

The Rollers: confounding  
the critics? Page 11

Australia 30c South Africa 25c

# RECORD MIRROR & DISC

January 17 1976 12p

ANDY'S  
SECOND  
BITE  
AT THE  
CAKE  
Page 7

HELLO'ELO  
THEY'RE BACK  
Page 13



Regal colour poster of  
Queen

# British Top 50 Singles

1	1	BOHEMIAN RHAPSODY, Queen	EMI
2	4	GLASS OF CHAMPAGNE, Sailor	CBS
3	12	MAMA MIA, Abba	Epic
4	21	IN DULCE JUBILO / ON HORSEBACK, Mike Oldfield	Virgin
5	7	ART FOR ART'S SAKE, 10cc	Mercury
6	5	LET'S TWIST AGAIN / THE TWIST, Chubby Checker	London
7	6	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
8	18	KING OF THE COPS, Billy Howard	Penny Farthing
9	23	ITCHYCOO PARK, Small Faces	Immediate
10	11	HAPPY TO BE ON AN ISLAND IN THE SUN, Demis Roussos	Philips
11	2	THE TRAIL OF THE LONESOME PINE, Laurel & Hardy	UA
12	8	GOLDEN YEARS, David Bowie	RCA
13	13	IF I COULD, David Essex	CBS
14	9	IT'S GONNA BE A COLD COLD CHRISTMAS, Dana	GTO
15	28	LET THE MUSIC PLAY, Barry White	20th Century
16	45	LOVE MACHINE, Miracles	Tamla Motown
17	43	WE DO IT, R & J Stone	RCA
18	3	I BELIEVE IN FATHER CHRISTMAS, Greg Lake	Manticore
19	10	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
20	24	DO THE BUS STOP, Fatback Band	Polydor
21	25	GET IT TOGETHER, Crispy & Co.	Creole
22	31	MILKYWAY, Sheer Elegance	Pye
23	16	CHRISTMAS IN DREADLAND / COME OUTSIDE, Judge Dread	Cactus
24	14	YOU SEXY THING, Hot Chocolate	RAK
25	30	MIDNIGHT RIDER, Paul Davidson	Tropical
26	19	FIRST IMPRESSIONS, Impressions	Curton
27	46	EVIL WOMAN, Electric Light Orchestra	Jet
28	32	BOTH ENDS BURNING, Roxy Music	Island
29	20	SHOW ME YOU'RE A WOMAN, Mud	Private Stock
30	17	NA NA IS THE SADDEST WORD, Stylistics	Avco
31	15	MONEY HONEY, Bay City Rollers	Bell
32	22	RENTA SANTA, Chris Hill	Philips
33	-	NO REGRETS, Walker Brothers	GTO
34	27	(THINK OF ME) WHEREVER YOU ARE, Ken Dodd	EMI
35	49	TEARS ON THE TELEPHONE, Claude Francois	Bradley's
36	26	MAKE A DAFT NOISE FOR CHRISTMAS, Goodies	Bradley's
37	-	LOVE TO LOVE YOU BABY, Donna Summer	GTO
38	47	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	CBS
39	-	FOREVER AND EVER, Silk	Bell
40	-	DEEP PURPLE, Donny & Marie Osmond	MGM
41	-	ANSWER ME, Barbara Dickson	RSO
42	-	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
43	36	DREAMS OF YOU, Ralph McTell	Warner Bros
44	-	DRIVE SAFELY DARLIN', Tony Christie	MCA
45	34	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra	Warner Bros
46	-	SUNSHINE DAY, Osibisa	Bronze
47	39	THE OLD RUGGED CROSS, Ethna Campbell	Philips
48	-	GOD'S GONNA PUNISH YOU, Tymes	RCA
49	38	DANCE OF THE CUCKOOS, Band Of The Black Watch	Spark
50	-	HOW HIGH THE MOON, Gloria Gaynor	MGM

# RECORD MIRROR & DISC

## Star Breakers

1	THE WAY I WANT TO TOUCH YOU, The Captain & Tennille	A&M
2	SOMETHINGS BEEN MAKING ME BLUE, Smokie	RAK
3	BABY FACE, Wing & A Prayer Fife & Drum Corps	Atlantic
4	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
5	SQUEEZE BOX, The Who	Polydor
6	18 WITH A BULLET, Derek Harriot	Trojan
7	LIES IN YOUR EYES, Sweet	RCA
8	LADY, Supertramp	A&M
9	RODRIGO'S GUITAR CONCERTO D'ARANJUEX Manuel & The Music Of The Mountains	EMI
10	LUMBERJACK SONG, Monty Python	Charisma

## Yesteryear Charts

### 5 YEARS AGO

16th January 1971

1	1	GRANDAD	Clive Dunn
2	2	I HEAR YOU KNOCKING	Dave Edmunds
3	3	WHEN I'M DEAD AND GONE	McGuinness Flint
4	4	RIDE A WHITE SWAN	T. Rex
5	5	I'LL BE THERE	Jackson Five
6	9	IT'S ONLY MAKE BELIEVE	Glen Campbell
7	6	CRACKLIN' ROSIE	Nell Diamond
8	7	BLAME IT ON THE PONY EXPRESS	Johnny Johnson and The Bandwagon
9	10	HOME LOVIN' MAN	Andy Williams
10	8	ROLY POLY	Gilbert O'Sullivan

### 10 YEARS AGO

16th January 1961

1	1	KEEP ON RUNNING	The Spencer Davis Group
2	2	WIND ME UP	Cliff Richard
3	3	THE CARNIVAL IS OVER	The Seekers
4	4	MY SHIP IS COMING IN	The Walker Brothers
5	5	THE RIVER	Ken Dodd
6	4	LET'S HANG ON	The Four Seasons
7	8	TILL THE END OF THE DAY	The Kinks
8	10	A MUST TO AVOID	Herman's Hermits
9	9	MERRIE GENTLE POPS	The Baron Knights

### 15 YEARS AGO

14th January 1946

1	1	POETRY IN MOTION	Johnny Tillotson
2	3	I LOVE YOU	Cliff Richard
3	2	SAVE THE LAST DANCE FOR ME	The Drifters
4	4	IT'S NOW OR NEVER	Elvis Presley
5	6	PERFIDA	The Ventures
6	9	COUNTING TEARDROPS	Emile Ford
7	12	PORTRAIT OF MY LOVE	Matt Monro
8	-	PEPE	Duane Eddy
9	20	BUENA SERA	Acker Blik
10	5	LONELY PUP	Adam Faith

