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# RECORD MIRROR & DISC

## 10cc: banking on Art

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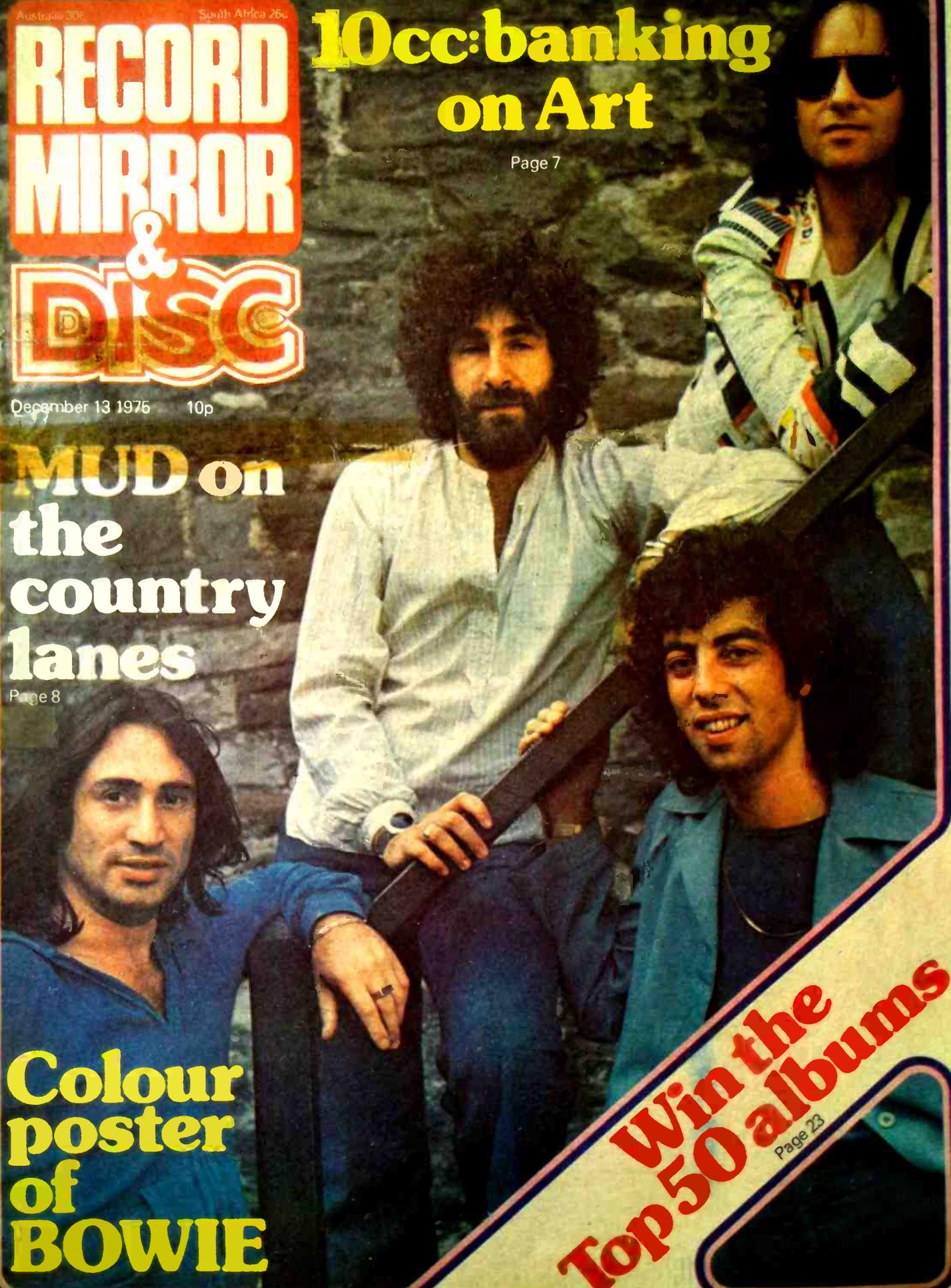
December 13 1975 10p

## MUD on the country lanes

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## Colour poster of BOWIE

Win the  
Top 50 albums  
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# British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	2	YOU SEXY THING, Hot Chocolate	Rak
3	9	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
4	3	MONEY HONEY, Bay City Rollers	Bell
5	6	NA NA IS THE SADDEST WORD, Stylistics	Avco
6	5	ALL AROUND MY HAT, Steeleye Span	Chrysalis
7	4	THIS OLD HEART OF MINE, Rod Stewart	Riva
8	15	SHOW ME YOU'RE A WOMAN, Mud	Private Stock
9	14	LET'S TWIST AGAIN/THE TWIST, Chubby Checker	London
10	10	IMAGINE, John Lennon	Apple
11	12	SKY HIGH, Jigsaw	Splash
12	8	LOVE HURTS, Jim Capaldi	Island
13	19	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
14	18	LET'S TWIST AGAIN, John Asher	Creole
15	24	GOLDEN YEARS, David Bowie	RCA
16	11	IN FOR A PENNY, Slade	Polydor
17	40	I BELIEVE IN FATHER CHRISTMAS, Greg Lake	Manticore
18	7	D.I.V.O. R.C.E., Billy Connolly	Polydor
19	16	WHY DID YOU DO IT, Stretch	Anchor
20	13	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
21	27	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
22	36	RENTA SANTA, Chris Hill	Philips
23	22	FIRST IMPRESSIONS, Impressions	Curton
24	47	CHRISTMAS IN DREAMLAND/COME OUTSIDE, Judge Dread	Cactus
25	60	IF I COULD, David Essex	CBS
26	43	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
27	32	ART FOR ART'S SAKE, 10cc	Mercury
28	46	(THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
29	33	GREEN GREEN GRASS OF HOME, Elvis Presley	RCA
30	17	DARLIN', David Cassidy	RCA
31	23	RHINESTONE COWBOY, Glen Campbell	Capitol
32	44	GLASS OF CHAMPAGNE, Sailor	Epic
33	28	FLY ROBIN FLY, Silver Convention	Magnet
34	48	DO THE BUS STOP, Fatback Band	Polydor
35	30	LITTLE DARLING, Rubettes	State
36	26	LYIN' EYES, Eagles	Asylum
37	23	NEW YORK GROOVE, Hello	Bell
38	20	SPACE ODDITY, David Bowie	RCA
39	31	PART TIME LOVE, Gladys Knight & The Pips	Buddah
40	28	LOVE IS THE DRUG, Roxy Music	Island
41	38	GAMBLIN' BARROOM BLUES, Sensational Alex Harvey Band	Vertigo
42	38	HEAVENLY, Showaddywaddy	Bell
43	-	MAMA MIA, Abba	Epic
44	-	KING OF THE COPS, Billy Howard	Penny Farthing
45	-	ITCHYCOO PARK, Small Faces	Immediate
46	42	SUPER LOVE, Wigans Ovation	Spark
47	-	MAKE A DAFT NOISE FOR CHRISTMAS, Goodies	Bradley's
48	-	IT'S GONNA BE A COLD COLD CHRISTMAS, Dana	GTO
49	-	DANCE OF THE CUCKOOS, Band Of The Black Watch	Sparks
50	-	LET'S WOMBLE TO THE PARTY TONIGHT, Wombles	CBS

# RECORD MIRROR & DISC

## Star Breakers

1	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra Reprise	RCA
2	GOD'S GONNA PUNISH YOU, Tymes	Wamer Brothers
3	DREAMS OF YOU, Ralph McTell	Thunderbird
4	WHITE CHRISTMAS, Freddie Starr	Pye
5	MILKYWAY, Sheer Elegance	RCA
6	WE DO IT, R. & J. Stone	Virgin
7	ON HORSEBACK, Mike Oldfield	Philips
8	SHEPHERD'S SONG, Tony Osborne	RCA
9	Twisting The Night Away/Cupid/Only Sixteen, Sam Cooke	Philips
10	THE OLD RUGGED CROSS, Ethna Campbell	Philips

## Yesteryear Charts

### 5 YEARS AGO

12th December 1976

1	1	I HEAR YOU KNOCKING, Dave Edmunds
2	6	WHEN I'M DEAD AND GONE, McGuinness Flint
3	3	CRACKLIN' ROSE, Neil Diamond
4	18	IT'S ONLY MAKE BELIEVE, Glen Campbell
5	5	VOODOO CHILE, The Jimi Hendrix Experience
6	7	RIDE A WHITE SWAN, T. Rex
7	17	HOME LOVIN' MAN, Andy Williams
8	3	YOU'VE GOT ME DANGLING ON A STRING, Chairmen of the Board
9	4	INDIAN RESERVATION, Don Fardon
10	9	FIVE LOST YOU, Elvis Presley

### 10 YEARS AGO

11th December 1966

1	1	DAY TRIPPER, WE CAN WORK IT OUT, The Beach Boys
2	2	MY GENERATION, The Who
3	7	WIND ME UP, Cliff Richard
4	5	A LOVERS CONCERTO, The Toys
5	3	1-2-3, Len Barry
6	11	THE RIVER, Ken Dodd
7	8	TEARS, Ken Dodd
8	4	GET OFF OF MY CLOUD, The Rolling Stones
9	9	PRINCESS IN RAGS, Gene Pitney

### 15 YEARS AGO

10th December 1960

1	1	IT'S NOW OR NEVER, Elvis Presley
2	2	SAVE THE LAST DANCE FOR ME, The Drifters
3	4	STRAWBERRY FAIR, Anthony Newley
4	8	I LOVE YOU, The Shadows
5	3	MAN OF MYSTERY, Nina & Frederic
6	10	LITTLE DONKEY, Peter Sellers and Sophia Loren
7	5	GOODNESS GRACIOUS ME, Peter Sellers and Sophia Loren
8	6	ROCKING GOOSE, Johnny and The Hurricanes
9	12	POETRY IN MOTION, Johnny Tillotson
10	13	GURNEY SLADE, Mac Harris

## UK Soul Top 20

1	1	FIRST IMPRESSIONS, The Impressions
2	3	FLY ROBIN FLY, Silver Convention
3	2	NA NA IS THE SADDEST WORD, The Stylistics
4	4	HOLD BACK THE NIGHT, The Trammps
5	7	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale
6	9	CHANGE WITH THE TIMES, Van McCoy
7	6	SUPERSHIP, George Benson
8	-	PART TIME LOVE, Gladys Knight and The Pips
9	11	I'M SO CRAZY, KC and The Sunshine Band
10	20	JOHANNESBURG, Gil Scott Heron
11	-	(ARE YOU READY) DO THE BUST STOP, Fatback Band
12	9	LOVE ROLLER COASTER, Ohio Players
13	8	LET'S TWIST AGAIN, Chubby Checker
14	18	ARE YOU READY FOR THIS, The Brothers
15	12	DO IT ANY WAY YOU WANNA, Peoples Choice
16	13	FULL OFFER, Al Green
17	17	IT ONLY TAKES A MINUTE, Tavares
18	14	I COULD HAVE DANCED ALL NIGHT, The Biddu Orchestra
19	15	KING KONG PT. 1, The Jimmy Casby Band
20	10	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips

## US Soul Top 20

1	3	LET'S DO IT AGAIN, Staple Singers
2	2	FULL OF FIRE, Al Green
3	1	I LOVE MUSIC (Part 1), O'Jays
4	4	PART TIME LOVE, Gladys Knight & The Pips
5	7	LOVE ROLLER COASTER, Ohio Players
6	6	CARIBBEAN FESTIVAL, Kool & The Generations
7	8	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes
8	11	LOVE MACHINE Part 1, Miracles
9	9	SOUL TRAIN '79, Soul Train Gang
10	10	FOR THE LOVE OF YOU (Part 1 & 2), Isley Bros
11	15	WALK AWAY FROM LOVE, David Ruffin
12	5	THAT'S THE WAY I LIKE IT, K. C. & The Sunshine Band
13	17	SING A SONG, Earth, Wind & Fire
14	14	FLY ROBIN FLY, Silver Convention
15	19	WHAT'S COME OVER ME, Marge Joseph & Blue Magic
16	-	VALENTINE LOVE, Norman Connors
17	-	YOU SEXY THING, Hot Chocolate
18	-	"THEME FROM MAHOGANY", Diana Ross
19	-	WE GOT TO GET OUR THING TOGETHER, Delta
20	20	COME LIVE WITH ME, Isaac Hayes

## 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

# British Top 50 Albums

From this week we shall run the BMRB Top 50 Album chart irrespective of price

1	1	40 GREATEST HITS, Perry Como	K-Tel
2	-	A NIGHT AT THE OPERA, Queen	EMI
3	2	40 GOLDEN GREATS, Jim Reeves	Arcade
4	3	MAKE THE PARTY LAST, James Last	Polydor
5	-	WOULDN'T YOU LIKE IT, The Bay City Rollers	Bell
6	4	FAVOURITES, Peters and Lee	Philips
7	6	GET RIGHT INTAE HIM, Billy Connolly	Polydor
8	16	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
9	8	SHAVED FISH, John Lennon Plastic Ono Band	Apple
10	9	ATLANTIC CROSSING, Rod Stewart	Wamer Bros
11	10	ALL AROUND MY HAT, Steeleye Span	Chrysalis
12	5	DISCO HITS '75, Original Artists	Arcade
13	15	THE BEST OF, The Stylistics	Avco
14	13	ALL THE FUN OF THE FAIR, David Essex	CBS
15	7	ROLLED GOLD, Rolling Stones	Decca
16	11	OMMADAWN, Mike Oldfield	Virgin
17	12	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
18	21	GREATEST HITS, Barry White	20th Century
19	-	GREATEST HITS OF WALT DISNEY, Ronco	Ronco
20	18	ONE OF THESE NIGHTS, Eagles	Asylum
21	23	ALL TIME PARTY HITS, Various	Warwick
22	24	THE VERY BEST OF ROGER WHITTAKER, Columbia	Columbia
23	20	CRISIS? WHAT CRISIS? Supertramp	A & M
24	14	SIREN, Roxy Music	Island
25	33	24 ORIGINAL HITS, The Drifters	Atlantic
26	44	YOU ARE BEAUTIFUL, The Stylistics	Avco
27	17	BLAZING BULLETS, Various	Ronco
28	-	40 SUPER GREATS, Various	K-Tel
29	37	ELVIS PRESLEY'S 40 GREATEST HITS, Arcade	Arcade
30	27	WISH YOU WERE HERE, Pink Floyd	Harvest
31	25	SIMON AND GARFUNKEL'S GREATEST HITS, CBS	CBS
32	22	ROCK OF THE WESTIES, Eikon John	DJM
33	26	BEDTIME STORIES, Judge Dread	Cactus
34	31	TUBULAR BELLS, Mike Oldfield	Virgin
35	29	THE SINGLES 1969-1973, The Carpenters	A & M
36	41	ONCE UPON A STAR, Bay City Rollers	Bell
37	28	MOTOWN GOLD, Various	Tamla Motown
38	19	GOOFY GREATS, Various	K-Tel
39	-	A CHRISTMAS GIFT, Various	Ronco
40	43	BREAKAWAY, Art Garfunkel	CBS
41	34	HOT CHOCOLATE, RAK	RAK
42	49	HORIZON, The Carpenters	A & M
43	-	THE TOP 25 FROM YOUR HUNDRED BEST TUNES, Various	Decca
44	32	FOREVER AND EVER, Demis Roussos	Philips
45	30	THE NEW GOOIES LP, Bradley	Bradley
46	39	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
47	54	LIVE AT TRERORCHY, Max Boyce	One Up
48	35	SUPERSTAR, Various	Stallion
49	47	GOOD NIGHT BEAUTIFUL, Shirley Bassey	United Artists
50	-	FISH ON A PLATE, Chris Squire	Atlantic

## US Top 50 Albums

1	1	THE GREATEST HITS, Columbia
2	2	THE GREATEST HITS, Columbia
3	3	THE GREATEST HITS, Columbia
4	4	THE GREATEST HITS, Columbia
5	5	THE GREATEST HITS, Columbia
6	6	THE GREATEST HITS, Columbia
7	7	THE GREATEST HITS, Columbia
8	8	THE GREATEST HITS, Columbia
9	9	THE GREATEST HITS, Columbia
10	10	THE GREATEST HITS, Columbia
11	11	THE GREATEST HITS, Columbia
12	12	THE GREATEST HITS, Columbia
13	13	THE GREATEST HITS, Columbia
14	14	THE GREATEST HITS, Columbia
15	15	THE GREATEST HITS, Columbia
16	16	THE GREATEST HITS, Columbia
17	17	THE GREATEST HITS, Columbia
18	18	THE GREATEST HITS, Columbia
19	19	THE GREATEST HITS, Columbia
20	20	THE GREATEST HITS, Columbia
21	21	THE GREATEST HITS, Columbia
22	22	THE GREATEST HITS, Columbia
23	23	THE GREATEST HITS, Columbia
24	24	THE GREATEST HITS, Columbia
25	25	THE GREATEST HITS, Columbia
26	26	THE GREATEST HITS, Columbia
27	27	THE GREATEST HITS, Columbia
28	28	THE GREATEST HITS, Columbia
29	29	THE GREATEST HITS, Columbia
30	30	THE GREATEST HITS, Columbia
31	31	THE GREATEST HITS, Columbia
32	32	THE GREATEST HITS, Columbia
33	33	THE GREATEST HITS, Columbia
34	34	THE GREATEST HITS, Columbia
35	35	THE GREATEST HITS, Columbia
36	36	THE GREATEST HITS, Columbia
37	37	THE GREATEST HITS, Columbia
38	38	THE GREATEST HITS, Columbia
39	39	THE GREATEST HITS, Columbia
40	40	THE GREATEST HITS, Columbia
41	41	THE GREATEST HITS, Columbia
42	42	THE GREATEST HITS, Columbia
43	43	THE GREATEST HITS, Columbia
44	44	THE GREATEST HITS, Columbia
45	45	THE GREATEST HITS, Columbia
46	46	THE GREATEST HITS, Columbia
47	47	THE GREATEST HITS, Columbia
48	48	THE GREATEST HITS, Columbia
49	49	THE GREATEST HITS, Columbia
50	50	THE GREATEST HITS, Columbia

## US Top 50 Singles

1	1	FLY ROBIN FLY, Silver Convention	Midland International
2	4	LET'S DO IT AGAIN, Staple Singers	Curton
3	3	SKY HIGH, Jigsaw	Chrysalis
4	2	YOU SEXY THING, Hot Chocolate	Mercury
5	5	NIGHTS ON BROADWAY, Ben Gee	RSO
6	19	THEME FROM 'MAHOGANY' (Do You Know Where You're Going To), Diana Ross	Motown
7	10	MY LITTLE TOWN, Simon & Garfunkel	Columbia
8	11	FOX ON THE RUN, Sweet	Capitol
9	13	I WRITE THE SONGS, Barry Manilow	Artista
10	14	VENUS AND MARS ROCK SHOW, Wings	Capitol
11	16	OUR DAY WILL COME, Frankie Valli	Private Stock
12	18	I LOVE MUSIC (Part 1), O'Jays	Philadelphia International
13	17	I WANT TO DO SOMETHING FREAKY TO YOU, Leon Haywood	20th Century
14	6	ISLAND GIRL, Eikon John	MCA
15	7	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
16	7	LOW RIDER, War	United Artists
17	15	EIGHTEEN WITH A BULLET, Pete Wingfield	Island
18	20	SECRET LOVE, Freddy Fender	ABC/Dot
19	25	TIMES OF YOUR LIFE, Paul Anka	United Artists
20	26	THE LAST GAME OF THE SEASON (A Blind Man In The Bleachers), David Geddes	Traze
21	29	FOR THE LOVE OF YOU (Part 1 & 2), Isley Bros	T-Neck
22	30	COUNTRY BOY (You Got Your Feet In L.A.), Glen Campbell	Capitol
23	33	WALK AWAY FROM LOVE, David Ruffin	Motown
24	27	I'M ON FIRE, 5000 Volts	Philips
25	31	PART TIME LOVE, Gladys Knight & The Pips	Buddah
26	28	I ONLY HAVE EYES FOR YOU, Art Garfunkel	Columbia
27	-	CONVOY, C. W. McCall	MGM
28	34	ROCK AND ROLL ALL NIGHT (Live Version), Kiss	Casablanca
29	35	FULL OF FIRE, Al Green	M
30	27	YOU SEXY THING, Hot Chocolate	Big Tree
31	46	SING A SONG, Earth, Wind & Fire	Columbia
32	22	THIS WILL BE, Natalie Cole	Capitol
33	40	VOLARE, Al Martino	Capitol
34	45	OVER MY HEAD, Fleabow Mac	Reprise
35	58	FLY AWAY, John Denver	RCA
36	42	LOVE MACHINE Pt. 1, Miracles	Tamla
37	43	WINNERS AND LOSERS, Hamilton, Joe Frank & Reynolds	Playboy
38	49	EVIL WOMAN, Electric Light Orchestra	United Artists
39	-	SCHOOL BOY CRUSH, Average White Band (AWB)	Atlantic
40	44	FIRE ON THE MOUNTAIN, Marshall Tucker Band	Capitron
41	-	BABY FACE, The Wings & A Prayer File & Drum Corps	Wing An A Prayer
42	23	FEELINGS, Morris Albert	RCA
43	-	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
44	21	WHO LOVES YOU, Four Seasons	Wamer Bros./Curb
45	24	HEAT WAVE / LOVE IS A ROSE, Linda Ronstadt	Asylum
46	32	MIRACLES, Jefferson Starship	Grunt
47	36	BLEE EYES CRYIN' IN THE RAIN, Willie Nelson	Columbia
48	-	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Philadelphia International

