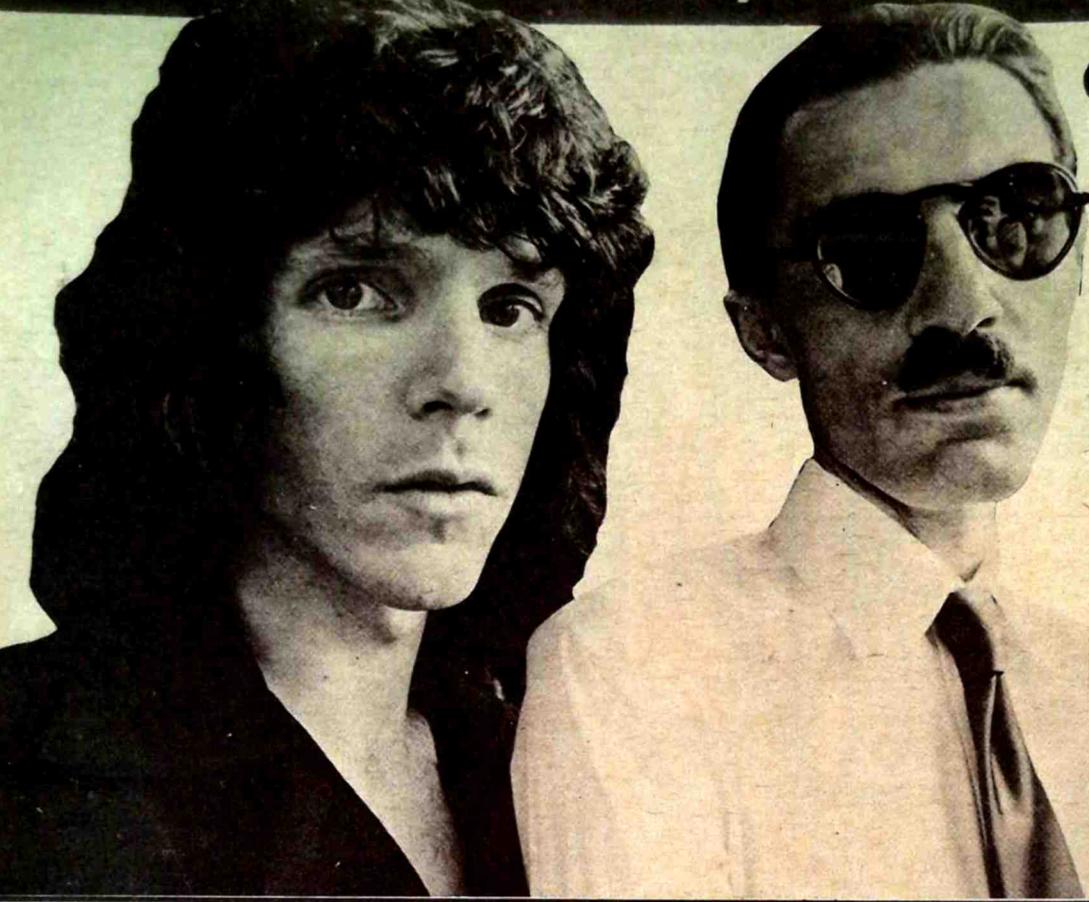
The next album will be the best thing ever to come from Mud'

A SENSATIONAL HIT SINGLE FROM

**HELLO
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The brothers Mael, cornered at TOTP



'It's that weird band'

'We thought it would be good to have someone telling us what to do'

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Write soon xx x

THERE WERE three people in the room. There was Tony Visconti, ex-producer of Marc Bolan, David Bowie and Tom Paxton, standing holding his crash helmet. The other two were Ron and Russell of Sparks and they were sitting on chairs and looking rather jaded.

Russell was very aware of his own state: 'still suffering from jetlag,' he said with that sinister smile on his face.

The truth was, Ron and Russell had not long flown in from Los Angeles: 'We didn't believe all those tales about your sunshine,' said Russell. 'It doesn't happen like that in Britain.'

Ron sat there admiring Russell's legs. He was in black shorts.

Tony Visconti gave them a friendly smile but became

facially non-plussed when Russell stared his way and said: 'We're still waiting to meet your gorgeous wife.'

Tony's wife is Mary Hopkin, the Welsh girl

discovered and put on disc with immediate

success by Paul McCartney.

The chances of Mary and Sparks

getting together are high

for motor-bike enthusiast

Tony is busily producing

Sparks these days and the

first plus sign of their

partnership is the

current Spark's chart

disc, Get In The Swing.

Ron wakes up on

hearing mention of

records and a record

producer: 'So far we've

laid down just two tracks,

the single is one of them.

Our partnership with

Tony is part of what you

can call a subtle change

in our sound.'

Russell agrees with

Ron: 'It's nothing dra-

matic but the change will

be more noticeable when

people look back at our

material.'

Ron says the change is:

'subtle and slow and in a

by Tony
Jasper

sense we're not even conscious of the development in our music, it just happens.'

He continues: 'We've had two hit albums and obviously we want a third. We could have produced ourselves but I think after a period of time artists need someone from outside who can be objective.'

'We felt the time was right for a change in our general approach to recording. I think with a third person you can kick around ideas much better.'

'We thought it would be good to have someone telling us what to do, an extra person with plenty of ideas and suggest things we've never thought of doing but find ourselves capable of doing when we realise what they are.'

So in this Sparks go against a popular group trend in which groups use a producer and then believe they are capable of handling their own affairs after the first few albums.

On this Russell says: 'We obviously don't see it that way. It's a question of what seems best for us at this stage of our musical and career development.'

'We're beginning to wonder these days whether we're pop or progressive! We have hit singles in England whereas in the States we're very much an album group. They see us at home as almost a progressive, underground band and this difference is rather confusing,' says Ron.

'In the States AM stations play singles and they don't really track our music and even some FM stations are not exactly falling over themselves playing our discs. Some FM stations say when they get our discs, 'It's that weird band!' The discs can be fast or slow, it's all the same to some of these people!'

The Mael's report that the past months in the States have brought strong tour audience reaction and they're hoping for a repeat here this winter of last year's tumultuous reception for their stage show.

Russell says: 'We never imagined last year we would get such a reception. We hope this year will mean another great time.'

So there you are with Sparks up-to-date, a new record producer, a new hit single, an album in preparation, a British tour on the way and it all adds up to the continuing story of Sparks' success!

7,6,5,4,3,2,1

RIMSHOT RHYTHM guitarist Tommy Keith can't stand their hit record 7-6-5-4-3-2-1 (Blow Your Whistle), but he's glad the band have the break they needed.

"Before no one ever said, 'let's get something together for the Rimshots,' but now we've been able to make an album of our own material," he boasts.

The Rimshots are house band for New Jersey's soul commune, All Platinum. That means they're the company of Shirley and Company, the Moments back-up band; they're behind Retta Young all the way, and now they've scored a hit on their own.

All Platinum is the year's most successful black label and a lot of it is due to top writer/producer Keith, and writer and musical director for the Moments, Walter (Wa Wa) Morris, who also happens to be lead guitarist with the Rimshots.

But when they're not helping churn out a constant stream of hits, they might be in the mailroom with the company's other 30 personnel dispatching copies of the latest sound; or working the switchboard with Retta Young.

In Sylvia Robinson's All Platinum stable everybody does everything...

More than 3,000 miles away in London it's 10.30 a.m. - the music business crack of dawn - and the Rimshots are in town, or more correctly still in bed.

Surprised

A bleary-eyed Tommy Keith eventually makes it to the hotel lobby orders a tomato juice with a slice of lemon and a dash of salt. He sits down, takes a sip, and suddenly seems revitalised.

Walter Morris is there too, he sticks to white coffee and cigarettes.

Affable, laughing Keith who's been with the band "five or six years" was



Shootin' to Kill

Rimshots: 'We're sure raisin' a lot of hell'

equally surprised that a song by British writer Roger Cook should be chosen as a single, especially as there's already a version by Gary Toms Empire.

"I didn't choose it, in fact I can't stand the song, but I'm glad it's a success," he confesses and smiles.

"You know I want to be out on my own, away from the band altogether. I have written produced and played behind other people for so long now I would like to have a go on my own."

"I just want people to know that I can sing. I don't care if the record bombs, but then my

products are always good products."

He says he's already got a solo album near completion and is confident that "every track could be a single".

The producer of the Whatnaughts' Soul Walking, and the Moments' latest Dolly My Love has had a spectacular

grounding in soul music.

"I was with Tamla Motown in the early days from 1962 to 1964. I played guitar for Martha And The Vandellas and even had the chance to play with the Supremes," Keith says.

"After that I went to Gamble and Huff in Philadelphia, played with

MFSB and worked with Linda Creed, but I only stayed there three months.

"You see Sherman Marshall (co-writer of Dionne Warwick's Then Came You) and me were put together as writing partners, and we couldn't come up with anything for three months so I got a little fed up."

Breakthru

"Then this guy Lee Webber asked me to write him a song. I did and he got an audition with All Platinum, so I went along as his accompanist.

"Lee didn't do so well

but Sylvia Robinson said

7,6,5,4,3,2,1

she wanted the guy in the background and I was in.

The All Platinum set-up is like Motown was in its early days."

Eventually different people drifted into the Englewood headquarters and the Rimshots evolved. Now the full complement is: Clarence Oliver (drums); Jonathan Williams (bass and All Platinum songwriter); Mozart Lewis (organ); Bernadette Randall (keyboards); Tommy Keith (rhythm guitar) and Walter Morris (lead guitar).

Morris, who admits he likes to keep a low profile which many people mistake for shyness, is a 100 per cent totally committed musician.

"I've always been crazy for music and like most Leo's I like to lead," he says.

player and I was recommended by my sister's boyfriend.

"They sent me a tape and I learnt the song and arranged it a little. When I went to rehearsals they were amazed, but it was easy because I'd been arranging hits for our local group."