## UK Soul Top 20

1	1	DO THE BUS STOP	Fatback Band
2	2	LOVE MACHINE	The Miracles
3	5	LOVE TO LOVE YOU BABY	Donna Summer
4	15	WALK AWAY FROM LOVE	David Ruffin
5	8	IT SHOULD HAVE BEEN ME	Yvonne Fair
6	7	LET THE MUSIC PLAY	Barry White
7	3	FIRST IMPRESSIONS	Impressions
8	12	GOD'S GONNA PUNISH YOU	Tymes
9	18	WE DO IT RIGHT	R & J Stone
10	-	I'LL DO THE ROCKIN'	Gwen and George McCrae
11	17	JIMMY MACK	Martha Reeves and The Vandellas
12	10	CAN I TAKE YOU HOME LITTLE GIRL	The Drifters
13	4	LET'S TWIST AGAIN	Chubby Checker
14	11	SPELLBOUND	Tamiko Jones
15	14	I'VE GOT THE NEED	Chuck Jackson
16	6	NANA IS THE SADDEST WORD	The Stylistics
17	9	FLY ROBIN FLY	Silver Convention
18	-	'TWISTING THE NIGHT AWAY	Sam Cooke
19	-	YOU SET MY HEART ON FIRE	Tina Turner
20	13	I WANNA DO SOMETHING FREAKY TO YOU	Leon Hayward

## US Soul Top 20

1	2	WAKE UP EVERYBODY (Part 1)	Harold Melvin and The Blue Notes
2	1	SING A SONG	Earth, Wind and Fire
3	3	WALK AWAY FROM LOVE	David Ruffin
4	5	LOVE TO LOVE YOU BABY	Donna Summer
5	10	TURNING POINT	Tyrone Davis
6	7	YOU SEXY THING	Hot Chocolate
7	9	ONCE YOU HIT THE ROAD	Dionne Warwick
8	8	FREE RIDE	Tavares
9	11	INSEPARABLE	Natalie Cole
10	14	MAKE LOVE TO YOUR MIND	Bill Withers
11	16	LOVE MACHINE (Part 1)	Miracles
12	12	I LOVE MUSIC (Part 1)	O'Jays
13	13	WHERE THERE'S A WILL, THERE'S A WAY	Bobby Womack
14	15	THEME FROM "S. W. A. T."	Rhythm Heritage
15	6	FULL OF FIRE	Al Green
16	4	LOVE ROLLERCOASTER	Ohio Players
17	20	"THEME FROM MAHOGANY" (Do You Know Where You're Going To)	Diana Ross
18	-	LOVE OR LEAVE	Spinners
19	19	WHAT'S COME OVER ME	Margie Joseph and Blue Magic
20	-	EVERY BEAT OF MY HEART	Crown Heights Affair

## 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

1	2	A NIGHT AT THE OPERA, Queen	EMI
2	1	40 GREATEST HITS, Perry Como	K-Tel
3	5	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
4	3	24 ORIGINAL HITS, The Drifters	Atlantic
5	4	40 GOLDEN GREATS, Jim Reeves	Arcade
6	6	MAKE THE PARTY LAST, James Last	Polydor
7	10	FAVOURITES, Peters and Lee	Philips
8	14	THE BEST OF, The Stylistics	Avco
9	17	40 SUPER GREATS, Various	K-Tel
10	7	ONMADAWN, Mike Oldfield	Virgin
11	23	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
12	9	ATLANTIC CROSSING, Rod Stewart	Warner Brothers
13	20	ALL THE FUN OF THE FAIR, David Essex	CBS
14	16	DISCO HITS '75, Original Artists	Arcade
15	26	WISH YOU WERE HERE, Pink Floyd	Harvest
16	12	GET RIGHT INTAE HIM, Billy Connolly	Polydor
17	19	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
18	28	TUBULAR BELLS, Mike Oldfield	Virgin
19	29	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
20	15	SHAVED FISH, John Lennon Plastic Ono Band	Apple
21	8	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
22	11	GREATEST HITS OF WALT DISNEY	Ronco
23	13	ALL AROUND MY HAT, Steeleye Span	Chrysalis
24	41	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
25	24	THE SINGLES 1969 - 1973, The Carpenters	A&M
26	-	ELTON JOHN'S GREATEST HITS, Elton John	DJM
27	18	GREATEST HITS, Barry White	20th Century
28	21	ROLLED GOLD, Rolling Stones	Decca
29	31	THE VERY BEST OF ROGER WHITTAKER	Columbia
30	-	SHEER HEART ATTACK, Queen	EMI
31	27	ONE OF THESE NIGHTS, The Eagles	Asylum
32	22	MOTOWN GOLD, Various	Tamla Motown
33	50	USE YOUR IMAGINATION, Mud	Private Stock
34	37	BEDTIME STORIES, Judge Dread	Cactus
35	-	QUEEN, Queen	EMI
36	-	VENUS AND MARS, Wings	Apple
37	43	ONCE UPON A STAR, Bay City Rollers	Bell
38	-	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
39	32	SIREN, Roxy Music	Island
40	48	BREAKAWAY, Art Garfunkel	CBS
41	35	YOU ARE BEAUTIFUL, Stylistics	Avco
42	45	CRISIS? WHAT CRISIS?, Supertramp	A&M
43	-	GREATEST HITS, Cat Stevens	Island
44	47	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
45	-	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
46	40	HORIZON, The Carpenters	A&M
47	-	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
48	-	BAND ON THE RUN, Paul McCartney and Wings	Apple
49	-	ROLLIN', Bay City Rollers	Bell
50	-	QUEEN 2, Queen	EMI

## US Top 50 Albums

1	2	GRATITUDE, Earth, Wind and Fire	Columbia
2	1	40 GREATEST HITS, Chicago XI	Columbia
3	3	AMERICA'S GREATEST HITS, America	Warner Bros
4	4	THE BEST OF SUMMER LAMBS, Neil Mitchell	Asylum
5	5	THE ORIGINAL SOUNDTRACK	Capitol
6	10	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
7	5	WINDSONG, John Denver	RCA
8	9	FAMILY REUNION, O'Jays	Phila Int
9	6	K.C. AND THE SUNSHINE BAND	TK
10	12	BREAKAWAY, Art Garfunkel	Columbia
11	13	ALIVE!, Kiss	Casablanca
12	15	TRYIN' TO GET THE FEELIN', Barry Manilow	Arista
13	14	REDOCTOPUS, Jefferson Starship	Asylum
14	16	NUMBERS, Cat Stevens	A&M
15	17	FACE THE MUSIC, Electric Light Orchestra	United Artists
16	18	RUFUS FEATURING CHAKA KHAN	ABC
17	19	THE BEST OF CARLY SIMON	Elektra
18	21	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
19	30	BLACK BEAR ROAD, C. W. McCall	MGM
20	22	MAHOGANY / ORIGINAL SOUNDTRACK, Diana Ross	Motown
21	24	BAY CITY ROLLERS	Arista
22	26	WAKE UP EVERYBODY, Harold Melvin and The Blue Notes	Phila Int
23	23	ONE OF THESE NIGHTS, The Eagles	Asylum
24	8	HONEY, Ohio Players	Mercury
25	25	ZUMA, Neil Young with Crazy Horse	Reprise
26	28	THE WHO BY NUMBERS	MCA
27	11	GREATEST HITS, Seals and Crofts	Warner Bros
28	20	LET'S DO IT AGAIN, Staple Singers with Curtis Mayfield	Curton
29	35	NORTHERN LIGHTS - SOUTHERN CROSS, The Band	Capitol
30	32	BLAST FROM YOUR PAST, Ringo Starr	Apple
31	31	LAZY AFTERNOON, Barbra Streisand	Columbia
32	37	MAIN COURSE, Bee Gees	RSO
33	33	WIND ON THE WATER, David Crosby / Graham Nash	ABC
34	36	GORD'S GOLD, Gordon Lightfoot	Reprise
35	38	FLEETWOOD MAC	Warner Bros
36	39	CITY OF ANGELS, Miracles	Tamla
37	41	WHO I AM, David Ruffin	Motown
38	44	SPINNERS ALIVE!	Atlantic
39	40	PHILADELPHIA FREEDOM, MF SB	Phila Int
40	-	TIMES OF YOUR LIFE, Paul Anka	United Artists
41	-	TOYS IN THE ATTIC, Aerosmith	Columbia
42	50	WHO LOVES YOU, Four Seasons	Warner Bros
43	43	COME TASTE THE BAND, Deep Purple	Deep Purple
44	47	SWANS AGAINST THE SUN, Michael Murphy	Epic
45	45	ROCK OF THE WESTIES, Elton John	MCA
46	48	THE ROAD GOES ON FOREVER, Aliman Brothers Band	Capricorn
47	49	FEELS SO GOOD, Grover Washington Jr	Kudu
48	-	A NIGHT AT THE OPERA, Queen	Elektra
49	46	WISH YOU WERE HERE, Pink Floyd	Columbia
50	-	PLACES AND SPACES, Donald Byrd	Blue Note

