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RECORD MIRROR & DISC

October 18 1975 10p
Australia 30c South Africa 25c

The new-look
ROXY
ROADSHOW

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Pilot
look abroad

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SPARKS
SEND PARIS
CRAZY
English tour
preview
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**GREAT
SMOKEY
POSTER**

**Bob
Marley**
speaks

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Plus Gloria Gaynor, Linda Lewis And The Best Charts

British Top 50 Singles

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

RECORD MIRROR & DISC

Star Breakers

- 1 BLUE GUITAR, Justin Hayward/John Lodge
- 2 SUPERSHIP, George Benson
- 3 ARE YOU BEING SERVED SIR, John Inman
- 4 THE FIRST HELLO THE LAST GOODBYE, Roger Whittaker
- 5 MOVE IT, Alvin Stardust
- 6 ROCKY, Austin Roberts
- 7 AS LONG AS YOU KNOW (WHO YOU ARE), Dooley Silverspoon
- 8 TRUE LOVE, Harvey Smith
- 9 HONKEY TONK ANGEL, Cliff Richard
- 10 THE OLD RUGGED CROSS, Ethna Campbell

Yesteryear Charts

5 YEARS AGO

- October, 17 1970
- 1 BAND OF GOLD, Freda Payne
 - 2 BLACK NIGHT, Deep Purple
 - 3 YOU CAN GET IT IF YOU REALLY WANT IT, Osmond
 - 4 ME AND MY LIFE, The Tremeloes
 - 5 PARANOID, Black Sabbath
 - 6 AIN'T NO MOUNTAIN HIGH ENOUGH, Diana Ross
 - 7 MONTEGO BAY, Bobby Bloom
 - 8 CLOSE TO YOU, The Carpenters
 - 9 WHICH WAY YOU GOIN' BILLY, The Poppy Family
 - 10 BALL OF CONFUSION, The Temptations

10 YEARS AGO

- October, 10 1965
- 1 TEARS, Ken Dodd
 - 2 ALMOST THERE, Andy Williams
 - 3 IF YOU GOTTA GO, GO, SO, Manfred Mann
 - 4 EYE OF DESTRUCTION, Barry McGuire
 - 5 HEAR NO SHOES, The Shirelles
 - 6 MARK IT AS ONE OF YOURSELF, The Walker Brothers
 - 7 LOOK THROUGH ANY WINDOW, The Hollies
 - 8 IL SILENZIO, Nino Rossì
 - 9 MESSAGE UNDERSTOOD, Sandie Shaw
 - 10 SATISFACTION, The Rolling Stones

15 YEARS AGO

- October, 15 1960
- 2 ONLY THE LONELY, Roy Orbison
 - 1 TELL LAURA I LOVE HER, Ricky Valance
 - 4 HOW ABOUT THAT, Adam Faith
 - 3 NINE TIMES OUT OF TEN, Cliff Richard
 - 5 SO SAD/LUCILLE, The Everly Brothers
 - 6 AS LONG AS HE NEEDS ME, Shirley Bassey
 - 7 THE GIRL OF MY BEST FRIEND/A MESS OF BLUES, Elvis Presley
 - 8 WALK DON'T RUN, The John Barry Seven
 - 9 WALK DON'T RUN, The Ventures
 - 10 7 APACHE, The Shadows

UK Soul Top 20

- 1 2 WHAT A DIFFERENCE A DAY MADE, Esther Phillips
- 2 1 THIS WILL BE, Natalie Cole
- 3 3 THERE GOES MY FIRST LOVE, The Drifters
- 4 5 YUM YUM (GIMME SOME), The Fatback Band
- 5 4 DO IT ANYWAY YOU WANNA, People's Choice
- 6 6 REACHING FOR THE BEST, The Exciters
- 7 10 HOLD BACK THE NIGHT, Trammps
- 8 7 IT'S TIME FOR LOVE, The Chi-Lites
- 9 16 OUT ON THE FLOOR, Doble Gray
- 10 8 DREAMING A DREAM, The Crown Heights Affair
- 11 - GIVE IT WHAT YOU GOT, BT Express
- 12 9 FOOL, Al Matthews
- 13 11 THE BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips
- 14 - SUPERSHIP, George Benson
- 15 20 RIDE A WILD HORSE, Dee Clark
- 16 15 STAY WITH ME, Lorraine Ellison
- 17 19 FEEL THE NEED / DRIFTER, Armada Orchestra
- 18 13 CONTROL TOWER, The Magic Disco Machine
- 19 12 CHINESE KUNG FU, Banzai
- 20 14 THAT'S THE WAY (LIKE IT), KC And The Sunshine Band

US Soul Top 20

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

British Top 50 Albums

| | | | |
|----|----|--|----------------|
| 1 | 1 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 2 | 3 | ALL THE FUN OF THE FAIR, David Essex | CBS |
| 3 | 2 | WISH YOU WERE HERE, Pink Floyd | Harvest |
| 4 | 4 | GREATEST HITS, Cat Stevens | Island |
| 5 | 5 | FAVOURITES, Peters and Lee | Philips |
| 6 | 6 | THE BEST OF, Stylistics | Avco |
| 7 | 7 | THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker | Columbia |
| 8 | - | THE WHO BY NUMBERS, The Who | Polydor |
| 9 | 8 | ANOTHER YEAR, Leo Sayer | Chrysalis |
| 10 | 9 | HORIZON, The Carpenters | A&M |
| 11 | 21 | STRAIGHT SHOOTER, Bad Company | Island |
| 12 | 16 | SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel | CBS |
| 13 | 11 | VENUS AND MARS, Wings | Capitol |
| 14 | 10 | SABOTAGE, Black Sabbath | Nems |
| 15 | 18 | TUBLER BELLS, Mike Oldfield | Virgin |
| 16 | 14 | THE SENSATIONAL ALEX HARVEY BAND, Alex Harvey Band | Vertigo |
| 17 | 19 | ONE OF THESE NIGHTS, The Eagles | Asylum |
| 18 | 13 | THE SINGLES 1969-1973, The Carpenters | A & M |
| 19 | 15 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 20 | - | RABBITS ON AND ON, Jasper Carrott | DJM |
| 21 | 29 | MINSTRELS IN THE GALLERY, Jethro Tull | Chrysalis |
| 22 | - | MALPRACTICE, Dr Feelgood | United Artists |
| 23 | 28 | THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman | A & M |
| 24 | 12 | ONCE UPON A STAR, The Bay City Rollers | Bell |
| 25 | 24 | THANK YOU BABY, The Stylistics | Avco |
| 26 | 22 | ELTON JOHN'S GREATEST HITS, Elton John | DJM |
| 27 | 39 | THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby | United Artists |
| 28 | 27 | TEN YEARS NON STOP JUBILEE ALBUM, James Last | Polydor |
| 29 | 40 | WINDSONG, John Denver | RCA |
| 30 | - | ROCK 'N' ROLL, John Lennon | Apple |
| 31 | 23 | MAXIMUM DARKNESS, Man | United Artists |
| 32 | - | INDISCREET, Sparks | Island |
| 33 | - | TIME HONoured GHOSTS, Barclay James Harvest | Polydor |
| 34 | 17 | CAPTAIN FANTASTIC, Elton John | DJM |
| 35 | 32 | STEP TWO, Showaddywaddy | Bell |
| 36 | 20 | LIVE AT TREORCHY, Max Boyce | One Up |
| 37 | 33 | BAND ON THE RUN, Wings | Apple |
| 38 | 25 | ROLLIN', Bay City Rollers | Bell |
| 39 | 30 | THE ELVIS PRESLEY SUN COLLECTION, Elvis Presley | RCA |
| 40 | - | FOREVER AND EVER, Demis Roussos | Philips |
| 41 | 43 | GLEN CAMPBELL'S GREATEST HITS, Glen Campbell | Capitol |
| 42 | - | GOODBYE YELLOW BRICK ROAD, Elton John | DJM |
| 43 | 26 | MISTY, Ray Stevens | Janus |
| 44 | 36 | 24 CARAT PURPLE, Deep Purple | Purple |
| 45 | - | EXTRA TEXTURE (READ ALL ABOUT IT), George Harrison | Parlophone |
| 46 | - | SIX WIVES OF HENRY VIII, Rick Wakeman | A & M |
| 47 | - | EC WAS HERE, Eric Clapton | RSO |
| 48 | 41 | SNOWFLAKES ARE DANCING, Tomita | Red Seal |
| 49 | 45 | THE BEST OF BREAD, Bread | Elektra |
| 50 | - | SAMPLE CHARLEY PRIDE, Charley Pride | Victor |

US Top 50 Singles

| | | | |
|----|----|--|-----------------------|
| 1 | 1 | BAD BLOOD, Neil Sedaka | Rochel |
| 2 | 2 | CALYPSO / I'M SORRY, John Denver | RCA |
| 3 | 5 | MIRACLES, Jefferson Starship | Grunt |
| 4 | 10 | LYIN' EYES, Eagles | A&M |
| 5 | 6 | BALL ROOM BLITZ, Sweet | Capitol |
| 6 | 7 | DANCE WITH ME, Orleans | A&M |
| 7 | 8 | AIN'T NO WAY TO TREAT A LADY, Helen Reddy | Carrico |
| 8 | 13 | THEY JUST CAN'T STOP IT (The Games People Play), Spinners | Atlantic |
| 9 | 14 | WHO LOVES YOU, Four Seasons | Warner Bros/Curb |
| 10 | 12 | IT ONLY TAKES A MINUTE, Tavares | Capitol |
| 11 | 3 | FAME, David Bowie | RCA |
| 12 | 16 | BRAZIL, The Ritchie Family | 20th Century |
| 13 | 18 | HEAT WAVE / LOVE IS A ROSE, Linda Ronstadt | Elektra |
| 14 | 9 | ROCKY, Austin Roberts | Private Stock |
| 15 | 4 | MR. HAWES, Dickie Goodman | Cash |
| 16 | 19 | SOMETHING BETTER TO DO, Olivia Newton-John | MCA |
| 17 | 21 | DO IT ANYWAY YOU WANNA, People's Choice | Top |
| 18 | 22 | LADY BLUE, Leon Russell | Shelter |
| 19 | 26 | THIS WILL BE, Natalie Cole | Capitol |
| 20 | 25 | THE WAY I WANT TO TOUCH YOU, Captain & Tennille | A & M |
| 21 | 24 | CAROLINA IN THE PINES, Michael Murphy | Epic |
| 22 | 27 | LOW RIDER, War | United Artists |
| 23 | 40 | SOS, Abba | Atlantic |
| 24 | 33 | YOU, George Harrison | Apple |
| 25 | 29 | WHAT A DIFFERENCE A DAY MAKE S, Esther Phillips | Kudu |
| 26 | 15 | RHINESTONE COWBOY, Glen Campbell | Capitol |
| 27 | 30 | BORN TO RUN, Bruce Springsteen | Columbia |
| 28 | 32 | I ONLY HAVE EYES FOR YOU, Art Garfunkel | Columbia |
| 29 | 34 | ROCKIN' ALL OVER THE WORLD, John Fogerty | Elektra |
| 30 | 36 | SKY HIGH, Jigsaw | Chelsea |
| 31 | 17 | RUN JOEY RUN, David Geddes | Big Tree |
| 32 | 37 | BLUE EYES CRYIN' IN THE RAIN, Willie Nelson | Columbia |
| 33 | 38 | SWEET STICKY THING, Ohio Players | Mercury |
| 34 | 39 | THERE GOES ANOTHER LOVE SONG, Outlaws | Arista |
| 35 | 49 | ISLAND GIRL, Elton John | MCA |
| 36 | 20 | WASTED DAYS AND WASTED NIGHTS, Freddy Fender | ABC/Dot |
| 37 | 62 | NIGHTS ON BROADWAY, Bee Gees | RCA |
| 38 | 48 | JUST TOO MANY PEOPLE, Melissa Manchester | Arista |
| 39 | 44 | THE AGONY AND THE ECSTASY, Smokey Robinson | Tamla |
| 40 | 51 | EIGHTEEN WITH A BULLET, Pete Wingfield | Island |
| 41 | 54 | LETTING GO, Wings | Capitol |
| 42 | 28 | AT SEVENTEEN, Janis Ian | Columbia |
| 43 | 52 | PEACE PIPE, B. T. Express | Roadshow |
| 44 | 55 | DREAMING A DREAM, Crown Heights Affair | De-Lite |
| 45 | 56 | OPERATOR, Manhattan Transfer | Atlantic |
| 46 | 31 | COULD IT BE MAGIC, Barry Manilow | Arista |
| 47 | 87 | FLY, ROBIN, FLY, Silver Convention | Midland International |
| 48 | 35 | HOW LONG (Betcha Got A Chick On The Side), Pointer Sisters | ABC/Blue Thumb |
| 49 | 45 | THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire | Columbia |

UK Disco Top 20

| | | | |
|----|----|---|--------------|
| 1 | 1 | HOLD ME CLOSE, David Essex | CBS |
| 2 | 2 | THERE GOES MY FIRST LOVE, Drifters | Bell |
| 3 | 5 | THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band | Jayboy |
| 4 | 9 | RIDE A WILD HORSE, Dee Clark | Chelsea |
| 5 | - | WHAT A DIFFERENCE A DAY MAKES, Esther Phillips | Kudu |
| 6 | 3 | I'M ON FIRE, 5,000 Volts | Philips |
| 7 | 8 | THIS WILL BE, Natalie Cole | Capitol |
| 8 | 4 | YUM YUM (GIMME SOME), Fatback Band | Polydor |
| 9 | 7 | WHO LOVES YOU, Four Seasons | Warner Bros. |
| 10 | 14 | NO WOMAN, NO CRY, Bob Marley & the Wailers | Island |
| 11 | 11 | DO IT ANYWAY YOU WANNA, Peoples Choice | Philadelphia |
| 12 | - | PALOMA BLANCHA, George Baker Selection | Warner Bros. |
| 13 | 15 | TIME FOR LOVE, Chi-Lites | Brunswick |
| 14 | 19 | ONE WOMAN MAN, Leroy Brown | EMI |
| 15 | - | LOVE IS THE DRUG, Roxy Music | Island |
| 16 | - | HOLD BACK THE NIGHT, Tramps | Buddah |
| 17 | 20 | FOOL, Al Matthews | CBS |
| 18 | - | WHEN YOU'RE YOUNG AND IN LOVE, Ralph Carter | Mercury |
| 19 | 17 | TO EACH HIS OWN, Faith, Hope and Charity | RCA |
| 20 | - | AS LONG AS YOU KNOW WHO YOU ARE, Dooley Silverspoon | Seville |

US Top 50 Albums

| | | | |
|----|----|---|-----------------------|
| 1 | 2 | WINDSONG, John Denver | RCA |
| 2 | 1 | WISH YOU WERE HERE, Pink Floyd | Columbia |
| 3 | 3 | BORN TO RUN, Bruce Springsteen | Columbia |
| 4 | 6 | RED OCTOPUS, Jefferson Starship | Grunt |
| 5 | 5 | WIN, LOSE OR DRAW, Alvin Brothers Band | Capricorn |
| 6 | 4 | ONE OF THESE NIGHTS, The Eagles | Asylum |
| 7 | 8 | THE DARK SIDE OF THE MOON, Pink Floyd | Harvest |
| 8 | 9 | MINSTRELS IN THE GALLERY, Jethro Tull | Chrysalis |
| 9 | 10 | MINSTRELS IN THE GALLERY, Jethro Tull | Columbia |
| 10 | 34 | EXTRA TEXTURE, George Harrison | Parlophone |
| 11 | 7 | BETWEEN THE LINES, Janis Ian | Columbia |
| 12 | 14 | ATLANTIC CROSSING, Rod Stewart | Warner Bros |
| 13 | 11 | CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John | MCA |
| 14 | 16 | BLUES FOR ALLAH, Grateful Dead | Grateful Dead |
| 15 | 13 | OUTLAWS | Arista |
| 16 | 18 | MELLOW MADNESS, Quincy Jones | A & M |
| 17 | 19 | RHINESTONE COWBOY, Glen Campbell | Capitol |
| 18 | 20 | HONEY, Ohio Players | Mercury |
| 19 | 15 | KC & THE SUNSHINE BAND | TK |
| 20 | 22 | E. C. WASHIER, Eric Clapton | RSO |
| 21 | 25 | CAUGHT IN THE ACT, Grand Funk Railroad | Grand Funk |
| 22 | 24 | SO FINE, Loggins & Messina | Columbia |
| 23 | 12 | IS IT SOMETHING I SAID? Richard Pryor | Reprise |
| 24 | 21 | FLEETWOOD MAC | Warner Bros |
| 25 | 31 | SEARCHIN' FOR A RAINBOW, Marshall Tucker Band | Capricorn |
| 26 | 28 | IN THE CITY, Tavares | Capitol |
| 27 | 29 | DESOLATION BOULEVARD, Sweet | United Artists |
| 28 | 30 | WHY CAN'T WE BE FRIENDS? War | Capitol |
| 29 | 49 | CLEARLY LOVE, Olivia Newton-John | MCA |
| 30 | 32 | BARRY MANILOW I | Arista |
| 31 | 35 | RITCHIE BLACKMORE'S RAINBOW | Polydor |
| 32 | 33 | ESTHER PHILLIPS w/ BEOX | Kudu |
| 33 | 37 | AL GREEN IS LOVE | Hi |
| 34 | 17 | YOUNG AMERICANS, David Bowie | RCA |
| 35 | 47 | CAPTURED ANGEL, Dan Fogelberg | Epic |
| 36 | 40 | LET THERE BE MUSIC, Orleans | Asylum |
| 37 | 23 | THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros | T-Neck |
| 38 | 38 | TOYS IN THE ATTIC, Aerosmith | Columbia |
| 39 | 42 | SEDAKA'S BACK, Neil Sedaka | Rocket |
| 40 | 41 | FANDANGO, ZZ Top | London |
| 41 | - | WIND ON THE WATER, David Crosby / Graham Nash | ABC |
| 42 | 44 | LOVE WILL KEEP US TOGETHER, The Captain & Tennille | A & M |
| 43 | 36 | DIAMONDS & RUST, Joan Baez | A & M |
| 44 | 48 | PHOENIX, Labelle | Epic |
| 45 | - | SAVE ME, Silver Convention | Midland International |
| 46 | 46 | GREATEST HITS, John Denver | RCA |
| 47 | - | WILL O' THE WISP, Leon Russell | Shelter |
| 48 | - | HOTLINE, J. Geils Band | Atlantic |
| 49 | 39 | NO WAY TO TREAT A LADY, Helen Reddy | Capitol |
| 50 | - | SCHEHERAZADE AND OTHER STORIES, Renaissance | Sire |

US Disco Top 20

| | | |
|----|--|--------------|
| 1 | CASANOVA BROWN (Do It Yourself, How Hot The Moon), Gloria Gaynor | MGM |
| 2 | FLY ROBIN FLY / LIKE IT, Silver Convention | Midland Intl |
| 3 | LOVE TO LOVE YOU BABY, Donna Summer | Oasis |
| 4 | YOU SET ME HEART ON FIRE, Tina Charles | Columbia |
| 5 | CARAVAN/WATUSI STRUT, Deodato | MCA |
| 6 | PEACEPIPE, B. T. Express | Roadshow |
| 7 | UNDECEDED LOVE, The Chequers | Scepter |
| 8 | SUMMER OF 42/EXODUS, Biddy Orch | Epic |
| 9 | EVERY BEAT OF MY HEART, Crown Heights Affair | De-Lite |
| 10 | MESSIN' WITH MY MIND, Labelle | Epic |
| 11 | DO THE LATIN HUSTLE, Eddie Drennon & B. B. S. | Unlimited |
| 12 | HOOKED FOR LIFE, The Tramps | Atlantic |
| 13 | IT ONLY TAKES A MINUTE, Tavares | Capitol |
| 14 | SUNNY, Yambou | Montuno |
| 15 | BRAZIL/PEANUT VENDOR, Ritchie Family | 20th Century |
| 16 | NOBODY LOVES ME LIKE YOU DO, Jeanne Burton | Cotton |
| 17 | BAD LUCK, Atlanta Disco Band | Scorpio |
| 18 | ALL I NEED, Anacosta | Columbia |
| 19 | NEED YOU, Harlem River Drive | Arista |
| 20 | GET THE CREAM OFF THE TOP, Eddie Kendricks | Tamla |

Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

RECORD MIRROR & DISC

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MUD DO TOUR & ALBUM

MUD HAVE a new album and a tour coming soon. Mud have been rehearsing a new set for the tour. It will feature songs from their forthcoming new album titled Use Your

CAPITAL IS TWO

CAPITAL RADIO, London's commercial station devoted to music, celebrates its second birthday tomorrow (Thursday).

A special birthday party will be held at the London Roundhouse and will be broadcast live. The party begins at 11 pm. Decameron will be appearing.