Unlike Keith, Morris has no intention of "going solo" come to that he doesn't even like the idea of the Rimshots going out on their own.

"I'd like it always to be the Moments and the Rimshots as a package, I don't want to split away."

"I have great respect for Al Goodman (Moments' leader). I usually write with Al. In fact Al is my teacher and I regard him as one of the best writers in the world."

It's a testimony to Morris's musical dedication that while he was in London he would be spending a night in the studios at Phonogram.

Package

"I love to stay in the studios," he enthuses, "writing and arranging songs. That really is what I enjoy doing the most."

The result of Morris and Keith's hours in the studio perfecting the All Platinum sound will be seen and heard when the All Platinum package show hits these shores later in the year.

"It'll either be the last week in September or the first week in November," confides Keith. "And everyone like the Moments, Rimshots, Retta Young, Shirley & Company and Sylvia should be on the show."

All Platinum look set to challenge the might of the big black labels or as Walter (Wa Wa) Morris puts it: "It's a small company in New Jersey but it's sure raisin' a lot of hell."

by David Hancock

Not surprising then that he's the musical director for the Moments and is part of the hit writing team with Al Goodman and Harry Ray.

Morris reckons he got into arranging when he was nine years old and started listening seriously to the radio.

"I thought I could change the songs around a bit and get them to sound better and a few years later that's what I started doing."

He was playing in a small band in Virginia backing such stars as William Bell, and re-arranging all the latest hits to fit in with the group's sound.

"The Moments were looking for a guitar



THE ROCHDALE COWBOYS: M.P. Cyril Smith and Mike Harding.

Mike Harding's gun law:

BRING IN THE LOONIES

apart from Pete Murray and Terry Wogan on Radio Two.

"I knew the record was good enough to do something," he says, "if only it did get airplay."

Although he's naturally very pleased about the success of his own record, he feels strongly that comedy should become much more of a regular feature in the charts. "I'm very tired of the pseudo-serious approach that abounds in the music business. They only market limited lines of what is already tried and tested and know nothing about covering the whole life of.

"Things like Hoffnung's The Bricklayer and Tony Hancock's Blood Donor, for example were great tracks, which should have been made available on singles and given a lot of airplay."

Mike Harding began his musical career at the age of 13 in a skiffle band, then passed through several rock outfits before ending up in a jug band and finally deciding to go solo as a singer / comedian.

In his time, he's had many jobs that have had little to do with music —

dustman, boiler scaler, bus conductor and teacher, to name but a few.

"Being a dustman was the best. We would start at seven in the morning and then graft like hell so that we could get our round done by 11.30 and scoot off home."

The job on the buses had its moments too.

by Ray Fox-Cumming

"The driver was not supposed to make any unscheduled stops so if you wanted to nip off and have a pee, the driver had to keep going as slowly as possible and wait for you to run and catch up. My driver was a dozy bloke. It only needed some passenger in uniform to get on the bus while I was having me pee and he's think it was me and drive off."

The teaching job was meant to be a career and Mike went through the full course, got his diploma and did one job at a primary school. "I couldn't stand it for long

- promotion. To tie in with the single Rochdale Cowboy, he got himself photographed with Rochdale's MP, the unctuous stone Liberal Cyril Smith, outside the House of Commons. "He's a nice bloke, but nobody's fool, although, like anyone who's a bit of a comic character, he enjoys a good laugh."

The cover of Mike's new album features a tin of Uncle Joe's Mint Balls (after which one of the tracks is titled) and Mike spends much time handing tins of these sweets around, proclaiming that they have aphrodisiac qualities.

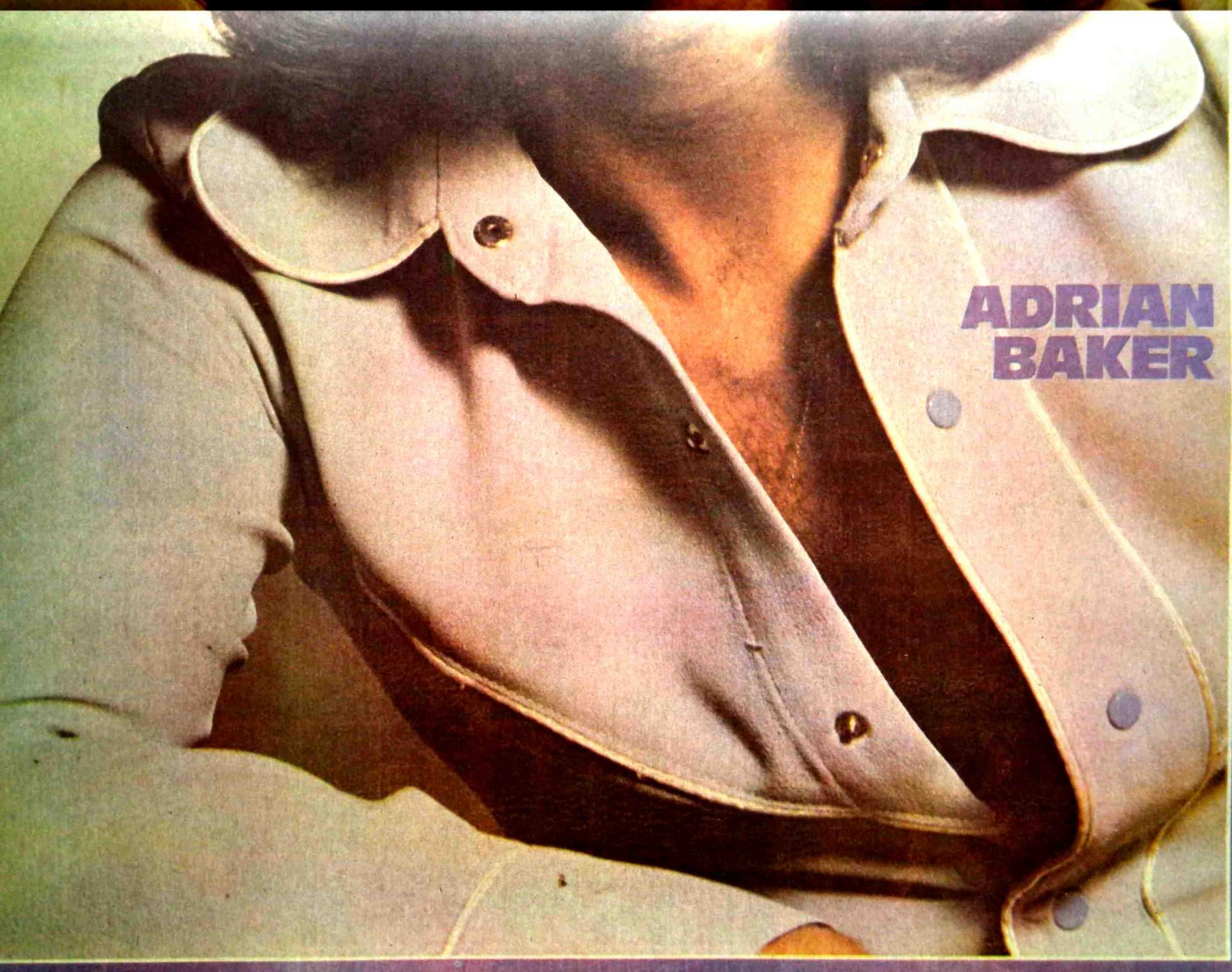
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**ADRIAN
BAKER**





DISCO PAGE

James Hamilton's

NORWAY'S NORMAL?

LOTS OF jocks get gigs in Scandinavia, so here's a bit of info from someone who's over there now.

Peter Brown (Seasons Disco, Wembley, Middlesex) is spending some of the summer working at the Hawk Club in Bergen, Norway, and from what he says it seems the Norwegians are fairly normal if just a wee bit behind the times. He writes: "My favourite music is soul . . . however, over here you have to play some really weird disco music. For instance, MAX BY GRAVES' Tulips From Amsterdam (Decca) goes down tremendously, and GLENN MILLER always works a treat! You

FROM Peter Greig (Route 66 Discos, Plymouth, Devon): To make your own slip mats, get two coloured felt off-cuts (usually sold in one foot squares by remnant shops) and cut them to turntable size using a suitable plate as a pattern. Fold each in half and then quarter and nip the inner point with scissors. Stick them onto your turntables with some small dabs of glue and — presto! — you have a pair of perfect slip mats for professional cueing in.

wouldn't hear many other than mobile discos playing those in England, I'll bet!" And more's the pity, say I.

That's not the only way in which Peter finds the Norwegians lagging behind the times. "Norway

is slow in catching on to new records. The Norwegian Top Twenty still has GEORGE McCRAE's Rock Your Baby in it, along with I Can Help by BILLY SWAN which if a vote was taken would probably be their new National Anthem!"

DJ HOT LINE

breathless Jon Taylor (Crockers, Norwich) pants that RITCHIE FAMILY Brazil (Polydor) has taken the club by storm in three days flat . . . Capital Radio's Roger Scott had to play it four times on the first night he tried it at London's Global Village

Mark Ryman (Portsmouth, Mid-Glam) has amazing but true info: touted as Afro-Funk, BLACK BLOOD A.I.E. (A. Mwana) (Bradley's) is in reality a reworking of the 1971 YAMASUKI's B-side to Yamasaki (UK), originally called A-E-A-O-A and then supposedly Japanese!!!

Colin King (Sale, Cheshire) has flipped for GEORGE McCRAE You

driving 'em wild with JOHNNY RIVERS Help Me Rhonda (Epic . . .

The Progs 12 volt, 50 watt quartz iodine projector, mentioned last week, does include a liquid wheel in the asking price of £19.95 . . .

heartfelt plea for suggestions from Alex Henderson (Victoria Bars, Weymouth), wondering how to liven up the no-dancing allowed Sunday sessions . . . HOW-E-EFEE The Devil's On The Run (Contempo) and 20th CENTURY STEEL

BAND Endless Vibrations (UA) currently biggies for Doctor John (Newport, Salop) . . .