## UK Disco Top 20

1	2	DO THE BUS STOP, Fatback Band	Polydor
2	1	YOU SEXY THING, Hot Chocolate	RAK
3	16	GLASS OF CHAMPAGNE, Sailor	Epic
4	6	FIRST IMPRESSIONS, Impressions	Curton
5	3	LET'S TWIST AGAIN, Chubby Checker	London
6	5	FLY ROBIN FLY, Silver Convention	Magnet
7	4	GOLDEN YEARS, David Bowie	RCA
8	11	MIDNIGHT RIDER, Paul Davidson	Tropical
9	8	LOVE MACHINE, Miracles	Tamla Motown
10	9	BOTH ENDS BURNING, Roxy Music	Island
11	10	HOOKED FOR LIFE, Trammps	Atlantic
12	18	BOHEMIAN RHAPSODY, Queen	EMI
13	-	MAMA MIA, Abba	Epic
14	-	ITCHYCOO PARK, Small Faces	NEMS
15	12	GOD'S GONNA PUNISH YOU, Tymes	RCA
16	15	LET THE MUSIC PLAY, Barry White	20th Century
17	19	I'LL DO THE ROCKIN', George and Gwen McCrae	President
18	7	I'VE GOT THE NEED, Chuck Jackson	All Platinum
19	-	NEW YORK GROOVE, Hello	Bell
20	-	EXODUS, Biddu Orchestra	Epic

## US Disco Top 20

1	1	MIGHTY HIGH / EVERYTHING IS LOVE, Mighty Clouds Of Joy	ABC
2	1	I LOVE MUSIC, The O'Jays	Phila Int
3	3	EXTRA, EXTRA, Ralph Carter	Mercury
4	2	TELL THE WORLD, Harold Melvin & The Blue Notes	Phila Int
5	4	THAT OLD BLACK MAGIC, The Softones	Avco
6	6	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells	TSOP
7	7	JUMP FOR JOY / I COULD HAVE DANCED ALL NIGHT, Biddu Orch.	Epic
8	5	WOW, Andre Gagnon	London
9	9	LADY BUMP / THE LADY BUMPS ON, Penny McLean	Atco
10	10	JOYCE, Papa John Creach	Buddah
11	11	SALSOU, Salsoul Orch.	Salsoul
12	12	SMILE, Simon Said	Atco
13	13	MORE, MORE, MORE, Andrea True Connection	Buddah
14	14	BABY FACE, Wing & A Prayer Fife & Drum Corps	Wing & A Prayer
15	15	ELUSIVE, Babe Ruth	Capitol
16	16	SPANISH HUSTLE, Fatback Band	Event
17	17	I FEEL A GROOVE, Bobby Womack	UA
18	18	DO WHAT YOU FEEL, Atlanta Disco Band	Ariola America
19	19	PUERTO RICO, The Pinkees	Phillips
20	20	UNDECIDED LOVE, The Chequers	Scepter

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

**Fatback raise hell**

THE FATBACK BAND arrive in the UK next month to tour. They open at Spynorm Top Hat on February 6.

Other dates are: Chatham Central Hall (7), Manchester ABC (8), Southern Zero (10), Brighton Top Rank (11), Birmingham Barbarellas (13), London Hamersmith Odeon (14), Bristol Colston Hall (15), Leicester Baileys (17), Derby Baileys (18), Stoke Baileys (19), Ipswich Gaumont (20) and Dunstable California Ballroom (21).

A new album titled Raising Hell will be released in February.

**PURPLE FOR UK**

DEEP PURPLE are to play four gigs in Britain in March. They will probably be their only British appearances in the UK this year.

They will play the Glasgow Apollo on March 15, London Empire Pool on the 13th. Gigs at Liverpool and Birmingham have yet to be confirmed. There may be another Wembley gig if the first sells out. Purple are currently in the middle of a 31-date American tour.

**EXCLUSIVE . . . EXCLUSIVE . . . EXCLUSIVE**  
**Lyall leaves Pilot**

BILLY LYALL is leaving Pilot. The news came this week, just as Pilot's single January was released in the States. Billy is to record a solo album, featuring the other members of Pilot.

The album will be produced by Robin Geoffrey Cable, who engineered the first three Elton albums and Carly Simon's No Secrets album. It will be recorded in March, half at the Chateau in France and the other half in Britain. It will be called Solo Casting and will be released by EMI.

Lyall has also gone into producing. He has been working with a singer called Marilyn Miller. Her single, called You've Got To Get Me Higher, will be released mid-



LYALL: solo career

February. At the end of February, Billy starts work on the theme tune and incidental music for a film titled Devil's People. It stars Christopher Lee and Donald Pleasance. The split, which is

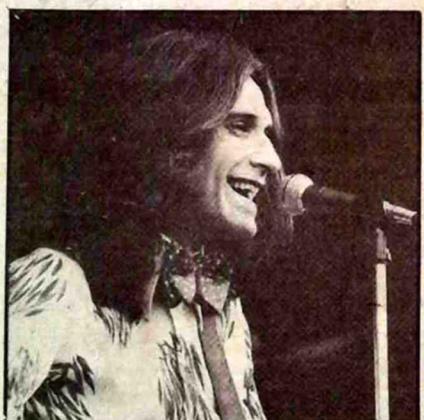
amicable, comes as Pilot are ready to record their new album. They leave for Canada on February 2, to record, and will be taking a session keyboard man with them. No permanent replace-

ment for Billy has been found. Pilot's album should be ready for release around mid-May. There is a possibility of British dates for the band around the same time.

**KINKS SPECIAL**

THE KINKS are to feature in an hour long TV special being planned by Mike Mansfield. The programme will feature part of their new album Schoolboys In Disgrace.

