

Australia 30c

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RECORD MIRROR & DISC

December 20 1975 10p

The Glitter Band graduate

Page 11

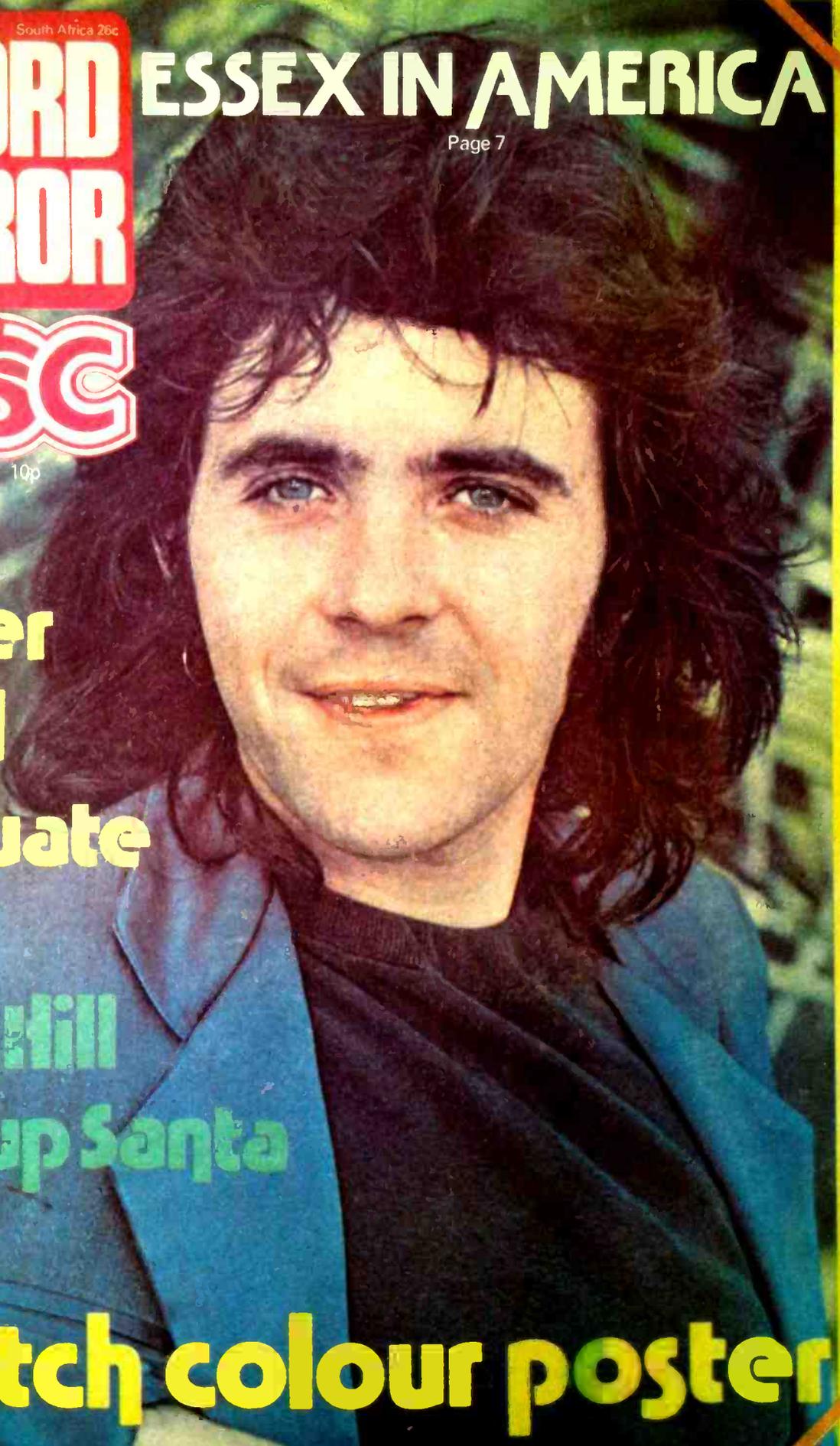
Chris Hill cuts up Santa

Page 9

ESSEX IN AMERICA

Page 7

Stretch colour poster



British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	3	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
3	16	I BELIEVE IN FATHER CHRISTMAS, Greg Lake	Manticore
4	2	YOU SEXY THING, Hot Chocolate	Rak
5	13	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
6	9	LET'S TWIST AGAIN / THE TWIST, Chubby Checker	London
7	5	NA NA IS THE SADDEST WORD, Stylistics	Arco
8	15	GOLDEN YEARS, David Bowie	RCA
9	6	ALL AROUND MY HAT, Steeleye Span	Chrysalis
10	8	SHOW ME YOU'RE A WOMAN, Mud	Private Stock
11	22	RENTA SANTA, Chris Hill	Philips
12	4	MONEY HONEY, Bay City Rollers	Bell
13	21	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
14	7	THIS OLD HEART OF MINE, Rod Stewart	Riva
15	26	WIDE EYED AND LEGLESS, Andy Fairweather Low	A & M
16	23	FIRST IMPRESSIONS, Impressions	Curton
17	24	CHRISTMAS IN OREADLAND / COME OUTSIDE, Judge Dread	Cactus
18	48	IT'S GONNA BE A COLD COLD CHRISTMAS, Dana	GTO
19	27	ART FOR ART'S SAKE, 10cc	Mercury
20	32	GLASS OF CHAMPAGNE, Sailor	Epic
21	25	IF I COULD, David Essex	CBS
22	11	SKY HIGH, Jigsaw	Splash
23	16	IN FOR A PENNY, Slade	Polydor
24	28	(THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
25	19	WHY DID YOU DO IT, Stretch	Anchor
26	12	LOVE HURTS, Jim Capaldi	Island
27	47	MAKE A DAFT NOISE FOR CHRISTMAS, Goodies	Bradley's
28	45	ITCHYCOO PARK, Small Faces	Immediate
29	34	DO THE BUS STOP, Fatback Band	Polydor
30	29	GREEN GREEN GRASS OF HOME, Elvis Presley	RCA
31	10	IMAGINE, John Lennon	Apple
32	43	MAMA MIA, Abba	Epic
33	44	KING OF THE COPS, Billy Howard	Penny Farthing
34	33	FLY ROBIN FLY, Silver Convention	Magnet
35	18	D. I. V. O. R. C. E., Billy Connolly	Polydor
36	20	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	UA
37	49	DANCE OF THE CUCKOOS, Band Of The Black Watch	Spark
38	14	LET'S TWIST AGAIN, John Asher	Creole
39	31	RHINESTONE COWBOY, Glen Campbell	Capitol
40	38	LITTLE DARLING, Rubettes	State
41	50	LET'S WOMBLE TO THE PARTY TONIGHT, Wombles	CBS
42	-	IN DULCE JUBILO / ON HORSEBACK, Mike Oldfield	Virgin
43	-	MILKYWAY, Sheer Elegance	Pye
44	41	GAMBLIN' BAR ROOM BLUES, Sensational Alex Harvey Band	Vertigo
45	-	ALRIGHT BABY, Stevenson's Rocket	Magnet
46	62	HEAVENLY, Showaddywaddy	Bell
47	-	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra	Reprise
48	-	DREAMS OF YOU, Ralph McTell	Warner Bros
49	-	WHITE CHRISTMAS, Freddie Starr	Thunderbird
50	-	SANTA CLAUS IS COMIN' TO TOWN, Carpenters	A & M

RECORD MIRROR & DISC

Star Breakers

1	MIDNIGHT RIDER, Paul Davidson	Tropical
2	BOTH ENDS TURNING, Roxy Music	Island
3	GET IT TOGETHER, Crispy & Co.	Cactus
4	THE OLD RUGGED CROSS, Ethna Campbell	Philips
5	WE DO IT, R. & J. Stone	RCA
6	GOD'S GONNA PUNISH YOU, Tymes	RCA
7	TWISTING THE NIGHT AWAY, Sam Cooke	RCA
8	NO REGRETS, Walker Brothers	GTO
9	LET THE MUSIC PLAY, Barry White	20th Century
10	LADY, Supertramp	A&M

Yesterday Charts

5 YEARS AGO

19th December, 1970

1	1	I HEAR YOU KNOCKING,	Dave Edmunds
2	2	WHEN I'M DEAD AND GONE,	McGuinness's Flint
3	3	CRACKLIN' ROSE,	Neil Diamond
4	4	IT'S ONLY MAKE BELIEVE,	Glen Campbell
5	13	I'LL BE THERE,	The Jackson Five
6	17	GRANDAD,	Clive Dunn
7	7	HOME LOVIN' MAN,	Andy Williams
8	11	NOTHING RHYMED,	Gilbert O'Sullivan
9	12	MY PRAYER,	Gerry Monroe
10	8	YOU'VE GOT ME DANGLING ON A STRING,	Chairmen of The Board

10 YEARS AGO

14th December 1965

1	2	DAY TRIPPER/WE CAN WORK IT OUT,	The Beatles
2	1	THE CARNIVAL OVER THE RAINBOW,	The Seekers
3	3	MY GENERATION,	Len Barry
4	7	THE RIVER,	The Who
5	8	TEARS,	Ken Dodd
6	12	MARIA,	Ken Dodd
7	5	ALABAMA'S CONCERTO,	P. J. Proby
8	13	MY SHIP IS COMING IN,	The Toys
9	10	THE WALKER BROTHERS	The Walker Brothers

15 YEARS AGO

17th December 1960

1	1	IT'S NOW OR NEVER,	Elvis Presley
2	2	SAVE THE LAST DANCE FOR ME,	The Drifters
3	4	I LOVE YOU,	Cliff Richard
4	3	STRAWBERRY FAIR,	Anthony Newley
5	6	LITTLE DONKEY,	Nina and Frederick
6	9	POETRY IN MOTION,	Johnny Tillotson
7	7	GOODNESS GRACIOUS ME,	Peter Sellers & Sophia Loren
8	8	ROCKING GOOSE,	Johnny and The Hurricanes
9	13	LOVELY PUP,	Adam Faith
10	10	GURNEY SLADE,	Max Harris

UK Soul Top 20

1	11	DO THE BUS STOP	Fatback Band
2	2	FIRST IMPRESSIONS	The Impressions
3	3	NA NA IS THE SADDEST WORD	Stylistics
4	13	LET'S TWIST AGAIN	Chubby Checker
5	2	FLY ROBIN FLY	Sher Convention
6	5	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale
7	8	CAN I TAKE YOU HOME LITTLE GIRL	The Drifters
8	7	PART TIME LOVE	Gladys Knight & The Pips
9	-	LOVE MACHINE	The Miracles
10	-	GOD'S GONNA PUNISH YOU	The Tymes
11	-	HOOKEE FOR LIFE	Trammps
12	-	JOHANNESBURG	Gil Scott Heron
13	12	LOVE ROLLER COASTER	Ohio Players
14	9	I'M SO CRAZY	The O'Jays
15	14	ARE YOU READY FOR THIS	K. C. & The Sunshine Band
16	16	FULL OFF FIRE	Al Green
17	-	I'M SPELLBOUND	Tamiko Jones
18	-	LET'S DO IT AGAIN	The Staple Singers
19	4	HOLD BACK THE NIGHT	Trammps
20	-	STING YOUR JAWS	Ute & Urk

US Soul Top 20

1	2	FULL OFF FIRE	Al Green
2	5	LOVE ROLLER COASTER	Ohio Players
3	1	LET'S DO IT AGAIN	Staple Singers
4	11	WALK AWAY FROM LOVE	David Ruffin
5	4	WAKE UP EVERYBODY (Part 1)	Harold Melvin & The Blue Notes
6	3	I LOVE MUSIC (Part 1)	O'Jays
7	8	LOVE MACHINE (Part 1)	Miracles
8	13	SING A SONG	Earth, Wind & Fire
9	10	SOUL TRAIN '75'	Gladys Knight & The Pips
10	9	VALENTINE LOVE	Soul Train Gang
11	16	WHAT'S COME OVER ME	Norman Connors
12	15	YOU SEXY THING	Margie Joseph & Blue Magic
13	17	CARIBBEAN FESTIVAL	Hot Chocolate
14	6	THAT'S THE WAY I LIKE IT	Kool & The Gang
15	12	THEME FROM MAHOOGANY	K. C. & The Sunshine Band
16	18	WE GOT TO GET OUR THING TOGETHER	Delta
17	10	FOR THE LOVE OF YOU (Part 1 & 2)	Isley Bros
18	12	IT'S ALRIGHT	Graham Central Station
19	4	ONCE YOU HIT THE ROAD	Donna Warwick
20	26	ONCE YOU HIT THE ROAD	Donna Warwick

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	2	A NIGHT AT THE OPERA, Queen	EMI
3	3	40 GOLDEN GREATS, Jim Reeves	Arcade
4	5	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
5	8	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
6	4	MAKE THE PARTY LAST, James Last	Polydor
7	6	FAVOURITES, Peters and Lee	Philips
8	25	24 ORIGINAL HITS, The Drifters	Atlantic
9	12	DISCO HITS '75, Original Artists	Arcade
10	10	ATLANTIC CROSSING, Rod Stewart	Warner Bros
11	28	40 SUPER GREATS, Various	K-Tel
12	7	GET RIGHT INTAE HIM, Billy Connolly	Polydor
13	19	GREATEST HITS OF WALT DISNEY	Ronco
14	9	SHAVED FISH, John Lennon	Apple
15	11	ALL AROUND MY HAT, Steeleye Span	Chrysalis
16	16	OMMADAWN, Mike Oldfield	Virgin
17	14	ALL THE FUN OF THE FAIR, David Essex	CBS
18	29	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
19	15	ROLLED GOLD, Rolling Stones	Decca
20	18	GREATEST HITS, Barry White	20th Century
21	48	SUPERSONIC, Various	Station
22	13	THE BEST OF, Stylistics	Avcp
23	24	CRISIS? WHAT CRISIS? Supertramp	A&M
24	30	WISH YOU WERE HERE, Pink Floyd	Harvest
25	-	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
26	21	ALL TIME PARTY HITS, Various	Warwick
27	22	THE VERY BEST OF ROGER WHITTAKER	Columbia
28	20	ONE OF THESE NIGHTS, The Eagles	Asylum
29	27	BLAZING BULLETS, Various	Ronco
30	32	ROCK OF THE WESTIES, Elton John	DJM
31	17	WE ALL HAD DOCTOR'S PAPERS, Max Boyce	EMI
32	35	THE SINGLES 1969-1973, The Carpenters	A&M
33	37	MOTOWN GOLD, Various	Tamla Motown
34	26	YOU ARE BEAUTIFUL, The Stylistics	Avcp
35	31	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
36	24	SIREN, Roxy Music	Island
37	33	BEDTIME STORIES, Judge Dread	Cactus
38	45	THE NEW GOODIES LP	Bradley's
39	46	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
40	-	RICOCCHET, Tangerine Dream	Virgin
41	34	TUBULAR BELLS, Mike Oldfield	Virgin
42	-	SHEER HEART ATTACK, Queen	EMI
43	42	THE TOP 25 FROM YOUR 100 BEST TUNES, Various	Decca
44	-	12 SONGS OF CHRISTMAS, Jim Reeves	RCA
45	-	LIVE, Bob Marley And The Wailers	Island
46	41	HOT CHOCOLATE	RAK
47	38	ONCE UPON A STAR, The Bay City Rollers	Bell
48	-	GLEN CAMPBELL'S GREATEST HITS	Capitol
49	-	THE GOLDEN YEARS, Gracie Fields	Warwick
50	38	GOOFY GREATS, Various	K-Tel