Theo Loyola (Banana Power Discos, Bridge, Kent) picks THE COMMODORES The Bump (Tamil) . . . hustling Gary Bowen (Bath, Somerset) suggests in-store promos with your disco plugging albums and dog biscuits alike as a good Saturday afternoon gig, so why not check out your local Ray-Ban manager now? . . . Les Aron (Lilac Discos and Ball Hal, Bognor Regis, Sussex) is trying DENNIS NEAL Cara Mia (Charisma) and CHARLIE WHITE

HEAD Shu-Doo-Po-Po Love Being Your Fool (UA) . . .

EL BIMBO Bimbo Jet EMI

DELILAH Alex Harvey Vertigo

STONE COLD SOBER Rod Stewart Warners

LITTLE PEOPLE Hunter A&M

HOW SWEET IT IS James Taylor Warners

THAT'S THE WAY I LIKE IT KC & Sunshine Band Jay Boy

THE NIFTY GRITTY DIRT BAND: (All I Have To Do Is) Dream (UA UP 35875). Yes, despite the brackets, it's the Everly's' cocoon commercial oldie . . . given a Misty-style updating full of twinkling banjos and mildly bouncy subdued jollity. Dreamy MoR, could be a smash.

JEANNE BURTON: Nobody Loves Me Like You Do (Seville SEV 1010). Incredibly exciting shrilly screaming gallop paced hustler by a chick who combines Gloria Gaynor and the Queen Of Clubs to produce a sound that'll send shivers up your spine. Make it a hit!

STEELY DAN: Do It Again (ABC 4075) and again and again and again. Maybe this time?

AL WILSON: The Snake (Bell 1436). Al's 1968 classic, recently revived by Kevin King Lear, in all its original glory plus stereo. I thought Oscar Brown Jr penned, so why the John Fogerty credit?

ROD STEWART: Stone Cold Sober (Warner Bros K-18600). Marked B-side on his new single, basic boogie thump thump. If it palls, you can always switch the turntable off!

ROGER DALTREY: Walking The Dog (Polydor 2058628). Fade-in intro is a bore, but otherwise this is an amazingly fresh and spry reworking of the Rufus Thomas classic.

LEROY BROWN: One Woman Man (EMI 2320). Grow-on-you Gerry Shurley-arranged UK Soul with effective semi-slow thump tempo. Instrumental version flip.

MIKE HARPER: I'm Crying (Retreat RTS 264). My fake UK Soul sound since Fool, this slow-to-build smooth

new spins

dancer has me wailing along with the chorus every time. Pity there's not more impact at the intro, as it's a grower.

SUSAN MAUGHAN: El Bimbo (Ember EMBS 343). I wanna be Bimbo's girl! Susan does a Sylvia-

THE GLITTER BAND: Love In The Sun (Bell 1437). I actually won't mind playing this surprisingly competent Beach Boys rip-off when it's a hit.

BROTHERHOOD OF MAN: Kiss Me, Kiss Your Baby (Dawn DNS 1111).

Powerfully chugging Drifters-ish Barry Blue song, should be good Pop if it hits.

DWEAM DWEAM DWEAM!

Straight from the States

GEORGE "BAD" BENSON: Superhigh (CTI 0242F). The jazz guitarist goes vocal on a steadily lurching chunky thumper with Sea Cruise ship's hooters and girlie group support for Hustlers. Soopah!

JESSE JAMES: If You Want A Love Affair (20th Century TC 2261). The Oakland Soulistic nicked the delicately sexy boy/girl intro from Joe Stubb's

and it's still a bitch! Medium tempo swayer.

LOVE CHILDREN AFRO CUBAN BLUES BAND: Life And Death In G&A: Bang Bang (Roulette R 7172). Sly Stone's Abaco

Dreams oldie given a brassy Salsoul treatment with Hustle chiz and thundering bass. Joe Cuba's flip is more Latin.

ESTHER PHILLIPS: What A Diff'rence A Day Makes (Kudu KU 925).

Much raved about US disco monster may die the death here if it ever comes out. Fast wukkawuk thump tempo allied to sophisticated warbling doesn't sound like Britain but sure has class. Who knows?

JAMES BROWN: Hustle!!! (Dead On It) (Polydor PD 14281). Spur of the moment cash-in, this crass abomination is the worst thing that Brown has ever done. Be warned! As mindless funk it works though.



THE NIFTY GRITTY DIRT BAND

FAMILY PLANN: Sexy Summer; Can You Get Into The Music (President PT 441). Herky-jerky funky stuff, and the flip's fine too.

WILLIE & ANTHONY: Sugar, Sugar, Sugar; It's Never Too Late (Jay Boy BOY 94). Bouncy old fashioned Sam & Dave style Soul, with a blues-drenched slow flip in the Stax/Volt tradition . . . tho' actually from TK.

MR FLOOD'S PARTY: Compared To What (Bulldog BD 6). The Les McCann/Eddie Harris classic from Swiss Movement given a good less jazzy treatment which would be even better as an instrumental.

THE CROW: Your Autumn Of Tomorrow; Uncle Funk (Right On RO 101). First on Dave Godin's new label is a message-type brassy fun-

ker of less than overwhelming impact. I prefer the instrumental flip (dedicated to Dave?!) which has a Packers party spirit and lotsa organ.

LA COSTA: The Best Of My Love (Capitol CL 15830). The gentle Eagles slows done beautifully by a Country Karen Carpenter.

RONNIE McNEIR: Wendy Is Gone (London HLA 10494). Lovely litter by

Soulful Ronnie. BRYN HAWORTH: Give All You've Got To Give (Island WIP 6240). Nice semi-slowie for stereo Rock discs.

HELLO: New York Groove (Bell 1438). Powerfully pounding purposeful slow thump beat derivative tune.

CARMOL TAYLOR: Back In The USA Elektra K 12182. Authentic 1975 Rock-A-Billy for vintage boppers.

NATIONAL DISCO TOP TWENTY

| | | | |
|----|----|---|--------------|
| 1 | 1 | BARBADOS, Typically Tropical | Gull |
| 2 | 2 | HUSTLE, Van McCoy & Soul City Symphony | AVCO |
| 3 | 3 | FOOT STOMPIN' MUSIC, Hamilton Bohannon | Brunswick |
| 4 | 7 | IT'S IN HIS KISS, Linda Lewis | Arista |
| 5 | 10 | EL BIMBO, Bimbo Jet | EMI (Import) |
| 6 | - | DOLLY MY LOVE, Moments | All Platinum |
| 7 | - | I CAN'T GIVE YOU ANYTHING, Stylistics | AVCO |
| 8 | 4 | HIGHWIRE, Linda Carr & The Love Squad | Chelsea |
| 9 | 9 | JIVE TALKING, Bee Gees | RSO |
| 10 | 17 | IT'S BEEN SO LONG, George McCrae | Jayboy |
| 11 | 11 | 7654321 BLOW YOUR WHISTLE, Gary Toms Empire | Epic |
| 12 | 8 | EIGHTEEN WITH A BULLET, Pete Wingfield | Island |
| 13 | - | THAT'S THE WAY, K C & The Sunshine Band | Jayboy |
| 14 | 20 | CRYSTAL WORD, Crystal Grass | Philips |
| 15 | - | HYPERTENSION, Calendar | Pi Kappa |
| 16 | 6 | 7654321 BLOW YOUR WHISTLE, Rimshots | All Platinum |
| 17 | - | ALL I NEED IS YOUR SWEET LOVIN, Gloria Gaynor | MGM |
| 18 | 12 | HAVE YOU SEEN HER, Chi-Lites | Brunswick |
| 19 | 19 | JE T'AIME, Judge Dread | Cactus |
| 20 | 13 | FAME, David Bowie | RCA |

BREAKERS

RUNAWAY, Chandelles, Black Magic
WHO DO YOU LOVE, Ian Hunter, CBS
AIEA M'WANA, Black Blood, Bradleys



Mother, Father, Sister, Brother

PHILADELPHIA Is America's Black Hole Of Calcutta. It's so bad that keen American citizens will just sneer at the mention of its name. Even Philly superstars might go as far as saying they hail from these bobby parts, but are zip-lipped when asked if they're still residing there. Yeah, that's how downbeat the whole place is.

Yet this untidy territory is responsible for the downfall of Detroit Motor City's famous Tamla label. Nowadays Philadelphia, love it or hate it, is recognised, and indeed hailed as America's greatest soul empire.

Memories

With leading lights such as Billy Paul; The O'Jays; Three Degrees; Harold Melvin and The Blue Notes; The Intruders and MFSB; lesser lights like The Supremes and Smokey Robinson have to live on their memories of the good old days when they were tops.

The Philly Sound with its lilting melodies and soulification is hummed in the bathtubs of the nation. Indeed, it's sound is totally recognisable: smooth and creamy, the rhythm mixed down against the vocals; crystalline strings; immaculate production and a touch of class.

Gamble and Huff, although claiming they are not the mentors of the Philly Sound, have definitely put it on the musical map.

Kenny Gamble and Leon Huff have been working together since 1961, when they were songwriters at the Schubert Building, Broad Street, Philadelphia. They teamed up as a singing act, calling themselves the Romeros, fundamentally a night-club act, but they had

Full fat soft soul

little or no success in chart form.

So, concentrating on producing and writing, they found people were more ready to accept their artistic, behind-the-scenes talent than those displayed on stage.

Undoubtedly, these two are the brains behind Philly's vast organisation. But what about musicians? The actual sound behind Philadelphia International is a little hot-shot band of musicians, calling themselves MFSB, a shortened form of Mother, Father, Sister, Brother, such an endearing tag for a collection of creative musicians.

Nonsensical

It seems utterly nonsensical that these guys, who have been together long enough to get the seven year itch, were, hitherto, the only members of the Philly stable unknown to the public. They have always deserved more recognition than they got. After all, they aren't just brilliant session men, they are The Sound behind so many famous names.

