

The Best Charts Service-Including The BBC Top 30

RECORD MIRROR & DISC

October 11 1975 10p
Australia 30c South Africa 25c

GARFUNKEL:
breaking
the
sound
of
silence

Page 7

ABBA-
the
S.O.S.
answered

Page 12

PLUS
Blue Jays
Peoples Choice
and much
much more

The
Big
Tours:
**LEO
SAYER
and THE
WHO**

Here
cum de
Judge...
again

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COLOUR POSTER OF SHOWADDYWADDY

British Top 50 Singles

1	1	HOLD ME CLOSE, David Essex	CBS
2	4	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
3	3	THERE GOES MY FIRST LOVE, Drifters	Bell
4	8	I'M ON FIRE, 5000 Volts	Phillips
5	10	UNA PALOMA BLANCA, Jonathan King	UK
6	15	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
7	6	FUNKY MOPED / MAGIC ROUNABOUT, Jasper Carrott	DJM
8	9	FATTIE BUM BUM, Carl Malcolm	Gull
9	14	WHO LOVES YOU, Four Seasons	Warner Bros
10	11	PALOMA BLANCA, George Baker	Warner Bros
11	2	SAILING, Rod Stewart	Warner Bros
12	13	SCOTCH ON THE ROCKS, Band of the Black Watch	Spark
13	16	S. O. S., Abba	Epic
14	23	FEELINGS, Morris Albert	Decca
15	27	L-L-LUCY, Mud	Private Stock
16	7	HEARTBEAT, Showaddywaddy	Bell
17	19	BIG TEN, Judge Dread	Cactus
18	5	MOONLIGHTING, Leo Sayer	Chrysalis
19	18	LIKE A BUTTERFLY, Mac & Katie Kissoon	State
20	26	FEEL LIKE MAKIN' LOVE, Bad Company	Island
21	29	NAPPY LOVE / WILD THING, Goodies	Bradley's
22	12	THE LAST FAREWELL, Roger Whittaker	EMI
23	-	SPACE ODDITY, David Bowie	RCA
24	44	DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey	Rak
25	42	WHAT A DIFFERENCE A DAY MADE, Esther Phillips	Kudu
26	43	ISLAND GIRL, Elton John	DJM
27	30	NO WOMAN NO CRY, Bob Marley & The Wailers	Island
28	20	SING A LITTLE SONG, Desmond Dekker	Cactus
29	17	MOTOR BIKING, Chris Spedding	Rak
30	46	LOOKS LOOKS LOOKS, Sparks	Island
31	32	JUST A SMILE, Pilot	EMI
32	49	RHINESTONE COWBOY, Glen Campbell	Capitol
33	50	REACHING FOR THE BEST, Exciters	20th Century
34	22	A CHILD'S PRAYER, Hot Chocolate	Rak
35	34	INDIAN LOVE CALL, Ray Stevens	Janus
36	39	DO IT ANYWAY YOU WANNA, Peoples Choice	Philadelphia
37	-	LOVE IS THE DRUG, Roxy Music	Island
38	31	FOOL, Al Matthews	CBS
39	33	FALLIN' IN LOVE, Hamilton Joe Frank & Reynolds	Pye
40	38	CHICK - A - BOOM, 53rd & 3rd	Gull
41	-	DREAMY LADY, T. Rex Disco Party	EMI
42	45	OUT ON THE FLOOR, Doble Gray	Black Magic
43	-	HOLD BACK THE NIGHT, Trampmps	Buddah
44	47	OUT OF TIME, Chris Farlowe	Immediate
45	48	YUM YUM (GIMME SOME), Fatback Band	Polydor
46	-	THIS WILL BE, Natalie Cole	Capitol
47	-	CRACKIN' UP, Tommy Hunt	Spark
48	-	RIDE A WILD HORSE, Dee Clark	Chelsea
49	-	YOU, George Harrison	Apple
50	-	LET'S BE FRIENDS, Johnny Nash	CBS

US Top 50 Singles

1	6	BAD BLOOD, Neil Sedaka	Rocket
2	2	GALYPSO / I'M BORRY, John Denver	RCA
3	1	FAME, David Bowie	RCA
4	22	MIRACLES, Jefferson Starship	Cash
5	7	BALLROOM BLITZ, Sweet	Capitol
6	8	DANCE WITH ME, Orleans	Asylum
7	9	AIN'T NO WAY TO TREAT A LADY, Helen Reddy	Capitol
8	10	ROCKY, Austin Roberts	Private Stock
9	18	LYN' EYES, Eagles	Asylum
10	12	FEELINGS, Morris Albert	RCA
11	13	IT ONLY TAKES A MINUTE, Tavares	Capitol
12	14	THEY JUST CAN'T STOP IT (The Games People Play), Spinners	Atlantic
13	17	WHO LOVES YOU, Four Seasons	Warner Bros/Curb
14	3	RHINESTONE COWBOY, Glen Campbell	Capitol
15	19	BRAZIL, The Ritchie Family	20th Century
16	4	RUN JOEY RUN, David Geddes	Big Tree
17	31	HEAT WAVE / LOVE IS A ROSE, Linda Ronstadt	Elektra
18	52	SOMETHING BETTER TO DO, Olivia Newton-John	MCA
19	11	WASTED DAYS AND WASTED NIGHTS, Freddy Fender	ABC/Dot
20	29	DO IT ANYWAY YOU WANNA, Peoples Choice	Tsop
21	26	LADY BLUE, Leon Russell	Shelter
22	23	GONE AT LAST, Paul Simon & Phoebe Snow	Columbia
23	28	CAROLINA IN THE PINES, Michael Murphy	Epic
24	33	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
25	40	THIS WILL BE, Natalie Cole	Capitol
26	48	LOW RIDER, War	United Artists
27	21	AT SEVENTEEN, Janis Ian	Columbia
28	36	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips	Kudu
29	51	BORN TO RUN, Bruce Springsteen	Columbia
30	16	COULDN'T BE MAGIC, Barry Manilow	Arista
31	36	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
32	41	YOU, George Harrison	Apple
33	38	ROCKIN' ALL OVER THE WORLD, John Fogerty	Elektra
34	20	HOW LONG (Becha' Got A Chick On The Side), Pointer Sisters	ABC/Blue Thumb
35	46	SKY HIGH, Jigsaw	Chelsea
36	42	BLUE EYES CRYIN' IN THE RAIN, Willie Nelson	Columbia
37	44	SWEET STICKY THING, Ohio Players	Mercury
38	43	THERE GOES ANOTHER LOVE SONG, Outlaws	Arista
39	53	SOS, Abba	Atlantic
40	15	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE, Paul Anka/Odla Coates	United Artists
41	24	FIGHT THE POWER Pt. 1, Isley Bros	T-Neck
42	45	KATMANDU, Bob Seger	Capitol
43	54	THE AGONY AND THE ECSTASY, Smokey Robinson	Tamla
44	27	THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire	Columbia
45	30	FALLIN' IN LOVE, Hamilton, Joe Frank and Reynolds	Playboy
46	25	FEEL LIKE MAKIN' LOVE, Bad Company	Swan Song
47	59	JUST TOO MANY PEOPLE, Melissa Manchester	Arista
48	-	ISLAND GIRL, Elton John	MCA
49	55	MONEY, Gladys Knight & The Pips	Buddah

UK Disco Top 20

1	3	HOLD ME CLOSE, David Essex	CBS
2	11	THERE GOES MY FIRST LOVE, Drifters	Bell
3	1	I'M ON FIRE, 5000 Volts	Phillips
4	4	YUM YUM (GIMME SOME), Fatback Band	Polydor
5	2	THAT'S THE WAY I LIKE IT, K. C. & The Sunshine Band	Jayboy
6	13	SAILING, Rod Stewart	Warner Bros
7	-	WHO LOVES YOU, Four Seasons	Warner Bros.
8	8	THIS WILL BE, Natalie Cole	Capitol
9	20	RIDE A WILD HORSE, Dee Clark	Chelsea
10	5	MOONLIGHTING, Leo Sayer	Chrysalis
11	-	UNA PALOMA BLANCA, Jonathan King	UK
12	7	DO IT ANYWAY YOU WANNA, Peoples Choice	Philadelphia
13	9	GIMME SOME, Jimmy Bo Horn	RCA
14	18	NO WOMAN NO CRY, Bob Marley & The Wailers	Island
15	-	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
16	18	DREAMING A DREAM, Crown Heights Affair	Polydor
17	14	GIVE IT WHAT YOU GOT, B. T. Express	EMI Int.
18	-	TO EACH HIS OWN, Faith, Hope & Charity	RCA
19	-	ONE WOMAN MAN, Leroy Brown	EMI
20	6	FOOL, Al Matthews	CBS

RECORD MIRROR & DISC

Star Breakers

1	QUILLER, TV Theme	BBC
2	ROCKY, Austin Roberts	Private Stock
3	LETTING GO, Wings	Capitol
4	THE FIRST HELLO THE LAST GOODBYE, Roger Whittaker	EMI
5	HONKY TONK ANGEL, Cliff Richard	EMI
6	MOVE IT, Alvin Stardust	Magnet
7	SUPERSHIP, George (Bad) Benson	CTI
8	HIGHFLY, John Miles	Decca
9	NEW YORK GROOVE, Hello	Bell
10	SHOES, Reperata	Dart

Yesteryear Charts

5 YEARS AGO

10th October, 1970

1	BAND OF GOLD,	Freda Payne
2	YOU CAN GET IT IF YOU REALLY WANT IT	Desmond Dekker
3	BLACK NIGHT,	Deep Purple
4	PARANOID,	Black Sabbath
5	MONTEGO BAY,	Bobby Bloom
6	CLOSE TO YOU,	The Carpenters
7	AIN'T NO MOUNTAIN HIGH ENOUGH,	Diana Ross
8	ME AND MY LIFE,	The Tremeloes
9	GIVE ME JUST A LITTLE MORE TIME	Chairman Of The Board
10	WHICH WAY YOU GOIN' BILLY,	The Poppy Family

10 YEARS AGO

9th October, 1965

1	TEARS,	Don Dodo
2	IF YOU GOTTA GO, GO NOW,	Manfred Mann
3	MAKE IT EASY ON YOURSELF,	The Walker Brothers
4	EYE OF DESTRUCTION,	Barry McGuire
5	ALMOST THERE,	Andy Williams
6	HANG ON SLOOPY,	The McCoys
7	LOOK THROUGH ANY WINDOW,	The Hollies
8	SATISFACTION,	The Rolling Stones
9	IL SILENZIO,	Nino Rosso
10	LIKE A ROLLING STONE,	Bob Dylan

15 YEARS AGO

8th October, 1960

1	TELL LAURA I LOVE HER,	Ricky Valance
2	ONLY THE LONELY,	Roy Orbison
3	NINE TIMES OUT OF TEN,	Cliff Richard
4	HOW ABOUT THAT,	Adam Faith
5	SO SAD / LUCILLE	The Everly Brothers
6	THE GIRL OF MY BEST FRIEND / A MESS OF BLUES,	Elvis Presley
7	APACHE,	The Shadows
8	WALK DON'T RUN,	The Ventures
9	WALK DON'T RUN,	The John Barry Seven
10	PLEASE HELP ME I'M FALLING,	Hank Locklin

UK Soul Top 20

1	2	THIS WILL BE	Natalie Cole
2	-	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips
3	7	THERE GOES MY FIRST LOVE	The Drifters
4	3	DO IT ANYWAY YOU WANNA	Peoples Choice
5	1	YUM YUM (GIMME SOME)	Fatback Band
6	13	REACHING FOR THE BEST	The Exciters
7	8	TIME FOR LOVE	The Chiffons
8	12	DREAMING A DREAM	The Crown Heights Affair
9	5	FOOL	Al Matthews
10	-	HOLD BACK THE NIGHT	Trampmps
11	9	THE BEST THING THAT EVER HAPPENED	Gladys Knight & The Pips
12	6	CHINESE KUNG FU	Banzai
13	4	CONTROL TOWER	The Magic Disco Machine
14	4	THAT'S THE WAY (I LIKE IT)	K C And The Sunshine Band
15	17	STAY WITH ME	Lorraine Ellison
16	-	OUT ON THE FLOOR	Dobie Gray
17	14	HYPERTENSION	Calendar
18	16	CRYSTAL WORLD	Crystal Grass
19	-	FEEL THE NEED / DRIFTER	Armada Orchestra
20	-	RIDE A WILD HORSE	Dee Clark

US Soul Top 20

1	1	THIS WILL BE	Natalie Cole
2	2	THEY JUST CAN'T STOP IT (The Games People Play)	Spinners
3	4	I GET HIGH ON YOU	Byron Stone
4	6	MONEY	Gladys Knight & The Pips
5	7	GIVE IT WHAT YOU GOT / PEACE PIPE	B. T. Express
6	3	IT ONLY TAKES A MINUTE	Tavares
7	8	MUSIC IN MY BONES	Joe Simon
8	12	TO EACH HIS OWN	Faith, Hope & Charity
9	10	THE AGONY AND THE ECSTASY	Smokey Robinson
10	11	WHAT A DIFFERENCE A DAY MAKES	Esther Phillips
11	21	LOW RIDER	War
12	16	LOVE POWER	Willie Hutch
13	13	BRAZIL	The Ritchie Family
14	18	SAME THING IT TOOK	Impressions
15	15	EIGHTEEN WITH A BULLET	Pete Wingfield
16	22	SWEET STICKY THING	Ohio Players
17	20	I WANT A DO SOMETHING FREAKY TO YOU	Leon Haywood
18	19	SO IN LOVE	Curtis Mayfield
19	5	DO IT ANYWAY YOU WANNA	Peoples Choice
20	33	MESSIN' WITH MY MIND	Labelle

British Top 50 Albums

1	2	ATLANTIC CROSSING, Rod Stewart	Warner Bros
2	1	WISH YOU WERE HERE, Pink Floyd	Harvest
3	5	ALL THE FUN OF THE FAIR, David Essex	CBS
4	3	GREATEST HITS, Cat Stevens	Island
5	7	FAVOURITES, Peters and Lee	Phillips
6	4	THE BEST OF, Stylistics	Avco
7	6	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
8	9	ANOTHER YEAR, Leo Sayer	Chrysalis
9	8	HORIZON, The Carpenters	A & M
10	12	SABOTAGE, Black Sabbath	Nems
11	11	VENUS AND MARS, Wings	Capitol
12	10	ONE UPON A STAR, Bay City Rollers	Bell
13	16	THE SINGLES 1969-1973, The Carpenters	A & M
14	15	THE SENSATIONAL ALEX HARVEY BAND, Alex Harvey Band	Vertigo
15	21	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
16	22	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
17	20	CAPTAIN FANTASTIC, Elton John	DJM
18	14	TUBULAR BELLS, Mike Oldfield	Virgin
19	18	ONE OF THESE NIGHTS, Eagles	Asylum
20	25	LIVE AT TREORCHY, Max Boyce	One Up
21	17	STRAIGHT SHOOTER, Bad Company	Island
22	27	ELTON JOHN'S GREATEST HITS, Elton John	DJM
23	-	MAXIMUM DARKNESS, Man	United Artists
24	13	THANK YOU BABY, Stylistics	Avco
25	23	ROLLIN', Bay City Rollers	Bell
26	30	MISTY, Ray Stevens	Janus
27	28	TEN YEARS NON STOP JUBILEE ALBUM, James Last	Polydor
28	29	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman	A & M
29	19	MINSTRELS IN THE GALLERY, Jethro Tull	Chrysalis
30	35	THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley	RCA
31	34	RITCHIE BLACKMORE'S RAINBOW, Ritchie Blackmore	Oyster
32	32	STEP TWO, Showaddywaddy	Bell
33	26	BAND ON THE RUN, Wings	Apple
34	50	BRIDGE OVER TROUBLED, Simon and Garfunkel	CBS
35	24	THE ORIGINAL SOUNDTRACK, 10 cc	Mercury
36	38	24 CARAT PURPLE, Deep Purple	Purple
37	49	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
38	-	TOMMY, Sound Track	Polydor
39	37	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	United Artists
40	-	WINDSONG, John Denver	RCA
41	40	SNOWFLAKES ARE DANCING, Tomita	Red Seal
42	-	THE SNOW GOOSE, Camel	Decca
43	39	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
44	33	HIS 12 GREATEST HITS, Neil Diamond	MCA
45	-	THE BEST OF BREAD, Bread	Elektra
46	-	AND I LOVE YOU SO, Perry Como	RCA
47	47	JOURNEY TO THE CENTRE OF THE EARTH, Rick Wakeman	A & M
48	36	BANDOLIER, Budgie	MCA
49	46	WORDS AND MUSIC, Billy Connolly	Transatlantic
50	48	ROCK WITH ALVIN, Alvin Stardust	Magnet

US Top 50 Albums

1	1	WISH YOU WERE HERE, Pink Floyd	Columbia
2	2	WINDSONG, John Denver	RCA
3	4	BORN TO RUN, Bruce Springsteen	Columbia
4	3	ONE OF THESE NIGHTS, The Eagles	Asylum
5	6	MINI LOVE OR DRUG, Alvin Brothers Band	Capitol
6	7	RED OCTOBER, Jefferson Starship	Giant
7	5	BETWEEN THE LINES, Janis Ian	Columbia
8	8	PICK OF THE LITTER, Summers	Atlantic
9	63	PRISONER IN DISGUISE, Linda Ronstadt	Asylum
10	23	MINSTREL IN THE GALLERY, Jethro Tull	Chrysalis
11	11	CAPTAIN FANTASTIC, Elton John	MCA
12	12	IS IT SOMETHING I SAID? Richard Pryor	Reprise
13	14	OUTLAWS	Arista
14	16	ATLANTIC CROSSING, Rod Stewart	Warner Bros
15	15	KC & THE SUNSHINE BAND	TK
16	18	BLUES FOR ALLAH, Grateful Dead	Grateful Dead
17	17	YOUNG AMERICANS, David Bowie	RCA
18	20	MELLOW MADNESS, Quincy Jones	A&M
19	21	RHINESTONE COWBOY, Glen Campbell	Capitol
20	10	HONEY, Ohio Players	Mercury
21	9	FLEETWOOD MAC	Warner Bros
22	24	E. C. WASHBURN, Eric Clapton	RSO
23	13	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros	T-Neck
24	27	30 FINE, Loggins & Messina	Columbia
25	30	CAUGHT IN THE ACT, Grand Funk Railroad	Grand Funk
26	26	CHAIN REACTION, Crusaders	ABC/Blue Thumb
27	19	NON-STOP, B. T. Express	Roadshow
28	32	IN THE CITY, Tavares	Capitol
29	33	DESOLATION BOULEVARD, Sweet	Capitol
30	44	WHY CAN'T WE BE FRIENDS? War	United Artists
31	49	SEARCHIN' FOR A RAINBOW, Marshall Tucker Band	Capricorn
32	36	BARRY MANILOW I	Arista
33	34	ESTHER PHILLIPS w/ BECK	Kudu
34	-	EXTRA TEXTURE, George Harrison	Apple
35	37	RITCHIE BLACKMORE'S RAINBOW	Polydor
36	39	DIAMONDS & RUST, Joan Baez	A&M
37	41	ALL GREEN IS LOVE	Hi
38	40	TOYS IN THE ATTIC, Aerosmith	Columbia
39	25	NO WAY TO TREAT A LADY, Helen Reddy	Capitol
40	45	LET THERE BE MUSIC, Orleans	Asylum
41	43	FANDANGO, ZZ Top	London
42	-	SEDAKA'S BACK, Neil Sedaka	Rocket
43	46	THE DREAM WEAVER, Gary Wright	Warner Bros
44	-	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	A&M
45	35	MAIN COURSE, Bee Gees	RSO
46	-	GREATEST HITS, John Denver	RCA
47	-	CAPTURED ANGEL, Dan Fogelberg	Epic
48			



**NEWS EDITOR
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ROLLERS TOP ITV POLL

THE BAY CITY ROLLERS are to appear at a show at London's Empire Pool on November 16. They appear as winners of Saturday Scene's Poll Awards in the Best Group section.



The other winners will also appear on the show which begins at 7.30 pm.

Gary Glitter appears as winner of the Best Male Singer; Alvin Stardust as Best Live Performer; Linda Lewis as Best Female Singer and Smokey as Best New Group.

As special winners, the most creative contribution to the pop scene are the Wombles.

Tickets for the show are £3 each and are available from the Wembley Pool Box Office.

See overleaf for the Rollers' arrival in the USA.



THE ROLLERS They topped Saturday Scene's poll

Hollies' one date

THE HOLLIES are to play one British date at the Croydon Fairfield Halls on October 26.

Heavy commitments elsewhere have forced them to abandon plans for an extensive UK tour.

Ike & Tina's Delila

A NEW Ike and Turner single is being released on October 17, titled Delila's Power. They are to appear at the London Hammersmith Odeon on October 24.

Meanwhile, Tina has just released an album called Acid Queen. She sings the title song from the album in Ken Russell's movie of Tommy and plays the part of the Acid Queen.



Price to play

ALAN PRICE is to play one concert at the London Festival Hall on October 13.

With him will be Clem Cattini and Tony Carr (drums), Colin Green (lead guitar), Paul Keogh (rhythm guitar), and Dave Olney (bass).

LES PULLS KNEE

MUD MAN Les Gray has injured his knee. He twisted it during rehearsals last Friday, as the band were working through a routine.

By Saturday, his knee had swelled considerably and a doctor advised rest.

Mud will not appear on Top Of The Pops this week, but they are due to appear on Dutch TV in a few days.

Les may have to do the show in a wheelchair, his manager Barry Dunning told Record Mirror & Disc.

Doctors think Les may have twisted a ligament. If the knee hasn't improved by next week, he will see a specialist.

This one's on Clive

CLIVE JOHN'S new band Opening Time is to tour with East Of Eden. The tour will be sponsored by an American drinks company.

The tour opens at Birmingham Poly on October 10. Other dates are: Cardiff Top Rank (14), Swansea College of Education (17), Middlesex Poly (18), Doncaster Outlook Club (20), Middlesbrough Town Hall (24), Durham University (25), Portsmouth Poly (29) and Brighton Poly (30).

SUTHERLANDS ON ROAD

THE SUTHERLAND BROTHERS and Quiver are currently on tour.

Dates are: Middlesex Poly (October 9), Hastings Pier Pavilion (11), North London Poly (14), London Dingwalls (16), Maidstone Tech (17),

Huddersfield Ivanhoses (24).