US Top 50 Albums

1	1	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
2	7	EARTH, WIND & FIRE, Gramophone	Columbia
3	8	AMERICA, History - America's Greatest Hits	Warner Bros
4	5	K.C. & THE SUNSHINE BAND	TK
5	2	RED OCTOBER, Jefferson Starship	Gordy
6	4	FULL CRAFT LETS ACE, James Taylor	Columbia
7	3	ROCK OF THE WESTIES, Elton John	MCA
8	4	WINDSONG, John Denver	RCA
9	26	THE HISSING OF SUMMER LAWS, Joni Mitchell	Asylum
10	11	FEELS SO GOOD, Grover Washington Jr	Rudu
11	13	HONEY, Ohio Players	Mercury
12	15	LAZY AFTERNOON, Barbra Streisand	Columbia
13	14	BREAKAWAY, Art Garfunkel	Columbia
14	16	FAMILY REUNION, O'Jays	Phila Int'l
15	17	GREATEST HITS, Seal & Croft	Warner Bros
16	44	HELEN REDDY'S GREATEST HITS	Capitol
17	19	THE HUNGRY YEARS, Neil Sedaka	Rodri
18	10	SAVE ME, Silver Convention	Midland International
19	9	ALIVE! Kiss	Casablanca
20	20	FACE THE MUSIC, Electric Light Orchestra	United Artists
21	21	WISH YOU WERE HERE, Pink Floyd	Columbia
22	35	ROCKY MOUNTAIN CHRISTMAS, John Denver	RCA
23	23	GREATEST HITS, Barry White	20th Century
24	27	LET'S DO IT AGAIN / ORIGINAL SOUNDTRACK, Staple Singers with Curtis Mayfield	Curton
25	29	NUMBERS, Cat Stevens	A&M
26	28	RUFUS FEATURING CHAKA KHAN	ABC
27	51	THE BEST OF CARLY SIMON	Elektra
28	30	TRYIN' TO GET THE FEELIN', Barry Manilow	Arista
29	12	SHAVED FISH, John Lennon	Apple
30	33	MOVIN' ON, Commodores	Motown
31	40	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
32	32	VENUS AND MARS, Paul McCartney & Wings	Capitol
33	38	MAHOOGANY / ORIGINAL SOUNDTRACK, Diana Ross	Motown
34	31	FLEETWOOD MAC	Warner Bros
35	39	BAY CITY ROLLERS	Arista
36	36	THE LAST RECORD ALBUM, Little Feat	Warner Bros
37	49	ONE OF THESE NIGHTS, The Eagles	Asylum
38	43	DJMA, Neil Young with Crazy Horse	Reprise
39	22	BY NUMBERS, Who	MCA
40	46	HOUSE PARTY, Temptations	Gordy
41	52	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Phila Int'l
42	25	PRISONER IN DISGUISE, Linda Ronstadt	Asylum
43	47	MIDNIGHT LIGHTNING, Jimi Hendrix	Reprise
44	18	WIND ON THE WATER, David Crosby / Graham Nash	ABC
45	24	2ND ANNIVERSARY, Gladys Knight & The Pips	Buddah
46	57	AN EVENING WITH WALLY LONDON FEATURING BILL SLASO, George Carlin	Little David
47	56	BORN TO RUN, Bruce Springsteen	Columbia
48	59	BLAST FROM YOUR PAST, Ringo Starr	Apple
49	34	JOURNEY TO LOVE, Stanley Clarke	Nonesuch
50	61	GOD'S GOLD, Gordon Lightfoot	Reprise

US Disco Top 20

1	1	I LOVE MUSIC, O'Jays	Phil Int'l
2	2	BABY FACE, Wing & A Prayer Five & Drum Corps	Wing & A Prayer
3	1	I COULD HAVE DANCED ALL NIGHT, Biddu Orch	Felic
4	3	LADY BUMP/THE LADY BUMPS ON, Penny McLean	Atco
5	5	MIGHTY HIGH/EVERYTHING IS LOVE, Mighty Clouds of Joy	ABC
6	4	ELUSIVE, Babe Ruth	Capitol
7	7	SALSOU, Salsoul Orch	Salsoul
8	8	I AM SOMEBODY, Jimmy James & The Vagabonds	Pya
9	9	EXTRA, EXTRA (Read All About It), Ralph Carter	Mercury
10	10	EVERY BEAT OF MY HEART, Crown Heights Affair	De-Lite
11	11	FIND MY WAY, Cameo	Chocolate City
12	12	THAT OLD BLACK MAGIC, Softones	TSOP
13	13	DANCE YOUR TROUBLES AWAY, Archie Bell & The Drules	Atco
14	14	SUNNY, Yambu	Montuno
15	15	TELL THE WORLD	Harold Melvin & The Blue Notes
16	16	INSIDE AMERICA, Juggy Murray Jones	Jupiter
17	17	AFRICAN SYMPHONY, Henry Mancini	RCA
18	18	SHARE YOUR LOVE, Dee Dee Sharp	TSOP
19	19	STAR TREK, The Charles Randolph Green Sound	Ranwood
20	20	WILL YOU LOVE ME TOMORROW, Morningside Drive	Copperfield

US Top 50 Singles

1	4	THAT'S THE WAY (Like It), K.C. & The Sunshine Band	TK
2	2	LET'S DO IT AGAIN, Steelye Span	Curton
3	1	FLY ROBIN FLY, Silver Convention	Midland International
4	5	SATURDAY NIGHT, Bay City Rollers	Arista
5	6	LOVE ROLLER COASTER, David Ruffin	Mercury
6	8	THREE FROM MAHOOGANY, Oh Yes! Know Where You're Going, John Denver	Motown
7	3	SKY HIGH, Jigsaw	Chrysalis
8	11	I WRITE THE SONGS, Barry Manilow	Arista
9	10	FOX ON THE RUN, Sweet	Capitol
10	7	NIGHTS ON BROADWAY, Bee Gees	RSO
11	13	OUR DAY WILL COME, Frankie Valli	Private Stock
12	14	I LOVE MUSIC (Part 1), O'Jays	Philadelphia International
13	9	MY LITTLE TOWN, Simon and Garfunkel	Columbia
14	29	CONVOY, C. W. McCall	MGM
15	15	I WANT A DO SOMETHING FREAKY TO YOU, Leon Haywood	20th Century
16	16	ISLAND GIRL, Elton John	MCA
17	21	TIMES OF YOUR LIFE, Paul Anka	United Artists
18	22	THE LAST GAME OF THE SEASON (A Blind Man in The Bleachers), David Geddes	Big Tree
19	17	THE WAY I WANT TO TOUCH YOU, Captain and Tennille	A&M
20	24	COUNTRY BOY (You Got Your Feet in L.A.), Glen Campbell	Capitol
21	25	WALK AWAY FROM LOVE, David Ruffin	Motown
22	23	FOR THE LOVE OF YOU (Part 1 and 2), Isley Bros	T-Neck
23	27	PART TIME LOVE, Gladys Knight and The Pips	Buddah
24	32	YOU SEXY THING, Hot Chocolate	Big Tree
25	30	ROCK AND ROLL ALL NIGHT (Live Version), Kiss	Casablanca
26	33	SING A SONG, Earth, Wind and Fire	Columbia
27	45	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
28	40	EVIL WOMAN, Electric Light Orchestra	United Artists
29	37	FLY AWAY, John Denver	RCA
30	31	FULL OFF FIRE, Al	

RECORD MIRROR & DISC
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NEWS DESK
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Nilsson gets the point

HARRY NILSSON has a new album out in the New Year and plans are going ahead for a stage production of *The Point* — the album which Nilsson released in 1970.

Roadie benefit

A **BENEFIT** concert is being planned for the family of Patsy Collins, the roadie who was killed during Deep Purple's recent tour of the Far East. The line up of the show has still to be finalised. Among the artists who sent condolences to Patsy's widow were Gary Glitter and Led Zeppelin.

A cartoon was made of the album and shown on television a few years ago. The arrangements for the stage production are being handled by Terry Oates, who looks after Nilsson's affairs in London.

Nilsson's new album, titled *Sandman*, is out in January on RCA. It contains all new material and was recorded in Los Angeles. A single, titled *Something True*, will be taken from it and released also in January.



HARRY NILSSON

Burglars go gold

BURGLARS WHO broke into the offices of Penny Farthing Records stole more than two dozen gold discs from the walls. The discs missing include those for the Troggs' *Wild Thing* and Sonny and Cher's *Got You Babe*.

Larry Page, head of the company, said that the value of the discs was over £1,000 but they were of greater sentimental value.

Anyone who knows anything of the theft is requested to ring Simon Porter at Penny Farthing (phone: 01-493 8873). A reward is offered for the return of the goods.

Blackbyrds date

THE BLACKBYRDS have had the first night of their British tour confirmed. They will play the Brighton Dome on January 16.

Queen's gold

QUEEN'S ALBUM *Night At The Opera* and the single from it, *Bohemian Rhapsody* have both gone gold each having sales in excess of a million copies within weeks of release.

'Freak' release

GRAME GRACE has a new album released on January 2, titled *Flamboyant Freak*. It was produced by Muff Winwood.

Bowie in training

DAVID BOWIE will be spending Christmas on a train with his wife and son. He is travelling from Los Angeles to Jamaica for a 10-day holiday. He will then return to LA to begin his mammoth tour which opens on the West Coast of Canada. Tickets for the LA concert went on sale on Monday midday and 30,000 of the 54,000 were sold within five hours.

Bowie's album, *Station To Station*, is released in January.



BOB DYLAN

Dylan's Desire

BOB DYLAN'S new album, *Desire*, is being released the first week in January. The tracks are: Hurricane, Isis, Mozambique, One More Cup Of Coffee, Oh Sister, Joey, Romance In Durango, Black Diamond Bay, and Sara.

Miller revival

FEEDBACK FROM discs has prompted RCA to take seriously the new trend towards the music of Glenn Miller — a fact which **RECORD MIRROR & DISC'S** James Hamilton reported several weeks ago. RCA are taking it so seriously, they are releasing a single of *Moonlight Serenade* on January 9.

Walsh joins 'Dog' in Eagles

JOE WALSH has joined the Eagles. He replaces banjo and guitar player Bernie Leadon. The Eagles have announced plans for a worldwide tour which opens in Australia early in the New Year.

Walsh has a solo album released in February on the Anchor label.

★★★★
THE TYMES have a new album released in January. It is titled *Tymes' Up*. The group are said to be planning a British tour in the spring, but no details are available as yet.

Chicago Soul Show

THE CHICAGO SOUL Show hits the UK early in the New Year. It will be touring between January 7 and 21, but no dates have been announced as yet. On the bill are LJ Johnson, Barbara Pennington and Evelyn Thomas, whose single *Weak Spot* is released on January 9. Evelyn Thomas will be leaving her band, *Electric Funk*, behind in the States.

Korda record

PAUL KORDA, who wrote three songs for Roger Daltrey's album *Ride A Rock Horse*, has an album of his own out in the New Year. It is titled *Roots And Shoots* and features Chris Stainton on piano.

BS&T Feb' tour

BLOOD SWEAT & TEARS are due into Britain in February. They are expected to undertake about 12 dates in all the major cities. They have a *Greatest Hits* album out on January 23.

Roller guests

DAVID CASSIDY and **Elton John** are among the guests appearing on the *Bay City Rollers' Christmas Show* on ITV. The one-hour show goes out on Christmas Day, fully networked at 5.20 pm. Also appearing on the show are Gilbert O'Sullivan, *The Drifters* and *Showaddywaddy*.



ELTON JOHN

DAVID CASSIDY

Heep problems



DAVID BYRON

URIAH HEEP have been forced to cancel the last day of their tour in Brighton. Lead singer David Byron has caught tonsillitis. The gig is being re-arranged for February.

Byron has a solo album released on January 23 titled *Take No Prisoners*. It features Tom McGuinness and most of Heep.

New H, JF & R single

THE NEW single from Hamilton, Joe Frank and Reynolds is titled *Winners And Losers*. It is their follow-up to *Falling In Love* which was high in the singles charts earlier this year.

Rocket go off

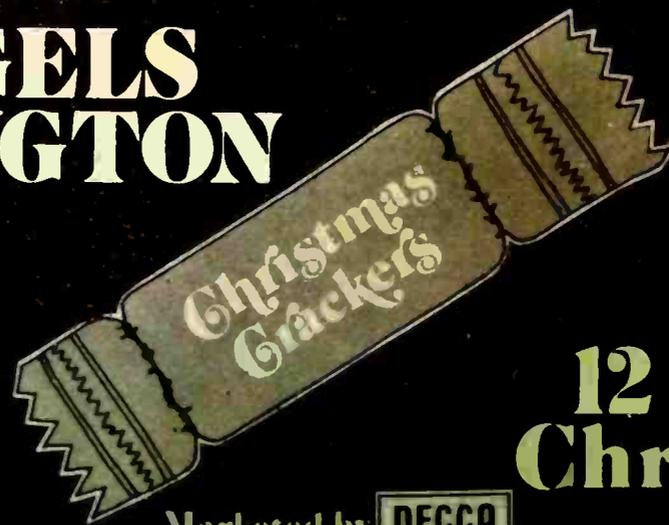


STEVENSON'S ROCKET dates for the rest of this month are: Wolverhampton Lafayette (Dec 21), Oldham Cats Whiskers (22), Sheffield Top Rank (23), Coventry Tiffanys (26), Winterbourne Abbas Coach and Horses (27), Halesowen Tiffanys (29) and Southampton Top Rank (30).