The line-up of the multi-musical array is: Ronnie Baker - bass; Norman Harris, Bobby Ell and Roland Chambers - guitar; Kari Chambers and Earl Young - percussion; Lennie Pakula and Leon Huff - keyboards; Vince Montana - vibes and Larry

Washington - congas and bongos. But, it must be said that there are many other musicians involved to a slightly lesser degree but who are by no means less important.

The high standard of MFSB's scintillating style never lets up; even if they're dying and sweatin'. This is largely attributed to Big Chief Leon Huff, who apart from being fab on keyboards also conducts the sessions, making sure that the super-duper-Jam principle of MFSB never gets wishy-washy or boring.

Monster

The band have had two monster albums released. Their latest offering simply called MFSB is worth tasting to get an idea of their jazzy-cum-funky, disco music. Their first single release, titled TSOP (The Sound Of Philadelphia) was top twenty in Britain, and flew to the number one slot in the American chart. Now they have a squeezing-pleasing big funk sound for their second release, Sexy, which is already climbing up the charts here at home.

The MFSB buffs are hopping out of the studios for a breath of fresh air and going on the road. With a bit of luck they might come over to Britain. So keep those toes crossed, will ya.

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MAILMAN

THIS WEEK, thrill to the final demise of the Sweet v Mud battle, join the Lyn Paul v Peter Doyle scratch your eyes out contest, take up a challenge to all Rollers' fans and rush to Linda Carr's defence - writing as always to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

Sour Kraut

IN REPLY to the Sweet fan from Belfast, well done mate, I agree with ya. The Mud fans started it last time so it's our turn now. Sweet always have been and always will be the best rock band in the world. As for Mud, Les and Ray should lose at least a couple of stone in weight apiece, Rob should try not to be such a poor and Dave should rub onion in his scalp to cure his bald patch. Oh, and by the way, they should all learn to sing and play their instruments.

Toni Cox, 43 Victoria Road, Chingford, E.4.

+ Must we persist in this tiresome battle? You go and rub an onion... in your eyes.

Supreme

YOU DID an article about Linda Carr in the paper and wrote "Diana & Co. better watch out". How could this woman ever beat the world's greatest female singer/actress, Diana Ross? I don't see Linda Carr lasting as long as Diana Ross, nor do I see her starring as a great actress in a superb film.

Linda Carr sells her



SWEET: MIKE TUCKER

records by displaying herself (just take her appearance on TOTP), while Diana sells her records because they are music. No-one could ever beat Diana - she will reign forever.

Diana Ross Fan, Belfast.
+ This letter had to be edited, taking out a description of Linda Carr that was both defamatory and libellous. Furthermore, it was written on a piece of paper advertising a brand of lager. I conclude that (a) it was probably written in a pub and (b) the writer could



therefore possibly have been drunk. Linda Carr fans will no doubt take this into account when rushing to her defence.

Sanity

I AM replying to the letter from the Sweet fan in Belfast. I am an ardent Sweet fan, but I really think the Sweet could do without fans like this one. This so-called battle has been well over for a year or more and right now Sweet and Mud have nothing in common. Sweet are a heavy group and Mud are a rock 'n' roll group and they're both good at what they do. I hope there will be no more futile arguments from either side.

L Jerdon, 7 Lilley Road, Liverpool.

+ Well said, and there won't be any more "futile arguments", cos I ain't printing 'em.

Gang awa

IT WAS really great to read about my favourite group Gang in your fab mag today. I agree, of course, that Gang will

make it and I used to be a faithful Rollers fan. The first time I saw them Paul took the place of Les in my heart.

Denise King, 113 London Road, Sydenham, London SE26.

+ You're a brave girl, because now you'll have hoards of Les-lovers snapping at you like barracudas for weeks to come. I hope you survive.

Gangster

IT WAS great to read about Gang in your paper. They are really popular around here and are so good they will be the biggest group in the country. The Rollers will have to step down.

No address

+ You too shall have a posthumous VC.

Undercover

YOU EITHER love or hate The Rollers, but the truth came out a few months ago that they never played on their earlier hits, which leads me to believe that, in my opinion, this country has the best backroom session men in the world and we should be proud of them.

Studio buff.

+ Three cheers for British session men - Hip, hip . . . and while we're on the subject of session men, would the splendid Herbie Flowers please



LYN PAUL



EVE GRAHAM

phone and tell me all about the album I hear he's been making?

Mini-Roll

I HAVE no objection to people buying Bay City Rollers' records and generally raving over them, but I strongly object to a Rollers taking people for mugs.

For fans to pay up to £2 a ticket for a Rollers' concert and see them for only 40 minutes is absolutely outrageous. How do they get away with it?

Bo-Bop Deluxe Fan, Leeds.

+ I wan't going to put in any more Roller-slayer letters, but at least this one sounds as if they've actually bothered to go and see the group. Okay Roller fans tell him how they do get away with it?

Non Eve-nt

WE ARE writing to complain about a fan club we joined on June 25, 1974. Since that date, we've had one newsletter and even that contained news that we'd already heard. Every letter we've written since then has

gone unanswered - so where does that leave us? 70p worse off. Take our advice Eve Graham fans don't bother with her fan club, it's not worth it.

Two angry Eve Graham Fans, 85 Castle Street, Port Talbot, West Glamorgan.

+ If a letter of explanation isn't printed on this page within about a month, then the advice of these two fans is clearly worth taking.

Good elf

QUESTION: WHY is the music world buzzing?

Answer: Because he's back, the national elf of rock 'n' roll, the man who took the world of rock music by storm for three years. Bolan (Marc Two) has returned.

I went to a T. Rex gig at GT Yarmouth and believe me - this band can play. Even when the mikes packed up halfway through Teenage Dream, they carried on playing. It is this professionalism that will soon make T. Rex say, "Well done BCs, now step down - it's our turn".

Andy, Birmingham.

+ Maybe they didn't notice when the mikes packed up?

Squeak

BEING AN avid New Seekers fan, I am very reluctant to hit out at Margaret Hughan's letter regarding Lyn Paul's latest single. However, the fact that Peter Doyle is featured on the single doesn't make the slightest difference, because (as she says) it's indeed a small part. The reason it has got in the charts is because it has more commercial appeal than Lyn's previous releases.

As for Peter himself, he has done the dirty on his loyal fans, releasing only one single and totally ignoring them concert-wise. So Miss Hughan, who is the daft one now? It's certainly not Lyn Paul, as she is working hard to hit the big time again, which is more than you can say for Peter A Devoted Lyn Paul/New Seekers Fan, Middlesex.

+ This is only one of several letters received in reply to Miss Hughan's letter. A fine scratch your eyes out contest looks to be developing on the subject, but for your information, the score at the moment stands at Lyn Paul fans 9, Peter Doyle fans 2.

BLACK BEAUTIES

Here's another of our silly quizzes. This time the emphasis is on anything juicy and funky. Try your hand at guessing our Black Market goods. It's easy.



1. Who does this s-e-x-y lady sing with?

- a. La Belle?
- b. Rufus?
- c. Supremes?

2. Gladys Knight And The Pips recently had a top ten hit in this country with a ballad sung originally by Barbara Streisand. Was it?

- a. The Way We Were?
- b. Best Thing That Ever Happened?
- c. Hello Dolly?

3. Who are these five dashing guys? No they're not undertakers. They're celebrities; are they?

- a. Detroit Spinners?
- b. The Stylistics?
- c. Four Tops plus One?

4. Which of these three Lulus' is Patti Labelle of the hunkyfunk Labelle?

- a. The one on the left?
- b. The one in the centre?
- c. The one on the right?

5. Sue Cadogan had a hit with Hurt So Good. Is she from?

- a. The Seychelles?
- b. West Indies?
- c. East End?

6. This rastafarian dreadlocks belongs in one of the hottest reggae outfits around at the moment. Is he?



- a. Johnny Nash?
- b. Toots of Toots and the Maytals?
- c. Bob Marley?

HOW TO SCORE

- 1. a-1 b-2 c-0
- 2. a-2 b-1 c-0
- 3. a-1 b-2 c-0
- 4. a-0 b-0 c-2
- 5. a-1 b-2 c-0
- 6. a-0 b-1 c-2

IF YOU SCORED...

0-5 . . . Well you kids' jus' don't know where it's at on the black trail. Perhaps you're into heavy rock or white trash music. Whatever it is you don't know Bob Marley from Chaka Khan.

6-9 . . . You just failed to make the top bracket, but nonetheless you have a sound knowledge about what's black and beautiful. Order your almanac now, and you'll be chokin' with the rest of 'em.

10 and over . . . Hey mon! How come you knows as much about the Black scene as we do. U sure U ain't no spy digging around for noos and hot fax? If so I, Judge Dread, sentence you to 1,000 years, with as many black records that you can cram into you'll be cell . . . Mercy!



RECORD MIRROR

NEXT WEEK!
Super Womble
Poster & competition

Singles

by Ray Fox-Cumming

Big score from Rod

ROD STEWART: Sailing (Warner Bros. K 16600)

Martin Thorpe, Record Mirror's resident football freak, predicts that at the very least this song will be a smash hit on the footie terraces next season! And who am I to question his authority? It's a slow, mesmerizing song that won instant approval in the office, and should be an enormous hit. Flip it over and you've got a stomping contrast for disco appeal.

CARPENTERS: Solitaire (A&M AMS 7187)

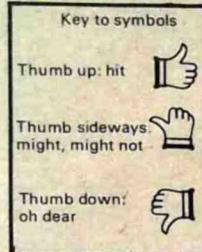
A track from their album which is currently topping the charts, this Sedaka / Cody song is given the full vocal treatment by Karen. A wistful ballad, it seems that the Carpenters can't put a foot wrong at the moment, so this is bound to find favour — and a place in the charts.