## UK Disco Top 20

1	1	YOU SEXY THING, Hot Chocolate	RAK
2	10	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
3	4	FLY ROBIN FLY, Silver Convention	Magnet
4	3	WHY DID YOU DO IT, Stretch	Anchor
5	12	LET'S TWIST AGAIN, Chubby Checker	London
6	2	LOVE IS THE DRUG, Roxy Music	Island
7	4	LOVE HURTS, Jim Capaldi	Island
8	-	BOHEMIAN RHAPSODY, Queen	EMI
9	18	DO THE BUS STOP, Fatback Band	Polydor
10	4	NEW YORK GROOVE, Hello	Bell
11	8	LET'S TWIST AGAIN, John Asher	Creole
12	7	THIS OLD HEART OF MINE, Rod Stewart	Riva
13	13	SKY HIGH, Jigsaw	Splash
14	8	MONEY HONEY, Bay City Rollers	Bell
15	-	I COULD HAVE DANCED ALL NIGHT, Biddu Orchestra	Epic
16	-	FIRST IMPRESSIONS, Impressions	Curton
17	14	ONE WOMAN MAN, Leroy Brown	EMI
18	-	RENTA SANTA, Chris Hill	Philips
19	18	SPIDERMAN, Ramsey Lewis	Columbia
20	-	NA NA IS THE SADDEST WORD, Stylistics	Avco

## US Disco Top 20

1	1	LOVE MUSIC, The O'Jays
2	2	LADY BUMP/THE LADY BUMPS ON, Penny McClean
3	3	BABY FACE, Wing and A Prayer
4	4	SALSOUL, Salsoul Orch.
5	5	JUMP FOR JOY/COULD HAVE DANCED ALL NIGHT, Biddu
6	6	I AM SOMEBODY, Jimmy James and The Vagabonds
7	7	LUSIVE, Babe Ruth
8	8	EVERY BEAT OF MY HEART, Crown Heights Affair
9		

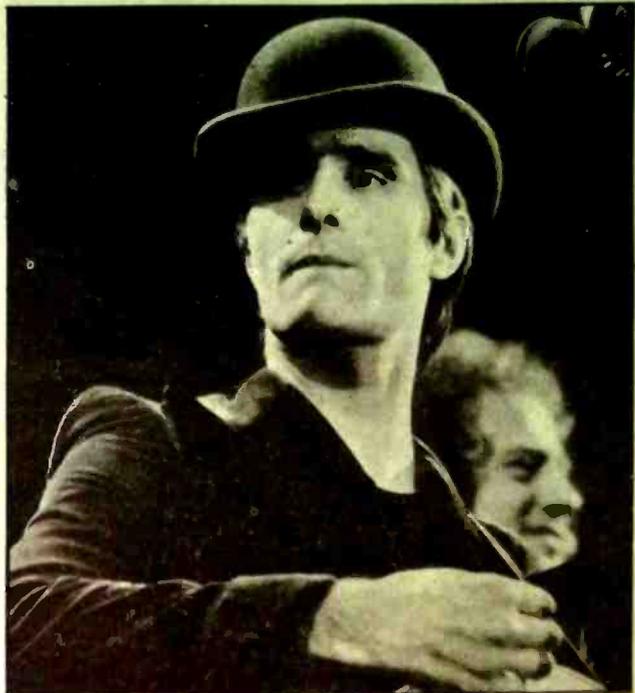
**RECORD MIRROR & DISC**  
**NEWS DESK**  
 01-607-6411  
**NEWS EDITOR**  
**ROSALIND RUSSELL**

# COCKNEY REBEL NEW YEAR TOUR

COCKNEY REBEL are to play a British tour, starting in February. They will play a series of UK dates before going on to Europe at the end of the month.

Among the dates pencilled in are: Newcastle (Feb 12 and 13), Liverpool (15), Manchester (16), Birmingham (19) and Bristol (21 and 22).

No London date has been finalised as yet. Rebel are currently touring in the States but will return to the UK before Christmas. The band's new album, titled *Timeless Flight*, will be released in January.



STEVE HARLEY: new Cockney Rebel album in January.

## Wakeman dates?

RICK WAKEMAN, who is currently in South America with the English Rock Ensemble, will be arriving home before Christmas. Record Mirror & Disc understands that there is a strong possibility of Rick doing his first ever British tour with the Rock Ensemble in the early Spring.

In January, he will go to France to record his next album, which is generally thought to be his *Suite Of The Gods* project. While he was in the States, recordings were made at some concerts and may be put together as a live album later next year.

## Linda's Christmas Show



LINDA LEWIS is to appear at a special concert at London's Ronnie Scott's on December 15. It will be a Christmas show presented by Capital Radio. George Melly will also be appearing. The concert will be broadcast on Boxing Day between 10 pm and 1 am.



FREDDIE MERCURY: Queen show for TV.

## XMAS EVE OGWT QUEEN SPECIAL

QUEEN ARE to play a special concert at the Hammersmith Odeon on Christmas Eve. It will be broadcast live on BBC 2's *Old Grey Whistle Test*. The band will be doing a different stage presentation for this concert.

The event is something of a triumph for their manager John Reid, who organised a similar show last Christmas Eve, with a TV tie-up, starring Elton John. The BBC will be re-screening the Elton Christmas Show on December 27. On December 19, the Russell Harty show will feature the Rocket Records trip

### ELTON OFFER

to the States, which happened in October.

Next year, Queen are preparing for their visit to Australia, Japan and the States.

Meanwhile, Elton has been offered the starring role in a musical titled *The Roar of the Greasepaint, The Smell of The Crowd*, written by Leslie Bricusse, who wrote *Stop the World I Want To Get Off*. He is considering the offer at present, while he is on holiday in Barbados.

## AWB for RAH



HAMISH STUART of *Average White Band*.

THE AVERAGE WHITE Band will be coming to Britain to tour in May and June. They will play 12 concerts in the UK as part of a European tour. They will be in Australia in the New Year, going on to Europe later in the Spring. It is expected they will play the major British cities, including Glasgow, Edinburgh, Manchester, Birmingham and London.

Promoter Fred Bannister is trying to book the Royal Albert Hall for AWB — the venue has recently relaxed the ban they put on rock bands

appearing there. If the Albert Hall is not available, the show will be booked for the Hammersmith Odeon, but either way there will be two shows in London. The band went into the studios this week to cut a new album. It will be ready for release prior to the British tour.

### Lou Reed album

LOU REED has a new album released on January 23. It is titled *Coney Island Babies* and is the follow up to his controversial *Metal Machine Music* which contained no vocals. His last vocal album was *Lou Reed Live*.

### Society dates

CAFE SOCIETY, who have just finished a British tour with Barclay James Harvest, are to play two more London club dates. They are: Bettinas on December 18 and Ronnie Scott's on January 7. The band are then due to join the Kinks for their North American tour. Cafe Society's first album, produced by Ray Davis, has just been released.

## Dee rides off

DEE CLARK, who had a recent singles chart success with *Ride A Wild Horse* has cancelled his proposed British tour. He was due to arrive last week to begin a 14-date tour beginning in Chester, but he just didn't turn up.

Said promoter John Abbey: "He has taken the money and the tickets we sent him and gone to San Francisco instead. He isn't even speaking to anyone on the phone, so we don't know why he did it."

"We have lost enough money to make it worth our while chasing him," John Abbey told Record Mirror & Disc.

The promoters have obviously lost a considerable amount of money on the deal falling through and say that this occurrence more prevalent than some promoters will admit.

"We have lost enough money to make it worth our while chasing him," John Abbey told Record Mirror & Disc. Clark's record company, Polydor, have also tried to contact him, but with no luck.

## Chaka film role

RUFUS STAR Chaka may be suing Chaka for Khan has been offered a \$80,000 dollars. It is claimed that she is still under contract to his titled *Lamb Chop*. It is not connected with the puppet of the same name.

Meanwhile, we understand Curtis Mayfield rights to one Chaka Khan album.

## Purple roadie killed

DEEP PURPLE roadie, Patsy Collins, was killed during a Far Eastern tour when he fell eight floors down a lift shaft. It was wrongly reported in the National Press which stated the dead man was Paddy "The Plank."

## Stylistics visit

THE STYLISTICS arrive in Britain at the end of March to play 10 dates. They will also be playing at the Balley Variety Club for a week, beginning March 29. The other dates are currently being arranged. Their album, *You Are Beautiful* is just released. They are to begin work on a new album which will be released to coincide with their UK tour.

**TOGETHER!**



**Jackie Wilson & The Chi-Lites**



**A tremendous single  
 Don't Burn  
 No Bridges**

BR 26  
 Marketed by **DECCA**

**Listen out for heavy airplay on Radio 1, Radio Luxembourg and local commercial stations.**

# Sabbath ready to stomp again

**BLACK SABBATH** are to start a mini-tour in January playing concerts cancelled in November after injuries to Ozzie Osbourne and Geezer Butler.

The tour will also include dates in Birmingham and

London. The full schedule reads: Portsmouth Guildhall (January 8), Ipswich Gaumont (9), Southend Kursaal Ballroom (10), Birmingham Odeon (11) and London Hammersmith Odeon (13).

Tickets from the three previous dates are valid for the re-arranged concerts and some re-

turned tickets are also available at the box office.

Tickets by postal application for the Birmingham gig cost £1.25, £1.50 and £1.80. London prices are: £1.10, £1.65 and £2.20.

Sabbath's new single Am I Going Insane will be in the shops on January 30.

## Groundhogs surface

**THE GROUNDHOGS** have been re-formed. Tony McPhee has reformed the band with three other new musicians.

They are: Dave Well-below (electric violin, mandolin and vocals), Martin Kent (bass) and Mick Cook (drums). The group will tour the UK, beginning at the end of February with an album out in March.

McPhee has written nine songs which he will also produce.

The original Groundhogs split up a year ago.



GROUNDHOGS



JONATHAN KING

## Crowning Glory?

**JONATHAN KING** has an album released this week titled Jonathan King's Greatest Hits Past, Present And Future. It features hits such as Everyone's Gonna Go To The Moon and Una Paloma Blanca.

King has two singles released on December 12. They are: a new version of the Kinks' You Really Got Me by the Hot Squirrels and A Question Of A Dog by a band called Arkwright.

## HEAVY KIDS GIGS

**THE KIDS'** Winter tour dates include: Cardiff Top Rank (Dec 8), St Albans City Hall (13), Preston Guildhall (16), Malvern Winter Gardens (23), Plymouth Fleets (29), Torquay Gatsbys (30), London Marquee (31), Huddersfield Ivanhoe's (Jan 2), and Croydon Greyhound (4).

Tickets for New Years Eve party at the Marquee are on sale price £1.30.



GARY HOXTON

## Roller Return

**THE BAY CITY ROLLERS** arrive back in Britain this week. Stuart 'Woody' Wood is out of hospital so the group are coming home early, having cancelled their New Zealand gigs.



ROGER MCGOUGH

## SCAFFOLD PLAY

**A PLAY**, written by Roger McGough, is to be staged at the Hampstead Theatre Club from December 11 to January 12. Titled Word Play, it stars McGough, John Gorman and Andy Roberts, and was presented at this year's Edinburgh Festival. The show starts at 8.00 pm.

## More Spaghetti - rock

**NEW BAND** Nova has just signed to the Arista label. They are mainly Italian and will have their first album released on January 9, titled Blink. Their first appearance will be as support to Hawkwind on their eight day tour which starts at Southend Kursaal on December 13. Other dates are: Reading Top Rank (15), Cardiff Top Rank (16), Brunel University (17), Ipswich Gaumont (18), Norwich St Andrews Hall (19), Enfield Picketts Lock (20) and Southampton Top Rank (21).

## NEWS IN BRIEF

**COUNTRY JOE McDONALD** has extra dates added to his tour. They are: Cardiff University (Jan 21) and Belfast University (26).

Caney have finished work on their second album, titled Working Together and it will be released on January 30. February gigs include: Liverpool University (7), North London Poly (10), Leicester University (13), North East London Poly (20) and Kingston Poly (27).

Upp December dates are: London Marquee (11), Nottingham Dancing Slipper (17), Folkstone Leas Cliff Hall (18) and Havant College (20). Sutherland Brothers and Quiver December dates: Aberdeen Robert Gordon Institute (11), Glasgow Technical College (12), Wigan Casino (13), Worthington College (18), Ipswich Civic College (19), and Isle of Wight Ryde Pavilion (20).

Johnny Mathis dates are: Coventry Theatre (March 21), Stoke On Trent Jollys Club (22), Southport New Theatre (26/26), Glasgow Apollo (27), London Palladium (28), Luton Caesar's Palace (29-3) and London Palladium (April 4).

Sweet begin a US tour on January 25, when they will also be releasing a new single.

Fruup dates now: Fareham Technical College January 9 instead of December 13.

## Bad Lad

**JACK THE LAD'S** bass player Phil Murray collapsed after a concert in Sheffield last week. He is said to be suffering from a stomach ulcer. Gigs at Salisbury and St Albans have been cancelled, but the Lad hope to resume their tour at Halifax Tiffanys on December 10.

## GLADYS DUE

**GLADYS KNIGHT** and the Pips, with a single out this Friday - their own version of Silent Night - have plans to visit Britain

in the Spring. They will play a short concert tour including one major London date and a few TV spots.

# American hotline ...

New York

## COCKNEY REBEL GET THE BIRD

**THE KINKS'** fans in America are a hardy lot and rather singularly minded. When attending a Kinks concert they are not apt to take kindly to any sort of warm-up / time-filling or introductory music; they want only to see the Kinks.

Unfortunately for Steve Harley and Cockney Rebel it was their lot last Friday to act out the three aforementioned chores and try, at the same time, to win themselves a few fans of their own. Much as they tried it was a battle doomed to failure from the start. All through their set could be heard the background chant of "Ray Davies, Ray Davies. We love Ray Davies." No matter what they did it was impossible to hold the audience's attention. By their second to last number they were being booed and jeered; their spirits got lower and lower and their ability to play good music went the same way. A nightmare situation for any band playing New York for the first time.

And the Kinks' show? Well they couldn't really lose, could they?



present the single is being very heavily featured in discotheques across the country and marks the beginning of a new trend whereby the Staples have come from doing strictly religious material in the 50s through to a soul-gospel work, a la Aretha Franklin, in the 70s.

STEPHEN MORLEY

**THE MOVIE** "Let's Do It Again" is currently doing extremely well on the box office sales' top twenty list. This week the title track of the same name, sung by the Staple Singers, reached gold status and is expected to be followed by an album early in the New Year. At

**ROCK** is dead (but it won't lie down): Two blows to the solar plexus of rock were felt in the U.S. this week, but the patient is expected to survive. Because of vandalism and rioting that followed Rod Stewart and Faces' concert at the Minneapolis Auditorium, that arena is now permanently closed to rock shows. Glass windows and doors were shattered after the Faces' concert and a two-foot hole was left in a cement wall of the city-owned facility. Meanwhile, a Tallahassee, Florida Baptist Church had a bonfire of over two thousand dollars worth of "Immoral" rock albums. Rev Charles Boykin, associate pastor and youth director of the church, quoted statistics (but not the source) showing that "of 1,000 girls who became pregnant out of wedlock, 984 committed the act while rock was being played."

Bette Midler was on her way from the Beverly Wilshire Hotel to a rehearsal of her upcoming 20-city tour when she was rushed to Century City Hospital for an emergency appendectomy. Bette just thought she had the flu. She is now in satisfactory condition and is recuperating, but the first three dates of her tour have been cancelled.

Dave Mason was on a private plane 200 miles

## FANS ROCK ON



ROD STEWART

out of Cincinnati and was asleep when he awoke to hear the pilot calling "Mayday! Mayday!" It seems the plane was on fire. They crashed landed in West Virginia, but all aboard were alright and they were only 25 minutes late for their Cincinnati concert.

The Altman Brothers gave a concert in Atlanta to raise funds for Georgia Governor Jimmy Carter, a candidate for the Democratic nomination for President of the United States. Over 10,000 persons attended the concert. Carter was asked about the method of

raising funds by having a rock concert, and he said, "Anyone who doesn't want a president who likes this kind of music and who is proud of his friendships with the people who make the kind of music can go vote for somebody else." Why do I get the feeling he's lost the vote of a Tallahassee Baptist Church?

10cc had Thanksgiving Dinner (their first) at a Los Angeles restaurant, then drove over to the Troubadour to catch Neil Sedaka's opening night. Sedaka, who has a reputation for introducing friends in the audience (one of the reasons he was fired by the Carpenters last August in Las Vegas), acknowledged all of those who have helped his career, but failed to mention 10cc. The band did not visit backstage after the show. The next night they saw avant garde rock postess Patti Smith at the Roxy, and (despite critical raves elsewhere) hated the show. On Sunday they boarded their New York-bound plane at Los Angeles International Airport, and a friend from Phonogram spotted a familiar face heading toward the same plane. It was Patti Smith, and we're waiting to hear how they all got along on their five-hour flight cross the U.S.A.

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# LISTEN TO THE BAND

The high spark of stack-heeled boys...

**THE GLITTER BAND: 'Listen To The Band' (Bells 259) 39 min**

WHAT A bunch of cards! On 'Dream Baby'—the side two opener, sung by Gerry—the band opens with the sax break from 'Diana', sing the first verse à la early sixties wimpiness, and then launch into a wacky, fab middle eight straight out of Roxy Music. What a bunch of cards!

1975 seems to be a watershed year for British pop. Given the format of wildly ripping off every cliché and style from the past 20 years of rock, the past few months has seen Mud, Mike Batt, the Sweet, Kenny, the Rubettes and the Glitter Band evolve to where their music is merely using the past as stylistic reference. In the case of the Glitter Band, they've gone to the vocal groups of the Fifties, not forgetting the occasional nod to the California surf coterie.

Like the Sweet, the Glitter Band are rapidly moving away from the formula bubblegum of their early days. On the evidence of 'Listen To The Band' it's hard to tell whether they're consciously trying to be 'serious' and 'heavy' or just having a good time. The first song, 'Where Have You Been', starts with an eloquent guitar freakout before sliding into an ethereal vocal madrigal that sounds like good Harlan Ellison sci-fi which then slides into one of the best pop songs the band has yet recorded, an infectious little sci-fi dirty that sounds as innocuous as 'Rocket Man'. The attention to detail is magnificent—only I hope they're doing this because they enjoy it rather than straining for acceptance with their peers.

As long as the Band treat their songs as singles, they're great. The delicate 'People Like You And People Like Me' could hold its own against any harmonies group, and 'Watch The Show' is a great blast of honky soul, owing more than a little to the AWB and containing an indelibly memorable clavinet hook and chorus.

John Springate and Gerry Shephard seem to have taken on the mantle of recording teen romance and its heartaches and their lyrics are great. It takes serious thought to produce gems like 'Miss Mirage, Took you in my garage, Took you for a drive in the sun' or to juxtapose similes like 'Love was fading like a shooting star, You make my dreams, Like mountain streams.'

Needless to say, this is a great record to dance to—  
John Ingham Sounds Nov. 22.



**THE GLITTER BAND**  
**'Listen To The Band'**

Album Cassette Cartridge

**THE GLITTER BAND ON TOUR**

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RECORD MIRROR & DISC

MUD on the country lanes

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**COVER STORY**



# MUSIC FOR ART'S SAKE

**MONEY**, it would appear, is big business. For a start there's the Rollers who reckon it's all Money Honey and now there's 10cc busy yelling 'money for God's sake'.

Now that's pretty strange when you realise that 10cc's transfer fee from UK Records to Mercury was for £1,200,000 over the next five years. It would appear they have more than enough.

So why the cynicism of their latest hit single Art For Art's Sake? Are they the reincarnation of Frank Zappa's We're Only In It For The Money?

'Money talks so listen to it  
Money talks to me  
Anyone can understand it  
Money can't be beat.'

Judging by those sentiments maybe they are. Let's say their production techniques have taken them to a new understanding, an understanding that technology can buy you money; backing tapes can buy you fame.

It's a good theory but it doesn't hold water.

The photogenic Eric Stewart comes over as a commanding professional.

The band are currently in the States trying to consolidate the following they found with I'm Not In Love. But being professionals they managed to return to London for a few interviews and the inevitable Top Of The Pops.

Most of the idea behind Art For Art's Sake came from Eric.

## Split

"We were just thinking of people who want to make money out of the business and then split, leave the country," he says.

"Graham didn't quite like the idea of it because he thought we shouldn't be so controversial, but it's



just another sacred cow to have a go at.

"You see we're in it for the music, not for the money. We haven't made any money, as Jonathan King will tell you."

"The money side of things is left to the management, the biggest buzz of all for us is going on stage and playing the music for people."

"They'll be playing that music for British audiences in February and March next year. It'll include

music from a new album called How Dare You which is released January 9. The album is the long-awaited successor to The Original Soundtrack and is expected to be an even bigger money-spinner.

It's a concept album in that all the tracks are concepts in themselves but there's no central theme, says Eric.