Who's a good boy then ?

WHO'S MANAGER Bill Curbishley is very proud of his 17-year-old brother.

Young Alan Curbishley was named Man of the Match when he scored one of the goals for West Ham against Newcastle last Saturday. See news of the Who's Christmas tour overleaf.

Budgie stir themselves

BUDGIE HAVE added extra dates to their current British tour.

They are: Thameside Poly (October 18), Bracknell Sports Centre (25), Newcastle City Hall (27) and Leeds Town Hall (28).

Instead of appearing at East Anglia Poly on October 17, they have switched to Norwich St Andrews Hall on the same day.



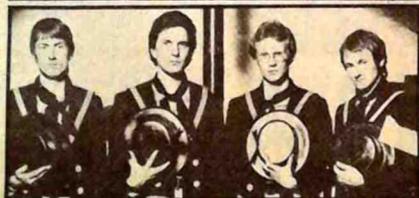
ROD'S SHOW HIT

ROD STEWART and the Faces had their show banned in Boston last week.

Railwaymen, worried about the possibility of hooliganism by fans, decided to go on strike.

The local council then started to worry about the effect the strike would have on road traffic and refused to grant a permit for the new show.

£50,000 worth of tickets had to be returned.



Imagination.

The tour opens at Stockport Davenport Theatre on November 29. Other dates are: Newcastle Theatre Royal (30), Carlisle Market Hall (December 2), Aberdeen Capitol (4), Dundee Caird Hall (5), Edinburgh Odeon (6), Glasgow Apollo (7), Southport New Theatre (9), Leicester De Montfort Hall (11), Birmingham Odeon (12), London New Victoria (13), Ipswich Gaumont (14), and Norwich Theatre Royal (15).

The album is released in December and features five songs by Stiles and Davis, one by drummer Dave Mount, three by Phil Wainman, and two oodles.

Crawler on all four ?

BACK STREET CRAWLER have dates scheduled for November.

They are: Liverpool Empire (23), Glasgow Apollo (26), Newcastle City Hall (27), and London New Victoria (28).



LES and ROB on a previous tour. Not good enough? Use your imagination

Alex adds dates

DEMAND FOR tickets for the Alex Harvey Christmas shows has been so heavy that extra concerts have been added to the series.

There will be one more show at the Glasgow Apollo on December 20 and two more at the London New Victoria on December 21 and 22.

Ticket prices are as previously announced and are limited to four per person.



S.A.H.B.: more dates in response to demand

Pilot's drummer robbed

PILOT'S DRUMMER, Stuart Tosh, had his car broken into outside his home in South London.



TOSH: burgled car

Thieves slashed the roof of the car, broke in and stole £500 worth of drumming equipment and a set of golf clubs.

The group had to cancel the day's recording session.

Pilot are currently recording a new album and single at the Abbey Road Studios. See feature on page 9.

SAILOR IN TROUBLE ?

SAILOR HAVE their second album released next month. It was produced by Rupert Holmes and Jeffrey Lesser.

The album will be

titled Trouble and is out on November 7.

Sailor's October gigs are: Newcastle Poly (17), Cromer Links Pavilion (18), Croydon Greyhound (19), Nottingham University (22), Hanley Victoria

Hall (24), London Imperial College (25), Twickenham Winning Post (26), Chester Quintways (27), Scarborough Penthouse Club (29), Cleethorpes Winter Garden (30) and Hull University (31).

Toots' op means no tour yet

TOOTS AND the Maytals have cancelled their British tour.

Toots is currently recovering from an operation he had in the States and has been forced to cancel all dates.

There are now plans for Toots and the Maytals to tour the UK early next year.

Betty Davis, who was to tour with Toots, will now appear only at London's Ronnie Scott's.

Colosseum on the road

COLOSSEUM II begin their British tour on October 30 at Derby Cleopatra's.

Other dates are: Coventry Lanchester Poly (31), London School of Economics (November 1), Chester Quintways (3), Huddersfield Ivanhoe's (4), Liverpool University (5), Dundee University (7), Glasgow Strathclyde University (8), Birmingham Barabaras (9), Bradford University (14), Dagenham Roundhouse (15), Keele University (19), Newcastle Poly (21), Leicester University (22), Twickenham Winning Post (23), Brunel University (25), Cardiff University (26), London Goldsmith's College (28).

Curved air their album

CURVED AIR are going on the road to give talk shows publicising their new album Midnight Wire.

They have been lined up to talk on local radio stations in the midnight slot.

The idea was developed from a show the band did on Capitol Radio earlier in the year.

Naz's greatest

NAZARETH ARE to bring out an album of their greatest hits. It will include their new album Holy Roller, which is not as yet a hit. It will be out November 14.

You saw him on "SUPERSONIC"

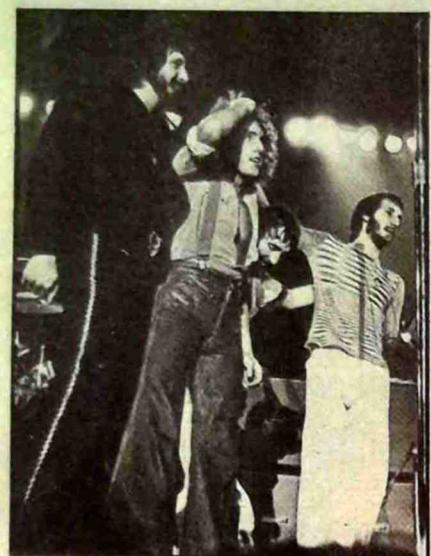
and

"TOP OF THE POPS"



His single is "HIGHFLY" and his name is JOHN MILES

WHO'S XMAS BY NUMBERS



THE WHO: at the first gig of their current tour.

THE WHO are to play three London dates at Christmas. This follows their current 11 date tour.

The concerts will be at the Hammersmith Odeon on December 21/22/23.

Tickets are £3, £2 50 and £2 by mail order only. They are limited to two per person.

All the applications will be put into a drum on November 3 and the lucky letters will be pulled from that.

The show starts at 8.00 pm.

Snafu and Babe Ruth to Capitol

SNAFU AND Babe Ruth have signed worldwide to Capitol records. Both have albums released at the end of this month.

Babe Ruth, now featuring guitarist Bernie Marsden have their album Stealing Home released in a couple of weeks.

Snafu have their single Lock And Key released this Friday and an album, All Funked Up, out a week later.

Stones Rolled Gold

DECCA ARE to release a double album of Stones material. It will retail at £4.99 and will be titled Rolled Gold.

ever released by the Stones on Decca. Numbers include Come On, Not Fade Away and Ruby Tuesday.

There are 28 tracks in all, including every single

The album is out on November 14.



Helen gigs at Ronnie's

HELEN SHAPIRO is to appear at London's Ronnie Scott's for eight nights beginning October 27. She will be accompanied by her own four piece band.

Helen has signed to DJM and begins recording a new single next month. It is due for release in January.

BT Express new dates

BT EXPRESS have their single Do It Till You're Satisfied re-released on November 7.

Their British dates have been revised. They are now: Newcastle Mayfair Ballroom (Oct 17), Dunstable Callornia Ballroom (18), Stafford Top Of The World (20), Birmingham Barbarellas (also 20th), London Hammersmith Odeon (21) and Farnborough Burlesque (22).

JOHN AND YOKO HAVE BIRTHDAY BOY

LENNON have a son Sean Ono Lennon was born on October 9 in New York - with the same birthday as his dad. John was 35 on that day.

Lennon has an album released on October 24 titled Shaved Fish. It is a collection of his best known tracks.

Lennon had plans to make a new studio album but they were shelved because of the baby.

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 United States during Yoko's pregnancy. ***** DAVID ROWIE is

WE SAID IT: last week's American Hotline predicted John's extra birthday present.

Alvin voices his doubts

ALVIN STARDUST is to do a voice - over for a special film made for the BBC.

It is tied in with their Safety With Fireworks campaign and will also be shown in cinemas.

This follows Alvin's recent involvement with the road safety campaign for children, the Green Cross Code.



ALVIN: no squibs

Camel hump in LSO

CAMEL'S CONCERT at the London Albert Hall with the London Symphony Orchestra will be recorded with the possibility of using the tapes for a live album.

The group are also considering further dates with the orchestra as ticket sales for this show have been heavy.

The support act will be Michael Chapman.

Electra glide in yule

ELEKTRA ALBUMS for release before Christmas include a new one from Joni Mitchell, titled Hissing Of Summer Lawns.

CONNOLLY'S DIVORCE

BILLY CONNOLLY, currently on his British tour, has a new single released this week. It is a send up of Tammy Wynette's D.I.V.O.R.C.E. It is taken from his new album, titled Get Right Intae Him which is out next month. see page 23.

NEWS IN BRIEF

BILLY SWAN has cancelled his date at the London Festival Hall on November 3.

Following their success with David Essex on the UK tour, the Real Thing will tour the States with Essex, beginning the end of this month.

Coming soon - the first album from Frank Zappa together with Captain Beefheart, titled Bongos Fury.

Gordon Lightfoot will appear at the London Royal Albert Hall on October 29.

Bruce Forsyth is at the New London Theatre, Drury Lane, Friday (October 17) for two weeks.

Fogg dates: London Wood Green Fishmongers Arms (Oct 13), Brunel University (14), London Saxon Tavern (15), London Charing Cross Road Sandown (16), Harrow College (17), Newbury Henwick Free House (18), Basildon Arts Centre (19), London Greyhound (20), London Windsor Castle (21), London Thames Poly (22), Torquay South Devon Tech (23), Swansea College of Education (24), Aberystwyth University (25) and Manchester Hard Rock (30).

Raquel Welch is to include three of Rupert Holmes' songs on her forthcoming album.

Dobie Gray arrives in Britain on November 21 until December 6. Dates are being finalised.

It seems possible that the current George McCrae tour will be extended. Dates to be finalised.

Morris Albert has gone back to Brazil - rather relieved to leave London as he was blown out of his bath last week in the Ritz hotel, when a bomb exploded outside. (See story, Page 11).

Barry White has left arranger Jean Page and will arrange his own material in future. A greatest hits album will be out on October 24.

American hotline...

Hollywood

JETHRO TULL, SECURITY RISK

JETHRO TULL were asked to cancel their October 11 concert at Detroit's Cobo Arena by the US Secret Service - because President Ford was scheduled to address Michigan Republicans the same night at the adjacent Cobo Hall.

The Secret Service considered a house full of Tull fanatics to be something of a "security risk" to the President, who has had two recent attempts on his life in California.

Ironically, Ian Anderson was recently reunited with someone he met six years ago in Atlanta - the President's son, Jack Ford.

The two got together backstage at a concert in Largo, Maryland.

When Anderson later found out that the Secret Service wanted him to cancel one of his four sold-out Detroit concerts, he quipped, "I wish I'd known about it ahead of time."

"I could have spoken to Jack about it last night and we could have come

70,000 dollars (£35,000) for lost rent and damages.

Iris says Elton left rings on the furniture, cigarette burns in the upholstery and drilled holes in the walls after he moved out last May 31.

MOTOWN RECORDS is being sued by an Anaheim church which is located across the street from Disneyland.

The church is named Melodyland, which is also the name of Motown's American country label.

The church's pastor says it has used the name since 1969 on goods as a trademark.

Melodyland was a theatre - in - the - round before it became a church, and among the acts to have played there were Diana Ross and The Supremes and the Temptations.

CINDY BIRDSONG, who left the Supremes when she was pregnant with her first son, and who returned recently, is filing for divorce from husband Charles Hewlett.

The couple tried to reconcile in June, but it has not worked out and they are proceeding with divorce.

FOOTS AND THE MAYTALS were performing at the Roxy Theatre on the Sunset Strip, but the audience's attention was

elsewhere.

Roberto De Niro, Academy Award winner for his role in The Godfather - Part Two, was in the audience, and someone from United Artists records walked up to the table and made a comment to one of the women seated there.

De Niro objected and punched the man. As the men were walking outside with the Roxy's bouncer, they started punching again.

The "argument" ended when someone from the night club reminded De Niro he had forgotten his coat. Reggae on.

THE CAPTAIN AND TENNILE, who almost certainly have America's number one single of 1975 with Love Will Keep Us Together, will have their own weekly series on US television in the summer of 1976.

PURE PRAIRIE LEAGUE, who had a US hit with Amie earlier this year, know what it's like to play for blood money.

The group performed at a benefit in San Francisco to raise blood donations for the Almada Contra Costa Medical Association.

Admission to the concert was a donation of blood (or cash, which will be turned over to a Children's Hospital in Oakland). FRED BRONSON



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| Oct 23 | WOLVERHAMPTON, Civic Hall | Nov 13 | ABERDEEN, Music Hall |
| Oct 24 | HEMEL HEMPSTEAD, Pavilion | Nov 15 | YORK, University |
| Oct 27 | CHATHAM, Cinema | Nov 16 | LIVERPOOL, Royal Court Theatre |
| Nov 1 | SWANSEA, Broad Street | Nov 18 | CROYDON, Fairfield Hall |
| Nov 5 | FOLKESTONE, Leeds Cliffe Hall | Nov 19 | OXFORD, New Theatre |
| Nov 6 | HANLEY, STOKE, Victoria Hall | Nov 20 | GLOUCESTER, The Leisure Centre |
| Nov 7 | LANCASTER, University | Nov 21 | TRURO, The Plaza |
| Nov 8 | LEEDS, University | Nov 23 | LONDON, VICTORIA PALACE |

*Also available on tape

RAK

For your very real pleasure — ROXY MUSIC



THE EARLY part of Roxy's British tour has been a succession of 'welcome homes' for members of the band.

In Liverpool, bassist Johnny Gustafson was the local lad getting the especially glad eye. Then in Glasgow it was Andy Mackay's turn. "Gud tae be home agin, eh Andy?" smiled the local

press. "Yes, indeed," mumbled Andy, not liking to admit that he was one of the London Mackays with not a cell of Scottish blood coursing through his veins.

"He'd never even been to Scotland before he joined Roxy," laughed his wife. Nevertheless, agreed all, Scotland was very much Andy's show.

At the next stop on the tour, Newcastle, Roxy were able to boast three returning

heroes — Bryan Ferry, Eddie Jobson and Paul Thompson, though Ferry isn't strictly a native of Newcastle, having grown up in Washington some miles away.

"I did live here for four years though and went to university here. Before that when we went into town to shop, it was always Newcastle, not Durham or Sunderland."

If, at the Newcastle City Hall show on Sunday, the audience knew they were watching three of their own men, they didn't show it. If Roxy wanted a heroes' welcome, they were going to have to earn it — and earn it they were certainly going to, but not before the Sadistic Mika Band had had a shot at warming the place up first.

PICS: Pennie Smith

by Ray Fox-Cumming

does Ferry's outfits. They even had regulation gloves tucked under their epaulettes — great.

Throughout the evening, the girls' vocal contribution was mixed down to a useful and sensibly unobtrusive level and their energetic movements never let up, which is some feat since they are corseted alarmingly to make the best of the costumes.

Once they'd had a look at the girls, all the Ferry look-alikes in the audience were anxiously awaiting the appearance of their man to see they'd got the garb right. Those who were near spot-on lost no time in tucking their ties into their shirts when they saw that was how Bryan wore his.

Ferry's garb is a development of the military-style outfit he wore on the last tour, comprising pale khaki G1-type shirt (long-sleeves rolled up, not short ones boys), black tie (tucked in above the third button), patches on shirt, khaki webbing belt at waist and khaki trousers (slightly darker than shirt).

Confident

Ferry's stage persona has developed enormously since we last saw him on tour here. The hesitancy and self-consciousness have gone and he's got his whole lumbering soldier image off to a T. As he strikes one of his favourite poses, back to the audience and facing the drums, he looks just like one of Tom Of Finland's achetypal studs.

Musically the show was superb, without doubt the best Roxy gig I've ever seen. They played a lot of material from the new album *Siren* (due out within a fortnight), but never too much at a stretch. Of the new numbers, the two that

stood out most on first hearing were the set's opener, *My Sentimental Fool*, and *She Sells*.

Everyone got a chance to show off their talents: Andy Mackay and Phil Manzanera each did a number from their solo albums and both offerings were highlights of the evening and Ferry gave us *The In Crowd* and *A Hard Rain's Gonna Fall* from his solo LPs.

One surprise of the evening was the inclusion of *For Your Pleasure*, which Roxy have never played on any previous tour. It's hard to understand why they've left it out so long, because the version they played knocked spots off the recorded one and proved to be the song most people were singing as they went out. Apart from on *Virginia Plain*, which fell to bits slightly in the middle, the playing was nigh on faultless throughout and the sound was good enough for us to enjoy their work unimpaird. Eddie Jobson's viola and Andy Mackay's sax sounded particularly impressive.

All round, it was a powerful performance, affirming my own view that Roxy are THE British band of the seventies. When, towards the end of the set, Ferry asked rather diffidently: "Roxy rule OK?", not a soul in the place put in a negative answer.

RELEASE DATE
October 17th.

Wigans Ovation



SUPERLOVE

BY STARR IN LINE

After the interval when Roxy came on, all eyes at first turned to the two girl singer/dancers who've joined the line-up. They looked fantastic in their blue WRAF-style uniforms, designed for them by Anthony Price, who

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On the road with Sparks — this time sur le continent. Read how...

SPARKS KNOCK PARIS DEAD

by Jan Iles

RUSS MAEL est un chic type. The fans are outside the stage door of the Olympia in Paris, but he doesn't try to escape them by masquerading as a gendarme.

Instead he mingles with the crowd, smiling like a true star, and pleasing them by speaking the lingo.

Russ's French is tantamount to Maurice Chevalier's English — and you know how cute that sounded.

Tucked

Ron, Dinky, Ian and Trevor are next to appear. A phalanx of young hopefuls go up to shake hands, to touch, to feel, to grope.

Newcastle on a Saturday night is never like this! Not even mama is safe!

When the sparks party is safely tucked in the cocoon of the charabanc, the fans follow hot on their heels, some of whom stand on tiptoe to catch a glimpse of the prize goldfish in their bowl.

One well built am-demoiselle trying to reach the front file is literally thrown across the road and pirouettes in ungainly splendour, resembling a bullock in ballet shoes, and ending up in a dishevelled heap on the floor.

Sniffed

Another attempts to sneak in the coach's back door, but is sniffed out by an aide de camp, who shuts the door with a tremendous SLAM.

Flash bulbs in abundance snap the odd famous face. Last minute autographs are signed leaning out of the windows.

"Au revoir," they scream, hands waving. Indiscreet albums flying. 'Tis a send off fit for a Queen.

"Wow, it's incredible," says Russ. "The fans are just ecstatic."

All along the road an assortment of fans wave us on. Several try to run with the coach but give up when we gain speed.

Ron talks about the amazing response from the Parisienne fans. "It really was a pleasure to play the Olympia," he reckons.

He looks fagged out, but keyed up. They say one night in Paris is heavy going.

Fagged

We drive to L'Hotel, reputed to have the best cuisine in town. Various Sparks people and hangers on sit themselves down and wait to be pampered, while Jean-Claude, Phonogram's man in Paris, acts as a Butlin's type red-coat and answers to everyone's whim.

In the main room there's real-life ducks paddling beside a decorative fountain. On the right is a guy playing the piano — his choice in music — while you chew is superb.

It's a great place for Sparks to do an impromptu show.

I can just envisage Russell singing Tits in his best tenor and Ron on piano looking pensive and Parisienne in beret and black turtle neck.

However, everyone is



SPARKS: on stage, they go down tres sensationel, as they say in France.

hungry, food is on most of our minds. Small talk gets passed around the table before the first course is served. Russ, who has a kind of affaire de coeur with Paris says it's one of his favourite cities.

"This evening's show was our first engagement in Paris since last year and yet our fans were really great. They hadn't forgotten us at all. It was like we'd never been away.

"Playing in Paris is really one of my pet loves."

The show proves his point. Russ and Ron enthuse that the fans were ecstatic to the point of no return.

Apparently, when Sparks first walked on stage, kids from the audience shouted out: "Moon Over Kentucky," "Moon Over Kentucky," which is a track from one of Sparks' earlier albums.

"We've had something like five albums out and the fans were asking for songs from the first one. "They had a great knowledge of all our early hits which was incredible, they must have followed our entire career."

Appreciated

The Parisienne audience reminded the boys of American audiences in that they are slightly more mature (ie non-screamers) than the fans back home in Britain.

In my estimation the French know their music. Get In The Swing, one of Sparks' tastiest singles, was more appreciated over here than it was in Britain.

"We did Get In The Swing for tonight's encore," Russ informs me.

"Most people in France really liked the single. However it wasn't a major hit in England.

"The reason for that is although the chorus was very commercial the song was a little bit different in structure, and the words were, kinda different too."

Explained

Other songs they did in today's show were a mixture of favourites from Kimino My House, Propaganda and of course, the newie.