IAN HUNTER: Who Do You Love (CBS 3486)

I didn't expect Ian's last single to do as well as it did, and I'm afraid I feel the same about this one, possibly because it sounds fairly similar to that last one. Other point of interest is that the flip on the current single, Boy, is exactly the same as the flip on Once Bitten Twice Shy. Not the best value in the world exactly.

GUYS & DOLLS: Let's All Get Together (Magnet 37)

Having learned that one smash hit isn't automatically followed by another, Guys and Dolls are obviously hoping that this will redress the balance. Simple, singalong "We're All Going On A Summer Holiday" - type number, it's an improvement on their last song, but still not as strong as the first. Its fate is definitely in the lap of the air-play gods.

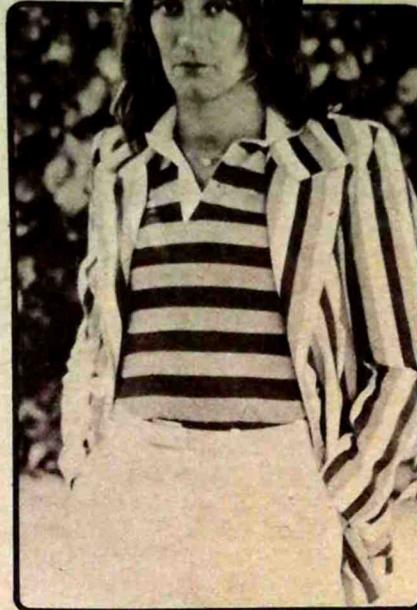


MAC & KATIE KISSOON: Like A Butterfly (State 9)

Hmmmm . . . even after four plays this doesn't really register positively. It trips along at a jaunty pace, but somehow lacks the punch that their previous singles had. Will probably



ANDY MACKAY



ROD STEWART

be a hit, but don't see it going very far.

GILBERT O'SULLIVAN: I'll Believe It When I See It (MAM 133)

According to the record company's description, this is "much more of a soulful ballad". It's also arranged by H. B. Barnum, but even that doesn't help it sounding about as soulful as Vera Lynn (no disrespect, Vera). When you think you can't stand any more, there's suddenly a burst of heavenly female vocals that leaves you gasping for a word to describe it. . . I think it's schmaltz.

RITCHIE FAMILY: Brazil (Polydor 2058 625)

CRISPY AND COMPANY: Brazil (Creole CR 109)

There's seems to be a little controversy about this record: the

version by the Ritchie Family is one of the biggest disco smashes in years in the States, and is fast repeating that success here. However, Creole Music claim that their version by Crispin and Co. is the original and not a copy. Whatever the result, there's no doubt that the Ritchie Family's is the superior — fast, funky and with that something different that'll make it a smash hit. One of the best records of the year!

MIKE POST: The Rockford Files (MGM 2006 521)

Theme tune of the popular private - eye series starring James Garner, this record has done very well in the American charts. I don't really understand why the A-side is described as the non-stop disco version and the B-side as the commercial version — to

my untrained ear they both sound the same. This week's competition is a Record Mirror variation on Spot-the-ball. Answers on a tartan cap please. For an instrumental numero, it's ok, but nothing that special.

STEPHEN STILLS: Turn Back The Pages (CBS 3497)

One of the best tracks from Steve Stills' latest album, this is commercial enough to stand a chance at the charts. Some superb arranging, and a good build-up throughout. Nice one.

JOHNNY JOHNSON AND THE BAND-WAGON: Music To My Heart (Epic 3458)

Frenzied disco-stomper from Johnny and the boys. It's ideal for that market but not really anything more than that.

ANDY MACKAY: Wild Weekend (Island WIP 6243)

Do I remember the original version of this song asks the

handout? I'm afraid I don't, and I don't think I'm liable to remember this interpretation either. Rasping sax playing from Andy (Roxy) Mackay that doesn't really improve with repeated playing.

HARRY CHAPIN: Dreams Go By (Elektra K 42484)

Jaunty busking-type melody with a catchy little chorus that centres on the passing of time along the same lines as Cats In The Cradle. Whereas in the latter two songs, the words have been the strong feature, this time it's the music, but it's chances of making it are fifty/fifty.

ERIC CLAPTON: Knockin' On Heaven's Door (RSO 2090 166)

This is the second version of this song within a couple of weeks — the other by Arthur Louis. Clapton's version is much gentler, even the guitar break is easy-listening. It's an easy sound to listen to, but I'm not convinced about its chart chances.

PEOPLES CHOICE: Do It Any Way You Wanna (Philadelphia PIR 3500)

Penned by Mr Huff, this is fine for foot stompin', but it's predominately an instrumental number, with the vocals coming in almost as a background chorus.

LEAPY LEE: Every Road Leads Back To You (Bell 1419)

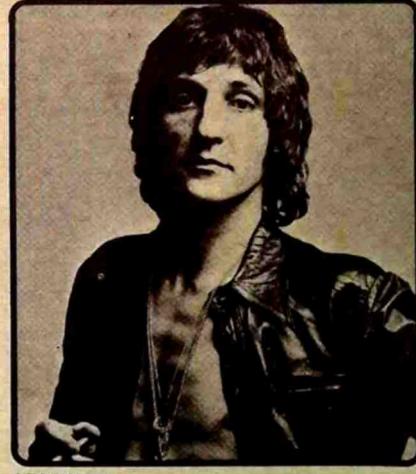
The man who flew to fame with Little Arrows is back with this Barry Mason / Keith Potger number. Very country-style with twanging guitars and humalong chorus, it could easily have been sung by the old New Seekers — which as Keith Potger was one of, ain't too surprising. Nothing very distinguishable here.

THE GLITTER BAND: Love In The Sun (Bell 1437)

Fairly long drum intro starts this and the drumming is the thing that's most predominant all through. I don't know whether the humidity had affected my ears or not, but the vocals seemed to be coming from a long way back, and most of the time compete with the instrumentation. Apart from that, there's nothing startling here, but that won't stop it being a hit.

BO'FLYERS: Wishing You Well (Pye 7N 45507)

Ready then mate? 'Cos if you are, get ready to drop your aitches and fings, it's Wouldn't It Be Nice Small Faces time. Very good debut single from the band, who are young Londoners — hence the Cockney delivery on the vocals. Good catchy song.



LEAPY LEE

SONGWORDS



IF YOU THINK YOU KNOW HOW TO LOVE ME

Written by Chinn and Chapman
Sung by Smokey
Copyright © 1975, published by ChinnChap publishers/RAK Publishers Ltd.
London.

Verse 1.
A breathless drive on a downtown street
A motorbike ride in the midday heat
The dust that hung from the desert skies
Run though we'd run it still burned our eyes
Oh yes we may walk on the wild wild side of life
And our movements traced by a stranger close
by your side
And in the shadows of a promise
Take my hand
And show me the way to understand.

Chorus:
So if you think you know how to love me
And if you think you know what I mean
And if you really really want me to stay
You've got to lead me away.
Just lead me lead me away.
Repeat chorus: And if you think etc

Verse 2.
A reckless night in a nameless town
Then we move out of sight
With a silent sound
A beach that wept
With deserted waves
That's where we slept
Knowing we'd be safe
Now you may think you can
Walk on the wild wild side with me
But there's a lot I can learn
And a lot that I've yet to see
You know you've got my life
Laying in your hands
It's up to you
To make me understand.

Repeat chorus then fade.

soul stirrings

by Giovanni Dadomo

Al's High Flying Fool

THE SMILE on Alexander Bartholomew Basil Matthews' face is of a very special kind. You see, Al's first solo single, *Fool*, is starting to sell like hot cakes in its fourth week of release and the reason Al's smile is so wide and warm is he's been waiting for this sweet moment for almost 20 years.

He was four when it started: "Originally I was doing little parts in plays and things and then I took up piano.

"That was my mother's trip — playing piano — and I played concert piano for about seven years but I had a complete mental block on that scene."

As soon as he hit his teens, Al recalls, he was out in the streets and subways of New York singing in the small vocal groups that were the hallmark of middle and late sixties black music.

"I was professional by the time I was 12 or 13. We did all the acapella things — not as sophisticated as the Stylistics or anything but we got along.

Rock 'n' roll

"We used to do rock and roll shows for a guy called Alan Freed alongside people like The Big Bopper and a very young Frankie Valli," Al continues in an accent somewhat undermined by his having lived in England for the last five years. They even got to make records:

"I did Once In A While with The Chimes then I was in a group called The

' — if you did three gigs a week you were a superstar'

soul gossip

LABELLE currently in New York mixing their new album. Entitled *Phoenix* the record was cut in New Orleans with Allen Toussaint at the producer's console and is made up largely of Nona Hendryx compositions.

The group are currently rehearsing for a new American tour commencing on September 12 but there's no word as yet regarding a return to our own shores.

EDWIN STARR is due anytime for one of his six-



Bob Dylan as its reigning monarch.

"I was finally fed up with people blowing their breath in my face — 10 guys standing around a microphone going 'Doo!', you know. It can get pretty hairy with onions and the whole thing," Al concludes with a laugh.

In the Village Al started to make a name for

himself playing Latin Jazz with people like Mongo Santamaria and Willy Bobo but he eventually switched to doing solo spots with an acoustic guitar. And then just as things were starting to get interesting along came Uncle Sam with Al's call-up papers and a ticket to Vietnam.

Four and a half years

later Al was back doing what he knew best — but things back home weren't too cool so Al decided to try his luck in England.

"I realised that after Vietnam I could handle anything, so I came over and formed a band called Salt And Pepper. I'd missed the whole hippy scene 'cause I was in the service and I decided 'Oh

yeah, I'm gonna be a freak now!'

"But that didn't work out and I decided that if I had to go through all those ego conflicts for just £15 a night I might as well go back to the folk clubs and earn the same money on my own without any of the hassle and actually be able to afford to eat."