THE ANGELS OF ISLINGTON

We Want A Superstar for Christmas

FB364



Marketed by **DECCA**

YIN & YAN
The 12 Days of Christmas

GULS 26

Lane hits the road

RONNIE LANE'S Slim Chance have a single out on January 9, from their album *One For The Road* which is released on January 16.

Their British tour begins on January 9 at Edinburgh University. Other dates are: Glasgow, Strathelyde University (10), Sheffield Poly (14), Middlesbrough Teesside Poly (15), Newcastle Poly (16), Colchester Essex University (17), Aylesbury Friars (20), Manchester Free Trade Hall (22), Coventry Warwick University (23), Leeds University (24), Croydon



SLIM CHANCE: ILC-r Charlie Hart, Colin Davey, Brian Belshaw, Steve Simpson, Ronnie Lane.

Greyhound (25), Swansea University (28), Leicester College (29), Uxbridge Brunel University (30), Birmingham Town Hall (31).

February dates: Bristol Colston Hall (1), Plymouth Friests (2), Portsmouth Guildhall (3), Wakefield Unity Hall (5), Norwich University of

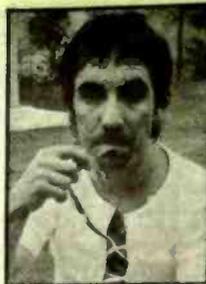
East Anglia (6), Nottingham University (7) and London Shaftesbury Theatre (8).

Line up of the band is Charlie Hart (keyboards, violin and accordion), Colin Davey (drums), Brian Belshaw (bass) and Steve Simpson (guitar, mandolin, violin and piano).

NEW GILLAN BAND

IAN GILLAN, former Deep Purple singer, has formed his own band. He has been off the road for two years. The new band has not yet been given an official name, but it is expected they will be called Ian Gillan's Shalldgrenade.

Line up of the band is: Ray Fenwick (guitar), Mark Nauseef (percussion), John Gustafson (bass) and Mike Moran (keyboards). They have been rehearsing in Paris and will tour in the New Year.



KEITH MOON: cop out.

Police Who?

THE WHO played the largest indoor stadium in America last week. It held an audience of 74,000 and was the Pontiac Stadium near Detroit. Keith Moon bought a policeman's uniform in the States and was seen searching young fans for illicit alcohol.

Feelgood farewell

DR FEELGOOD will be playing three major dates in January, by way of a farewell to their British fans prior to their debut tour of America. The dates are: Liverpool Stadium (Jan 22) and London Hammersmith Odeon (23/24). Tickets for the London concert are on sale now priced £1.80, £1.40 and £1.10. The Feelgoods have just received a silver disc for sales of their album *Malpractice*.



FEELGOODS: Wilko E Brilloaux.

BLUE SMOKIE

SMOKIE RELEASE their follow up single *Don't Play Your Rock And Roll To Me* on January 2. It is called *Something's Been Making Me Blue* and is a Chinnichan composition. The B side, titled *Train Song* was written by Smokie member Alun Sison. On January 24, Smokie return to the States to finish work on an album which will be released in the Spring.



SMOKIE (and Friend).

Cajun dates

CAJUN MOON, who opened for Steeleye Span on their last tour, record their first album in January. They also begin a British tour next month. Dates are: York University (Jan 24), Hull Centre Hotel (25), Barrow in Furness Civic Hall (27), Cambridge Union Theatre (29), Bristol Poly (31). February dates: Liverpool Centre Hotel (1), East Anglia University (3), Keele University (4), London Collegiate Theatre (5) and Tewkesbury The Roses Theatre (7).

NEWS IN BRIEF

THE FACES' compilation album is released in the New Year. Ulfed Snakes And Ladders. It includes hits like *Stay With Me*, *Cindy* incidentally, and *You Can Make Me Dance*. Warner Brothers have signed Donny Hathaway who was previously with Atlantic.

Van Morrison has been in London remixing his new album. It was recorded in the States with the Crusaders. There is no release date as yet.

Bruce Forsyth dates for January are Drury Lane New London Theatre (1/2/76, 9/15 - 17/21, 24 and 31).

George Melly is at London's Ronnie Scott's until January 10.

A & M Records are sponsoring four motor races at Brands Hatch over Christmas. Among those who may be appearing will be Andy Fairweather Low, Rich Wakeman and Hustler. A & M are supporting four events on December 27.

Snafu dates for January are: Newcastle Poly (9), Northampton Cricket Club (10), Derby Cleopatras (15), Scarborough Penthouse (16), Hull University (17), Trent Poly (20), Dunstable Civic Hall (22), Dagenham Roundhouse (24), Sutton Coldfield The Golden Diamond (26), Cardiff Top Rank (27), Plymouth (28), Bristol (30) and Cambridge Sports Hall (31). Snafu will also be appearing at Olympia on January 1.

The Fish arrives

BARRY MELTON, the Fish of Country Joe, is coming to Britain in January to guest on the Commander Cody tour. Melton will form a British band with the people who played on the album which was recorded at the Rockfield studios earlier this year.

The line up is: Dave Charles (drums), Ken Whaley (bass), Ray Martinez (guitar) and Tommy Eyres, currently on tour with Nazareth (keyboards).

The album, titled *Barry Melton, The Fish*, will be released on the new Rockfield / United Artists label on January 23. The other release on the new label will be an album from Hobo.

Dates for the bands are: London Hammersmith Odeon (Jan 25), Manchester Free Trade Hall (26), Cardiff Univ (28), Bristol Univ (30), Colchester Essex Univ (31), Leicester De Montfort Hall (Feb 11 and Oxford Poly (2).

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ROADSHOWS

Mud, Mud, glorious Mud!

MUD / New Victoria Theatre, London
REMEMBER THAT bunch of untried lads that gave you Tiger Feet? Well, they've come a long way, baby.

Mud, at the New Victoria were an entertainment. And there's not a lot of that about. Forget all the self-indulgent, heavy pseudo rock merchants and come and have a bit of a laugh and shake your bones with Mud - rock. New keyboards man, Andy Ball, brought a fuller, rounder sound to the band and Dave Mount, perched up high on drums kept his usual neat line in Minnie Mouse chat going while Les and the boys moved very smoothly round the stage. Les looking very confident and giving a good lesson in stagecraft.

The songs were light, varied and exciting to watch, partly because of



LES GRAY

an amazing light show which flashed through everything from dry ice to suspended Christmas trees. Nice to slap your thighs again to *Dynamite*, *The Cat Crept In*, *Oh Boy* and *Tiger Feet*. They strutted sharply through *Bird Dog* and *Tallahassee Lassie* and souped up an excellent raggaie version of *Diana*. Good to hear *I Wanna Hold Your Hand* sung better than most. It's not true what they say about Mud cooling

your blood, I'd say it had quite the opposite effect. Difficult to judge the new album on a live hearing but the title track *Use Your Imagination* has a good single feel about it. A couple of other chunky possibilities are *Maybe Tomorrow* and *Are You Man Enough?*

I think Les cooled down only twice. Once, you've guessed it, for *Show Me You're A Woman* and finally for their last encore *Lonely This Christmas*. They won't be. It was a good, maybe even a great night out and for those couple of hours in London town, happiness was Mud shaped.

JAN ETHERINGTON

Superb Simon!

PAUL SIMON / London Palladium

THIS WAS a Paul Simon Concert par excellence. From a strictly musical point of view, you can say now, as in past days, that vocally he loses lower notes and in the upper regions, he's limited but his is small stuff placed alongside his song-writing genius, stage charisma and almost hypnotic quality of the rather dry, toned voice.

He always appears looking and acting so self-consciously, as if tomorrow Cinders will find the magic is over. He radiates, and at London's Palladium the guy had a ball.

I'm told, compared with the previous evening, the air was electric and forgetting Paul himself, the band and string musicians were top rate and the Jesse Dixon Singers were incredible.

Obviously they also picked up the Simon vibes and it was pleasing indeed to see some of the musicians freaking out a charge from some of the endlessly bored classically assembled hosts I've seen at concerts, whether for Rod Stewart or Alan Price.

The concert was beautifully paced. From the solo with guitar strumming Simon at the beginning, there in T-shirt and denim trousers with *Homeward Bound* and *Mother and Child Reunion*. Thence it built up into harmonica, guitars, drums and added sax before thickening the sound once more with strings and the excellent subtle keyboard underlying rhythms.

Paul opened the second half alone before the ensemble arrived plus the Jesse Dixon Singers. We heard *American Tune* and *Little Town and Other*.

Paul Simon, you're a genius, though I feel you would be embarrassed at such a thought, even if millions of others have said it before. Now if I could hear Dylan tomorrow, I might be almost in a Christmas heaven!

TONY JARVIS



MUD: stunning finale



THERE'S NOTHING funny about policemen, you might think, but there's one man who's currently causing the nation to split its sides at the very mention of their names.

Another comedian has found himself in the charts, and this time it's an impressionist whose winning formula is imitating different TV cops.

Hang the impersonations on a thin story line, to the tune of Roger Miller's *King Of The Road* and hey presto, Laurel and Hardy have a contest on their hands.

Billy Howard is the latest entrant in what is rapidly becoming a make-em-laugh chart.

But Billy's success with the single *King Of The Cops* has not come easy. It was first released three months ago, and at the time no one wanted to know, but as Christmas approaches everybody's looking for a laugh.

Limbo

"I felt that the whole country was in limbo. We don't know where we are going so I thought let's give people a laugh generally. Apart from a laugh impression record (*Barron Knights*), one man doing an impression record was a new thing," he says.

"I thought, 'Who's popular?' looked at the TV saw the cops had it, and that was the beginning.

"Yet only last week I resigned myself to the fact that it wasn't going to be a hit. It seemed like a brick wall all the way with the record."

The dancing, trumpet playing comical king of the cops

Billy has been a comedian for nearly ten years and like many professionals is remarkably serious off-stage. He's positive when he talks of his future career as a recording artist.

"You see I'm a musician as well," he continues. "I was a trumpet and guitar player for about five years, and I've only been doing impressions for about two years. In fact I wrote the music for the B-side *Bond Is A Four Letter Word*."

Although he's successful with his impressions, he sees that impressionists may have had their day because the TV

programme *Who Do You Do* has used all the characters that could possibly have been done.

New ones he uses in his act are Benny Hill's *Fred Scuttle*, *Detek Nimmo* and *Dennis Healey* (which he says is just a deeper voiced *Derek Nimmo*).

King Of The Cops was not a rehearsed act. Billy went into the studios ready to re-arrange it and change the format as it went along.

"*Kojak* was in fact one of the most difficult because you have to get the lungs almost empty and then shout out with what's left," he says.

But Billy is convinced that success is not going to confine him to impressions alone.

"If I get the chance of television then people will

see that my act is not solely built on impressions but that I play and sing as well.

"The album I've got planned will include something on trumpet, possibly a guitar piece and maybe a solo vocal."

"But I'm not really a frustrated singer. People tell me I can sing and it's cabaret stuff but that's only at the moment. I have a middle of the road type voice but I don't think I'd like to record middle of the road singles, I'd like to do... I don't know, the last time I heard *Pink Floyd* they were middle of the road which shows you how long that was," he laughs.

"Max Bygraves is my kind of entertainer and he sells albums by the cartload. He hasn't got a particularly good singing voice and he's not a tremendously outstanding comedian but he's got that magic."

"Basically I would like to develop ultimately as an entertainer. I do a tap

routine — a *Sammy Davis Jnr.* — but what I do is change the words to the songs.

"My act isn't risqué because that's too easy. It's simple to make people laugh at schoolboy lavatory jokes," he adds.

"At the moment my humour is real sock — it's straight — between — the eyes stuff because I'm not well enough known to do the dry stuff of say, *Dave Allen*."

"Socio-political jokes are more American than British because in many ways America is a more introverted country. I think people like *Lenny Bruce* are too extreme for us. We are quite liberal and not as polarised as they are."

Billy doesn't believe that politics should enter into comedy unless it's satire and he definitely doesn't want to be a satirist.

Switch

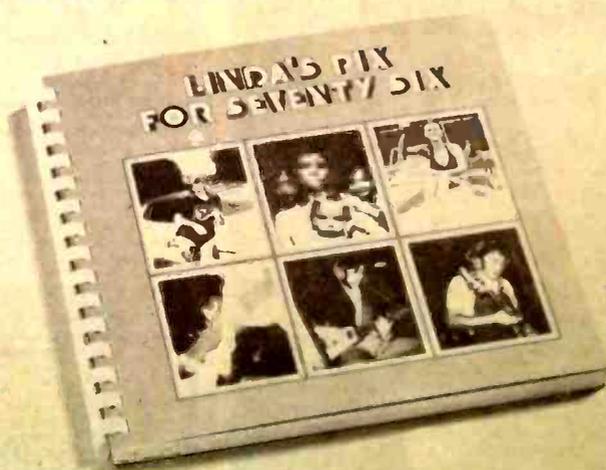
"I think comedy in this country is going to switch back to the old-fashioned type stand-up entertainer, who are few and far between now, which is my scene."

And that definitely is *Bill Howard* as he explains what makes a professional comedian:

"*Groucho Marx* used to say, 'If a member of the public sat and saw a film of an old lady going over a cliff in a wheelchair they would kill themselves laughing, but if a showbusiness person saw the same thing in real life then he would kill himself laughing.'"

by David
Hancock

NOT JUST ANOTHER DIARY



THIS ONE'S SOMETHING ELSE...

For the first time in her photographic career Linda McCartney has compiled a collection of her favourite photographs in the form of a Desk Diary. The photographs are full colour pictures, and have been taken by Linda and friends.

Last year Linda produced a diary which she sent to personal friends. The response was overwhelming and so it was decided to repeat the idea

with a greater selection of photos and to make it available to the public.

The diary, entitled '*Linda's Pix for Seventysix*', is a rare opportunity to buy Linda's own visual record, including pictures of Paul, their friends and the band.