The album is released on January 23 and a maxi single is being set for release later in the month. The TV show will be done in February, prior to the Kinks' British dates which start on February 27. Actual dates have not yet been confirmed, but there will be a major London concert.



KINKS: Maxi single and album



CHAPMAN: album

**CHAPMAN'S PLEASURE**

MICHAEL CHAPMAN begins work this week on his new album which is tentatively titled Savage Amusement. With him on the album will be Steeleye's Rick Kemp and Keef Hartley on drums. A live album, recorded by Chapman and Hartley last year, will be released this month through Virgin Record Shops. It is titled Pleasures Of The Street.

**Hello's next groove**

HELLO HAVE a new single out on January 30 titled Star Studden Sham. It was written by Russ Ballard, who also wrote New York Groove, and produced by Mike Leander.

Hello's first album will be released in March and is titled Keep Us Off The Streets.

COMING SOON from Capitol is a single called In The Mood by Joe Bob's Nashville Sound Company. This single was featured in James Hamilton's disco hits for some weeks.

OUT THIS month is Anne Murray's new album, titled Together. It features guest artiste Dusty Springfield and is produced by Neil Diamond's producer Tom Catalano.

THE LAST Capitol album from Grand Funk is out in March, titled Born To Die. There is no news concerning their new record company as yet.



**Back to Earth**

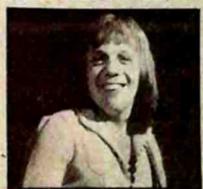
MANFRED MANN'S Earthband, who have just completed an American tour, begin their British dates on February 20 at Southampton University.

Other dates are: Maidhead, venue to be confirmed (21), Sheffield University (28), North Staffs Poly (March 5), Bristol Poly (6), London Imperial College (13) and Hemel Hempstead Pavilion (14).

**EXTRA ACE**

THERE HAVE been several changes and additions to the Ace tour. It now opens at Southampton University on January 16. The date at Bournemouth has been pulled out. Also cancelled is the gig at Croydon on the 18th.

New dates added are: Plymouth Fiesta (18), Trent Poly (20), London Victoria Palace (25), Dublin University College (27) and Hemel Hempstead Pavilion (Feb 1).



ROBIN TROWER

**Trower tour**

ROBIN TROWER begins his British tour on February 20 at Manchester Free Trade Hall.

The other dates are: Newcastle City Hall (22), Glasgow Apollo (28), Birmingham Odeon (March 2) and London Empire Pool (5).

He has a live album out mid-February, titled Rob-in Trower Live.

**FOCUS ON TOUR**

FOCUS ARRIVE in Britain next month for an extensive tour. They open at Reading University on February 21.

Other dates are: Exeter University (22), Southampton Guildhall (23), Edinburgh University (25), Glasgow, venue to be arranged (26), Salford University (27), Lancaster University (28), Wolverhampton Civic Hall (29), Belfast Whittier Hall (March 2/3).

Dublin Stadium (4), Cork Town Hall (5), Cardiff University (6), Nottingham University (10), Warwick University (11), Hanley Victoria Hall (12), Leeds University (13), Ipswich Gaumont (14), Hull ABC (16), Yeovil Johnston Hall (17), Aston University (19), Southend Kursaal (20), London New Victoria (21), Bristol, venue to be confirmed (22), Plymouth Fiesta (23), Newcastle Mayfair (25), Cambridge Corn Exchange (26), Southport Theatre (27), Croydon Greyhound (28) and Bournemouth Winter Gardens (29).

The group have their original drummer back with them - Pierre Van Der Linden. Their tour last year had to be cancelled when drummer Colin Allen left. Focus will be on the Old Grey Whistle Test on February 17.

**WORRY NOT**

ANYONE WHO still hasn't received their David Bowie tickets from MAM - don't worry. There has been a delay in printing the tickets and MAM haven't been able to send them out. However, they hope to have tickets, for the lucky people who got their early applications in two or three weeks' time.



"...a minor Soul classic. What a voice"  
 Best of The Week. Sounds

**JEAN PLUM**  
**Look At The Boy**

HLU 10514 London American

Marketed by **DECCA**



# Ralph McTell's it

RALPH McTELL is to do 15 concerts in Britain, opening at Folkestone Leas Cliff Hall on January 17. He will also be recording a half hour special show for BBC-1 in March.

McTell left Britain last year to go to the States after the success of his single Streets Of London, saying that he was stale and needed a break. He has been in the States, playing occasional sessions in Los Angeles.

However, after Xmas, he decided to stay in Britain for six months and fulfill commitments that were postponed when

he went to America. He intends to keep his live UK performances to small venues where he hasn't appeared much. The other dates so far set are: Eastbourne Congress Theatre (Jan 20), Shrewsbury Music Hall (21), Cardiff New Theatre (23), Stratford-on-Avon Royal Shakespeare Theatre (24), Peterborough Key Theatre (25).

Kilmarnock Grand Hall (February 4), Motherwell Concert Hall (5), Falkirk Large Municipal Hall (7), Whitehaven Civic Hall (8), Darlington Civic Hall (9), Croydon Fairfield Hall (17), Norwich Theatre Royal (22), York University (March 5) and Lancaster University Great Hall (6).

More university dates may be added later. McTell intends to go into the studios when he has time, but gives no date for a future album release.



RALPH McTELL: concerts

## FIVE SKYNYRD DATES



LYNYRD SKYNYRD: new album

LYNYRD SKYNYRD arrive in the UK next month to do only five dates. Their new album, produced by Tom Dowd, is titled Give Me Back My Bullets and is released on February 6.

The dates commence at Bristol Colston Hall on February 10. The other dates are: Manchester Free Trade Hall (11), Glasgow Apollo (13), Leeds University (14) and London Hammersmith Odeon (15).

Support act for the tour will be the Steve Gibbons Band. Tickets for Bristol and Manchester are: £1.75, £1.50, £1.25 and £1; Glasgow prices are £2, £1.75, £1.50 and £1.25; at Hammersmith £2.20, £1.85 and £1.10. All tickets at Leeds University are £1.25. All tickets will be on sale by the end of the week.

## Harding rides again

MIKE HARDING, who made the charts last year with his single Rochdale Cowboy, begins a British tour at the Sheffield City Hall on January 18.

The other dates for the one man show are: Chester Gateway Theatre (19), Manchester Free Trade Hall (24), Radio Blackburn 10th Anniversary Concert (26), Middleton Hall (29).

Woodford Deanwater Hotel (Feb 1), Bradford University (3), Lancaster University (4), Liverpool St George's Hall (6), Leeds University (7), Nottingham Playhouse (15), Birmingham Aston University (20), Wolverhampton Civic Hall (22), Southampton University (25), Dundee University (27), Middlesbrough Town Hall (28), Hanley Victoria Hall (29).

St Helens Theatre Royal (March 2), Coventry Bedworth Civic Hall (5), Preston Guildhall (7), Glasgow City Hall (12), Edinburgh Citadel Theatre (13), Hull New Theatre (14), Stockport POCO A POCO (17), Bingley College (18), Swinton Lancasterian Hall (24) and London New Victoria (25).