So Al came to London and promptly began to earn both a living and a reputation on the folk circuit, eventually graduating to colleges and playing support to rock bands like Hawkwind, Slade and Wizard.

But even though he was doing quite well he hadn't really found his niche:

"I'd get very frustrated on stage on my own because I could hear horns and backing vocals and also I like to get up and dance but it's kind of difficult with an acoustic guitar hanging around your neck."

Eventually Al met up with Pierre Tubbs, the writer / producer behind J. J. Jackson's soul hit *It's Alright*, and ended up recording *Fool*.

Hopes

Now that the record looks like it could well be a hit Al's starting to think about the future. For a start he's recording an album containing a lot of his own songs and he's putting together a band.

"The album will hopefully be an extension of everything I've done already — funky, but not too funky; nice, but not too nice."

As for the band, Al's hoping to get a nine-piece together:

"We're going to do selected dates as opposed to running up and down the motorway, which is really impossible what with the cost of petrol and everything."

"I think we got some gravy going here man, because there's really no major soul act that's living in this country and can do a show when asked," says Al with a snap of his fingers emphasising the instant availability he's banking on a demand for: "And I think we're going to do quite well — otherwise it's back to driving trucks!"

US soul singles

| | | | |
|------|----|---|----------------------------|
| 1 | 3 | HOPE THAT WE CAN BE TOGETHER, | |
| | | Sharon Page | Philadelphia International |
| 2 | 1 | FIGHT THE POWER PT. 1, | Isley Bros. T- |
| | | Buddah | Neck |
| 3 | 7 | DREAM MERCHANT, | New Birth |
| 4 | 8 | GET DOWN TONIGHT, | KC & The Sunshine |
| Band | | | TK |
| 5 | 5 | 7, 6, 5, 4, 3, 2, 1 (Blow Your Whistle) | Gary Toms Empire |
| | | | PIP |
| 6 | 2 | SEXY, | MFSL |
| 7 | 4 | DO IT IN THE NAME OF LOVE | Philadelphia International |
| 8 | 9 | FOREVER CAME TODAY, | Jackson 5 |
| | | Motown | |
| 9 | 6 | THE HUSTLE, | Van McCoy & The Soul City |
| 10 | 12 | THREE STEPS FROM TRUE LOVE, | Aveco |
| | | Reflections | Capitol |

monthly visits. And while there's nothing remarkable in that, isn't it amazing to find Edwin back in the US charts with *Pain* after a lengthy run of floperous with his ex-mentors at Tamla?

RICHARD PRYOR, whose *That Nigger's Crazy* album has to be the funniest record issued last year is now with Reprise and has a new album released in the States this month — and with any luck it'll be released here too. Meanwhile, Mr Pryor is suing Stax for the customary million dollars all ex-Staxers seem to ask for when they leave the company.

A RESOUNDING BOO to Black Music's unsympathetic review of Allen Toussaint's beautiful *Southern Nights* album — listen again lads, it grows on you.

LENNY WILLIAMS, ex-lead-vocalist for Oakland's mighty Tower of Power has now signed with Motown and should have a single out shortly.

Wigan Casino Top Twenty

- | | | | |
|----|----|---------------------------------|---------------------------------|
| 1 | 3 | Cracking Up Over You | |
| 2 | 1 | Ellja, Rocking With Soul | Tommy Hunt |
| 3 | 2 | Let Me Do It | Hank Jacobs |
| 4 | 4 | Get Out | The Bells |
| 5 | 5 | Save Our Love | Tommy Hunt |
| 6 | 8 | Try A Little Harder | The Soul Patrol |
| 7 | 6 | You've Come A Long Way Baby | The Koy Men Strings |
| 8 | 16 | Notice | Flower Shoppe |
| 9 | 7 | I Can't Help Myself | The Fidels |
| 10 | 10 | I Don't Like It, But I Love You | Johnny Ross |
| 11 | 15 | No Right To Cry | Tommy Bush |
| 12 | 10 | Send Him Back | Mamie Galore |
| 13 | 17 | The Champion | The Pointer Sisters |
| 14 | 15 | The Trip | Willie Mitchell |
| 15 | 18 | Don't Pretend | Dave Mitchell and the Screamers |
| 16 | 13 | Zola | The Mirwood Strings |
| 17 | 17 | I'M Coming Home In The Morning | King Errison |
| 18 | 19 | You Touched Me | Lou Pride |
| 19 | - | Spider Man | Judy Harris |
| 20 | - | So Sweet, So Satisfying | Will Power |

- | | | | |
|----|----|---------------------------------|---------------------------------|
| 1 | 3 | Cracking Up Over You | Tommy Hunt |
| 2 | 1 | Ellja, Rocking With Soul | Hank Jacobs |
| 3 | 2 | Let Me Do It | The Bells |
| 4 | 4 | Get Out | Tommy Hunt |
| 5 | 5 | Save Our Love | The Soul Patrol |
| 6 | 8 | Try A Little Harder | The Koy Men Strings |
| 7 | 6 | You've Come A Long Way Baby | Flower Shoppe |
| 8 | 16 | Notice | The Fidels |
| 9 | 7 | I Can't Help Myself | Johnny Ross |
| 10 | 10 | I Don't Like It, But I Love You | Tommy Bush |
| 11 | 15 | No Right To Cry | Mamie Galore |
| 12 | 10 | Send Him Back | The Pointer Sisters |
| 13 | 17 | The Champion | Willie Mitchell |
| 14 | 15 | The Trip | Dave Mitchell and the Screamers |
| 15 | 18 | Don't Pretend | The Mirwood Strings |
| 16 | 13 | Zola | King Errison |
| 17 | 17 | I'M Coming Home In The Morning | Lou Pride |
| 18 | 19 | You Touched Me | Judy Harris |
| 19 | - | Spider Man | Will Power |
| 20 | - | So Sweet, So Satisfying | Bobby TreeTop |

HOT TIPS
Follow The Leader (Parts 1 & 2)

Spix and Spax (Tang Song)
Al Wilson (Bell)

CHARTS COMPILED BY RUSS WINSTANLEY AND RICHARD SEARLING

album pick

NEW CENSATION: *New Censation* (DJM DJLPS449) THE TAILORED denim clad foursome on this album's mediocre sleeve look like an integrated New Seekers, and although the record boasts the respectable Van McCoy as writer and producer, the music in its grooves is neither new nor sensational.

Actually, *First Round Knockout*, the album's opening track isn't a bad little song, but what follows is

strictly supermarket soul with competent but undistinguished vocals sunk in a syrup of strings. Some of the tracks are downright embarrassing too — Everybody's Got A Story is a cheap carbon of Papa Was A Rolling Stone and Come Down To Earth is just a kindergarten version of Living For The City — and when you've played Spot The Originals all that remains is a very large ashtray. — Rubbish. GD.

Albums! Albums! Albums!

Rod's instant classic

ROD STEWART: Atlantic Crossing (Warner Brothers K56151).

Rod Stewart could only have crossed the Atlantic to make this album. There aren't the musicians in this country to match the feel and quality injected by the session crew recruited for this outstanding package. There's not a Face in sight, which is probably the reason why this album sounds like nothing Mr. Stewart has done before. His previous solo albums were very much of a muckness, but the maturity which the MG's and the whole Muscle Shoals set-up have inspired in him is definitely a change for the better. For easy listening the album is divided into fast and slow sides. Highlights of the fast side are a sensitive version of Dobie Gray's Drift Away and Stone Cold Sober, a growling rocker. On the other side is a slowed down version of the Isley's This Old Heart Of Mine, and the ultimate in anthems, Sailing — Stewart's new single. Stewart's voice has mellowed greatly since Smiler, flowing along with soul enough to fill Wigan's Casino. And that, along with the soaring quality of backing music on what is immediately classic album, could mean the end of Rod Stewart the Face, and herald Rod Stewart the Rod Stewart.

MT

THE NEW SEEKERS

(Polydor 2383065).

It's been over a year now since the Seekers split up, but they've still retained a loyal following of fans, which should make this album even more welcome. Half the tracks haven't appeared before in album form, but you can be sure that all your favourites have been included: I'd Like To Teach The World To Sing, Never Ending Song Of Love, Goodbye Is Just Another Word and We've Got To Do It Now. Despite many attempts by many groups, there still isn't really anyone who's managed to take their place. Until that happens, settle for this. SB

JIMMY RUFFIN:

Love Is All We Need (Polydor 2383337)

There's a touch of the one-man-band about this album . . . with Jimmy singing, producing and writing seven of the tracks. What he's come up with is an album that's



THE NEW SEEKERS

got a lot of variety and pace, and makes for good listening. One of the best tracks on the album is The Entertainer, which Jimmy sings in a way that makes you feel you can sing along after just a couple of bars even if you've never heard it before. Some of it's funky, some of it's slow, and there's even an instrumental track, Jim-

my's Theme. What the album does show is that whilst a lot of people might still think of the Farewell Is A Lonely Sound Ruffin, he's now completely into what's happening in the present Soul scene. SB

JEFFERSON STARSHIP:

Red Octopus (Grunt FTR 2002 BF1I - 0999).

Currently rushing to the number one spot in the States, this album disappoints, proving that the innovators of the Sixties just can't make it. The power has gone and their sensational Dragonfly outing was just a flash in the pan. Grace gets her two-pennorth in and almost pulls off a surprise with Al Garimasi (There Is Love) — a Starship version of My Sweet Lord, and Paul Kantner has a good try with Miracles, but the rest of it is cluttered with clichéd riffs, overworked harmonies and demode ideas. A great shame. Let's hope this isn't the

passing of a talent but just another Long John Silver low. DH

PROCUL HARUM:

Procul's Ninth (Chrysalis CHR 1080).

How come rock bands are so durable? These boys have been at it for eight years, nine albums, and no, they do not sound jaded. Gary Brooker still sings with tortured desperation, he still

makes superior music and Keith Reid supplies sufficiently odd lyrics. Is it not incroyable? Honest, they make yet average chart band look completely amateurish. Tight, spunky, melodic stuff. Go on, buy it, let's have a bit of clarity.