"There's enough in one track to make a concept album of if you're one of

those groups that like to pad things out. We don't.

"Take for instance the One Night In Paris track on the last album. That was originally 30 minutes long and after playing it over and over to each other we said 'We're just padding it for padding's sake'. In the end we cut it to eight minutes.

"But sometimes we stretch things. I'm Not In Love was quite short. That one was stretched because we got off on the sound of those voices. We were

intoxicated with it and got carried away."

Eric moves on to a breakdown of the new album.

**HOW DARE YOU:** "It's an instrumental track which is something new for us since the days of Neanderthal Man (remember Hotlegs?)."

## Lazy

**LAZY WAYS:** "It's a vocal thing but like I'm Not In Love it's a sound record where the sound is more important than the lyric. It's about a guy who stays in bed. He's lazy."

**I WANT TO RULE THE WORLD:** "It's about a 13-year-old boy who wants to rule the world. It's a very strange track, believe me."

**MANDY:** "It's about an air hostess and I think it was triggered off by the advert 'I am Randy fly me' or something like that."

**ICEBERG:** "This one's a psychopath in New York. A heavy breathing on the telephone type of fella who goes around cutting people's insides out. Not a nice person to know."

**ART FOR ART'S SAKE:** "It's a lot longer than the single and it's a re-mixed version. In fact we had to do a totally different cut for America too. They want



by David Hancock

their singles even shorter and shorter, which is stupid."

**ROCK 'N' ROLL LULLABY:** "It's ambiguous in the way we used to do ambiguous things. It's a lullaby that a modern pop parent would sing to a kid but nobody would go to sleep with it. The words are rather nice, it's a pleasant song."

**GIMME SOME HEAD-ROOM:** "It's the story of a guy learning about sex and it'll probably be banned in America."

**Divorce**

**DON'T HANG UP:** "This is what I think's the best track on the album. It's where the How Dare You album title comes in. It's about a man and wife's telephone conversation when they are going to get a divorce. It goes through all types of time changes and different parts of the world. It's my favourite."

But 10cc don't just get their money (for God's sake) from being solely artists. Much of their talent lies in the equally lucrative field of production, most noticeable recently with Blue Guitar for Justin Hayward and John Lodge.

"I was really knocked out to see that in the charts," enthuses Eric. "We heard about it when we were in the States. We all got nicely drunk that night."

"We were always good friends with the Moody Blues from the time of Hottlegs when we did a tour with them, and since then I've carried on a friendship thing with Justin, who also



owns a part of Strawberry studios.

"We had a few weeks spare around Easter and Justin had a song he didn't think suitable for anything he was going to do, so we went into Strawberry studios and cut Blue Guitar. It turned out so nice we thought we'd go the whole way and put strings on it so we got Del Newman in, and then it was mixed by Tony Clarke at Threshold."

"I tried to mix it but I couldn't get it anywhere near as good as that."

Eric can't say whether it'll be a permanent combination or not.

But he is emphatic that their love for Strawberry Studios is over. The new album is probably the last thing they'll record there.

"The studio is so successful now that we

can't get in," explains Eric. "So now we're building a new studio in Surrey to be called Strawberry South. It's being built out of an old cinema in Dorking."

In case you think 10cc already have enough strings to their bow, you're wrong. There's yet another way that the money (for God's sake) can come pouring in and that's via films.

**Movie**

"We've been approached to write the music for Superman, a new 10 million dollar movie. It'll be great if we get it but it'll probably go to one of the big names like John Barry or Paul McCartney, or somebody like that."

"It'll be nice to do because we're really into films and comics and cartoons. It comes through in most of the songs," points out Eric astutely.

What also comes through is the crisply polished production which has caused 10cc to bear the brunt of criticism that has labelled them a fastidiously manufactured studio band.

Are they divorcing themselves from the real human power and emotion that rock thrives on or are they, like Queen, pioneers of a new ever-changing techno-rock?

"Rock music is getting away from the raw earthy stuff it was earlier and I think that's a good thing," states Eric.

"There's a helluva lot more music around now than even a year ago and I think we've influenced the field slightly. People are becoming a lot more adventurous with seven-minute singles and the like."

"I'd like to see the day when there's a 12-minute single."

"We don't actually record a specific single but do a collection of tracks for an album and then try to pick out which is the most commercial for the time."

**Smash**

"But quite frankly I wouldn't worry if we never have another hit single. It would be nice to be in the position of, say, Pink Floyd where you know if you released a good album it's going to be a smash whether it's two years after



the last one or not," he continues.

"It would be nice to know you don't have to rush out a single like we've done in the past. We've said, 'Well we haven't got a single in the charts, better get one out because we've got a tour coming up.'"

"Fortunately it's getting less and less important to do that and we would rather concentrate on albums."

Eric admits that it's also a sure-fire recipe for complacency but reckons that because there are four guys all writing and all singing there never will be that long gap.

"I don't think 10cc have really started yet. We're only just feeling confident to do things and by the time

the next album's out there'll be a few surprises," he adds.

Those surprises are bound to keep 10cc up there as one of Britain's top bands which'll keep the money (for God's sake) flowing the right way. With the biggest known transfer deal for a British group and a hit single (I'm Not In Love) that sold nearly 3,000,000, these four boys ought to be doing the Wall Street shuffle, but they're not.

They're not even thinking of becoming taxies, like so many other British stars.

**Disgusting**

"There's no chance of Britain losing us to America in spite of Harold Wilson's disgusting Labour Government," says Eric.

"We can't become tax exiles because we haven't any money. Anyway I'd hate to leave Britain because it's still pretty free here."

"Somebody told me something interesting last week. The percentage of people in Britain that earn over £5,000 a year is amazingly low. In fact it's 58,000 people out of 60 million. Isn't that amazing?"

"And if you redistributed all the wealth in England it would give everybody an extra four quid."

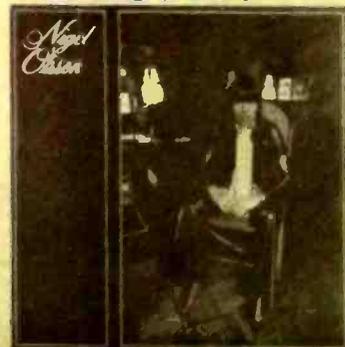
"Give me you silver Give me your gold Make it a million For when I get old."

Lyrics to Art For Art's Sake by permission St. Anne's Music, Manchester.

**'I wouldn't worry if we never had another hit single'—Eric Stewart**



*Nigel Olsson*



The Album: 'NIGEL OLSSON'

ROLL 2

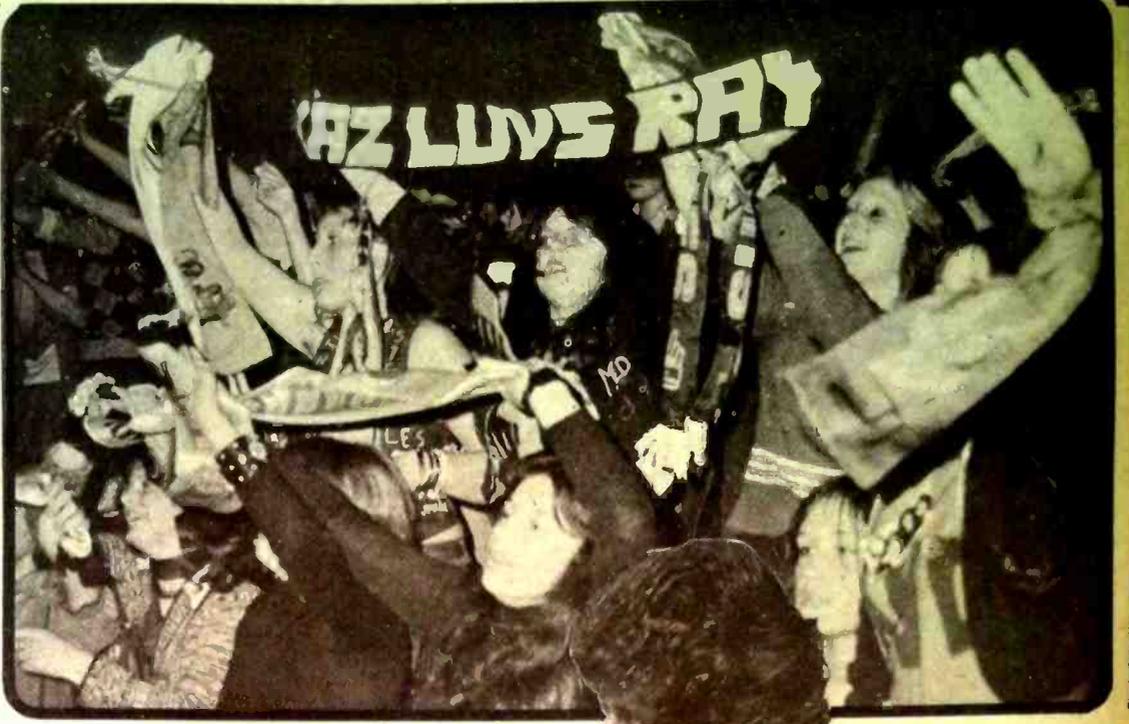
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# MUD: on the right tracks?



FANS: wild approval

**RIDING THE** East Yorkshire bus from Hull station out to Mud's hotel, a gaggle of giggling schoolgirls are whooping it up on the back seat.

Just look at it," one sings in that accent. The rain is streaming down the windows and filling up the streets. "Sue's got tickets to see Mud tonight. Fancy Mud playing here on a night like this..."

Yeah, fancy that. The boys in the band must've felt exactly the same when they arrived at the ABC theatre to find it only three parts full, particularly since over the past few weeks they've been playing to 10 and 12,000 people. But that was in Poland.

In Britain, third date into their big Christmas tour, Mud are quite benevolently losing money. Their show, y'see, is bigger, better and more sophisticated than ever. Besides the eight permanent road crew, they've got a guy driving all the gear around in Ford's latest answer to the Cannonball trucks of America — that's the gear. The crew ride in roomy cars and the band themselves travel in their Fleetwood Cadillac Flagship. Then there are the humpers, picked up at each gig to load the group's gear, and there are the special effects, magnesium flares, and the hotel bills and, o yes, each time the lorry is filled with gas it costs £30. And Mud know they can't win, even if the tour is totally sold out (which it almost is), even if everyone who sees them goes and buys their new single, they've still got to lose. Just like most other bands, Mud have got to the stage where the big rock 'n' roll road show is just too expensive, yet still they do... for the fans.

Looking out at the ABC's seething mass of teenage girls, swaying with their Mud scarves held high in a sort of football terrace salute, it's not hard to understand why. Mud have been playing Hull for years. It's a stronghold of the Mud fan club. In fact there are a bunch of teenagers in Hull who live only for Mud. They followed them to Belgium for the first dates of this tour. They travelled to Stockholm for the first British date. They are dedicated followers of Mud and there are a bunch of such fans in all the towns Mud play

Nevertheless, this Hull gig is not a great one. From the fan's point of view it was electric, exciting, and full of the usual half-riot scenes, but Mud are below par.

A lady usherette, all flustered, hackles fully aroused, shows her indignation right at the start of their set.

Charging into the teenage girls who are gushing from their seats towards the stage, she defiantly orders them back then turns on me.

"Can't we tell you what to write," she bawls in my ear. "Let's face it, they're the ones

by Peter Harvey

responsible (points to stage) all this rioting," she shakes her head and leaves.

Meanwhile Mud are steaming through Hair Of The Dog. Dave Mount's rocker from the new LP, which makes a perfect opener.

The set is new and old stuff mingled together with the added bonus of a great version of the Beatles' I Wanna Hold Your Hand. They move well through the hits and only have the audience a little confused when they deliver the adventurous Use Your Imagination —

little track of the new album. The problems are more to do with a sense of commitment. Mud look like professionals tonight... they are professionally having a good time. Rob's effect box fails to provide the right sound on the Show Me solo and during Oh Boy everyone sings out of tune.

It doesn't matter. It only matters to Mud. Their fans show their approval in the wildest, most abandoned way so far in Britain.

After the gig a roadie throws Mount's sticks to a waiting fan. She screams: "I love you," tears streaming down her face and hurries away kissing them.

Mud have done a "runner". As soon as they left the stage after Lonely This Christmas they rushed straight out of a side door into the Caddie and away through a score of fans who've spent the entire evening waiting for just that moment.

Dave Mount had asked earlier: "Why must we do a runner?" — "The police asked for it" — "Oooh I do hate over-reaction," Mount preens himself in mock outrage.

The hotel is seven miles away from the gig yet before 1.00 p.m. about 20 fans have found their way there. They hang out in the foyer, ask anybody to get them autographs and generally bask in reflected glory when the groups

appear. Mud are always good to the fans: Never once did they show signs of impatience. They even keep their basic knockabout act together to keep those teenage fans happy.

"We'd like to stretch and broaden our act," Dave admits en route to Carlisle the following day. "This is our dilemma. We're not getting any new kids following us now; those who come know what they want to see. You can't just change the act. For the fans it would be like buying a tin of spaghetti only to find baked beans inside. On the albums we can spread it out, but not on tour."

Sitting next to him the precise and stolid Ray Stiles, who can be as insane as Mount when the mood takes him, decides: "For us the honeymoon is over. We have got to stretch ourselves. We're not going to sit and wait for it to catch us up — underneath it all we're quite a funky little band."

### Dilemma

Dave: "The dilemma is to find the scope to widen it. We don't want to do a Sweet or a Treme.

Ray: "That's why we're on this tour; we have to see what the reaction is like. We're taking it just a little more seriously now. People change and we'd



ROB DAVIES: Xmas presents

like to move with the audience."

"But it will be a slow process," says Dave. "Look at Gary Glitter. He really was the leader of the gang, suddenly he's completely different. We've had a lot of changes. We're luckier than the people who've really got themselves into a tight corner. We used to be jealous of their strong image but when you get that you lose your flexibility."

The questions has to be asked: Is this the last Mud tour?

Dave says the future has to be discussed when the tour is over, both agree they'd like to play smaller places.

says Ray: "I would sooner be in this band than any other. I have a great deal of faith in what we're doing, and we're more philosophical now; it doesn't matter if we don't fill."

What they would both ultimately like is the sort of stature that the Hollies have achieved.

A tape of the new LP is played with Ray pointing out that Show Me is completely original Mud despite comments about it sounding like the Osmonds. "We've copied some sounds but not the Osmonds," he says. "Even the Elvis thing was an accident."

Dave says: "I've no respect for Elvis now because he sings songs like Hound Dog like Tom Jones would do them. He's singing like a third rate working man's club singer. He Julie Andrews his own songs. I hope he never comes to England, he's forgotten what he used to be."

The car speeds to Carlisle and while Philly, Mud's 20 year old tour manager / wizard, checks the gear, the group take afternoon tea in their hotel and reminisce about Poland.

They will almost certainly return behind the Iron Curtain but America, it seems, remains a problem. If they go it will probably be as a club act. They have still to have a single released there.

### Hanger

In Carlisle Market Hall, a huge cavernous hanger. Bilbo Baggins are whipping the crowd into a frenzy. They're Scottish and at this Northerly outpost have a lot of support for their tough rocky set. Mud have a good support group.

They come on to a riotous surge from the 1500-odd fans and play a set that is infinitely more self assured than the Hull performances. Maybe it does matter when the gig is not sold out?

They may worry about the future, but for the present, everything is alright.



LES GRAY: giving Alan the eye



LES AND ROB

# LYNSEY DE PAUL

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L. DE PAUL



## LOVE BOMB



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**HE IS a most unusual man: nothing like your average pop star who often bounces like a budge on Trill when giving interviews and oh so eager to talk about themselves.**

He isn't over keen to be egotistical. In fact Clifford T. Ward is a very likeable sort of chap with a faint air of naivety.

Clifford's halcyon days came rapidly to a halt when he began work on the pesky Escalator album, which was riddled with bad luck and trouble from the word go.

Of course it left a scar. But now 18 months on he has admirably picked himself up, dusted himself down and started all over again. Now he is with a new record company, Phonogram, and has an album just released on the Philips label

which promises (toes crossed) to be as successful as the superb home Thoughts LP. No More Rock 'n' Roll, a title which — he's quick to point out — doesn't carry any double entendres or hints that he longs to see the music business take on a more mellow stance.

I personally think No More Rock 'n' Roll is a fine album and one which promotes the man's air of confidence, a thing sadly lacking on Escalator.

Says Clifford puffing on a Piccadilly: "I decided to use new musicians like Chris Spedding and Pete Wingfield because well, um — things were getting a bit stale, and a change is as good as a rest."

**Polite**

"The musicians I used on the album all said that hitherto my work had been overly polite — perhaps it was. I think it's true that my latest record has more guts, and with the musicians' personalities coming to the fore on some of the tracks there's more life in my songs."

Indeed, the standard of playing on the album surpasses anything on

Clifford's past records. Some of Mr Spedding's guitar solos are spunky and funky enough to stir some of the most susceptible parts of the anatomy.

"It was one of the quickest albums I've ever done," says Clifford, "I mean I was astounded at their competency. On Escalator it sometimes took us between 5-10 hours to complete one backing track, whereas it took us only one hour on this one."

"Escalator was a nightmare for all concerned, nothing went right. In the end everyone was so fed-up that some of the guys came up to me and said they felt they could no longer contribute and wanted out."

"I'm not exactly the easiest person to work with in the studio, because I'm a perfectionist. I know that sounds awful, but it's true. I'm very domineering and I suppose musicians do not like being told exactly what they have to do. In the end we all got tired of

each other, or should I say they got tired of me — that would be nearer the truth.

"With No More Rock 'n' Roll the atmosphere was relaxed and tension free."

Clifford's writing is still as poignant as ever (and arguably less polite); he's a surrealist who deals in romance without the pseudo trappings of superfluous glamour. His favourite topic (especially for single material) appears to be about young housewives who are still beautiful but are taken for granted by the old man and the kids. The newie single, No More Rock 'n' Roll, travels on parallel lines to the aforesaid problem.

**Curlers**

"The inspiration behind that song is very simple, even though people are going to read all kinds of things into it," says he. "I was travelling by train to London when I espied this young girl in curlers — though she still looked lovely — with her kids,

# KIDDY-MINSTREL



CLIFFORD T. WARD: air of naivety

who were being piled into this battered Ford Anglia to be taken off to school.

"If I see a pretty girl, that's it — I'm in love again. Trouble is I'm always falling in love."

Clifford's love affair with love is also extended to his writing, his latest project being a love story for the BBC, scheduled for a Play For Today slot early next year.

Over to Clifford for the low-down: "It's a story about two working class youngsters from Kidderminster, which is my home town, who fall in love in the carpet factory where they both work. They have an affair but it breaks up and then they finally get back together — it's a happy ending."

"Alec Roe will be writing the script although I came up with the original idea. I'll be writing about six songs for it, one of which is already completed and called Up In The World. It is on the album."

**Ecstatic**

The highest tribute anyone could every pay a singer / songwriter is to cover their songs. Clifford is ecstatic to the point of no return about several adroit performers who have chosen to record his tunes.

"Hey," says Clifford lifting his bum two inches from the settee. "d'you know that Jack Jones has recorded a version of Home Thoughts Abroad? I

must admit I was frightened in case he ruined it, but he sings it much better than me. It's very sympathetic to the original but at the same time he's added his own touch of class."

"Also Ringo Starr's recorded Birmingham for his latest LP and McKendree Springs will be doing something from my latest album. I'm very chuffed."

**Recluse**

Ha ha. This is equal to giving that effective V sign to all those hackle mackles who have proclaimed Clifford a "Has-been".

Critics have the notion that because the man keeps a low profile he's had it! On the contrary, Clifford is very much alive and kicking and living in Kidderminster. Being a pastoral recluse helps him to be creative.

What people don't realise is that Clifford isn't a performer. He is fundamentally a songwriter / singer (in that order) and doesn't wish to bask in the limelight.

"Because I don't appear on TV or radio people think I'm a fallen-star. My albums have always sold moderately well in Britain and on the Continent. I mean I'm not complaining. Of course I'm not in the super-star league but I'm no longer living in a council flat. I've got a lovely Georgian house which has acres of land. I've even got a swimming pool..."

# Silver Convention

FLY ROBIN FLY SAVE ME I LIKE IT

GREAT DISCO SOUL



# THE DISCO ALBUM THAT'S ROCKETING UP THE U.S.A. CHARTS

MAG 5010

Contains the No 1 U.S.A hit single 'FLY ROBIN FLY'



MAGNET RECORDS

**DANCING HAS** always been one of the main arts of ripping it up. Back in the forties Victor Sylvestor popularised ballroom dancing with couples fancy footing around the floor in patent shoes and tulle.

Meanwhile across the Atlantic the black Harlem kids were much more vigorous. They shimmied and some-rsaulted like Catherine Wheels to jazz and be-bop.

Years later came the twist, and instead of youngsters hanging out on street corners or planning to beat up the next door neighbour, everyone (including over twenty-fives) went twisting down the local Locarno for all night dancing.

The man who spear-headed the dance which affected everybody from high school teen dreams to the Queen Mum is Chubby Checker, who topped the American charts in 1960 with a polished version of Hank Ballard's r & b smash, The Twist. Now he's back once again and thrilling the new generation with the dance that made you throw away your partner and go it alone for the very first time.