They accompany Lynrd Skynrd on the following dates: Portsmouth Guildhall (25), Birmingham Odeon (26), London Hammersmith Odeon (27), Brighton Dome (28), Liverpool Empire (30), Sheffield

City Hall (31), Glasgow Apollo (November 1), Oxford Poly (3), Cardiff Capitol (4), London Hammersmith Odeon (5).

Remaining solo Sutherland and Quiver dates: Cardiff University (Nov 22), Folkestone Leas Cliff Hall (23) and Central London Poly (28).

Heep, part three

URIAH HEEP begin the third part of their world-wide tour on November 25 at Newcastle City Hall.

As exclusively reported in Record Mirror & Disc they include a show at the London Hammersmith Odeon.

Other dates are: Birmingham Odeon (26), Glasgow Apollo (27), Stoke Trentham Gardens (30), Sheffield City Hall (December 1), Preston Guildhall (2), Leicester De Montfort Hall (3), Southampton Gaumont (5), Birmingham Odeon (6), Manchester Free Trade Hall (8), Liverpool Empire (9), Cardiff Capitol (11), Bristol Colston Hall (12), London Hammersmith Odeon (13) and Brighton Dome (15).

Following the UK dates, Heep will leave for a tour of the Continent and then the States. They return to Britain in May.



DAVID BYRON: Uriah Heep continue their world tour.

Lofgren flies in

NILS LOFGREN arrives in Britain next week, with his band, to do a series of UK concerts.

With Lofgren in the band are his brother Tom

(guitar), William Scott Ball (bass) and Mike Zack (drums).

They open at Leeds Poly (November 5), Manchester University (6), Glasgow Strathclyde University (8), Croydon Greyhound (9), London New Victoria Theatre (11) and Southampton University (12).

A new single titled I Don't Want To Know, taken from the new album, is released on November 2.

The group will also appear on the Old Grey Whistle Test on November 4.

Glitter panto off

GARY GLITTER'S Christmas panto is off.

The pantomime was to have run over the Christmas season, but plans have been dropped.

The reason seems to be lack of time to organise it properly, but there is a chance it may happen next year instead.

No plans have been announced for any tour to take the place of the Christmas show.

Billy Jo's follow-up

BILLIE JO SPEARS will have the follow-up to Blanket On The Ground released on October 17. It is titled Silver Wings And Golden Rings and was recorded in Nashville.

The release coincides with Billie Jo's current UK tour with George Hamilton IV.

Hurdling up the charts?

SHOW JUMPING champion Harvey Smith has recorded a single called True Love. It is out on October 10 on the new Anchor label, Handkerchief.

The new label is aimed at the singles market and aims to release three a month.

Booker T's drummer shot

AL JACKSON, drummer with Booker T. and the MGs, was murdered at his Memphis home last week.

He was shot in the stomach by an intruder and died later.

Simon & Art release EP

THE PAUL SIMON / Art Garfunkel EP is to be released in Britain on October 17. The tracks are: My Little Town, Rag Doll and You're Kind.

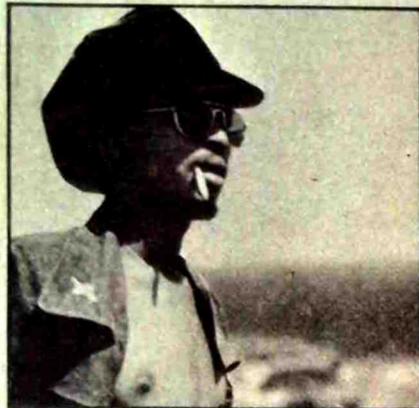


You saw him on
"SUPERSONIC"
His single is
"HIGHFLY"
His name is
JOHN MILES

F 13595

DECCA

FATTIE BUM BUM MAN HERE



CARL MALCOLM: to do 20 dates

CARL MALCOLM has arrived in Britain for club and cabaret dates.

He opens at Margate Dreamland on October 18. Other dates are: Birmingham Baileys (October 20-25), Gloucester Jamaica Club (November 1), Leicester Baileys (2-8), Derby Baileys (17-22) and Huddersfield Social Club (29).

Malcolm brings his own backing band, Skin Flesh and Bones.

Armatrading behind?

JOAN ARMATRADING has been confirmed as support for the Supertramp tour, beginning on November 13 at Bristol Colston Hall.

Other dates are: Lancaster University (14), Leeds University (15), Croydon Fairfield Hall (16), Brighton Dome (17), Bournemouth Winter Gardens (18), Portsmouth Guildhall (20), Newcastle City Hall (22), Edinburgh Usher Hall (23), Glasgow Apollo (24), Dundee Caird Hall (25), Cardiff Capitol (28), Birmingham Odeon (29) and Manchester Palace Theatre (30).
Leicester De Montfort

Hall (December 1), Hanley Victoria Hall (2), Sheffield City Hall (4), Coventry Theatre (5), London Hammersmith Odeon (6/7), Hull ABC (10), Preston Guildhall (11), Liverpool Empire (12), Ipswich Gaumont (13), Great Yarmouth ABC (14), Plymouth ABC (18), Torbay Festival Hall (17), Swansea Branwyn Hall (18), and Southampton Guildhall (19).

It's sheer madness...

THE DOCTORS' of Madness are a new group managed by Justin De Villeneuve. Their first album will not be released until January, but they have a series of concerts set for this winter.

They include: Doncaster Outlook Club (October 20), Reading Wantage Hall (24), St Albans Civic Hall (25), Worthing Carrioco Club (26), Cromer Pavilion (31), Walsall West Midlands College (November 1), Birmingham Barbarellas (2), Sutton in Ashfield Golden Diamond (7), Dublin College of Education (8), Fishguard Frenchman's Hotel (12) and Bristol Granary (13).

Howdy do Emmylou?

COUNTRY SINGER Emmylou Harris is to make her only British appearance during her European visit, in London. She is to appear at the New Victoria Theatre on November 15.

Emmylou is bringing her own band, the Hot Band, two of whom are members of Elvis Presley's regular group. They are guitarist James Burton and keyboards man Glen D. Hardin.

Twiggy to ball

MORE NAMES have been added to the line up of the Butterfly Ball at the London Albert Hall on October 16. They are Jon Lord, Arthur Mullard and Twiggy.

ANDY FRASER DOES ALBUM AND TOUR

ANDY FRASER releases his second solo album, titled *In Your Eyes*, on November 7.

The album was recorded at Muscle Shoals with the famed Rhythm Section.

Details of the personnel in the new band have not yet been announced, but a British tour has been set up.

It opens at Brighton Poly on November 1. Other dates are: London Marquee (4), Dublin Trinity (6), Dublin University College (8), Wolverhampton Poly (12), Durham University (15), Liverpool Stadium

(16), Preston Guildhall (17), Hanley Victoria Hall (20), Bradford University (21), Manchester University (22), Chelmsford Chancellor Hall (23), Aberystwyth University (24), Birmingham Barbarellas (25), Hull University (26), Derby Kings Hall (28), Wigan Casino (29).

Guildford Civic Hall (December 2), Liverpool University (3), Dunstable Civic Hall (4), Cardiff Top Rank (5), Norwich East Anglia University (6) and Exeter University (8).



FRASER: has Muscle

American hotline ..

New York

ROLLERS FLY IN-TO WHAT?

TUESDAY AFTERNOON was the day they were arriving - they being the Bay City Rollers.

Americans had heard that they were the new Beatles, but frankly, most Americans still seem content with the originals.

They were coming in at 2.30 pm so to be prudent we arrived at 1.00.

We cautiously descended the ramp into the foreign arrival area to be greeted by... an 80-year-old couple and a few of other reporters. It still was a bit eerie, we discovered.

Eventually a bunch of old hippies came in carrying guitars and we tried to ignore them until

we glimpsed tartan scarves tied around their waists.

Then the big event. The arrival of the television crews from all of the major networks. ABC-TV news is of course doing the most since it is their Saturday Night Live show which has brought the Rollers over.

All of the kids present had seen the Bay City Rollers on Saturday Night Live, broadcast live from London by satellite for the first time and they saw something that moved them.

At 2.56 the Bay City Rollers came bounding out the door, Eric in front



This was how America greeted the Rollers.

doing a little dance. The race was on.

It was fairly calm for a moment. Only the television interviewers were within the barriers talking to the boys. Then suddenly the invasion came.

There I was crushed, face to face with Les, and all we could do was grin inanely at each other.

Finally the band exited through a small door to get to their limousine and half the crowd pushed to get out. The security

guard shut the door and now that they were separated from the crowd, the band relaxed.

The Rollers chatted to reporters for a few minutes through the windows of their white limousine.

They should do well if the airport was any indication, but the new Beatles No. 1. A fun new rock band? Yes.

Worth getting hit over the head at the airport for? We'll see.

LINDA MERINOFF



NEWS IN BRIEF

HOT CHOCOLATE have added an extra date to their British tour - at Truro Plaza on November 21. Two more dates will be confirmed later. Snafu are due to do a 10 date tour in December. Details still to be finalised.

Dobie Gray, Ben E King and Betty Wright, rumoured to be preparing for UK invasion in January...

Support band on Sparks' dates to be Joesses, which includes ex-Vinegar Joe bass player Steve York.

Canned Heat have cancelled their British dates at Extra Leo Sayer date at Birmingham Odeon on November 19.

The Javells have split up and Nozmo King continues as a solo artist.

US teen star Tanya Tucker arrives in Britain on October 15 for a promotional visit.

Now aged 16, Tanya has had hit singles since she was 13. A single will be released this week titled 'Travelling Salesman'. It's from her Tanya Tucker album.

Judas Priest dates for October are: London Roundhouse (Oct 12), St Albans City Hall (14), Dudley Technical College (25) and Birmingham University (31).

Revised dates for She-waddywaddy are: Manchester Opera House (Oct 10), Withernsea Grand Pavilion (11), Carlisle Market Hall (12), Aberdeen Capitol (17), Dundee Caird Hall (18), Oxford New Theatre (20), Llanelli The Glen (21), Cardiff Capitol (22), Colwyn Bay Dixielander (23), Kilburn State (24), West Ranton Village Inn (25), Southend Cliff Pavilion (26) and Southampton Top Rank (27).

As previously reported in Record Mirror & Disc, the Carpenters have now been finalised as part of the Royal Variety Show.

Hollywood

YOKO GETS JOHN REPRIEVE

HAPPY Birthday John - you can stay. John Lennon can celebrate his 35th birthday on October 9 by not worrying about being deported from the United States.

Deportation proceedings have been suspended because Yoko is pregnant.

A spokesperson for the Immigration and Naturalization Service said medical affidavits assert that Yoko would be placed in jeopardy if she were forced to leave the country or if Lennon were deported without her.

Yoko has the status of a permanent resident alien. Lennon's appeal for the same status was turned down because of his previous conviction in England for possessing marijuana.

Lennon's appeal is pending, but even if the court rejects his appeal he can remain in the

Special.) but he and Cher did sing a medley that includes Young Americans, Song Sung Blue, One, Wedding Bell Blues, Maybe, Day Tripper, Blue Moon, Only You, Temptation, Ain't No Sunshine and Young Blood.

★★★★

THE CYCLE SLUTS, a Los Angeles drag-rock group that has been appearing at the Whisky-a-Go-Go on Sunset Strip, have been asked about their January availability by the Robert Stigwood Organization.

They are wanted for the roles of the Bearded Ladies in the film version of Sgt. Pepper's Lonely Hearts Club Band.

★★★★

ELVIS PRESLEY and two friends were stopped and cited by Memphis police while driving three-wheeled "supercycles."

The charges were dismissed because no one could decide if the vehicles were automobiles or motorcycles.

A Memphis assistant city attorney said he would have to wait until someone ruled how to classify a "supercycle."

NATALIE COLE, number one on the US soul chart with *This Will Be*, told a Los Angeles Times reporter she didn't think Capitol Records signed her as a favour because of her late father, Nat King Cole.

"If I didn't have talent they wouldn't have wanted me," says Natalie.

"I signed with them because they were willing to accept me as a rhythm and blues singer... I was turned down by a lot of record companies."

"They wanted me to be a female version of my father. There's no way that was going to happen."

★★★★

VAN MCCOY is producing new albums for David Ruffin and Aretha Franklin. Ruffin's album is released in the US October 14.

★★★★

PAUL SIMON and **Bette Midler** recorded *Gone with the Wind*, but disagreed about the final version of the song, so Paul re-recorded it with **Phoebe Snow**.

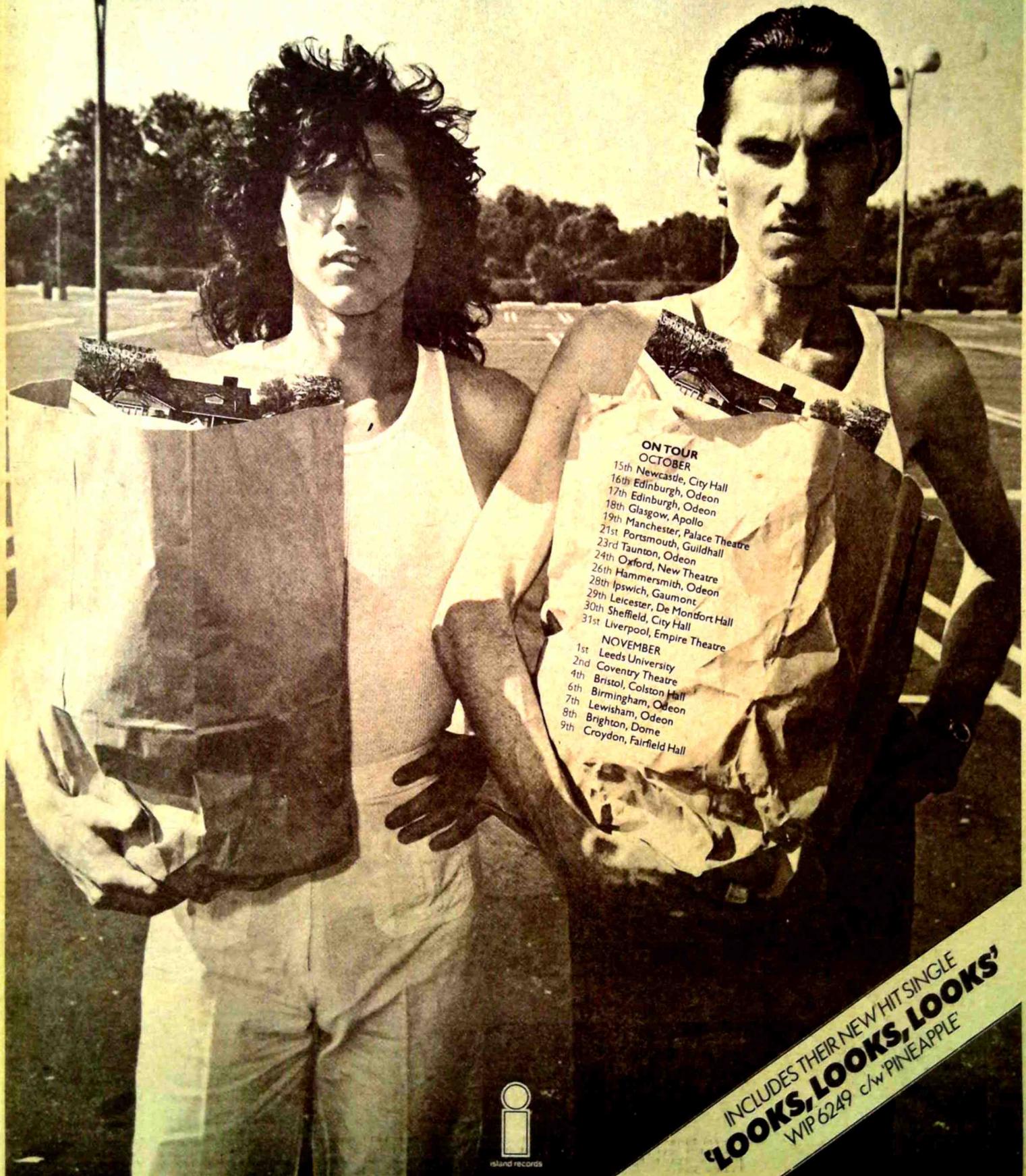
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- 24th Oxford, New Theatre
- 26th Hammersmith, Odeon
- 28th Ipswich, Gaumont
- 29th Leicester, De Montfort Hall
- 30th Sheffield, City Hall
- 31st Liverpool, Empire Theatre

NOVEMBER

- 1st Leeds University
- 2nd Coventry Theatre
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Do you know
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Every cloud's got a silver lining
So hold me close
Don't let me go

Hold me close
Don't let me go
Oh no
Yes our love it will stop at the show
Do you know
With your lovelight shining clearly
It's so good to have you near me
So hold me close
Don't let me go

And if that road gets weary
Oh I'll la-aha-ave you
Waiting here if yer need me
Cos' I love the things that you do

So hold me close
Don't let me go
Oh no
You see I
Yes, I love you and I think that you know
Do you know
With your lovelight shining
Every cloud's got a silver lining
So hold me close
Don't let me go

And if that road gets tougher
Oh I'll la-aha-ave you
No I'll never let you suffer
Cos' I love the things that you do

So hold me close
Don't let me go
Oh no
You and me
Yes our love it will grow and grow
Do you know
With your lovelight shining
Every cloud has a silver lining
So hold me close
Don't let me go

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The Blue Jays say:



John Lodge (left) and Justin Hayward, known as the Blue Jays with silver discs for their last LP

"We've always been 'years ahead' or 'years behind'"

ACCORDING TO the yanks, Blue Jays are this year's number one new duo — which is nice for Justin Hayward and John Lodge.

Originally they had meant Blue Jays to be just the title of their debut solo album as members of the Moody Blues. "But the name stuck," says John Lodge. "So now we are Blue Jays."

Then the story of their ultra-successful venture into the chancy world of solo fame gets more confusing. You see their new single, Blue Guitar, was made with 10cc and the Halle orchestra!

Justin Hayward makes himself comfortable behind the mixing desk inside the luxury Threshold studio, and begins to explain.

"We've known 10cc for a long time," he says. "Right from their Hot Legs days. Their first gigs on the road were with us."

"So we were at Strawberry in Manchester around Easter time and the studio was free when Eric (Stewart) asked if anyone had a song."

Justin did and the result was a session with him and Eric Stewart on electric guitars, Graham Gouldman on acoustic guitar, Kevin Godley on drums and Lol Creme on gismo.

Tony Clarke produced it, then ace strings arranger, Del Newman was roped in and since this was all taking place in Manchester they hired the Halle orchestra.

It all looks like a massive attempt to establish Blue Jays as the new purveyors of chart

class, but they deny it. "It's got to be pure coincidence," says Jus. "You can't plan a thing like that."

All the same, a hit single would come in handy now, just as they are preparing to go on the road again for the first time since the Moodies' world tour.

But these two stick to their Sixties ideals and claim they only put out

John joins in: "I think what is happening," he says, "is that we're moving towards a totally homogenized society."

"It's the same with everything, music, films, television — and it's a shame."

But there are some who would say that Blue Jays are part of this great move towards the middle of the road, what with strings, and a ballad

place and circumstances.

Jus continues: "I always enjoyed playing with the others but it's not particularly down to us because the Moodies was two opposing forces with a strength in the middle."

"I suppose what happened was that the two opposing forces got so far apart — because of the success in some way — and it kind of left us in the middle carrying on."

Just how much of the old Moodies remains will become evident on their upcoming tour. They've got two guys from Trapeze, Mel Galley (guitar) and Dave Holland (drums), plus the string threesome, Providence, and they say they've made no rules, everybody has a free say to influence the music.

But they WILL be playing Moody Blues songs.

A final word from Jus: "I've changed my attitude since Blue Jays. I think it's just what you make it."

by Peter Harvey

records when they've "got the material and it's good enough."

The same, almost underground, attitudes colour all of their thinking.

For instance they bemoan the current musical climate which forbids tours on the grand package scale of old.

John: "We're on with people like Cream, the Faces, Brian Auger, playing two thousand seats."

"Today you just wouldn't be able to pay a bill like that. I think it's pretty sad."

Jus: "It is changing though. It's definitely getting better. It's going to go through a change."

"I would just like to see real quality records come back because the main problem now is that we have got into a rut."

"Commercial radio made it fresh again for a while but..."

"Yeah we're into a rut alright," he says. "It seems to be just MOR. I would like to see records made for the right reasons again."

"There must be musicians really wanting to make them instead of producers or groups of writers being involved in turning out things that they think people will buy."

about guitar worship.

John says: "I hope not."

Jus says: "We've never tried to do it, you know?"

"We're putting out this single because everybody said we should. It's my song so I was least sure about it, but Blue Guitar is a grower. There's a feeling about it."

Nevertheless there will always be critics of their music who will say it's just a slice of the Sixties.

John says: "If it sounds like the late Sixties then I'm proud to be part of it. It just proves that we're not part of the establishment — we can't even seem to break into all that."

"People have always come up to us and said 'It's a pity you have done it like that,' or 'If you'd done that last year?' or 'Can you come back next year?'"

"We've always been 'years ahead' or 'years behind'."

As he talks it's implicit that Blue Jays are the Moodies of today.

They make it quite clear that the Moodies' split was forced upon them.

"It was never a decision not to play together," says John. "Situations like that one are motivated by time,

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THE LOBBY of the Savoy was decorated in plush, florid opulence and smelled faintly of Havana cigars. Inside CBS had hired one of the Savoy's sumptuous rooms for Art Garfunkel's press conference. Talk about style!

While Art was posing for photographers, assorted members of the press were getting sozzled as waiters came round serving drinks on silver trays.

Four gin and tonics later Art appeared wearing a striped t-shirt and high forehead. With him was Maurice Oberstein, president of CBS Records, who declared the floor open for questions.

The ensemble however were a little lost for words. "Cat got your tongues?", he asked when nobody volunteered questions. And at once it was obvious that Art Garfunkel was very much in control.

A sophisticated mixx sucking on a slimline cigarette holder was the first to break the silence. She asked the most obvious question. Are Simon and Garfunkel getting back together?

"Many people know the answer, who knows?", he returned, facing up sharply like a contestant on Mastermind.

Plagued

"If it comes together it will come out on a particular night that the two of us are together. I see nothing to block the occasional concert. We recently worked together at the CBS Convention in Toronto." He wasn't giving anything away!

Asked whether he gets sick of being plagued with questions about Simon, he jibed:

"Not really, I pretend to. It's repetitive without any juice." Get the phraseology? This man's a doctor of Math y'know."

However he did say that Paul had played on his new album, Breakaway.