The diary measures 20 by 21 centimetres containing 108 pages, 54 in full colour showing

over 140 of Linda's Pix.

Linda's Diary is available through mail order at £2.50 inclusive of postage and packing for UK only. Cheques and postal orders should be made out to *McCartney Productions Ltd.* Send to *Frances Sconce, McCartney Productions Ltd., 12-13 Greek Street, London W1V 5LE.*

Allow 2 to 3 weeks for delivery.

The ideal gift for Christmas and the New Year for rockers everywhere

ROXY

~ at last

The Big Apple crumbles



New York report by Linda Merinoff

ROXY MUSIC are such a talented band that when they're merely adequate, they're boring. And since the purpose of their American tour is to promote their new album, the New York concert was very important.

They began with Sentimental Fool and other songs from the Siren album. No audience reaction for the first 45 minutes of the show. But the casually dressed Mr. Ferry didn't seem to notice things like glassy-eyed kids staring blankly at him wondering when Roxy were going to play some music.

His communion with the audience was so vague that most of the audience were reduced to staring at the round screen behind him which flashed appropriate album covers, or at his two "sirens" — women back-up singers who were not only dressed to look hideous and

deformed, but also shrieked instead of sang. Finally a breath of fresh air. Sea Breezes from the first album and the audience jumped to their feet. Well, those on Eddie Jobson's side of the stage did anyway. He was the only one in the band who dealt with the

audience and the kids adored him. From then on the whole atmosphere lightened (although as Perry came to the line in For Your Pleasure, "You watch me walk away" the audience cheered). Andy's old-style rock sax soloing (Bryan disappeared to let his

musicians have their moment) had everyone grinning and there was genuine applause when Bryan began The In Crowd. Eventually even Bryan himself was forced to smile when the audience dutifully chimed in with "What's her name, Virginia Plain!"

The last half hour was a pleasure. A medley from the second album including Roxy's best production number, The Strand. For the encore there was A Hard Rain's Gonna Fall complete with special effect rain that couldn't really be seen. But who cared, the real

Roxy were finally up there! The basic problem with the concert was that Bryan Ferry didn't seem to understand what American audiences needed and absolutely demand from musicians. The third album, Stranded, was probably re-

sponsible for gaining Roxy most of their American fans and yet they did none of the songs from that album. The numbers chosen were so wrong that even if Bryan hadn't been so alienated from his audience, the concert still would not have been a success. It seemed to be a case of "Ferry, know thyself" at least.

To end on the finer points of the concert, Roxy were still fun to watch. Eddie looking like Sir Galahad in romantic white shirt, posing dramatically to play his violin solos. Phil, black knight to Eddie's white. The hopping Andy playing sax. And Bryan's Mr Universe affectations during Prairie Rose or his bumps and grinds in Sentimental Fool. With all that flash Paul Thompson on drums and former Frampton's Camel Rick Willis on bass were hardly noticeable.

Despite their failings, they're still Roxy Music and according to so magnificent an authority as the New York Times, "the most interesting of the current crop of British progressive rock bands". But it's precisely because of being the best that they should be ready to be judged so harshly. Still, listening to all the new records, it might still be that not only are they the best, they're all that's new in rock and roll.

Best of Dobie Gray

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CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco Le-Raye Record Mirror & Disc T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by January 5th.

ACROSS

- 1 Dance which gave Hamilton Bohannon a hit (5,5)
- 8 Took part in a play (5)
- 9 One that Jackie Wilson advises against burning (6)
- 10 Those such as Linda Carr's love one (6)
- 12 Coquettish girls found in Little Towns (4)
- 13 With which to start a request to the postman (6)
- 15 Kursaal way of going places (8)
- 18 "Wooden Horse" label (6)
- 20 Soul Transport (5)
- 21 He plays keyboards for Uriah Heep (3,7)

DOWN

- 2 Member of an unwelcome Philadelphia band (8)
- 3 Like an area given the number 615 (5)
- 4 It couldn't be bought by Sadey Dan (4)
- 5 Band demanding proof of femininity (3)
- 6 Gambler's rooms? (4)
- 7 They were found on Johnny Nash's pillow (5)
- 11 A believer in Father Christmas (1,4)
- 13 Let's wobble to it tonight (5)
- 14 Has LPs, possibly, on this label? (4)
- 16 Santana car! (5)
- 17 Miss Charies ain't doing the twist (4)
- 19 A number Eno comes up with (3)

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 4 Girl, 6 True Love, 7 Iron, 8 Broadway, 10 Gospel, 12 Rainy, 13 Pipes, 14 Ten - Der, 17 Ferry, 20 Reid, 21 Schedulers, 22 Nils.

DOWN: 1 Star, 2 Tuna, 3 Goff - Dye, 4 Greils, 5 Lovely Sky, 6 Born To Run, 8 Orion, 9 Paper, 15 Dudes, 16 Reach, 18 Yes, 19 Rose.

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Tales Of A Travelling Man

By Rosalind Russell

DAVID ESSEX sat patiently under the lights in the Top of the Pops' studio as the orchestra sorted themselves out. He'd already done a few takes but something wasn't quite right — perhaps the piano was coming in too late.

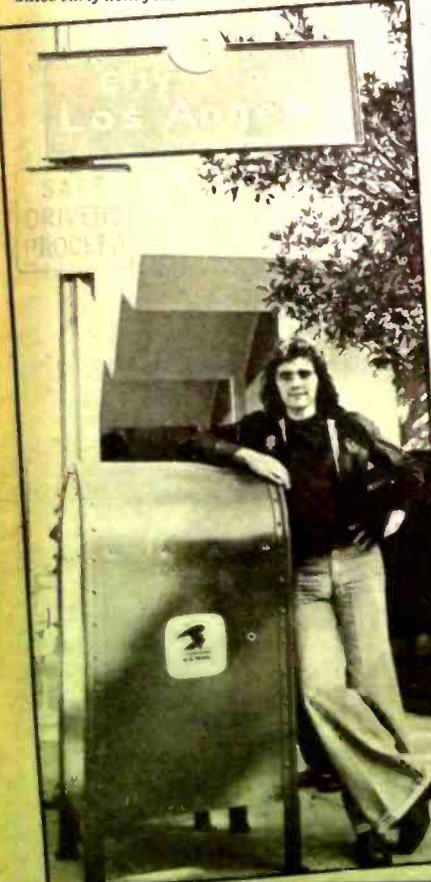
As he waited, technicians and tea ladies approached him and asked tentatively for autographs. David obliged. He waited, smiled, and occasionally put in a suggestion to the orchestra leader.

When he finally finished, he headed for the tea counter. David was looking tired. He's just back from a five week visit to the States. It was a try out for him, seeing if American audiences would go as mad as British audiences have done.

"We had interesting audience reaction," David told me. "It started out with interested indifference and ended up with a couple of standing ovations — as your Editor will have told you, she was there at the time."

Stranger than a change in audience reaction, was the change in size of venue. At the Bottom Line in New York, the audience capacity is about 400. It's a club, with tables, diners and a club atmosphere. A long way from the big British concert halls. But David has made such a good impression there, they have asked him back for dates early next year.

DAVID ESSEX pictured on his US jaunt. Pics below see him in Los Angeles and outside the famous Roxy theatre.



"They offered me a nationwide tour of America," said David. "They said February, but that's too soon. I might do it in April. At the moment I'm still up in the air. I don't know if you understand what I mean, but when you've been working very hard for a long time and you finish what you set out to do, at the end of it, you just want to do nothing."

He certainly looked a bit worn, but then he wears well. This TV appearance, and another for Supersonic, were the only engagements he has booked for December.

Family

"I want to stay at home with my family for Christmas," said David. "And then when I've sat around for a while and started to get bored, then I'll begin thinking about what I'm going to do next."

Had David been at all worried about his US gigs?

"No, I wasn't. I've never been obsessed with the idea of success in America anyway. It's never been my main interest."

So David hasn't been tempted to leave Britain and live in the States, like so many other high earners?

"No. Money isn't everything you know."

What would David miss most if he left England?

"I'd miss everything about being at home. I

wouldn't miss cups of tea or fish and chips or anything like that. Just being at home."

Was it all just work in the States, or was there any time to enjoy himself?

"I took my family out. We took my daughter Verity to Disneyland. She loves it. We went down to Mexico where I did some speedboat parachuting. It's like water skiing, except you stand on the beach and when the boat starts up, you parachute straight up into the air. It's great."

It sounds as if you're more likely to get dragged along the beach by your heels!

"No, you just bend your legs and then you take off."

We understood pop stars weren't supposed to take great risks like that — especially with the high cost of insurance these days?

"Well, I've always had motor bikes and gone around on them."

Back down to earth again, what were David's plans for the Spring — did they include any filming?

"I have seven scripts at home that I haven't even read yet," he said. "I'm not that keen to do a film, or another musical. I don't really feel like doing anything. I'm mixing a live album in a couple of days. As for a British tour, I fancy a June outing."

Had he written any songs recently?

"I'll do some writing as

soon as I get a new piano. I gave my other piano to Steve Collier."

David is producing Steve Collier and has already had a single out.

"It didn't burn up the charts but I was pleased with it," said David.

Did the life of a producer suit David?

"I've always been active in the production of my own things," he said. "But I wouldn't like to do it day in, day out. It would drive me mad."

David is hoping to enjoy a peaceful Christmas, having recently moved house again.

"I didn't have to move this time," he told us. "I moved because I wanted to. I like being on the move."

It can't be much fun for his wife having to get up and go all the time?

"I suppose so," smiled David. "I might just have to get a caravan."



TUNE IN

Radio

Caroline staff fined

FOUR STAFF from Radio Caroline appeared in Southend last week at the Magistrates Court, following the Home Office raid on the Mi Amigo on November 8.

With the exception of Peter Chicago, the ship's Captain, Werner de Zwart and disc jockeys Simon Barrett and Glenn Schiller pleaded guilty, though admitted they would not have broadcast had they known the ship was within the British legal limits.

Simon Barrett was fined £200 with £50 costs on two counts, though Glenn Schiller (Michael

Lloyd) was only fined £50 with £25 costs. The Captain, who for much of the hearing remained silent, was fined £100 with £50 costs.

Peter Chicago, in pleading not guilty asked for the case to be settled on the spot as he wished to have his passport returned to him as he wanted to return to his home in Holland.

Adjourned

The case was adjourned, the prosecution having no case prepared, and the magistrate agreed to Chicago's request for his passport to be returned. The case will re-start on February 23rd next year.

In the prosecution evidence, an explanation was given about the boarding party. The prosecution also asked if the Home Office and

Police could be granted permission to confiscate the Mi Amigo should it drift in to British waters again. The magistrate granted permission, though explained that the owner should be allowed to claim the ship back, should such an event take place.

Also at Southend Magistrates Court the same day was the case involving the former Radio Atlantis disc jockey, Andy Anderson. Under his real name of Andy Smith, he was charged with two others of attempting to set up a radio station on the Gunfleet Old Lighthouse.

During the raid which took place on the Lighthouse earlier this year, broadcasting equipment was removed and confiscated. They were remanded on bail of £100 each, and were sent for trial at Chelmsford Crown Court at a later date.

Film

Teeth Terror

JAWS

Cert. A. Plaza 1 & 2, London, and all major cities from Dec. 26th.

JAWS HAS already become the most financially successful motion picture ever in less than six months of release in the United States topping such perennial favourites as The Sound Of Music and Gone With The Wind. It opens in this country on Boxing Day and all the indications are that it will repeat its phenomenal progress throughout the rest of the world. Does it deserve all the publicity? In one word... YES!!

There can't be too many people left who don't already know that the movie is about a small East Coast beach resort which suddenly is paralysed with fear by discovering that they are playing host to a Great White shark with an appetite for bathers!

To give away any more of the story would spoil the fun.

The reason Jaws works so well in creating a tension and building up an atmosphere in the cinema is a combination of three things. The

excellent music which stridently warns us of the shark's approach, the shock of seeing a 30 foot sea monster breaking through the waves and speeding towards swimmers or boats and the sympathetic characters who have the job of killing it.

Starring in the film, apart from the shark, are Robert Shaw as the fisherman, Roy Scheider (of French Connection fame) as the town's police chief, and Richard Dreyfuss as the scientist.

Jaws was directed by 27 yr. old Steven Spielberg whose only previous films have been Duel and The Sugarland Express. While people can still come along and make films like this the cinema has nothing to worry about. This is movie making at it's best.

Don't miss it!

MIKE CHILDS

BLEEPS

LOW POWER from Radio Caroline is primarily due to the top sections of the mast falling down. The incident happened over a week ago, and the engineers working from shore are trying their best to make new sections which can be erected during the quieter weather conditions expected over Christmas.

★★★★

ANYONE WITH good hearing and a quick brain will perhaps have noticed the voice of a Caroline staffer who had been thought to also be involved in a court case.

The Piccadilly Radio Christmas schedules include a programme which should make great listening, Christmas On The Dole. Don't miss it on Christmas Day in the evening. Former

Atlantis stalwarts also working over Christmas on Piccadilly hosting the Boxing Day morning shows.

★★★★

FORMER RADIO City programme controller Gillian Reynolds to be heard co-hosting the Radio 4 morning show, Today. Capital Radio featured in the Warner Brothers monthly magazine Bugs, with interviews with Alan Day and Michael Buchht. Radio type books out on the market this Christmas include offerings from Jimmy Young, Tony Blackburn and Pete Murray, all on Everest Books. Radio Clyde expected to announce that the station will be going 24 hours a day from New Years Day.

★★★★

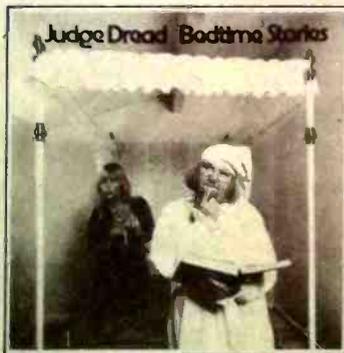
RADIO FORTH likely to be changing its music policy in the first few months of next year, though Radio City in Liverpool still rate the chances of the Wombles ever getting on the playlist as zero.

★★★★

NICE TO see that so many people were at Southend for the Caroline case last week. It's also nice to know that Simon Barrett will now be able to seek work with the BBC now that the Home Office has returned one of his demo tapes to him.