"Tits went done very well," Russ titters.

"I explained the song in my rusty French, very briefly, and the crowd responded in 'Ooh la la's!'"

The song is a poignant one, but many folk automatically think it's a joke when they hear the title: 'ho, ho, ho,' is the general reaction.

"Some people do snigger," Russ agrees, "as I did when first I heard it."

"But if they listen carefully to the lyrics

there's more to the song than they think."

The song which most demonstrates the band's visual competency Without on stage is Using Hands.

Towards the end of the number they gradually fade themselves out: Russ in mousey whispers repeats the chorus over and over again until it's bearly audible.

While this is going on the spotlight is on Russ, and Ron's hands. Russ heads towards the wings with the spotlight on him, which is gradually shrinking, until it's just on his mouth.

Illuminated

Finally the two illuminated hands are the only visible sign of life I hear from camp members that it's very skilfully done.

"We also do It Ain't 1918, without the fiddle of course, but it is compensated by a jolly improvisation."

Sparks leave out Looks Looks as they are working on something zappy and highly unusual for that when they come to do it on stage.

Britain will be first to sample Looks, Looks Looks, live, although Russell won't tell me what they have in store for us.

"We want to surprise everyone in England," is all he will say.

Their continental tour has been a success.

Sparks are big shots in Scandinavia especially, having been voted the best band by TOPP mag last year.

"They gave us each a trophy of a wooden horse, I felt like an Olympic runner," smiles Russ.

"It was kinda cute. Actually our audiences in Scandinavia are very

young. From 15 down-wards.

"They're an amazing audience to play to. All I can ever see is a sea of blonde hair, everyone's fair over there. And they all wear the same clothes. Those anoraks, usually blue or red, rubber boots and jeans."

The band recently had a number one record in Sweden with Get In The Swing and amazingly their latest album has already gone gold.

With their increasing popularity all over the globe, the band are having to do more and more tours. This means their entourage is growing as quickly as Jack's Beanstalk.

Headed

To date they have a crew of 21, nearly twice as many as last year's.

"We have as many as four guys to do our lighting and we've had to hire a couple people to take care of our wardrobes.

"It may sound trivial, but when you're travelling as much as we are it's important we have someone to keep our clothes clean and fresh."

"We also have a photographer with us, Richard Creamer, who has been taking all the group's stage shots."

After tonight, Sparks are headed for Brussels, the last of their continental gigs before coming to Britain. After that they go to the States, where they're currently causing a lot of tongues to wag.

Russ elaborates: "The American audiences surprised me. They really freaked out the last time we played there."

Actually females of all shapes, sizes and sections seem to warm to Sparks in general and Russ in particular.

How did Russ cope with these impetuous females flocking to his plastic sandals?

"Oh well, I guess I haven't changed that much. I'm no different since I've been with Sparks.

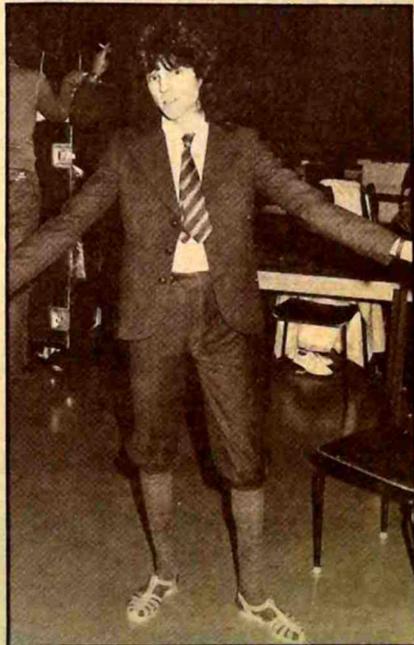
Linked

"I mean, it's great when I get letters from girls asking me to marry them and stuff, whereas before I used to think nobody would ever want to marry me."

"It's very flattering." One delicate lady is going to be linked with him — but only on a professional basis. The dame in question is Marianne Faithfull. She and Russ are planning exciting new musical projects.

"I can't tell you much about it right now," says Russ (just as it's getting interesting), "nothing has yet been finalised."

In my humble opinion, Ms Faithfull is no mean substitute for big brother Ron!



RUSS MAEL: note the neat plastic footwear.

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, it would like to see details of your particular organisation. If you'd please write to Hyams, 32 Studley Drive, Redbridge, Hford, Essex, giving details of membership fee, facilities provided, special offers, etc.

Readers who would like

to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, addressed envelope.

SLADE Fan Club, Box No 4SF, London, W1A 4SF. Secretary: Diana. Membership fee: 80p U.K. £1 overseas.

Six newsletters per year with pictures, competitions and an article from Slade in each. Biography, discography, "Slade facts" and disc

with messages from the boys. Slade folder. Slade offers at special reduced prices, e.g. full colour T-shirts, Crystal? Beamers, Iron-on transfers, Craze Nite Programmes and note paper. Sheet music, film strip and mini-viewer.

GARY GLITTER Official Fan Club, P.O. Box 78, London, E. 18 2HW.

Secretary: Miss Sue Drake. Membership fee: £1 per annum UK; £1.50 overseas. Gold printed membership card, biography and signed photograph. Quarterly newsletter. Club sells Gary Glitter posters, tee shirts at reduced prices. Regular competitions, winners either meet him or receive a

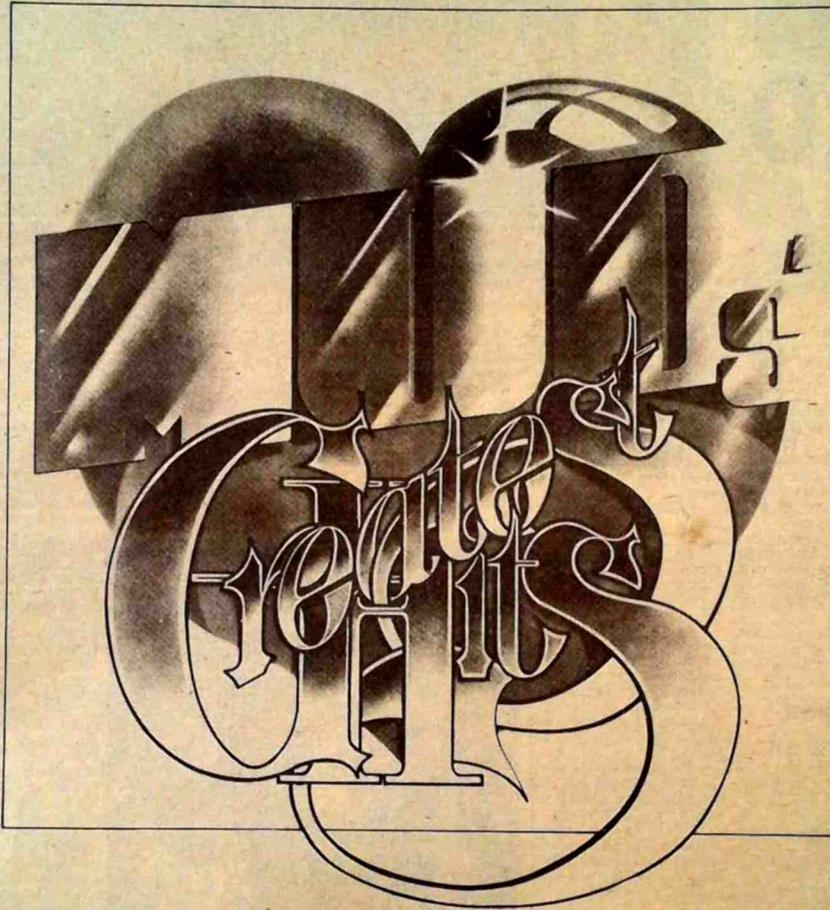
letter from him if he is away. Pen friends also arranged. Send SAE. **SPARKS Official Fan Club**. Admin secretary: Joseph Fleury, 8 Basing Street, London, W 11. Membership secretary: Brian Hawkins, P.O. Box 34, Waltham Cross, Hertfordshire, EN8 & JQ. Membership fee: £1 per annum for Great Britain and Europe.

Six newsletters a year which include reprints of features in newspapers, etc., biographies, fact sheets, a poster, membership card, badge and photographs plus special offers on records, T-shirts and scarves. Competitions recent prizes include handwritten lyrics to an album and a jacket worn by Russell Mael. Informal meeting arranged with stars whenever possible. Members aged eight to 30. 3,000 members here and

500 in the States. Send SAE. **QUEEN: The International Queen Fan Club**, c/o Pat and Sue, 40 South Audley Street, Mayfair, London, W 1. Membership fee: 75p. Membership cards, quarterly newsletters, biographies, letter from the band to the fans. Stickers, transfers, posters, Queen headed writing paper and song books for sale at reduced prices. Pen pals. Hope to have Christmas-outing.

fan clubs

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THE SMILE has waned. Pilot are po-faced about a number of things in the music biz, especially the goings on in the BBC charts.

David Paton, looking down, says that their current single, *Just A Smile*, should be higher in the charts than it is at the present time. Bill Lyall makes no comment. He just gazes out of the window, declares he's mad/fed-up and hates the Labour Government.

I make things considerably more fraught when I mention that maybe the reason for *Just A Smile*'s half-hearted success is because Pilot have cheated a bit by unleashing a re-release on the public.

"I don't think that's the case," returns David. "I mean when *Just A Smile* was first released in June 1974, people didn't get a chance to hear it through lack of airplay."

"It should be higher than 31," shouts Bill.

"And I think we should let the public know what's going on."

I can understand their dilemma. *Magic* got to number seven in the BBC charts, selling 300,000 copies. *Just A Smile* has sold something in the region of 270,000 and is only at number 31. Work that one out.

"It happens quite often. A lot of artists we know have complained about the system. But what can we all do?" pleads David.

"It's the Labour Government", quips Bill. "Bring back the peasants and the Lords, and sort out the people accordingly."

When *Just A Smile* fades out altogether, Pilot are changing tactics. Hitherto all their singles have been penned by Paton, but their next one will probably be written by Bill.

"It's a cold song," Bill explains. "It made me shiver when I wrote it. But I think it's sumptuous."

Was he inspired by anything or anyone?

"No, I just wrote it. I'm not like him," (points to David), "he has to look at mountains and skies when he writes."

Most critics realise that Pilot are excellent musicians and are capable of attracting older audiences. Were they perpetuating their good looks and immense charm solely for their young fans who prefer Pilot to stick to pretty melodies and hand-clapping ditties?

"When we formed a group the last thing on our minds was to become a teenybopper band. It just happened that way."

Tradesman

"We wanted to be songwriters but people handling us at the time said that it would be better to do our own songs than to let other people sing them."

Nature took its course and made them into stars. It was the last thing in the world David, for one, expected. Even today he



Pilot: 'The Sixties would have suited us far more'

by Jan Iles

says he never consciously sits down and writes a hit.

"We're not a manufactured band", affirms David. "When I write a song I don't think, 'Ah yeah, that's a number one'. It's just like being a tradesman. I hate it when people say we're rubbish, and that we're not serious about our music. It upsets me."

Bill interjects: "When Pilot got to number one with *January* I went out of my head. I kept hearing it on the radio. People used to say to me, 'That song's getting on my nerves, why do they keep playing it. I'm going to write to the radio', and I answered, 'Yeah, I agree, come on I'll help you write in'."

Ha, great. The pseudo big-shot star manner isn't featured in their book of rules.

First and foremost David sees himself as a songwriter, not a star, and

Bill sees himself as "the brains behind Pilot". Both of them are more at home in the studios than performing to over excited girls who flip if one of them so much as blows their nose off stage. However there is a slight conflict within the band, for Stuart Tosh and Ian Balmson prefer being on the road.

"Ian and Stuart are dedicated to live things, but we're not," David says. "I don't want to sound like an old timer, but since the age of fifteen I've been in umpteen bands who have gigged up and down the country - from Glasgow to Soufend, like, know wot I mean?" (his Cockney's not bad).

Bill, pulling a face like a smacked lemon says: "I hate suitcases, hotel rooms and bad food. Giggling doesn't appeal to me at all. Unless there's plenty of whisky in the dressing room!"

David prefers Southern Comfort, and admits it's his only vice.

"The only time I've taken anything else was when the doctor prescribed valium for my nerves," says David. "A few months ago everything was getting too much and I just had to escape somehow."

Knicked

Half a year on David feels more equipped to cope. But deep down he still isn't as happy as he was before fame came his way.

"Since I've made money I've had nothing but bad luck," he says seriously. "I mean, today Stuart has his golf clubs and drum kit

knicked when someone broke into his car, things just don't seem to go my way anymore. I've just written a song called *Lady Luck*, saying I want it back. Honestly, I'm tired of making money. I was a lot happier when I had time to write my songs."

Bill can't believe it: "I think that's a very silly thing to say. The more money we make, the happier I am."

To each his own. Future plans on Pilot's agenda include tours abroad, a visit to the States and a new album, the latter of which they start on this week.

"We've already got eight new songs for the album, but we'll be doing only four during the first session."

Pilot have a few surprises in store. David and Bill tell me we've all heard the last of the hand claps, from now on their style will be more mature.

"But," David warns, "people won't be able to instantly recognise our stuff like they used to. We within the band to experiment with new ideas."

"We'd like our songs to be successful," they say. "Forget about Pilot. We'd like people to say 'that's a good song', and hope that some of our stuff will eventually turn into classics like *Hey Jude* for example."

"This happened a lot in the sixties. There were so many great singles around, people know the tunes, but may not have known the group's or the singer's name."

David concludes: "I often think to myself if only we'd come on the scene a decade earlier. 'The sixties would have suited us far more."

super stars

LIBRA (Sept 24 to Oct 23)
If you meet up with too many undesirables, then the best possible way of giving them the slip is to make them feel ill at ease and totally unwanted. Your bitchy streak should make them run up the Blackpool Tower for cover.
SCORPIO (Oct 20 to Nov 22)
What a week! All that

rushing about will make you breathless and in a tizz - wazz. The trouble with your quick - paced life is that you miss an awful lot, especially when it comes to new romances. It's best to throw a few glances, and tickle their fancies.
SAGITTARIUS (Nov 23 to Dec 21)
You worry too much about minor things. Your life will become one big headache if you don't take hold of yourself. You are liked and respected, but you go a little too far when it comes to proving your worth. Remember:

Rome wasn't built in a day.
CAPRICORN (Dec 22 to Jan 21)
Not a good time to think about changes. It will be better to stick to the ol' routine as new ventures might leave you disillusioned and as unwanted as a go - go dancer at the Sally Army.
AQUARIUS (Jan 22 to Feb 17)
You will be the peacemaker this week, trying to achieve perfect harmony in the camp. Your colleagues will try even harder to upset the apple cart, but be patient with them -

sour grapes might turn into sparkling champagne get - togethers.
PISCES (Feb 18 to Mar 20)
The bigger they are the harder they fall, so don't worry about ten ton weaklings who are all talk, no do. Surprises by the bagful will be yours for the grabbing. Tuck in while the going's good.
ARIES (Mar 21 to Apr 20)
Those around you will be thinking they're the office / schoolroom's answer to Joan of Arc and that you are just a swanky young upstart who gets all the perks.

Just casually remind them that if they were in your shoes they'd do the self same thing.
TAURUS (Apr 21 to May 21)
You'll be feeling extra pleased with yourself this weekend. And no wonder, you're acting as though you're the greatest thing since sliced bread. We all know that you're fair of face and agile of mind. But you're not the only fish in the sea.
GEMINI (May 22 to June 21)
Your life hasn't been that exciting lately. But then you're not doing much about your boring

state of affairs. Fortunately for you, a mysterious outsider may cross your path, knock you off your kipper and show you how to live.
CANCER (June 22 to July 23)
People are tittering into their white kid gloves because they never take your nature (whatever it is) seriously. At your most charming you're a joy to get on the rug - but at your worse close friends could very easily flog you to the Arabs.
LEO (July 24 to Aug 23)
You might be selling

your soul to the red - necks, but boy are you whooping it up on the wild side. Life is just a bowl of oranges whatever you tackle: cruising up the river or playing bingo is sheer joy.
VIRGO (Aug 24 to Sept 23)
If you wish to be really honest with someone near to you then do it gently. The truth often hurts. Also the tables could turn and people might tell you some real hard facts about yourself. Remember to take out the cotton wool from your ears.

Natty chatterbox

IT HAD to happen. Stardom and Bob Marley were made for each other.

And it's been happening. Slowly but surely over the last two years.

The world's been spreading about Bob and his Wallers on record, what with evangelists like Eric Clapton helping things along (and no doubt making a few bob in the process) via I Shot The Thingy.

All it needed was the man himself to, er, make the word flesh, as they say in the good paperback.

Anyway, as you may recall, Bob and his ladies and gents finally made it over this summer and proved that not only is he a master of catchy melody and compelling rhythm, but that he and his band can also cut it real good on stage.

Flash bulbs popped, tape recorders clicked, and Wallers albums sold by the truckload.

All that remained was a chart single — Island Records hurriedly re-issued Natty Dread, which had sunk like a stone a few months earlier and it sank like a stone.

Still, all good things come to he who hangs about, and the live No Woman No Cry has broken the final barrier to total Waller acceptance in Queen Elizabeth's domain.

So oo, having undertaken the obligatory spot of recalibration (that's walking backwards for those who forgot to bring their dictionaries) let's zoom in on Now

Bob Bob?

Oh dear — appears Bob's not in right now. Too busy working on his next album or something. No matter, we'll simply stick a few pages back on the calendar . . . and . . . they presto!

All of a sudden it's the day after Bob's triumphant first night at London's Lyceum Ballroom and he's elegantly slumping his denim clad dancer's body in an armchair in his hotel room with an ice cold drink at his elbow.

He's completely oblivious to the mumbblings and slurping of the horde of distraught loonies who scurry ever so respectfully around the perimeter of the five feet or so of cool Caribbean aura he projects.

Bob Marley's like that though. He's one of those people who could sit in the middle of the field during a Wembley cup final and read a book without getting his foot trodden on or ever losing his cool.

Okay chaps and chapesses, enough of this scene setting and character building, you wanna hear what the big M got to say, right? Right.

The next album, says Bob, should be under way by November. Right now all he wants is to get back home and start rehearsing.

The most significant thing about the Wallers success from a



BOB MARLEY and "dread locks". It started as "Knotty Head", and then Jamaican street slang made it "natty dread", and then dread locks. You get the effect by not combing them, ever.

strictly commercial point of view is that although they cut a sizeable bag of records back home in JA, their music didn't start to reach a non-Jamaican audience until the group hitched up with Island records a couple of years back.

Now there are some reggae purists who'll claim that Marley left his roots behind when he joined Island — Funnily enough these people always seem to forget that Marley has always been (and still is, for all his rebel lyrics) primarily a pop writer.

Songs like Stir It Up and Guava Jelly had been popularised by Bob's buddy Johnny Nash long before anyone had even heard of the Wallers.

Still, let's toss the bone of contention in his direction anyway.

"Nah, I can't see it. Because, since we been with Island, we start doing the music ourselves.

"The music has not really changed but before you'd just go in the studio with some musicians and it's the first time them hear the song and they go in the studio and play it.

"Now we can sit down and rehearse a little."

Great tackle Bob baby. On to meatier business then — like

when Bob joined up with that mystical blend of Old Testament, ganja, and revolution known as the Rastafarian movement.

"Me love the lifestyle.

"I was always a Rasta because Rasta is nothing you become, it's something you have inside of you."

And is there still as much persecution of the Rastas as we've heard?

"Yeah. Nobody like Rasta," he laughs.

But they're very peaceful people, aren't they?

"Very very peaceful people. But you see, people don't love Rasta and don't want to accept Rasta 'cause Rasta say wickedness must end.

"And some people do too much wickedness and them don't wanna hear that."

But you've never suggested that violence is the solution . . .

"Violence is never the solution. Violence is never the solution but I know that violence must 'appen.

"They call themselves peace officers and they deal the violence," he laughs dryly.

And how does Marley react to the possibilities of his becoming

some kind of messianic leader figure in the Caribbean hot-pot?

"Me?"

"No, me can't be a leader. Me can only say what me can say. Me can't really lead, me to 'ave the ability to lead."

And does he see the return to Africa which is a cornerstone of Rasta belief as a practical idea?

He does:

"Me have no idea when that will happen but soon plenty people will come together in righteousness and help one another.

"People dig people — without television and the news and the movies and everything. Without them telling you which way to go, me know people love people."

There's only one thing that's really worrying about the Rastafarian movement, and it's this. Rastas say that Babylon (their word for western civilisation) will destroy itself, and only the Rasta faith will save people — the faith acting like a Noah's ark.

Thing is, will whitey get a ticket for the trip?

You can stop sweating. It's all right, anybody can become a Rasta.

"That is what will happen. That's how the world change

from being a hippy or whatever it was to now."