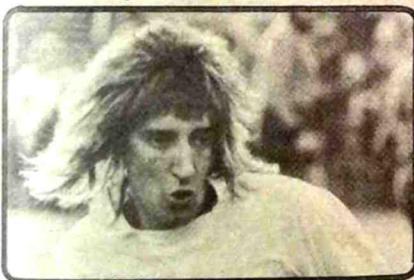
DETROIT SPINNERS:

Pick Of The Litter (Atlantic K50155).

While not as obviously acceptable as the Stylistics, the Spinners have always got nearer to the real McCoy muted

sound of Thom Bell's Philadelphia, and here's another 30 minutes of it, textured, shaped and effortlessly rolled out. Unlike the New And Improved album this one's unlikely to make many new converts as it's more a consolidation of their three previous Bell albums blending uptempo disco toons with the familiar string-laden love songs. No new territory here folks, but it's easy listening, flavour makes it a must to unwide to.

DH



ROD STEWART



JIMMY RUFFIN



JEFFERSON STARSHIP



DETROIT SPINNERS

PROCUL HARUM

EMI DISCO SENSATIONS!

The Soul Searchers Scaramouche EMI 2326

Leroy Brown - One Woman Man EMI 2320

Blue Mink - Get Up EMI 2145

WHO, WHEN AND WHERE

THURSDAY

AMAZING BLONDEL, Marquee, 90 Wardour Street, W.1.

JOHNNY SILVO, Douglas Head Hotel, Isle of Man.

MOON, The Golden Lion, London, S.W.7.

THE SOUNDS SUMMER ROCK SHOW, Winter Gardens, Cleethorpes.

CLEAN SLATE, The Granary, Welsh Back, Bristol.

FLAT FOOT, The Alhambra, Brighton.

MUSCLES, Social Club, Langley Mills, Notts.

FRED WEDLOCK, Recreation Ground, Tetbury.

TONY ROSE, Folk Festival, Sidmouth.

PASADENA ROOF ORCHESTRA, Dingwalls, Bath.



KC & THE SUNSHINE BAND

Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

GLOBAL VILLAGE TRUCKING COMPANY, St. Alphege's Hall, Bath.

PANIC, Revolution, Cardiff.

DISCO CABARET/DESMONDS, Sundown, 157 Charing Cross Road, WC2H 0EN.

JUDAS PRIEST, Civic Hall, Dunstable.

MOTORHEAD, Guildhall, Plymouth.

SUPERCHARGE, Banyan Tree, Liverpool.

BLISS, Astor Theatre, Beale, Dover, Kent.

BRIAN DEWHURST, Queens Hotel, Fleetwood.

JUNIOR WALKER & THE ALL STARS/K.C. & THE SUNSHINE BAND, Odeon, Hammersmith.

LEE KOSMIN BAND, Brecknock, 227 Camden Road, N.W.1.

STRUTTERS, Hope and Anchor, 207 Upper Street, N.1.

BANG, Western Counties, 8 London Street, W.2.

ROADSTERS, White Hart, Church Road, Willesden, N.W.10.

JOAN ARMATRADING, Ronnie Scott's 47 Frith Street, W.1.

2008 RADIO

LUXEMBOURG SUMMER TOUR, Mecca Locarno, Arundel Street, Portsmouth.

FRIDAY

NICKY THOMAS & THE REBELS/TITO SIMON, Leisure Centre (Sports Hall) Station Road, Glos.

YAKETY YAK, Palace Bars, Southend.

SPARROW, The Tallyard Hotel, St. Asaph, N. Wales.

MOON, The City Centre Club, Coventry.

THIN LIZZY, Mecca, Newcastle.

GOOD HABIT, 78 Club, Burton on Trent.

COSMIC LOVE, Corn Exchange, Bury St. Edmunds.

THE SOUNDS SUMMER ROCK SHOW, Tiffany's, Blackpool.

CLEMEN PULL, The Target, Reading.

FLAT FOOT, The Buccaneer, Brighton.

MUSCLES, Millies Disco, Westgate on Sea.

VIN GARBUTT, The Stable, Royal Oak, Bond End, Knaresborough.

TONY ROSE, Folk Festival, Sidmouth.

PASADENA ROOF ORCHESTRA, Dingwalls, Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

FIVE HAND REEL, Heaton Moor Rugby Club, Stockport.

GLOBAL VILLAGE TRUCKING COMPANY, Inkberrow Village Hall, Nr. Worcester.

F.B.I., Sundown, 157 Charing Cross Road, WC2H 0EN.

MOTORHEAD, Redruth.

FUNKEES, Ronnie Scott's, 47 Frith Street, W.1.

MOONRIDER, Marquee, 90 Wardour Street, W.1.

BRIAN DEWHURST, Lowther Hotel, York.

2008 RADIO LUXEMBOURG SUMMER TOUR, Carousell Club, Ryde.

SATURDAY

COSMIC LOVE, Elmswell Hall, Elmswell.

MOON, City Centre, Coventry.

COUSIN JOE FROM NEW ORLEANS, Abigail's, High Street, Birmingham.

McCALMANS, R.A.F. Kinloss.

SLACK ALICE, The Granary, Welsh Back, Bristol.

JONNY YOUNG BAND, Ditton WM Club, Ditton, Maidstone.

HIGHWAY/JAILBAIT, Dingwalls, Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

SUPERCHARGE, Barratt Organ, Birmingham.

BRIAN DEWHURST, Penny Farthing Club, Kirkham.

JESS RODEN BAND, Bath Arts Workshop, Walcot Gardens, Bath.

2008 RADIO LUXEMBOURG SUMMER TOUR, 80 Old Christchurch Road, Bournemouth.

SUNDAY

YAKETY YAK, Baileys, Stoke.

SPARROW, The Rollston, Swindon.

FACTORY, Vladut Hotel, Crumlin.

KRAZY KATS, Lakeland Lounge, Accrington.

CLANCY, Barbarella's, Birmingham.

THE SOUNDS SUMMER ROCK SHOW, Regal, Redruth.

McCALMANS, Station Hotel, Ayr.

JOHNNY SILVO, Centre Hotel, Liverpool.

CLEMEN PULL, Cafe Des Artistes, Fulham Road, London.

VIOLA WILLS, Dingwalls, Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

THE FRISCO FIRE BAND, Newbridge Folk Club.

FIVE HAND REEL, Penthouse, Scarborough.

ENGLISH TAPESTRY, Centre Folk Club, Centre Hotel, Portsmouth.

STEVE ASHLEY, General Havelock, High Road, Ilford.

FIVE HAND REEL, Greytopper, Jacksdale.

CHAPMAN WHITNEY STREETWALKERS, Marquee, 90 Wardour Street, W.1.

MOTORHEAD, Barbarella's, Birmingham.

BRIAN DEWHURST, Old Pack Horse Inn, Loughborough.

MOTORHEAD, Pavilion, Torquay.

F.B.I., Marquee, 90 Wardour Street, W.1.

SHAKIN' STEVENS & THE SUNSETS, Torrington Music, Lodge Lane, High Road, N. Finchley.

8 SUPERCHARGE, Sportsman, Liverpool.

MONDAY

FACTORY, Tredegar W.M.I.

KRAZY KATS, Black Swan, Sheffield.

COUSIN JOE FROM NEW ORLEANS, 100 Club, 100 Oxford Street, W.1.

THE SOUNDS SUMMER ROCK SHOW, Regal, Minehead.

McCALMANS, R.A.F. Kinloss.

JIVE BOMBERS, Dingwalls, Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

MIKE MARAN & BRILLO, Railway Folk Club, Fratton, Portsmouth.

JUDAS PRIEST, Roundhouse, Dagenham.

CAMEL, Kursaal, Southend.

CHAPMAN WHITNEY STREETWALKERS & JACKAL, City Hall, St. Albans.

MOTORHEAD, Johnson Hall, Yeovil.

FUNKEES, Ronnie Scott's, 47 Frith Street, W.1.

CONSORTIUM, Marquee, 90 Wardour Street, W.1.

SUPERCHARGE, Barratt Organ, Birmingham.

BRIAN DEWHURST, Penny Farthing Club, Kirkham.

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CHAPMAN WHITNEY STREETWALKERS, Marquee, 90 Wardour Street, W.1.

MOTORHEAD, Barbarella's, Birmingham.

BRIAN DEWHURST, Old Pack Horse Inn, Loughborough.

TUESDAY

WISPER, Brunel Rooms, Swindon.

THE SOUNDS SUMMER ROCK SHOW, Queens Hall, Barnstaple.

McCALMANS, Golden Lion Hotel, Stirling.

F.B.I., 100 Club, 100 Oxford Street, W.1.

SAILS, Dingwalls, Camden Lock, Commercial Place, Chalk Farm Road, N.W.1.

FIVE HAND REEL, Black Horse, Billingham.

SUPERCHARGE, Top Rank, Cardiff.

JUDAS PRIEST, Greytopper, Jacksdale.

CHAPMAN WHITNEY STREETWALKERS, Marquee, 90 Wardour Street, W.1.

MOTORHEAD, Barbarella's, Birmingham.

BRIAN DEWHURST, Old Pack Horse Inn, Loughborough.



JESS RODEN

FIVE HAND REEL, Durham Festival.

GLOBAL VILLAGE TRUCKING COMPANY, Boat Club, Nottingham.

PANIC, Premier Club, Ebbw Vale.

S.O.B., Black Rock, Cromford, Nr Matlock, Derbyshire.

SUNDANCE, Sundown, 157 Charing Cross Road, WC2H 0EN.

MIKE MARAN & BRILLO, Railway Folk Club, Fratton, Portsmouth.

JUDAS PRIEST, Outlook Club, Doncaster.

CHAPMAN WHITNEY STREETWALKERS, Marquee, 90 Wardour Street, W.1.