## ROOTIN' TOOTS

TOOTS HIBBERT, of Toots and the Maytals, arrived in London this week to work on the group's new album. The band has just finished touring the States with the Who and will be touring in Britain in March.

THE BAY CITY ROLLERS are to fly to the States on a brief visit at the weekend. The group, whose single Saturday Night has topped the US singles chart, is to go to New York to appear on the ABC Howard Cosell Show on January 17.

The band will come straight back to Britain to rehearse for a new single.

## Gudbye to guitars

SLADE GUITARIST Jimmy Lea has had two of his guitars stolen from a workshop near Birmingham. Thieves broke in and stole instruments worth £4,000, among which was Jimmy's first professional guitar, a custom built Gibson.

A reward is offered to anyone giving information which leads to the recovery of the guitars.

## FAIR'S DOUBLE

ANDY FAIRWEATHER LOW, already in the charts with his single Wide Eyed And Legless, may have another hit with a single which was first released in 1969.

Amen Corner's hit (If Paradise Is) Half As Nice is being re-released on January 23. The song was produced by AFL and Shel Talmy. An album of



ANDY: re-release

Amen Corner classics, The Return Of The Magnificent Seven, will be released later.

## Hell at the Hall

GREEK ARTIST Vangelis is to appear in his first major London concert on February 11 at the Royal Albert Hall. His album, titled Heaven And Hell, looks set to enter the British charts.

The concert will be filmed for release later this year. Plans are underway for the two-hour show to be staged in two cathedrals outside London. Vangelis will be supported on-stage by 60 musicians and vocalists.

## FULL-BLOWN

NUCLEUS DATES this month and next include: Basildon Sweeney's Jazz Club (14), Ealing Tech (15), Englefield Green Royal Holloway College (16), Manchester Salford University (17), Swindon Tech

(23), Exeter University (24), Lampeter St Davids University College (30), Leicester University (31), Brighton Sussex University (Feb 6), Uxbridge Brunel University (13), Chelmsford Mid Essex Tech (14), Loughborough University (18), Teesside Poly (19), Lanchester Poly (20) and Birmingham University (21).

## Peters and Lee Talk

PETERS AND LEE have a month cabaret season booked at London's Talk of the Town, beginning on February 2. This coincides with the release of their new single titled Hey Mr Music Man, on January 23. The duo have just returned from the States where they have been recording tracks for a new album with producer Jimmy Bowen.

## NEWS IN BRIEF

JIGSAW HAVE a new single released on January 16 titled Love Fire. It was written and produced by Des Dyer and Clive Scott of the band.

SASSAFRAS dates for January are: Aberdeen Palace Theatre (15), Glasgow University (16), London Roundhouse (18), London Westfield College (24), Twickenham Winning Post (25), High Wycombe Town Hall (26), Barry Memorial Hall (29), Camarthen Trinity College (30) and Reading University (31).

GREENSLADE have finally split up following a deadlock in financial agreements. The Fania All-Stars will do one concert at the London Lyceum on January 22.

THE CHIEFTANS have returned to the States where they are beginning to break. The film Barry Lyndon has just been released there and the Chieftans did part of the musical score.

HELEN SHAPIRO has formed her own music publishing company with her brother Ronnie. Together they have written most of the material presently on the catalogue.

JUDAS PRIEST are currently finishing their album at Rockfield Studios. It is being produced by the Typically Tropical team Jeffrey Calvert and Max West. Priest will do their tour of the UK in late March and April. They also have a new drummer, Alan Moore, previously with Sundance.



HELEN SHAPIRO

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# American hotline ...

## Hollywood

# AWB widow files suit

THE WIDOW and son of Average White Band drummer Robbie McIntosh, who died from an overdose of heroin, have filed a wrongful death suit in Los Angeles County Superior Court against Kenneth Moss.

Moss is a former Wall Street whiz-kid and was the host at a Hollywood party on Sept. 23, 1974 where McIntosh received the fatal dose.

Moss was indicted after testimony from Cher, who was also present at the party, and who saved AWB member Alan Gorrie from a similar fate by preventing him from losing consciousness.

Moss has been sentenced to 120 days in jail after pleading guilty on December 8 in LA. Edith and Brandon McIntosh

have asked for whatever damages the court deems suitable against Moss.

\*\*\*

BEACH BOYS' singer Dennis Wilson is free on five thousand dollars bail after having been booked on suspicion of battery and grand theft of a firearm. Wilson was scuffling with his fiancée,

Barbara Lamm, who told Los Angeles deputies that Wilson slapped her and stole her .38-calibre revolver.

\*\*\*

BETTE MIDLER may have to wait for a cold day in hell before her next single is played on any of the RKO chain of radio stations in the US. (KHJ-Los Angeles; KFRC-San Francisco and WRKO-Boston). One of the partygoers at her New Year's Eve bash at the private Speakeasy club in West Hollywood was Paul Drew, vice president for programming for the RKO chain. Drew approached Bette with a demo of her new single, Stranger in the Night, and asked her to autograph it. He planned to forward the demo to Elton John (vacationing in Barbados) as a gift. Bette asked Paul what he thought of the record and Drew declined to answer.

Pressed by Midler, Drew finally said he didn't personally care for the record, but that didn't mean he wouldn't play it. Bette was silent. Drew walked away. Moments later, Bette grabbed the



BETTE MIDLER: friends

demo out of Drew's hands and slapped him in the face. You got to have Friends?

\*\*\*

THE WHO would surprise no one if they were in Los Angeles on March 29. That's the day of the Academy Awards, and Roger Daltrey is being mentioned as a possible nominee for best support-

ing actor for "Tommy." We'll know Feb. 17 - that's the day nominations are announced. The Who are expected to play in Pasadena's Rose Bowl this spring on part two of their American tour.

\*\*\*

STEPHANIE MILLS, who plays Dorothy in Broadway's "The Wiz," a black version of "The Wizard of Oz," has one of the most impressive autograph books around. She has collected signatures of all her backstage visitors, and the list includes David Bowie, Liza Minnelli, Billy Preston, Gregory Peck, the Isley Brothers, Diana Ross, Paul Anka, Stevie Wonder and many others. Seventeen-year-old Stephanie graduates from high school in June and hopes to join the Los Angeles production of "The Wiz," which opens one week after her graduation. She has just released an album on Motown, notable because it marks the first teaming of producer-writer Burt Bacharach and Hal David in many years.

FRED BRONSON.