So I could become a Rastafarian?

"If you know the way.

"You got poeple who do it because it's trendy or because you get plenty girls, but that's not the real thing."

But what about people who say they can be Rastas without growing dreadlocks and wearing the clothes — people like Toots Hibbert (of the Maytals), a deeply religious man who seems very suspicious of the recent Rasta explosion?

"Plenty people can say that because them don't want to do it.

"But it shouldn't be a thing about the guy who wear this" (he indicates his locks) "and the guy who don't wear it. It should be one whole thing for everybody."

Is the Rasta life and situation the most important stimulus in your writing?

"The living business, lifestyle and situation, all of it.

"But you get the ideas anywhere . . . most of my songs, them gone . . ."

This last word comes out like a sad sigh.

"Most of my best songs them gone . . ."

He repeats.

"Come to me in the day and me no have a tape recorder and me put it on the guitar but . . . gone . . ."

sss! Choo - choo . . . never get it again . . ."

"But then them come back in little pieces. It gone out of your memorance, but after a while" (he snaps his fingers) "you get a little piece of it."

Is it worrying that Jamaican audiences might turn away from the Wallers as they roll on towards inevitable superstardom?

"We - e - il. Let me tell you one thing, me no believe in this super business. Me believe in righteousness.

"You might find one or two people who say blah blah boom boom . . . but me don't care . . ."

"Y'see, if I come to your house and beg some bread you give me the bread, but once me get me own bread mebbe you don't want know me no more . . ."

But being a Rasta and a wealthy pop singer don't seem to exactly go hand in hand, do they? Bob laughs.

"Me don't make much money, but my father's God and he own everything, know what I mean?"

Sorry Bob, must've slipped my mind.

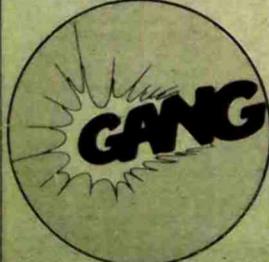
But when you really get down to it, it doesn't really matter who (if anybody) is fooling who in Rastaland. What counts is that Bob Marley's most eloquent voice is his music — and you don't have to think about what that's saying too much. In fact, it's quite difficult to think about anything at all when the Wallers sing and play — all you have to do is let it make you feel good.

And feeling good in the company of Bob Marley just happens to be one of the easiest things in the world.

by Giovanni Dadomo

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

See them on 'Look Alive' on ITV Tuesday November 4th



THERE'S NOTHING nouveau riche about Morris Albert. He's always been used to the better things in life. A house in his native Rio de Janeiro complete with swimming pool and cars that include an Alfa Romeo and a Puma plus a few others.

So when in London he chooses to stay at the Ritz, where else . . .

The Ritz is turn-of-the-century, a retro style that would make the ill-fated Biba look modern. Forget those potted palms, the Ritz is pure marble.

The elite sit round sipping aperitifs mulling over the incredibly difficult problem of whether it should be noisette d'agneau or chateaubriand for luncheon today. Tall-frocked staff are on hand to help with the decision.

Morris Albert, real name Mauricio Alberto Kaiserman, second son of a French

mother and Palestinian steel millionaire father, is relaxing in his suite of rooms and sipping tonic water.

The Ritz has a special rule. No one, but no one, is allowed into luncheon unless they're wearing a tie. Morris doesn't have one, preferring to sport a turtle-neck shirt and cardigan. He is about to be denied the high society gossip and forced to take luncheon in his room.

From a choice of buttons that include "personal servant" and "valet" he presses one that summons the floor waiter.

"Oh, they have no Tavel," says Morris thumbing through the wine list. "I don't believe it but they really don't have any Tavel, isn't that incredible?"

Tavel is this 24-year-old Brazilian's favourite French rose. He drinks rosé at luncheon, preferring it to the more heady red. In the end he settles on a Portuguese Mateus which will be accompanying a half dozen escargots followed by steak tartare.

He speaks French, English, Portuguese, and Spanish and has sold more than 6,000,000 copies of his single Feelings throughout the world.

"I aim to be in this business about three-and-a-half years, that's all."

by David Hancock

he says confidently. "I hope to have a few more hits and then I'm getting out."

"I don't really like all that show business crowd anyway most of them are nouveau riche," he adds. "When I get back to my house in Rio I cut myself off completely from show business."

He means he doesn't hang out with fellow Brazilian stars like Sergio Mendes and Astrud Gilberto.

"I've just bought a new house high above Ipanema Beach in Rio. I had to get out of the old one because too many people found out I lived there and they came round for handouts. The servants were instructed to give them food instead of money and few of them came back."

"Rio really is the only place to live. It's free from pollution. Summer all year round, white sand, clear sea and the most beautiful girls in the world."

"I certainly won't go back to living in America."

Yet he will be heading for New York's Hit Factory studios next month to begin work on a new album of mainly self-penned songs.

"When I recorded Feelings in Brazil I didn't have the opportunity to meet the kind of top producers and engineers they have in the States," he says. "The new album will include songs in French and Spanish as well as disco stuff like Everybody Loves Somebody."

But really he's a totally committed Brazilian, self-confessed romantic and balladeer. He's modest when talking of the success of his hit single.

"I was really surprised when it went to number one in Brazil but even more surprised when it stayed there for six months, and when it became a hit in America I was amazed."

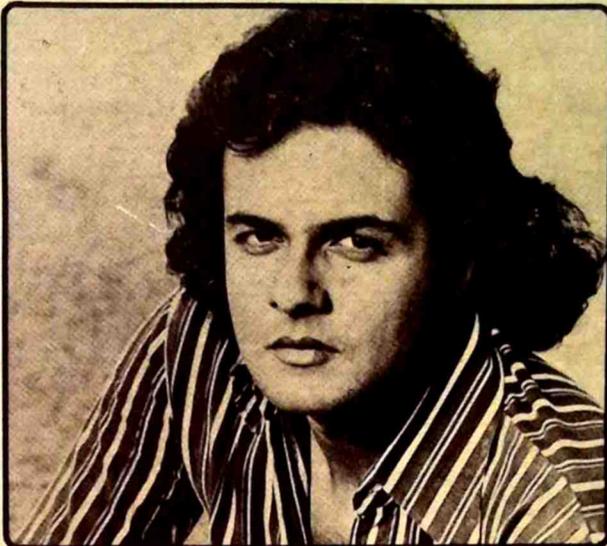
"I suppose I am the most internationally successful Brazilian singer at the moment, but I don't think I'm the best."

He's a Jew, though he admits he's not completely orthodox, and becomes serious when talking of the spirit religions of Brazil which many Europeans would pass off as being mere superstitions.

"There are people in Brazil who can tell you about yourself and how to guard against danger. I was once told that

From Rio to the Ritz . . .

Latin means lavish



MORRIS ALBERT: self confessed romantic.

someone was out to kill me and told exactly what to do to ward it off.

"It's a personal thing but if someone tells you that by doing something you will avert danger then you do it. After all you have nothing left to lose."

"Some Brazilians scatter flowers on the sea and leave bowls of food for the spirits as a kind of 'thank you'."

But his feet are firmly on the ground when he talks of his career.

"I always wanted to be a musician," he confides, "ever since I was 12 years old. I was in two groups The Thunders and Hangman before I went to the States to study English and music. Two years in America was enough."

Now he has a permanent five-piece backing band and plans to start touring Britain and Europe in the New Year. And his handsome dark looks and smouldering eyes have already caught the imagination of Hollywood. After three and a half years in the pop business he could move into films.

"I've already had a few offers," he grins, "but I'm not saying what. If the story is good and I think I'm suited to the part then I would accept."

"At the moment my brother and I are in the process of selling the steel industry in Rio. Thanks to God I've never really been short of money in my life."

The door is opened and the tall-frocked waiter appears with a trolley-table of French snails and prawns and Morris sets about taking a midday meal.

It's the price you pay for not wearing a tie.

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Stephanie looks alive

THE LOOK ALIVE studio, in Granada's Manchester TV centre, resembles something out of the Hobbit.

A lavish abundance of giant plastic flowers and several spotted mushrooms stand illuminated under the studio lights.

Tonight's audience look mostly under 13. They stare up at the big camera men who show them how to applaud and cheer.

A couple of kids chew on Mars Bars. They are accompanied by their Gran who takes off pinching patent shoes and places them on the empty bench beside her.

The lovely Stephanie De Sykes is the hostess with the mostest for this brand new 13-week children's series.

The seemingly immortal Muriel Young (remember her back in the old days with Wally Whyton and Pussy Cat Willum?) is the show's producer. She's been involved with children's programmes for aeons.

Tonight's guests are Gang, a chirpy London band with bum fluff on their chins, and very pretty faces (they could be England's answer to the Scots lot), and Ayshea, whose lift off

programme preceded Stephanie's Look Alive.

Ayshea, in a revealing shawl and jeans is bouncing around like a kitty on a tin roof. She's coaxing the kids to clap in all the right places, and warns them they'd better applaud extra loudly when she does her song.

Repose

Stephanie, however, remains in full of repose and in full command.

The recording runs smoothly. The only re-take is Gordon Bennett's song. He is incidentally co-host with Stephanie and rumour had it he was going to call himself Justin Time. I think Gordon Bennett is much more fitting.

After the show we go by train to London with

listening to whatever she says. It's understandable. The lady has en-or-mous, er, charm.

Although she is every hot-blooded male's idea of a "bit - of - al - right," she's also a fascinating raconteur, and a great lover of Sweet Martin!

She begins the conversation by telling me about the show.

"We record two shows every fortnight. I come up to Manchester on the Tuesday and come back to London the following Wednesday evening. Nothing's gone wrong, so far. We haven't missed the 7.10 yet."

Stephanie records all the backing tracks and performs to them live on the show.

So how was she chosen for the role as presenter?

"I don't really know. I'd done shows for Mu before. I appeared on 45 and Lift Off - we're great

sleeve. Talk about a coincidence.

"I bet he'll have a hell of a time when people learn I've dedicated a song to him on the album."

Chagrin

Also scheduled for release in the upcoming weeks is Stephanie's new single, It's A Crying Shame. This one's quite a departure from the previous single Jesse which flopped into obscurity, much to Ms Sykes' chagrin. It was one of her favourites.

"You could say it's a change in direction," she agrees. "It's blatantly commercial compared to Jesse" (grins). "I think It's A Crying Shame will be a hit. I hope so."

"I played the white label at Brands Hatch recently, before we decided it would be the next single, and the Radio One DJs who were there said, 'you gotta release it as a single.'"

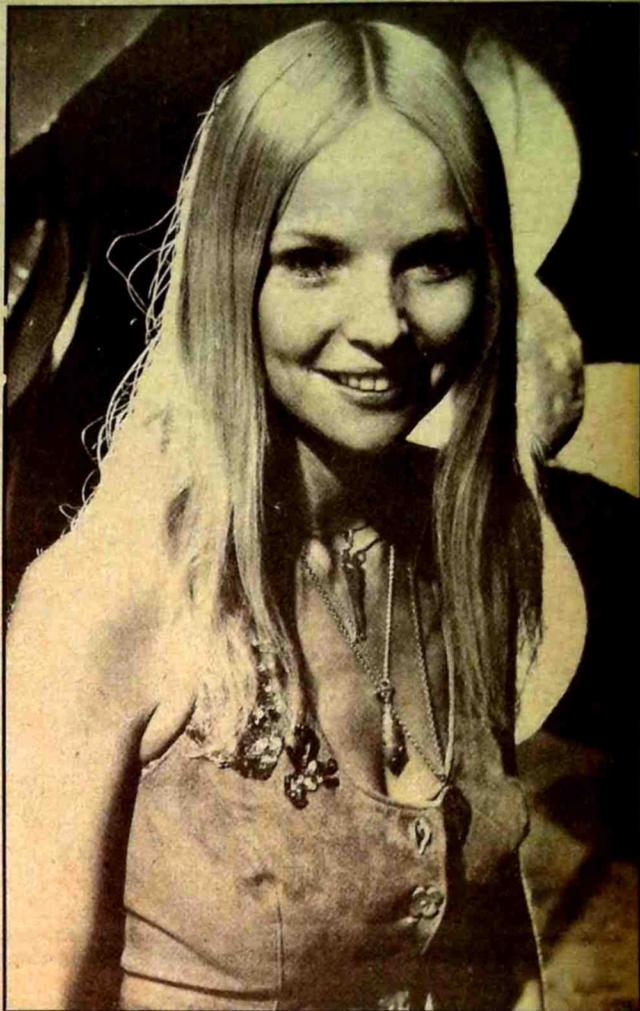
"David Hamilton really raved about it."

"But do you know, it didn't even get on Radio One's play list this week. I couldn't believe it!"

Show biz is enough to flummox the most placid pop person. In this line, promises are no more than passing wind, they make themselves heard, then disappear and are forgotten.

At least Stephanie is mentally equipped to cope with the situation.

On the surface, however, she may appear to be the perennial blonde pin-up with an exquisite



STEPHANIE DE SYKES, presenter of Granada TV's Look Alive

cleavage - but the broad

has brains.

For example, right

now, she is discussing

politics with a man from

Anchor Records and is

leading 2-0.

It baffles him. "Most

pop stars I meet don't

even know what day it

is!"

When she isn't working,

Steph likes to spend time

at home with her hubby.

How does she cope with

being the centre of

attention one minute, and

in the kitchen cooking the

ol' man's Sunday lunch,

the next?

"It isn't too difficult, I

don't feel as though I have

to alter my personality all

that much. Like, I'm a

scatterbrain so if I try to

be something which I'm

not, especially in my

career, I'd more than

likely to come a

cropper."

She's obviously no bitch

either.

Glamour

Point in case, Ayshea

appeared on her pro-

gramme that evening

and that, dear friends,

really speaks for itself.

"Ayshea's a lovely

person," Steph opines.

"Really. She always had

me on her shows, she's

been good to me.

"Actually, I'd like to

see more ladies on Look

Alive. I'm hoping to get

Lynsey to appear for one

of them.

"Don't get me wrong,

I'm not campaigning for

Women's Lib, but I think

it's time we saw more

ladies in the business.

"There was a spate in

the spring. We had

Minnie Riperton, Syreeta

LaBelle, Kiki, and many

other ladies in the charts.

That's how it should

always be.

"Besides women are

more glamorous than

men. If the Mona Lisa

had been a male, I doubt

if it would have caused

such a sensation.

"Ladies are a pleasure

to look at."

I'm sure the gen in the

pin-stripe agrees.

by Jan Iles

Gang's and De Syke's entourage. There's nothing finer than being in a diner, noshing delightful steak and kidding pie and washing it down with booze.

Stephanie seems to be infatuated a pin-striped gentleman who is unashamedly staring at her and

mates. She's been trying to get me for ages!" she says, jokingly, of course.

It is Stephanie's first crack at a show of this kind. How was she enjoying working with kids in short trousers and frilly frocks?

"Oh, they're great. If you can't get any reaction from kids, you can't from anyone. They're smashing, and great fun to work with."

Look Alive had its premier TV showing last Tuesday and will be seen every Tuesday thereafter for 13 weeks.

The programme's format is a mixture of pop interviews, competitions, pop songs, dance, film excerpts - even fashion shows. It's all scintillating stuff for the young viewer.

"We even have classical music on one of the shows," Stephanie adds.

"The kids are interested in all kinds of music - not just pop."

Steph herself sings one song in every show. This evening she did a number called You Didn't Want To Know, which is featured on her new album. She co-wrote the song with Chas Mills of Rain.

"There's a funny story behind the song," Stephanie begins. "Many years ago I idolised my best friend's big brother. For years I thought he was fantastic, but he never noticed me."

"Anyway when I got to 17 - he must have been about 25, or 26, he started to take a fancy to me, and asked me out."

"Unfortunately we had nothing in common, it really shattered my illusions."

"Well, I drew on this memory for a song."

"Just recently I heard from him. You see it turned out that he belonged to the agency who designed my record



GORDON BENNETT is co-presenter and he sings too

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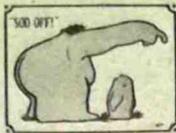
CREATION

When was created from the
 eye of man,
 not from the hand to be
 above him
 nor his feet to be
 walked upon,
 but from the side to be
 equal,
 near his arms to be
 extended
 and close to his heart
 to be loved.



1. CREATION:
 (on parchment paper)
 15" x 21" 50p

2. 'SUPPOSE THEY
 GAVE A WAR... I'
 20" x 29" 65p



3. 'SOD OFF':
 19" x 14" 45p



4. 'O LORD...':
 30" x 20" 65p



5. ELVIS:
 (GIANT Size)
 34" x 52" £1.20



6. BANDIT
 BIKE
 23" x 32" 75p



7. YOUR COUNTRY
 NEEDS YOU:
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8. SILHOUETTE:
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9. BAY CITY ROLLERS:
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10. TOMORROW:
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11. TROOPER SMITH:
 30" x 20" 60p



12. ROBERT
 REDFORD:
 20" x 30" 55p



13. OPTIC
 (hand-printed)
 20" x 30" 70p



14. RAQUEL
 WELCH:
 25" x 38" 75p



15. I WONDER
 (hand-printed)
 20" x 30" 65p



16. DAVID
 ESSEX:
 23" x 33" 70p



17. DESIDERATA:
 16" x 23"
 50p



18. THE LAST ARMADA (by Rodney
 Matthews) 40" x 20"
 95p



19. PAUL
 NEWMAN:
 20" x 30" 55p



20. TOO MUCH
 SEX...:
 18" x 24" 45p



21. BARDOT:
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22. CLOSE TO THE EDGE: 40" x 20" 95p



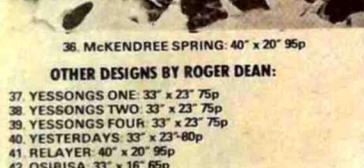
23. YESSONGS THREE:
 33" x 23" 75p



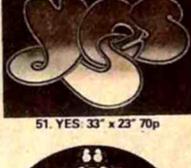
24. GARY GLITTER:
 33" x 23" 70p



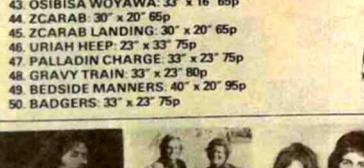
25. JAMES HUNT: 47" x 16" 95p



26. TOM PRYCE: 47" x 16" 95p



27. RONNIE PETERSON: 47" x 16" 95p



28. NIKI LAUDA: 47" x 16" 95p



29. JODY SCHECKTER: 39" x 28" 95p



30. EMERSON FITTIPALDI: 39" x 28" 95p



31. CARLOS REUTEMANN: 39" x 28" 95p



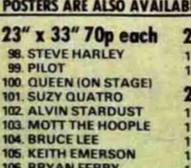
32. CARLOS PACE: 39" x 28" 95p



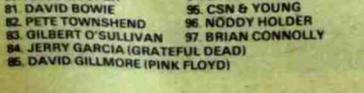
33. JOCHEN RINDT: 50" x 18" 85p



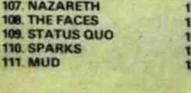
34. WILD FURY:
 33" x 23" 70p



35. YES LIVE:
 33" x 23" 70p



36. McKENDREE SPRING: 40" x 20" 95p



37. YESSONGS ONE: 33" x 23" 75p

38. YESSONGS TWO: 33" x 23" 75p

39. YESSONGS FOUR: 33" x 23" 75p

40. YESTERDAYS: 33" x 23" 80p

41. RELAYER: 40" x 20" 95p

42. OSIBISA: 33" x 16" 85p

43. OSIBISA WOYAMA: 33" x 16" 65p

44. ZCARAB: 30" x 20" 65p

45. ZCARAB LANDING: 30" x 20" 65p

46. URIAH LEEP: 23" x 33" 75p

47. PALLADIN CHARGE: 33" x 23" 75p

48. GRAVY TRAIN: 33" x 23" 80p

49. BEDSIDE MANNERS: 40" x 20" 95p

50. BADGERS: 33" x 23" 75p

51. YES: 33" x 23" 70p

52. VIRGIN: 33" x 23" 95p

53. BLACK BEAUTY:
 30" x 20" 55p

54. EASY RIDER:
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55. OLIVIA NEWTON-
 JOHN: 33" x 23" 70p

56. 'PREY':
 20" x 30" 75p

57. 'IF IT
 FEELS GOOD...':
 15" x 21" 50p

58. OPTIC MANDALA:
 30" x 30" 70p

59. LIBRA:
 20" x 30" 55p

60. RORY
 GALLAGHER:
 20" x 30" 55p

61. BEN MURPHY/
 ROGER DAVIS:
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62. QUEEN:
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63. BAY CITY
 ROLLERS:
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64. BEN MURPHY:
 20" x 30" 55p

65. MARC BOLAN:
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66. PEACE:
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67. LIVE GIVE LOVE:
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68. CLINT EASTWOOD:
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70. RITCHIE BLACKMORE:
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**'LONG COOL WOMAN
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C/W

EMI 2353

'CARRIE ANNE'

from the forthcoming double album set

'The History of The Hollies'

SONGWORDS



Looks Looks Looks

Written by Ron Mael
Sung by Sparks

You had sense you had style, you
had cash galore
Looks looks looks
You employed her, addressed her in
formal fashion
Still you bore her because you ain't
Got a nose that's straight, a set of
perfect teeth
You got a built in seat that makes
you look effete
You know that
Looks looks looks
Are why you rely on books.