SUPERCHARGE, The Brecknock, Camden Road, London.

RED BEANS & RICE, El Cordobes, Newport, Gwent.

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Allen joins

TONY ALLEN, for many years a favourite on the pirate airwaves, is the latest recruit to commercial radio.

He joins Edinburgh's Radio Forth as a relief DJ, news reader, and commercial maker, and could possibly get a daily slot when the station introduces its Autumn schedules.

Allen began his broadcasting career with Radio Scotland back in the pirate era. He went on to work as a continuity announcer with commercial television stations. Granada and Tyne Tees, then joined Radio North Sea in 1970. In 1973 he moved over to Radio Caroline and there he met Ian Anderson (now at Forth). After a spell with the Peace Ship off Israel, he returned to Caroline then decided to move to the mainland.

He starts at Forth on August 11.

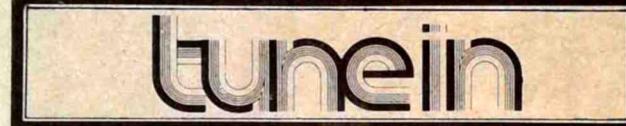
Another ex Caroline man, Johnny Jason, is working at Metro as an afternoon fill-in during the summer. And in the same area, Brian Anderson is at Tees, and Andy Archer at Tyne Tees television.

Cube set the pace

Underlying the increasing importance that record companies are attaching to commercial radio, Cube Records General Manager Barry Bethel is this week embarking on a tour of all the new stations with Michael Price whose single You're Not Smiling, is released on August 15.



Tony Allen aboard the Peace Ship.



Quickies



Kenny Everett

Kenny Everett livened up BBC TV's Book Programme Paperback Writer last week which was celebrating the 40th anniversary of Penguin Books. When asked what he thought of all the best sellers on Penguin's catalogue, Kenny, in keeping with his weekend comments on Capital, chose The Rise and Fall of Radio One. At least he did seem to acknowledge the fact that Radio One did have a rise.

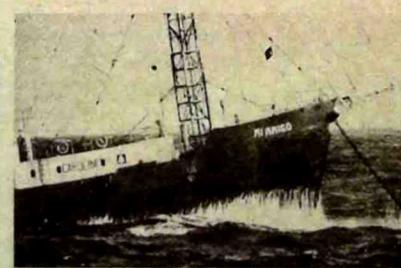
At Radio One though the coming week (September 13) is highlighted by the appearance in Concert of Elton John. That's on Saturday and is introduced by Bob Harris, who, despite a break from OGWT and



Yin tong po

Ian Calvert of Plymouth Sound had the unenviable task last Wednesday of trying to extract intelligible conversation from those two funsters Yin and Yan. When he conducted an hour long (7-8) evening interview with Chris (Yin) Sandford and Bill (Yan) Mitchell via lanoline from London's Molinare Recording Studios. It was a return to familiar ground for them — as all but two of the album tracks were recorded there. Also it reunited them with ace engineer Robert 'Finger' Parker who recorded them. Amid hilarious

sound effects, tracks from the album and a phone in Ian Calvert coped brilliantly with everything and really was a credit not only to Plymouth Sound, but to the whole band of formerly unknown DJs manning the ILR stations. We know because we were there. Ian, along with Hallam's Johnny Moran will be receiving special Yin and Yan IDs for their shows in the next few days, so listeners in those areas — keep your ears open! All in all Yin and Yan have now done 13 ILR stations and are off on well deserved hols' for a couple of weeks.



Arial battle

Ipswich ILR Radio Orwell could be the subject of debate soon (if not already) with the close proximity of Radio Caroline. It could mean only the prime area will be able to pick up Orwell meaning that the secondary areas will be ineligible for inclusion in advertising figures which could obviously affect revenue. So far nothing confirmed on changes although another frequency could be allotted to Ipswich. Their broadcasting staff of four have been decided on — but names are being kept a secret.

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Also latest Funk & Northern Sounds — Disco Sounds are our specialty.

Why not drop by our shop — open 6 days a week (early closing Weds 1 pm) and hear all the latest!

Soccer-rock goes legit

ENGLAND'S SPORTS MEN are making a determined effort to get in the charts with three single shots at goal.

The England Soccer Squad, the English Rugby League team and the Welsh Rugby Team take on the Bay City Rollers and Northern Soul!

Members of all three squads have visited Hyde's Magnum Studios,

near Stockport, in recent weeks and have singles out on the new In Line label within the next couple of months.

The official soccer anthem, *Here We Are*, is

the label's first release and England boss, Don Revie, travelled to Hyde

especially to give his stamp of approval. Up

and Under by the

England Rugby Squad

should follow on September 1 with *The Mighty*

Dragons Roar by Wales on September 15. Also in the pipeline is a reggae single by King Roy titled Henry, a tribute to boxer Henry Cooper.

Tony Christie's musical director, Andy Wardle, arranged the "rugby songs" and all three records will be on sale at sports grounds throughout the country as well as usual retail outlets.



Punk - rock returns

AT LAST, the bands are getting younger. After Gang from South London, here's the Bo'Flyers from North London, a new group aged between 18 and 19. They were discovered by Ray Cane who used to play in Honeybus, and now have a real Cockney sounding single, *Wishing You Well*, out on Pye Records.

D.I.Y.



IF YOU don't believe that Mud are now writing their own material for that much awaited debut LP on the Private Stock label, here's luvverly Les knocking out another tune on the Stylophone. The lads have been carrying a battery operated model around with them and also plan to use one on stage.

Leo Sayer has a hat trick for you! SOUNDS found out about this in an exclusive interview with Leo Sayer. You too can find out, buy this week's SOUNDS.

SOUNDS has also got Marc Bolan, Bob Marley, Hawkwind and Bob Dylan.

sounds

Get it today!

REFLECTIONS

EDITED BY PETER HARVEY



What I need is a hit, man

WELL 'ERE I am in ma noo an' latest role as de pop sooperstar wot is amin' at shootin' up de charts in sim'la fashun to yo very own Bay City Rollers. I obbersly have de sim'la kind o' charisermar as dem boys from ma beloved Scoterland an' so I have put on de market ma noo single *Amazin' Man*, after how I is just dat. Already it is a firm favarate down de Kampala snooker parlor, an' so it shud very soon

quick sharp be headin' for de nummer wun posshun. Here I am pitchered with de four luvverly ladies wot is partly actin' as my backin' group and partly as target for shootin' practise on account of how I manage to shoot 'em all before de record ends. As I woz only saying to yo' wunnerful Mr Callahan de udder day. Today de Uganda top ten, tomorrow de chartwot'.

SILLY SEASON

ANYONE STILL doubting that summertime is the silly season, should listen to what Andy Mackay's publicist has to say about his new single, *Wild Weekend*.

"It's certainly the best instrumental of the year, just the thing for a sultry Saturday afternoon in August when all those latent passions rise. In fact, just the thing for a good time."

"The unmistakable sax talent of Andy Mackay, sometime Eddie Riff and most time legendary horn player with that most remarkable of bands, Roxy Music, lets rip with a vengeance, driving along three minutes of searing solid rock 'n' roll."

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"Find out what living's all about . . ."

Yes, it is hot, isn't it?

(close friends) was forced out on a British television debut by some silly old union business . . . or what have you . . . And what about Rodney (Stewart) his Tartan Records company is now alive but not showing a very conspicuous face.

Instead his new record is out on Warners and Tartan records remains but another synonym for GM, his management company . . . Never mind, remember the Isley Brothers know where it's at — the Heat Is On . . . BYE BYE.

Swanning with the Beatles

JOHN LENNON has named Billy Swan's *I Can Help* as his favourite single of 1974 and Ringo has asked Billy to write him a song for his upcoming album.

yesteryear charts

5th August 1970

- 1 The Wonder Of You, Elvis Presley
- 2 Lola, The Kinks
- 3 Neanderthal Man, Hotlegs
- 4 All Right Now, Free
- 5 Something, Shirley Bassey
- 6 In The Summertime, Mungo Jerry
- 7 I'll Say Forever My Love, Mungo Jerry
- 8 10 Lady D'arbanville, Cat Stevens
- 9 7 It's All In The Game, The Four Tops
- 10 12 Love Like A Man, Ten Years After

7th August 1965

- 1 Help, The Beatles
- 2 Mr Tambourine Man, The Byrds
- 3 You've Got Your Troubles, The Fortunes
- 4 We've Got To Get Out Of This Place, The Animals
- 5 Tossing And Turning, The Ivy League
- 6 Heart Full Of Soul, The Yardbirds
- 7 Catch Us If You Can, The Dave Clark Five
- 8 There But For Fortune, Joan Baez
- 9 In The Middle Of Nowhere, Dusty Springfield
- 10 I'm Alive, The Hollies

6th August 1960

- 1 Please Don't Tease, Cliff Richard
- 2 The Girl Of My Best Friend / A Mess Of Blues, Elvis Presley
- 3 Shakin' All Over, Johnny Kidd And The Pirates
- 4 Good Timin', Jimmy Jones
- 5 Apache, The Shadows
- 6 When Will I Be Loved, The Everly Brothers
- 7 Because They're Young, Duane Eddy
- 8 If She Should Come To You, Anthony Newley
- 9 Look For A Star, Gary Mills
- 10 Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini, Brian Hyland

RM smalls

Personal

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Dateline

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LONELY GUY (21) seeks friendly sincere girlfriend. 16-19. — 399 1819, 5-6 pm or 12.30 am.

PENFRIENDS WANTED 12-16, love cycling, countryside, music for lonely boy 15 to write / meet. — Box Number 337R.

Hi GIRL, my name is Peter, I run a small record shop, my interests are music (all kinds), Hi-Fi and photography. I'm looking for a tall, intelligent, attractive (and sexy!) female friend with matching interests. I'm rather lonely and blue so come on buy ring without delay (0270) 2943 daytime or (0270) 582479 after six. P.S. I'm 23.

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