# PASS THE FEELIN' ON



**The J.B.'s**  
**Hustle with Speed**

Album 2391 194  
Musiconette 3277 203  
8 Track Cartridge 3827 203



**Dobie Gray**  
**New Ray of Sunshine**

Album 2429 134  
Musiconette 3229 109



**Creative Source**  
**Pass the Feelin' On**

Album 2391 196  
Musiconette 3277 206



**Revelation**  
**Revelation**

Album 2394 161

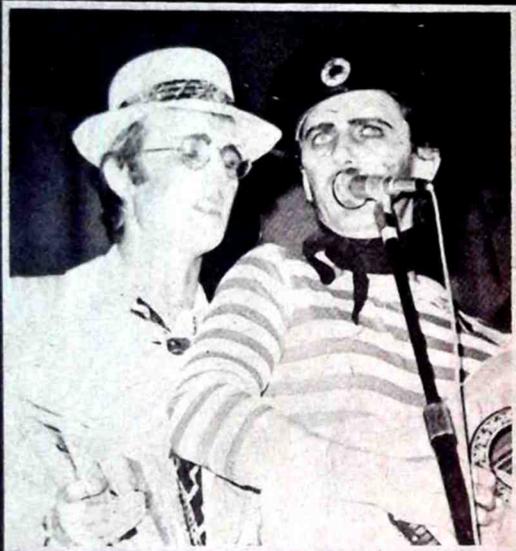


**The Crown Heights Affair**  
**Dreaming a Dream**

Album 2310 424  
Musiconette 3100 282



# In next week's RECORD MIRROR & DISC Sailor rule the air waves



## Ralph McTell: off the streets again

### Barbara Dickson answers back

## BOPPING ON WITH BE-BOP

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& Disc each week

## David Hancock interviews Andy Fairweather Low

# La

THE TELL-TALE bottle lying empty on the table and the room in slight disarray are the only signs that the previous night has been a good one - a night of celebration.

At 11.30 in the morning Andy Fairweather Low seems no worse for wear as he orders breakfast, then pulls a spare bottle of whisky out of his bag.

"Just a touch you know," he reassures himself.

Hotel room interviews are usually reserved for visiting Americans, and the Holiday Inn at London's Swiss Cottage is a favourite especially with soul singers.

But there's nothing black or even vaguely American about Andy Fairweather Low. He's here because these days he's only a London visitor preferring to live in Cardiff. He chooses this particular hotel because it has a swimming pool.

"A morning swim is great for a hang-over," he says matter-of-factly, before allowing a smile to cross his face.

The whisky-drinking tennis player is pleased. After all it's not everyone who gets a second bite of the cake. It's not everyone who can go from teenybop scream idol to respectability, Andy has.

On the way he's had a couple of 'well done's' noticeably with Natural Sinner when incarnated as Fairweather, and Reggae Tune in his present guise.

### Eclipsed

But Wide-Eyed And Legless, the hip drinking anthem, has eclipsed both and threatens the diminutive Welshman with the kind of popularity that upset him when he was the 'face' of whatever year it was... when he was the front man for Amen Corner.

It was a period in his life he didn't like, a time when he became public property and his career invaded his privacy. Girl fans would camp out on his doorstep, tears streaming down their faces every time he appeared.

Things became too much. Andy decided the screaming had to stop and he dropped out of the limelight for a few years. But can he prevent it from starting again?

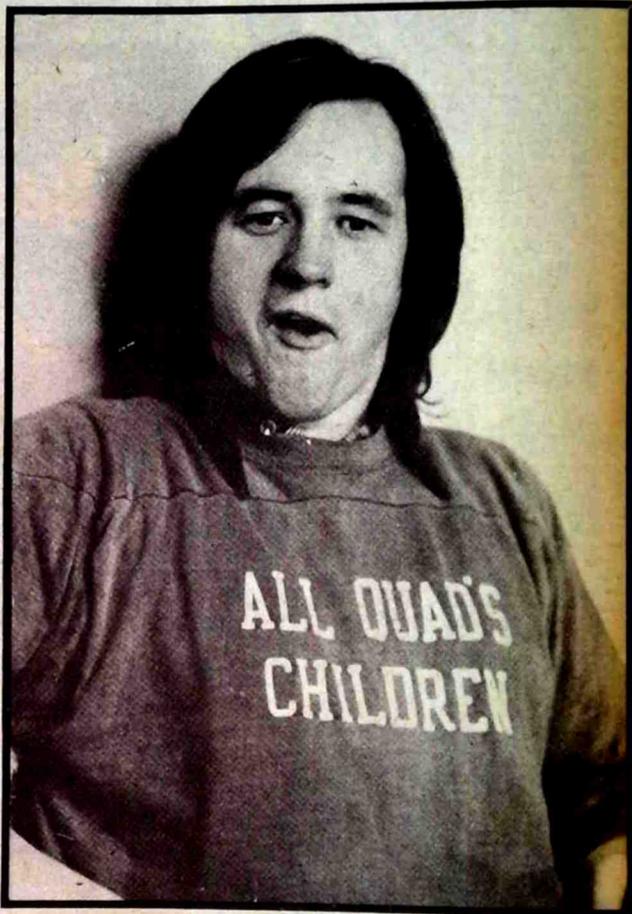
"I'm not in control of it," he frankly admits. "But if it happens I'll become that uncomfortable I'll start making problems for people and refusing to do things, but it takes a lot for me to say 'no' because I'm in the business of making and selling records.

"The only time I don't like being part of the pop process is when it invades my privacy which it doesn't at the moment.

"The single's out and I want to do everything I can to promote that single."

Promotion includes a 15-date tour beginning early February which will be his first real testing ground - apart from a few gigs in October. It's the first time he'll have played in public for more than four years, while having a record high in the charts.

"The music itself is not



*'I don't think I could handle what David Essex does, that's for sure. It becomes very uncomfortable.'*

the type whereby you'll get any hysteria. Everybody bar two of us in the band, sits down. We've been told many times as well that we're just not visual." He sounds convincing.

"I don't like actually standing out front. I always stand back with the band so that I can see who I'm playing with, because if I was really stuck out front I'd always be looking back."

It's this shying away from the limelight that he hopes will keep the screaming down.

"With Amen Corner it was a more consistent thing. There would be pictures every record and

there would be pictures everywhere. That was what was being sold apart from anything else.

"You see there was nothing actually wrong with Amen Corner. The band was very competent about what we were doing; that was a show and it was perfect for the time and place.

### Pretentious

"But it showed me that no matter how successful a record is if you're not happy within yourself

I suppose that sounds a bit pretentious." Maybe! But then remember that Andy has

seen the glitter and retreated.

"I don't think I could handle what David Essex does, that's for sure. It becomes very uncomfortable, you become supposedly public property and at no time does any individual become public property.

"I don't think it goes too much further than making records. Obviously when I'm knocked out when people come round, but when they start demanding things of you...

"There is a type of pop star that can accept all that and David Essex does it very well. He doesn't seem to be bothered by it at all, plus

# booza rooga

the fact that I think he fits the bill. He has all the requirements and he's into putting on a good show.

"I can't do it any more. I can't ask people to put their hands together, that kind of thing of going to the audience, I just can't do it."

By the same token he's not the Bowie type either with all the lights and the glamour. Andy prefers to rely on the songs and the music and just present it.

But in the ever-changing world of the Seventies is that really enough? By setting himself up as an artist rather than songwriter shouldn't he be going out there with something new, rather than just standing (or sitting) there and playing. Has Andy Fairweather Low chosen the easy way out?

## Zapped

He admits: "I'm presenting my songs, I'm there and ninety per cent of the time I'm enjoying playing it as well, but I'm not the Bowie type, the zap, zap, few lights here and there.