One look at her and anyone can tell
that she's on fire
Spot her error
Spot her error
Spot her error
Well now she's all over you.

Looks looks looks
No it's not very hard to make history
Looks looks looks
Just some cavalry and a good
uniform
That fits in places
Where everyone tends to
Look and marvel at the way you lead
them on
And look and marvel at the way you
win
Because of
Looks looks looks
As long as you're long on looks.

Looks looks looks
From the eye to the brain's just an
inch or two
Looks looks looks
From the eye to the heart's only
slightly farther
The smart grow smarter
But still can't compete and they
know
Deep down that they are scared for
life
And that a face can launch a
thousand hips
It's gonna be alright
If it ain't don't blame me it's your
looks.

Spot her error
Spot her error
Spot her error
Well now she's all over you.

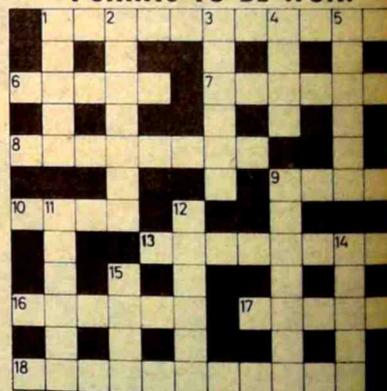
At night she masquerades her
passion
Covered by a veil of calm
Say put on your shoes
Say put on your shoes
No use

Looks looks looks
Far away close at hand it's the only
thing
Looks looks looks
On the seas and the sand any place is
laced
With those who have it
And those who can only
Look.

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FIVE FRESCO-LE-RAYE T-SHIRTS TO BE WON!



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 22.

ACROSS

- 1 A marvellous litter collector making a hit (5, 6)
- 6 A Douglas and a Thomas (5)
- 7 Hello, it's a New York one (6)
- 8 Motorbiking Chris (8)
- 9 Letters for Mike with his coalition (4)
- 10 Something entertaining at Scarborough (4)
- 13 The Hamilton with a happy feeling (8)
- 16 Deigns, perhaps, to give one the name of the group (6)
- 17 The one enjoying a momentous love? (5)
- 18 A sun-loving lot? (7, 4)

DOWN

- 1 Unnatural Moments' album? (5)
- 2 New play Rod used to find the name of the label (7)
- 3 Musically - painted ones? (6)
- 4 Such lighting as Leo Sayer does? (4)
- 5 Swingin' types to have had Sinatra sing for the m (6)
- 9 Procu Harum girl boxer? (7)
- 11 Where Winifred is collecting some water? (6)
- 12 A name which went with Delaney (6)
- 14 Smooth - running sort of Zeppelin, finally (5)
- 15 The critical one that Don Covay was put on (4)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 1 Breakfast, 7 Gimme, 8 (John) Deacon, 9 Grease, 10 Sparks, 13 Do - sing, 15 Danced, 18 My Life, 19 Roads, 20 Wing-field.

DOWN: 1 Bombers, 2 Emerson, 3 Kids, 4 Am-anda, 5 Agog, 6 Snows, 11 Prairie, 12 Richard, 13 Drums, 14 In-Dian(a), 16 Disc, 17 Keef.

CROSSWORD ENTRY FORM

No 493

NAME

ADDRESS

Please state T-shirt size: Large / medium / small. Ring appropriate size.

Linda Lewis:



Aiming for that fat black sound

LINDA LEWIS, currently Britain's favourite home-grown black singer, doesn't mince her words. The upbringing she received in East London's dockland area has given her a rare honesty.

On the subject of her biggest hit single, It's In His Kiss, she says: "It's nice but it's like three million other disco records — except for my voice."

And that's only the beginning.

Relaxing in her record company offices high above Mayfair, cheerfully cocky Linda has a lot to say about the state of black music today.

"I've lost my adoration for the American soul sound," she admits. "It's probably because I have been there, but now I prefer my kind of sound."

"You see, what the Americans are getting is not the same as when Otis Redding was around."

"Now it's more the watered down sound of people like the Chi-Lites — which is pleasant but not what I call soul."

"Al Green is about the only American now who gets the right type of sound. People don't seem to be as adventurous as they used to be."

Such outbursts have proved that Linda Lewis isn't a little girl anymore.

and in fact she has the talent to prove what she says when she sings.

"I'm trying to capture the same sort of sound I

was listening to when I was 15 — when soul was at its height.

"Not actually the same sound, but the atmosphere that black Americans got on their records in the mid-Sixties... that drum coming through to the front."

Her latest single is the self-penned Rock And Roller Coaster in which she gets as near as possible to that raunchy American sound.

It's one of the highlights of Linda's first British tour which she began this week and which takes in 14 dates.

She admits to being a little nervous. "All I'm worried about is that people turn up to shows because it would be terrible if they didn't."

"Anyway my old man and my sister will be with me."

Her old man is Jim Cregan, Cockney Rebel's lead guitarist, and her sister is Shirley Lewis.

who Linda reckons is much further ahead with her singing than she was at her age.

Linda's progress could mean another person to swell the ranks of the very small minority of British black singers, though like Linda she could be mistaken for an American.

by David Hancock

"You see, most people are ignorant of the fact that there are English black people."

"I think it's because there is no real black culture in Britain, it's all West Indian culture."

"Many people are disappointed because I'm not American," she says.

"Black people in America have always had to fight, so there has always been that competitive spirit about them, but over here it's not the same."

That may have been one of the reasons Linda decided to cut three tracks in New York for her album Not A Little Girl Anymore.

Over there she was teamed up with Tony Silvester and Bert DeCoteaux, who were responsible for the recent Ben E King and Sister Sledge hits, with the rhythm tracks being provided by the Temptations' back up musicians.

Linda will be going back to the States in the new year.

"It's so very professional recording in the States, so much more so than over here," she says.

"It's actually like going to work. People go into the studio in the morning and work through till the evening."

"It's very efficient and, of course, all the musicians can read music, which is also different from over here."

"Mind you, I don't think I'll go and live in America because I've still got faith in England. But if I did I think I'd choose Colorado, you know, the cowboy country."

When Linda finishes her current tour, it'll be back in the studios again for the forthcoming album, which she confesses will be a concept story album.

Does that mean she's going to become Britain's answer to Millie Jackson?

Linda refuses to say anymore about the album except that she hasn't got any albums by Millie Jackson so it could hardly be that.

She hopes the new album will be nearer the sound she's aiming for.

"You see, I'm still not happy with the sound I have — I want it to be more moving," she adds.

More honesty from Linda Lewis.

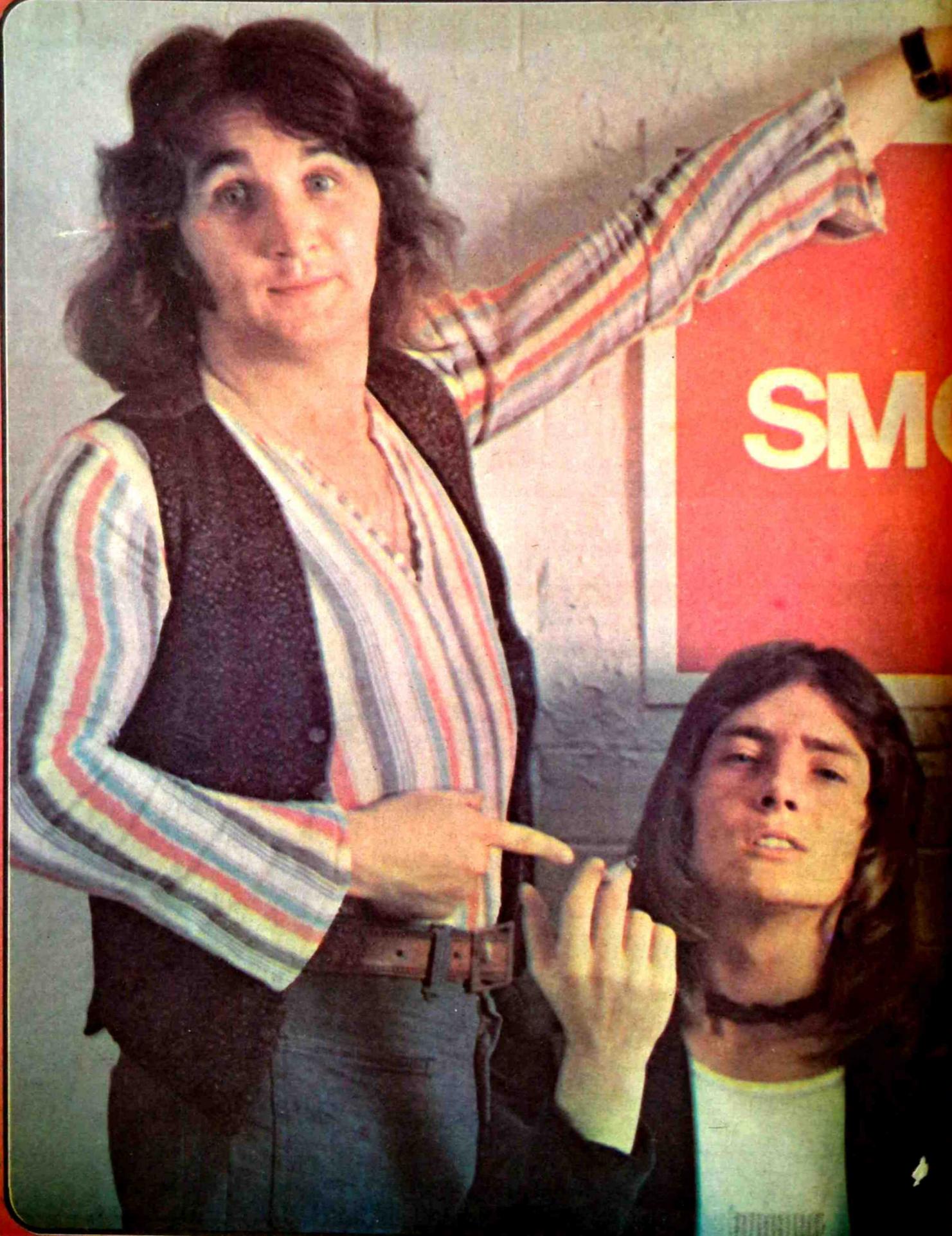
*The Magnificent
Mercury Brothers
single
"New Girl in School"*
is
**BREAKING
BIG**



BIG 532

*The Magnificent
Mercury Brothers
single
"New Girl in School"
B/w "What about us?"
A great single from
Transatlantic Records*



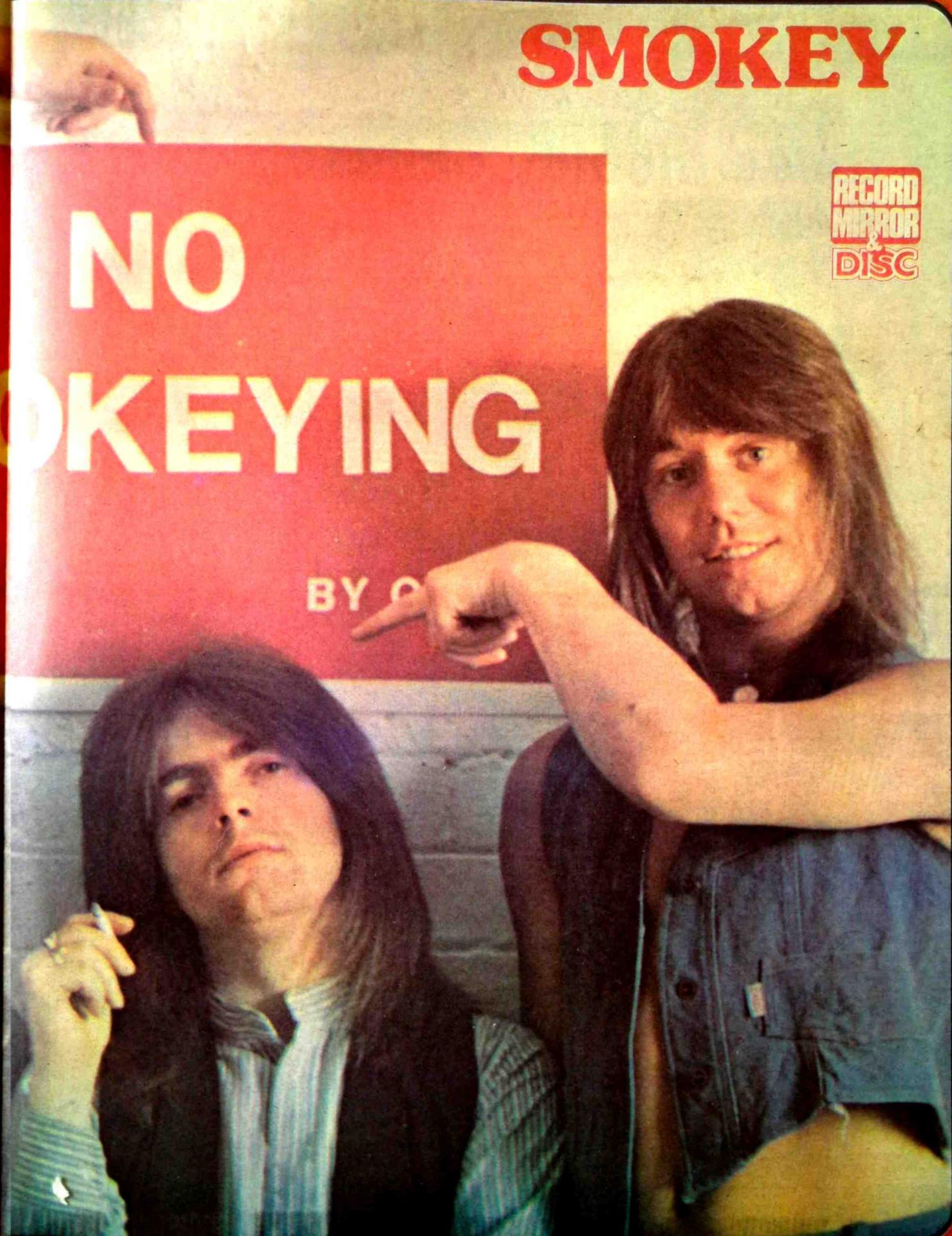


SMOKEY

RECORD
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&
DISC

NO SMOKEYING

BY O





James Hamilton's DISCO TOP TEN

Dig those mouldy oldies



THE TORNADOES Telstar is one oldie you won't have to hunt out—it's just been re-released (see new spins).

AS MANY of you will have probably guessed, I tend to use many more oldies than current hits on my mobile disco gigs.

(James' Top Ten, at the bottom of the page, is always an accurate guide to the newies I've used most recently.)

Old singles of all types have not only instant nostalgia appeal in their favour but also less cluttered productions and louder presence than modern pressings, all of which makes them cut through much better on crowded floors. But where do you buy them?

Useful

Last week you were invited to send in for a list of oldies shops. Now, however, I realise that it would be far more useful if you could send in your own lists of shops, market stalls, deletion bins and the like which you have

found good for disco oldies in your own area — that way, people from all over the UK will be helped, instead of just those in London.

In fact, the oldies shops that I use most often in London are:

The Vintage Record Centre, 91 Roman Way, London, N7 (over the Caledonian Road from the tube station) — mainly rock, pop, rock 'n' roll, with cheap oddities amongst the expensive rarities.
Rock On!, Stalls 1/2/3, Soho Open Market (the end of Gerrard Street) and also at 3, Kentish Town Road, London NW1 (Camden Town) — similar, with more punk-rock, cajun and country albums.

Rock On! have just published Rob Finnis's definitive and well illustrated *The Phil Spector Story* — a must for all Spector Phreaks — at £1.25 (plus p and p) from the latter address.

Concentrate

Cheapo - Cheapo Records — or, more accurately, the stall outside it — Rupert Street Market (off Shaftesbury Avenue) — mainly funky and northern soul, black US oldies, some rock, pop, rock 'n' roll, plus a few oddities if you're lucky, all fairly cheap.

These are all places which have bothered to concentrate on particular types of in-demand oldies, and consequently they are more expensive than local corner shops with mixed singles in a chuk-out bin.

But, the extra you pay is worth the time you save, as most of the searching will have been done for you.

Let's hear about your sources for oldies — but goodies!

Strutting right back ?

THE EVERLY BROTHERS: Walk Right Back (Warner Bros K16613)
The original strutting 1961 smash, in stereo, now comes across as ideal MOR.

★ JHPICK
THE TORNADOES: Telstar (Decca F11494)
The original 1962 smash, freaky intro and all. Probably best for older crowds now, but try mixing it with such as Silver Machine for effect!

★ JHPICK
THE GOONS: Bloodnok's Rock 'n' Roll Call (Decca F13609)
The Ying Tong Song's original flip in 1956, this craziness doesn't sustain its dance beat, but played near the end of a gig can be lots of fun nevertheless. Goons freaks will even mime to it!

★ JHPICK
HARVEY SMITH: True Love (Handkerchief HANKY 3, thru Anchor)
Slush, of obvious interest to horsey crowds, it needs pre-announcing for best effect. A sensation at my last gig, when I followed it with Bing singing Take Me Back To My Boots And Saddle!

★ JHPICK
VAN McCOY: Good Night, Baby (Avco 6105042)
A natural for the last smooch of the evening, this pretty slowie finds Van in fine voice. Why it isn't the A-side instead of the awfully ordinary Change With The Times I'll never know.

★ JHPICK
MILLICAN & NESBITT: Goodbye-ee (Pyne 2N 45341)
Another perfect closer, this version of the

★ JHPICK means a record that James Hamilton will play on his own gigs. This is independent of whether or not the record will be a hit.



THE EVERLYS: ideal
Worthington E theme is the best of the two so far available.

★ JHPICK
THE DOOBIE BROTHERS: Sweet Maxine (Warner Bros K16601)
Far from brilliant, but it'll be good for rock-orientated pop crowds, especially coming out of a slowie.

★ JHPICK
JOHNNY CLARKE: Stranger In Love (Lucky DL 5100, thru DIP)
One of several currently out by cool-singing Johnny, this gentle reggae throbber is lovely enough until you flip it for the version, which is a superb dub with incredible bass-heavy rhythm that just keeps on going. My fave of the week.

★ JHPICK
SIR DOUGLAS QUINTELL: Mendocino (Oval 1007, thru Virgin)
1969 Bubblegum which, for sentimental reasons, I still carry regardless! Bright and happy enough to happen.

★ JHPICK
SON OF ALBATROS: Africa (Decca FR 13605)
From Italy, this atmospheric echoing slow recitation has catchy chanting and sub-moody backing — plus a good funky flip called Har-Ah — while an Americanised cover by

JOE DASSIN (CBS 3670) gets more production gloss and an amended title, Africa (Indian

Summer). The sort of thing that can catch on big, especially if Jo King does a cover too!

★ JHPICK
ROBERT PALMER: Which Of Us Is The Fool (Island WIP 6250)
Lovely blue-eyed soul semi-slowie from a Robert Redford look-alike with typically tuff Island image.

★ JHPICK
WIGAN'S OVATION: Super Love (Spark SRL 1133)
Jouously happy whomping stomping harmonies on this incredibly infectious cover-jog of Leon Huff's Philly dancer.

★ JHPICK
Gloria Gaynor: (If You Want It) Do It Yourself (MGM 2006543)
Just one third of the continuous topside to her new album, this thumping DIY anthem seems to me to be rather dull and computerised — which means it's got all the ingredients, though.

★ JHPICK
OHIO PLAYERS: Love Rollercoaster (Mercury 6167225)
The Godfather's fave, this freakily phasing funkier's got a heavily bumping rhythm and some of that Yum Yum stuff.

★ JHPICK
PERFORMANCE: Red Bullet (Polydor 2058649)
French instrumental with synthetic lead over hustling backing — could be useful.

★ JHPICK
SHABAM: On The Planet Of The Apes (Pye 7N 45422)
Re-issue of last year's Tommy James-type chugger — good bubblegum.

★ JHPICK
ALIAN CLARKE: Born To Run (EMI 2352)
Unfashionable Allan's got a cleaner disco mix than murky mumble! Bruce Springsteen.

★ JHPICK
JOHNNY MATHIS: Only You (And You Alone) (CBS 3673)
Lush 'n' easy reading of the Platters' 1955 classic.