The dreaded Judge strikes again!

Naughtier than ever, Ruder than rude.



JUDGE DREAD

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CREOLE

CREOLE

IT'S ELEVEN on Monday morning and everyone's yawning. Definitely a bumper time to do interviews for all concerned. Gerry Shephard is first to appear, still somewhat dazed and gasping for a fag which he blags from his roadie.

Fifteen minutes later John Springate comes in, misty-eyed and mucho hung-over; last night he went to a shindig given for his great-great aunt's 80th birthday. The lady in question sounds a right 'ol raver, she was a music hall belle in her younger, saucier days, ooh la la! (can she still can-can?).

But we're not here to talk about elderly paramours with titillating paats, or even cabbages and kings.

Let's listen to the band, put our feet up for a cuppa and zoom in on mainmen John and Gerry.

John (smiling that sleepy Dean Martin-esque smile): "Right, yes, the album, yes, great working on it. I think it's our best to date. I'm completely knocked out with it, and, what else can I say? It was just a pleasure to make."

And it really is a pleasure to hear. Listen To The Band is a delicious melt-in-the-mouth titbit, the very essence of good, classy pop music. The leading light in this particular universe being John's Where Have You Been, which brings to mind a scenario of teenage heartache and passion up in the clouds. A goose pimple rouser, with a super-duper guitar solo to compliment this two-piece suite. Sheer heaven.

Mellow

John: "There were no hassles when we made it. We took about three months to get it all done, whereas before with our past albums we were trying to lay down tracks between tours. I dunno, there was a real mellow feeling, nobody was uptight and everything seemed to go just as we wanted it."

The album was recorded in the Studio Feber, Paris, a music factory often frequented by the Glitter Band.

Gerry: "We find it's conducive to work there, plus it gets us away from London and the hassles and phone calls and people from the office coming round in the middle of a recording asking if we'd sign this and that, we've always



PETE PHIPPS



GERRY SHEPHARD



HARVEY ELLISON



TONY LEONARD



JOHN SPRINGATE

Universal Glitterbugs!

The Glitter Band hit the college and university circuit so Jan Iles joins their Appreciation Society — The Glitt. Soc.



liked working in Paris. The studios there are great."

Back to John: "It's got a similar desk to Threshold, the studio the Moody Blues use."

Any designs on getting together your very own studio?

"I would love to," says John the Phantom fiddler. "I'm a sucker for playing about with electronics. Having your own studio is advantageous because, for a start some of the big studios can charge anything up to £40 an hour, although money isn't the main reason. There's more freedom to do as you please and you can just lock yourself in and write all the stuff there instead of doing it at home."

John reckons that being in the studios a long time had done something to 'im (?) but he nonetheless hasn't been turned off the album. On the contrary he plays it every night.

"I know that being in the studios day in day out can have an effect on you, but this time I didn't just think, right that's in the can, let's forget it."

"Now the album's out I listen to it a lot. It didn't turn me off because we'd worked on it for three months."

The proof is in the eating or the listening or whatever... They all agree that the finished result surpasses anything they've so far done in the studios.

Gerry: "It's nice to get better. Though some people might say we can't get any worse."

Mortals like myself have always regarded the Glitter men as leaders of the pop pack, who should not necessarily be confined to catering to the whims of bubble gummy babes. Instead they have the musical prowess to appeal to a much more musically mature audience.

Agenda

Funny I should mention that because the Glitter Band are now cruising the circuits of collegedom, and converting a lot of lost souls en route.

"We've been playing a lot of university gigs which is nice," opines Gerry. "The other Saturday night we played Nottingham university and we found they have a Glitter Band Appreciation Society, called Glitt. Soc. Honorary members are invited to a disco once every three months or something and at these dances they play Glitter Band records all night."

"It was started by Gary (Glitter) some three years ago and it's gone on from there."

"The gig itself was great as were a lot of colleges we played at. Everyone bopping with tinsel wrapped around their hair an' all that stuff."

Several gigs, however,

have been a pain in the jacksiee as it's taken the band three or four numbers before some college cads will accept them.

"We don't put ourselves out in anyway, like we wouldn't dream of doing 10 or 15 minute solos — we include our hits, an' stuff from the albums and just enjoy ourselves. We've had jeers at the beginning of a few sets, but towards the end of the evening they're stomping and shouting and generally having a ball."

"Obviously," says Gerry, "we realise that a lot of people don't like our music. They either like us or hate us."

The fact that their

'If I see any more dry ice I'll go mad. What we're aiming for in '76 is just to go on stage and play good music'

single, Alone Again, didn't make the Big Fifty, doesn't mean they're losing friends and gaining enemies. The single, with the indelible Glitter trademark stamped firmly on its front and backside, was dreamy and well produced. But people aren't going to bother buying the single when it's already on the album, are they?

"Not really," they say.

we're aiming for in '76 is to just go on stage and play good music."

They are also willing to have a go at the Big Country across the Atlantic.

"We had Goodbye My Love released in the States, but it didn't do very well," they admit.

John: "You hear so much about clubs like the Whisky I mean you get all this feed-back and then our tour manager goes and tells us it's like a (searches for a clean expression) hole in the wall. I suppose it has the same mystique as the Cavern had in the days of the Liverpudlian explosion."

They realise breaking the States is like going back to square one. But these guys can swallow their pride. "We'll still do anything people offer us, like Barmitvahs, weddings even funerals."

"In the two years we've been together we've grown up an awful lot."

John puts all his cards on the table: "What I mean is since our first hit we've changed, matured."

"In the early days you went round with your head in the clouds. Just for a while you think you're really big time, like really IT. Then you begin to think right let's do a solo album (he smiles). You soon come back to earth again."

An interesting hand. But in a nice way, a predictable one. The Glitter Band have never got to the point when their egos have taken over completely. Image is secondary, fan worship is too. Gerry and John's libido is satisfied by music.

Theirs.

besides we'd rather they buy the album anyway. It doesn't particularly bother us. People who have heard the single say they like it, which is what matters. I suppose it's just the luck of the draw. You either get put on the BBC playlist — or you don't."

Apart from Alone Again bombing, the Glitter Band have had a fair of year.

Now we sniff at '76, and the band will be banking on a repeat performance, or they may even top what they've already done, who knows?

One thing's a sure: They'll be no cracking up / splitting up / wrapping up (or any solo ventures). The band have a lot more to offer as a team.

Circuits

First on the agenda for the New Year is a tour of Australasia — where the ghost-town atmosphere freaks John, but he nonetheless adores pleasing the Shellas and Bruces of the outback.

Good news is, they'll certainly be dropping all trace of arsey-fartay theatrics, because Gerry says: "We're going straight, I've never enjoyed theatrics, it takes all my concentration to play the right chords!"

John: "If I see anymore dry ice, I'll go mad. What

super stars

SAGITTARIUS

(Nov 23 to Dec 21)
Spot the cad is the name of the game, but you need only to lay your cards on the table and the truth will be known. Stop playing this unresolving cat and mouse game. Folks will not stand for it, neither will your favourite person. We're not all thickos, so forget the spiel and come up with the goods.

CAPRICORN

(Dec 22 to Jan 21)
At last! You know what's the matter with your health, and quite frankly you're not surprised that it's only a minor problem. Now you can forget the worry lines and bad tempers and begin smiling again.

AQUARIUS

(Jan 22 to Feb 17)
You are living in your own little world and are building up the Wall of Jericho where friends and acquaintances are concerned. You want them to get down on their hands and knees eh? No deal. They'd rather leave you high and dry while they drink brandy in the pub 'till four in the afternoon.

PISCES

(Feb 18 to Mar 20)
Now you can shed your double chin and your sober position for a more exuberant fun-in-the-fog look. You are about to meet a knock-out but be sure to duck before the punch line. They really do love you, so show them some affection.

ARIES

(Mar 21 to Apr 20)
Are you lot trying to commit suicide or do you like rubbing up villains the wrong way? We know

you're mouthy and that you can't stand rough-n-toughs getting the better of you. But in fact you're asking for a thick lip. Warning: Keep your feelings to yourself.

TAURUS

(Apr 21 to May 21)
You're cute. But at the same time you're a menace. Full marks for concealing your true nature, but have you ever stopped to think that members of the ethnic personality club can see through you as though you were transparent? A quick re-think of tactics would be wise.

GEMINI

(May 22 to June 21)
Your love life isn't the type to merit five stars, but at the same time you are happy even though a little frustrated with present conditions. You want a new body? Wait 'till the sales start in January.

CANCER

(June 22 to July 23)
You've been attracted to pick-me-ups for far too long and feel that you're no good without them. Well, well, well, losing your ring of confidence? Wondering if you're still crazy after all this time? We'll place you in the lost and found and see if anyone picks you up.

LEO

(July 23 to Aug 23)
Why do you worry about looks? Ugly ducklings are still very desirable once you see them in a good light. It's a shame you worm your way into the beautiful people's clique. You should really stay with the Blackburn ballroom brigade and find yourself a hot pot.

VIRGO

(Aug 24 to Sept 23)
Great scot! Another lucky week. What have you to say for yourselves? You certainly haven't won the pools, but you're

winning friends like you were the ambassador for two-way family favourites. Cool down otherwise you'll have no enemies.

LIBRA

(Sept 24 to Oct 23)
We said last week that you were in for a very tricky time, but this week we'll have to warn you that you've chosen to stay on the muddy side of the fence where daisies wouldn't dare rear their pretty heads. Still, you like finding your way out of a lengthy labyrinth of difficulties.

SCORPIO

(Oct 24 to Nov 23)
Your lover is going to leave soon and you don't know what to do when alone. Our advice is to find yourself a good substitute until number one returns. If they find out, just state your case and tell them that if they leave you again you'll start up a harem.

The story of
ROCK 'N' ROLL**PART THREE: ELVIS PRESLEY****THOSE
PLATINUM
PLATED
TONSILS**

LATE IN 1955, Elvis Presley — hailed in Britain as "the boy with platinum — plated tonsils" — hit the chart with his breakthrough single *Heartbreak Hotel*.

Twenty years on, he is still in the British charts — with yet another revival of Green Green Grass of Home. Twenty years, or two decades, or the equivalent of at least five "normal" pop careers — that's the testament to Presley's lasting popularity.

But when the final definitive story of international music comes to be written in, say, a hundred years time, Elvis Aaron Presley, born Tupelo, Mississippi, January 8, 1935, will be remembered for the way he completely changed the pop scene. From 26-a-week truck driver, he became the true, undisputed King of Rock and Roll.

The snarling, sneering, hip-wiggling, throaty Presley in one short year achieved what most everybody had thought impossible.

He grew up in an area where not only was black segregated from white but where musical styles, too, were segregated from each other. There was black music, rhythm 'n' blues, classic blues, deep south blues, and there was white man's up-tempo music, bouncy and crammed with big beat — and that was to become rock 'n' roll.

This man Presley — he was white, but he sounded black. And once his name started echoing round the airwaves, he cut straight into every available pop market. Black, white, country and western, rhythm and blues, ordinary pop, show-type ballads, and his product was played on all the specialist stations in the U.S. network.

Noted

The church, police and other sections of the establishment basically hated him for the effect he had on hysterical fans, for the way he suggested blatant sexuality. Strange thing is that he learned those pelvic thrusts and his hip-flinging movements from the church folk themselves.

Or at least some of the visiting evangelists. He says: "In church, nobody in the congregation responded to the straight hymn-singers. But then came the preachers and they cut up all over the place, jumpin' on the piano, moving every which way. And the audience responded. I

learned a lot from them." Elvis started out with Sam Phillips' famed Sun label in Memphis. The story goes that he went in to a cut a birthday disc for his beloved mother — and stayed to sign a recording contract. Those early Presley singles fetch, in good condition, anything up to £100 each these days.

In the 1950's, or at least half of them, he earned more Gold Discs than

thing from out-and-out rock to soothingly inspirational Gospel songs; on stage in rock bonanzas at places like the Houston Astrodome, through to the mink-and-diamond matron brigade in Vegas.

He has also had to fight a backlash of fan opinion against what seems to be his own form of segregation... or at least that of his remarkable manager, Colonel Tom Parker. For Presley just doesn't tour outside the United States. For 20 years, fans in Britain and Europe have been led along by promises... he's busy for the next two years, but maybe after that... and now it looks as if he'll never make that world tour he's said he's always wanted, except other things have

held him back.

Presley has been the most copied, aped, mimicked pop star of them all. That's when comics aren't just taking the mickey out of him. World-class stars like Bob Dylan, Bruce Springsteen and John Lennon all admit to being heavily influenced by him.

The newspapers build up a pop hero, then try to knock him down. Elvis Presley has been "written off" so many times that it's impossible to count... but has come back, in his own ultra-violent style each time.

Maybe his influence would have been even greater, if that is possible, had he developed any real talent as a songwriter... but instead he's brought instant fame and fortune to any composer whose work he has transformed into a world-wide million-seller.

As a kid, Elvis was skinny, tall, and with quite startling blond hair. He turned into a dark-haired, brooding, sideburned sex symbol, who took different bits of old musical styles and jelled them into something completely distinctive and world-shattering.

Loner

Through it all, he's been a loner because superstars of his magnitude just can't stroll about window-shopping or sit drugstore lounging. For most stars, that period of adulation lasts only a few short years. For Presley it's been twenty years.

He's lived through the put-downs, like the Time magazine critic in the States: "Is it a sausage? It's certainly smooth and damp looking, but who ever heard of a 172-lb. sausage, six feet tall? Is it a Walt Disney goldfish with sideburns? It is a corpse? The face just hangs there, limp and white, with its drop-seal mouth. No, it's Presley!"

Some sausage. Some goldfish. The final consideration is that Elvis was born one of twins — Jesse Garon Presley died at birth. Would the world ever have been able to take TWO Presleys?

Now that really is a mind-boggling prospect. Yet Elvis to, had his early musical heroes. The big one was named Arthur Crudup, from Mississippi. Crudup also played his part in the story of rock and roll — meet up with him next week.



1975: Presley, 172 lb of rock 'n' roll legend

**By
Peter Jones**

virtually anybody else has since in a whole career. And it has gone on. His total world sales are 50,000,000, give or take a few million. Which means he's probably overtaken Bing Crosby as THE all-time big-seller — except it took Crosby all of fifty years' recording to get his total.