The Twist is once again in the British charts, and could very well be the Xmas number one, when parties wouldn't be parties without Uncle Wilf or your precocious four-year-old cousin doing the twist in the middle of the front room.

Chubby himself is very much alive and twisting and living in New York. Although little has been heard of him for more than a decade, he says he's been working ever since his rise to fame. He may have mellowed, but boy can he still move.

"I haven't stopped working," he affirms during our transatlantic phone conversation. "I've been doing a lot of cabaret and concerts in which I include a lot of new songs and some old songs."

**Antique**

"I mean I advance every year, when the beat changes I change my style to suit the new trends. I don't wanna sound like an antique!"

Chubby has been doing a lot of work in the studios and has laid down a lot of new material, some of which may sooner or later find itself being made into singles for both the American and British markets.

But obviously what most of you are interested in is Chubby's involvement with the Twist. However, it's a delicate subject, and one which has to be approached with kid gloves.

Does he mind talking about the er, whatisit and will he tell us how he got involved with...

(Chuckling down the phone) "Sure. People always ask me about the twist. When I'm on stage it doesn't bug me when they shout out for me to do it. I invented it after all. I mean with the present situation with everyone doing the twist in the disco, and the Pony,

# Twist me another



## Checker wins again

which is another of my dances, there seems to be a revived interest in it. It's always been a universal dance because the step is so easy and everyone looks good doing it."

How did it all affect you?

"Well, I've never been the same since (laughs), but I hadn't hit upon the phenomenon I'd have still been an entertainer. Before I made The Twist, I used to do a lot of street plays and I was becoming quite successful doing them, but the Twist obviously wrecked all my acting ambitions; I mean it made such a big impact it would have been silly to ignore it."

Chubby really is ecstatic about the Twist's resurrection — to the point that he's like a young boy who's got up on Christmas morning and found a whole bag of goodies from Santa. He feels that the revived interest in the Twist will give him the chance to become a paramount performer in the seventies.

"This old record of mine is like hands up for victory 'cos it's gonna give me a chance to be able to show people that I'm a singer of versatility. I'm jus' dying to get over to Britain and really do it! Now I can build up something really good. I'm very serious about my profession and I've been working on my sound an' all sorts of things. Like I don't wanna be a lawyer or a truck driver or a doctor, I'm a singer. When I go out on stage I feel something real strong. Like there's a song I do in my act called Alright, and when I hear the audience

shout back at me "Alright," it's great, just great." To please an audience is one of the main things."

Chubby appears to be the perennial picaninny, ageless and without any kind of hang-ups. There was however a point in his life when he never wanted to Twist again!

"I've always done the Twist in all my stage shows right, but maybe one month in my whole life I didn't wanna do that damn dance."

"Y'see I was at a very low ebb in my life some nine years ago, and I just had to try and get myself together. I had a talk with myself, like I said: "You're a great performer Chubby, so what ya doing sitting here brooding; so I plucked myself up and started all over again."

The reason for Chubby's short trip into the utter depths of depression stemmed from the fact that the Beatles and other well known British groups of the sixties were hogging all the limelight and nobody (even greats like Chubby, who were on the scene before the Liverpudlian Invasion) could get a look in.

"Even Elvis Presley was finding it hard at that time," says Chubby pensively. "Groups like the Beatles, the Kinks, even the Dave Clark Five were coming along. During the sixties the Americans wanted to hear nothing but British groups."

"Now I call this new generation after Sergeant Pepper — like things go in circles, the kids no longer freak out or dress in hippy gear and look stoned outta their minds. It's my turn again, kids are

getting back to the Twist and all that corny stuff."

Dancing is as important as music, that's why Chubby Checker has never completely faded away. He believes that the seventies kid is even more into dancing than the groovers of the sixties.

"There's more emphasis on dancing nowadays because in the sixties people were tight. I mean they couldn't let themselves go completely. The dancers of the seventies are much less inhibited."

Chubby also finds that there's a growing interest in other golden oldies who were vogue when he himself was tasting success for the first time.

"Ya know a lot of the old acts are coming back — remember what I said about everything goes around in circles? But a lot of these acts are coming back and finding the whole scene totally alien to them. It obviously means they've planned it all wrong."

"It's no good coming back if today's audience don't want cha!"

**Easier**

"Thankfully I'm not in that category. In fact I'm finding it easier now than I ever did. Y'know back in the sixties I used to cry so hard when I couldn't get on TV shows. Now I'm just saying let me be seen and I'll do the real."

Chubby is hooked on performing like some Irishmen are hooked on Guinness. It's in the blood and no way is he gonna give it all up. Maybe we in England were under the impression that Chubby had retired to a ranch in Texas or to sun drenched beaches in Hawaii, but the Twister has been working for more than 10 years.

"I have to work," he insists, "to me there's nothing like getting on stage and reaching the people. All the money in the world isn't the same as a live act. Some people are content to stay in the background and make stars outta someone else, but not me. I wanna perform. If I come to Britain I will not let my audience down."

"Know something? I'm glad The Twist is doing well in Britain. It's a good place for it to happen, 'cos everyone follows you, you know that?"

"So obviously I'm so happy (choke), I really am happy about it."

He really is! All this emotion is seeping through my telephone receiver and I can feel the vibes. It's a touching moment. It feels as though it could be Chubby's first interview in ten years, and that after all this time someone is rediscovering him all over again.

Hey Chubby, how will you feel when you come over here and the fans start tearing at your clothes and screaming for you to lay the Twist on them just like it is 1960 revisited?

"Er, well I don't wanna sound big headed, but it's always been that way in the States whenever I've played clubs 'n' stuff. Like I was at the airport recently dressed in a real good disguise and lots of people came up to me and knew who I was. Y'know something? The police had to escort me to the safety of the aircraft. Yeah it's still happening!"

# SONGWORDS



## 10cc: Art For Art's sake

Written by Eric Stewart and Graham Gouldman  
Sung by 10cc

Give me your body  
Give me your mind  
Open your heart  
Pull down your blind  
Give me your love  
Give me it all  
Give me in the kitchen  
Give me in the hall

**Chorus:**  
Art for art's sake  
Money for God's sake  
Art for art's sake  
Money for God's sake.

Give me the ready  
Give me the cash  
Give me your body  
Give me a smash  
Give me your silver  
Give me your gold  
Make it a million  
For when I get old.

**Chorus:**  
Art for art's sake etc etc.

Money talks so listen to it  
Money talks to me  
Anyone can understand it  
Money can't be beat  
Oh no

When you get down  
Down to the roots  
Don't give a damn  
Don't give a hoot  
Still gotta keep making the loot

Chauffeur driven  
Gotta make her quick as you can

Give her loving  
Make you a man  
Get her in the palm of your hand

Bread from heaven  
Give me a country  
Where I can be free  
Don't need the union  
Burying me  
Keep me in exile

For the rest of my days  
Burn me in hell  
But as long as it pays.

**Repeat chorus and fade.**

(x) Copyright 75 for the world by St. Anne's Music, Manchester

# RECORD MIRROR & DISC competition

LINDA McCARTNEY has compiled a collection of her favourite colour pix of Wings and put them together in the form of a desk diary.

The diary contains 108 pages, 54 in full colour showing over 100 of Linda's smashing photographs, and there's a full page for every week in the year where you can write all your secrets!

We're giving away 20 of Linda's Pix For Seventy Six diaries which means the first 20 correct entries to be pulled out of the bag will each receive a copy.

The next 12 runners up will each receive a copy of Wings' new single, Venus And Mars / Rock Show.

If you aren't lucky enough to be chosen as a winner then Linda's diary is available through mail order at £2.50 inclusive of postage and packing for UK only, and 2-3 weeks' delivery period is anticipated. Cheques and postal orders should be made payable to McCartney Productions Ltd., and sent to Frances Sconce, McCartney Productions, 12-13 Greek Street, London W1.

Now for the tricky part. Answer these three teasers below, and send your answers no later than December 20 to PO Box 195, Spotlight House, 1 Benwell Road, London N7 7AX. The Editor's decision is final.



1. Which song did Wings open their British tour with? .....

2. Which instrument does Linda play on stage? .....

3. Name three Wings' albums .....

Name .....

Address .....

by Jan Iles

# QUIZ

They always get left out of things and are only allowed to let rip if running for a bus or raving in the disco. Feet we mean and here are some of your fave pop stars' kippers. Guess who they belong to ?



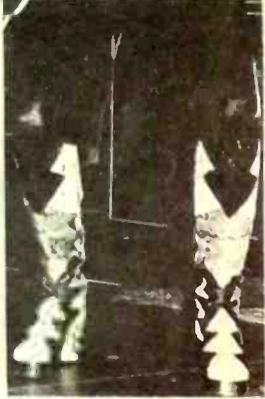
1. They've got their Jacko's on and are rolling up the gloamin.



4. The more up-to-date glittery platforms worn by the man who started it all.



5. The lead singer's crepe-soled creepers look a bit dirty. Perhaps he's been in mud?



2. This little lady goes in for snazzy footwear to compliment her butch look.



3. Platform boots are ideal for little men with glasses, even though they may need a crane to get into 'em. Good job this star sits at his piano most of the time 'cos the weight of 'em could make him fall through the floor.



6. Plastic schoolgirl sandals are favoured by an American who fronts an Anglo / Yank band. His weird 'n' wonderful brother who plays piano also favours unusual footwear like pflmsoll booties.



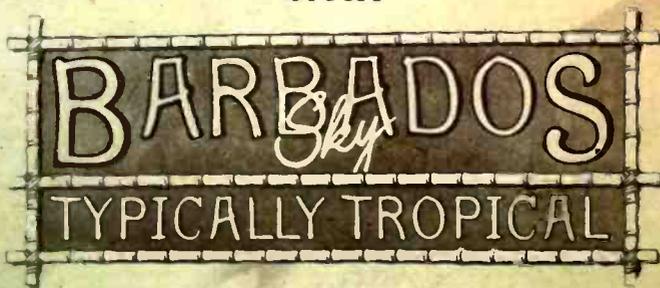
7. This face favours classy foot wear, but does black and white go with tartan and silk?

## ANSWERS

- 1 The Rollers; 2 Suzy Quatro; 3 Elton John; 4 Gary Glitter; 5 Les Gray (Mud); 6 Russell Mael (Sparks); 7 Rod Stewart

# Cold?... Miserable?....

Capture that Summer feeling with



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# THIS YEAR'S MOST UNEXPECTED SANTA?

GREG LAKE'S single *I Believe In Father Christmas* is not in the ordinary run of Christmas singles. There's nothing romantic or fairy tale about his conception of the event — or at least of his view of it as far as present world politics go.

He is obviously a man who thinks a lot about the state of the nation (and other nations too) and particularly abhors violence. The end of the single goes out with dramatic booms and explosions and tells us we're getting the Christmas we deserve. Pretty heavy stuff for the festive season.

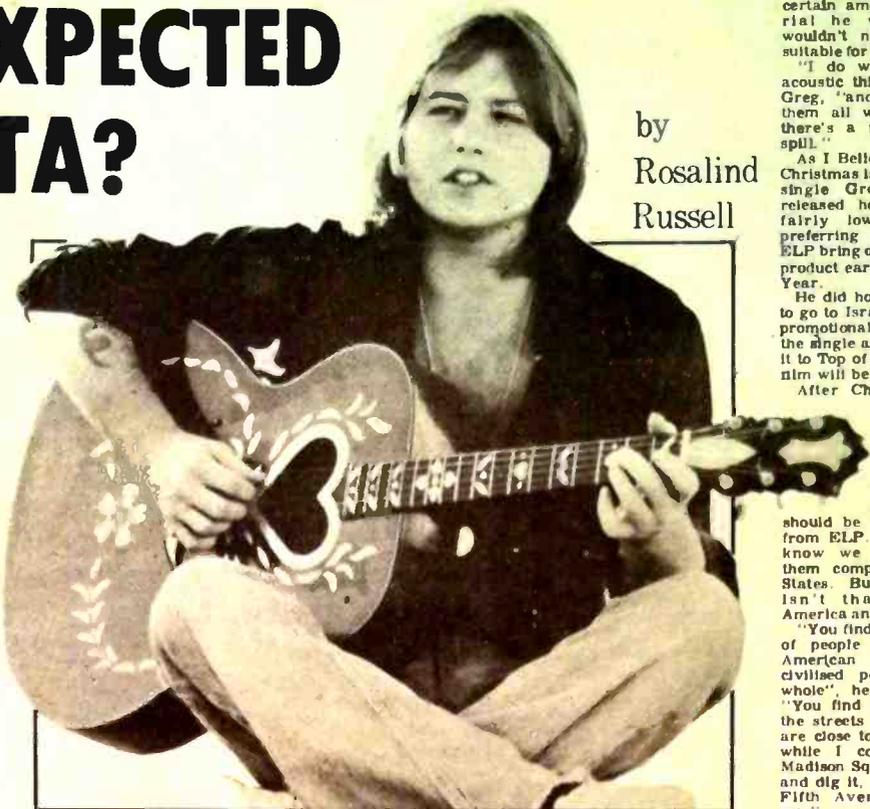
The song was originally written and recorded last Christmas but didn't see the light of day. It was recorded before it's release this month. It was co-written and co-produced by Pete Sinfield, with Keith Emerson on Moog, but is the first solo material Greg has released.

He is unwilling to bring too much individual attention on himself, regarding a solo career as being secondary to the needs of ELP as a group.

"This solo album business is based on a type of insecurity", says Greg. "And I really don't want to get hooked up in that kind of syndrome, the 'everybody in a hit band makes a solo album' it's a bore I'd make an album as a concept, I wouldn't particularly want to place too much

... ask  
**Greg Lake**

'This solo album business is based on a type of insecurity'



by  
**Rosalind Russell**

emphasis on the fact it was my solo album."

But there must be a certain amount of material he writes that wouldn't necessarily be suitable for ELP?

"I do write a lot of acoustic things", agreed Greg, "and I can't use them all with ELP, so there's a natural overspill."

As *I Believe In Father Christmas* is the first solo single Greg has had released, he is keeping fairly low about it, preferring to wait until ELP bring out their group product early in the New Year.

He did however, agree to go to Israel to make a promotional film around the single and if it makes it to *Top of the Pops*, the film will be shown there.

After Christmas, we

should be hearing more from ELP. It's good to know we haven't lost them completely to the States. But Greg Lake isn't that keen on America anyway.

"You find that the type of people who are at American concerts are civilised people on the whole", he commented. "You find the people in the streets of New York are close to savages. So while I could play in Madison Square Gardens and dig it, to walk down Fifth Avenue petrifies me."

# How Saw Sky High



**ALBUM RELEASED DECEMBER 5th ON**



Marketed by  PRIVATE STOCK RECORDS LTD.

The story of  
**ROCK 'N' ROLL**

PART TWO: THIS WEEK, BILL HALEY



BILL HALEY AND THE COMETS: black music to white kids

## Kiss-curl'd Rock 'n' Roll King

**WILLIAM JOHN CLIFTON HALEY** — Bill Haley — is the man who triggered off the rock and roll mania that manifested itself in just about every corner of the world.

The country singer-guitarist brought black music to white kids with such records as *Rocket 88*, *Rock The Joint*, and *Rock - A Beatin' Boogie* — the song that gave Rock 'n' Roll its name (Rock, rock, rock everybody / Roll, roll, roll everybody . . .).

He is the musician who started it all: the man with the famous blond kiss-curl gimmick, black Gibson L7 guitar, immense personal magnitude, and the person who really invented Rock 'n' Roll by emphasizing the second and fourth beats as opposed to the first and third — ("In the early '50s rock and roll was a marriage between C&W and R&B music.

We wanted the fans to dance. At that time who did they have to dance to? — Benny Goodman, Glenn Miller, Mitch Miller and other Swing Era bands. They were great, but they were yesterday. The kids wanted something new so we came along and gave them something they could dance to — Rock 'n' Roll!").

### Smash

Bill Haley, in plaid dinner jacket and narrow trousers, is the 46-year-old Rock 'n' Roller responsible for changing the history of 20th Century music by sparking off the rock and roll revolution with his early Essex label (nee Holiday) recordings — *Real Rock Drive*, *Dance With A Dolly With A Hole In Her Stocking*, *Jukebox Cannonball*, *Icy Heart*, *I'll Be True*, *Fractured*, *Pat-A-Cake*, and *Crazy Man, Crazy* — a C&W-R&B style record that sold a million in 1952!!

by  
**Waxie Maxie**

But his first worldwide smash was on the Decca label in June 1954, with the disc, *Shake Rattle & Roll*, which even outsold the Joe Turner original.

Life began for Bill Haley in Highland Park, Michigan, where his father was a farmer. The family later moved to Chester, Pennsylvania. Since his parents were talented amateur musicians it was inevitable Bill would want to follow in their musical footsteps.

There is a story that as a lad Bill manufactured his first guitar out of a cardboard box! The story also says that it even produced music! But in any case, it led to his father's gift of a real guitar.

By the time he was 16, Bill left home to try and



HALEY: flashfire enthusiasm

make his fortune singing country songs in clubs and dance halls. He either fronted his own pick-up bands, played solo guitar, or was featured singer with other country-style groups, including the Range Drifters, The Downhomers, and The Saddlemen (Billy Williamson, John Frande, Rudy Pompilli, Al Pompilli, Ralph Jones and Frannie Beecher) — later called The Comets.

In 1955, Bill Haley, then 26, recorded *Rock Around The Clock* ("One-two-three o'clock, four o'clock rock / Five-six-seven o'clock, eight o'clock rock! . . ."), the record that was to become the biggest international rock and roll record of all time — 18 million copies sold!

It was the theme song of the rock and roll generation — their symbol of the musical revolution that was taking place. It became something of a battle hymn when it was used as a background theme for a Glenn Ford film about juvenile delinquency entitled *Blackboard Jungle* — the film that caused the first rock and roll riot when it was shown at the Prince of Wales Cinema in the Harrow Road, Paddington, in 1956.

Bill Haley and the Comets appeared on all the major American TV shows as guest stars, made coast-to-coast appearances and toured in Europe. *Rock Around The Clock* and *Don't Knock The Rock*, were full length Columbia films

that featured them as the stars.

Haley and the Comets first toured England in 1957. They played at the Dominion Cinema in Tottenham Court Road and brought the house down. Only the thunderous beat could be heard over the whistling, stomping and shrieking!

The amazing thing about Bill Haley, the self-styled Glenn Miller of Rock 'n' Roll, is that when you see him today, up there on the stage — chubby-faced, slightly thinning hair, and still putting the same amount of flashfire enthusiasm into his raucous old style rock music as he did in the *Long Long Ago* — it is as if 22 years had not gone by since he first exploded onto the rock scene.

### Hits

His records may not be so popular now, but between 1955 and 1958 Bill Haley and the Comets had hit records with *Rockin' Thru' The Rye*, *Dim Dim The Lights*, *Skinnle Minnie*, *Razzle Dazzle*, *Rip It Up*, *Mambo Rock*, *Rudy's Rock*, *Saints Rock*, and *Roll, and See You Late*, *Alligator*.

Bill is the undisputed King of Rock 'n' Roll. The man whose primitive dance music caused rebellious teenage Teddy-boys to assault policemen, dance and sing in the streets, throw bottles, and wreck cinemas — oh, those wonderful long ago days!

NEXT WEEK: Elvis Presley.

The original  
is still the greatest!

SAM COOKE'S

3  
TRACKS  
FOR THE  
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RCA  
Records and Tapes

# 'TWISTIN' THE NIGHT AWAY'

A must for all you Twisters out there. Sam Cooke's maximillion release featuring: 'Twistin' The Night Away', 'Cupid', 'Only Sixteen' RCA 2093

# Alex, City Cowboy

By  
Ray  
Fox - Cumming

**AFTER DELILAH**, Alex Harvey said that his next single was going to be one of the cowboy songs that he's had in mind to do for ages. So out comes **Gamblin' Bar Room Blues** and we all take it that this is one of those cowboy songs he was speaking about. But it's not.

"No," he says, "It isn't really. It's a song from the Twenties depression era . . . more about city cowboys."

**City cowboys?**  
"Yes, all the cowboys had gone into the towns by then and they weren't riding horses. They were driving around in Model T Fords."

**So whatever became of the real cowboy songs?**  
"Oh, they'll be out later — on the album."

**What album?**  
"We've got a new album all finished and ready. At least, we've got about 16 songs finished from which ten will be chosen to make the next album."

**What's on it. New material of your own?**  
"No, none of the

material's mine except for one song called **If You'll Only Say You're Mine**, which is one of the cowboy songs actually. They are a whole lot of old songs of other people's. **Gamblin' Bar Room Blues** is one of them, then there's **Goodnight Irene**, **School's Out**, **Jethro Tull's Love Story**, **Runaway** — mind you, I can't say if they'll all end up on the album.

"We recorded this album in three days flat. In fact we did most of it in one day. Nearly all the songs were done in one take and we never took more than three takes. It worked because it was spontaneous. Several

weeks later, we went back into the studio and tried to do some more tracks the same way, but it didn't work because it was premeditated.

"We left all the mistakes in the recordings untouched."

**Were they good mistakes?**

"They were great mistakes!"

**When's the album going to be released?**

"I'm not sure yet."