★ JHPICK
THE BROTHERS: Are You Ready For This (RCA 2618)
Jon Taylor's fave, this hustling instrumental's

got the usual strings, brass, and hi-hat formula with which, I for one am getting bored, effective though it may be for some.

★ JHPICK
TONY CHRISTIE: Easy To Love (MCA 212)
Superb stereo arrangement and disco rhythm, wasted by weedy vocals. Maybe richer DJs can re-equalise the vocals out?

★ JHPICK
DAVID CASSIDY: Darlin' (RCA 2622)
Disjointed FX intro lifted from Drag City, then darlin' Dimples turns in a fine blue-eyed souling of the Beach Boys' tune that'll go well once it's hit.

★ JHPICK
ANDY BOWN: Super-sonic (GM GMS 9639, thru WEA)
Noisy Sweet-type pop, from the TV show.

★ JHPICK
JIM CAPALDI: Love Hurts (Island WIP 6246)
Classy interpretation of the Orbison, with its steadily clapping rhythm it could go MOR.

★ JHPICK
JOHN HOLT: I'd Love You To Want Me (Trojan LP) as well.

★ JHPICK
THEO LOYLA: is joined in digging BLUE MAGIC: Look Me Up Atlantic by Ian Love (Butterfly Discos, Irvine / Allison's Ayr).

★ JHPICK
Peter Greig (Route 66, Plympton) and Paul Anthony (Walsall) do their nut over JIM CAPALDI: Love Hurts (Island) and are joined by Mike McLean (Strathclyde University) in reporting reaction for GARY TOMS EMPIRE: Drive My Car (Epic).

★ JHPICK
Tina Charles: Set My Heart On Fire (CBS) finally on top for the Davis Bros. (Sound Machine, Welwyn Garden City), who also tip the import RHODES KIDS: Voo - Doo Magic (US GRC).

★ JHPICK
next Wednesday 22 I'll be playing all the hits from 1969 at the Lord Nelson in London's Holloway Road, so let's see your face in the place, huh? I Thanx.

★ JHPICK
Following on from Willy Coates' recent tip about using THE ERUPTIONS: Let Me Take You Back In Time (RCA) to introduce Rock 'n' Roll oldies, here are some more suggestions.

★ JHPICK
Les Jones (Cardiff) uses just the Intro of MOTT THE HOOPLE: The Golden Age Of Rock 'N Roll (CBS), while Ashley Eatly (Second City Sound, Ferryside, Dyfed) starts off with DANNY & THE JUNIORS: Rock And Roll Is Here To Stay (Probe).

★ JHPICK
In the same bag of course are THE EARLS: Remember Then (Atlantic), EDDIE COCHRAN: C'MON Everybody (UA) and THE JOHN BARRY SEVEN: Hit And Miss (Parlophone), the latter being the Juke Box Jury theme.

★ JHPICK
Personally, I always follow DON McLEAN: American Pie (UA) with BUDDY HOLLY: That'll Be The Day (Coral), cutting into his Oh Boy — after which there's no holding 'em!

★ JHPICK
1 I ONLY HAVE EYES FOR YOU Art Garfunkel (CBS)
2 LOVE IS THE DRUG Roxy Music (Island)
3 ALL I HAVE TO DO IS DREAM Nitty Gritty Dirt Band (UA)

★ JHPICK
4 IN THE MOOD Joe Bob's Nashville Sound Company (US Capitol)
5 LOOKS, LOOKS, LOOKS Sparks (Island)
6 ISLAND GIRL Elton John (DJM)
7 I'M ON FIRE 5,000 Volts (Phillips)
8 FEELINGS Morris Albert (Decca)
9 HOLD ME CLOSE David Essex (CBS)
10 THIS WILL BE Natalie Cole (Capitol)

★ JHPICK
BREAKERS
1 TRUE LOVE Harvey Smith (Handkerchief)
2 I ONLY HAVE EYES FOR YOU Dick Powell (UA)
3 42ND STREET Dick Powell (UA)

★ JHPICK
CRYSTAL GRASS: Love To Dance This One With You (Polydor PD 15109).
The French instrumentalists haven't got another Crystal World here but they still get a quite good if less subtle herky-jerky rhythm going. It kinda hustles, and has some pronounced stereo effects.

★ JHPICK
PHILLY DEVOTIONS: I Just Can't Make It (Without You) (Columbia 3-10181).
Arr. Cond. Penned and Prod. by John Davis, the guys' joloping new Philly group dancer has a 4:51 disco version mixed by the ubiquitous Tom Moulton, and it all sounds very happy. Fast, it's

★ JHPICK
another that kinda hustles.

★ JHPICK
LATIMORE: There's A Red Neck In The Soul Band (Glades 1729).
Huge on the juke boxes, Benny Latimore's blues bouncer has great lyrics all about a tall skinny white boy playing guitar in a black band. The kid confesses that when he plays guitar he feels so soulful he has to wonder about his family tree!

★ JHPICK
GWEN McCRAE: He Keeps Something Groovy Goin' On (Cap 1999).
In fact the flip of her new somewhat typical TK-type hit, Love Insurance, this lovely powerfully emoted slowie is the sort of soul that Gladys Knight could have been singing now if she hadn't gone so commercial! Less profitable maybe, but so nice!

THIS PAGE is a special service to the many readers of Record Mirror & Disc who are either full or part-time DJs. We hope it is also of interest to the general discogeers. If you have any comments or wish to contribute to our disco chart please write. The address is on p 4.

Twisting my way

now it's CHUBBY CHECKER: The Twist (Columbia) for Alex Henderson (Victoria Bars, Weymouth), while CHUBBY's: Let's Twist Again gets picked up by Colin King (Sale) — can the craze be catching on?!

renewed interest in that controversial Japanese-Afro-Funker, BLACK BLOOD: A.I.E. (A. Mwana) (Bradleys), from Jon Taylor (Crocker's, Norwich), Anthony Allan (Speakeasy, Wakefield) and Theo Loyla (Banana Power, Bridge, Kent).

Anthony Allan also apologizes that R. B. FREEMAN: I'm Shaft (Avco) is getting bigger, and raves about MAXINE NIGHTINGALE: Right Back Where We Started From (UA), as does Ray 'Rosko' Robinson (Tiffany's, Leicester), who tips JOHN HOLT: I'd Love You To Want Me (Trojan LP) as well.

Theo Loyla is joined in digging BLUE MAGIC: Look Me Up Atlantic by Ian Love (Butterfly Discos, Irvine / Allison's Ayr).

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Crystal clear ?

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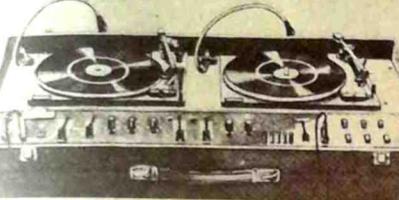
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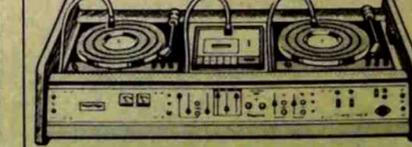
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soul stinnings

by Kevin Allen

GUESS WHO? FAITH, HOPE AND CHARITY

FIGHTING MY way past coiled TV camera cables, through a battery of lighting bits and pieces and wall-to-wall, shoulder-to-shoulder hordes of technicians, I esconced myself into a relatively uncluttered corner of Ronnie Scott's Club in the heart of deepest Soho, and soaked up the music.

On stage two girls and a guy, all three colourfully dressed and moving so fervently you'd think they were playing a midnight matinee at the Apollo and not a mid-afternoon rehearsal in London, were soul socking it over a tight, funky, all-black rhythm section.

They didn't seem quite so happy when they came off stage and joined me: "The band just ain't getting it together yet," bemoaned Dianne Destry. "Just call me Dianne bit!"

With Brenda Hilliard and Albert Bailey, the lady makes up Faith, Hope and Charity — though she wouldn't say which virtue applied to which group member!

RCA certainly have lots of faith in the group for here they were rehearsing for a special gig which would present them to company executives from around the world, the whole thing being videotaped for future presentation in such far-flung territories as Japan, Brazil and Australia.

Judging by their in-rehearsal performance

and their debut RCA album, the company's faith in the group is justified and with the multi-talented Van McCoy as their long-time mentor real big-time success seems only a matter of time.

Not that they haven't already put in a lengthy apprenticeship, Brenda and Albert having been singing together for some eight years, along with former member Zulema Cousseaux who as plain Zulema was recently launched on a solo career by RCA: "We're still great friends though. In fact we did the back-up vocals on Zulema's album," confided Brenda.

Destry came into the act when Zulema left: "I'd been living down in the Caribbean for three years singing jazz. I'd known Van McCoy all my life, we both grew up in Washington DC, and



FAITH HOPE & CHARITY

when Zulema went solo he introduced me to Brenda and Albert, from then on nobody's been able to separate us."

Brenda and Albert came originally from Florida where Brenda had started out with an all-girl group known as the Lavelles: "Then Albert joined and eventually, around 1970, he, Zulema and myself went to New York and ran into Van McCoy who took us to Larry Maxwell's label.

"The label was associated with Bob Crewe, the guy who produced all the Four Seasons' big hits, and it was he who suggested our name. He took one look at us and said 'Why, here's Faith, Hope and Charity,'" said Albert.

They had an album and three singles with Maxwell then the label folded and they signed with Sussex: "It was a West Coast label but they had a

New York office and we did another album and three singles for them before Zulema left. Then we did one record as Brenda and Albert.

"We kept auditioning for a replacement for Zulema. We tried seven different girls but we couldn't find one who could harmonise till Destry came on the scene and she was just right."

Besides their own records the group have been kept busy doing back-up work for such people as the Stylistics, David Ruffin, Bill Harris, Sharon Ridley, Zulema and on Van McCoy's own Disco Baby album.

"Even if we don't make it big in our own right, we know we can always make a good living in the studios but that's not enough, we're out to put our name up in lights," smiled a confident Albert.

A new Pearly Queen



PEARLY GATES

PEARLY GATES couldn't be a more appropriate name for the sassy black beauty who whispers, "I'm gonna bring some white into your life" over a current TV commercial for toothpaste. "Pearly" is a tag the lady only adopted a year or so back, on leaving the Filtrations, one of British clubland's biggest attractions.

Her real name is Vik Billups, and she came to Britain with her two co-Filtrations in 1968.

Despite lacking big hits they soon built a solid reputation for a highly polished, professional, and above all entertaining show.

"Those were great times," she recalls, "I got involved in a lot more than just singing."

"I was helping sort out

the bookings and designing our stage clothes too."

Eventually the strain and the clash of three very strong personalities told, and Pearly moved on to a solo career. Her then old man, Mike Vernon, handled the production.

Mike's still producing Pearly — though they're now just good friends — and he was the man behind her latest effort, her first for RCA, Make It My Business (To Get You Boy).

Pearly's got new management and her new record company is right behind her. The disc's just catchy enough to happen big, giving a long overdue hit single.

Part Red Indian, Pearly's sending up smoke signals which read: "I'm on my way".

soul gossip

NOT HAVING found any success with RCA, Wilson Pickett is reported to be moving on — probably to the TK group down in Florida. Fatback Band leader / drummer Bill Curtis and fellow group members John Flippin and Johnny King are all ex-members of veteran organist Bill Doggett's backing band. Curtis founded the Fatbacks after a brief flirtation with jazz.

Contempo's Dance Dance compilation album worth catching up on despite obscurity of many of the 20 tracks — it's all good disco fare.

East Anglian Soul Club are presenting the Northern Soul Club's Roadshow at the Corn Exchange, Bourne, Lincs, on Saturday, November 1 from 8-11.30 pm, admission £1 to non-members and also have an upcoming all-day at the Central Hall, Kettering, Northants, set for Sunday November 9, while the West Midlands



CURTIS MAYFIELD

Soul Club are to promote what they bill as the "very first oldies all-day" at the Palais, Nottingham, on Sunday November 2, getting back into production once more. Isaac Hayes was responsible for the Masqueraders first set for ABC — funk / jazz man Bob James has taken over as progressive

music director at Columbia — plenty of soul acts in the country right now with George McCrae at last here for his previously aborted second tour, BT Express doing the club rounds and the Tymes, Jackie Wilson and a joint Four Tops/Blue Magic tour due soon. Watch out for Blue Magic — the act sent home for blowing Ike and Tina Turner off-stage on their last visit. The Philly harmony group's new Atlantic album Thirteen Blue Magic Lane (K50181) has just been issued here and whilst not on a par with their debut set it knocks holes in most of the competition. Also currently in the country is soul legend Billy Butler who made his reputation on just one track, the disco winner The Right Track. Curtis Mayfield is producing the Staple Singers' first album since they left the Stax fold — debuting the new Soul Train subsidiary of RCA are the Whispers, one of the most under-rated sophisto-soul acts of the day. Stevie Wonder's eagerly awaited new album has been delayed as he has decided to make

it a double set. Radio One's Northern Soul documentary surprisingly on-the-ball, if biased in certain directions. If your idea of soul stretched as far as the more commercially slanted forms of blues, don't miss Freddy King's appearance at the New Victoria Theatre in London on October 26, the man's only UK appearance this year — he'll be bringing his own American band planned for Bradford's new commercial station, Pennine Radio, is a soul show hosted by Stuart Campbell whilst good old Radio Luxembourg after studiously avoiding soul for so long now devotes the whole of Friday evenings to it — always a good venue for soul acts, Dunstable's California Ballroom has a busy schedule for the coming weeks. Among visits set are: October 25, The Tymes; November 1, Blue Magic; November 8, Four Tops. Major Lance and Bessie Banks among the strong possibilities for the Inter-City Soul Club Blackpool Convention on December 12-13.

album pick

DORIS DUKE: Woman (Contempo CLPS 519)

Having authored two true classic soul albums in her Legend in Her Own Time and I'm A Loser, it's perhaps a bit much expecting Doris Duke to maintain such superlative standards.

On hearing that her newest album was recorded in Britain with local musicians I was expecting the worse.

How glad 'tis then that I can report Woman falls only slightly short of its forerunners. The only thing which holds it back being the somewhat weaker nature of the material.

The lady opens, for instance, with a cut called Woman Of The Ghetto, the lyrics of which must have been written by Captain Cliche. Again, while Grasshopper is a pounding enough disco stomper, it lacks in the lyric department.

Fortunately though, Doris has the kind of world-weary voice which



GLORIA GAYNOR

can inject great depths of emotion into even the most banal of songs and the best items here — notably a haunting reading of the Holland / Dozier / Holland standard Love Is Here And Now You've Gone — match the best things she's ever done.

The musicianship, credited to Ultrafunk and the Armada Orchestra" is fine, with some praiseworthy string charts by the extremely talented white British arranger Gerry Shury who could land a job with Motown any time he wanted.

All in all a most

commendable effort highly recommended to those who like their soul music to run deep.

GLORIA GAYNOR: Experience (MGM 2315.344) The Disco queen is back and the formula is much as before with the first side devoted to a non-stop dance - orientated three song medley, this time originals rather than re-workings of Motown classics.

If You Want It (Do It Yourself) is the single cut and has plenty of action, while Gloria treats How High The Moon to her trademark boompity boomp rhythm.

Side two rings the changes somewhat more. It's interesting to hear what can be done with an up-tempo reading of Dionne Warwick's Walk On By. Gloria also includes a self-penned ballad I'm Still Yours.

Maybe not quite so dynamic as her debut set, but certainly more varied and maybe possessing a more lasting attraction.

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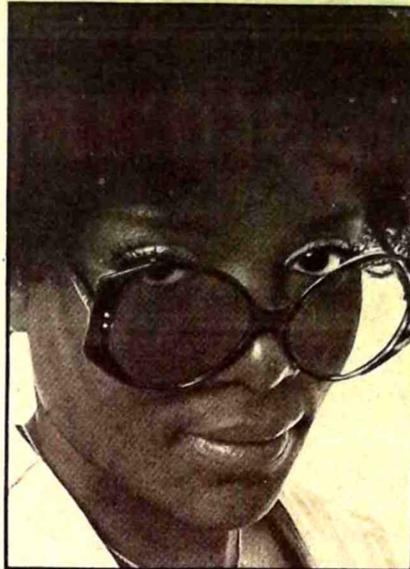
Faith, Hope and Charity APL1 1100

WHEN THE crown was slowly lowered on to her head in New York it was the culmination of years of planning - a young girl from the sticks had made her dream come true.

Now it's a case of 'get out of that then', for Gloria Gaynor

Gloria Gaynor's heading up-market but says she's:

Still the disco queen



committed to just one style."

The campaign to get this New Jersey girl out of the discos has already started, and it's being given further impetus by the fact that Gloria has now turned her hand to song-writing.

"But I haven't written that many and I certainly can't see a time when I'll have an album of all my own songs. You see my songs are all about me - the story of my life. When I write I have to write from my own experience, and I'd have to have a lot of emotional experiences to fill an album."

Jinx

The self-penned number on the new album is called I'm Still Yours.

But whether British audiences will get a chance to see and hear the new revitalised Gloria Gaynor is another thing altogether.

Since she first hit big with Never Can Say Goodbye there have been rumours of an impending tour of the UK but these have all been squashed at the last moment. She was due in London last week for one day to meet the press but even that fell through.

"There seems to be some sort of jinx," she laughs. "I was in Paris and we were due to come to London but there was trouble with the airline and by the time it was sorted out we had to go back to the States."

"But tell everybody that I'm definitely coming to Britain early in the New Year which will be part of a European tour, and then you'll all be able



to see the Disco Queen work out and there'll be a few surprises."

But there won't be that many because Gloria Gaynor aims to take her disco audience with her no matter how subtle the shift in emphasis.

"You see I'm still the Disco Queen and I'll remain that. If you ask me who is the Disco King I suppose it's Barry White or... now what's his name... Oh I can't remember... Never mind, I'm the Disco Queen."

Stranglehold

And sure enough, just as she planned her rise to the dizzy heights of Disco Queen, now she's figuring a way out.

It's all too apparent from her new album, Experience, that the reigning monarch is out to conquer new territory just in case this year sees a coup back home.

She keeps her stranglehold grip on the disco scene with an irresistible dancing side of Casanova Brown, (If You Want It) Do It Yourself, and How High The Moon, which is being played in its entirety in the Big Apple's discotheques.

But turn it over and the pace changes to reveal a more sophisticated Gloria Gaynor. It's good insurance.

"But don't worry," she assures across the transatlantic phone link "I'm still the Disco Queen and there doesn't look as if there's anyone to take the crown away."

Prophecy

"I hold it till March 3 next year and then I suppose there'll be another crowning but I can't see any candidates on the horizon so I suppose I will get it again."

Her confidence is further proclaimed when she disagrees with Disco

Tex's prophecy that the discotheque boom will all be over in a year's time.

"Oh no I think that's nonsense," she says "It's going to last for a long time. The economy is such at the moment that people are looking for an inexpensive way to enjoy themselves and that's just what the discotheque provides."

Yet Gloria is shrewd enough to know that as healthy as things are for her now, they can't last forever.

"When I started out I

wanted to be recognised in the discos because that was the quickest way to be heard. You see the radios have limited playlists and if you're not on there you don't stand a chance but the New York discos play a variety of sounds.

"It certainly wasn't an accidental thing that I got

crowned the Disco Queen, my manager and I worked towards just that."

But while her singles were hitting the discos Gloria's stage act was more versatile and it's this she claims that is being borne out on the new album.

"I am steering a little

by David Hancock

away from being totally disco-orientated in order for people to see the full extent of my talent."

So Gloria and her manager are now work-

Uncommitted

ing towards widening her appeal to prevent her being stuck with that disco tag for the rest of her career.

"Let people know that the Disco Queen is not just that," she states. "In my nightclub act I sing ballads and I'm not

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by Ray Fox-Cumming

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DARLIN' DAVID'S BACK

DAVID CASSIDY: Darlin' (RCA 2622)

This has been taken from David's *The Higher They Climb* album and been remixed, we're told, to bring out the "strong percussive rhythms". It is, of course, the old Beach Boys number and David has the services of Bruce Johnston as co-producer to help him get it right. It's a good song quite well done and you can dance to it, so it should do well. The only possible blight on its chances being that it doesn't sound particularly like David Cassidy.

ADRIAN BAKER: Candy Baby (Magnet MAG 41)

Baker follows Sherry with a new song, which he's half-written himself. He has, however, taken Sherry as the blueprint for his new song so the effect is not that different, although this is a lot more muddily than Sherry and sounds as if it's practically falling to bits around the middle. It should still, though, provide him with a minor success.

WIZZARD: Rattlesnake Roll (Uet 758)

Haley-esque rock - a boogie clearly intended as an early contender in the festive Christmas market. Just the thing for putting a little life into a cheese and wine party.



BAKER: muddily

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

MARK STEIN: Long And Winding Road (Phil Spector 2010 008)

Shel Talmy has taken a Lennon/McCartney song and a whole lot of traits from other Beatles songs and welded them all together in an incredible production. Mark Stein's vocal contribution fits into the proceedings perfectly to make this, all in all, a brilliant single and hopefully a huge hit.