Presley has shown that he can survive changing musical tastes — as well as a series of off-stage "problems" which could well have destroyed a lesser personality. Like the early criticism "this man is morally insane," said one Bishop. "This man should be entertaining, if that be the word, fellow inmates in a state penitentiary" said a police chief.

He, as a rebel figure and therefore much identified with, survived two years away in the U.S. Army, where he proved a model soldier, earning promotion to sergeant. He survived marriage. And divorce.

And he survived a rather bleak spell in the 1960s when he was off the live-performance scene for nearly nine years. His return, at the International Show in Las Vegas in 1969 was one of the great triumphs of show-business history.

Presley has made it at all levels. On the movie screen, despite having been given some of the direst plots in which to set undemanding personal roles; on records, with albums covering every-



Elvis' changing face

SONGWORDS**Show Me You're A Woman**Written by Johnny Goodison and Phil Wainman
Song by Mud

Hurt your feelings when I said
 you're kinda green
 Of an age that's in-between
 And you don't know what love
 means
 You think you love me
 Maybe love has made you blind

'Cos you're full of new emotions
 Of a young and foolish kind
 Show me you're a woman
 'cos a woman has the kind of love
 I'm needin'
 Show me you're a woman
 And I'll show you that I'm a man

Just give me what I'm after
 It's a smile and the sound of your
 girlish laughter
 When you are a woman I'm your
 man,
 Don't try to fool me 'cos I know
 about your age
 And it's written on a page of the
 memories I've saved
 I know you're only tryin' hard to
 do what's right
 But you're young and so you
 might have to wait for Cupid's
 bite.



Chris Hill

RAY STEVENS, Alex Harvey, the Moments, Demis Rousois, 10 cc, 5,000 Volts and Clive Baldwin all on one record! . . . sounds like the ultimate super session doesn't it?

Actually it's all been done with the aid of a tape-slicer and the off-beat humour of one Chris Hill, disco deejay extraordinaire.

Jolly Chris has dubbed his effort Renta Santa and by stringing together extracts from the above acts' big '75 records with a linking chat about such characters as Georgie Best and Rod Stewart he's come up with what is shaping as one of the year's most off-beat records and a big Christmas smash hit to boot.

All this has come about with what started out simply as a novelty promotional item for circulation around the Phonogram offices.



Chris, though, always knew its potential.

"It was made as a gag but I could see its commercial possibilities because being a jock I knew there was a slot for something like it and I knew the other club jocks would lap it up.

"It's not being big-headed, I knew it would work. It was no great shock to me when it charted, I would have been well sick if it hadn't because I could see it was something the market wanted and whether I made it or someone else did it just had to happen."

Bearing out Chris's confidence, the record went straight into the chart and according to co-producer Nigel Grainge, who happens to be

Phonogram's A&R chief, it sold enough last week to shape up for the top-ten before long: "To tell the truth though we've lost track of the sales over the past couple of days as the company's computer has gone bust," said Chris.

Third man in the three-man team behind this unusual record is Chris' long-time friend Johnny Staines who runs Moon-dog, the East Ham record shop, renowned for its service to collectors of rock 'n' roll and R&B obscurities.

Third

For Chris, Nigel and Johnny this is a third joint stab at the charts, the previous two having been with their productions for a group called Dizzy Heights whose We Belong

Together did nicely but just failed to chart.

Chris's musical background came from singing with various groups during the greatest British R&B boom of the 'Sixties - "Though none of them ever made it" - and later managing other acts.

It was with the left over equipment when one of the latter outfits broke up that Chris got into the deejaying business some 10 years ago, first with mobiles and then with residences at various clubs around South Essex.

Three years ago he started working at the Goldmine on Canvey Island and quickly built the place's reputation as one of the country's liveliest soul discos, his

ability for picking up on new trends in black music attracting coach-loads of people from as far afield as Southampton, Birmingham and Norwich.

He helped bring the dreaded whistle fashion to British clubland and has currently started a craze for the records of the Forties, featuring a half-hour Glenn Miller spot in his show which has led to the kids dressing in GI styles and dancing the jitter-bug, just like their parents did way back when.

It was Chris's vast knowledge of rare soul which led him on to the idea for Renta Santa: "Such records are known in the States as cut-ups and they've been around over there for about 15 years though the name for

the style came from a mini-hit in the 'Sixties on Motown which was by Captain Zap and the Cut-Ups.

"The prime exponent of the thing has been Dickie Goodman who started it all back in the 'Fifties with a thing called The Flying Saucer. He's had about a dozen cut-ups since and recently his Mr Jaws topped the American charts, but nobody's ever put out a cut-up over here before, mainly because of the copyright problems."

US cut-ups have often been bootlegs, that's how they've managed to draw on extracts from records which appeared first on a variety of different labels, but all those featured on Renta Santa come from records issued within the

Phonogram group and all the extracts have been legally required.

Killer

"I suppose it will start a free-for-all and there will be a rash of cut-up records issued, so my next one will be a straight vocal disco record. I'll let them all have their run then I'll get back into cut-ups and do a killer late next year."

Though Renta Santa has introduced Chris as a recording star in an undeniably spectacular fashion, he is adamant that he'll remain a deejay first and foremost: "But it might help to open some doors for me in that direction," he said.

By Kevin Allen

SMASH DISCO HIT!!

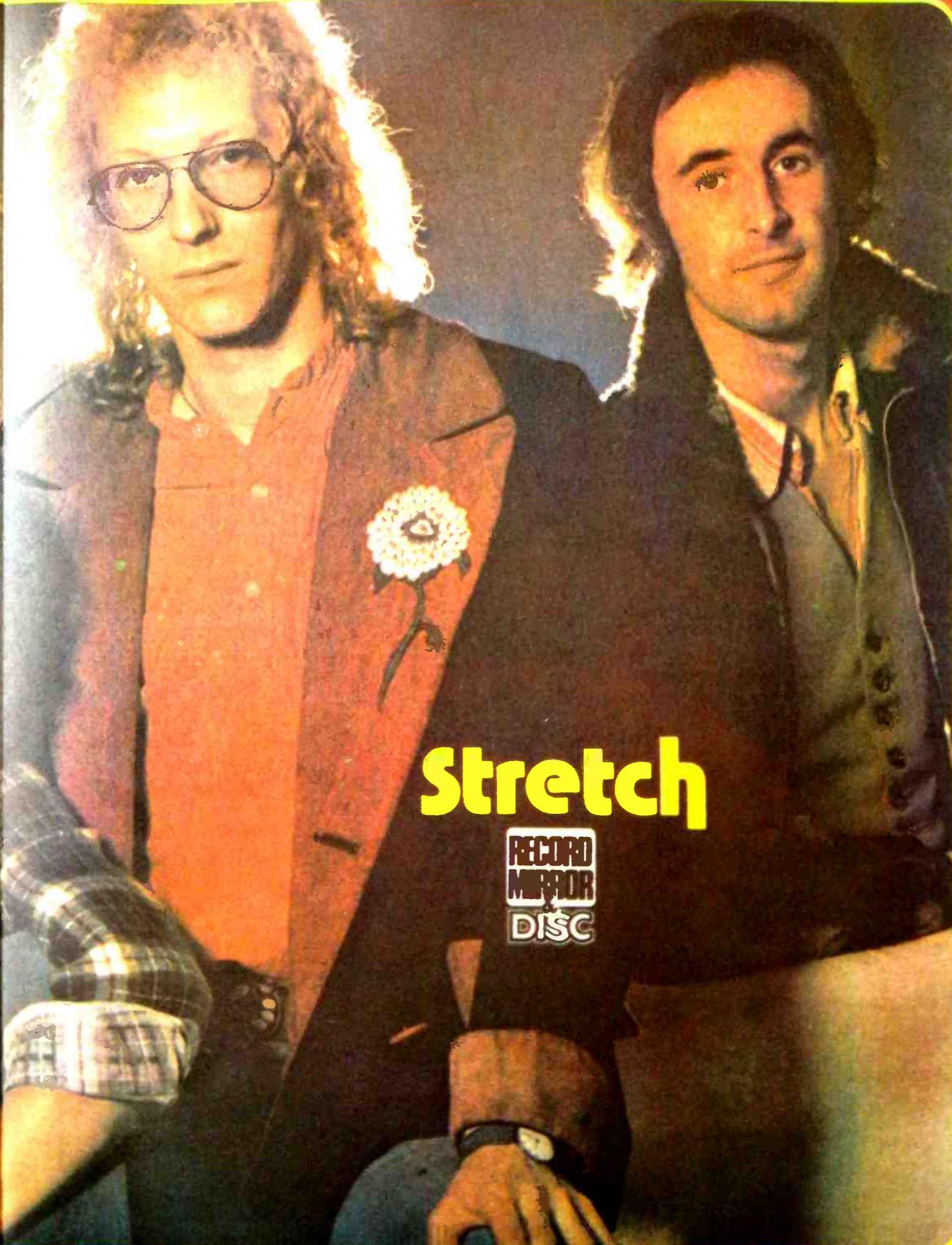
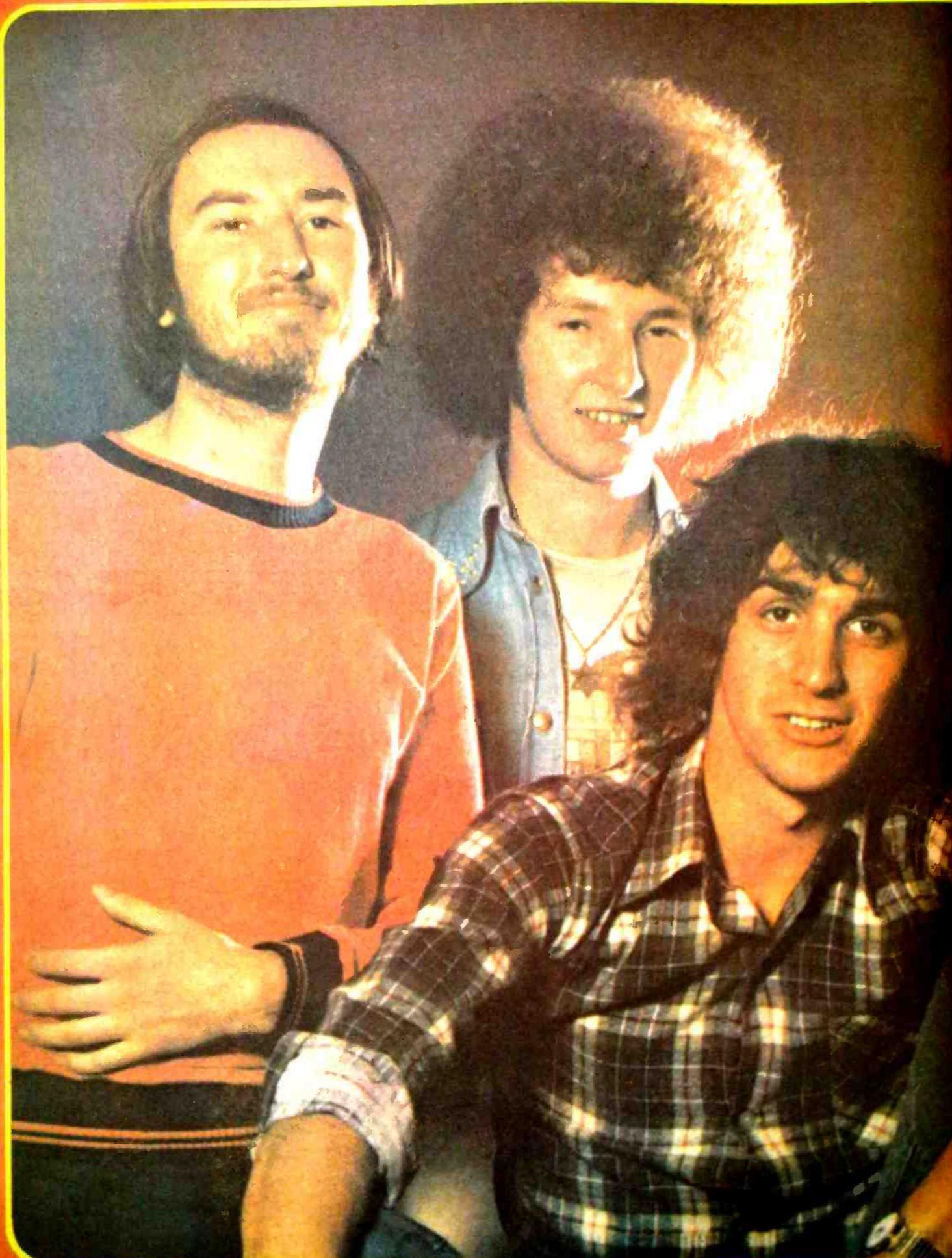


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james hamilton's DISCO PAGE

1984 And All That

SOME DISTURBING correspondence has been sent me by Colin Rae (Psycho - Sound Discotheques, Croydon), one of whose disco units encountered "Big Brother" monitoring devices at two separate venues within the London Borough of Lambeth. Everyone must have heard about decibel - monitoring devices which cut out any electronic power source that gets "too loud", but these particular cut - out systems were a bit different.

As Colin Rae wrote to the Borough officer responsible (and I quote only in part):

"During a family wedding reception of sixty - five people a request was made to play Y Viva Espana. The unsuspecting family started to clap their hands, when an orange light began to flash and although the DJ tried to stop the people from clapping it was too late. The mains power was cut, the music stopped and the family stood confused in mid - clap. Five seconds later the power came on causing voltage surge and possible damage to our equipment. "I realise only too well that complaints have been received from neighbours because of excess noise and I am in sympathy with them, but surely the caretakers you employ to guard your property during these celebrations should be used in place of and not as well as these Secret Police tactics?"

The reply from the

Premises Management Officer was affable and eminently reasonable, agreeing that the "Big Brother Secret Ear" was installed only following so many complaints that the venues were nearly closed to all functions which played music.

Although I, as must be most DJs, am totally against any unreasoning interference with my disco presentation I reckon if faced with a decibel monitor attached to my equipment I could adapt to it. However, this new monitor is not attached to the equipment - it would seem to operate from an open mic that picks up all ambient, unmusical noise as well. It is totally out of the control of the DJ.

Let's hear from any other DJs who have experienced difficulties with this or the other type of monitoring device.



SYLVIA: cut off at Croydon

new spins

Barry White Christmas!