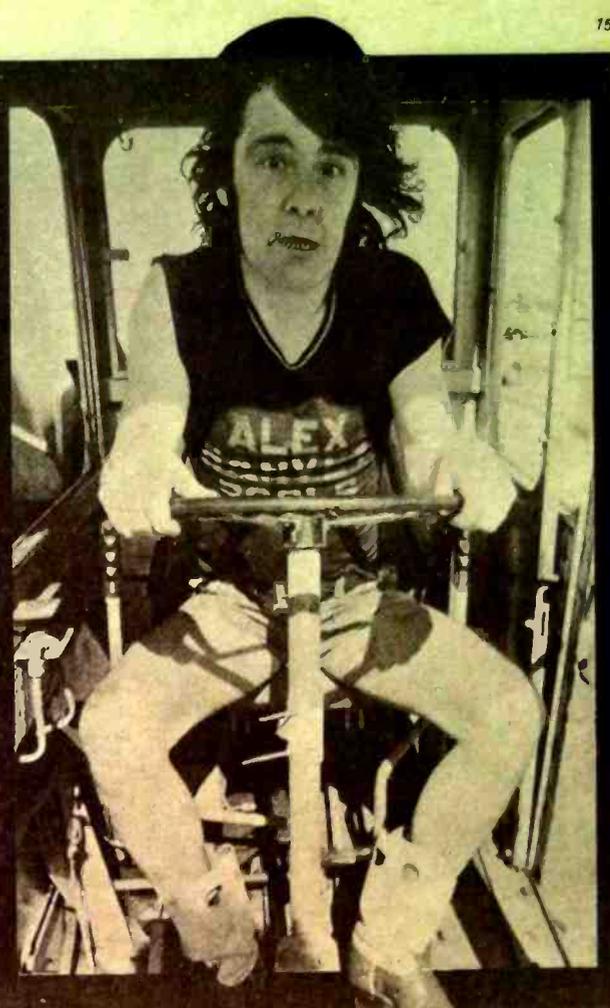
Right now Alex and the band are busy rehearsing for their Christmas concerts — three in Glasgow at the Apollo (December 18, 19 and 20) and four in London at the New Victoria Theatre (December 21, 22, 23 and 24).

There will be lots more about those Christmas concerts in a very silly interview to be published along with a special Christmas Alex Harvey Band poster in our Christmas issue. But, for the moment, looking ahead, the band will be putting together a brand new show for the spring.

"It's got to be new and it's got to be good," says Alex. "You can't stay in the same place all the time, you have to go forward."

"I'd like partly to experiment with primitive music, the way it might have been played a thousand years ago if there has been no Bach, no Beethoven and so on — only with the benefit of electric instruments."

Now that should be interesting!



## super stars

### SAGITTARIUS

(Nov 23 to Dec 21)

There are one or two folk who feel a pang of sorrow for you, but right now you need more than pity and a shoulder to cry on. Pick yourself up, dust yourself down and start all over again.

### CAPRICORN

(Dec 22 to Jan 21)

Money prospects look bright, and everything in life is rosy now that pesky thorn has been removed from your side. Gone are the days (and nights) when you had to look behind your shoulder at those shadows who would not leave you alone. And best of all you don't want anyone to drop dead.

### AQUARIUS

(Jan 22 to Feb 17)

You are like Jack the Ripper, here today, gone tomorrow. Nobody can trace your whereabouts and you puzzle even the most astute Sherlock Holmes type character. We know you want to be alone, but please come back for Christmas — all is forgiven.

### PISCES

(Feb 18 to Mar 20)

Tough difficulties and lack of lovers will have you twisting and turning in your sleep and nibbling fingers at work / school. Not a good time for giving advice to others. Instead you'd be

better off expelling your hassles out all over them!

### ARIES

(Mar 21 to Apr 20)

Having trouble communicating with smart Alects. Just keep a straight face and use an effective piece of slang to deal with 'em. A good time to concentrate on career / schoolwork. We know it sounds horrid, but nice things will come to those who sweat.

### TAURUS

(Apr 21 to May 21)

This week's forecast looks a lot healthier than last week's. Why? Because you're having fun in the frost and are advancing to ecstasy where your love life's concerned. One more week and you'll be the epitome of sugar and spice and all things nice.

### GEMINI

(May 22 to June 21)

Stop searching the dustbins and graveyards of everyone's mind and just take into consideration their sex appeal and star quality. Don't push yer luck with people younger than yourself for they ain't afraid to tell you exactly what they're thinking.

### CANCER

(June 22 to July 23)

So the angel has spread her wings and left you for another mortal. This has stabbed your pride and shook you up. But instead of playing heavy 'n humble, put on your dancing shoes, polish

your personality and fall in love all over again.

### LEO

(July 23 to Aug 23)

If you're fretting over someone close to you then you'd better stop sniffing and get down to doing something concrete. They can use your superb influences and ways with words, and once you put them at ease you yourself will feel a lot more content.

### VIRGO

(Aug 24 to Sept 23)

Patience is the name of the December game, and no matter how much you try pushing things you'll still have to wait yer turn. If absence makes the heart grow fonder it would be cute if when you next see your lover child treat them with love and understanding. Also, buy them an extra special treat.

### LIBRA

(Sept 24 to Oct 23)

A great time ahead for Librans, especially in the romantic field. It's a high time, with a few lows scattered around for good measure. Be prepared for the unexpected. That way it won't be unexpected.

### SCORPIO

(Oct 24 to Nov 23)

Things are going round and round and round in your head and time is so short (like schoolboys pants) that a day seems like an hour. Christmas for you lot will be next week instead of two weeks time.

## Best of Dobie Gray

MCF 2736 Also available on tape

An album really too good to miss.

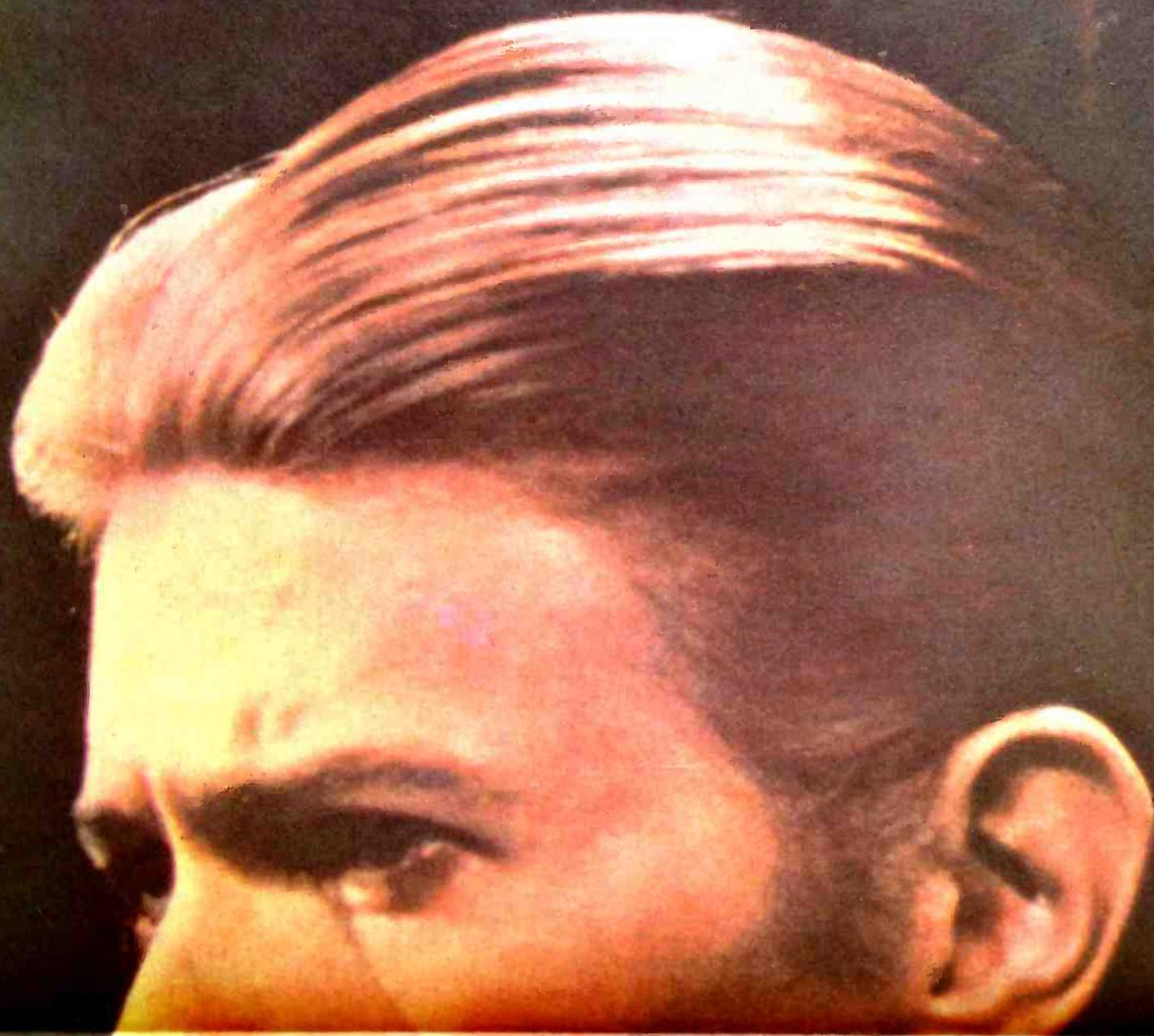
This collection of the definitive Dobie Gray includes his classic original interpretations of 'Drift Away', 'Loving Arms', 'Honky Tonk Angel', and 11 other superb tracks.

### MCA RECORDS

Marketed by EMI Records Limited, 20 Manchester Square, London W1A 1ES

**BOWIE**

RECORD  
MIRROR  
&  
DISC





# james hamilton's DISCO PAGE

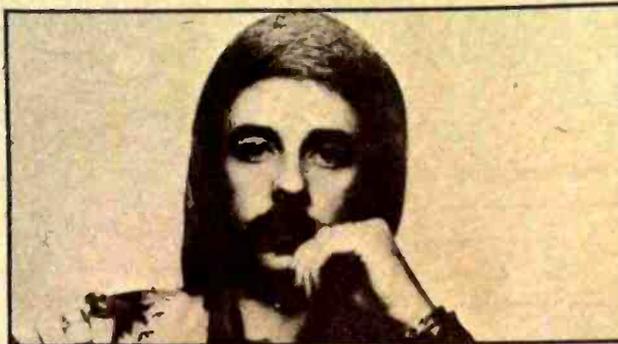
## PLATTER CHATTER FOR A COOL YULE

IF CHRISTMAS only happened every four years, like leap year, it would mean a great deal more — that's long been my theory, anyway! As it is, it's here again, and with it the usual deluge of seasonal singles.

Repeated from last year and by far the best of the bunch, **THE PASADENA ROOF ORCHESTRA'S** White Christmas (Transatlantic **BIG 521**) is ideal MoR, while the same song multi-tracked into Four Freshmen-type harmonies by clever Adrian Baker (he's more than a pretty face) is slow to start but ends up as a smoocher, credited in fact to **THE TONICS** (Magnet **MAG 52**). **BIG CROSBY'S** version is presumably still about (MCA) — it's in any case on its own album (**MCA MCF 2568**), which features a great Jitterbugging version of Jingle Bells by Bing with **THE ANDREWS SISTERS!** — and the tune also gets slaughtered by funny **FREDDIE STAR** (Thunderbird **THE 102**), the only danceable bit of which is his brilliant impression of Elvis singing it somewhat faster than he did in 1957. **ELVIS' Christmas Album** (RCA) is of course a must for many, best tracks

being Santa Claus Is Back In Town, Santa Bring My Baby Back To Me, Blue Christmas, and indeed White Christmas.

Thanks to the saturation coverage given it every year by radio DJs, **PHIL SPECTOR'S** Christmas Album (Phil Spector International) is now synonymous with Christmas. This year's single from it, a maxi, has Frosty The Snowman, White Christmas and Santa Claus Is Coming To Town (2010010), leaving the best disco tracks still on the album, Sleigh Ride and Rudolph The Red-Nosed Reindeer. Oh, and **THE CARPENTERS** have smooched-up the Coming To Town one, making it a good A-side to their usual Merry Xmas Darling (A&M **AMS 7144**). Less traditional fare includes **MIKE OLDFIELD'S** bit of Instant Jollity, In Dulci Jubilo (Virgin **VS 131**), **THE GOODIES'** silly Make A Duff Noise For



PHIL SPECTOR: maxi single.

Christmas (Bradleys **BLAD 7533**), which should be good if you can get audience participation, **EBENEZER MOOG'S** appropriately synthesized God Rest Ye Merry Gentlemen (Rock et **ROKN 503**), **THE O'JAYS'** five or six years' old Christmas Ain't Christmas New Year's Ain't New Year's Without The One You Love (Philadelphia Int **PIR 3743**), **FUNKY TURKEY'S** Jingle Bell Funk (His Sup **BUS 1033**), and **JOHN DENVER'S** Country-style Please Daddy (Don't Get Drunk This Christmas) (RCA **2836**).

Those are all danceable, while three that are not but which will be very popular are **GREG LAKE'S** I Believe In Father Christmas (Man-dreor **K 1351**), **GLADYS KNIGHT & THE PIPPS'**

Silent Night (Buddah **BDS 441**) and **BILL BARCLAY'S** The Twelve Days Of Christmas (**GM GMS 9041**). And should you need some pure and unadulterated traditional carols, a budget album called Favourite Christmas Carols (Philips International **6382058**) contains exactly that, all sung very sweetly by some blind girls from Shropshire.

### new spins

## Who put a pomp?

**MARCELS:** Blue Moon (Pye **7N 45558**).

Great timing for a re-issue of this fun-filled 1961 chart-topper, as although not strictly a twister it's still full of everything about which we wax nostalgic. Far from the first, the burbling Mr Bass Man and jibberish noises as done on this record are nevertheless now the archetype of that whole Who Put The Bomp era. One the flip you'll find the added attraction of **BIG DEE IRWIN** (and Little Eva): **Swinging On A Star**.

+ JHPICK

**THE REAL McCOY:** Twist And South (Route **RT 24**, thru Pye).

Taken nearer the Top Notes than the Isley Brothers in speed, this classic dancer has the Twist part of its title emphasized more than usual by rata-tata drumming and clapping while a noisy frenzy is generated behind the frantic hollering of London's McCoy's. In 1973, it sounds good, all over again.

+ JHPICK

**SILVER CONVENTION:** Silver Convention LP (Magnet **MAG 5010**).

The whole point of this album is lost in this, its British form, when as even the press release confesses the running order and backing tracks have been changed from those of its disco-smashing US counterpart. Probably its biggest attraction would have been the complete Fly Robin Fly / I Like It segue — except that now those tracks are reversed! Side One does indeed segue, but the edit between Save Me and I Like It is so atrocious that any competent DJ could do it better live just using the singles! At least Fly Robin Fly is 5:35 long, and the rest is passable muzak.

**THE RITCHEY FAMILY:** Brazil LP (Polydor **2533358**).

Another album of disco muzak, with the Side One segue being Peanut Vendor / Frenesi / Brazil. The true story behind the original Brazil single is that, as a gesture of goodwill towards his French licensees, Cotton

Records' boss Sonny Casella (the S.O.N.N.Y. guy) put together a Philadelphia session and in effect produced Brazil for Jacques Morali, who subsequently claimed the sole production credit. Casella and his protegee, Jeanne Burton, song with three other session singers on the single, but for this later album his services were not required — to the extent that for the follow-up single (which opens Side Two) his Come With Me was re-written as Dance With Me. To the album's credit, the segues are smooth and Side One makes excellent background music, which is why it gets a +JHPICK.

**THE WING AND A PRAYER FIE AND DRUMS CORPS:** Baby Face (Atlantic **K 10705**).

Named for their US label, the Fie & Drums Corps lay down a typical hustle rhythm and squeeze the Art Mooney / Little Richard oldie to fit their formula. Surprisingly, it works well, even if at times the instrumental passages on the 6:38 disco flip do sound a bit anachronistic. Chix sing the repetitive title line, and if picked up by radio stations as a filler it could become another Save Me.

**L.P.O. (LARRY PAGE ORCHESTRA):** Volare (Penny Farthing **PEN 908**, thru Pye).

Another case of a famous standard being squeezed into the hustle formula, this amounts to being an instrumental treatment of the current US hit by Al Martino.

Somehow the Domenico Modugno oldie adapts less obviously well to the gimmick, although the LPO effort is possibly the better try.

**ROXY MUSIC:** Both Ends Burning (Island **WIP 6262**).

And now Bryan Ferry does the Hustle! This Siren-culled track is low on melody, strong on hustle rhythm, and maybe misses the initial impact of the funky Loxly Is The Drug. Do Roxy fans realize that they're digging the dreaded Soul music. I wonder! + JHPICK

**THE COUNTRY BISHOPS:** Route 66 / Ain't Got You / Beautiful Delilah /

### import picks

#### Tricky dancer

**PURPLE REIGN:** This Old Man (Private Stock **PS 45052**).

Believe it or not, this is the kiddie's Nick Nack Paddy Wack song — now given a tricky tempo-shifting South treatment that works well without being a particularly easy dancer. Singalong lyrics and sheer unexpectedness could help, though.

**KISS:** Rock And Roll All Nite (Casablanca **NB 850**).

Currently hitting for these sub-sweet painted posters in its "live" version (the studio cut makes the better dis-

ciplined flip), this new contender in the Rock & Roll anthem stakes measures up quite well as a slab of obvious excitement, but could have been even stronger if the title-line chorus had come at the very start as well.

**STREET PEOPLE:** Never Got Enough Of Your Love (Vigor **V172**).

Here's a new hustler from New York that sounds surprisingly professional — until you check out the fact that Bert "Super Charts" deCoteaux gets billed as arranger. Sung by an accomplishedly smooth male group, it's altogether a slick piece of work, which may slip by just a little bit too easily in common with so many other slick hustlers of the same ilk.

### dj hot line

#### Long hot summer!

**DONNA SUMMER:** Love To Love You Baby (GTO) is already giving lots of you the hot, especially the long LP version — Steve Balbridge (Old'n New Disco, Liverpool) actually tipped it weeks ago but I only just got his letter, and it's jumped to number one for Doctor John (Discotech, Telford) definitely one to watch, **GRAEME EDGE:** The Tunnel (Threshold) is charted amongst all the funky imports for "Dirty Harry" Park (Geordi Pride Roadshow, Wallsend) and is tipped by Tom Russell (Kirkintilloch), who also raves about **MUSCLES:** Make Me Happy / Funky Music (Big Bear) — adding fuel to the Jitterbug fire, Roy Coates (Moonshadow Disco, Cobham, Surrey) charted **GLENN MILLER:** In The Mood (RCA) before last week's issue was even written!

coincidentally, have had such feedback from the North that they're re-activating their **GLENN MILLER** maxi on January 9, track being Moonlight Serenade, Little Brown Jug and — yes! — In The Mood — the negotiations for **JOE BOB'S NASHVILLE SOUND COMPANY** fell through, so his In The Mood will now not necessarily be out here after all.

Glenn Jay (New Galey Centre, Leeds) and Ray Robinson (Tiffany's, Leicester) both tub-thumping for foxy

### star tip

HERE'S A topical tip for this time of year from Bob Sampson (Black Cobra Disco, Burgess Hill, Sussex).

Bob organised some party games — like Musical Chairs, Passing An Orange under the chin — at a party where there were a lot of children, and he found that the adults present joined in with such gusto that he now features these and similarly looney games at many of his supposedly sophisticated grown-up gigs!

Another game popular at Bob's dances is his special Train Journey Round The World. At each stop he plays a dance record to fit the country (Can-Can, Bula, Limbo, Zorba, etc), finishing in London's Soho with The Stripper. As the most enthusiastic stripper is usually a man, Bob quickly fades into Kenny's Fancy Pants if things start to look dangerous!

### james' top ten

- 1 **DANE OF THE CUCKOON** Band Of The Black Watch / (Spark)
- 2 **IN THE MOOD** Joe Bob's Nashville Sound Company / (US Capitol).
- 3 **LET'S TWIST AGAIN** Chubby Checker / (London).
- 4 **LOOKS, LOOKS, LOOKS** Sparks / (Inland).
- 5 **DON'T BE THAT WAY** Benny Goodman / (RCA LP).
- 6 **RIGHT BACK WHERE WE STARTED FROM** Maxine Nightingale / (UA).
- 7 **LOVE HURTS** Jim Capaldi / (Island).
- 8 **MUSIC WHILE YOU WORK** Paul Penouillet / (UA LP).
- 9 **TRAIL OF THE LONESOME PINE** Laurel & Hardy / (UA).
- 10 **I COULD HAVE DANCED ALL NIGHT** Biddu / (Epic).

#### XMAS BREAKERS

- 1 **WHITE CHRISTMAS** Pasadena Roof Orchestra / (Transatlantic).
- 2 **DISCO BELLS** Walter Murphy Orchestra / (UG Major, unavailable).
- 3 **MERRY CHRISTMAS YOU SUCKERS** Paddy Roberts / (Decca).