CRISPIAN ST. PETERS: Carolina Route RT 18)

Crispian enjoyed two big hits in the early sixties with *You Were On My Mind* and *Pied Piper*. Now, after a long absence, he's back with a new song that must give him at least an outside chance of a hit. It's an attractive ballad and he sings it well, though I don't care much for the arrangement.



DAVID CASSIDY: is this really Cassidy?

OLIVIA NEWTON-JOHN: Something Better To Do (EMI 2356)

The flavour of this is very much Bette Midler meets Lynsey De Paul. The arrangement is Lynsey-ish, all chic and lady-like, while the chorus is exactly Bette Midler's brand of camp. For all that, the record's still unmistakably Olivia and even if she's not around to promote it, it should put her back in the charts.

GANG: Run, Run, Run (20th Century BTC 1008)

There's such a buzz going for Gang that this, their first single, must be a hit, but it

honestly doesn't deserve to be. The song's a lightweight rocker, saddled with every cliché imaginable (including a built-in clap-along section and a false ending). The singer has great difficulty getting all the words in the space allowed, with the result that half of them are virtually undecipherable. It quickly gets very boring, but the group's visual appeal will sell it.

BILLY CONNOLLY: D.I.V.O.R.C.E. (Polydor 2058 652)

Hysterical take-off of the Tammy Wynette hit, where D-I-V-O-R-C-E is brought about by Con-

nolly's dog. Funnier even than Jasper Carrot's *Magic Roundabout* - and a hit.

DON ESTELLE & WINDSOR DAVIES: Paper Doll (EMI 2361)

Anyone who wanted *Whispering Grass* will want this one too. If anything, of its kind, it's even stronger.

MICHAEL JACKSON: Just A Little Bit Of You (Tamla Motown TMG 1006)

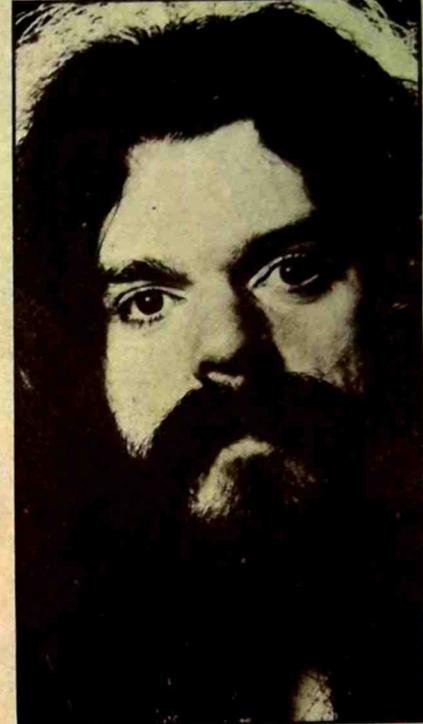
A hundred and one disco soul records have got virtually the same ingredients as this, but where those countless others succeed only in sounding almost exactly like each other, this stands out. The beat really is infectious, the arrangement has just the right edge to be exciting and Michael makes singing this kind of song sound as easy as falling off a log. Irresistible.

SUSAN CADOGAN: How Do You Feel The Morning After (Magnet MAG 42)

Susie's official follow-up arrives to compete with a good oldie of hers released last week. This should have no difficulty in scuppering its rival. After a slow, dreamy intro, it wops into a fetching little rhythm with Madame C threading her vocals deliciously into the texture. Very nice.

RONNIE WOOD: If You Don't Want My Love (Warner Bros. K 16618)

Edited down track from Ron's album *Now Look*. The song's a Bobby Womack one, featuring a good world-weary vocal over a quietly busy backing. Certain disco hit that might easily enjoy greater glories.



WIZZARD: early Xmas contender

LABI SIFFRE: Love - A - Love - A - Love - Love (EMI 2357)

Filmsy, gimmicky and repetitive creation which, to my mind, becomes tedious after one chorus and insufferable after two.

WIGAN'S OVATION: Super Love (Spark SRL 1133)

I thought Wigan's *Ovation* had just about run their course as a national force, but this, their best single yet, could keep them hanging on for a while longer. It's much in their usual vein but with the momentous plus of a string arrangement that's nothing short of sensational.

THE EVERLY BROTHERS: Ferris Wheel (Warner Bros. K 16613)

Re-release from 1965 when it provided the Everlys with a hit but not one of their biggest. I think though that the times may be more right for it now than they were then and expect it to chart, especially since, as a good bonus, you get *Walk Right Back* on the flip.



BERRY: rewarding

DAVE BERRY: The Crying Game (Decca F 13608)

Decca have not only dug up this genuine 1964 antique but also managed to flush the old spook himself out of wherever he's been hiding to promote it. Their joint efforts should be well rewarded.



EVERLY BROTHERS: right time for them now - plus a bonus

Strong Stuff!
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"KEEP YOUR EYE ON THE SPARROW"
ODS 66110
Phone 01-247 9856

Strong Stuff!
A&M Hotline Presents
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"KEEP YOUR EYE ON THE SPARROW"
ODS 66110
Phone 01-247 9856

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TEPID CHOCOLATE

HOT CHOCOLATE: Hot Chocolate (RAK SRAK 516)

Having eagerly awaited this for months, I've now got mixed feelings about it. One track is better than one would have dared hope for, four more are very good, but out of the ten songs five (Call The Police, You Sexy Thing, A Warm Smile, Amazing Skin Song and Lay Me Down) are only so-so. To concentrate on the good ones though, Hello America, cleverly incorporating threads of I Want To Be In America (West Side Story), makes an exciting opener. The next, called The Street, is austere, perfect, the best thing they've ever done.

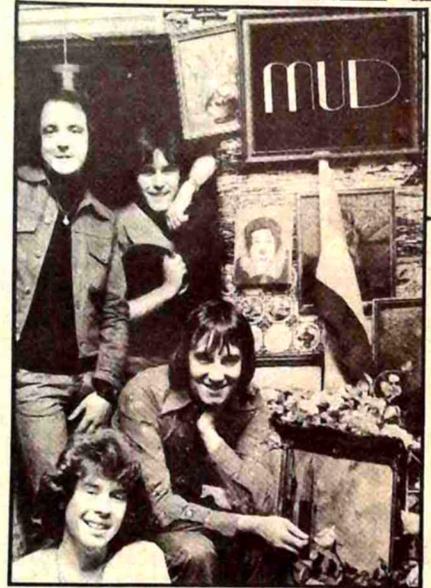
Dollar Sign, much in the same vein as The Street, is less epic but nearly as good. Best on side two are the single, A Child's Prayer, and the very pretty Love's Coming On Strong. All in all, there are enough goodies to make this worth having, but after the long wait since Cicero Park, one's entitled to have expected a bit more. **RF-C**

MUD'S GREATEST HITS (Rak SPKA 6755)

It's when you look at the track listing of this album and realise that Mud have had 11 hits in the space of under three years, that you realise what a prolific (and successful) band they've become. The tracks contained are indeed Mud hits — from Dyna-Mite and Hypnosis through to Moonshine Sally and Oh Boy. It's quite possible that ardent Mud fans have already got all these numbers in their singles collection, but if you'd like an extra bonus, then the cover presentation is just that — very elaborate, very beautifully drawn and very pretty. **SB**

SEVENTH WAVE: Psi-fi (Gull GULP 1010)

Back in the old days (the year before last) the peoploids of this planet spoke much and often of progressive bands. Anyone who played ten minute numbers fell into this category until it became such a cliché that the term was dropped as passe. Well this lot are progressive. They do



MUD: extra bonus

things with synthesizers and weird vocals that will get you gauched out in front of the fire on these coming winter nights. Truly this second LP from the three-man band (with multiple help) is always inventive and quite different. Just the stuff for a foggy night. **P.H.**

PAUL SIMON: Still Crazy After All These Years (CBS 86001)

With so much attendant publicity concerning Paul and ex-partner Art

Garfunkel at the moment, it seems to be an auspicious moment for the release of Paul Simon's new album. As a link with their former relationship, the album features My Little Town (which is also on Art's album), and has Art singing with Paul. All the songs are written and sung by Simon, and they show much of the artistry that made S & G such a legend. The first side of the album is much mellower than the second, which includes his current single, Gone At Last. Still, both sides show Paul's diverse talents, so you've got a good selection to suit all moods. **SB**



HOT CHOCOLATE: not up to expectations

STEELEYE SPAN: All Around My Hat (Chrysalis CHR 1091)

This is where the aficionados get off and the dilettantes climb aboard. It could mean Steeleye becoming a rude word in the folkie circles but a lot of non folkies will enjoy this very commercial LP. The Mike Batt touch — slick, warm and to the point — is evident throughout and helps to bolster a less than sparkling collection of songs. They are all traditional of course, some with apt lyrics, but they are a bit short on melody. Steeleye's main problem though is their declared intention of using rock to bolster the song's impact; the brittle dynamic electric guitar chording has become as much a stamp of their sound as their lovely harmony singing, but it does tend to become formulaised. Electric folk can develop more than that. **PH**

SHUSHA: Before The Deluge (United Artists UAS 29879)

Shusha, it would appear, has ended her flirtation with songwriters as diverse as Cole Porter and Bob Dylan, to come up with a third album that is mainly self-penned. It

seems this Persian-born romantic is still an acquired taste, and though this outing will delightfully delicate From Here To China and the equally fine Too Many Rivers, it may still be too esoteric for the majority. That's a shame because the music is excellent and the session musicians probably the finest in the country. Though Shusha handles the title song well and throws in a version of Heart Like A Wheel, the feeling is that Shusha the distinctive singer has matured into a distinctive songwriter too. **DH**

STEPHANIE DE-SYKES (Bradleys BRADL 1009)

If you think that Stephanie is just another television promoted no-nentity, making the most of a couple of hit singles with a smartly delivered LP, this will come as a surprise. It's a very thoughtful selection, beautifully arranged, and quite convincingly delivered. Her voice is delicate enough to cope well with heavy emotion-laden songs like Janis Ian's Jesse, and Stevie Wonder's I Can See The Sun In Late December, even if the phrasing does

go a little adrift on Lennon and McCartney's For No One. With this debut solo LP she's aiming to be classy and maybe trying a bit too hard, but Stephanie is still the best new British female pop singer to emerge lately. **PH**

DAVE MASON: Split Coconut (CBS 69163)

Listen punks, never mind all those old heroes yer hairy uncle keeps raving about, Dave Mason's the real durable mumbo. He gets better with each LP, meaning, quite simply, that this is an ace LP. The band — Jim Krueger's fluent guitar, Rick Jaeger's dynamic drumming, Gerald Johnson's superlative bass, and Jay Winding's keys — make it a musical must. Then there's a bunch of songs that are strongly varied, and just so lyrical compared with a lot of the current crap. Dave Crosby and Graham Nash take turns with Manhattan Transfer to aid the vocals, leaving Mason room to think about his guitar solos, compete with Krueger, or keep everything under his spell

with that all pervading rhythm. A fine fine set, and too good to miss! **PH**

GRATEFUL DEAD: Blues For Allah (Grateful Dead Records GD-LA 494-G-0698)

The upsurge of interest in top West Coast bands continues. With the Airplane (sorry, Starship) cleaning up all over the place along come the Dead putting the word out on the Middle East with 40 odd minutes of clean, biting unmistakable Dead music that is almost a crash course combining the flow of Workingman's Dead with the outrageous interstellar action of Anthem Of The Sun. They break new ground with Jerry Garcia going jazz on Slipknot and even reggae on Crazy Finger — all lovingly created within that distinctive and effortless style the Dead have forged over the years. It is pointless to compare this with previous efforts as, unlike many of their San Franciscan compatriots, they've never dropped a bumner, and they don't here. **DH**



PAUL SIMON: selection



STEELEYE SPAN: rude word in folk?



DAVE MASON: ace album

WHO, WHEN AND WHERE

WITH PRACTICALLY every band imaginable still on the road, there's an excess of good gigs around this week. Leo Sayer's still going strong, and the Drifters are out and about again as well. David Essex brings the fairground to London at the Hammersmith Odeon, while Sparks fly in from their successful European tour, and the Who take over Empire Pool next Tuesday.

All dates and venues are correct at the time of going to press, but we would advise that you ring the box office to confirm the gig before setting out.

THURSDAY

October 16
TANGERINE DREAM, The Cathedral, Liverpool
THE DRIFTERS, The Bowl, Morecambe (Morecambe 416017)
VAN DER GRAAF GENERATOR, Bristol (Bristol 35035)
A BAND CALLED O, Astoria, Leeds (Leeds 621494)
DR FEELGOOD / G. T. MOORE & THE REGGAE GUITARS, Guildhall, Portsmouth (Portsmouth 24335)
OSIBISA, The Polytechnic, Oxford (Oxford 61998)
SUTHERLAND BROS. & QUIVER, Dingwells, Camden Lock, London NW1 (01 267 4967)
JASPER CARROTT, College of Food, Cardiff
HUSTLER, Nags Head, High Wycombe (High Wycombe 21758)
TONY CHRISTIE, Cresta Club, Solihull
LULU, Glasgow Rangers Club, Glasgow
MUNGO JERRY, Warners, Stockport
VINCE HILL, Kings Cross, Eastbourne
MUSCLES, Reservoir Hotel, Earlswood
EDGAR BROUGHTON BAND, Golden Diamond, Sutton - in - Ashfield (Sutton - in - Ashfield 2690)
STACKRIDGE / HOBO, The University, Nottingham (Nottingham 55912)

BLACK SABBATH / BAND CALLED O, City Hall, Sheffield (Sheffield 27074)
FUMBLE, Nashville, North End Road, London W14 (01 603 6071)
FOGG, Sundown, Charing X Road, London WC2 (01 734 6963)
WILD ANGELS, Strikes Club, Burslem, Stoke
THE CHIEFTANS, New Theatre, Oxford (Oxford 4544)
MELANIE, Carlton, Dublin (Dublin 744098)
DAVID ESSEX, Hammersmith Odeon, London W6 (01 748 4081)
BETTY DAVIS, Ronnie Scott's, Frith Street, London W1 (01 439 0747)
SPARKS, Odeon, Edinburgh (031 667 3806)
KURSAAL FLYERS, Town Hall, Stourbridge
FAIRPORT CONVENTION / DAVE LEWIS, City Hall, Newcastle (Newcastle 20007)
STEELEYE SPAN / CAJUN MOON, University of Kent, Canterbury (Canterbury 65224)
ROGER WHITTAKER, Colston Hall, Bristol (Bristol 291768)
THE WHO, Apollo, Glasgow (041 332 6055)
BUTTERFLY BALL, Royal Albert Hall, London SW7 (01 589 8212)
THE DUBLINERS, The Pavilion, Hemel Hempstead
THE SPINNERS, ABC, Hull (Hull 23520)
BILLY CONNOLLY, New Victoria, London SW1 (01 834 0671)

JACK THE LAD / RAB NOAKES, Penzance Gardens, Penzance
LEO SAYER / MAX MERRITT & THE METEORS, Odeon, Newcastle (Newcastle 23248)
FOUR TOPS, Fiesta, Stockton
LINDA LEWIS, Congress Theatre, Eastbourne (Eastbourne 36363)
JOHNY JOHNSON & THE BANDWAGON, RAF St Athan, Barry
UPP / MOTT, Hard Rock, Manchester (061 865 3227)
MIKE HARDING, Champness Hall, Rochdale

FRIDAY

October 17
MARC BOLAN, Mayfair, Newcastle (Newcastle - upon - Tyne 23109)
THE CHIEFTANS, Odeon, Birmingham (021 643 6101)
MELANIE, De Montfort Hall, Leicester (Leicester 22850)
DEMIS ROUSSOS, New Theatre, Oxford (Oxford 4544)
DAVID ESSEX, Hammersmith Odeon, London W6 (01 748 4081)
BETTY DAVIS, Ronnie Scott's, Frith Street, London W1 (01 439 0747)
SPARKS, Odeon, Edinburgh (031 667 3806)
ANDY FAIRWEATHER LOW, The University, Aberdeen (Aberdeen 25810)
ANDY FAIRWEATHER LOW, The University, Exeter (Exeter 77911)
FAIRPORT CONVENTION / DAVE LEWIS, Apollo, Glasgow (041 332 6055)
KURSAAL FLYERS, The Polytechnic, Liverpool
BUNNY, Technical College, Poole
CAMEL / LONDON SYMPHONY ORCHESTRA, Royal Albert Hall, London SW7 (01 589 8212)
ROXY MUSIC / SADISTIC MIKA BAND, Empire Pool, Wembley (01 902 1234)
STREETWALKERS, North East London Polytechnic, London E17 (01 527 0233)
B. T. EXPRESS, Lafayette, Wolverhampton
BILLY CONNOLLY, New Victoria Theatre, London SW1 (01 834 0671)
VAN DER GRAAF GENERATOR, Corn Exchange, Cambridge (Bury St Edmunds 3937)
JACK THE LAD / RAB NOAKES, Sussex University, Brighton (Brighton 64681)
FOUR TOPS, Fiesta, Stockton (Stockton 553 046)
MOTT / UPP, Dancing Slipper, West Bridgford (Nottingham 81 022)
PETE ATKIN, Clive James, The University, Bristol (Bristol 35035)
GORDON GILTRAP, North Staffs Polytechnic, Stafford
THE DRIFTERS, Aquarius, Chesterfield (Chesterfield 70188)
LEO SAYER, City Hall, Sheffield (Sheffield 27074)
WALLY / HOBO, Westfield College, London NW3 (01 435 7141)
FUMBLE, Goldsmiths College, London SE14 (01 852 1188)
CANDLEWICK GREEN, Fagins, Manchester
FOUNDATIONS, Baileys, Oldham (061 652 8421)
THE PLATTERS, Fairfield Hall, Croydon (01 688 9291)

SHOWADDYWADDY, Capitol, Aberdeen (Aberdeen 23141)
BARCLAY JAMES HARVEST / CAFE SOCIETY, Victoria Hall, Hanley
THE DRIFTERS, Aquarius, Chesterfield (Chesterfield 70188)
TANGERINE DREAM, City Hall, Glasgow (041 221 9000)
G. T. MOORE & THE REGGAE GUITARS, Brunel University, Uxbridge (Uxbridge 37188)
A BAND CALLED O, Penthouse, Scarborough (Scarborough 63204)
WILD ANGELS, Jordan Hill College, Glasgow
STRING DRIVEN THING, Ivanhoe, Huddersfield (Huddersfield 41336)
DR FEELGOOD, Brunel University, Uxbridge (Uxbridge 37188)
ARGENT, London College of Printing, London SE1 (01 735 5504)
STREETWALKERS, North East London Polytechnic, Dagenham (01 599 5141)
MIKE ABSALOM, Rolle College, Exmouth
TONY CHRISTIE, Cresta Club, Solihull
LULU, Glasgow Rangers Club, Glasgow
ANDY FAIRWEATHER LOW, The University, Exeter (Exeter 77911)
SUTHERLAND BROS. & QUIVER, College of Technology, Maidstone
STACKRIDGE, The Polytechnic, Hatfield
BUGDIE, St Andrew's Hall, Norwich
ALBERTO Y LOS TRIOS PARANOIAS, North Staffs, Polytechnic, Stoke - on - Trent (Stoke - on - Trent 45531)

SATURDAY

October 18
THE WHO, Granby Hall, Leicester (Leicester 24302)
BAKER GURVITZ ARMY, De Montfort Hall, Leicester (Leicester 22850)
ANDY FAIRWEATHER LOW / UNICORN, Leas Cliff Hall, Folkestone (Folkestone 53193)
THE DRIFTERS, Aquarius, Chesterfield (Chesterfield 70188)
DAVID ESSEX, Hammersmith Odeon, London W6 (01 748 4081)
STACKRIDGE, The University, Sheffield (Sheffield 24076)
HORSLIPS, Imperial College, London SW7 (01 589 5111)
STREETWALKERS / SQUEEZE, University of East Anglia, Norwich (Norwich 52068)
BUGDIE, Thames Polytechnic, London SE18 (01 854 2030)
LEO SAYER, The University, Leeds (Leeds 39071)
CURVED AIR, The University, Loughborough
SUTHERLAND BROS. & QUIVER, Barbarellas, Birmingham (021 643 9413)
BETTY DAVIS, Ronnie Scott's, Frith Street, London W1 (01 439 0747)
SPARKS, Apollo, Glasgow (041 332 6055)
ARGENT, Tiffany's, Great Yarmouth (Yarmouth 2524)
BLACK SABBATH, City Hall, Newcastle (Newcastle 20007)
B. T. EXPRESS, California, Dunstable (Dunstable 62804)