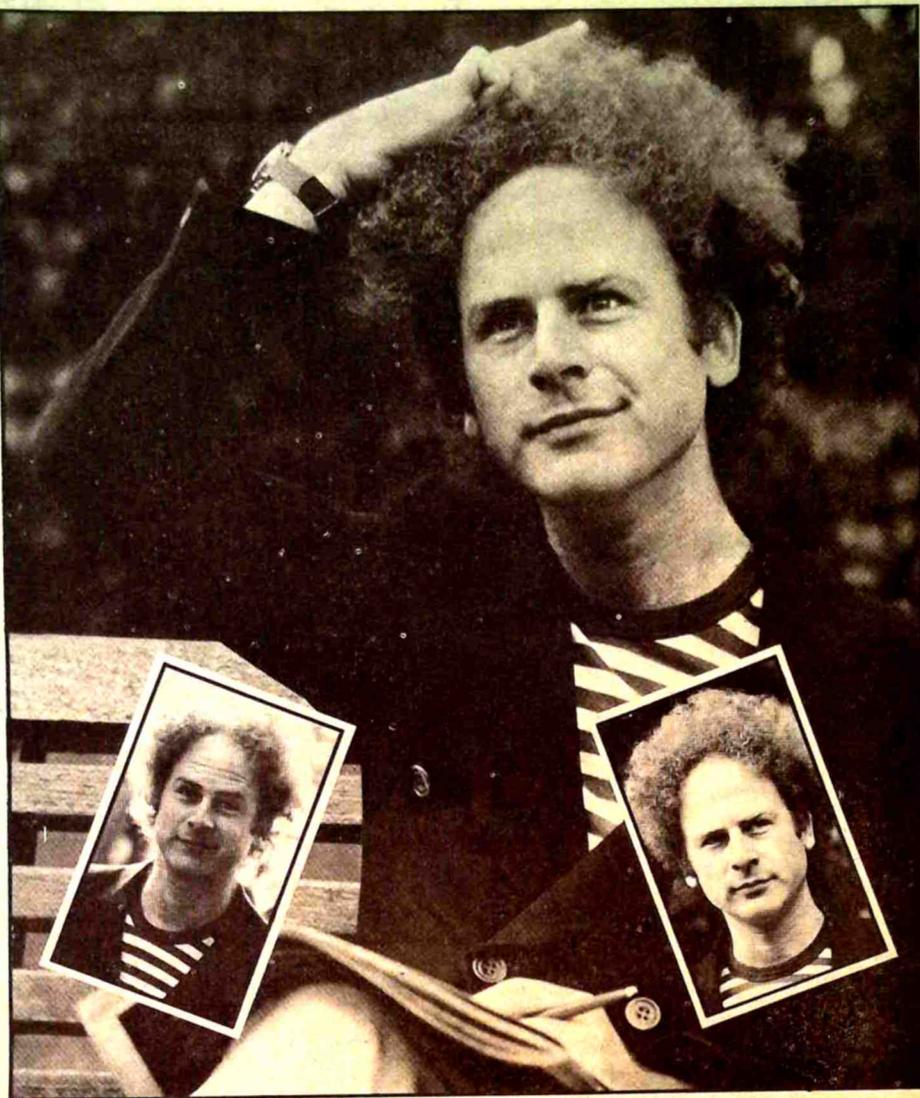
"He wrote and played on My Little Town, which is the first song on the album. It's also the second song on the first side of his album."

You may remember that Art appeared in two excellent movies - Catch 22 and Carnal Knowledge - but has done nothing on the Silver Screen since. Had he abandoned the idea of acting altogether?

"Perhaps I'll do it again next year, I'd like to do just that. I tried teaching for a while. I might tour (in the States) and so some live things."

"It would be nice to do Las Vegas," he laughed. (Telly Savalas beware).

Talking of old timers, we asked about the story



Art for art's sake

by Jan Iles

behind I Only Have Eyes For You.

"It was my producer, Richard Perry's idea. It has always been a favourite song of his."

Did Art like the song?

"I liked the record as we made it, but it wasn't a particular favourite of mine. The old songs are something special."

Did he now think he was under any pressure from his record company to record more old classics?

"I've never encountered any pressure. Never felt I was under any obligation."

What did he think about the current trend for old songs. The British charts are running alive with revamped, nostalgic singles.

"Old songs are something special. Nowadays in recording the song the record producer is the creative artist."

"Of course the singer still does his thing. It's parallel to what you see in a painting a hundred years

ago. Rembrandt for example, liked accuracy, as the singer accurately repeats the words, while 20th Century abstract art catches the eye and touches the brain and needn't be representative which is how the producer gives the

'Dylan? He's a phase-maker/magician, more James Dean than Robert Burns'

old song a new life." During the S&G partnership Simon wrote the songs. Had Garfunkel any inspiration to write, now he was solo?

"I don't write songs. I write poetry. I wouldn't publish my poems because the people who read them may not be the kind I can relate to."

"If I did tour I would do a limited selection of Simon and Garfunkel songs - Bridge Over Troubled Water; For Emily; Sounds Of Silence."

"The songs I identify with. If Paul were here, he would say, I identify with Sounds Of Silence!"

One person boldly inquired if he made as much

money now as he did with Paul Simon.

"That's a funny question," he retorted. "What's mine is my own business. Money still comes from royalties."

What motivation had he - if it was not money?

"Motivation first of all is to work, because it's better to work than be out of work. My motivation is to make the most beautiful records, to enchant, to please."

Had he heard Neil Young's album, somebody wanted to know.

"No I haven't."

How about Bruce Springsteen's?

"I've heard his album fleetingly, so I can't really comment. Paul Phoned me recently to tell me he'd seen him and he said Bruce Springsteen was the greatest performer. On record he's not great. But then again I Wanna Hold Your Hand wasn't either."

Diverse

One of the most phenomenally successful records of the decade was Bridge Over Troubled Water

Art believed it's popularity was due to the fact that it was a diverse album, one which catered for all musical tastes. For example, Frank Lloyd Wright was Bossa Nova; Bridge was a ballad; Cecilia could almost be classed a record for the boppers.

"It had something for everyone", he said.

From here on in the conversation began to get too deep and intellectual for the likes of Record Mirror buffs.

He was asked whether today's rock music writers were overshadowing poets of the Seventies?

"No. It has clouded the art form of poetry. Rock lyrics are pushing poets off to the side."

Is that bad? The person who raised the question wanted to know.

"Bad for poets. Yeah. Today a lot of rock writers have the ability to use words beautifully. People like Randy Newman, Paul Simon and Joni Mitchell."

Not Dylan?

"Now Dylan's a phrase-maker / magician. An artist of mystique. He's more James Dean than Robert Burns."

If you thought that sounded boring, his views on the Bay City Rollers might prove more interesting.

"They have the wrong approach," opined Art. "I've heard them and I'm not their fan, so I'm not going to say nice things about them. I'll have to see or hear them more before I give an informed opinion. I think they are short on musical values. But, to each his own."

Before the conference ended, Artie revealed that he might be meeting a promoter that evening.

If the meeting occurred we may see Art perform in this country very soon.

fan clubs

BECAUSE SO many readers write in asking for fan club addresses, this week sees the start of a series giving details of various fan clubs. If you run a fan club, and would like to see details of your particular organisation listed, please write to Hyams, 32 Studley Drive, Redbridge, Ilford, Essex, giving details of cost, facilities provided, special offers, etc.

to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, addressed envelope.
RECORD MIRROR & DISC regrets it cannot enter any correspondence regarding fan clubs, so please don't write to us, only to the proper addresses.
ELTON JOHN Fan Club, 40 South Audley Street, London, W1X 5DH. Secretary: Linda Mullar.

key. Membership fee: £1 per annum. Colour poster and black and white photo of Elton. Information and details of concerts and his activities. Colour post-card size sticker of Elton and Bernie. Ticket priority. Possible chance to meet him in this country. Next year chartering jet to America to see him over there.

Competition to win a pair of Elton's boots.
ABBA Fan Club, c/o Polar Music AB, FACK, 100 41 Stockholm 26, Sweden. President: Susie Wageborg. Membership free, but members must enclose reply coupons. Membership card, photographs, biographies, lists of released

records and sheet music. Information regularly given about ABBA's activities in Sweden and the rest of the world. Offers at lower rates of posters, records, cassettes, sheet music, T-shirts, etc.
ELVIS PRESLEY Fan Club of Great Britain and the Commonwealth, P.O.

Box 4, Leicester. Secretary: Todd Slaughter. Membership fee: £1.20 per annum. Membership pass, fan club magazine with news and pictures. Special offers such as pens, stationery, tee shirts, badges, posters, and photographs. Local branch secretaries organise get-togethers, parties and coach outings. Pen pals Fan club holiday abroad.

ALVIN STARDUST Official Fan Club of Great Britain, P.O. Box 86, Derby. Secretary: Julie Allan (Local branch leaders also). Membership fee: £1 per annum. 32-page magazine with pictures and news. Backtrack record service, club travel service. Free penpal club. Offers of badges, pendants, bracelets, rings, black leather gloves, etc.

Hey snappy chum chum! Carl Malcolm likes Britain 'cos:

'It's tough down in JA'

LONDON in damp chilly October may not be everybody's idea of paradise but Carl Malcolm, here to promote Fattie Bum Bum and get the feel of the scene, likes it so much that he's extending his visit indefinitely.

"Originally I just came for two or three weeks but I love it. There's so much going on, so I've decided to bring my six-piece band over."

by Kevin Allen

The 24-year-old Jamaican is naturally happy that his, the original version of Fattie Bum Bum looks like winning the chart race but he doesn't resent the Diversion's cover. Oh no, far from it.

Authentic

"I'm amazed and very impressed with just how near they've come to getting an authentic reggae feel with an English recording but I still reckon you have to go down to JA to get that real roots sound. I don't know. I think it may be the atmosphere, or the humidity of the air which affects the sound you can capture in Kingston."

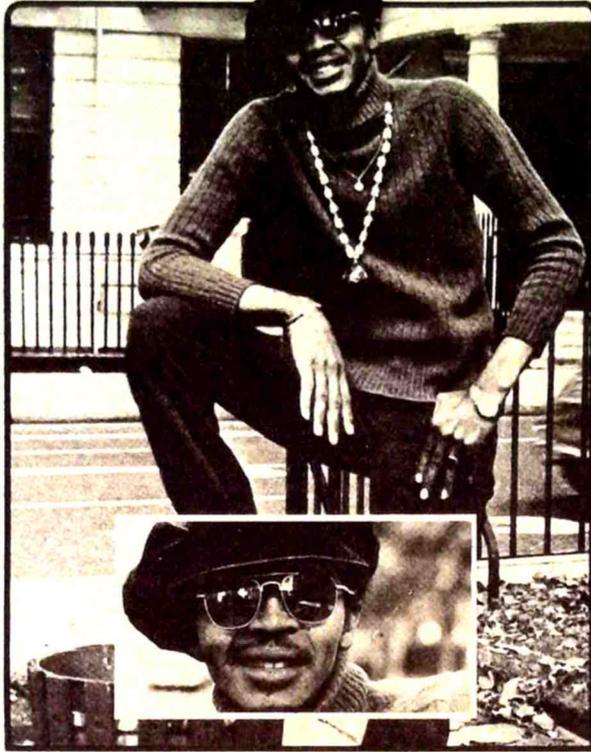
Carl wrote Fattie Bum Bum — one of about 120 songs he has penned over the past few years — and hopes it will be the one to make him a full-time

professional because, up 'till now, he's had to keep a day job to make ends meet.

"It's tough down in JA. Musicians don't get paid much. They still get ripped off by the producers and the promoters so, even if you get a lot of hits, it's still hard to earn enough to live on."

Carl works in a razor-blade factory by day — a sharp character indeed — and his firm, a local subsidiary of Gillette, are behind his hopes to make it big on the international music scene. "Oh, they've been fine, happy to give me time off and so on, after all, it's all good publicity for them!"

Born at Black River, St. Elizabeth, Carl now lives in Kingston, the island's capital and music centre. He learned to play organ at the local Methodist Church and sang in the choir there as well as in school.



In 1965 he joined the Volcanoes, sharing lead vocals with Al Brown until the group disbanded after four years. Then he went to college, studying at the College of Arts, Science and Technology.

A bad car accident gave him three broken ribs and a broken leg but by 1970 he was back into entertaining as singer with Joe Joe Bennett's Big Relations.

Experience

Soon after, a year's residence in the USA gave him a wider musical experience with gigs around New York at small clubs and a series of house-parties as a member of the Originators which included two other Jamaicans.

In 1972 he made his recording debut with pioneer reggae producer Coxsonne Dodd and Father Free Us but the record died the death and there was quite a long gap 'till he cut Make It When You Try for Rupie Edwards of Ire Feelings' renown. But, despite following the message of the title, Carl missed out once again.

"I had a staff job with Rupie as a songwriter so I didn't worry too much. I kept on writing, knowing it was just a matter of time. When I left Rupie

and went to work at Gillette my friends here gave me a lot of encouragement and eventually, in 1974, I got a break with Clive Chin of Randy's Records, a store in Kingston.

"He had a studio upstairs and he brought in Al Brown's Skin, Flesh And Bones to back me. We cut No Jesting and it was a JA smash. In fact, No Jesting became something of a catchphrase with the youths around town and led to a spate of records on the same theme from people like Big Youth and Augustus Pablo."

The record sold 50,000 copies for Carl in Jamaica and his second record at Randy's, Miss Wire Waist, was another hit, also selling well in the States and Britain.

"So far I've had five or six singles out altogether and we are planning an album," said Carl. "I knew Fattie Bum Bum would be a hit at home because I've carefully studied the musical trends there and I think I know what the people want right now, but I must admit to being very surprised at its enormous success in Britain."

"No, I don't think I'm gonna like the cold here but that's only the weather and as long as my records stay hot I'll be happy!"

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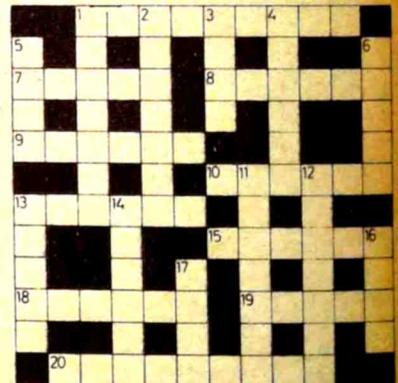
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RECORD MIRROR & DISC

CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword P O Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by October 15.

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DOWN

- 1 Not nightingales, but they do fly (7)
- 2 The E who might get an LP (7)
- 3 Heavy metal youngsters (4)
- 4 Am altering Dana to another girl's name (6)
- 5 Eagerly anticipating the answer here! (4)
- 6 Expanses of whiteness suiting a certain goose? (5)
- 11 "Pure" — League? (7)
- 12 A Thompson, but not Linda (7)
- 13 They may be distant, but they can be beaten (5)
- 14 Foreigner gets in with Miss Ross, almost (6)
- 16 Record at 50 per cent discount (4)
- 17 A name to go with Hartley (4)

ACROSS

- 1 Special meal (9)
- 7 An impolite request for shelter? (5)
- 8 Queenly churchman (6)
- 9 Lubrication for a band? (6)
- 10 Wireless operator suggests a name for a group (6)
- 13 Pleading with the vocalist while handing out the medicine? (6)
- 15 What Cozy Powell did with the devil? (6)
- 18 "Someone Saved — — — Tonight" (Elton John) (2, 4)
- 19 Tobacco and Yellow Brick, to name but two (5)
- 20 Pete's a forward on the football pitch (9).

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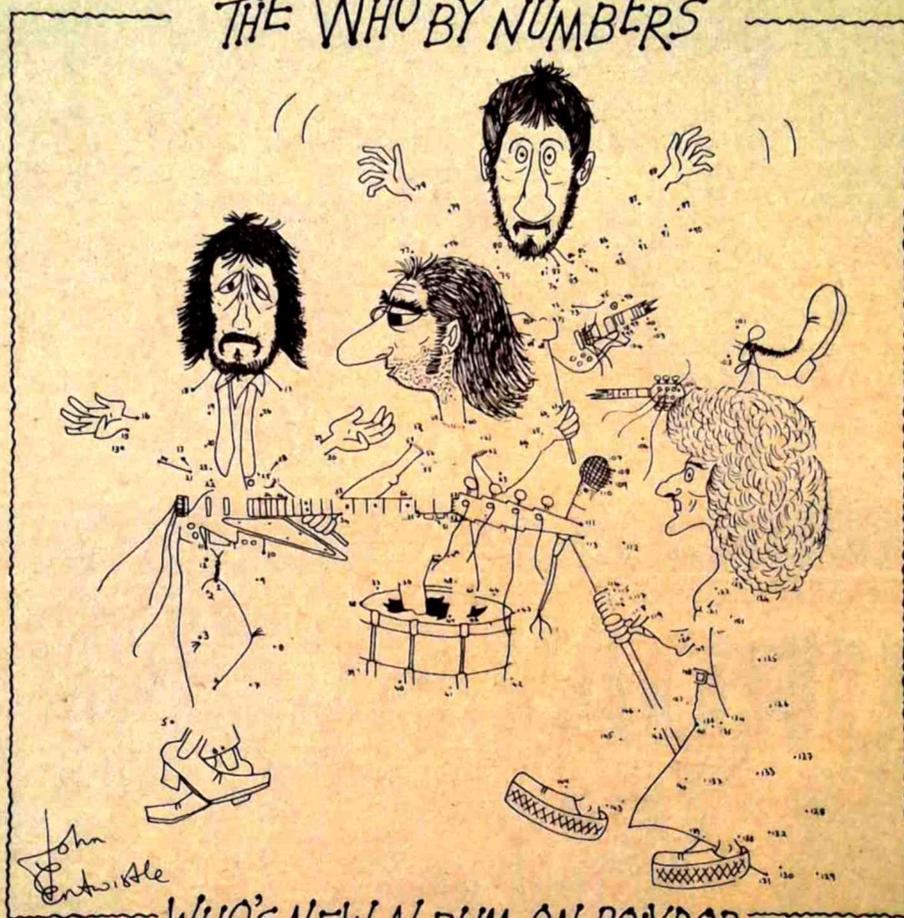
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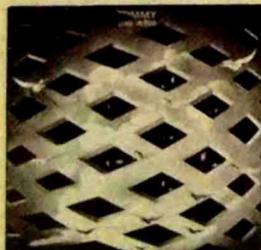
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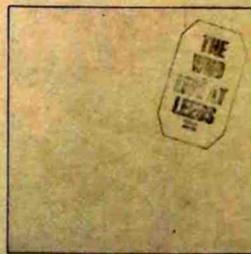
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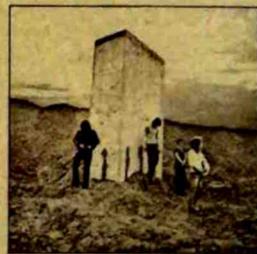
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The concluding part in our series on the line up in Paul McCartney's Wings

DENNY LAINE

THE NUDGE in the gut comes urgent and hard. "Look at 'im! Is he trying to take over the show?"

The guy in the next seat demands to know what's going on. And well he might.

The "Im" he refers to is the court-jester-like figure of Denny Laine who is prancing around the stage like it is HIS show - HIS Wings even.

Maybe even HIS Paul McCartney.

After Paul has softened the Welsh with a good morning in their own tongue, Denny comes back with: "Ello Cardiff, you're the best audience we've had so far..." etc. etc.

Confidence

Then he introduced the next song, turns around to gleam at every member of the band and they in turn gleam back.

The truth is, Denny Laine represents the supreme confidence of an old pro. Why he's even got the drop on Mister McCartney.

"You've gotta remember," he explained a few

days later, "that I've been doing this all my life.

"I've been the front man - even Paul didn't do that very much, because with the Beatles it was always Lennon.

"So I've been pushed into this position.

"Jimmy was nervous, Linda was nervous, and I was the only one who had the cheek to get up there and do it.

"Now, last night I could hardly get a word in edgewise and that's what I like to see. It's loosening up. It's getting better all the time."

Doubts

There was a time though, when Denny Laine had some doubts about this Wings tour.

"I thought we were a bit over-rehearsed," he said.

"We had to be well-rehearsed because we are going to be taking this band everywhere, so we wanted to make sure everybody knew exactly what each other was playing.

"We don't want the band to be that rigid, but it has had to be like that to start with.

"Fortunately it's not been that different from rehearsals. I expected everyone to be more nervous, but it's going so



The confident front-man

by Peter Harvey

well everybody is surprising me.

"Everybody is confident and in a couple of weeks it will start developing, opening out and become a really good band."

Having played in the original Wings, Denny's in a position to compare the two formations.

"This band is more of a group," he said. "It's better to play in, there's more unity.

"The last band had its highlights but so has this one."

As he talks about Wings, you can hear that Denny, despite the ups and downs of a long career in rock, still loves being on the road - particularly after months in the studios.

"I hate that," he said.

"I don't want to go in the studio for another year, I just want to stay on the "It gets so boring being in the studio for a long time.

"In America we were in the studio for three months doing nothing but recording. That's not my idea of fun."

Even songwriting has dipped from favour in the Laine lifestyle.

Remember, he wrote Say You Don't Mind, a hit for Colin Blunstone. He also collaborated with Paul to co-write No Words (on Band On The Run) and from his time with the Moody Blues through to Wings has written many numbers, producing one solo LP.

Now Denny reckons to have half-a-dozen songs from which to choose a couple for the next Wings album, but that is as far as it goes.

"To tell you the truth," he said, "I don't write that much any more. I'm the sort of bloke who has

to be away from it all before I can write songs.

"It's not impossible to write on the road but you only get about one hour a day, and that's not much of an opportunity."

Denny's songs with the band now include the American traditional song, Richard Cory which was recorded by Simon and Garfunkel on their first LP. It is part of the Wings acoustic set.

Image

Denny said: "It's ideal. I couldn't think of anything else to do.

"It was either that or Dylan. I didn't want to do skiffle or a slow protest, it doesn't suit the image.

Then there still is Go Now, the song he sang with the Moody Blues which became their first number one hit back in the early Sixties.

"I'm not too keen on that," said Denny. "I don't particularly want to do songs I've done with other people, but I'm associated with that song so I've got to do it."

So his new songs he takes to Paul for help to finish them.

As he says: "Paul now brings his songs to us to mess about with them.

"It's a real band you know."