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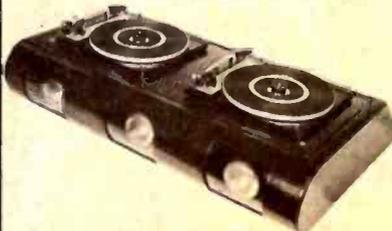
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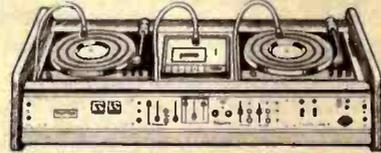
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# soul stirrings

by Kevin Allen

## Tailor made excitement

BRITAIN has been kind to Herb Rooney, for while his *Reaching For The Very Best* hasn't even been released in the States as yet, it's been a cert UK success for his group, the Exciters — which these days comprises his wife Brenda and the man himself.

It hasn't been by accident either, because the affable Herb has done his homework by checking out the Northern Sounds scene and, with collaboration from DJ turned producer Ian Levine, Herb has set out to produce records tailor-made for that specific market.

### Danger

The whole business of Northern tailor - mades has been strongly criticised in some quarters — mainly by those who have been unable to achieve real success in their own right — but Herb contends that the success of *Reaching For The Very Best* justifies his intentions to bring fresh material into a scene which had been in danger of stagnating because of its once near total concentration on rare oldies.

Today, of course, Northern deejays with their source of oldies somewhat dried up, have been turning increasingly to '75 recordings. Although Herb's association with the vociferous and controversial Ian Levine has won him brickbats in some quarters, he's

happy so many Northern fans have accepted his latter - day efforts:

"What's more, our records have spread beyond the confines of the Northern scene and that must be our real aim, to make soul more universally accepted" he told me.

When I spoke to them Herb and Brenda were just winding up a successful UK tour — after which Brenda would go back to looking after their four kids and Herb would start laying down tracks for their upcoming album, due to release around February.

### Perfection

"Ian Levine is already on his way over to New York for the sessions and we will be in the studios right up 'til Christmas," said Herb. "We've enjoyed this British tour, we always do enjoy it over here, it's like a second home. We had a backing group called Fairground this time, a nice outfit but we could have done with a little more time to rehearse things."

"That's the trouble touring with a pick - up



THE EXCITERS: alias Herb and Brenda alias man and wife.

band, it wouldn't really be fair to expect perfection after just a couple of days rehearsal."

Back home, the Exciters have put their own regular seven piece back up group together.

"They're young, fresh new talent and we'll be getting back on the road in the New Year after cooling off from touring for three or four months. "In the UK we're signed to 20th Century and it's the market we've heavily

concentrated on but now we are out to make a name again for ourselves in America."

### Intent

Herb's production company is called LIPS or Long Island Presents Soul, and that sums up his intent — "We've had our share of ups and downs over the years but, though the hits are nice to have, what Brenda and I enjoy most is the sheer pleasure of entertaining people, seeing them have a good

time. That's why we love Britain so much, the people here always enjoy our act and they show their appreciation of our efforts."

Currently, Herb's hopes are pinned on *Reaching For The Very Best's* follow-up, *You're Gonna Make Me Love You*. "It's a Van McCoy song, it's so old he's probably forgotten he wrote it. I hope we'll be able to give him a pleasant surprise when he starts receiving some unexpected royalty checks for it!"

## soul gossip

ESTELLE AXTON, who co-founded the Stax operation with her brother Jim Stewart and later left to form Freetone Records, was given a special award as 'First Lady Of Memphis Music' at the Memphis Songwriters' Association showcase held before an audience of 600 at the local Hilton.

meanwhile Stax's troubles continue: Union Planters Bank, who loaned Stax ten - and - half - million dollars over a five year period, have foreclosed the company's East Music Subsidiary which has 3,600 songs in catalogue including many soul classics. A public sale of the East Music material is to be held on the steps of Shelby County Courthouse. Stax executive Al Bell is currently on bail having been charged, along with former Union Planters' Bank official Joseph Harwell, of attempting to obtain 18 - million dollars by fraudulent means.

Barbara Mc Nair, the singer / actress, has left Motown and signed a new deal with Total Entertainment Concept.

June Pointer has permanently retired from the Pointer Sisters on doctor's advice — suffering from extreme physical and mental exhaustion. Memphis Slim has recovered from his recent operation and is preparing for a German tour to promote his new Barclay album *Going Back To Tennessee*.

Thom Bell has just finished mastering a new live album on the Detroit Spinners. The group recently received their ninth gold record since joining Atlantic and were honoured at a reception in their Detroit hometown at which they received keys to the city. Lead singer



JUNE POINTER: retired.

Philippe Wynn said he would give his key to the family of Jackie Wilson, who is still in Cherry Hill Memorial Hospital.

promoter Richard Nader has booked Madison Square Gardens for what he claims will be the biggest ever disco dance. A team of dance instructors has been hired for the event to teach people the Hustle! super - hot Tony Sylvester and Bert De Coteaux are to produce bluesman Albert King's next album in Los Angeles' Total Experience Studios. Now free of his Stax contract, King has made a pact with Gomelsky / Eggers music who have placed him with the Utopia label.

looking for a new label is Johnny Bristol who split from MGM following dissatisfaction with the way the major was promoting and marketing his product.

It had to happen — Pete Wingfield's *18 With A Bullet* appeared in the Billboard chart for November 22 at you guessed it, 18 — with a bullet! — on the strength of *Love Power*, Willie Hutch is making his first ever US nationwide tour. The Motown veteran is also getting hot reaction in the UK and may be here in the New Year.

Mecca's move into the Northern Soul scene continues with the opening of Tuesday night sessions from 8 pm till 2 am at Tiffany's, Linthorpe Road, Middlesbrough, with DA's Jack and Bob. Tiffany's in Newcastle Under - Lyne have a Christmas Northern Soul all - dayer set for Sunday December 14 from 2 pm - 11 pm with Keith Minshull, Colin Curtis, Martyn Ellis and guest deejay Hector spinning the sounds.



ALBERT KING: album.

## Tamiko is spellbound for Britain

DESPITE THE unfortunate cancellation of the Blackppol Soul Convention at which Tamiko Jones, was set to appear, she will still be making a trip to Britain, much to the delight of her small, but strong underground soul following.

To Northern Sounds freaks she's remembered for her 1967 Golden World offering *I'm Spellbound* which Contempo are reviving in conjunction with her tour.

Down South, she's best known for her far more recent *Touch Me Baby*, which, after initial success on her own Atlanta label, was picked up for national US distribution by Arista and sub-

sequently became a disco hit over here.

Tamiko also has another claim to fame — as the producer of Solomon Burke's superb version of *Proud Mary*.

Born in West Virginia, pretty Tamiko has quite a heritage with a mixture of Japanese, Black American, Cherokee Indian, Irish and Scottish blood in her veins.

Tamiko's career has covered a lot of ground. Apart from her success as a soul singer she has quite a reputation in jazz circles and she also sang vocals on Herbie Mann's *A Man And A Woman* hit on Atlantic in the Sixties.

The Contempo version of *I'm Spellbound* isn't the Detroit - recorded original but a special up - dating of the Van McCoy song which Tamiko has cut for her own production company.



TAMIKO JONES: up to date version of *Spellbound*.

## album pick

FREDA PAYNE: *Out Of Payne Comes Pleasure* (ABC ABC15141).

AFTER HER triumphant *Band of Gold* some years back, Freda Payne lapsed into an easy - listening cabaret style of music which was hardly designed to attract jazzers either. There is still a jazz flavour to several of the items here but far stronger is the influence of her new producer, Bob Monaco who has already achieved success with ABC's Rufus and uses a similar rhythm section here whilst retaining the Detroit flavour of Freda's *Invictus* recordings.

Freda sings superbly, and nobody can say things like *See Me One Last Time*, are in any way lacking in soulfulness. On the faster cuts like *Look What I Found*, she gets something of a disco flavour and the album does cover wide stylistic ground which, to my ears, is nice but which might prevent it getting wider commercial acceptance. This is a neat album and a step in the right direction.

In next week's  
issue  
**ESSEX  
TALES..**  
David talks about  
the States



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# ROADSHOWS

## QUEEN EXPLODE

QUEEN / Hammersmith Odeon

QUEEN PERFECTED the presentation of their show for this British tour very early, so there was little difference between the concert I saw at Bristol near the start of the tour and this fourth night at Hammersmith at around the halfway mark.

They didn't quite manage to defeat the notorious Odeon echo, which wreaked minor havoc with The Prophet Song and Son And Daughter.

Visually it has the most exciting start of any show I've seen with a silhouette of Freddie gracing a darkened stage before the show explodes into life with magnesium flares popping off all over the place. After that kind of beginning one wonders how they can possibly maintain the impact, but it only flags slightly for a couple of numbers about two-thirds the way through before they run into a succession of hit singles climaxing towards the end.

Everyone makes mention of Freddie's fine singing, but on this particular night his piano playing was equally excellent, adding a great deal to a number of songs, especially White Queen, which for me is one of the major highlights of the show.

It's certainly already a great show and, by the time they've had a chance to include one or more extra numbers from the new album (there are only three in the set at the moment), it should be even better.

Queen hit top form early on in the tour, but their support band Mr. Big did not and when I saw them at Bristol they were most disappointing, showing no ability to pace their set at all. By Hammersmith, happy to report, they had transformed it out of all recognition. Musically they were much more confident and, because they had learned not to rush their numbers, they came across well. The presentation too was greatly improved. In a couple of weeks they've learned how to use the lights to best effect and their movements now have something to do with the music, whereas before they just seemed aimless.

RAY FOX-CUMMING.



## FOX PACK 'EM IN

FOX / London New Victoria

IT WAS Fox's debut London appearance, and yet they carried an air of professionalism which belied the fact that they must have been very nervous and apprehensive about playing to hardcore Londoners.

There was no fancy props and Fox's only luxury was a chiffon curtain with weird mythical characters on it. The band relied on musical panache and, of course, the awe-inspiring Miss Nooscha to carry them through.

The band opened with The Juggler, taken from their debut album. It made the recorded version sound as feeble as the class weakling by comparison.

For the first few numbers the band seemed a bit uneasy and rushed a lot of things, but once they settled down they really sounded impressive, especially young Jim Gannon on lead guitar and the jack-of-all-trades Jim Frank who one minute was knocking hell outta the drums, the next was on mouth organ or taking over lead vocals from Nooscha while she



went into the wings to change into a new outfit. The Foxy lady looked and sounded stunning throughout. One minute she sported a pastel chiffon frock, the next she was in futuristic space-age gold sequined mini dress, thigh high boots and headgear. I particularly liked her rendition of Love Letters (from the first album) on which she sounded as feline as Eartha Kitt.

Fox proved themselves to be a first-class live band with a lot of style and flair. They keep their act alive and moving all the time. There were hardly any lulls throughout. The encore proved quite a surprise as well. The band did Under The Broadwalk which Kenny Young (Fox's writer and rhythm guitarist) introduced as "If you remember it you're too old".

JANILES.

## HEEP GOOD SOUNDS

URIAH HEEP / Newcastle City Hall

IF YOU wish to see a band who are loud, raucous, exciting, spontaneous, then try to catch Heep on their new tour. Heep have had more than their fair share of criticism levelled at them over the years mainly concerning their abilities as musicians. They are not the best musicians I've seen, but do you know of many rock 'n' roll bands who are? There's no real need for intricacy in rock in any case. Heep have an extremely good rapport with their audience. They excite them, tease them and above all comply with them.

Heep know what they want, so they give it to them, straight between the eyes where it has the most effect. The

introduction of John Wetton on bass has added a sense of rhythm to the band without losing any of the power. Mick Box, lurking about the stage, a grinning homicidal figure murdering his guitar whenever he gets the chance (which is often) is the main power house behind Heep. His guitar playing is fast, sometimes frenzied and very solid. Byron is an ideal front man, his voice is sometimes strained, but who wouldn't be trying to keep up with one of the fastest, loudest bands in the world.

Heep have been around for some time, yet they still have a lot going for them, '76 may be their year and if the reaction is the same as they got at Newcastle, they just can't fail.

MICHAEL THOMAS

## Bopping to the beat

BE BOP DELUXE / Thames Polytechnic

WOTTA BAND! It's crazy and it's hot, the musicianship is excellent and Bill Nelson (lead guitar / singer) is every college girl's guitar hero, as he flaunts around stage centre shaking his hips and making his guitar work overtime. Be Bop are certainly a band that merits an audience who are musically mature, but at the same time their 'let's have - fun - you - lot - down - the - front' philosophy means that the younger fan can also get off on the whole thing.

Nelson's guitar solos are imaginative, fluid and often very moving, and it certainly makes a

change to see somebody taking risks as opposed to playing safe, and what's more really enjoying himself doing it.

The set opened with Stage Whispers, from the fine Axe Victim album, and the crowd responded with the familiar clapping and cheering and booga going. Sister Seagull and Swansong (Bill incidentally has a thing about fine feathered friends) from Futurama flowed and reeled to the best of their abilities and became the highlight of the first half.

Jet Silver And The Dolls Of Venus, complete with singalonga party-time chorus had everyone straining their vocal chords like yer Mum's

rounds of Kneet Up Mother Brown. Happy vibes.

They endeavoured to do one track from their forthcoming album Sunburst Finish (plugged to death by Mr. Nelson et al) and if the number was anything to go by, the album's gonna be feast of musical meatness.

For me, Maid In Heaven (the single that never was) made it all worthwhile, and it appeared to be the College-Crooners favourite too.

One small criticism: No Trains went on and on and on (about 20 minutes) and became too self-indulgent. Otherwise a superb set.

These bops are headed for the top of the class in '76.

JAN ILEN

by Ray Fox-Cumming

# essinglessingle **singles** inglessinglessii

## TYPICALLY ROXY

**ROXY MUSIC: Both Ends Burning** (Island WIP 6262)

Roxy follow Love Is The Drug with another from Siren. It's a more typical Roxy single and every bit as good, although it's unlikely to do quite as well as its predecessor since a hell of a lot of people must already have it on the album. For those that haven't heard it, Both Ends Burning is big, catchy and very danceable. As a bonus, you get a superb five version of For Your Pleasure on the B-side.

**BARRY MANILOW: Tryin' To Get The Feelin' Again** (Arista 37)

Barry has had plenty of success in the States since Mandy, but sadly none here. This is a very classy song, lavishly arranged and excellently sung, but it's unlikely to give him a hit here.

**GLADYS KNIGHT & THE PIPS: Silent Night** (Buddah BDS 441)

Yes it is the Christmas carol, but semi-translated into a slow soul idiom. It would have been better done straight - this arrangement is both pretentious and dull.

**GEORGE & GWEN MCRAE: I'll Do The Rockin'** (President PT 447)

I could do without the mumbled introductory exchange between Mr. and Mrs. McC, but once that's done it shifts into a spirited rocker, which should fare well both in and out of the discos. If it doesn't get lost in the Christmas rubble, it should be well enconced in the charts come the New Year.

**THE DYNAMIC SUPERIORS: Deception** (Tamla Motown TMG 1016)

Hard to resist disco record with the lead vocals shared between a languid sounding gent and a high energy lady.

**TIGER TIM: Merry Christmas Mister Christmas** (President PT 445)

Respectable, but rather ordinary and predictable Christmas con-

**JOHN CONTEH: The Boxer** (Boxa KO 1)

Not the Simon and Garfunkel song of the same name, but a funky disco number and not a particularly good one at that. Although the song is credited to Conteh, he can scarcely be said to be handling lead vocal, since one can hardly hear him

Key to symbols

Thumb up: hit 

Thumb sideways: might, might not 

Thumb down: oh dear 

singing somewhere down in his boots behind a chorus that has him KO'd from the start.

**THE REAL McCOY: Twist And Shout** (Route RT 24)

A great rework of the Beatles' classic, which should be the biggest hit of the new twist boom. It opens against just drums and handclaps, then in comes an organ before guitars enter impressively at the second verse. Keeps the excitement building all the way.

**HOT SQUIRRELS: You Really Got Me** (UK 110)

This could be a new Jonathan King discovery, but I reckon it's JK himself singing lead on this chic version of the old Kinks' hit. Quite nice, but does lack punch at the beginning, and the strings, which make a flamboyant entrance halfway, are excessive. I give it a fifty / fifty chart chance.

**TOM RUSH: No Regrets** (Elektra K 12198)

Although this is Tom's song, the Walker Brothers have a version out too. To compare the two, the Walker Brothers give the song more pace and make more of the melody, but Tom wrings a lot more emotion out of the lyrics. I don't think he'll get a hit with it, but it's a gorgeous song and I'm hanging on to both versions.

**NORMAN WISDOM: Do You Believe In Christmas** (Genie RWS 0372)

A lot of these singing comedians seem to have wishy-washy voices, but I reckon



**ROXY MUSIC: extra bonus**

Norman's is the wishest-washest of the lot. The song's just as corny as his singing of it with the obligatory kids chorus aiding and abetting. The end defies description. I hope never to hear it again.

**THIRD WORLD: Freedom Song** (Island WIP 6256)

Reggae pumber that sounds like a demo for a Hot Chocolate hit. Interesting, but not rounded off well enough to make it a good commercial proposition. Could fare nicely in the discos though.

**ROBERT BARTON: The Drinking Song** (Award BDMA 21)

The essence of a good boozing song is simplicity (so that when you've had too much you can still remember the words). On that count this one fails because there are too many words to remember! Still, it's pleasant enough. If you're wondering who Robert Barton is, he used to be with Beckett.

**JUSTIN HINES & THE DOMINOES: Carry Go, Bring Come** (Island WIP 6261)

Fun reggae number with some great dizzy bits of vocal and

good brass. Disco hit perhaps, national hit no. **BARRY WHITE: Let The Music Play**, (20th Century BTC 2265)

Well I suppose he's bound to get himself another big hit, but

he really doesn't deserve it. The formula's exactly the same as that used for his past few releases and the words are dreadfully cliché-bound, even taking in something about helping him make it through the night. Yuk.

**IAN MATTHEWS: I Don't Wanna Talk About It** (Elektra K 12197)

Since Elektra haven't had any new product out of Ian this year, they're giving us this

track from his 1974 album, Some Days You Eat The Bear. It's a sad song, effectively sung and arranged and just the ticket if you feel like a spot of wallowing in self-pity. Scarcely recommended for Christmas.

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1. What single do you think will be at number one in the **RMK B** chart next week?
2. Which member of Wings was the most recent recruit to the group?
3. What nationality is Demis Roussos?

NAME: \_\_\_\_\_  
 ADDRESS: \_\_\_\_\_



**BARRY WHITE**

Competition Farm

# albums albums albums albums albums

**MUD: Use Your Imagination (Private Stock PVLP 1003)**

Thank God for Mud. They are still the kings of pop-rock, fun-rock and any other rock which claims to be close to the original good-time feel of rock 'n' roll.

Apart from the soft, stretched, and funky adventures of the title track, and the current hit, this is classic Mudrock. They open with a Glitterbandish heavy drum sound chanter on RU Man Enough (a Stiles / Davies ode to Chinnichap), proceed to the ultimate Elvis on the Wainman / Goodison penned She's Got The Devil In Her Eyes, then revert to the old Chinnichap Mud sound on their self-penned Don't Knock It.

## Strong Rock

Next, Maybe Faith meets Phil Spector on the self-penned Maybe Tomorrow, Mud meet Eddie Cochran on 43792 (I'm Bustin' You), and something approaching harmony strong rock Individuality develops on the catchy Mount / Mindell Song, Hair Of The Dog, which now opens their stage-show.

Over one side two L'Lucy and Show Me occupy the first two tracks before a fun reggae version of the Everly's Bird Dog. Use Your Imagination follows and probably reflects the directions Rob

# Kings of pop rock

and Ray are moving into with their writing. It's blue-eyed soft soul with a hint of the Isley Brothers and promises much from these two. And finally, the old hand-clapping stomper, Under The

Moon Of Love to end in party style. That's it. I love it. It's honest-to-goodness pop with just a couple of pointers to a more sophisticated Mud which I suspect is just around the corner. PH

has an incredible voice, not heard often enough as far as the charts go. It's one of the most distinctive male voices; he can take practically any song and make it his own. This album features a number of fine songs — David Gates' It Don't Matter To Me, and Stevie Wonder and Syreeta's Never Dreamed You'd Leave In Summer. Helms has a clear lead as far as I am concerned in the black artists' field and should do something about getting himself back in the public eye.



**JIMMY HELMS: incredible voice.**

**GLADYS KNIGHT AND THE PIPS: Second Anniversary (Buddah BDLP 4038)**

The title of the album represents the two years GK&TP have been with their present record company. It also marks two years of chart appearances and successful records. The album sees Gene McDaniels producing and writing, and included is his classic Feel Like Makin' Love. Good variety of material given the Pips' soul treatment, although rather like their singles, I found the album needed several plays before it started to make an impression. SB

**THE MOVIES (Firefly AMLH 33002)**

Like a lot of British bands aiming at contemporary laid-back funk, the Movies have managed to achieve an exciting sound without finding the right material. Too many of the tracks on this debut LP rely on imaginative playing to get them out of melody deficiencies. One track of their music is enough to confirm the promise but the whole LP merely adds up to repetition. Still if you want to just get down, the Movies do it better than most home grown outfits.