HARRY WHITE: Let The Music Play (20th Century BCT 2265)

Confusing intro about "One ticket please" and "Yeah, she's the one", then the ole croaker gets to groaning "ooh, ooh, aughh" as only he can. Whether it's the oddly suppressed female squeals or the way in which he keeps fading behind multi-layered swirling strings I know not, but something about this I find strangely disturbing. Anyway, there's an easy beat thudding away from the outset, which should prod dancers into action. Flipside instrumental starts slow before eventually becoming recognisable. JH PICK

MARTHA & THE VAN-DELLAS: Jimmy Mack / Third Finger, Left Hand (Tania Motown TMO 580)

Already a hit twice, this stamping Holland - Dozier - Holland re-issue from '67, with its equally popular slightly slower flip, is Tania's way of greeting Martha Reeves on her UK tour. It remains good, but her new product is the solo (Your Love Keeps Lifting Me) Higher And Higher (Arista 36), on which she gets gritty with a TK-type treatment of the Jackie Wilson classic, which should work for some without necessarily going Pop.

ELTON JOHN: Step Into Christmas (DJM DJS 290)

Reggae's Xmas offering only got to number 24 the first time out a couple of years ago - and I seem to remember it dying the death whenever I tried it at gigs back then. Not one I'll be playing with confidence this time, though maybe times have changed.

MIKE DORANE: Tell Me Baby (Morse HOSS 115, thru Trojan/Saga)

With all instruments multi-tracked by Mike, this Pete Wingfield - reminiscent re-write of Cherry Pie makes an oddly effective semi-slow swayer of offbeat charm.

Something for Ruben & The Jets to hum on their way home! Reggae reading of You Keep Me Hanging On makes a good flip, too.

KANDIDATE: I'm Coming (Wait For Me) (Vulcan VUL 1006, thru Phonogram)

Strong TK-type feel to this UK-produced hunk of Jamaican Pop-Funk, that sounds punchy enough for chart candidacy. It speeds up with bongos, but maintains its simple main "I'm coming - ooh" chorus line. Very nice.

MARRARA JONES: Slim Boy (Attack ATT #114, thru Trojan)

Uh-oh! Here's a female answer version to Carl Malcolm's Fatty Bum Bum. If it's not too late, there'll be room for it amongst all the others. **THE TRAMMPS:** Hooked For Life / It's Alright (Atlantic K10664)

New 1975 product from the Philly group, this slurping cymbal Tom Bell-type beater has some great soulful singing but for me (and not so much for discos) it's overshadowed by the truly great gospelly flip, which

really shows off their raw vocal style to perfection. **JOHN WILLIAMS:** Theme From "Jaws" (MCA 220)

Emphatically not a dancer, this superbly sinister instrumental used in part as an insert could well make anyone

who's seen the movie go all wide-eyed and legless! **STOLEN PROPERTY:** Low Rider (Live Wire SON 4012, thru Sonet)

Good sound-alike cover version of War's US smash, which unaccountably is still not out here.

import picks

RIMSHOTS: Do What You Feel, Pts 1/2 (Stang ST 5065)

The 7-6-5-4-3-2-1 hitmakers are back with a great funky fast number penned / prod by the Moments, in which the only vocal is the repeated invitation to "Do, do, do, do what you feel!". The sound is really thick and full, with All Platinum rhythm whomping along much faster than usual and only some doodling flute cutting through. Exciting stuff that does it to it.

CROWN HEIGHTS AFFAIR: Every Beat Of My Heart (De-Lite DEP 1575)

It's a tough task to top the great Dreaming A Dream, and the Affair this time don't even equal it. A galloping hoofbeats rhythm dominates this instrumental - with voices rapping, which speeds along with phased cymbals hissing in the slipstream.

EARTH, WIND & FIRE: Sing A Song (Columbia 3-10251)

Soul's elemental supergroup are immediately recognisable on this solidly chugging thumper, which trips along most funkily while they all do their famous harmony work over the driving percussion and brass. Maybe a bit short on catchy hook lines, though the rhythm's what'll sell it.

dj hot line

Queen sweep floor!



QUEEN

FIRST PRIZE for honesty must go to Paul Anthony (Rum Runner, Birmingham), who says of QUEEN: Bohemian Rhapsody (EMI) that it clears the floor - but is most requested! Paul's still going with VAN MCCOY: Good Night Baby (Avco), which really should have been the A-side. Dave Watson (Boss Discos, Leeds) opines that SYD LAWRENCE: In The Mood (Phillips) beats all others into the ground and starts riots at his gigs - forget my fave JOE BOB'S NASHVILLE SOUND COMPANY version, as Jonathan King has dreamt up a brand new treatment of In The Mood (in which I must confess I will have an interest) that when released in January could

be a world - beater. **CHUCK JACKSON:** I've Got The Need (All Platinum) record of the week for Anthony Allan (Speakeasy, Wakefield) and charted by Colin King (Tiffany's, Wigan), who revives JERMAINE JACKSON: The Bigger You Love (Tania Motown) and tips E.L.O.: Evil Woman (Jet). **ROXY MUSIC:** Both Ends Burning (Island) a hot flash from Peter Greig (Route 66 Disco, Plympton), who also tips **TT ROSS:** Last Date (Polydor)

star tip

TRULY a topical tip this week, from "Dirty Harry" Park (Gordie Pride Roadshow, Wallsend, Tyne & Wear).

Harry suggests that resident DJs in particular could benefit by copying Chris Hill and should try taping their own Rent-a-Santa / Mr. Jawa type of cut-up. If they use their regulars, pub manager, local team and such-like as the characters in their script, they'll find that it gives a nice personal touch and involves the audience in the show.

james' top ten

- 1 WHITE CHRISTMAS, Pasadena Roof Orchestra (Transatlantic)
- 2 WHITE CHRISTMAS, Bing Crosby (MCA)
- 3 HAPPY XMAS (WAR IS OVER), John & Yoko (Apple)
- 4 MERRY CHRISTMAS YOU SUCKERS, Paddy Roberts (Decca)
- 5 SANTA CLAUS IS BACK IN TOWN, Elvin Presley (RCA)
- 6 SLEIGH RIDE, Komettes (Philly)
- 7 I WISH IT COULD BE CHRISTMAS EVERYDAY, Wizard (Harvest)
- 8 JINGLE BELL ROCK, Max Bygraves (Decca)
- 9 JINGLE BELLS, Pat Boone (London)
- 10 RUDOLPH THE RED-NOSED REINDEER, The Chipmunks (Liberty)

BREAKERS

- 1 DISCO BELLS, Walter Murphy Orchestra (US Major)
- 2 WHITE CHRISTMAS, The Tonics (Magnet)
- 3 SANTA CLAUS IS COMING TO TOWN, The Carpenters (A&M)

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Discoscene

Continued on page 19

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soul stirrings

by Kevin Allen

Superior Soul

THOUGH Washington DC has never boasted a major record company operation within its city limits, it has still spawned a wide range of black talent, including such artists as Marvin Gaye, Roberta Flack, Don Covay and the late Billy Stewart.

Gaye had to go all the way to Detroit to find fame and fortune with the Tamla Motown company and now the Dynamic Superiors have followed him out of the capital city to Motown, but instead of heading North - West, their trek took them due West to the company's present Hollywood location.

It was then Motown president Ewart Abner who brought the Dynamic Superiors to the label. He had heard them perform at a big disc-jockey convention in Atlanta, Georgia, liked what he heard and, after several meetings with their management, signed them to a Motown contract. This was immediately followed by a trip out to the West Coast to appear at the Total Experience and earned them that too infrequently accorded tribute in entertainment headed LA - a standing ovation.

Within weeks the group were rushed into the studios for their first album sessions. "It all happened so fast," recalls Maurice Washington. "They told us we had a week to finish the album but we were actually in the studios for just four days!"

"We'd been given our pick of Motown producers to work with and we chose Nick Ashford and Valerie Simpson. They wrote all the material and working with them was really beautiful, they are so together in everything they do."

Maurice's brother Tony



DYNAMIC SUPERIORS: Disco chance

is also in the Dynamic Superiors, along with George Wesley Peterbank Jr., George Spann and Michael McCalpin. The Washington brothers had been singing with a group called the Reflections, who should not be confused with the white Motown group of

that name who scored with Just Like Romeo And Juliet in the 'Sixties. The two Georges and Michael were in a group called simply the Superiors.

"We were just school kids in those days," recalls Maurice, who sings bass and masterminds the group's affairs. "It was about 10 years ago that we all got together to sing in a talent show at the Springarn High School in our hometown."

Lying about their ages, the group secured a 30 dollars a week residency at the A-21 Club, the meagre fee which had to be split between the group and the members of their back-up band.

From that, the group went on to tour clubs up

and down the East Coast and throughout the South before pacting with Motown. It was the gently restrained Shoe Shoe Shine which introduced them to British audiences and now they have strong disco chances with their new single Deception, which features one of the most exciting instrumental intros in a long, long time. The track comes from Pure Pleasure the group's second Nick Ashford / Valerie Simpson produced album which has been set for February release in this country.

So, after the like-named Marvelettes and the Supremes who did it to us in the Sixties, the Motown hope for the mid-Seventies is the Superiors.

soul gossip

CURTIS MAYFIELD is currently suing Rufus' lead singer Chaka Khan for around 80,000 dollars alleging that she is still under contract to his Curtom label with which she signed some years back as a member of the Baby Sitters. Curtis claims he has spent the past four years trying to track the lady down which all seems a bit odd since ABC have been spending thousands of dollars on letting everyone know exactly where she is!

George Benson, hot in the discos with Supership, is booked for a three-week stint at Ronnie Scott's Club in London's Soho next March.

Marvin and Johnny and Richard Berry become available again at reasonable prices even after import costs into the UK strong hopes of a British visit in the New Year for Johnny "Guitar" Watson who, besides having a strong following on the Northern Sounds' scene for his old Okeh duo recordings with Larry Williams, is an accomplished bluesman. Watson's last visit was back in the mid-60's when he came in with Williams who was then being promoted on the strength of his rock 'n roll classics like Bonnie Moronie. Watson's latest Fantasy album, I Don't Want To Be Alone, Stranger, is a real gasser and a single from it will be issued over here in January.



CURTIS MAYFIELD

Special four-track promotional EP of Gimme lets going the disco rounds before the choice of their next single is finalised, reportedly returning to the music business is Milton Samuel whose tiny Beacon label gave us the Showstoppers' Ain't Nothin' But A Houseparty classic some years back.

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Special four-track promotional EP of Gimme lets going the disco rounds before the choice of their next single is finalised, reportedly returning to the music business is Milton Samuel whose tiny Beacon label gave us the Showstoppers' Ain't Nothin' But A Houseparty classic some years back.

★★★★
All Platinum will definitely be continuing the Chess label now they have acquired the company's assets. Currently, Joe Robinson and his crew are sifting through the vast back catalogue of Chess tapes programming re-issues of suitable material. Paul Pelletier's Record Information Services now planning label listings for Atlantic, Mercury, Pye International and Sim / Island in addition to current projects. Northern Sounds' playlists now not so far removed from those in other soul-orientated discos.

Around the Horne

IF THE backings to Jimmy Bo Horne's still happening disco single Gimme Some have a familiar ring perhaps that's because they are provided not by his own touring band but by KC and the Sunshine Band, the ubiquitous sound behind all the great Miami hits of the past couple of years, from George McCrae's Rock Your Baby on down.

"Yeah, I've got a fine seven-piece band which I use when we go on the road and I play drums in the show but we just can't match the feel that the Sunshine Band get."



HORNE: Miami sound

The contribution goes further than just providing the backing tracks: "H. W. Casey, who of course leads the Sunshine Band, has written all my recent records and he's come up with some winners for me."

Before that, Jimmy's material was written by long-time Miami producer, singer Clarence Carter and Steve Alaimo, the white pop star of the 'Sixties who is one of the boss-men at TK Productions.

Like that other great TK artist Betty Wright, Jimmy Bo Horne is signed not to one of TK's own labels but, through a production deal, to the RCA major.

Jimmy and Betty are pretty close: "I did an answer version to her

Clean Up Woman hit which we called Clean Up Man and we've sung on each other's records. That's the way things are down at TK. It's all a big family affair, we all help each other out.

"A typical recording session might have George and Gwen McCrae, Betty Wright, and myself on back-up vocals, Little Beaver on guitar, Latimore on

piano, and the Sunshine Band."

Jimmy and Betty have things in common outside of music, both being somewhat in the "brain-box" category with B.Sc. degrees in sociology and Psychology. "she's got an incredible mind. In her University year she came out with the highest marks of anyone."

Like George McCrae, Jimmy Bo Horne originally hailed from West Palm Beach which is some 50 miles from TK Productions' Miami Beach headquarters.

"I used to sing in High School. I won a vocal scholarship, 1,000 dollars for four years' study at the Bethune - Cookman private college and besides getting that B.Sc. degree, I formed the BCC Collegiate All-Stars."

"It was Clarence Reid and Betty Wright's producer Willie Clarke who discovered me working in a West Palm Beach and asked me if I'd like to record. That was back in '67."

Jimmy was signed to TK's own Dade label initially and made his debut with I Can't Speak, following through with a whole string of releases, most of which had only relatively local impact, that is until Gimme Some which made his name internationally known and brought him to Britain for a whistlestop promotional visit.

album pick

DONNA SUMMER: Love To Love You Baby (GTO GTLP 004)

The delicious Donna Summer could hardly have chosen any other title than Love To Love You Baby for this, her debut album, since an extended work-out of that song takes up the whole of side one. The single version is of course a disco monster on both sides of the Atlantic and, despite its basic simplicity, stands up well to such a drawn-out treatment, though it'll leave quite a few dancers breathless with its never-let-up rhythm.

The lady is taking no chances of being branded with a pure disco tag however, for the rest of the album shows a wealth of variety, indeed at many moments it moves far away from a straight soulidom. In fact, for me the most attractive track

of the lot is the highly appealing Pandora's Box which is into a rock groove.

All the material was co-written by her producer Pete Bellotte and her arranger Giorgio Moroder and the album was cut not in the States but in the hot Musicland Studios, in Munich, Germany, where they are currently proving so successfully that soul has become an international musical language.

SILVER CONVENTION: Silver Convention (Magnet MAG 5010)

A further sample of the soul of Munich, this nifty album is subtitled "Great Disco Soul" and it certainly lives up to that with nine fast-moving cuts including the monster hits Save Me and Fly Robin Fly.