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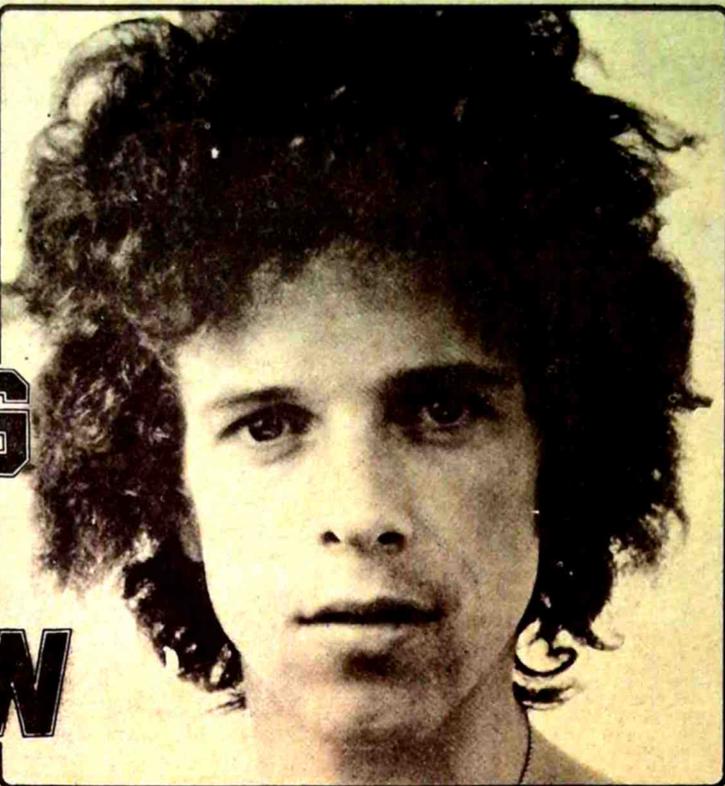
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It's the first night of Leo Sayer's major British tour. He prances around backstage, no nerves and full of beans. For him, it's

ANOTHER OPENING ANOTHER SHOW

by David Hancock



ADAM FAITH is backstage at Bournemouth Winter Gardens, looking cool and unruffled. There's another three minutes before his protege takes the stage.

There'll be no press pictures of this or any of the other gigs on Leo Sayer's current British tour. Faith has said there won't be.

The decision has been reluctantly accepted by Sayer's publicist, Keith Altham, who turns to the manager and says: "Don't you realise this is making me as unpopular as you are?"

"Not possible," comes back the reply.

The star is hyped - up, peaking on all the adrenalin rushes his small frame can handle - he is totally out front, cracking jokes and shaking hands.

It's the first night of the

tour, the first show he's played in Britain for a long time, but for a tiny moment it seems he might be going just too fast. Never mind, Leo can handle it, can't he?

"Now, I hope you're not nervous," he quips with those backstage. "And don't take the jacket off till the third number."

There's another two minutes till he's due on.

Bournemouth, that middle class relation of South coast holiday resorts, is settling down to its winter of gentility. The continental visitors have left to make way for the retired British.

The streets have been swept clean, the lawns cut and everything put back in place. Only the Winter

Gardens seem out of place.

The 1,880 capacity hall has little style, preferring to throw its allegiance behind similar structures in holiday camps up and down the country.

Yet it's a fitting place for Leo, who's the culmination of all those end-of-the-pier entertainers.

Spotlight

Sixty seconds to the spotlight and Leo's standing in the wings. This time it's in striped blazer with white carnation, white shirt and elegantly tailored stone-coloured trousers.

The band strike up. No one knows who they are, but they sound good.

No one says who they are, either. After all it's Leo's show.

He's introduced: "Ladies and gentlemen the first British perform-

ance for over a year by Leo Sayer."

It's not true.

He bounces on to open the set with Just A Boy which he still is - grinning and cheeky. The first thing to notice are those hands, dangling and waving as if some invisible cord connects them to his voice.

Staying with the second album he delivers Train and he's trouping it, moving from one side of the stage to the other. Above all else, he's in control.

He ad-libs with the audience - an audience that should assure his success for years to come. Somehow Leo Sayer has found the ability to communicate with a vast cross-section of the public. The Winter Gardens are packed to capacity with fans from 13 to 30, male and female. There seems no way that he can lose.

In My Life has him hands in pocket, the little-boy-lost stance, and they love it. As he finishes the song he scratches that curly mop of hair and grins.

Then he turns on all that charm - the silly walk, the silly voice, the cocky confidence - and escapes overkill by not losing sight of that street kid image. He's sailing close to the edge, but Leo can handle it, can't he?

He's the ultimate British entertainer, having lost none of his roots on the recent American tour, and seemingly the least likely person to become a taxite.

Affinity

His deep-rooted affinity for music hall is showcased in One Man Band which has him strutting along, arms flailing, audience clapping. Max Wall would be

proud of this boy.

The first performance of the new material from Another Year is the arrogant yet meanly honest The Kid's Grown Up, which is also the first time his voice really takes off.

At the end he scratches that hair again, fiddles with the mic stand and explains how he wrote a song in Spain after he'd been dreaming of Dracula and Frankenstein. It's Only Dreaming, a powerful song that showcases Sayer's range proving him to have a remarkable solid vocal style.

He exits while the band continue to pour the heat on, returning a few minutes later to fiddle with that curly hair again before launching into Last Gig Of Johnny B Goode.

Now his voice is hitting top form, and when he gets to the lyric "a man

who has nothing left to prove" those marionette hands are thrown out.

Long Tall Glasses has the audience going wild, then he gets as near as he will to blowing it by overplaying that silly voice in between numbers.

But the audience refuse to get embarrassed and he knows he's home and dry. Into the silly dance spot (saying he learnt it from the Bay City Rollers) throwing the carnation at the audience; taking off with the jacket, and more fiddling with the mic stand.

Magical

Leo pulls up a stool for the Bridge Over Troubled Waters rip-off, I Will Not Stop Fighting, and his vocals are magical.

The laughing quarter moon rises on the backcloth. It's the one a lot of them came for - Moonlighting - and he's trouping it again. How many miles does this boy cover in one show?

The inevitable encore, The Show Must Go On, is handled badly as he walks on and off the stage three or four times. But he has nothing left to prove, and he couldn't really follow it with another song.

There's nothing for it now except to let the 100 or so fans who want to touch him rush to the front. Then he's off and the house lights are on.

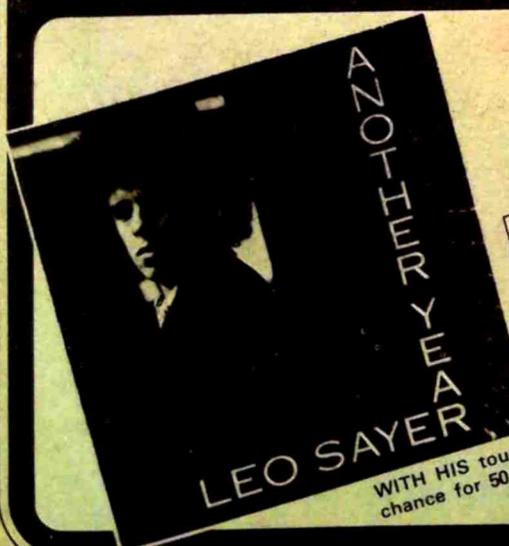
It's a very short set, but every song a winner.

Adam Faith is backstage looking pleased. His protege is getting changed. He agrees Leo has so many songs it's difficult to know which ones to put in and which ones to leave out.

Then someone asks why the lead guitarist wasn't given more solo time.

Faith raises his eyebrows, turns, and walks away. But Leo Sayer handled it, didn't he?

RECORD MIRROR & DISC competition



50
LEO SAYER
ALBUMS
TO BE WON

WITH HIS tour now well and truly on the road, here's a chance for 50 Leo Sayer fans to win a copy of his latest album, Another Year. As an album, it received enormous critical acclaim, and includes his current hit single, Moonlighting.

To enter the competition, all you have to do is answer the three questions below and send it, no later than October 17 to Leo Sayer Competition, PO Box 195, Spotlight House, 1 Benwell Road, London, N7. The first 50 correct entries drawn from the sack will win a copy of Another Year. The Editor's decision is final.

1. How many albums has Leo Sayer released?
.....
2. Who is his writing partner on Another Year?
.....
3. What was Leo Sayer's first hit single?
.....

NAME

ADDRESS

(Block Letters)

Competition
Form

Peoples Choice



do it zipp-lipped

WITH THE emergence of souped-up frisky instrumentals of all shapes and sizes, more and more funky groups are doing their thing zipped-lipped, and letting the beat get them in the charts.

Disco freaks are demanding music which satisfies the feet rather than the heart. To them, lyrics are unnecessary.

Soul outfits like Van McCoy, the Fatback Band — even Biddu, are satisfying the boogie bods.

Now a new funky quasi-instrumental outfit called People's Choice have joined the ranks, partying up the charts with their latest single Do It Anyway You Wanna.

The credentials of these musicians aren't to be sniggered at.

They've loved and left a multitude of distinguished East Coast funk bands and are currently with the esteemed TSOP (The Sound Of Philadelphia) under the paternal eye of Gamble and Huff.

The founder members, Frankie Brunson, organist, pianist, vocalist; David Thompson, drummer and Roger Andrews bassist, left the Fashions' band some six years ago to give them a chance to explore and enjoy each other's abundant talents.

The liaison proved so successful that they made a single, I Likes To Do It (don't we all fellas!) on the Fillet Of Soul Label, and after their first major hit christened themselves People's Choice.

In 1973 while performing at the Apollo, they met that hound dog with an eye for talent, Mr Kenny Gamble, and signed on his TSOP label.

The threesome's praise for the man is like a doe-eyed

nubile raving about her first classroom romance.

"He's a really great guy y'know," they speeled in unison on assorted telephone extensions. "I mean really cool", offered Frankie (or was it Roger?)

"Kenny and Leon" (Huff) "took personal time off to help up with our career and to bring out the best of our ability."

"The material they gave us wasn't any garbage either, no sir. Everythin' was on the level. No rip offs or raw deals."

"They're great guys, just great."

Choice's newly acquired success on the Philly label meant they had to recruit more personnel. They chose Guy Friske, bassist, Sam Peake, sax and Don L. Jordan, guitar.

The newcomers gave the band a new dimension — their youthfulness coupled with Frankie's, Roger's and

would say a third or more of our stuff is instrumental.

"I know it's kinda traditional to sing about love and so forth, but these days discos are the in thing and the kids are demanding dance music."

If people want to boogie then bands like the People's Choice will readily oblige. Their latest album, aptly titled Boogie Down USA, should be released over here very soon, and contains party sounds galore, with just a few hand-holders to slow the tempo down when the groovers get a bit worn out.

Frankie, David and Roger insisted I should describe it as a very versatile album.

"It's got a mixture of slow, smoochy things and lot of funk, so it should be able to reach people. Like we do not wanna be put in one musical bag."

To make their argument more convincing the fellas said that the next single for release is a completely different kettle of fish.

Frankie: "It's tentatively titled Nursery Rhymes and may also be released in Britain. Now that's got a whole lotta lyrics on it," he said defensively."

As the title suggested it's funk-ed-up version of picture book rhymes — like Jack and Jill who fell down the hill and boogied all the way home, and Humpty Dumpty shaking his egg head and swinging a thin leg before he fell off the wall.

Could go down a treat on Watch With Mother.

"Our music is fun sounds, to turn the people on no matter how old they are."

"It's great for house parties and grooving sessions with your buddies because it really creates warm vibrations."

"Let's face it, music transcends a lot of things in this world. It's definitely the food of love."

by Jan Iles

David's infinite wisdom and experience made a powerful combination.

"It gives us added dimension and the opportunity to do more things within the group," said Frank.

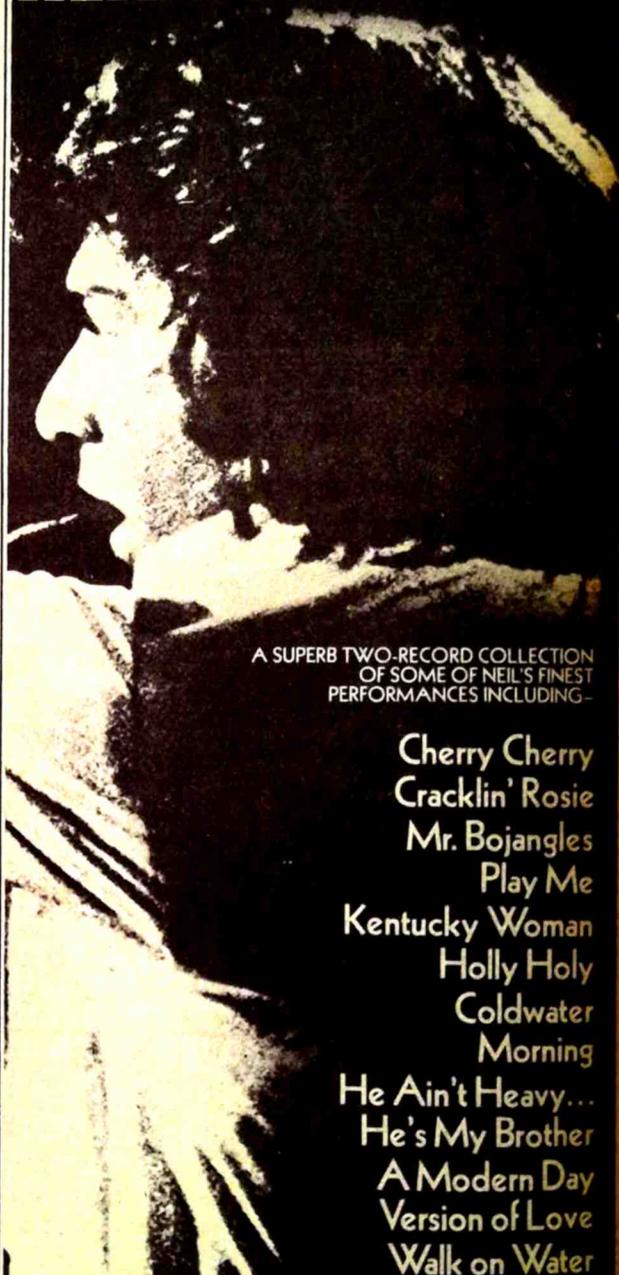
"We like to think of ourselves as the Philadelphia Funk Box because we're a self-contained group and we don't have to use session musicians or anything like that."

"We do everything ourselves, from the arranging to the writing."

The basic sound of People's Choice is centred around powerful bass drums and bass rhythms. Lyrics are about as welcome as a Catholic Priest at Barmitzvah.

David explained why: "I

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NEIL AT HIS
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Sure Of Success... that's Abba

A PAN'S person wiggled her behind at the tea bar as a small knot of bored artistes watched. They were waiting for their turn to come round at the Top Of The Pops rehearsals. The Chi-Lites huddled together and Jonathan King held forth about his current successful singles.

Art Garfunkel was nowhere to be seen. Only Mud, wearing canary coloured outfits, looked lively. Dave Mount looked appreciatively at the Pan's person's charms.

Down in the dressing rooms, Abba were also waiting their turn. I don't know if they were bored, because they seem to be naturally subdued. One Abba lady paid no attention to the interview as she peered intently at her face in the mirror.

Abba, says their publicity handout in a flush of what I feel is desperate hope, are the nearest thing Europe has created to the Mamas and Papas. In that case, they have a lot of magic to live up to.

The two men in the group, Bjorn and Benny,

also record as a duet. The two girls have recorded as solo artists. Bjorn is married to Anna and the other two are engaged. But although they are the biggest thing since open-plan living back home in Sweden, they have still some way to go to shake off the Eurovision tag in Britain.

"The trouble is that the English look on the Eurovision contest winners as one shot winners. It gave us a certain image in England. At home, it was like winning the

World Cup", said Benny. But as the group don't intend to tour Britain, surely they don't really mind what the British think of them? Not at all. Abba are waiting until the British (damn them!) are on their knees, begging the group to tour.

"I don't see the use of touring after only one or two hits," said Bjorn. "We want to wait until the audiences really want to come and see Abba. Besides, you don't need to tour if you don't need the money."

by
**Rosalind
Russell**

So Abba don't need money? That makes a refreshing change in this climate of economic recession.

Bjorn and Benny laughed a comfortable, Scandinavian laugh.

Abba make their fortunes on the Continent, mainly taking money from the Germans who have more than enough Deutschmarks to throw around. The French, they tell us, are a bit tighter. Well, it's good to know there's someone else as hard up as the British.

"Britain is still worth our while — even if it is not as influential as it used to be," conceded Bjorn, or was it Benny? It was getting difficult to see through a strange red mist that was filling the dressing room.

"France is even more difficult because they have mainly French artists in their charts."

Gosh, that must be a blow. But who needs France anyway. But how did they make all this money? Was it coming from the pockets of the mums and dads? After all, you could hardly say that Abba were a Rock 'n' Roll band. We would say more middle of the road.

"Middle of the road?" said Bjorn, his voice rising slightly. "I don't think S.O.S. is very middle of the road. In the

States they consider us a rock band."

Oh really? "It depends what you call middle - of - the - road," said Benny. He waved an arm in the air, towards the speaker on the wall. Mac and Katie Kissoon were going through Like A Butterfly for the umpteenth time. "Would you say that was middle of the road?"

I said yes. It's certainly not rock and roll.

Bjorn and Benny smiled in relief. Obviously they felt I was slightly loose in the head and they were safe after all. It wouldn't do to start having doubts at this late stage in the game.

"We just write the things we like," said Benny. "We are just doing our best."

Didn't they ever feel like breaking out and

doing something exciting? Or did they think this was exciting?

"We could do something different, but we might not like it," said Benny. Maybe they're right.

There's no doubt that S.O.S. is a very pleasant single. So was Waterloo. I can't say I was hysterical about Ring Ring, but you can't win them all. Of course, Abba's steady musical course probably stems from their background.

Bjorn used to be with a folk group, before he met up with the rest of Abba. The transition wasn't too difficult?

"Folk has a strong melody and so has pop, so it was quite easy to change over," agreed Bjorn. It was nice to agree about something.

B.T. EXPRESS

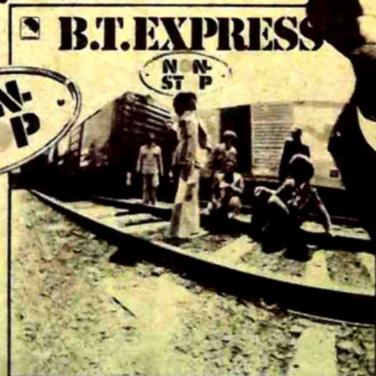
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NOW IT'S THE JUDGE'S BIG TEN

IF YOU ever happen to bump into Judge Dread in a pub (or by some jellied eel stall) ask him to demonstrate the Rub Push.

It's an over the mark Jamaican smooch dance, featuring pelvic thrusts and knees in groins.

Overdone and it might make the male partner do a four point turn all the way to the public convenience.

But then if you're a Judge Dread freak you will have probably seen him doing his thing on stage with an assorted entourage of male go-go dancers and Frankenstein props.

Judge is back again in the BBC chart with Big Ten, a song which is riddled with double-entendres such as: "A young girl lives next door to me / She sunbathes on the Lawn / I peep over the garden fence / And I always get the..."

At which point trumpet sound blasts out of the loud speakers and Judge adds, "Tally-ho," but he ain't fooling anybody of course.

The record ends with him saying, somewhat apathetically, "Oh well, better go 'ome and take off the wife's tights... they're really itchy."

(If you can't take any more, why not just turn over now to read Sue Byrom's singles reviews.)

Shocking

Judge himself doesn't think his lyrics are too shocking or crude.

"In fact," he says, "the old frumps usually love a bit of rudery. I mean, they might look a bit prudish, but once they've had a few drinks they're the ones who enjoy them most."

He should know. He played at Princess Alexandra's debs ball.

"They lapped it up," he smirks. "I got debs coming to me asking: 'I say old chap could you possibly play Big Six, ha ha ha'."

"'Tis a pity the Beeb doesn't see the funny side of things. They've banned Big Ten, which means Judge cannot perform on the airwaves or Top Of The Pops."

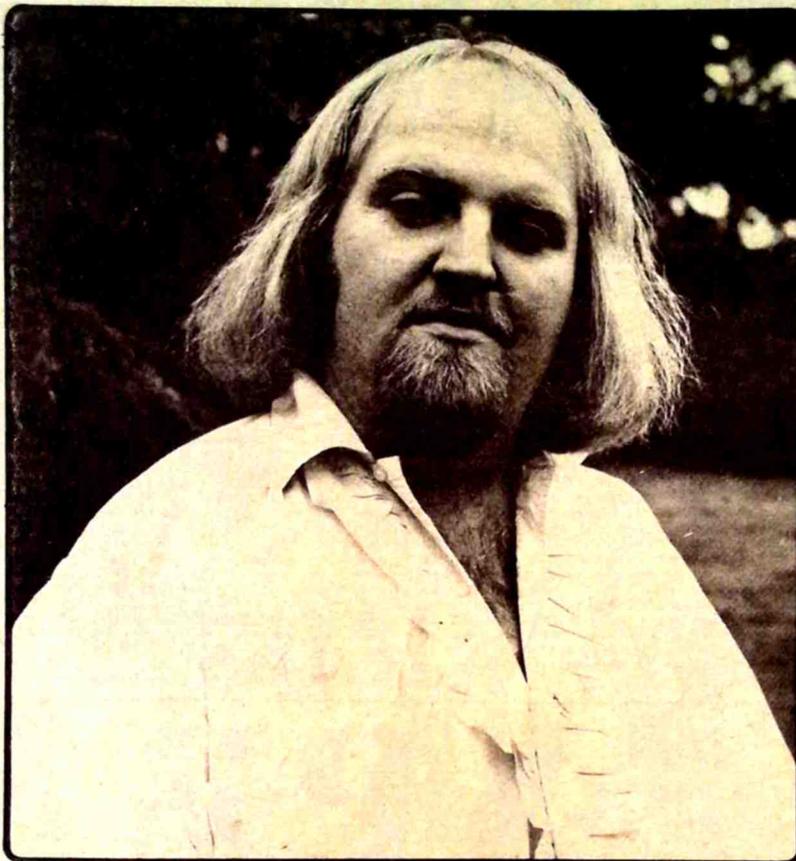
Even so his record somehow or other managed to get into their charts. Judge says the reason for that is the discos and various commercial DJs have been plugging Big Ten.

Just goes to show that you don't have to lick the Beeb's boots to have a hit!

With all that said, the rude dude would dearly love to appear on telly. So he's adopting a different guise. Kindly welcome, ladies and gentlemen if you please, the other half of the big D, Jason St Clair who's as clean as Rupert The Bear and supposedly as funky as the Gibbon.

Judge explains: "During my stage act I am two characters. For the first half I'm Judge Dread the rude boy, and then during the second half I'm the highly respectable Jason St Clair — he's my clean half."