**CARLY SIMON: The Best Of Carly Simon (Elektra K 52025)**

There's not much you can say about a compilation album, except to say that exceptional tracks were chosen from her previous albums. The best ones came from No Secrets — apart from Carly's version of Mockingbird. I never thought another artist could touch it after Inez and Charlie Foxx, but she really makes a lot out of the song. Which makes a change from selling songs on sex.

**THE OSMONDS: Around The World Live In Concert (MGM Super Double 2659 044)**

The usual virtue of live albums is that, while they are generally rougher than their studio counterparts, they do have more guts. This one, curiously, has less, with the result that the concert recordings of the Osmonds heavier tracks like Crazy Horses are not a patch on the studio versions. On this double album the boys and girl trot out most of their favourites gamely and accurately enough, but there's so little to get excited about. The thrills and tensions of a big event just don't come across and the perfectly genuine audience noise sounds like an applause machine gone berserk without any good cause.



**OSMONDS: less guts live.**

**LYNSEY DE PAUL: Love Bomb (Jet 2310 419)**

The diminutive Miss De P is grossly underrated as an album's artist. Last year her excellent Taste Me Don't Waste Me reaped far less than its just desserts in sales, but now, after a long wait, comes this one, which is even better and will hopefully also do better. Lynsey's philosophy remains that if love is the drug she can supply unlimited doses, which is exactly what she's providing here in forms platonic, romantic and just plain sexy. Her excellently conceived tunes are all of the intimate two's company kind and her words all close and cuddlesome. In a field of music where mediocrity is rife, Lynsey shows in no uncertain terms how things should be done properly. RFC



**LYNSEY DE PAUL: how it should be done.**

more like Hawaii than Bethlehem, but it's nonetheless a soothing sound with which to wash the Christmas pud down. If not, side two offers a more contemporary selection of Christmas tunes, including Bing's White Christmas.

**JOHNNY MATHIS: Merry Christmas (CBS 69217)**

Percy Faith and his orchestra join Mr Mathis in a selection for your festive revelries in a couple of week's time. All your old favourites like Jingle Bell Rock, Winter Wonderland, White

Christmas are on one side, while side two is for Christmas carols like the First Noel, Silent Night, Holy Night and O Holy Night. A stocking present for Mum perhaps? SB

**JONI MITCHELL: The Hissing Of Summer Lawns (Asylum 7E1051)**

Out on the periphery, devoid of strong melody of anything approaching instant charm, the poetic Joni relies on sophisticated presentation and her own sweet voice for this snappish. Action reaction, situation and scenes, finally dissolve into introspection and cosmic truth. It's the big one, the complete Joni; a total work with few frills and a fair bit of finger wagging. For that she must be admired, she attempts to progress, but in the process loses the beauty of her music. The songs are mostly uncluttered and quite stripped down, relying heavily on the lyric and a hazy mood. To give you an idea, Joni accompanies herself on synthesizer and guitar on a couple of the tracks. No, it won't win mass popularity, but it lends a lot of substance to her already considerable status as a poet of our times. PH

**JIMMY HELMS: Gonna Make You An Offer (Cube Hifty 21)**

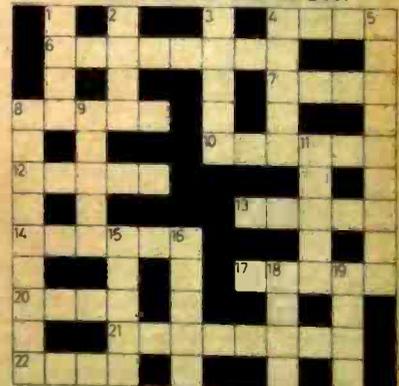
Where HAS Jimmy Helms been this year? He

## 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 Bonwell Road, London, N7. Entries must arrive by December 17.



#### ACROSS

- 4 The one on Elton's island, perhaps (4)
- 6 Genuine emotion felt by Harvey Smith (4,4)
- 7 Has this Butterfly any connection with the Heavy Metal Kids? (4)
- 8 This way for Bee Gee Nights? (5)
- 10 Do such singers always tell the truth? (6)
- 12 Like Tony Joe's night in Georgia (5)
- 13 Those for Quo's dust and the peace of BT Express? (5)
- 14 Offer of a big number to Derek, to start with (6)
- 17 One responsible for Bryan's takeover? (5)
- 20 Mike's in dire trouble (4)
- 21 They're reaching for the best (8)
- 22 M. Lofgren (4)

#### DOWN

- 1 Upon which there was once a BCR album (4)
- 2 Hot and fishy answer required (4)
- 3 I am taken in by a Virgin band, but I am not staying (5)
- 4 Hotline J. (5)
- 5 In which Chris de Burgh has no companions up above? (6,3)
- 8 Springsteen as the natural athlete? (4,2,3)
- 9 Jansch's Jack the hunter and Quiver do for the sky (5)
- 11 Material to make a doll (5)
- 15 All the young ones made a Mott number (5)
- 16 What the Sutherland Brothers and Quiver do for the sky (5)
- 18 They're 'bin', according to the Eagles (4)
- 19 Sweet 17 pop girl (4)

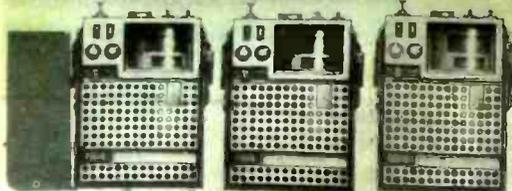
Due to circumstances beyond our control the wrong grid was printed for last week's crossword. We apologise for any inconvenience.

No. 501

NAME

ADDRESS

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

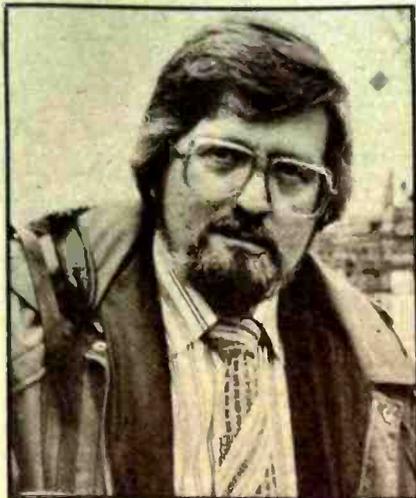


# TUNE IN

## Radio Beacon light up

BEACON RADIO, the West Midland independent due on the air early Spring, has completed an impressive round of initial appointments.

Piccadilly deputy chief engineer and former Caroline man, Martin Newton, is to be senior engineer, newspaper sales executive Paul Stevenson, has been appointed local sales manager, and Clem Jones, former editor of the Express and Star Midland evening paper, is special adviser on news and current affairs.



DEREK RATCLIFFE: burying history

## Programme News

RADIO FORTH begins the serialisation of the Cliff Richard Story on Friday December 19.

BBC RADIO London's Paul Owens has already begun taking dedications for his Christmas Day 12.00 Noon to 3.00 pm show of hits of Christmas past. Post to: Paul Owens PO Box 41G, London W1A 4LG.

CAPITAL RADIO's Maggie Norden introduces Roy Wood to Hullabaloo listeners this Sunday (4.00 pm - 6.00 pm). She'll also be doing phone-in on musical instruments, with Nick Ingman, and talking about a shop for left-handed people.

### Listen For:

DICK JAMES, the man who published the Beatles, reveals his Top 12 on Radio One (Saturday 1.00 p.m.) this week. Later the In Concert slot features Gryphon and Lahl Silre, then on Sunday there's the first part of the Cat Stevens story on Insight (5.00 p.m.)

## Humberside dig deep

IN THOUSANDS of years time when the peoploids of this earth decide to excavate the ancient structure known as the Humber Bridge, they will find all the information they need to know about the bridge and how it was built. It's all contained on a reel of high energy tape

sealed in a cannister which was this week buried 160 feet down in the bridge's foundations. The material comes from a BBC Radio Humberside programme made in 1972 and here, getting ready to bury the cannister, is Humberside producer, Derek Ratcliffe.

## BLEEPS

TODAY (THURSDAY) sees the court cases in Southend involving messers Andy Anderson, Peter Chicago, Michael Lloyd and Simon Barrett. With the Johnny Jason case up and coming, the

decision is likely to pose difficulties. If JJ is found innocent, then the others who were arrested at the same time can also appeal against their fines. It is understood that Roman is putting a great deal of effort in to ringing about a successful end to all the court proceedings.

XXX

SLADE AND Leapy Lee feature on LWT's Saturday Scene this week (November 13). Later a special compilation Superdisc has the Drifters, Gene Pitney, Sweet's Andy Scott, Albert Hammond, the Giltner Band, Chris Farlowe, Ronnie Charles, Leo Sayer, Mud and the Rollers.

PLYMOUTH SOUND is proudly shouting about audience figures of 72 percent throughout a week, though some of the other ILR stations sound sceptical

## Film

### The Streetfighter

FREIGHT-HOPPING hobo, Charles Bronson, alights as a train pulls into New Orleans during the 30's depression. Having barely enough money for a cup of coffee ("Third refill'll cost you a nickel") he happens across James Coburn who makes a living out of promoting street fights and taking on all the side bets.

After proving with just one punch that he is one of the best, Coburn takes Bronson into partnership and together they gradually work up to the top knocking off everyone else's fighters until there is no-one left to challenge them.

One of the city's oyster merchants is particularly displeased when his fighter is beaten and sends to Chicago for another and tries to fix the fight so that he will again have the best streetfighter in New Orleans. Bronson, by this time, has accumulated plenty of money from the side bets and decides to stake it all on winning this last fight and then leave town.

Charles Bronson is one of the world's top box-office stars and seems to

Improve with every film.

Already this year he has appeared in Death Wish and Breakout and with Streetfighters should achieve a good hat trick of hit pictures. Always exciting and always entertaining, Streetfighters wins by making us root for a hero figure instead of an anti-hero as is so often the case these days. Nice period detail in an unusual story and a good back-up cast James Coburn is always a pleasure to watch with his slightly sinister features and Bronson's real life wife, Jill Ireland, is on hand again to provide the glamour. MIKE CHILDS

# FATBACK/MILLIE GUITAR WINNERS

FATBACK BAND album winners. These winners will each receive a copy of The Fatback Band's album, as a result of the Polydor Soul Competition. Please allow 14-21 days for delivery.

Miss Julia Anne Coalter, Kings Heath, Birmingham 15; Janice Hinds, Couchman Road, Alum Rock, Birmingham; Beverley Grant, Slade Green, Erith, Kent; Richard Brigg, Haworth Road, Bradford; Miss Julia Anne Coalter, Broad Lane, Kings Heath, Birmingham

P. Grady, The Briars, Northampton; Kirstin Pederson, Boundary Road, Wood Green, London N22; S. Bowling, Holyport Road, London SW6; Michael Doherty, Garden Lodge Grove, Netherley, Liverpool; Anthony White, Barnfield Road, Paignton, Devon.

Mr J. Carr, Pinsley Road, Long Hanborough, Oxon; Robert Black, Carve Ley, Welwyn Garden City; Stuart Andrews, Cromwell Road, Ware; Martin Rothery, Danbury Road, Brighouse, Yorkshire; Gary Baker, Chesington Road, West Ewell, Surrey.

John Balfour, Beat Street, Barnstaple, North Devon; Andy Stubbs, Main Street, Shenstone, Staffs; Stuart Grainger, Westmoor Avenue, Sawston, Cambridge; Wendy Ghulkie, Ashvale, Gardens, Cranham, Upminster; Mick Poden, Holly Lane, Alsager, Stoke-on-Trent; David Henson, Stone

Row, Grange Villa, Chester - Le Street; John Nichols, Heskin Road, Southdene Kirkby, Nr. Liverpool; Stephen Mason, Winchester Street, Salisbury; Gordon Frazer, Reuther Avenue, Rutherglen, Glasgow; Barrington G Gayce, Robert Road, Handsworth, Birmingham.

Jennifer Neave, Woodland Road, Northfield, Birmingham; Richard Sea Travers, Askett, Princes Risborough, Bucks; Steve Sinclair, Wakeman Road, London NW10; Stephanie Chipp, Eastwick Drive, Great Bookham, Surrey; David Piddington, Wyatts Green Lane, Dodinghurst, Nr. Brentwood, Essex.

Keith Poulter, Arcot Park, Sidmouth, Devon; Roy Bannister, Shakespeare Crescent, Patricroft, Eccles; Dave Salisbury, Stortford Hall Park, Bishops Stortford; F. L. Kirby, Fitzstephen Road, Dagenham; Roy Edmondson, Queensway, Waddington, Clitheroe, Lancs.

P. W. P. MacArthur, 14 Park Avenue, Lt. Paxton, Cambs; Tony Bryant, Briar Road, Pollard Hill (Stn), London SW16; Philip R. Howard, Eddystone Road, Thurnby Lodge, Leicester; W. A. Bell, Law Street, Leicester.

Russell Whitehurst, Marsh Avenue, Newchapel, Stoke - On-Trent; John Walker, Mounceville Crescent, Edinburgh; Martin Hill, Ruskin Avenue, Wakefield, West Yorks; Ralph M. Harding, Louis Street, Leeds; Hannibal, Wolverton

Avenue, Kingston - On-Thames; Iain Gilbert, Queens Road, Aldershot; Keith Tomlinson, Artle Brook, Hatherton, Nantwich, Cheshire; Mr Paul Butler, Devonshire Road, Almerston, Lancs; T. L. Anderson, Dammers Road, Dorchester; Mr R. K. Dibb, Larkfield Close, Harrogate; Mr R. Hughes, Priory Court, Walthamstow; Barrie Trickett, Dill Hall Lane, Church, Accrington, Lancs.

MILLIE JACKSON album winners: These winners will each receive a copy of Millie Jackson's Still Caught Up album as a result of the Polydor Soul Competition. Please allow 14-21 days for delivery.

Julie Mitchell, High Street, Penzance, Cornwall; Mr G. Johnston, Cairnfield Road, Ierwick, Shetland; Janice Fuller, Farmcombe Road, Tunbridge Wells; Andy Simpson, Swain Mount, Bradford; Simon J. Miller, Kensington Gate, Glasgow.

Katharine King, Pig-gashill Lane, Harpenden, Herts; Arthur Baker, Oldbridge Road, Speke, Liverpool; Gary Wood, Lime Street, Barrow - In-Furness, Cambs; Mr D. R. Page, Eastgate, Nor' Way, Bassetke, Surrey; Paul Robinson, Shenley Avenue, Ruislip.

N. J. Lawes, Clifton Hotel, Babbacombe Downs Road, Torquay; James Cooper, Searcroft Road, Withernsea, Humberside; Royston

Jones, Nydenham Avenue, Abergele, Cwydy; Roger Harold, Sandhurst Road, Tunbridge Wells; Marina Jaworsky, Bibury Road, Swindon; Roger Theobalds, Henley Road, Norwich; Gary De Cordora, Carlton House, Canterbury Terrace, Kilburn NW6; Alan Whitehead, Middlesex Drive, Bury, Lancs; Peter Woodhurst, Ludgate House, Hornbeam Lane, Bury Road, Chingford, London E4; Mr R. B. Leach, Benthall Road, London N16.

K. Jones, Midhurst, Letchworth, Herts; Susan James, Curfax Road, Elm Park, Essex; Michael Ashley, Fairmead, Cam, Dursley, Glouc; GLLI STR; Peter Lewis, New Street, Ferndale, Mid Glamorgan, S. Wales; Liam Conlon, Chanel Road, Coolock, Dublin 6, Eire; Nick Lambert, Bullcross, Bridgetown, Co. Wexford, Eire; Michael Hale, Sandcliffe Road, Grant-ham, Lincs; C. L. Thomas, Dawbrook Road, Streatham, London; Ronald Kerr, Peachill Terrace, Bonnybridge, Stirlingshire; Robert Smith, Caggleview Avenue, Galston, Ayrshire, Scotland; Robert Black, Carve Ley, Welwyn Garden City, Herts; Anthony Girdler, Lansbury Drive, Hayes, Middx; Graham Oughton, Preston Road, Tonbridge, Kent; Barry Bray, Balshaw Road, Leyland, Lancs; Philip Press, Vardre Road, Clydach, Swanses.

GUITAR WINNERS EACH OF THE 15 people listed has been informed of the r win, and will receive their Korean guitar from their nearest stockist. Jimmy Gow, Charnock Wood Road, Sheffield; T. H. Donkin, Park House, Walker, Newcastle upon Tyne; Steve McGarry, Hollyhedge Road, Wythenshawe, Manchester; Arthur Brown, Dover Street, Spendon, Coventry; Kevin Treacy, Milner Road, Selly Park, Birmingham.

West Horsley; SPR Ferry John, 9 Park Square, Rlidge Bks, Aldershot; A. J. Fletcher, Broadfield Road, Woolmer Green, Knebworth; Jill Saunders, Aveling Close, Hoo, Rochester; Mehmet Salaheddin, Coniston Road, Muswell Hill, London N16; Alan Parsons, Grimdelle Lane, Amerham, Bucks; Mr P. H. Hewitt, Chivers Close, Bestwood, Park East, Nottingham; Peter Ludlam, Hereford Close, High Crompton, Shaw, Oldham; R. Liggott, Charnwood Close, New Malden, Surrey; Miss Pam McCarthy, Litherland Road, Bootle 20, Merseyside.

Jack Milling, Holton Close, Necterton, Birkenhead; Paul Sanders, Seifton, Cullington, Ludlow; Anthony Buckley, Garthorp Road, Manchester; Martin Tacey, Sudeley Road, Nunston; Mr J. Ennis, Langlands Avenue, Barrow - In-Furness.

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# THIS, WHEN AND WHERE

## THURSDAY FRIDAY

December 11  
**FAMILY COOKIN'**, RAF  
 Halton & RAF Lyneham  
**SADISTA SISTERS**, Ronnie  
 Scott's, Frith Street, London  
 W1  
**EAST OF EDEN**, Nashville,  
 171 North End Road, W14  
**EMPEROR ROSKO**, Belfry  
 Disco, Milton Common  
**STRETCH**, 400 Club, Tor-  
 quay  
**SLACK ALICE**, Memorial  
 Hall, Northwich  
**GENO WASHINGTON AND  
 THE RAM JAM BAND**,  
 Bailey's, Liverpool  
**SASSAFRAS / BAND  
 CALLED O**, University of  
 Aberystwyth  
**CURVED AIR / CLIMAX  
 BLUES BAND**, The Dome  
 Brighton  
**JIMMY JAMES AND THE  
 VAGABONDS**, Bonanza  
 Club, RAF Henlow, Beds.  
**DOCTORS OF MADNESS**,  
 Queensway Hall, Dunstable  
**GENTLE GIANT**, Colston  
 Hall, Bristol (291 768)  
**CAT STEVENS**, Empire,  
 Liverpool (051 708 1555)  
**MUD**, De Montford Hall,  
 Leicester (228 50)  
**URIAH HEPP**, Capital,  
 Cardiff  
**SUPERTRAMP / JOAN  
 ARMATRADE / MOVIES**,  
 Guildhall, Preston  
**PAUL SIMON**, Palladium,  
 London W1 (437 7373)  
**QUEEN**, City Hall, New-  
 castle  
**ALBERTOS Y LOS TRIOS  
 PARANAIAS**, The Plough,  
 Tomington  
**HUSTLER**, Casino Club,  
 Wigan  
**REAL THING**, The Bank-  
 house, Bradford, Nr Wor-  
 cester  
**FUMBLE**, Dundee College of  
 Art & Technology  
**SUTHERLAND BROTHERS  
 & QUIVER**, Robert Gordon  
 Institute, Aberdeen

December 12  
**COLOSSEUM II**, Johnson  
 Hall, Yeovil  
**URIAH HEPP**, Gaumont,  
 Southampton (Southampton  
 22001)  
**ANDY FRASER /  
 STRANGE DAYS**, Top  
 Rank, Cardiff (Cardiff 26538)  
**PROCOL HARUM**, The  
 University, Sheffield  
 (Sheffield 24078)  
**SUPERTRAMP / JOAN  
 ARMATRADE / MOVIES**,  
 Coventry Theatre, Coventry  
 (Coventry 23141)  
**JUSTIN HAYWARD &  
 JOHN LODGE / A. J.  
 WEBBER**, Civic Hall,  
 Wolverhampton  
**DOCTORS OF MADNESS**,  
 University of Sussex, Bright-  
 on  
**JASPER CARROTT**, Grand-  
 stand Hotel, Notting-  
 ham Road, Derby  
**ROCK ISLAND LINE /  
 WILD ANGELS**, Royal  
 Holloway College, London  
 SE1  
**STRETCH**, The University,  
 Hull  
**KOKOMO**, The Polytechnic,  
 Oxford (Oxford 61998)  
**SPARROW**, Harveys, Here-  
 ford  
**HELEN SHAPIRO**, Talk of  
 the Midlands, Bradford  
 (Bradford 664194)  
**CHRIS FARLOWE**, New  
 Victoria, London SW11 (01-  
 834 0671)  
**SASSAFRAS / BAND  
 CALLED O / RANDY PIE**,  
 Lanchester Polytechnic,  
 Coventry (Coventry 24166)  
**DESMOND DEKKER**, Col-  
 lege of Education, Dudley  
**JIMMY JAMES & THE  
 VAGABONDS**, City College,  
 Leeds  
**WIGANS OVATION**, Black  
 Lion, Cardigan  
**MAC & KATIE KISSOON**,  
 Baileys, Liverpool (051 709  
 72539)