"I think people at some time or other just get fed up with being zapped by smoke, things hitting you from every corner and drummers disappearing upside down. I think that's great but once you've seen one band do it.

"I mean how can you sing when people are jumping up and down? There's no way, but at the same time I can't stand people who literally physically stand still and show no emotion at all."

Did we say a second bite of the cake? Isn't this a case of having it and eating it?

Another sip of whisky: "Oh yes those groups are entertaining but I'm not an entertainer in that way. I hope that I entertain with the song and with the band.

"It can also be a sort of interval amidst all these sorts of groups that are jumping up and down. I can't do anything else," he adds.

But he did do it with the Amen Corner. The show would start with an instrumental from the rhythm section then an instrumental from the brass section and the star would come on.

"The fan hysteria would be that strong that I wouldn't have to sing," he admits. "As long as I went over the left side, the middle and the right side, shake the leg, and wave the hand combined with Half As Nice or Hello Suzie and a Gin House at the end, that was it."

"I enjoyed it but the problems began off stage. The twenty minutes, or how long it was on stage, you got a buzz whether you were into it or not. You couldn't fall to get off on seeing all those bums disappearing as they were carried off, and knickers coming at you from all angles."

Breakfast arrives. It's two eggs on toast and a glass of milk.

With only three weeks to go before the first gig, Andy is still searching for a drummer. Ace session man Dave Mattacks, whom he used for gigs last October has opted out for the more lucrative session work he is always assured.

Andy doesn't like losing Dave but at the same time he doesn't brood on it. He doesn't like losing the humour that Dave added to the band. One great example is the 'streak'.

"The suggestion of a streak round the hall in Aylesbury came up and Dave said 'I'll do it'. So I bet him £25 because I was really getting bored.

"He refused but then about nine o'clock when the hall was really full I walked out of the dressing room and glimpsed this sight of glasses and socks coming in through the door, and he'd streaked all the way round the hall. Imagine jumping over the people's heads.

"It made the night."

Top keyboards man 'Rabbit' has also opted out but Andy has found a replacement in Mick Weaver who played on his first album *Spider Jiving* as well as having played with Frankie Miller.

But stalwart BJ Cole remains on pedal steel guitar.

Session musicians don't like being on the road for a long time and if Mattacks and Rabbit stayed with Andy it would mean a month's tour of Britain and a month in the States.

There'll be about eight American dates — the first one's Andy's played — and will probably include New York's prestigious 400-seater club The Bottom Line.

## Sound

"That's the type of club I like," he says. "The big places increase the difficulties with sound and communication because we're not one of those loud riffy bands that attack the audience and a thousand heads start nodding. As I've said our act depends mainly on the songs."

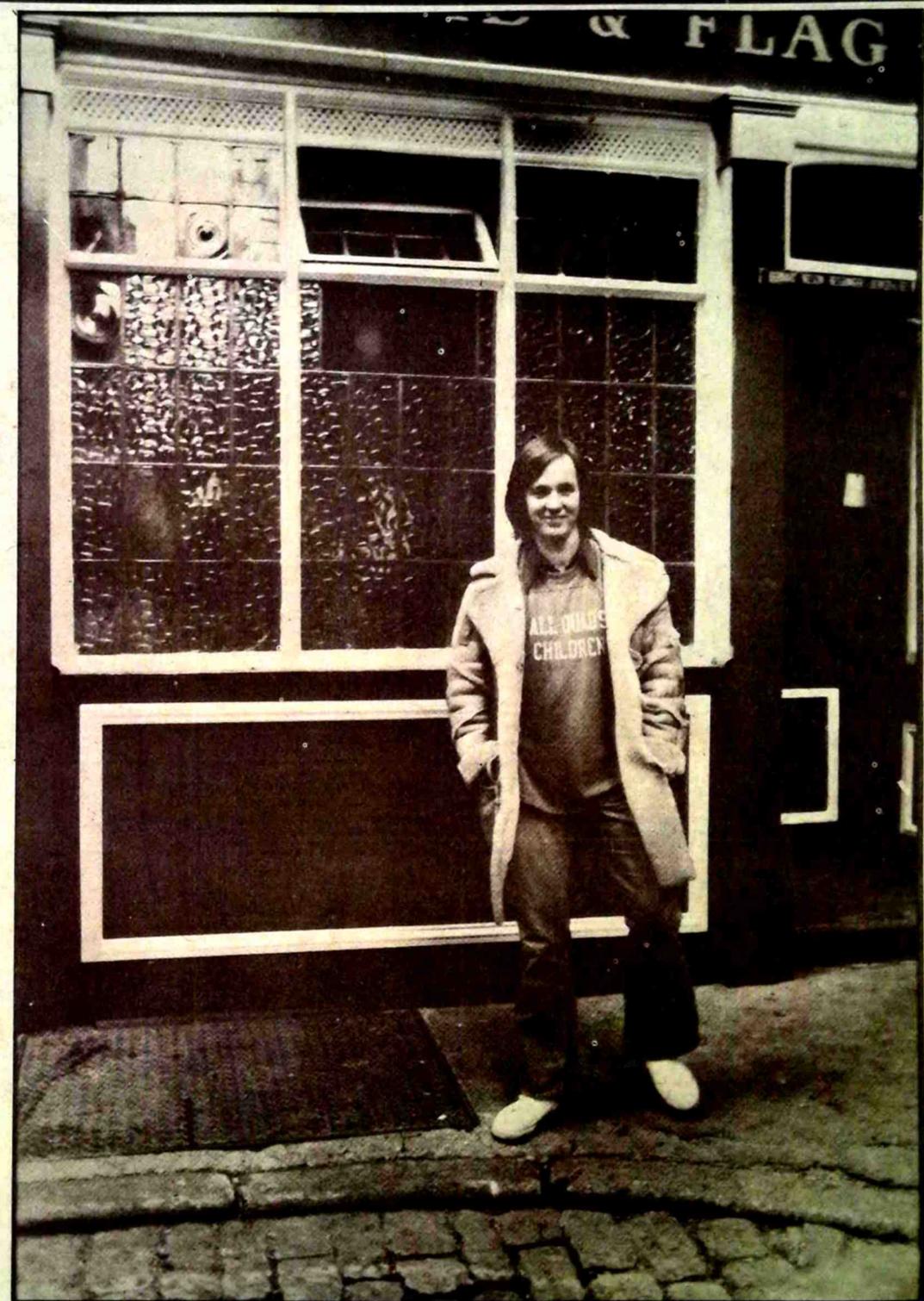
And those songs are increasing Andy's fame as a writer, with people clamouring to record cover versions.

Wide-Eyed and Legless may eventually prove to be the most covered, though Andy has his doubts: "A title like that limits the amount of people who can do it, though Dean Martin would probably make a good job of it."

"There is talk that Maria Maudar is thinking of recording it," he confides.

But the most famous cover is Lloyd (Stagger Lee) Price's version of *Natural Sinner* recorded at Muscle Shoals in 1971 using very similar production to the Fairweather outing.

Having finished break-



fast Andy pours himself another whisky.