"Jason specialises in big



JUDGE DREAD: 'Big Ten took months of planning, but people don't realise this.'

by Jan Iles

ballads and also soul and funk. He's a good outlet for me.

"Although I enjoy singing rude songs it does make a change to do ordinary stuff."

Jason is releasing a debut single in the not too distant future. If it's a monster then we'll hopefully be treated to a glimpse of JD on the box.

"I don't think people will be able to ignore me, or just dismiss me as a musical joke."

"It won't be long before people will be asking me to appear on telly, as Judge Dread."

"I mean, we try to keep our reggae as ethnic as possible, we don't take the mick out of West Indian music."

"I've always loved Jamaican music, I've been a fan for years. Not like some people."

"For example, Johnny Nash detests reggae but he never has hits when he does soul.

of the 'Big' series from Prince Buster who released Big Five, aeons ago. Judge simply took up where the King Of Blue Beat left off.

"I released Big Six some time ago and that was a huge success. Since then I've done Big Seven, Eight, Nine and now Ten."

"When I get to Big 99 I'll change hands," he laughs.

But what's the Judge really like underneath the facade of indecency?

"I'm quite a normal chap really," he reckons. "I've got a loved one at home who's pretty steady, she brings me back down to earth."

"On stage I'm a totally different person. I'm very extrovert in my tight cat suit and revealing hary chest."

"I'm not at all like that in reality."

"Actually some people have

said I project a gay image on stage — which is far removed from the real me.

"It must be the tight stage gear which I wear," he jokes.

"I like performing," he muses, "it gives me the chance to expose myself — well (cough), what I mean is it gives me a chance to prove I can sing. Not many people think I can, y' know!"

"The ones who come to see my act usually go away beaming with delight. I like pleasing people, it's good to see happy smiling faces for a change."

But don't some people blush at his lyrics? Not everyone has an easy-going sense of humour.

"Of course I get the odd complaint. Like the other night I was performing in cabaret and the manger came up to me during the interval and said three people at the back of the hall had complained about the show."

"So I turned round to 'im and said, 'Well mate, yer can't please everyone'."

"'Waddya want? There's about 300 people splittin' their sides with laughter and three miserable sods who are complaining. Do you want me to disappoint all those people?'"

"That soon shut 'im up!"

Offended

Jolly J's philosophy is a simple one. People know what he's like, so if they're going to be offended why did they come to see him in the first place?

"I mean the Judge Dread show signifies that we're gonna be rude — wish I had the show's Poster, so you could understand what I mean."

"People know what to expect before they come to see me."

With songs like the Jamaican Jerk Off, Judge leaves now to the imagination.

"The kids, or should I say the people, because my audience are usually very mixed, expect to hear the dirty ones."

"They often shout out for their favourite songs."

"They always sing the dirty bits out at the end — you know, I leave them out and the audience does the rest."

If you want to find out the infinite talents of the Judge, his new album will be released in the beginning of November, and is called Bedtime Stories. (Typical.)

"A lot of people are gonna be surprised when they hear it," he threatens. "It surpasses anything I've ever recorded."

"We've taken the basic reggae rhythms and have elaborated on them, I'm sure it's gonna be a monster smash."

The musicians used on the album are as impressive as Who's Who. The adroit Cimarrons reggae outfit supply most of the music, and there's performances by Dansak (ex-Greyhound); Kenny Elliot; Seventh Wave; Jud Landon (ex-Merseybeat) and a member of Van Der Graaf Generator.

Some collection.

"This should be the album to put me on the musical map," Judge opines. "It's a really first class album."

WARNING TO GROWN UPS
Dancing to 'RUN, RUN, RUN' by GANG
Can damage your health BTC 1008



THE DRIFTERS

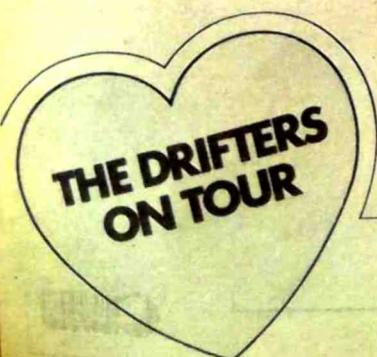
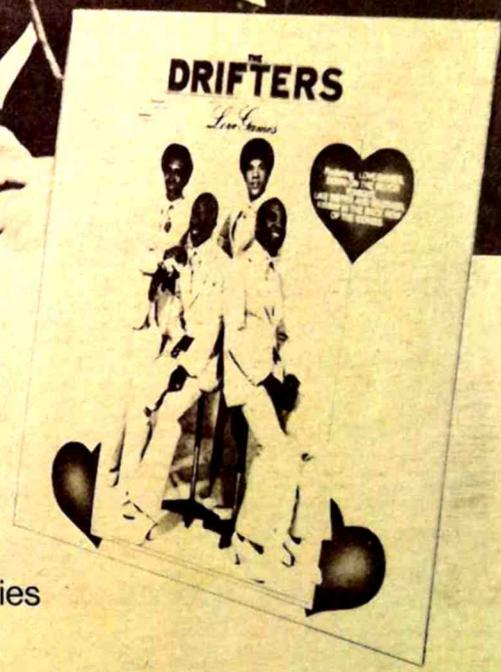


The Drifters, still the hit group they always were with the single 'There Goes My First Love' high in the charts, feature many of their long list of hits on one superb album.

The album is called 'Love Games' and its on Bell.

These are just some of the tracks.

- * Love Games
 - * Kissin' In The Back Row Of The Movies
 - * Down On The Beach Tonight
 - * If It Feels Good Do It
 - * If You're Gonna Love Me
- Plus many others.



THE DRIFTERS
LOVE GAMES 
 Album. Cassette. Cartridge.

October 5th/11th Allison's Club, Liverpool
 October 12th Odeon Hammersmith
 October 13th Meadowvale Club, Tonyrefail, Nr Cardiff
 October 14th/15th T.V. Musikladen, Bremen

October 16th The Bowl, Morecombe
 October 17th/18th Aquarius, Chesterfield
 October 19th Talk of the South, Southend

SHOWADDYWADDY



James Hamilton's DISCO PAGE



In 1962, everybody wanted to twist like this man - Chubby Checker

New twist to old stompers!

ALEX HENDERSON, DJ at the Victoria Bars in Weymouth, writes in surprise that when he played **CHUBBY CHECKER's Let's Twist Again** it caused a riot. Now it's become one of his most requested records.

Frankly, I'm surprised that he's surprised!

Like the Charleston, Waltz or Rock 'n' Roll, the Twist has never gone away and is a dance that all generations can recognise - even if they don't know how to do it.

Alex thinks that it would be interesting to hear from other DJs around the country, as he's sure that they would agree about the time being right for a Twist revival!

I personally play Let's Twist Again at nearly every gig, and have done ever since it came out.

Last Saturday, for instance, in response to a request for the Locomotion, my playing order

was as follows (the audience was basically in their 20s):

First verse (skipping countdown) of **CHRIS MONTEZ: Let's Dance** (London), cut on the beat into **CHUBBY CHECKER: Let's Twist Again** (Columbia), segue into **JOEY DEE: Peppermint Twist** (Columbia), cut on the beat into his **Hey Let's Twist** (Columbia), abrupt cut into **CHUBBY CHECKER: It's Pony Time** (Columbia).

Then cut into **DANNY & THE JUNIORS: Pony Express** (Top Rank), cross fade into **CHUBBY CHECKER: The Fly** (Columbia) cross fade into **THE DOVELLS: Bristol Stomp** (Columbia), cross fade into **THE ORLONS: Wah-Wah!** (Cameo-Parkway).

Without stopping cut into **DEE DEE SHARP: Mashed Potato Time** (Cameo - Parkway), cut into her **Gravy** (For My

Mashed Potatoes) (Cameo - Parkway), cut into **LITTLE EVA: The Locomotion** (London), segue into her **Let's Turkey Trot** (London).

Then cut into **THE SENSATIONS: Let Me In** (Pye), cross fade into **THE CRYSTALS: Da Doo Ron Ron** (London), cross fade (skipping intro) into **WILSON PICKETT: Land Of A Thousand Dances** (Atlantic) ... phew!

The secret is - don't play the whole record, just a verse or two in most cases, building and moulding the tempo. If it works (which it did), they can't sit down!

OK, so where do you get all these oldies?

Many of the records mentioned on this page are in fact deleted, and now only available from junk shops, market stalls and the like. Or from specialist oldies shops.

There isn't space to put them all here, but if you write to me (and incidentally you can still contribute to Record Mirror & Disc's disco chart) I'll send a list.

new spins

Starting this week, I will be giving a "JH PICK" to the records reviewed that I personally intend to carry on my mobile disco dates. These will be records which seem to me to be useful regardless of their hit potential.

Be warned: despite my own taste, the disco is biased MOR / white rather than funky / black.

So simple, by George!

GEORGE McCRAE: I Ain't Lyin' / You Treat Me Good (Jay Boy BOY 105).

The rhythm section that rules the World does its thing as George soars and cut - price brass battles through the dominating drumkit. So simple, so effective. Cooled - out 'til still busy beat on the flip.

***JH PICK**
STRETCH: Why Did You Do It (Anchor ANC1021). Heavily compressed drum beats and Double-type guitar jiggling back gruff Elmer Gantry on a superbly produced semi-slow thudder that's kinda like Bad Company meeting the Ideas Of March.

***JH PICK**
BUD FLANAGAN: Who Do You Think You're Kidding Mr. Hider? (Pye TN 45530).

I goofed by playing this (the Dad's Army theme) once at a gig where evidently the German ambassador was a guest!

Oh, well, the point being that I use it all the time, especially as part of a routine where it leads into Glen Miller's In The Mood (not Joe Bob's). Great jolly MOR.

***JH PICK**
PAUL MELBA: You're The Cream In My Coffee (Pye TN 45537).

Silliness, ideal for certain MOR gigs, hidden on the flip - of an unsuccessful



McCRAE: effective Misty - fication of Tenderly.

***JH PICK**
MAXINE NIGHTINGALE: Right Back Where We Started From (UA UP 36015).

Here comes Pierre "Fool" Tubbs again, giving Al Matthews' back - up singer an amazingly infectious clapalong bouncy beat and a dead simple catchy tune. She looks great, too!

FREDDIE WATERS: Kung Fu And You Too (Mint CHEW 2, thru Decca).

Funchy soul thumper that should become a fave, even though crazily it's buried as flip to an Al Green copy called Groovin' On My Baby's Love.

LABELLE: Messin' With My Mind (Epic EPC 3624).

Less direct at first than

Lady Marmalade, this chunky bouncer is a comer even so, and should get soul funk jumping.

HUBERT LAWS: The Chicago Theme (Love Loop) (CTI CTSP 001).

Flautist Laws goes MF5B on this classy smooth hustler, which seems themed for a TV cop show but isn't. Hardly jazz tho' kinda nice!

SALSOU ORCHESTRA: Salsoul Hustle (Epic EPC 3672).

Vince Montana taps his wibes and produces the Philly fellas under yet another name as they latch on to Salsou (new term for Latin American). Their jazzily developing slick rhythm rattler's a bit tame at first before the 6:41 Disco Version gets down to really cook.

SEVEN SEAS: Super Jaws (Jay Boy BOY 98).

Funky wah - wah instrumental by Little Beaver and the "other" band at TK, it's the first of all the Jaws spinoffs to be a US hit.

ULTRAFUNK: Sting Your Jaws, Pts 1/2 (Contempo CS 2071).

And another - although there's nothing to let you know it on this livelier and funkier instrumental. Incidentally, the actual Jaws movie theme by John Williams (US MCA) is an awesomely sinister piece of pseudo - classical music, and not a dancer.

FIREFLY: Hey There Little Firefly, Pts 1/2 (A&M AMS 7195).

If you love Young - Holt's soulful strut you'll go for this, as its a vocal version with new words!

CLIFF BENNETT & THE REBEL ROUSERS: Got To Get You Into My Life (Alaska ALA 1013).

Re - Issue (in stereo) of the 1966 brassy Beatles hit, fresh enough to go well today.

Jingle all the way

JINGLE SINGLE No. 6+ has just been unleashed by those pesky pliskies down Cornwall way.

My criticism of past attempts has always been that the jingles included on each single were too long, and often too poorly recorded to be of real use.

Now, however, they've been lightened right up so that each track lasts only about 10 seconds, plus a fading decay, which is enough time for a twin-deck jock to slap on another record and let it run in without pre-cueing.

import picks

No dispute with this!

UNDISPUTED TRUTH: Higher Than High / Spaced Out (Gordy G 7145F).

Exciting "Boom - boom - chicka - chicka - boom" opening and wildly abandoned tearaway construction make the upside a dancer's delight, while the flip starts with bedroom noises before becoming a slinkily chanted beefy thruster. Few things are sexier than that intro!

+JH PICK

PAT LUNDI: Party Music (Vigor VI 1723).

Disco side of this great hustler is 5:15 of instrumental bliss, like a poppier, lighter version of Dreaming A Dream.

The production quality is better too, with the messages kept short and simple.

Titles include **Record Of The Week** (Power Play), No. 1 in the Soul Charts, **21st Birthday Request**, **Heavy Metal Rock**, and **Blast Off**.

***JH PICK**
+available from Roche Studio, Tremodrett, Roche St, S Austell, PL2 6LW, price £1.75.

dj hot line

Have faith, they say!

FAITH, HOPE & CHARITY: To Each His Own (RCA) doesn't hit you at first but after a few plays it'll never leave your turntable - so opines Ray "Rosko" Robinson (Tiffanys, Leicester), who's joined in tipping this hot Hustler by Chris Sang (Hove), Mark Rymann (South Wales clubs), Bob Poole (Reading), John "Jay Jay" Sawers (Karloff's, Irvine), Greg Edwards (Wandsworth), and, of course, Les "Godfather" Spaine (Time Piece, Liverpool).

Chris Sang reckons **ROXY MUSIC: Love Is The Drug** (Island) is absolutely fantastic, and wagers it'll be Top 5 within five weeks - why so long?!

Mark Rymann is going with two other much-tipped goodies, **DEE CLARK: Ride A Wild Horse** (Chelsea) and **CROWN HEIGHTS AFFAIR: Dreaming A Dream** (Polydor), as is Steve Day (Chingford), who's still got Dream at number one.

Steve Day further reports **SILVER CONVENTION: Fly Robin Fly / I Like It** (Magnet) gaining in popularity rapidly, **DOOLEY SILVERSPRING: As Long As You Need Me** (Seville) progressing, and **BLACK ROCK: New York City Bump Pt. 2** (Seville) seasonal!

Jon Taylor (Crocker's, Norwich), another Dream merchant, tips **ELEVENTH HOUR: Hollywood Hot** (21st C) and **JACK ASHFORD: Do The Choo Choo**

(London), charts **THE TRAMMPS: Hold Back The Night** (Buddah), and says that **THE BROTHERS: Are You Ready For This** (US RCA) could be a hit if released here.

... as well as Wild Horse, Peter Greig (Route 66, Plymouth) tips **MF5B: Let's Go Disco** (Phila Int), **SPEEDY KEEN: Bad Boys** (Island) and **TODD RUNDGREN: Real Man** (Bearsville).

... another Horse rider and Disco goer, Jay Jay Sawers, at last charts the great **MIKE HARPER: I'm Cryin' (Retreat)**, as does Les Aron (Ball-Hal, Bognor Regis), who adds that after a lot of pushing it's finally taking off.

... hot imports for funky Les Spaine include **CLARENCE REID: See Through** (US Ateo), **JAMES BROWN: Papa's Got A Brand New Bag '75** (US Polydor) and **SOUTH SIDE COALITION: Get Off Your Seat And Jam** (US Brown Dog).

... good oldies from Willy Coates (Untouchables, Appleby) and Les Chester (Eltham) - between 'em they pick **SUSAN MAUGHAN: Bobby's Girl** (Phillips), **MARTHA REEVES & VANDELLAS: Jimmy Mack** (Motown), **BILL HALEY: Rock Around The Clock** (MCA) and **PRINCE BUSTER: Al Capone** (Blue Beat).

... speaking of oldies, I'll be playing all the hits and more from 1962 at the Lord Nelson in London's Holloway Road, next Wednesday the 15th - so stop on by and say "Hi!"

... in fact, the first reader to do that can win a free copy of Rob Finnis' definitive **The Phil Spector Story**, published by Rockon... wow!

star tip

THIS WEEK'S star tip comes from two DJs with the same idea: both **Mike McLean** (Strathclyde University Students' Union) and **Tony Hadland** (Audio Systems Quadrodisco) compile their own weekly charts from special slips given to all the dancers.

Mike's system is to give out request - cum - voting slips - with places for three singles in order of preference.

On the basis of 3 points for first choice down to one for third, he then works out each week's chart and has it printed in the local paper.

That last bit seems like the best idea of the lot!

james' top ten

- 1 I ONLY HAVE EYES FOR YOU Art Garfunkel (CBS)
- 2 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
- 3 LOOKS, LOOKS, LOOKS Morris Albert (Decca)
- 4 FEELINGS Ray Stevens (LP) (Janus)
- 5 I'M ON FIRE 5000 Volts (Phillips)
- 7 THERE GOES MY FIRST LOVE Drivers (Bell)
- 8 GIMME SOME Gimmy Bo Horne (RCA)
- 9 THAT'S THE WAY I LIKE IT KC & Sunshine Band (Jay Boy)
- 10 HOLD ME CLOSE David Essex (CBS)

BREAKERS

- 1 WHO LOVES YOU Four Seasons (Warners)
- 2 JAILHOUSE ROCK Z.Z. TOP (LP) (London)
- 3 WHAT A DIFFERENCE A DAY MADE Esther Phillips (CTI)

soul stirrings

by Kevin Allen

Biggest ever UK soul event

SOUL MUSIC'S biggest event ever in Britain, that's the confident aim of extrovert DJ/Promoter John "Kojak" Harvey for his Inter - City Soul Club '75 Convention at Blackpool's Norbreck Castle Hotel in December.

Revealing his plans exclusively to **Record Mirror & Disc**, John told me: "This event will provide a unique occasion for Soul fans.

"They'll be able to get together, hear the music they love and discuss it with other enthusiasts. And they'll be able to do it in comfortable surroundings and with the chance of actually meeting many of their heroes too."

John plans an all-star line-up for the concert which will be among the weekend's highlights: "I can't reveal the names yet," he said, "Because we are in process of finalising the contracts.

"But I can promise it will be the best line-up ever seen in this country."

Hopes are that several of the artists appearing will also agree to take part, alongside record producers, journalists, DJ's and other soul music authorities, in a special forum to give fans a chance to ask questions about their music.

"Accommodation at the



JOHN HARVEY

hotel will be limited to Inter City Soul Club members, with room for 600," said John.

"But other events will be open to the public and we are expecting at least 1,200 to take part in the events at the hotel, and anything up to 5,000 to attend the concert."

Celebration

Other planned features are a special exhibition of soul photos, old programmes and other memorabilia, displays by record companies and a celebration Christmas dinner and party.

"We're hoping to have one soul artist per table," said John, "Giving them the chance to meet the punters."

Inter - City now has a membership in excess of

5,000 and has built a reputation for giving a fair deal:

"So many big idea promotions aimed at soul fans have simply failed to materialise," said John.

"Let me assure everyone that ours is all systems go. Contracts have been signed for the venue and we have substantial financial backing.

"We really want to unify all soul fans and provide an annual weekend in which they can meet each other and hear the entertainment they want."

Proof of Inter - City club's pulling power was the time at a South Coast venue when six rockers from Perth turned up simply out of curiosity and went away voting it: "The best night we've ever had."

The convention weekend will be held from December 12 to 14 and club members can now make bookings for a deposit of £2-50p.

"The charge to members, for full accommodation and admittance to all the functions will be £25," said John.

"Anyone, whether a member or not, who want full details, can write to us at PO Box 28, Shrewsbury, Salop.

"We're determined this will be the biggest soul event since the legendary 1966 Stax - Volt tour.

"We've been promised a lot of co-operation from local radio, TV and the Press in helping to carry out that intention."



SILVER CONVENTION

Eine kleine funky stuff

THANKS TO Carl Douglas, the Average White Band and others, British-made soul hits are now a regular part of the American soul scene.

With Silver Convention the Continentals are getting into the act too.

That three German chicks can make it big in the US soul charts is amazing enough. That they did it with a record made the very day they sang for the first time as a trio is even more so!

Now their Fly Robin Fly (issued here on Magnet) is shaping up to be even bigger.

Already it's the record of the moment in New York discos, and in a lot of British ones too.

"It's all come as something of a shock to us," confided the charming Linda T. Thompson over the phone from Munich.

Despite that name, Linda is very much a Fraulein: "Since we sing in English it seemed sensible to adopt an English stage name," she explained.

At 26, Linda has a wealth of singing experience behind her,

including a just released solo single of her own, Oh What A Night: "Oh, I've worked with several groups, she said, "including the Les Humphrey Singers and the Love Generation."

Linda has known Penny McClear - that's also a stage name - for five or six years through their bumping into each other in various studios: "But the first time we met Ramona Wolf was on the session which produced our first hit."

Linda puts much of the group's success down to their arranger and composer Sylvester Levi, who is a Hungarian: "He's written all the material for the album we are busy completing.

"Nobody among us expected the success we've had, or that our records would be treated as though they were American sounds."

"But we really believe soul is now both international and inter-racial - perhaps our hits are proving that truth."

Moore like a woman

BRAD SHAPIRO has one helluva track record. He produced and wrote a whole host of hits for Wilson Pickett, Joe Simon and Millie Jackson and that success has been nothing if not consistent.

One of his biggest triumphs was with Jackie Moore's Precious Precious smasher back in 1970, so perhaps it's fitting that the lady has been chosen to launch the man's new Kayvette label

Instant triumph has been the reward with Make Me Feel Like A Woman, title cut from her album, becoming an instant US soul, pop and disco chart-stormer.

Among Jackie's claims to distinction must be the fact that she is one of the few leading black American singers without a substantial gospel background.

Born in Jacksonville, Florida, Jackie started her own group in school at the age of 14, but turned down the chance of a high school Music Scholarship to study for a medical career.

It was top Philly DJ Jimmy Bishop and his wife Louise who eventually set Jackie's recording career under way with Dear John, released through Scepter in 1968. Later moving on to Shout, Atlantic and, eventually, Kayvette.

Jackie's husband and road manager John Perry also hails from Jacksonville but ironically it is miles away in Philadelphia, that they first met



JACKIE MOORE

At first, Jackie wasn't too keen on the lyrical content of Precious Precious with its unrestrained confession of blind love for a man.