Ramona Wulf, Linda G. Thompson and Penny McLean may be white.



SILVER CONVENTION: party appeal

and German at that, but they've really got their souls together though, in truth, it's the superb, driving arrangements from Silver Convention which really make it all such a winner.

To heighten the album's undeniable party appeal, the songs - all of them, bar one, up-tempo movers

- are served up in non-stop fashion and though Fly Robin Fly is easily the most memorable thing in sight several other numbers could at least make the lower reaches of the chart should they be lifted as singles. Magnet, earn one black mark though for the very drab sleeve design.

albums albums albums

SAILOR: SINGING IN QUAY

SAILOR: Trouble (Epic EPC 69192)

This band should be big in '76 with their quaint brand of music and imaginative lyrics. This is a very versatile album with an air of good time at the quayside inn with busy lads dancing on the table tops and drunkards consuming numerous amounts of ale. To keep you in the mood, Glass of Champagne, their current single, is included and there's enough outstanding material on both sides to complement any situation. My Kind Of Girl is an oldie quasi-swoon type ballad while Girls Girls Girls kicks off its shoes and really runs wild. The boys in bell-bottoms are Grant Serpell drums, percussion, vocals, Phil Pickett, bass, nickleodeon, guitar, piano, vocals; Henry Marsh, nickleodeon, accordion, piano, marimbas, vocals and George Kajanus 12 string guitars, charango, veracruzana harp lead vocals and writer. A very impressive multi-musico array. Just the boys we need on next year's scene. **JL**

SMALL FACES: Ogdens' Nutgone Flake (Immediate)
Re-released Small Faces classic (which boasts the first round cover), is the best way to ride the nostalgia trip. Steve Marriott (Rod wasn't even a glint in anyone's eye at this stage); Kenney Jones, Ian McLagan and Ronnie Lane were the mods of the middle Sixties, when Lambrettas were the 'in' form of transport. The album accurately illustrates the music of that period - fundamentally psychadelic - and great to listen to. The mind-crashing Alter Glow right through to Rene (the Docker's delight) and the hazy drug-oriented Lazy Sunday Afternoon ("here we all are sitting in a rainbow") still sound as fresh as a baker's early morning batch, with Steve Marriott's gravelly voice reaching bloody marvellous heights. Side two is conceptual, a journey thru' the life of Happiness Stan, narrated by the one and only Stan Unwin in his endearing jumbled words rap. If you missed the album first time around get someone to give it to you for Xmas. It'll blow your tiny mind. **JL**

CLIFFORD T. WARD: No More Rock 'n' Roll (Phillips 9109500)
Clifford T. Ward, purveyor of all things romantic, is back again (forget the fallen-star schlock), with a fine new album entitled No More Rock 'n' Roll. It's hard to pick holes in his latest work because the material is pleasant, well constructed and somewhat unobtrusive. There are, however, a handful of delicious cuts that shine out as brightly as a bijou - namely the title track which has stunning lyrics and fluent orchestral arrangement. The song is a winner



CLIFFORD T. WARD

GARY BENSON: Don't Throw It All Away (State Super 2309 003)
Gary Benson tasted success with the title



SAILOR: versatile album

purely because of its uncluttered simplicity, as is Birmingham - a sunshine song full of optimism (hurrah!). The musicianship is par excellence with tons of guts spluttered over the cuts, and there's some powerful hunky - funky guitar solos on several tracks. The only thing that makes the album oscillate between good and not so good is the fact that Clifford's vocal performance could have been a shade more interpretative on the chirpy / ass - kicking tracks. Otherwise a cosy, warm album, which deserves to make the Big 50. **JL**

DONNA SUMMER: Love To Love You Baby (GTO GTLP 008)

The first track on this album which is also the title track completely fills the 25 or so minutes of the A - side, a beautifully moving tune, unforgettable if only because it lasts so long, although it tends to get monotonous after 15 minutes unless you're in a sleepy mood. Side two opens with a track called Full Of Emptiness which is nice but for me Need A Man Blues was the high spot of the whole album, with a hypnotising beat helped along considerably by Ms Summer's haunting vocals. Whispering Waves is in a similar vein although much more mellow and slower than its predecessor Pandora's Box with its uptempo beat has a racier feel to it. Last but not least comes Full Of Emptiness (Reprise) which is a variation on the first track. Donna Summer is a new name to me but if she continues to turn out material like this she soon won't be. **KJ**

THE TEMPTATIONS: House Party (Tamil Motown STML 12006)

A dynamic opening to this album with the disco orientated Keep Holding On followed by another

and Tin Man. George Martin's superb production is an ever-present factor of course, but he and America work so well together that the finished collection is one of the nicest bundles of sounds you can rest your ears to. **SB**

FREDDY FENDER: Are You Ready For Freddy (ABC ABCL 5158)

Mr Fender could be an acquired taste - to be acquired only if you are already a fan of the late Jim Reeves. He strikes the same sentimental note (now and again) but with Mexican influence. There are lots of marimbas, whirring castanets and manic whooping noises in the background - just right for those balmy nights down on the border when all the natives are dancing on their hats. He has already had a million seller with a song called Before The Next Teardrop Falls, which is not on this album. However, How Much Is That Doggie In The Window is on this album, just to give you a taste. He sings partly in English and partly in what I think is Spanish. I could see him having a massive hit in the Reeves syndrome, but he's not likely to become a teen hero. **RR**

THE GROUNDHOGS: Thank Christ For The Bomb (Sunsat SLS 50376)

This is a re-release album - probably the biggest album the Groundhogs had, and certainly the one most talked about. At best, the band had a strong, hard core following, mainly among students. On the other hand, they could become a little boring in the enormous seriousness of their work. You could hardly call them a good time band, but they fitted right into a slot that was available at the time. Whether or not there is a demand for this type of music now, it's hard to say - especially as the band has re-formed and may not turn out anything like this at all. If you were a Hogs fan to start with, you'll probably have this album. **RR**

AMERICA: History / America's Greatest Hits (Warner Bros K 56169)

This album is almost worth buying for just one track, the classic Horse With No Name, but it becomes an even better buy because of the inclusion of some of America's other great numbers, including Ventura Highway, Sandman

and Tin Man. George Martin's superb production is an ever-present factor of course, but he and America work so well together that the finished collection is one of the nicest bundles of sounds you can rest your ears to. **SB**

In next week's RECORD MIRROR & DISC



Alex Harvey's Christmas parties and SAHB colour poster

J. Edward Oliver's Christmas game

1975 reviewed in detail the hits, the misses, the in-betweens

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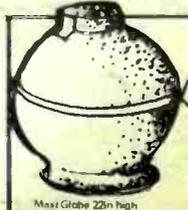
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Present alms

AND STILL they're pouring in! The deliberate attack on Spotlight House by scrupulous press officers has meant a barrage of Christmas presents the like of which hasn't been seen since the Government withdrew utility tokens in the early Fifties.

For instance there's two crumpled calendars, four miniatures (and we mean petite miniatures) of Ouzo from the far from petite Demis Roussos.

Three Christmas puddings from Peek Frean & Co advertising Gonzales — minus all those silver threepenny bits that make it worthwhile.

Then there's a couple of plastic journalist kits (we get the message) which include plastic pen, plastic bottle openers and plastic ashtray.

Two pocket diaries from the economy-stricken (we won't say who in case we don't get one next year) and an FM Christmas card from the entire US Division.

As we said before. They keep pouring in.

New Christie Minstrel



JOHN CHRISTIE lucky, on his form, to gain this coveted prog. we know not. What we do know is that he introduced himself quite nicely, sang some of his songs (mostly in tune), some of Neil Sedaka's (whereon he sounded like Neil Sedaka), one of Gene Pitney's (whereon he sounded like Gene Pitney) (wait for it) Gene Pitney.

As a singer / pianist he may not be anything very out of the ordinary, but he certainly is a lot more decorative than others in the same field.

IN THE winsome girls department, he reigns supreme with better teeth than David Essex and smaller ones than Donny Osmond. We are speaking of course of lithe, lean, litesome and lovely John Christie.

Now don't say you've never heard of him. This is the man for whom Paul McCartney wrote a song. Polydor spent a fortune in advertising, and Dave Clark gave up much time to produce.

He hasn't had a hit, but, unlike many who have, he got an In Concert programme on Beeb - Beeb - Cee TV, the same being screened last week. Why he should be so

THE BEAR FACTS



WE ONLY wonder why it took so long. That ageless bear Rupert has gone and made a record appropriately called Rupert's Song and the first 15,000 copies come in a special colour sleeve showing an original drawing of the bear.

What lies behind the Rupert mask is being kept secret but the clues so far include the fact that the song was produced and co-written by Andrew Pryor

Jackman who recently completed work on the solo album by Chris Squire of Yes.

A new 13 week series of Rupert's own TV show is due to begin in early January.

In the meantime viewers in Harlech will be able to see Rupert when he performs his single on the station's Orbit show on December 27.



WELL, TALK about hanging out with your dwarf man, dear, those Bewlay Brothers have gone and split. Expect to see Peter Harvey's name removed from this lurid journal in a few weeks' time. We'll say no more about him... but we just have to mention that divine Mike Mansfield who's been zooming in more than just two or three cinemas this week — a Mad fan indeed.

But on to outrage. We hear Ron Woolf was offered the job with the Eagles first. Of course he turned it down, not wishing to leave the Stones.



PETER HARVEY Anyway seeing as how our darling rivals are into competitions we thought we'd have one, mes enfants. Now then we want an essay in purple crayon on "How pop music has affected the sales growth pattern of hamburgers". Not more than 100 words, mind you.

Why, oh why can't everyone just cruise around like that diminutive Andy Fairweather Low who's "drying out" treatment now includes samosas... or like David Bowie who's off to Jamaica for Christmas... or Commander Cody's manager's infant son who has been christened Jacob Cody Higginbotham (true).

And talking of legs why is that Bianca Jagger coming on like a prime donna in Rome. Too much of the old man rubbing off again, we wonder? Anyway whatever happened to those fashionable mood stones a leading publicist promised us? Was he lying or were they ripped off? Did he fall or was he pushed?

Which leads us neatly to Angie Bowie's recording debut for Cube Records and the fact that Phonogram have spent 200,000 dollars promoting Demis Roussos. Ahhh! and on that sad note let's say au revoir to Sue Dunley who's leaving the sinking ship for Australia, and who was one of the few people who knew how to have a good time. Bye too, to Bess Coleman who's leaving Tony Barrow International and who's idea of a good time is to take the Bay City Rollers account with her. Stuart girl!

Bye too, to the bitchiness, as Bash... et gets deeply entrenched in the Christmas spirit, but if anyone so much as puts a diamond ring out of place, or even in the right place, you girls will know straightaway. Secret's just have to be shared at Christmas, know what I mean sugar? Byeooooo

Seasonal humbug

NOW LOOK here, you lot. We don't think you're taking this recession in the right way.

It seems most of you are just out for a good laugh, well it's no laughing matter! All this nonsense with Laurel & Hardy, Billy Connolly, and whassits name Judge Dread.

It's got to stop do you understand it's making a laughing stock of the pop world. Now we've got Billy Howard, the Goodies and Chris Hill. Where's it going to end? You lot must be really silly.

We're going through this country's darkest hour so let's get into the right spirit, the Dunkirk spirit, the spirit that made Britain truly great.

Let's see a chart of real music, Grade Fields, Vera Lynn, Land Of Hope And Glory. There'll



BILLY CONNOLLY Where's the Dunkirk spirit?

Always Be An England, Rule Britannia and Eltona Campbell's The Old Rugged Cross.

More of that and less of the comedy stuff. Laughing at Christmas, Humbug!



FOLLOWING HOT on the hoofs of hirsute horseman Harvey Smith, another giant from Britain's sports world bludgeons his way into the singles race.

John Conteh world middleweight boxing champion, has issued his debut single, imaginatively titled *The Boxer*, on his own Boxa label.

Perhaps dear readers, you could suggest titles of songs for some other singing sportspersons?

Glitter buggy

ALL HE wanted for Christmas was a very rare expensive sports car, so Gary, a proficient driver of only 10 months, went out and bought himself one. "It's his Christmas present to himself," his publicist told us.

The white two-seater is called a Panther and at about £18,000 is the sort of car only pop stars can afford. Although it is made in the tradition of the good old British sports car, the bonnet hides a very powerful Jaguar V-12 engine.

Gary, who also owns a Rolls Royce and a Mini, had to have special adjustments to the driving seat... to accommodate his rather overweight frame?



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BEHIND THE BREAKERS

PAUL DAVIDSON swoops in with his disco smash *Midnight Rider* to occupy the number one slot. Sexy Music are in only a week after release at number two, *Crispy & Co* get straight in at three, while at four Edna goes on bearing her Rugged

Cross and on and on... R&J Stone improve by only one place on last week, while the Tynes slip back. Sam Cooke's gone up a bit and at last the Walker Brothers show with *No Regrets*, which has taken a positive age to get there... Barry

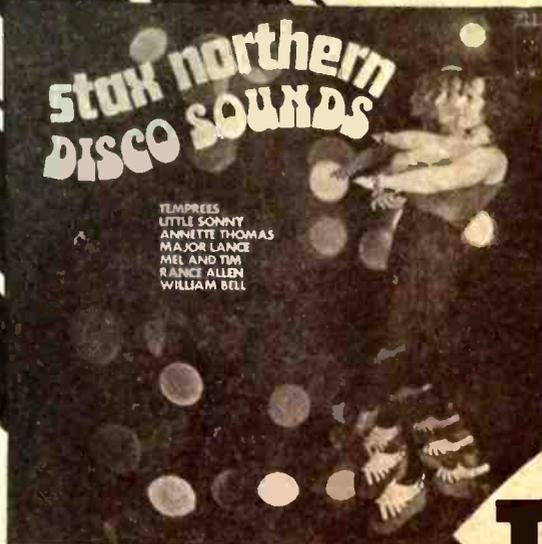
White gets off to a slowish start with his newie and finally Supertramp creep into bottom place with *Lady*.

It's all so exciting... will Edna and her cross ever leave us (going either up or down)? Will

the Walker Bros now zoom off to greater glories having finally got started? Will Roxy's *Both Ebbz Burning* do as well as *Love Is The Drug*?

Here we sit wistfully patting until next week

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