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 Bete Noir, Scarborough  
**HORSLIPS**, National Sta-  
 dium, Dublin  
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 Derby  
**JIMMY JAMES AND THE  
 VAGABONDS**, Carnegie  
 Rooms, Theford  
**DOCTORS OF MADNESS**,  
 Boat Club, Nottingham  
**MUD**, New Victoria Theatre,  
 London  
**URIAH HEPP**, Ham-  
 mersmith Odeon, London  
**QUEEN**, Caird Hall, Dun-  
 dee  
**PAUL SIMON**, Palladium,  
 London W1  
**OSIBISA**, Barbarellas, Bir-  
 mingham  
**HEAVY METAL KIDS**, City  
 Hall, Herts  
**SWEET SENSATION**, Cosmo  
 Club, Carlisle  
**SUPERTRAMP / JOAN  
 ARMATRADE / MOVIES**,  
 Gaumont, Ipswich  
**CURVED AIR / CLIMAX  
 BLUES BAND**, Leas Cliff  
 Hall, Folkestone  
**DEE CLARK**, Tracey's  
 Redditch / Mr George's,  
 Coventry  
**OSIBISA**, Roundhouse,  
 Chalk Farm, London  
**SUTHERLAND BROTHERS  
 AND QUIVER**, Wigan  
 Casino, Wigan

**THIN LIZZY**, The  
 Greyhound, Croydon  
**OSIBISA**, Roundhouse, Lon-  
 don  
**KOKOMO**, Wipping Post,  
 Twickenham  
**URIAH HEPP**, Tim Rose,  
 Hammersmith Odeon, Lon-  
 don  
**CHRIS FARLOWE**, New  
 Victoria Theatre, London  
**MUD**, Gaumont, Ipswich  
**SUPERTRAMP**, ABC, Great  
 Yarmouth  
**QUEEN**, Capitol, Aberdeen

## MONDAY

December 15  
**MAC & KATIE KISSOON**,  
 Bailey's, Watford  
**FOUNDIAON**, Norwood  
 Rooms, Norwich  
**CANDI FWICK GREEN**,  
 Aquarius Club, Chesterfield  
**MUNGO JERRY**, Bailey's,  
 Bristol  
**DEE CLARK**, Tiffany's,  
 Harlesdown  
**HEAVY METAL KIDS**,  
 Albert Hall, Bolton  
**GENO WASHINGTON &  
 THE RAM JAM BAND**,  
 Bailey's, Hull  
**JACK THE LAD**, Winter  
 Gardens, Eastbourne  
**RORY GALLAGHER**, Town  
 Hall, Birmingham  
**CAT STEVENS**, Royal  
 Albert Hall, London  
**MUD**, Theatre Royal,  
 Norwich  
**URIAH HEPP**, Dome,  
 Brighton  
**QUEEN**, Apollo, Glasgow  
**JASPER CARROTT**, Old  
 Birmingham Rep, Birming-  
 ham



CAT RAH Monday

**ALBERTOS Y LOS TRIOS  
 PARANAIAS**, Pavilion,  
 Skegness  
**THIN LIZZY**, Ivanhoe's,  
 Huddersfield  
**SASSAFRAS / BAND  
 CALLED O / RANDY PIE**,  
 Yeovil, Johnson Hall  
**SUTHERLAND BROTHERS  
 & QUIVER**, Workington  
 College  
**HEAVY METAL KIDS**,  
 Guildhall, Preston  
**CITY BOY**, Philmore,  
 Saltham Bank  
**GENO WASHINGTON &  
 THE RAM JAM BAND**,  
 Bailey's, Hull  
**RORY GALLAGHER**, Free  
 Trade Hall, Manchester  
**JACK THE LAD**, Pier  
 Pavilion, Felixstowe (Can-  
 cer Research Campaign  
 Charity)  
**GEORGIE FAME**, Marquee,  
 Wadour Street, London W1  
**MUNGO JERRY**, Bailey's,  
 Bristol  
**FLIRTATIONS**, Nero's  
 Place, Camden, London  
**HAWKIND**, Top Rank,  
 Cardiff  
**SAILOR**, Free Trade Hall,  
 Manchester  
**SUPERTRAMP**, ABC,  
 Plymouth  
**JASPER CARROTT**, Old  
 Birmingham Rep, Birming-  
 ham  
**QUEEN**, Apollo, Glasgow

## SUNDAY

December 14  
**MARMALADE**, Bailey's,  
 Blackburn  
**MAC & KATIE KISSOON**,  
 Bailey's, Watford  
**HUSTLER**, Rounhouse,  
 London  
**EMPEROR ROSKO**, RAF  
 Lossiemouth  
**STRETCH**, Reeves Arns,  
 Court Hill, Bristol  
**RANDY PIE / SASSAFRAS  
 / BAND CALLED O**,  
 Pavilion, Bath  
**HAWKIND**, Top Rank,  
 Reading

## SATURDAY

December 13  
**FAMILY COOKIN'**, Tivoli  
 Ballroom, Buckley and  
 Bumbles, Widnes  
**KENNY**, Stour Centre,  
 Ashford  
**FOUNDATIONS**, RAF  
 Valley, Holyhead  
**STRETCH**, Sparkford Inn,  
 Sparkford, Somerset

**KENNY**, Grand Pavilion,  
 Witherside  
**EDGAR BROUGHTON  
 BAND**, College of Education,  
 Braintree  
**SUTHERLAND BROTHERS  
 & QUIVER**, College of  
 Education, Thornbridge  
**STACKBRIDGE**, Bedford Col-  
 lege, London NW1 (01 486  
 1400)  
**FUMBLE**, Lanchester Pol-  
 ytechnic, Rugby (Rugby  
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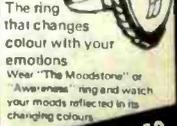


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# Uugh! What a sticky mess

THIS TIME, it seems, the Bay City Rollers have got people to bite off more than they can chew.

The public is being urged to buy bars of Curly Wurly and get an autographed photo of the group free. And what's more if you buy five bars you get a complete set of six photos.

The sixth we guess must be Tam Paton!

OK so when you've got the five wrappers you send them off with 85p and get a tartan scarf and a rosette with an exclusive photo.

A dentist wasn't available for comment but it seems the marketing of the Rollers knows no bounds or to put it another way "Rollerphanalia sucks."



The first of the Curly Wurly weavers



WIT'S END

# RIGHT ROYAL DO

POST-CONCERT receptions held in the bars of London's rock venues are generally appalling but these shameless liggers who'll go anywhere for a free dram. Thus it was that Queen's after-gig party, held in the circle bar of the Hammermith Odeon on Tuesday last week, came as a pleasant surprise.

The drink was plentiful, the bar being open until most guests were too comatose to partake any further, and the food

delicious - generally reception nosh requires much mastication to be even swallowable).

Once the culinary and liquid delights had been sampled, one had to get busy quickly if one was to be seen with all the stars who were there to be hounded with that evening. If you wanted to talk to Queen themselves you had to be patient, for they absented themselves from the hot-potliol for much of the evening to dine in a private room, but in the meantime there

were other comparable luminaries to accost.

For instance, there was Kevin Ayers, looking tired and emotional on the arm of a tall girl, who led him away early.

Hot Chocolate's Errol Brown, looking mighty genial beneath a wide-brimmed chapeau noir. Phil's Stuart Tosh, earnestly engaged in conversation with a beaky blonde while his girlfriend seethed at a distance.

Arrows' Alan Merrill, nursing a hangover before the proceedings ever began, while his two cohorts leapt about chatting to all comers. Kenny Everett, looking unaccustomedly dour of visage.

Queen's dapper little manager John Reid in one of the few suits - and ties to be seen - bouncy fun loving Top Of The Pops producer Robin Nash.

Dean Ford (ex-Marmalade) slugging down Southern Comfort at the bar and at a most alarming rate. Amanda Lear (the model who graced the cover of the second Roxy Music album) - she looked stunning and was being vandered with much interest by all. Roger and George (stars of nothing in particular), who got quietly sloshed and spent the evening holding up a perfectly stable pillar.

A good time was had by all, even those who still can't remember much of it.

In this week's

**sounds**

PAUL SIMON

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Sounds is the future of rock 'n' roll!

# Telly groups are sick of the system

IT MAY be great for new groups to get a spot on telly but some of the older hands are getting very hot under the collar about the number of times they must re-record a hit single.

Some very successful groups have to re-make their records half a dozen or so times - and each time they have only three hours to complete the work.

This means that bands like Queen, and 10cc who are renowned for their care in the studio, must charge through their re-make. But they MUST do it. The Musicians' Union dictates that bands which mime on television must make a new recording each time they appear. Representatives from the telly companies are there to witness the act and sometimes, if a group is lucky, a deal can be worked out whereby representatives from more than one telly

company can witness a single recording.

All the same, Mud were this week vociferously calling for a change in the system. "It's terrible," said Dave Mount as he prepared to travel from Granada (Manchester) out to Strawberry Studio (Stockport) to record yet another version of Show Me You're A Woman. "It really is time something was done about this stupid system. The musician's Union made the rules to protect musicians but from our point of view it's a terrific hindrance."

Many many groups will agree but few, nay none, would ever throw up the chance of television exposure. Most would rather re-record at a studio and mime rather than perform live with all the problems of television live sound.

It's a problem and one which will take a lot of sorting out.

# Ol' jock shows his colours

WHAT THE hell, you may ask, is a Canadian country singer doing got up as a Royal Scots dragon? Well his name is Glen Campbell, so maybe there's a few cc's of Scottish blood a-coursing through his veins, which entitle him so to do.

In this very garb Glen is currently wowing audiences at the Las Vegas Hilton twice nightly mightily assisted by 27 British Army drummers and pipers of the Royal Scots Dragoon Guards.



Glen Campbell



GOBB, WE'VE heard of coming out, but that Cat Stevens has taken it too far. In Rolling Stone he says: "There's a kind of complete thing about being a woman and having children which is indescribable. You can't get that kind of fulfillment being a guy. I have an amazing feeling of wanting to have a kid." Yes, mes enfant, it ees time to own up. Some want to go one way, others want the other (?). Anyway, while everyone's just everyone, says that Elton John has been having a hair transplant in Toronto, he says he hasn't, so there.

Anyway, guess what? The Guess Who have broken up. And as our office metal correspondent remarked: "They were bloody awful anyway." Meanwhile sexy Bernie Taupin is recording his own album for release in May and he's writing a book. Isn't he the bold one? There is, however, no rumour in the truth that Dusty Springfield didn't get married. However, and by the way, did you know that Uri Geller mended David Hancock's kettle (true), and also, that Bruce Springsteen is sick of his hype. He says he should be hailed the "future" of rock and he banned "I have seen the future of rock 'n' roll at Hammermith Odeon" label buttons. He also ripped down his own posters.

Anyway the Sweet were just a little peeved when they picked up a copy of a Queen bootleg album in the States and discovered the last track to be, yes, their very own Ballroom Blitz, yes, a complete lift. Still even Laurel and Hardy are better than the Rollers. They might be able to break the States but they've blown it here with Money Honey. And what about that John Entwistle from those Who people? He was jailed for two hours and charged with disorderly conduct, after police busted a rather outrageous after-gig party in Houston. This a pity all is not more riotous elsewhere, but it will be soon. Now don't forget, when you hear those bells ringing in your ears, it's time to lower your resistance and take full advantage of the festive season. Byeooooo!!!

# REBEL ROUSED

HONESTLY, SOME old soldiers never die, do they? Here's gentle Gene Pitney and erotic Elke Brooks who are both enjoying a little renaissance on the London music scene right now. Elke has a new LP out which Gene thinks is just ace - perhaps because the lady's

included a version of his classic He's A Rebel originally recorded by The Crystals. Meanwhile genial Gene concentrates on more contemporary songs for his Pitney 75 LP now on release. What a lovely couple.



Elke Brooks & Gene Pitney

# Wanna good time, Sailor?

LET'S TAKE it nice and sleazy was the theme of Sailor's jaunty get-together at Dingwails this week.

The whole place was dressed up like some Marseilles waterfront dive. Very French, even down to the bottles of champagne, the rata-touille and the music by Gerald Le Norman.

The invitations begged

you to "get into trouble with Sailor" - an apt plug for their latest album Trouble and their single A Glass Of Champagne.

But the only trouble to get into, apart from the booze, would be to stand in front of the knife-thrower or have money spirited away by the magician.

It was a reception that belled the troubled times of the present recession. Merriment to abandon. And judging by the sales figures from their single, Sailor should be cruising around for a good time to come.

# BEHIND THE BREAKERS

OH WHAT a strange state of affairs. Surely the Tymes single, poised at 52, should be ahead of Frank Sinatra. God's Gonna Punish You Just naturally sounds right in front of something by ol' blue eyes.

The same must be true of Ralph McTell whose re-working of Jesu Joy Of Man's Desiring is re-working its way towards the big fifty.

Now about Freddie Starr, he deserves a

Chrisay hit surely, though we're not too sure about Sheer Elegance, they've been there too long to make it into true stars. The word on R&J Stone is that it's a disco smash, they are husband and wife, she's black, he's white, she's thin and he's fat, and that's enough of that.

Next we have the very delightful Mike Oldfield who's wonderful little dith, On Horseback, is scampering in the right

direction. As for the Shepherd's Song, it's NOT a Chrisay hit in the making, it's actually that delicious theme from the Dubonnet telly ad.

Of Sam Cook we can only say, this is a classic, a marvellous three-track single.

Oh and Ethna. Hasn't she been around a long time? Maybe dear, you could just hang on a little longer and finally make it with an Easter hit. Yeah?



# Humdrum Harty

DEAR MAILMAN,  
I nearly went off my nut watching the David Bowie interview on TV with Russell Harty. Does that man really consider himself an interviewer? After thousands of pounds had been spent on doing the thing by satellite from America, all Russell Harty could do was ask sarcastic questions, which really interested nobody. He hinted that Bowie's film was a disaster after seeing only a small clip. He insulted David's choice of clothes and asked him if he could spit apple juice over the satellite... I ask you!  
Ivan Richards,  
Slough.

My trusty old telly gave up the ghost the day before the Harty programme, so alas I did not see it and can't comment. Now over to the provinces...

## Leek power

DEAR MAILMAN,  
I have noticed that your magazine has now done two or three interviews with Billy Connolly, given us his life history and a rather off-putting poster of him.

Pray tell me - when do you intend to have the face of Max Boyce decorating the pages of your paper and also take the time to do an interview with him? So far all we have had is a rather feeble review of his very entertaining album *Live At Treochy*. Both this and his latest offering *We All Had Doctors' Papers* have made the top ten, the latter reaching number one.

Do you think he is not important enough to occupy a small amount of space in your pages?

Gaynor Tuck,  
Brynmarwr,  
Gwent, S. Wales.  
Ah these Welsh, what fine advocates they are. Okay Gaynor, come proved. I shall speak severely to the Editor on the matter.



ANDY SCOTT  
See below

## Sour Scott?...

DEAR MAILMAN,  
Oh please, I thought we'd had enough of all this before. What a pity Andy Scott (RM & D, December 6) can't keep his jealous comments about Queen to himself. If he were accurate it wouldn't be so bad, but I don't call a few plugs on Radio London and one full-page advert "a lot of advertising". The point is that having been out of the public eye for nearly a year, Queen

manage to get to number one with only one television appearance and that when the record was already at number nine. As for saying "they're very lucky to get away with it", surely it is more a case of quality getting its just rewards? The monarchs of rock reign. Mrs. K. A. Easton,  
London SE6.

It was inevitable that the outspoken Mr. Scott would enrage somebody. Still, he did say he thought Bohemian Rhapsody was a good single. Now back to the provinces... call Scotland.

## ...Dour Scots?

DEAR MAILMAN,  
Eh agree we the two Scottish Roller fans. We made the Rollers and we get nae thanks. When they're in their flashy cars and they drive past, they look at us like dirt. They dinna realize what us fans go throw fir them. If we were English fans they widna be lang an stopping. Please com

hame... all is forgiving. G. Wiseman,  
Dundee.  
In England they'd be in a traffic jam so they'd have to stop. Next.

DEAR MAILMAN,  
I agree that the Rollers should play more gigs in Scotland. When they were hardly known, they used to play around the borders at youth clubs and palais. Everybody here knows the original Rollers - we helped to make them and if we hadn't supported them they would not be where they are today. Please boys, don't forget bonnie Scotland - you'll never find a place or people like it.  
BCR Devotee,  
Scottish Borders.

Next...  
DEAR MAILMAN,  
I agree with the two Roller fans from Edinburgh. The Rollers are hardly ever in Scotland and they owe a lot to our underprivileged country. The Rollers know the money is in the South of England, not in poor old Scotland.

I'm sorry to say it but the Rollers are becoming "gannets". They've caught the dreaded plague. Like other stars, they want more and more, like conquering continents, becoming millionaires and marry foreigners. If Lea McKewon marries a Japanese like John Lennon, I'll eat my tartan scarf. Yours disgustedly,  
Alice,  
Edinburgh.

Those are just three of a great number of letters asking the Rollers to go back to Scotland.

## Best

DEAR MAILMAN,  
After the Beatles' split, I gave up all hope on the British music scene. Then, in 1972, I heard 10538 Overture by the Electric Light Orchestra and since then I have grown to like the band more and more.

I can't agree with Peter Harvey's review of ELO's latest LP *Face The Music*. In my mind ELO go from strength to strength with each album. Long live ELO, the

best since the Beatles. A happy Xmas to all at RM&D and I look forward to another year of laughs reading J. Edward Oliver, Arnold Hemmings, Dagenham.

We had a good laugh reading about ELO 'best since the Beatles.'

## Who's original

DEAR MAILMAN,  
Hasn't Gary Glitter any originality? There I was watching Superonic when old Gary comes down from nowhere on a huge "futuristic dragon" spouting fire from its mouth. Now won't our Marc be angry? The cheek of ol' Glitter nicking Bolan's idea. T. Rex Fan,  
Glasgow.

Probably wasn't poor old Gee-Gee's fault at all, but the notion of Superonic producer Mike Mansfield, he whose special effects make *Ien Iur* seem positively cheapstate.

## Ship shape

DEAR MAILMAN,  
I would like to congratulate the owners, DJs, engineers and crew on board the radio ship MI Amigo for getting Radio Caroline & Radio MI Amigo back on the air again after the home Office raid.

Let us hope they will continue without any further troubles and get round to giving us an all day English service again some time. Free Radio Supporter, Bath.

The Jolly old Home Office may have gone down for the time being, but just wait until there's a cabinet reshuffle.



JEFF LYNNE  
See Best



ERIC FAULKNER  
See Dour Scots?



GARY GLITTER  
See Who's original

# J. Edward Oliver

## 'All Vampires are Batty'

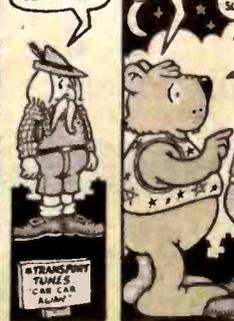
MEANWHILE, BACK AT THE PLOT, OUR LEARNING HERO, LIZZY BYDER, HAS REACHED TRANSYLVANIA ON HIS MISSION TO CLAIM THE CRISTE. HE HAS INHERITED FROM HIS LONG-LOST UNCLE, COUNT ALKACARD, BLEACHING A STRANGE WILL. LIZZY IS SUDDENLY ATTACKED BY AN EVIL AND FEROCIOUS VAMPIRE...



AAARGH!  
GREAT SCOTT! HE'S CRUMBLING INTO DUST!



HMM... I THOUGHT LAST WEEK WAS THE EPISODE IN WHICH THE JOKES WEREN'T SUPPOSED TO BE FUNNY.



IT SEEMS TO ME THAT YOU TRANSYLVANIAN PILLAGERS ARE EXTREMELY SUPERSTITIOUS.



OH NO! WE'RE NOT LUCKY. FOR EXAMPLE, IT'S UNLUCKY TO DRINK SULPHURIC ACID IF THERE'S A WEDNESDAY IN THE MONTH.



IT IS LUCKY TO HAVE A BIRD DROP ITS MESS ON YOUR HEAD.



SKREE! SKREE!  
THAT NOISE - WATCH OUT! TAKE COVER! THERE'S A HORDE OF BATS HEADING STRAIGHT TOWARDS US!



OH, DON'T WORRY! THEY'LL NEVER HIT US. BATS HAVE THEIR OWN IN-BUILT NATURAL SYSTEM OF RADAR.



THAT'S FUNNY... I COULD HAVE SWORN THAT BATS HAD THEIR OWN IN-BUILT NATURAL SYSTEM OF RADAR.



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BE WISE  
PLEASE TOP UP DOOR

NEW PRIZE!  
IF ANY OF YOUR GARbage'S PRINTED YOU SHALL BE CHOSEN. WIN A PLASTIC MARTINDALE (WORTH 75), BUT IF YOU WIN A SECOND PRIZE YOU WILL NOW RECEIVE AN ALL-NEW PRIZE! SHOULD YOU BE ONE OF THOSE UNLUCKY PEOPLE WHO DON'T WIN YOUR GARbage'S (OH, ALL RIGHT THEN, DON'T?)  
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NEXT WEEK: An entire episode that has absolutely nothing to do with superstitions, touch wood.

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