Compose

But later she came to terms with it and the thing paid off, to the tune of a gold disc (she had helped her then co-producer, Brad Shapiro's long-time partner Dave Crawford to compose the tune).

Sweet Charlie Babe, produced in Philly gave her another big hit.

Now Jackie confesses to feeling more at home with the simpler, more earthy Miami sound than with Philly's sophistication:

"I like getting down to the real roots," she says. "A lot of today's soul music is just too smooth and polished."

"I like to tell it like it really is."

soul gossip

STAX RECORDS might appropriately adopt Exodus as their theme song. Latest star name to leave the company is **Johnnie Taylor**. Taylor has joined the roster at Columbia, ironically the major who's dispute with Stax caused their financial crisis in the first place.

CTI, who have just released a **George Benson** single over here, have lost the jazz-guitarist-turned-soul-vocalist to Warner Brothers who have also signed former **Ray Charles'** saxophonist Dave "Fathead" Newman.

Separated from hubbie Phil, ex-Ronette lead singer **Bernie Specter** is now recording for the new Tom Cat label - the **Stairsteps**, erstwhile teen wonder group, have left Buddah and signed with **George Harrison's** Dark Horse label.

New to the scene is the **Phoenix Soul Club** which



GARY BENSON

has a regular Wednesday evening disco at the Lord Protector, Huntingdon, from 7.20-10.30 pm on Sundays. They will be promoting an all-nighter at the Cats Whiskers, up at Green Road, Meanwood, Leeds on 17th October with **Russ Winstanley** and **Richard Searling** of Wigan Casino fame as the featured DJ's. Coach parties are being organised from Cambridge, Huntingdon, Northampton and Leicester.

East Anglian Northern Soul fans can get details

from the club at 106 Wooton Avenue, Old Fletton, Peterborough.

★ ★ ★
Betty Wright's South African tour a big smash and extended from six to eight weeks. **Jimmy Bo Horne** the RCA Miami artist of Gimme Some fame has put together an all-new, all-white band which he's dubbed **Jimmy Bo Horne and Salt**.

★ ★ ★
George and Gwen McCrae are currently recording their first duet album at TK Studios in Miami with **Clarence Reid** and **Steve Alaimo** producing. Clarence Reid is also producing **Wildflower** for the Dash label and a new album of his own for Alston.

★ ★ ★
Millie Jackson has just entered the production field with **The Gospel Truth of Uphill Peace of Mind**, written by **Frederick Knight** of I've Been Lonely For So Long renown - one-time MG's guitarist **Steve Cropper** co-wrote **King Floyd** / **Dorothy Moore** duet **We Can Love** for **Chimneyville Records**. **Floyd's** solo **Well Done** epee has just been issued on the same label.

There's **A Red Neck** In **The Soul Band** is witty title of latest **Lattimore** single taken from the man's acclaimed **Lattimore III** album.

★ ★ ★
Vic Tavares, lead singer on the **Tavers' Check It Out** Single has vented into the Spring / Eve group as a solo. The company has also packed **Sons of Robin Stone**, with **Philly** guitar maestro **Bobby Ell** producing, and **Jay and the Techniques**, new New York dance craze is **The Bus Stop** - a cash-in **Fatback Band** single is on the road.

★ ★ ★

Nice value **Pye Golden Hour** issue is **Nina Simone's Fine And Mellow 15-tracker** which features **Rags And Old Iron** plus lesser known but equally haunting vintage cuts. **Fly Robin Fly (Magnet MAG 43)** a big disco hit **Statedise** for soulful **German girly group Silver Convention** (see our feature). **The Jaws** saga (yawn!) continues with **Sting Your Jaws (Contempo CS 2071)** by **Ultrafunk** which is instant disco muzak and as boring as all the other cash-ins.

album pick

TRAMMPS: The Legendary Zing Album Featuring **The Fabulous Trammops (Buddah BDLP 4036)**.

Darlings of the Southlands' disco circles, the Philadelphia-based Trammops have quite a following on the Northern Sounds' scene as well with their beaty, string-laden and instrumental-dominated dance discs.

"Legendary" may be a gross inflation of their importance because this is essentially lightweight stuff, though very appealing in its fashion.

Sixty Minute Man for instance was slagged by many reviewers when it appeared here on a single - but they missed the point. This isn't intended as intellectual music, it's just pure, straight-down-the-line entertainment. So what matter if it does border on the corny at times?

Zing Went The Strings Of My Heart was merely a novelty treatment of the oldie standard, but it worked. It sure managed



GLADYS KNIGHT

to pack the nation's dance floors for a lengthy spell.

Led by renowned session-drummer **Earl Young**, Trammops always manage to get it on where optimum danceability is concerned. For this album exercise engineer **Tom Moulton** has remixed a crop of their **Golden Fleece** singles on which the all-present **MFSB** session crew provide solid, never-let-up backings.

In all, this is an ideal album with which to set a party into momentum.

VARIOUS ARTISTS. Disco Tech (Tamia Motown STML 13002).

Motown have always been renowned for their "various" compilations, such as the long-running **Motown Classics** and **Disco Classics** series.

This one not only maintains that tradition but comes over as one of the most carefully packaged sets to date.

That disco beat never lets go, yet it avoids the danger of a samey sound. There's a wide variety of sounds on display, showing just how much Motown's product has diversified over the past half-decade.

Thirteen tracks are featured and I wouldn't argue with any of the inclusions, which range from big hits like the **Temptations' It's The Law Of The Land** and the **Commodores' I Feel Sanctified** to lesser-known but equally powerful outings, like **Yvonne Fair's Funky Music Sho Nuff Turns Me On**.

My outright favourite is **Gladys Knight and the Pips' barnstorming It's All Over But The Shouting**, but, really, there's not a single weak link in what really is a long-playing record.

In next week's issue of Britain's only pop paper

ROXY ON THE ROAD— remade and remodelled



Morris Albert,
South African feelings
BEHIND PILOT'S SMILE

Plus Gloria Gaynor, Bob Marley, Linda Lewis, full colour poster and lots more

Please hand this to your Newsagent

Name

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Order/Reserve me Record Mirror & Disc each week.

super stars

LIBRA
(Sept 24 to Oct 23)
Slow down, you're moving too fast. Remember what we told you last week, if you rush you'll finish last. Look after your health and beauty, after all, you're the only way who can! Lucky number, would you believe it is 18.

SCORPIO
(Oct 24 to Nov 22)
The time is right for shaking off old acquaintances and meeting new ones. The type you're attracted to are people with OOMPH. No, don't visit your local beauty parlour — you'll find greater beauty on your local bus.

SAGITTARIUS
(Nov 23 to Dec 21)
Your mind will be full of trivia. Empty it before the dustman comes around and that way you'll be able to solve all your hang-ups. A word

whispered soothingly in your ear: Don't be too big a hot-shot. People don't like know-alls.

CAPRICORN
(Dec 22 to Jan 21)
You're attracting a lot of attention lately. Could be that your big day is just around the corner. If people approach you about new projects they are genuinely interested in your abilities. Don't turn them down without giving it a good sassing out.

AQUARIUS
(Jan 22 to Feb 17)
You may feel the urge to knock 'em cold with your smart, demure clothes and your snakey hips. But before you get too carried away with your appearance, let's just say that you'll be faced with a barrage of hard sweat and toil. Keep the smelly spray handy.

PISCES
(Feb 18 to Mar 20)
What have we here then? Spending money like a man with no pockets? Always going up to the bar first and accepting the fact that those misers who pose

as friends have (pretended) to leave their wallets at home? Snap out of it stupid, before you end up pedalling your looks for a few dimes.

ARIES
(Mar 21 to Apr 20)
You're basically happy. It's just that you're a miserable so-and-so who is forever thinking that when the fun subsides the bitter aftermath will stare you right in the eyes and drag you into the depths of utter desolation. Relax, nobody's comin' to take you away baby.

TAURUS
(Apr 21 to May 21)
You are bearing a grudge about someone or something and it's driving you almost to drink! The best thing is to have a showdown (but leave the guns indoors) and that way you'll get a lot of the hassles off yer chest.

GEMINI
(May 22 to June 21)
You're spending your days waiting around for something crazy to happen, and now it's happened you're running away like a cat on

hot tiles. Don't you like a bit of excitement? A bit of unconventional passion? If not put out yer hand, you're a fake.

CANCER
(June 22 to Jul 23)
Not a very busy week, but it's a good time to make arrangements for the future weeks, especially where your career's concerned. Beware of becoming too stuck in the mud. People might leave you there for good.

LEO
(Jul 24 to Aug 23)
Answers to all your questions have been playing hide and seek, and now that you realise they won't be answered, why not leave the problems for the suckers and get rid of that weight around your neck. You'll be walking on air!

VIRGO
(Aug 24 to Sept 23)
You have the passion and the power to sink more than a row boat. Trouble is you don't use your gifts properly. Best thing to do is be natural. Do what you wanna do. Don't worry about the rules.

"If you like dancing to funky music this album is made for you"



A NEW SINGLE
Love-A-Love-A-Love-A-Love
EMI 2357
from his forthcoming album **HAPPY**
EMC 3098

See Labi with his new band performing 'HAPPY' on tour with Linda Lewis:-

- | | |
|--------------------------------------|-------------------------------------|
| Oct 10 Bristol - Colston Hall | Oct 20 Liverpool - Royal Court |
| Oct 12 Darlington - Civic Theatre | Oct 23 Oxford - New Theatre |
| Oct 13 Sheffield - City Hall | Oct 26 Leicester - De Montford Hall |
| Oct 16 Eastbourne - Congress Theatre | Oct 27 London - Festival Hall |
| Oct 18 Southport - Luxury Theatre | Oct 31 Manchester - Free Trade Hall |
| Oct 19 Sunderland - Empire Theatre | Nov 2 Birmingham - Town Hall |



CHRIS DE BURGH

From his forthcoming album

SPANISH TRAIN OTHER STORIES

A really beautiful single

LONELY SKY

An unforgettable feeling, an unforgettable song.

On A&M Records and Tapes



AMS 7196

by Sue Byrom

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Instant smash for McCrae

GEORGE MCCRAE: I Ain't Lying (Jayboy 105).
From George's last album, and another superb number from Harry Casey and Rick Finch. It'll be an instant smash in the discos, but it's one of the strongest singles McCrae has released with regard to the charts. Lovely beat and arrangement. Should be a big hit.



GEORGE MCCRAE: another superb tune, in line with his last.

LYNSEY DE PAUL: Hug and Squeeze Me (Jet 763)

Lynsey seems to be working hard to consolidate her position as leader of the anti-women's lib brigade, what with articles about why she's glad to be a girl, and now this very whimsical number about bodily contact. Slow and easy, never mind hug and squeeze me, with Ms de Paul at her dreamiest. Bit too laid-back methinks.

Key to symbols

- Thumb up: hit
- Thumb sideways: might, might not
- Thumb down: oh dear

ROGER WHITTAKER: The First Hello, The Last Goodbye (EMI 2348)

Hard on the heels of The Last Farewell comes Roger saying hello again, but I don't think it's going to do as well. However much people thought his first effort was schmaltzy, it did have something that doesn't seem to be here. Very similar and all that, but basically just as ordinary ballad.

CHRIS DE BURGH: Lonely Sky (A&M AMS 7196)

Mr. Fox - Cumming, to name but three, is a great fan of this young singer-songwriter, and whilst this ballad might not be immediately suitable for the singles chart, it might induce a few more people to give his album a spin. Well produced and sung, it should really just be a matter of time before Chris starts breaking through.

SILVER CONVENTION: Fly Robin Fly (Magnet 43)

This record has been a huge hit in the American discos, although its appeal lies more in the arrangement than the vocals - much like their previous hit, Save Me. The nearest thing in feel is a touch of the TSOPs, which can't be bad.



LYNSEY: anti-feminist

ANN PEEBLES: Come to Mama (London HLU 10508)

It's been nearly two years since I Can't Stand The Rain, and in that time Ann hasn't been able to get the same commercial acceptance as she has critically. It's from her forthcoming album, and has a very hypnotic rhythm pounding gently throughout. Don't see it in the charts, but it's fine for the clubs.

GLORIA GAYNOR: (If You Want It) Do It Yourself (MGM 2006 543)

Both sides are taken from her latest Experience album, and it's Gloria and the disco once again. There's a long instrumental break in the middle of the record that should have the floors crowded with dancers. Good cheerful sound to combat the lousy weather.



GLORIA: a dancer

GARY BENSON: You (State 12)

Official follow-up to Don't Throw It All Away, and there's much of the same feel to the song - sweeping orchestrations and Gary's voice building up to a crescendo.

LABELLE: Messin' With My Mind (Epic EPC 3624)

From Labelle's forthcoming Phoenix album, which is arranged and produced by Allan Toussaint, with the three ladies rocking along to a Nona Hendryx penned number. Since Lady Marmalade, Labelle have had a few problems recapturing their chart success over here, but this could make it initially in the discos.

SEVEN SEAS: Super Jaws (Jayboy 98)

This one's already done well in the American R&B charts, and is to tie in with the best-selling book and film, Jaws. Very danceable and funky, it's another instance of whether it's strong enough to make the cross-over.

CAROL DOUGLAS: Headline News (RCA 2613)

Carol is probably the nearest thing to a rival for Gloria Gaynor, in that her records are similar in tempo. Beyond that thought, her sound seems much thinner than Gloria's. Uptempo and beaty, but basically a bit weak.

TERRY WEBSTER: I Want To See You Dancing (Satri 102)

Known perhaps more from his work with The Rockin' Berries, Terry's solo record, as much

name implies, is quite a jaunty little number. Despite that, it seems to be a record that's fate is very much in the hands of them that decide whether songs get air play or not.

STEELEYE SPAN: All Around My Hat (Chrysalis CHS 2078)

Title track of their album produced by Mike "Womble" Batt. Folky vocal intro, but then it speeds up into a very jolly little number, that's still got a folk feel to it, but uptoempo folk. Probably not singles chart material, but they're well-liked, so consider it an album sampler.

SUSAN CADOGAN: Congratulations (Klik KL 604)

Now we should see an interesting battle over the next few weeks - this song



ROGER: schmaltz

ANDY BOWN: Super-sonic (GM 9039)

Best known for his work with the Herd, Andy is now on his own after working with several bands, and this single is a forerunner of his new album. Not to hard to guess that this is the title theme of the latest rival to TOTP, and as such is obviously being heard by quite a few people every week. If you like, you can now go out and buy it.

rounds again. Brethren, let us rejoice.

BRIAN PROTHEROE: Running Through The City (Chrysalis CHS 2077)

Brian's got a good voice and his lyrics are always interesting, but since Pinball he hasn't managed to hook the songs he needs to get hits. Sadly he hasn't got one here so, while the record's very pleasant, it doesn't stick in the memory.

FLO & EDDIE: Let Me Make Love To You (CBS 2753)

Very popular American duo, with a very happy ditty that has harmony lines that embody quite a strong Association / Turtles feel to them, Flo and Eddie used to be in the Turtles. Catchy number that could make a minor impression if it gets played.



ISAAC: average

ISAAC HAYES: Good Love (Stax STXS 2035)

From his Use Me LP, it's best described as an average Hayes cut... fine "n" funky an' all, but can't see it doing much at all.

NAZARETH: Holy Roller (Mountain Top 3)

Extremely good follow-up to My White Bicycle from Nazareth, that's much more subtle than a lot of their material. After a couple of spins, it really starts to get to you. Nice one.

ARTHUR BROWN: Fire / THUNDERCLAP NEWMAN: Something in the Air (Track 2094 017)

Yippee. Roll up and replace you scratched up copies of Arthur's classic now, and get Thunderclap's opus into the bargain. A goodly twosome to welcome out on the

JOHN INMAN: Are You Being Served Sir? (DJM DJS 602)

Mr Humphreys of Are You Being Served gives us his "theme song" complete with his catch-phrase, nudge - nudge, wink - wink, left out words etc. Although it's fairly crass, he's got the personality, even on record, to get away with it and you can't help smiling. Could possibly be the next comedy hit, but I have my doubts.



ANN: Hypnotic



ANDY: obvious.

"IT'S REALLY GREAT"
La Booga Rooga
AMS 7192

The New Single from
Andy Fairweather Low

Phone 01-247 9856
AND WATCH OUT!

BOB DYLAN & THE BAND: Million Dollar Bash (CBS 3665)

Oh dear, I was hoping I wouldn't get Dylan to review as his last few offerings have left me rigid - and this one is no exception. I know everyone else loves him, but I find him dreadfully moony and boring. Sorry, Mrs Zimmerman.

being older material, before Sue Cadogan became a chart star, but still very much the same reggae sounds as have made her so popular. There's even a reggae "Here Comes The Bride" in the middle break. So the battle will be between this record, and the official follow-up from Sue's present record company, also put this

"IT'S REALLY GREAT"
La Booga Rooga
AMS 7192

The New Single from
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Phone 01-247 9856
AND WATCH OUT!

albums albums albums albums albums

All change for Smokey

SMOKEY: Changing All The Time (Rak 517).

The title of this, Smokey's second album, is apt, because they certainly haven't fallen into the trap of 'we've had two hit singles, let's do an album filled with a similar sound.' Out of ten tracks, six are by the band, and four by Messrs Chinn and Chapman. The result is a mixture of softer harmonies and raunchier rhythms, and on their more melodic numbers, all credit to Phil Dennys for his string arrangements, giving a slight feel of America to their sound. We're Flying High and Umbrella Day stand out on an album of consistently high standard numbers, and Smokey prove that they've got a long future in front of them — both as a band and as songwriters. SB

ARGENT: Counterpoints; RCA (RS1020).

Argent's last album, Circus, died on the high wire and bit the sawdust covered arena. They've obviously had a re-think while making Counterpoints — the result of which is a more positive album with more than a hint of the band at their most professional. The inclusion of newcomer John Grimaldi (guitars) has given the sound a total face lift, and he's written some fine compositions to boot. The one and only Rod Argent displays some colourful keyboards playing and the overall sound is far more reposeful. Welcome back to musical supremacy, lads. JI

THE FLIRTATIONS: love Makes The World Go Round (RCA SF8448).

The slick Flirtations with their coiffured hairdos and tailor-made harmonies are similar to



ARGENT: face lift

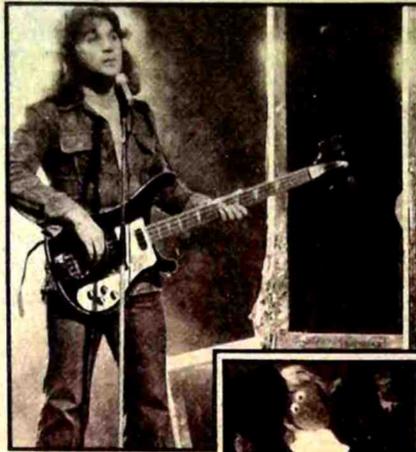
the Three Degrees in that they are black, beautiful and possess good quality voices. This well produced album of soulful songs is unobtrusive and unoriginal. The material sounds as though it's all been done before. JI

JACK JONES: What I Did For Love (RCA 1014 APL 1-111).

Jack Jones has become to housewives what the Rollers are to the kids. He is urban ice-cool and has enough omph in his easy going voice to sink a thousand dirty dishes after Sunday lunch. Jack swoons about love and romance and other pretty things in the same vein. Pleasantly produced and arranged, Your Mother will most certainly dig it JI

DAN McCAFFERTY: Dan McCafferty Mountain TOPS 102.

This is Dan McCafferty's first solo album and is produced by fellow Nazareth man Manny Charlton. It is a collection



of numbers that Dan felt didn't suit the group but which he liked personally. At first listening, the choice seems to be completely random, but a pattern emerges after a while. I thought that perhaps he wasn't too confident in his handling of Dylan's Boots Of Spanish Leather. The same applies to Stay With Me, which was a strong attempt at keeping the feeling in the song while giving it a new arrangement. I don't think it quite came off. I did like The Honky Tonk Downstairs, a good song well handled. And I thought the reggae treatment for Whatcha Going To Do About It was very successful. I'm not sure about the commercial success of the

DAN McCAFFERTY: Personal.



WOMBLES: delightful

album, but it must be a great personal achievement. RR

DECAMERON Third Light Transatlantic TRA 304.

Musically, the content is competent and imaginative. Lyrically, I thought it was a little immature. The poetry is of the mournful type that particularly affects purist teenagers. I also felt that because the arrangements were so similar, the feeling of depression was carried through out the album. I suspect it was meant to be thoughtful rather than suicidal. They'd do better to stick to their budding career as the Magnificent Mercury Brothers. RR

GARY BENSON Gary Benson Penny Farthing PELS 548.

This is the kind of album that people normally excuse saying it's late night music. Well, I listened to it late at night



SMOKEY: softer harmonies, raunchier rhythms

and it didn't have any special charms then either. It's mediocre, middle of the road and uninspired. RR

THE OUTLAWS: Outlaws (Arista ARTY 115).

With country rock establishing itself again it's quite easy to see why this piece of plastic is being snapped up in the States. It's a course in the changing styles of Colorado cowboy music incorporating harmonies as fine as the Byrds with songs as structured as Neil Young. The hardest thing with country rock is to establish a unique style and with the Eagles being the leaders it's now even more difficult for a band to be distinctive. The Outlaws aren't distinctive enough on this one, but it is only a matter of time. DH

THE WOMBLES: Superwombling (CBS 80997).

Once again Mike Batt uses his furry friends as a vehicle for his exercises in a host of different styles. The pity of it is that his undoubted gift for gentle pastiche is largely lost on the little uns who buy Wombles records. Here he has conjured up

everything from a barber shop quartet to a blues, which starts in the time-honoured way with "Woke up this Morning", to a Bond-movie style tune, which really deserves greater glory than merely being penultimate track on a Wombles album. Personally, I find most of his efforts here delightful and can't wait to hear his own album, when lyrically he won't have to restrict himself to nursery rhyme territory. RF - C.

MAN: Maximum Darkness (United Artists UAG 29872).

Recorded live at The Roundhouse, though you'd scarcely know it, since coughs and heckles are minimal and the applause an infrequent reminder. It doesn't even have the feel of a live album — all rough edges and excitement — but instead sounds like a very slick studio session. So, if you're looking for the buzz of a concert, you won't get it, but if you're happy to hear a band plying their craft nigh on faultlessly, like me you'll be very impressed. Tracks are: 7171 - 551, Codine, Babe I'm Gonna Leave You, Many Are Called, But Few Get Up and Bananas. RF - C.

DIRTY TRICKS: Dirty Tricks (Polydor 2383 351).