ROGER DALTRY

FAIRPORT CONVENTION / DAVE LEWIS, Usher Hall, Edinburgh (031 557 0505)
BILLY CONNOLLY, New Victoria, London SW1 (01 834 0671)
FOUR TOPS, Fiesta, Stockton
LINDA LEWIS, New Theatre, Southampton
UPP / MOTT, Redlands College, Bristol (Bristol 30900)
ROXY MUSIC / SADISTIC MIKA BAND, Empire Pool, Wembley (01 902 1234)
SHOWADDYWADDY, Caird Hall, Dundee (Dundee 22399)
BARCLAY JAMES HARVEST / CAFE SOCIETY, The University, Bradford (Bradford 34135)
CARL MALCOLM, Dreamland, Margate

SUNDAY

October 19
LINDA LEWIS, Empire, Sunderland (Sunderland 73274)
CURVED AIR / EAST OF EDEN / SASSAFRASS, Roundhouse, Chalk Farm, London NW1 (01 267 2564)
SPARROW, Grey Topper, Nottingham
MAC & KATIE KISSOON, Baileys, Derby (Derby 363151)
DESMOND DEKKER, Baileys, Stoke (Stoke 23958)
THE DRIFTERS, Talk of the South, Southend (Southend 67921)
STEELEYE SPAN / CAJUN MOON, Coventry Theatre, Coventry (Coventry 23141)
BLUE OYSTER CULT / MOTORHEAD, Hammersmith Odeon, London W6 (01 748 4081)
HORSLIPS, Tree Topp, Coventry (Coventry 22342)
LEO SAYER, Odeon, Birmingham (021 643 6103)
STEELEYE SPAN / CAJUN MOON, Coventry Theatre, Coventry (Coventry 23141)
DR FEELGOOD / G. T. MOORE & THE REGGAE GUITARS, Stadium, Liverpool (061 236 6396)
THE CHIEFTANS, Guildhall, Preston (Preston 21721)
SPARKS, Palace Theatre, Manchester (061 236 0184)
THE WHO, Granby Halls, Leicester (Leicester 24302)
THE DUBLINERS, New Victoria Theatre, London SW1 (01 834 0671)
THE SPINNERS, Town Hall, Birmingham (021 236 2392)
ARGENT / DIRTY TRICKS, Civic Hall, Wolverhampton
FOUR TOPS, Fiesta, Sheffield (Sheffield 70101)

VAN DER GRAAF GENERATOR, Kursaal, Southend (Southend 66276)
RONNIE SCOTT QUARTET, Brewery Tap, Walthamstow, London E17
TONY CHRISTIE, Copperfield's, Bolton
MIKE ABSALOM, University of Brunel, Uxbridge (Uxbridge 37188)

MONDAY

October 20
THE CHIEFTANS, City Hall, Sheffield (Sheffield 27074)
KURSAAL FLYERS, The University, Sheffield (Sheffield 24076)
FAIRPORT CONVENTION / DAVE LEWIS, Music Hall, Aberdeen (Aberdeen 28817)
ROXY MUSIC / SADISTIC MIKA BAND, Capitol, Cardiff (Cardiff 31316)
THE WHO, Empire Pool, Wembley (01 902 1234)
BAKER GURVITZ ARMY, Kings Hall, Derby
BUNNY, Nashville, North End Road, London W14 (01 603 6071)
B. T. EXPRESS, Top of the World, Stafford
LINDA LEWIS, Royal Court, Liverpool (061 709 5163)
FOUR TOPS, Fiesta, Sheffield (Sheffield 70101)
HOT CHOCOLATE, New Theatre, Hull (Hull 20463)
THE PLATTERS, The Night Out, Birmingham (021 622 2233)
BILLY CONNOLLY, Carlton Cinema, Dublin (Dublin 744098)
STEELEYE SPAN / CAJUN MOON, City Hall, Newcastle (Newcastle 20007)
SHOWADDYWADDY, New Theatre, Oxford (Oxford 4454)
TANGERINE DREAM, York Minster, York
NEIL INNES FATSO, Marquee, Wardour Street, London W1 (01 437 6603)
MAX MERRITT & THE METEORS, Dingwells, Camden Lock, London NW1 (01 267 4967)
FOUNDATIONS, Baileys, Liverpool (051 709 0771)
MAC & KATIE KISSOON, Baileys, Derby (Derby 363151)
CARL MALCOLM, Baileys, Birmingham (021 706 6307)
ANDY FAIRWEATHER LOW, The University, Swansea (Swansea 24851)
DESMOND DEKKER, Baileys, Stoke (Stoke 23958)

MAC & KATIE KISSOON, Baileys, Derby (Derby 363151)
DESMOND DEKKER, Baileys, Stoke (Stoke 23958)

TUESDAY

October 21
THE CHIEFTANS, The University, Leeds (Leeds 39071)
SPARKS, Guildhall, Portsmouth (Portsmouth 24335)
DR FEELGOOD, Civic Hall, Guildford (Guildford 67314)
ROXY MUSIC / SADISTIC MIKA BAND, Capitol, Cardiff (Cardiff 31316)
THE WHO, Empire Pool, Wembley (01 902 1234)
BAKER GURVITZ ARMY, Kings Hall, Derby
THE SPINNERS, New Theatre, Oxford (Oxford 4454)
PETER SKELLERN / AMAZING BLONDEL, Ivanhoe, Huddersfield (Huddersfield 41336)
B. T. EXPRESS, Hammersmith Odeon, London W6 (01 748 4081)
FOUR TOPS, Fiesta, Sheffield (Sheffield 70101)
THE PLATTERS, The Night Out, Birmingham
GEORGIE FAME & THE BLUE FLAMES, Dingwells, Camden Lock, London NW1 (01 267 4967)
MIKE HARDING, Park Hotel, Ambleside, Westmoreland
BILLY CONNOLLY, ABC Cinema, Belfast (Belfast 22484)
STEELEYE SPAN, ABC, Peterborough (Peterborough 3504)
A BAND CALLED O, Top Rank, Cardiff (Cardiff 26538)
JACK THE LAD, The University, Swansea (Swansea 24851)
MEDICINE HEAD, Marquee, Wardour Street, London W1 (01 437 6603)
FOUNDATIONS, Baileys, Liverpool (051 709 0771)
MAC & KATIE KISSOON, Baileys, Derby (Derby 363151)
CARL MALCOLM, Baileys, Birmingham (021 706 6307)
ANDY FAIRWEATHER LOW, The University, Swansea (Swansea 24851)
DESMOND DEKKER, Baileys, Stoke (Stoke 23958)

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ROADSHOW

Steeleye a little flat

STEELEYE SPAN / Chester ABC

STEELEYE BREEZED into the ancient town of Chester for the first of their British dates after their recent successful tour of Australia.

Playing mostly material from their new All Around My Hat album, they started with a lively instrumental called Some Waves, and went straight into Firester.

During the second song, Maddy Prior, radiant in a magic-elf type dress and with a flower in her hair, made a none-too-dramatic entrance.

Steeleye may be innovators in that they are the sole folk-rock band really in the big time, but that nasal folkie one-band-over-the-ear routine is wearing a little thin, and it's when the men in the group — as on Black Jack Davy — start to sing, that the Steel Appeal subsides a little.

Still, the audience, some of whom had travelled from deep in

North Wales, weren't protesting, and Bachelor's Life, featuring bassist Rick Kemp on lead vocals, went down well.

An accapella version of Come Fill Up Your Glasses saw the whole band with one hand over their ears, and it was at this point that the monotony began to set in a little. An embarrassing version of I'm Forever Blowing Bubbles followed, and revealed Span's sixth-form sense of humour.

Guitarist Bob Johnson's vocal on Robin Hood was a little flat, but the harmonies — and Maddy Prior — returned on Dance With Me, which was one of the outstanding songs of the evening.

The traditionally-titled Little Sir Hugh and Hard Times Of Old England were next on the agenda. The latter was hardly a well-named song. With different lyrics, it would



MADDY PRIOR: is the folkie sound wearing thin?

have done justice to a late Sixties group.

The inhibited audience rose to its collective feet when the Span wound up with a jig medley, and literally danced in the aisles. This was the Steeleye we all love and know so well.

The encore was — to say the least — unexpected. A folkie version of the Beatles You Won't See Me is hardly a joy to the ears, although

the Span sounded more like a youth club outfit.

The first of the Technofash folkies didn't exactly get off to a flying start. Since I'm not an avid follower of their music, I suppose it's unfair to criticise another man's meat, which is Span's advantage — hard core of fans.

I only hope they feel justice was done.

MIKE BRANNAN

Still beautiful

MELANIE / Albert Hall THE PHANTOM slagger struck again at Melanie's concert last Monday evening.

After her brilliant improvisation of the Stone's Ruby Tuesday, the said pest rose from the audience, smashed a brandy glass on the floor, and yelled obscenities.

Four heavies carried him away. But the damage was done.

Melanie, trying to keep calm said: "He was at my concert last year. This year I was expecting you — you know you really upset me the first time."

She claimed he hadn't affected her this time, but that was wishful thinking. She abandoned the idea of doing another Stones' song, and did an up-tempo number instead, which she raced through, forgetting her lines, mixing up the words and generally having a hell of a time.

Between verses she admitted: "I guess it affected me", and one couldn't help cursing the guy who ruined Melanie's hitherto brilliant first half.

After the intermission Melanie came back on stage and began by singing the poignant Babe Rainbow. The words were most appropriate: "Keep your glow on, you gotta go on". She was actually singing about herself.

Melanie paused for a while, tried to change chords for the next number, but was still very upset. She panicked: "I'd do it if I could, but I just can't do it". A cry for help. Someone came on stage with a glass of water and a message.

"I said hurry up", she joked. Ah, what a pro. Hereafter she managed to regain confidence and her performance became flawless again.

A quick appearance from Lillah, her two year

old daughter, who wandered on stage as if she was walking into someone's front room, and Melanie dedicated a song for her daughter which had everyone clapping and tapping to its infectious beat.

Melanie's stage presence is magnetic. Her quivering voice, a mixture of warmth, naivete, irony, was magnificent, and her little-girl appeal captured the hearts of the entire audience.

Her choice of material was a mixture of her own compositions and artist's songs she had made famous, though incredibly she didn't feature her chart hits, What Have They Done To My Song Ma or Brand New Key. However, for the encore she did Psychotherapy, The Living Bell and the remarkable Beautiful People. Without doubt Melanie herself is one of them.

JAN LILES

Pretty flawless

BLACK SABBATH/Liverpool Empire ONLY OSSIE and the lads could do it — classical music build-up to their entrance and a mysterious green light bathes the uhmm... psychedelic backdrop. So we all sat, waited and wondered what kind of grand climax was looming.

But they hadn't changed. With typical casualness, they marched on boldly and Ossie bawled "Awwright Liverpool". Considering it was the opening night of their tour, the set was pretty flawless.

They started with Killing Yourself To Live from the Sabbath Bloody Sabbath album, and went on to play most of their standard numbers as well as tracks from the new Sabotage LP. They finished with Children of the Grave and encoered with the inevitable Paranoid.

Yes, they're still the same old Sabbath. No

concept trips here. I had never heard of support act Bandy Legs before Thursday night's gig, but after seeing them, I'd say we may see them go on to greater things. Sounding something like a cross between Sassafras and the Doobie Brs., they proved a good opening act, although it's a pity their types never get promotion from the Third Division.

MIKE BRANNAN

Perfect skirt

CLEO LAINE/Talk Of The Town, London FRESH FROM a highly successful concert tour of the States, Cleo Laine, ably assisted by her husband / arranger / conductor, Johnny Dankworth, took the stage at London's Talk Of The Town for the first time last week.

The audience at the Talk can be difficult out for an evening of wining and dining, they can exhibit apathy to even the most experienced artists.

Cleo nearly received such treatment at the start of her act. She followed an up-tempo song with a down-tempo one, leaving her listeners a little lost between the changes in mood.

Bird Song, written by Dankworth, was of the first break-throughs, showing Cleo's talents at skat singing off at their best.

Whatever the slight problems with the diners, there was never any doubt that she is one of Britain's most polished jazz singers, as well as turning in good versions of more standard songs like Streets Of London.

Her act ended with the ten minute medley of "most requested songs", each segment greeted with applause. At the finish, the reception was loud and enthusiastic, and her encore broke the ice completely for the first time, when she proved what a great sense of humour she has by singing snatches of songs

she'd heard with the wrong lyrics.

Control Yourself, when done by Ms Laine, is one of the funniest and cleverest songs I've heard.

It was good to see both Cleo and Johnny away from the confines of a jazz club and on the cabaret stage. The mix, finally, worked well.

SUE BYROM

Athletic show

TODD RUNDGREN/Odeon, London.

HE COMES on stage wearing a black hood emblazoned with the word RAPIST, and you know that Todd Rundgren is on top of everything. Half-way through his current single Real Man he rips the hood off and throws it at the audience.

He's a high energy performer who bludgeons his punters with a non-stop athletic show that takes in just about every different style of rock from outsize guitar to his monumental I Was Born To Synthesise and then on to the emotion laden Old Soldiers Fade Away But The Dream Goes On Forever.

Rundgren's ability to utilise so many different styles makes his two-and-a-half hour set into a swiftly changing act that still manages to include I Saw The Light as well as Freedom Fighter.

He bounces from one side of the stage to the other putting down his raps about Utopia and other psychedelic obsessions until he masterfully leads his audience into a series of rockers that has everyone in the building on their feet.

Why Todd Rundgren is not as big as say, Alice Cooper, is one of those mysteries because he has an equal amount of presence and an absurd amount of musical ability.

One song he dedicated to the Knightsbridge spaghetti house.

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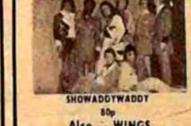
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THE TILLER GIRLS hit Broadway. . . . Actually, if you look a little closer you'll see it's none other than the Bay City Rollers going into their high kicking routine.

The poor boys it would appear, are down to hanging around busking on New York street corners.

A few people seem to be taking notice but no one has so far thrown any money, and as for the bearded guy behind them he looks suitably unimpressed. "Like, yeah man, who's dees Bay City Rollers dudes."

Well we know who they are but it seems to be taking the Yanks a long time to decide whether or not they're phenomenal. So far the American press seem to be outnumbering the fans by about two to one. So are our American chums wise or foolish? Only Marc Bolan has the answer

All together now... one, two, three!



ROLLERS: ignored?



HONESTLY, IT'S all been done before dear, even if you did have something in your eye; Ferry we mean. Did you see him on the Supersonic programme? All camped up in his GI khaki, with a patch over his eye? Well it might have been painful when the stone scratched his cornea (yeeeeeesss) but reeeeeeally, Bowie did all that business more than a year ago. Mind you we do like the girls with the Fifties gear. Fab, reeeeeeally fab. How long before everyone's wearing pencil skirts again (not you silly)? But never mind the guardians of style, what about the Glitterband? According to our TOTP spy two naughty boys from that band were misbehaving quite dreadfully. Of course it is good for their image, bless 'em. And talking of getting wasted, we hear that President Ford's son has given the OK to smoking dope. "It's just like wine or beer if you don't do it to excess," says the sweet youth. Meanwhile Dr Feelgood prescribe Pernod, or at least they did at their reception this week - gallons of it, all dished up at the Pernod Salon in New Bond Street. Old records were also given a spin, but an old time good-time was not to be had. Therefore we award this week's Cornucopia Colossus to EG Management, whose Roxy Music banquet in Newcastle on Sunday was "discreetly elegant". And now for the record follow up of all time. After Little Julie, released just a few weeks back, we get today a new single from Peter Shelley: Wisconsin. What went wrong? Course even wilder things happen at record companies - like the Rolling Stones going back to Decca? Is John Inman ruder than Judge D r e a d ?

WITS' END

RUPERT HOLMES is in London to produce the new Sailor album. He comes hot from the States where he has been producing for Barbra Streisand. The lady has the reputation of being difficult for work with but Rupert says not so.

"She knows exactly what she likes and what is good for her voice. You might think you have talked her into something, but then she'll call you later that evening and say no, she's changed her mind."

Rupert, whose own album, Rupert Holmes, has just been released, also had a hand in the making of the new film Nashville. The film parodies country and

Holmes Sweet Holmes

western stars, and already we hear reports that a few real life C&W stars are non too happy about the joke. A bit too near home perhaps?

The charming Mr Holmes does a clever impersonation of the C&W style - he demonstrated it to lucky members of the Record Mirror and Disc staff who remain completely bowled over and very impressed.

RING DAT BELL

SATURDAY SCENE star David Bridger had Gary and the Glitter Band, as well as fellow Bell recording artists Hello to add that extra sparkle to his wedding.

David married model Sharon Young at London's Caxton Hall earlier this month, and got the famous stars to carry him and his new wife down the steps afterwards.

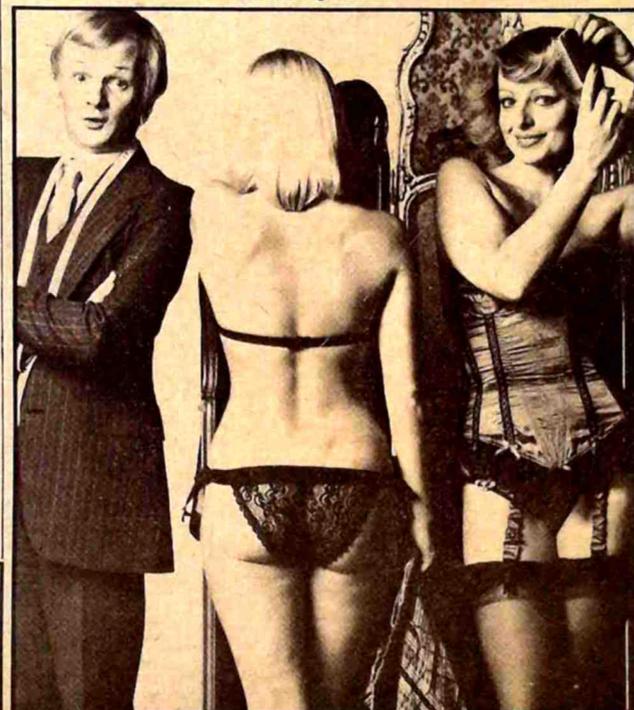
No bow come young Mr. Bridger can amass such talent at the snap of his fingers. You wanna know? Well, you see, our David also happens to be promotions director at Bell Records, and a man that sharp doesn't miss out on a good piece of publicity.



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All in this week's

sounds



INMAN: are they being served?

Service with a nudge

WELL, WE'VE heard of Are You Being Served Sir? but it seems our Mr Humphries, or John Inman if you prefer, has been hiding something.

A peep behind the scenes reveals that the old gay dog had got it wrong and it should have been Are You Being Served Madam, which tends to put the pansy amongst the nettles so to speak.

What, you might ask, are we going on about. Well, Mr Inman, currently appearing in Let's Get Laid on the London stage, has moved into the pop world with a nudge, nudge - wink, wink type single titled, of course, Are You Being Served Sir?

It has enough double entendres to keep everyone guessing about Mr Humphries till the series comes back to the small screen.

WHATEVER HAPPENED to the Jackson Five or was it Six. . . or seven? Anyway they've been off the scene so long that here comes another five real live brothers - The Jarvis Brothers.

Their ages range between seven and 17 and they'll be getting what's called 'a big break' when they appear on Uncle Hughie Green's Opportunity Knocks on November 3.

Well, actually, it's not that big break as they've already been signed up by Decca Records and have a single titled If I Could Write A Love Song out October 24.

At least Hughie's show will be a good plug for their release - I suppose that's what the show's all about. Maybe he could book the Jackson Five.



THE JARVIS BROTHERS

BEHIND THE BREAKERS

LET'S BEGIN with the newcomers, of which there are five. Blue Jays' dreamy Blue Jays' made a surprisingly quick appearance, whizzing straight into top slot of the breakers.

John Inman (Mr. Humphreys - or is it Humphries? - of Are You Being Served?) has also

quickly found favour with his camp, naughty comedy song, based around his role in the TV series.

Lower down the list we've got Dooley Silverpoo in for the first time ever with As Long As You Know (Who You Are). Dooley, an American disco - soul merchant, nearly made it a while

ago with his Bump Me Baby, which no doubt helped pave the way for his success this time.

At the number eight slot we've gained star of show - jumping, V - signs and now records, Harvey Smith, with that old warhorse True Love, and finally, at number 10, we've acquired Ethna

Campbell, an Irish lady who has for years been making a successful living in Scotland. She's been a Phillips artist for eight years, and recorded this spiritual (now out on its third time lucky run) in 1971.

Of the five remaining breakers, only two, the George Benson disco

record Supership and Alvin's Move It, are in the ascendant. Roger Whittaker's The First Hello The Last Goodbye has stuck at fourth position, Austin Roberts has plummeted from second to sixth place, and Cliff Richard looks as if he's finally put the mockers on Hanky Tonk Angel by his refusal to promote it.

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