Dirty Tricks are a new band made up for four guys who've all been around for yonks. Their vocalist, Kenny Stewart, has a voice not unlike Steve Winwood's and the whole sound of the group is akin to what half the short-lived supergroups of the 69/70 era were after. Unlike those fleeting giants though, they've brought discipline to their music so that it doesn't ramble and the attention doesn't wander. It's compelling stuff; they've gone for a sound and got it right, apart from the occasional passage where there's not quite enough instrumental weight to give their majestic music its full authority. RF - C.

GT MOORE & THE REGGAE GUITARS: Reggae Blue (Charisma CAS 1105)

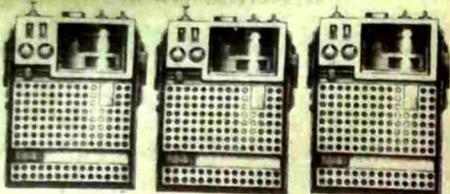
You probably won't ever hear it played in Brixton 'cos don't you know, "roots reggae" is what matters and all white reggae merchants are cast in the role of pretenders. Rubbish! The purist attitude didn't stop the Stones, the Beatles, AWB, from using black forms and rising to fame, and GT Moore and his boys are merely doing the same. This second more varied LP — including a non-reggae track and a bit of blue beat — doles out catchy, earthy songs. The band are perhaps too fine for JA experts but in the current climate they are musically better than most and make good use of the most exciting rhythm around. GT Moore plays neat guitar, sings well and writes good songs. Now think what the Beach Boys did with Chuck Berry then listen to this. PH

THE TUBES: The Tubes (A & M AMLH 64534).

Here's the latest in the line of outrageously naughty bands from America, who continue Alice Cooper's heritage visually and musically. But whereas Alice went for the minds and souls of the disillusioned Zappa camp with their frenetic pace changing and synthesiser overlay. They have the power and work at it as if they mean it on such shocking ditties as Mondo Bondage and White Punks On Dope, but it'll take a visit to these reserved 1s12s before Fee Waybill's group of media artistes make any impression on a



OUTLAWS: Byrd like harmonies



TUNE IN

Radio

Tiger Tim's come-back

PROGRAMME CHANGES at Radio Clyde mean the return of Tiger Tim Stevens.

Tim left Clyde earlier this year to follow a recording career with GTO Records, but GTO told RM & D this week that he was no longer with the company.

Tim will be hosting a two-hour show on Monday nights from 8.00 pm. Another favourite with the lads on Clyde, Jack McLaughlin is also returning, but this time will not be on the staff.

Jack is currently working for Radio Victory in Portsmouth, which we understand opens any day now. He will be sending up a recorded programme, called the Hechter Tcheuter Show which will run on Saturdays for two hours starting at 6.00 pm.

Many of the more practical of our readers will perhaps remember Jack from his days with Radio Scotland, but more recently, until he joined Victory, he worked for the BBC as a radio continuity



TIM STEVENS: returns

announcer.

Those are the main pop highlights for the autumn, but Clyde is also putting on some more minority shows, including opera and more shows Ken Sykora, Sound Of The Guitar and Music Round The World.

Book

THE book on the radio pirates

THE PUBLICATION of the new book, **Offshore Radio** by Gerry Bishop will be welcomed by pirate radio enthusiasts up and down the country.

The book is really tremendously good value, and even taught your reviewer many things about the growth of the stations.

The book has been produced with a great deal of energy by Bishop, and gives an authoritative guide to all the stations which ever broadcast in Western Europe.

Perhaps the price will put people off, but a good hard swallow and the departure of £5 from the

pocket, will be well rewarded.

Only a small point, but there are several spelling mistakes, and a photo of Radio Atlantis is back to front.

But even so, this doesn't detract from the fact that this is a long overdue publication.

What would have been good to see in the guide, is a few of the more juicy stories of life on the ships and forts, which would have made for even more

compelling reading.

For the connoisseur of old photos of disc jockeys, there are memory jerkers of Tony Blackburn, Keith Skues, Dave Lee Travis, Johnnie Walker and Mark Wesley in their pirate days.

All in all, this is a first rate publication, and even if you can't afford it right now, how about dropping a big hint to your favourite relative or girlfriend?

OFFSHORE RADIO, by Gerry Bishop is available from Music Radio Promotions, PO Box 400; Kings Langley, Herts, price £4.75, plus 30p postage.

Film

The man is Wang who?

THE MAN FROM HONG KONG, Cert. X, London Pavilion from October 9.

IF YOU add together equal ingredients of suspense, violence, sex, car chases, Kung Fu and colourful locations then you will know roughly what to expect from The Man From Hong Kong.

Oriental superstar Jimmy Wang Yu, plays a Hong Kong police chief who flies to Australia to hunt down the boss of a heroin smuggling operation played by George Lazenby.

The police chief incurs the wrath of the local nabbers with his unorthodox methods.

But after numerous near escapes from knife-wielding heavies, he manages to capture his prey for the final showdown.

This film is nowhere near as good as the Bruce Lee and James Bond epics it so obviously takes its cues from. The death of Lee has left a major gap that is proving difficult to fill, but given the right material Jimmy Wang Yu could be a worthy successor to Lee's crown as the King of Kung Fu.

On the other hand, however, George Lazenby is almost embarrassingly bad.

Other plus factors include some breathtaking hang-gliding sequences shot over Hong Kong harbour and Sydney, Australia, and a bevy of beautiful girls on hand to rescue Wang Yu from his countless predicaments.

All in all not bad entertainment if it's thrills and spills and action which turn you on.

MIKE CHILDS

Will the real Terry Davies...

IF YOU remember, a few weeks ago RM&D was telling you that there are several Terry Davies imposters.

Well, the Terry D of Radio Northsea fame has managed to supply us with a photo this week which will end all the confusion.

Apparently, there is a second Terry Davies who operates discos under that name. It is in fact his

real name, but he makes no pretence to having worked on RNI.

The imposters first came to light when the second Terry Davies came across someone saying he was the TD who worked on RNI.

This third 'Terry Davies' works for an agricultural college, and as soon as the disco Davies met him, it was apparent that this third

TD was too young ever to have been on RNI.

To set things straight, the real RNI Davies is at Hull University at the moment, and tells us that he doesn't do discos, nor is he on the radio, except that from time to time, he does work on Hackney Hospital Radio.

If anyone is in any doubt, contact Bob Kingsley or Des Shepherd at Radio Hackney.



The real Terry D

ROADSHOWS

Who's boredom?

THE WHO / Stafford New Bingley Hall

"WHO ALMOST spill" - "Who the greatest rock 'n' roll band in the world" - "Who's last tour" - the rumours and counter claims wafted around this huge hangar of a place almost as uncontrollably as the sound emanating from the giant sized PA.

It was complete rock spectacle and a perfect example of the uselessness of the hyper mentality. But even so, around five thousand punters found their way into this eight-thousand capacity showground / barn / warehouse with its built-in overkill echo and impersonal vastness.

They sat on the concrete floor - normally reserved for prize bulls - or in the plastic seats further back, and generated noisy patience while the Steve Gibbons band warmed things up.

Their's was a competent set of plain R&B, lost on all but the front row.

The Who walked on stage to a deafening cheer, prompting Daltrey to ask for a "clean fight" then crashed right into Substitute.

It was a magical opening and, followed smartly by Can't Explain, promised a stirring event.

That it wasn't, in the end, very special at all, must leave the Who in a predicament.

While it was heart-warming to see a truly great rock 'n' roll band who hadn't changed a bit, it was a saddening blow to realise what a cliché their act has become.

Daltrey flings his mike around and stomps about, Townshend leaps, splits, and windmills his arm against the guitar, Entwistle stands solid, and Moon clatters around his kit, occasionally ordered back when he makes for the front of the stage in what seems like boredom.

Each of them seemed too big as individuals to fall back into the group identity of a rock 'n' roll band.

But even though they played well at times, in this setting, superior lights and staging and all, their mostly old material created a nostalgic atmosphere that relied too heavily on past glories.

It would have been great to see the Who play exactly what was on their minds, but they felt obliged to play their greatest hits, plus Tommy, a few from Quadrophenia and a couple from their new LP.

Finally, the length of the set - over two hours - ended all hopes of sustained excitement.

All the impact has gone, there's no return, it's just spectacle and a forced showmanship, and for 'the greatest rock 'n' roll



TOWNSEND: the pose is the only thing new.

band in the world' that's a sorry state.

Bel a gig down at Dingwalls would be a different story though

PETER HARVEY

Lyrical pros

GUYS AND DOLLS / Bailey's Watford / SLICK PROFESSIONALISM oozes out of this six-piece harmony group and at that mecca of all supermarket night clubs they proved that Whole Lotta Lovin' was not a freak hit record and they'll probably do it again.

Guys and Dolls present

a show that has pace and style, beginning with the O'Jays Love Train and neatly cutting it with Locomotion.

The choreography is also spot on as the three couples moon and spoon together. Yet the surprising thing is that they all take turn in lead singing and nothing is lost in the process.

You can even forgive them their sugary sweet showbiz image when you realise what energy goes into their high-level performance. It's all middle of the road, of course, but it's also entertaining, and it works, as they change from beltiers like River Deep Mountain High to their latest single Let's All Get Together.

It's a group that should be playing the cabaret circuit for many more years to come.

DAVID HANCOCK

Souled out

DARRELL HALL and JOHN OATES / New Victoria Palace, London

APART FROM their one bigish single, She's Gone, these two performers are hardly known over here, but surprisingly the New Victoria was sold out for their concert.

The audience were either very patient, waiting quietly for 30 minutes after the support band, or they knew about DH and JO already.

The latter turned out to be the case, because when the guys came on stage, the audience gave a roar of welcome.

Right from the first number and they were moving into that loose hipped, high energy, very American up front style

- you know, "Like this is entertainment, and you gotta project baby."

But they hardly needed to sell themselves. The audience had obviously heard their music on their albums, had obviously come in adoration, and more than obviously were delighted. If you haven't heard Hall and Oates, they're a rock band playing a kind of Soul - not super funk, but almost Soul the way it used to be. And it was the way the audience liked it.

When they did She's Gone, the Oates broke up. Hall and Oates didn't have to project anymore. From then on it was down hill all the way.

Come the last number, and the audience wouldn't let them go. There was an encore, then another encore, and then in the end the audience wouldn't leave the theatre until a man came and said sorry but

You'll hear a lot more about these two.

ERIC ROBBIE



DARRELL HALL (left) and JOHN OATES

Look for:

Saturday 5.30 pm. **Supersonic**, featuring **Andy Fairweather-Low, Bryan Ferry and Roxy Music, Justin Hayward & John Lodge, Andy Bown and Dave Berry.** Sunday 3.30 pm **Disco** featuring **Tim Rice's Locom: Jackie Trent, Freddie Garrity, Roger Scott's team: Hank Marvin and Adrienne**

Posta. In the chair - Terry Wogan, as usual.

Listen for:

Radio One: Sat. October 11, 1.00 pm. **Art Garfunkel** previewing new LP: **Breakaway**. 6.30 pm. **In Concert** with **Baker Gurvitz Army**. Sunday 5.00 pm. **Instinct** - Gordon Mills; 7.00 pm **Sounds On Sunday** - Pete Wingfield.

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Send your PO or Cheque to:

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Telephone Frinton 6252

WHO, WHEN AND WHERE

THURSDAY

October 8th

ROXY MUSIC / SADISTIC MIKA BAND, Apollo Glasgow (041 332 6065)
HEAVY METAL KIDS, Winter Gardens, Penzance
TEMPTATIONS, California, Dunstable (Dunstable 62804)
TANGERINE DREAM, City Hall, Sheffield (Sheffield 26444)
BE BOP DELUXE, North Staffs Polytechnic, Stafford
A BAND CALLED O, The University, Glasgow
GEORGE MELLY / JOHN CHILTERN'S FEETWARMERS, Dingwalls, Chalk Farm Road, London NW1 (01 267 4967)
MOON VALLEY HOTEL, Granary Club, Bristol (Bristol 28667)
SCREAMING LORD SUTCH AND THE SAVAGES, Aquarius, Lincoln
GENO WASHINGTON AND THE RAM JAM BAND, Toby House, Folkestone
SLACK ALICE, Golden Lion, Fulham High Street, London SW6 (01 385 3942)
MIKE ABSALOM, Centre Hotel, Hull (Hull 26462)
CLEO LAINE, Talk of the Town, London (01 734 8951)
BABE RUTH, Queensway Hall, Dunstable (Dunstable 62804)
KENNY, Corn Exchange, Bury St Edmunds
CANDLEWICK GREEN, Royal Suite, Preston
FBI, Marquee, Wardour Street, London W1 (01 437 6603)
MELANIE, Belle Vue, Manchester (061 223 2927)
DEMIS ROUSSOS, Carlton Theatre, Dublin
CHI-LITES, Baileys, Birmingham (021 706 6307)

PASEDNA ROOF ORCHESTRA, Ronnie Scott's, Frith Street, London W1 (01 439 0747)
FAIRPORT CONVENTION, The University, Bradford (Bradford 34135)
ROGER WHITTAKER, Civic Hall, Wolverhampton (Wolverhampton 27811)
FATBACK BAND, Zero 6, Southend (Southend 546344)
THE SPINNERS, Odeon, Lincoln (Lincoln 20951)
OSIBISA, The Polytechnic, Oxford (Oxford 61998)
JASPER CARROTT, Dancing Slipper, West Bridgford (Nottingham 811022)
PINK FAIRIES, Pavilion, Bath (Bath 25628)
TODD RUDGREEN, Hammersmith Odeon, London W6 (01 748 4081)
JOHN RENBOURN / GORDON GILTRAP, New Gallery, Regent Street, London W1 (01 734 8888)
GEORGE HAMILTON IV, Central Hall, Chatham (Medway 403868)
VAN DER GRAAF GENERATOR, Winter Gardens, Malvern
THE PLATTERS, Variety Club, Batley (Leeds 459937)
THE DRIFTERS, Allinsons Club, Liverpool
BLACK SABBATH, Empire, Liverpool (061 709 1555)
LEO SAYER / MAX MERRITT AND THE METEORS, The Dome, Brighton (Brighton 682127)
DAVID ESSEX, Odeon, Lewisham, London S13 (01 852 1331)
CLANCY, Marquee, Wardour Street, London W1 (01 437 6603)

FRIDAY

October 10th

MELANIE, Guildhall, Preston (Preston 21721)
FAIRPORT CONVENTION, The University, Sheffield (Sheffield 236 2392)
DAVID ESSEX, Odeon, Lewisham, London SE13 (01 852 1331)
THE PLATTERS, Variety Club, Batley (Leeds 459937)
DIANE SOLOMON, Royal Festival Hall, London SE1 (01 928 3191)
ARGENT / DIRTY TRICKS, Newcastr, Newcastle (Newcastle 23100)
STEELEYE SPAN, The University, Salford (061 736 7811)
DR FEELGOOD, The University, Lancaster (Lancaster 65201 ext 4299)
ANDY FAIRWEATHER LOW, Royal Egham College, Egham
FATBACK BAND, Barbarellas, Birmingham (Birmingham 02 643 9513)
OSIBISA, Brunel University, Uxbridge (Uxbridge 33735)
HEAVY METAL KIDS, Burslem, London (01 323 2728)
JASPER CARROTT, The Polytechnic, Birmingham
PINK FAIRIES, Thames Polytechnic, Woolwich, London SE18 (01 854 2030)
RENAISSANCE, The University, Swansea (Swansea 24851)
THIN LIZZY, City Hall, Newcastle (Newcastle 28520)
VAN DER GRAAF GENERATOR, The University, Birmingham
LINDA LEWIS, Colston Hall, Bristol (Bristol 291768)
MOTT / UPP, The University, Herriott Watt
STREETWALKERS, Stirling University, Stirling (Stirling 3171)
KURSAAL FLYERS, Shenstone College, Worcester
CLANCY, North East London Polytechnic, Dagenham (01 599 5141)
THE SPINNERS, ABC, Peterborough (Peterborough 3504)
THE DRIFTERS, Allinsons Club, Liverpool
SOFT MACHINE, The University, Edinburgh (031 667 1290)
ROXY MUSIC / SADISTIC MIKA BAND, Apollo, Glasgow (041 332 6065)
SHOWADDY WADDY, Opera House, Manchester (061 834 1787)
G. T. MOORE AND THE REGGAE GUITARS, The University, Lancaster
BEBOP DELUXE, The Polytechnic, Newcastle (Newcastle 26002)
GEORGE MELLY / JOHN CHILTERN'S FEETWARMERS, Dingwalls, Camden Lock, London NW1 (267 4967)
CAMEL, Town Hall, Middlesbrough
CANDLEWICK GREEN, Royal Suite, Preston
KENNY, Fellbridge Hotel, East Grinstead
MAC AND KATIE KISSOON, La Bete Noire, Scarborough
PLANXTY, The University, Bristol (Bristol 35035)
GEORGE McCRAE, Country Bumpkin Club, Andover
SUTHERLAND BROS AND QUIVER, Whispering Wheel, Wolverhampton
BLACK SABBATH, Odeon, Birmingham
CLEO LAINE, Talk of the Town, London WC2 (01 734 8651)

SATURDAY

October 11th

THE CHIEFTAINS, Colston Hall, Bristol (Bristol 291768)
CLEO LAINE, Talk of the Town, London WC2 (01 734 8651)
SUTHERLAND BROS AND QUIVER, Pier Pavillon, Hastings
COCKY, Chequers, Horley, Surrey
MELANIE, Usher Hall, Edinburgh (031 557 0505)
CHI-LITES, Baileys, Birmingham (021 706 6307)
PASEDNA ROOF ORCHESTRA, Ronnie Scott's, Frith Street, London W1 (01 439 0747)
KURSAAL FLYERS, The University, Warwick (Coventry 20359)
FAIRPORT CONVENTION, UMIST, Manchester (061 236 6114)
SAILOR / HORSLIPS, Friars Vale Hall, Aylesbury
STEELEYE SPAN, The University, York (York 56128)
DR FEELGOOD, The University, Leeds (Leeds 39071)
BAKER GURVITZ ARMY / TEA, Kursaal, Southend (Southend 66276)
LEO SAYER, New Victoria, London SW1 (01 834 0671)
ANDY FAIRWEATHER LOW, The University, Essex (Colchester 44144)
ARGENT, The University, Leicester (Leicester 26681)
THE SPINNERS, Leisure Centre, Bletchley
THIN LIZZY, Stadium, Liverpool
MEDICINE HEAD, Golden Diamond, Sutton - in - Ashfield (Sutton - in - Ashfield 2690)
FATBACK BAND, Stirling Suite, Yate, Nr Bristol
THE PLATTERS, Variety Club, Batley (Leeds 459937)
THE TROGGS, Harper Adams College, Newport
ALBERTO Y LOS TRIOS PARANOIAS, University of London, Malet Street, London WC1 (01 580 9551)
VAN DER GRAAF GENERATOR, University of East Anglia, Norwich (Norwich 53740 ext 406)
JACK THE LAD / RAB NOAKES, Balla Park College, Hertford
AMAZING BLONDEL, Leas Cliff Hall, Folkestone
LINDA LEWIS, Alsager College, Stoke
MOTT / UPP, The University, Aberdeen (Aberdeen 35810)
MIKE HARDING, Free Trade Hall, Manchester (061 834 0943)
THE DRIFTERS, Allinsons Club, Liverpool
DECAMERON, Hanley College of Education, Coventry
DAVID ESSEX, Kilburn State, London NW6 (01 824 8081)
ROXY MUSIC / SADISTIC MIKA BAND, City Hall, Newcastle (Newcastle 200087)
SHOWADDY WADDY, Grand Pavilion, Withernsea
BARCLAY JAMES HARVEST / CAFE SOCIETY, Central Hall, Chatham
TEMPTATIONS, Free Trade Hall, Manchester
G. T. MOORE AND THE REGGAE GUITARS, The University, Leeds (Leeds 39071)
SOFT MACHINE / SEVENTH WAVE, The University, Nottingham (Nottingham 57680)

SUNDAY

October 13th

BAKER GURVITZ ARMY, Theatre Royal, Norwich (Norwich 28208)
THE CHIEFTAINS, Capitol, Cardiff (Cardiff 31316)
MELANIE, Apollo, Glasgow (041-332 6065)
DEMIS ROUSSOS, Winter Gardens, Bournemouth (Bournemouth 26446)
FAIRPORT CONVENTION, Coventry Theatre, Coventry (Coventry 23141)
ARGENT, The Village Bowl, Bournemouth
THE DUBLINERS, Theatre Royal, York (York 23568)
THE SPINNERS, Town Hall, Watford (Watford 26400)
ALBERTO Y LOS TRIOS PARANOIAS, Tithe Farm House, Eastcote Lane, South Harrow
MARIAN MONTGOMERY, Crest Hotel, Crowborough
PINK FAIRIES, Roundhouse, Chalk Farm, London, NW1 (01-267 2564)
DECAMERON, New London Theatre, London, WC21 (01-405 0072)
THIN LIZZY, New Victoria, London, SW11 (834 0671)
VAN DER GRAAF GENERATOR, Woodville Halls, Gravesend
LEO SAYER / MAX MERRITT & THE METEORS, Palace Theatre, Manchester. (061-286 0184)
LINDA LEWIS, Civic Theatre, Darlington (Darlington 65774)
THE DRIFTERS, Hammersmith Odeon, London, W6 (01-748 4081)
DAVID ESSEX, Kursaal, Southend - on - Sea (Southend 66276)
ROXY MUSIC / SADISTIC MIKA BAND, City Hall, Newcastle (Newcastle 200087)
TEMPTATIONS, Theatre Royal, London, WC2 (01-836 8108)
RENAISSANCE, Victoria Palace, London, SW1 (01-834 1317)
TANGERINE DREAM, Town Hall, Birmingham (021-236 2292)
AL MATTHEWS & THE LAST WORD, Baileys, Watford (Watford 43034)
SPARROW, Blighty's, Manchester
GENO WASHINGTON & THE RAM JAM BAND, Starlight Leisure Centre, Letchworth
KENNY, Palace Theatre, Newark

MONDAY

October 14th

DR FEELGOOD / G. T. MOORE & THE REGGAE GUITARS, Town Hall, Cheltenham (Cheltenham 21621)
LINDA LEWIS, City Hall, Sheffield (Sheffield 734550)
ROXY MUSIC / SADISTIC MIKA BAND, City Hall, Newcastle (Newcastle 200087)
SUPERTRAMP, Colston Hall, Bristol (Bristol 291768)
A BAND CALLED O, Outlook Club, Doncaster
THE CHIEFTAINS, Winter Gardens, Bournemouth (Bournemouth 26466)
DEMIS ROUSSOS, Capitol, Cardiff (Cardiff 31316)
CHI-LITES, California, Dunstable (Dunstable 62804)
MARIAN MONTGOMERY, Hilden Manor, Hildenborough, Tonbridge
FOUR TOPS, Fiesta, Stockton (Stockton - on - Tees 553046)
GORDON GILTRAP, The Polytechnic, Huddersfield (Huddersfield 32540)
THE DRIFTERS, Meadowvale Club, Tonyrefail, nr Cardiff (Cardiff 670586)
DECAMERON / FUNGUS, Festival Theatre, Malvern (Malvern 3377)
STEELEYE SPAN, The Dome, Brighton (Brighton 682127)
SHOWADDY WADDY, Market Hall, Carlisle

TUESDAY

October 15th

DAVID ESSEX, Hammersmith Odeon, London, W6 (01-748 4081)
FAIRPORT CONVENTION, The University, Lancaster (Lancaster 65201 ext 4299)
DEMIS ROUSSOS, Colston Hall, Bristol (Bristol 291768)
DR FEELGOOD / G. T. MOORE & THE REGGAE GUITARS, Congress Theatre, Eastbourne (Eastbourne 36363)
BAKER GURVITZ ARMY / TEA, Town Hall, Birmingham (021-236 2392)
FOUR TOPS, Fiesta, Stockton (Stockton - on - Tees 553046)
ROXY MUSIC / SADISTIC MIKA BAND, Belle Vue, Manchester (061-223 2927)
STEELEYE SPAN, New Theatre, Oxford (Oxford 44544)
SHOWADDY WADDY, The Pavilion, Ayr
TEMPTATIONS, Hippodrome, Birmingham (021-622 2576)
ARGENT / DIRTY TRICKS, Guildhall, Preston (Preston 21721)
A BAND CALLED O, Trent Polytechnic, Nottingham
JUDGE DREAD, Educational Institute, Milford Haven
SUTHERLAND BROS & QUIVER, North London Polytechnic, London, N7 (01-607 6767)
FOUNDATIONS, Baileys, Oldham (061-652 8421)
MAC & KATIE KISSOON, Green Gate, Ilford (01-554 1685)
GEORGE McCRAE, Park Hotel, Charnock, Lancs.



LULU: Glasgow

WEDNESDAY

October 14th

DR FEELGOOD / G. T. MOORE & THE REGGAE GUITARS, Town Hall, Cheltenham (Cheltenham 21621)
LINDA LEWIS, City Hall, Sheffield (Sheffield 734550)
ROXY MUSIC / SADISTIC MIKA BAND, City Hall, Newcastle (Newcastle 200087)
SUPERTRAMP, Colston Hall, Bristol (Bristol 291768)
A BAND CALLED O, Outlook Club, Doncaster
THE CHIEFTAINS, Winter Gardens, Bournemouth (Bournemouth 26466)
DEMIS ROUSSOS, Capitol, Cardiff (Cardiff 31316)
CHI-LITES, California, Dunstable (Dunstable 62804)
MARIAN MONTGOMERY, Hilden Manor, Hildenborough, Tonbridge
FOUR TOPS, Fiesta, Stockton (Stockton - on - Tees 553046)
GORDON GILTRAP, The Polytechnic, Huddersfield (Huddersfield 32540)
THE DRIFTERS, Meadowvale Club, Tonyrefail, nr Cardiff (Cardiff 670586)
DECAMERON / FUNGUS, Festival Theatre, Malvern (Malvern 3377)
STEELEYE SPAN, The Dome, Brighton (Brighton 682127)
SHOWADDY WADDY, Market Hall, Carlisle

The Who Tour starts here with a action packed Bingley Bang. Camel and David Bedford wax prolific before their upcoming Albert Hall shindig, Alvin Lee spills the beans on TYA while that jive limey from Vineger Joe, Robert Palmer talks about his funky conversion.

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 Beegles — Lonely Days/Words
 Chuck Berry — Sweet Little
 16/Johnny B. Goode
 Bobby Bloom — Montego Bay
 D. Brownie & Space Oddity
 Bread — Baby I'm A Want You/
 Everything I Own
 Judy Collins — Amazing Grace/
 Both Sides Now
 Alice Cooper — Muscle of Love
 Spencer Davis — I'm A Man/
 Somebody Help Me
 Deep Purple — Hallelujah
 Donovan — Mellow Yellow/
 Sunshine Superman
 Double Bros — Listen To The
 Music/Long Train Running
 Pink Floyd — Time/Us And Them
 Gary Glitter — Happy Birthday
 Norman Greenbaum — Spirit in
 the Sky
 Humble Pie — Natural Born
 Woman
 Eton John — Crocodile Rock
 Moody Blues — Nights in White
 Satin
 Billy Paul — Me and Mrs Jones
 Elvis Presley — Blue Suede
 Shoes/Tutti Frutti
 Lloyd Price — Stagger Lee/
 Personality
 Redbone — Witch Queen/Maggie
 Roxy Music — Do the Strand/
 Virginia Plain
 Ringo Starr — Oh My My
 The Who — Behind Blue Eyes

SECTION 2 60p
 Lou Christie — I'm Gonna Make
 You Mine
 Derek & Dominos — Why Does
 Love Got To Be So Bad
 Booker T & MGs — Time Is Tight
 Gary Glitter — I Didn't Know I
 Loved You/I'll See You Rock 'n'
 Roll
 George Harrison — Dark Horse
 First Choice — Guilty
 Sweet Sensation — Purley by
 Coincidence
 Temprees — At Last
 Terry Jackson — Season's In
 The Sun
 Mott The Hoople — Golden Age
 of Rock 'n' Roll
 Lou Reed — Sweet Jane
 Rolling Stones — Street Fighting
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 Reggae
 Eddie Harris — I need some
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The original is still the best

NOSTALGIA HAS recently swept through the Thirties and Forties throwing up things such as Biba, Pointer Sisters and Manhattan Transfer.

Well, now it's the turn of the Fifties, but this time it appears to be the real thing. After wallowing in a surfeit of James Dean, the country is now in the grips of the Platters, who socked it to 'em so heavily in the days of austerity that only the Beatles have beaten their track record.

Opera-trained Monroe Powell is their cabaret lead singer on all the old goodies like Only You, The Great Pretender and Harbour Lights, but he's not the original singer on those records.

You see, the Platters have had that many personnel changes that none of the original line-up is left. Monroe has been with them six years, and is their third lead singer.

"I don't think we're cheating", he says. "Everyone knows we're not the original line-up but it's still Buk Ram's group. He formed the original Platters and he manages this one."

He also disagrees that the group is trading on the current wave of nostalgia. "We're not suddenly more successful, we've always been working in places like Las Vegas and Reno. In fact the group is now firmly based in Vegas.

"But, yes, we could do



THE PLATTERS: many changes

with a hit single", he says.

And that's what they could get now that their act includes as many modern soul songs as it does the more famous nostalgic stuff.

So why don't they change their name and become a modern Soul outfit? Then maybe they'd get a hit.

"No, we'd never forsake what the Platters stand for, unless the

public wanted it, and judging by the reaction we get they still want the Platters from the Fifties", Monroe adds.

So it seems that only you can make that change in them.



He only has eyes for Laurie

THE TALL, blond living legend, Art Garfunkel, who has sweetened many of our nights with his original vocals, was recently seen at the Savoy Hotel, during a promotional tour of London.

With him was his latest bird, Laurie Bird, to be precise — a mere slip of a girl who looked fifteen, but who is reputed to be in her early twenties.

Art and his wife Linda, have parted company, and now there's speculation as to whether Laurie will be next in line to hook the blond golly. However, the Artful dodger ain't commenting.

He likes to make the gossip columnists sweat.



WE DON'T want to sound O. T. T. (over the top) but congratulations on fifty years in show biz — Guess I'll Get The Papers And Go Home — and nice to see Vera Lynn perking up again... didn't see her down the Speakeasy this week though, but Paul Kossoff was there on the day he came out of hospital. The naughty boy should have been in a wheel-chair but instead he was staggering on crutches and not because his legs were plastered. Other liggers this week at our favourite dive included David Essex, looking tired and worn, Mel Bush looking wired and torn, and some chick indulging in porn (actually it was sexual fetishes but that doesn't rhyme with worn). Now did anyone spot the office groupie in last week's issue? Honestly the dear girl was pictured in a rather risqué pose (of course). Never mind, she tells us that David Bowie is going to Australia next year though we've heard from his record company that he will be here in Britain. The question is, how can a man who hates flying fall to earth in two different spots? And talking of really heavy personalities, Peter Grant seen watching Pasadena Roof Orchestra at Ronnie Scotts this week. Will they tour with Zep? And!! Whatever happened to Noosha Fox? Have the rest of the group taken over? Or, would you prefer to consider Les Gray's plight? Has he really grown melons on his knees or is he suffering from gout? And what about the Ooo? Is it

BOLAN'S BOOGIE BABY

"WELL DO you know where they come from?" a surprised Mr M. Bolan asked newsmen in London last week. No, he didn't, we made that up. We expect he does know where they come from. Although he is reported to have said that his mum, when told of the happy news, commented she didn't know he had it in him. He didn't, Gloria did. And the baby is called Rolan.



BOLAN & BABY

The fallen idol lives

EVER SINCE Jet Harris's manager, ex-Tornado Roger Laverne, put one ad in a paper for the newly formed JT fan club, they have had literally hundreds of replies. Roger rescued Jet from obscurity and has helped him to bring out a single called Theme For A Fallen Idol on SRT Records. Jet has appeared on two TV shows and ATV say that in the days following the appearance on ATV Today, they have received a sackful of letters about Jet. Not bad as he's been away from the business for years. Well, you can see how many years it's been. He's pictured here reading Record Mirror (what else is there?) in 1962.



JET HARRIS: fallen idol



CLIFF: worried?

really a miracle they resolved their differences and got back together? Then there's the question of big ten himself, Judge Dread. He was seen with Lady Delfont at the Cafe Royal this week. At least he's not afraid of his lyrics though. Not like Cliff Richard. He's now disowned his new single, Honky Tonk Angel, after the belated discovery that it was about prostitutes. Now that's what we call class... Like the dustbin full of iced champagne doled out to the Press on the way to see the Who, and their passes: for reporters 'Liggers Pass' for photographers 'Voyeurs Pass' and some even had 'Super Ligger' passes. But Cornucopia Colossus this week must go to Phonogram's Jill Light who entertained superbly at the Talk Of The Town this week. And since she's leaving London to go Continental we've got only one thing left to say. Byeooooo xxx

The winner!

IN THE first issue of Record Mirror & Disc, September 6, we ran a competition where the winner would get a chance to fly to New York to see David Essex perform at the famous Bottom Line club, and meet him backstage afterwards.



LYNDA HARRIS

Well, the entries flooded in — and for those who'd like to know the answers to the questions, they were: the first British performance of Godspell took place at the Roundhouse, London; David's first gold disc in America was for Rock On, and the backing band touring with David on his current tour are The Real Thing.

The lady who got all the



ALICE COOPER: curtains

ALICE GETS COPPED

EVERYTHING WAS not all it could have been for Alice in Krautland it seems. He had to cancel two gigs there because he claimed security was insufficient.

However, the authorities got their own back by stopping the plane Alice and the band were flying out of the country in, and searched it thoroughly. And what did they find?

They say they found property of a Munich hotel which had been reported missing; bathrobes, towels and shower curtains. **SHOWER CURTAINS!?** Alice had to pay up on a bill of 840 dollars which the hotel said hadn't been settled, before he was allowed to leave the country. It was hardly worth going for, was it?

FURRY INTERESTING

IT WAS a Superwombing affair at the CBS office last week, when their guest, Mike Baft, played his latest Wombles album, which is now in the shops, kids.

Tracks were a mixture of Nashville Blues; Minuets; Fred Astaire inspired dance music and

florid orchestral extravaganzas.

Mike was accompanied by his dashing wife, who looked marvellously waif-like in sequined tailored jacket (and she, incidentally, sports the same ginger curls as hubby).

Mike commented about

the Superwombing album: "I don't want people to look for messages when they listen to the album," he said. "The Wombles are purely good ole entertainment. They're for people to have a giggle at."

Serving the drinks was a cutsey female Womble

wearing a pretty blonde wig and a starched white pinny. Although shy and bashful she was intent on getting everyone who was present, spliced!

Surely she wasn't hoping to win over our affection so we'd give the album favourable reviews? Shame on you, you furry hussey!

BEHIND THE BREAKERS

NOT A lot of action in the breakers this week. Cliff Richard and Alvin Stardust, for example, occupy exactly the same slots as they did last week. Alvin, whose Move It incidentally gave Cliff Richard his first hit many moons ago, must be getting a little worried by now. He's worked hard to promote this single, but it looks as if it's going to fare

no better than its predecessor Sweet Cheatin' Rita.

Are we ever going to be rid of Hello and Reparata? Here they are back again in the breakers, maybe just to confound all of us who thought we'd seen the last of them this time out.

This week we've gained Roger Whittaker, whose last one is still riding

fairly high in the charts. His quick appearance with the new one bears witness to the value of a Top Of The Pops appearance, while the first showing of Decca's great white hope John Miles is evidence of the value of heavy radio advertising.

Two more to go — the first of them being the theme from the BBC TV

programme Quiller, which leaps in straight to the top of the breakers to confirm the success of the new detective series and bring smiles to the faces of many at the dear old Beeb. Lastly there's Supership, by George (Bad) Benson — not to be confused with Gary — who's all the rage in the nation's discos at this very moment.



HELLO: back again

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Wish I hadn't

DEAR MAILMAN, I have just heard the new Pink Floyd LP *Wish You Were Here* and without doubt it is the most boring and depressing piece of so-called rock music I have ever heard in my 21 years on this planet.

I have also just been to see Wings in concert - and now that was exciting.

Frank O'Connor
Withington, Manchester

● I agree with you on both points. Having been derided for slagging off the Floyd album as the most vapid, pointless work by a name band in many a long year, it's consoling to find someone who thinks likewise.

Dole out?

DEAR MAILMAN, is it true that you are extremely generous in doling out £2.50s for star letters?

Vincent Simonet
Claremont, Halifax

● No, I am excruciatingly mean, having only awarded two since I took over from *The Face* - and you aren't going to be the third.



FLOYD'S WATERS:
See *Wish I hadn't*

Essex:swizz..

DEAR MAILMAN, I saw David Essex in concert and he was diabolically useless.

I agree with the two Swindon fans absolutely - we were amused by David's cheap songs for less than an hour and he didn't even bother to greet his fans by touching hands.

In fact he stood on the same spot throughout.

I paid £2.50 just for the privilege of kicking a bouncer up the posterior, which was the only highlight of my evening.

Neil Turnell
Thornwood, Essex

● This was one of only two unfavourable reports of Essex concerts, received since the Swindon pair complained. Now for the other side of the story

... or swell?

DEAR MAILMAN, in reply from the pair from Swindon, firstly David Essex was on stage for an hour and a quarter, not less than an hour as they said.

Secondly, they said David did not want to touch the girls - one of David's good points is that he does not provoke the girls.

If he had touched just one, there would have been a riot.

Their complaints about the bouncers were unfair too. The bouncers are there for everyone's safety and to stop girls at the front spilling every-



From time to time Mailman awards £2.50 to the writer of what he considers a Star Letter.

one else's view.

I went to both Bristol shows and it was clear that David couldn't have done an encore without ruining his chances of making a swift getaway from the theatre afterwards.

Some girls were already heading out of the hall for the stage door before he'd even finished singing.

Mary Ford
Henbury, Bristol

● Literally hundreds of fans wrote in saying much the same thing as Mary, so the verdict must be that the people who went home unsatisfied were very much in the minority.

Telly pleas

DEAR MAILMAN, I think it is about time a pop TV show was recorded in the Midlands.

Up north in Manchester they had *Lift Off*, *Rock On* and *Shang - A - Lang*. Down South they have *TOTP* and now *Supersonic*.

We in the Midlands

have always got left out and can only see TV shows being recorded if we travel miles to London or Manchester.

Melanie Harborne,
Birmingham 17

Swede words

DEAR MAILMAN, I see your group Bay City Rollers in English pop programme, they are very good.

In Sweden we have no such good groups? Many people hates each others English groups - you are always arguing. You should be thankful.

Where can I contact Woody? Does he accept cheques or cash?

Inge Marie
Beddowa, Sweden

● Good grief, what does she want in return for her cash and cheques? The mind she is bogging!

Scarf off

DEAR MAILMAN, I'm writing to complain about Bay City Roller fans, I am a Rod Stewart fan and I

have a long tartan scarf, but everytime I wear it someone will start singing *Shang - A - Lang* to me.

Rod Stewart was the first star to bring out tartan scarfs, not the Rollers and anyway, I don't wear mine on my wrist.

Mine is 10 ft long and I wear it like Rod - wound twice around the neck and

STAR LETTER

Sweet Caroline

DEAR MAILMAN, so the government have now successfully prosecuted several ex - Radio Caroline staff.

This simply indicates how unaware the government is of the importance of Caroline to broadcasting in this country.

In the Sixties, it was the pirate stations which supplied the BBC with their top DJs and now Caroline is doing the same for IBA stations.

Since 1967, apart from a couple of year's absence, Caroline has provided a consistent service of high quality from the wilderness of the North Sea.

The government should now allow Caroline to come onshore and show us a real alternative in broadcasting in this country.

John Patrick
Grimsby, South Humberside

● £2.50 will shortly be winging its way to you. It's time the eloquence of our perennial free radio freaks was given a token reward again.



then hanging.
Maureen Downham
Bromley, Kent

● Our market research people say that four out of five people can't tell the difference.

Don't tell

DEAR MAILMAN, I have this problem. My two so-called friends are plotting against me, and still talking to me, which is very two-faced of them.

I know they are going to see the Rollers without me, but little do they know I'm going with my boyfriend. The don't even know I have a boyfriend.

They keep secrets from me so I'm keeping some from them. They don't know I met Stuart Wood twice, for instance, do they?

Clare Jarne
(address secret)

● I'm going to a super whizz - bang reception next week and I've hidden everyone's else's invitations so they can't go too... tee-hee (don't tell anyone).



ESSEX: a swizz?

... or swell?
See letters



ROD: see Scarf off

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WELL, GANG, IT'S WORK-SAVING TIME AGAIN! FOR THE THIRD YEAR RUNNING (AND THE SECOND YEAR SITTING DOWN), WE BRING YOU A RE-MASH OF JOKES THAT HAVE APPEARED IN EARLIER EPISODES OF THIS CARTOON STRIP. I CALL THIS COLLECTION OF OLDIES BUT MOULDIES...

MEAN HEH! I, DR. GOOM (WHICH BACKWARDS SPELLS MOOG), SHALL TAKE OVER THE ENTIRE POP INDUSTRY! MY SYNTHESIZERS EMIT WILD VIBRATIONS THAT WILL CONTROL THE MINDS OF ROCK MUSICIANS AND MAKE THEM BUY MY INCREDIBLY EXPENSIVE EQUIPMENT!

LISTEN! EVEN NOW YOU CAN HEAR THE HIGH REGISTERS!

RECORDING COMPOSERS: "BACK IN THE U.S.S.R."

I CAN'T TRAVEL BY SEA - I HAS AN OVERPOWERIN' FEAR OF WATER.

YOU MEAN YOU HAVE A PHOBIA?

TRAVEL AGENT

I'VE JUST MET THE DANISH POP SINGER HANS BOOMPSIDAISY, ALONG WITH HIS BROTHER'S DAUGHTER, ANN.

YOU DON'T MEAN?

HANS' NIECE, ANN BOOMPSIDAISY!

THE KING WILL GOVERN FROM A PRIVATE AIRCRAFT SOMEWHERE OVER MADRID.

SO! THE REIGN IN SPAIN STAYS MAINLY IN THE PLANE!

LOOK! A TAXIDERMIST MOUNTING A LOOSELY-STUFFED CAT! WHY THIS MUST BE THE HOME OF THE GREEK GODS.

MOUNT A LIMP PUSS!

DOES YOUR CARTOON STRIP EVER SUFFER FROM CENSORSHIP?

OF TEN-IME COURSE OF MALL-STRIPES ARE NOT ALLOWED TO MENTION CERTAIN TOPICS.

HELP PAGE??

I DIDN'T REALISE THAT YOU WERE SO STUBBORN.

WHAT DO YOU MEAN I'M NOT STUBBORN.

AND YOU'LL NEVER GET ME TO ADMIT THAT I AM!

WHY DO I ALWAYS SEEM TO BE MAKING MISTAKES? WHY CAN'T I DO ANYTHING RIGHT?

EVERYTHING I WRONG GOES DO.

I HAVEN'T BEEN TO STOKES NEWMINGTON SINCE - UM - WHEN WAS IT?

JULY?

NO, I USUALLY TELL THE TRUTH!

THERE WAS ONCE A MAN NAMED SPENCE, WHO WAS SOMEWHAT THICK-WITTED. HE WOULD SIT ALL DAY SINGING, WHILST SEWING UP LEATHER BUCKLES WITH A LENGTH OF THONG AND IT WAS THIS THAT INSPIRED THE WELL-KNOWN NURSERY RHYME, "SINGER THONGER THICK SPENCE"

WHAT ARE YOU-SOME KIND OF NUT?

IT'S CALLED ABOUT THE BOAT-RACE JUDGE WHO FELL OVERBOARD WHEN HE THREW A LINE TO THE CREAM-MAN UMPIRE.

THIS SPECIAL INSTRUMENT CAUSES ANYONE WHO HEARS IT TO BECOME FILLED WITH PASSION AND LUST!

IT'S A SORT OF SEX CYMBAL!

A SOLDIER NAMED SEBASTIAN HAD HIS NOSE SHOT OFF. I FEAR, AND NOW, IF HE SHOULD HAVE A COLD, HE HAS TO BLOW HIS EAR.

TELL ME, DOCTOR - DOES THIS MEAN I'LL NEVER PLAY THE PIANO AGAIN?

AMPUTATING THEATRE

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5. JEALOUS MIND - JUNE BOLAN

6. OH, BOY - DAVID BOVIE

7. AMATEUR HOUR - SHANG-A-LANG

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Where did I put my hatchets?
Ah, here comes Uncle Fred,
He's got a splitting headache
And... oh, he's just dropped dead!
Still, I've found my hatchets.

She was good at playing hopscotch;
It made her friends look bad.
For spite, they cut her leg off,
And now she's hopping mad!

FROM: CHRIS BUCKLEY, MARSDEN, LEANWORTH, SHEFFIELD S41 5TS

Nazareth

Holy Roller

blw Railroad Boy

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