Even though Andy used the Memphis horns and some members from Area Code 615 on his San Francisco-recorded *Spider Jiving* album, he prefers *La Booga Rooga* because he feels the songs

are better. He also claims little credit for *Wide-Eyed And Legless*, saying the praise should go to producer Glyn Johns for the overall effect.

"You see if I'd have produced it I wouldn't have used any echo and I

wouldn't have added strings, which have come to be two very important things on the record — apart from the superlative solos from Rabbit and BJ."

He's hoping that the follow-up album will also be produced by Glyn

Johns.

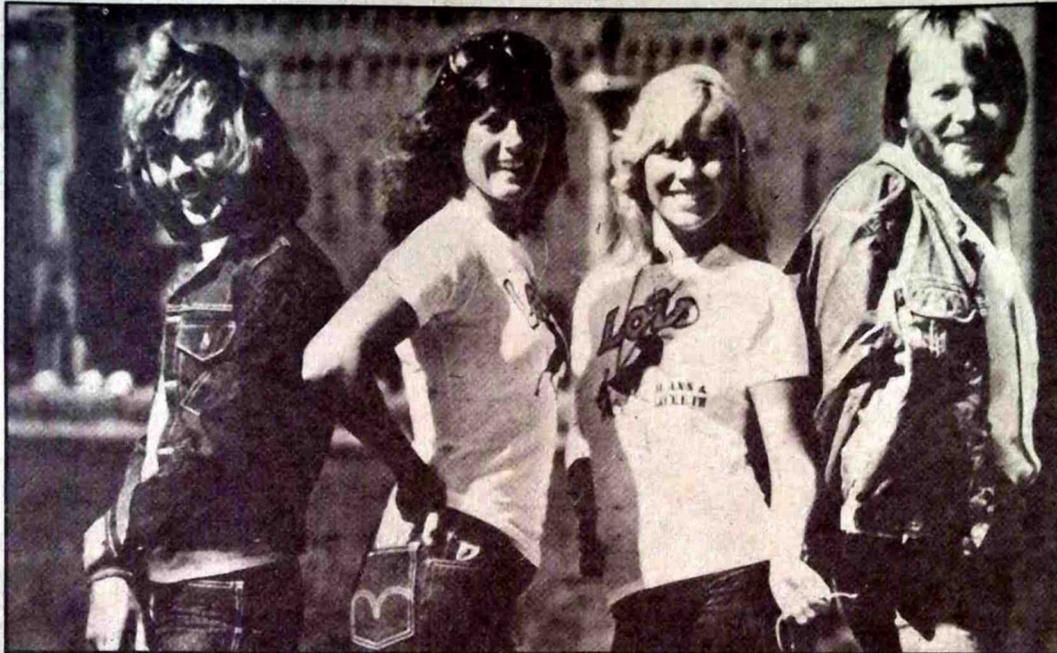
In the meantime he'll be writing new songs, swimming; playing tennis; the more than occasional game of pool, and, of course, sipping his way through bottles of whisky.

Andy Fairweather Low

will also be making an unscheduled public appearance. It's at one of the nation's magistrates courts on January 20 where, you've guessed it, the offence is driving with an excess amount of alcohol in his bloodstream.

# ABBA ready to dazzle

By Jan Iles



**MAMA MIA!** Abba are frighteningly accurate when it comes to knowing, instinctively or otherwise, what punches to pull to get into the British charts.

To recap: The Swedes haven't really been out of our charts for the last couple of months. With hits like I Do I Do I Do; SOS; and now Mama Mia; one wonders if they have a crystal ball or a sci-fi computer telling them what they should and shouldn't release at a particular time.

Well, it isn't just a matter of luck, blind faith or sticking pins in compositions. Abba choose their singles with astute calculation. This way they say, some ya win, some ya lose, but the majority you most certainly win.

"We released SOS because so many people had told us it was the strongest track on the album," said Bjorn. "However, by this time we had already released a different track, I Do I Do I Do, so we brought SOS out after that."

## Debonair

After SOS came Mama Mia, a song which is equally as dashing debonair and seemingly just as popular.

I asked Bjorn if he felt that the two singles were perhaps very similar in format, and if so were Abba playing it safe for fear of having flops on their hands?

"I disagree that they are similar," he said just a touch indignant. "OK, you can tell that they have the same composer, and are performed by the same group, but that's all."

However, he did agree, just about, that they both had the same 'feel' and used exactly the same instruments.

"But," he went on, "our next single is completely different. It hasn't been released yet because it all depends on Mama Mia. It is really very unconventional, especially as singles go. For example, the chorus doesn't occur until after two verses and in the beginning it's very loud and rocky and then gradually gets very soft. I guess it takes a little longer to get into than SOS or Mama Mia. It hasn't their instant appeal."

If any of you Euro-fans managed to listen to Abba's last album you will have noticed that the image they portray on singles is totally misrepresentative of their overall talent.

On albums Abba are more profound, experimental and flashy. Why even snow maidens Anna and Freda sound as though they're ripping off their cat-suits on some cuts.

So boys, in the not-too-distant future Abba are planning to unleash a tour on the British Euro-rock fan so they can show 'em what they're really made of.

"Primarily, we hope to show the many sides of our music, which aren't apparent on the singles which we have released. We want to open everyone's eyes to the

fact that we aren't purely a commercial pop band.

"If necessary we will be expanding the line-up of the band and bring in four or five guys to play guitar

and have been very disappointed when the group didn't sound like their records."

Bjorn in particular has many crystal-clear ideas

of yesteryear.

"In the beginning of our career, particularly when we came over to England, we were a bit frightened, but now we've gotten to

extermination squad!

"Oh no, don't get me wrong," he cried. "As people, you are the friendliest in Europe. The only thing we find peculiar are your rules and regulations and by that I'm referring to your musician's unions and working permits."

Abba realise that England is the ace place as far as music goes. In Sweden Bjorn told me that they do not have any rock shows on TV and have only one State-owned broadcasting corporation which houses three channels; one for talk shows, one for

classical music and the other for easy listening which embraces jazz, orchestras, pop and some rock.

"As a matter of fact," he said matter of factly, "we don't release singles in Sweden because pop singles don't receive any airplay."

"Our albums sell exceptionally well; our latest album reached number one in the charts after sales of 45,000."

## Advertise

Said Bjorn: "We still have to advertise just to let the customer know there's a new album out. The Swedish teenagers are clever — they know what's going on in the music scene by reading all the English trade papers and that's how they keep track of all the events."

Lesser lights on the Swedish pop scene are Blue Swede (who had a number one in the States with the cover of Jonathan King's Hooked On A Feeling); and Ped and Harpo, who by all accounts are hot stuff in Germany. However, it is foreseeable that these celebrities will have more or less dissipated long before Abba hang up their gloves, and live off the fat of the land.

Now that Abba are fairly established here in Britain, they are taking on America.

Bjorn reported their progress in the US "About two months ago we went over to America to do a lot of TV promotion.

"SOS has just dropped out of the top ten and now they have released I Do I Do I Do, which we have been plugging. The trip was a nice experience. We stayed in LA for eight or nine days and then went on to New York. Our singles have always done quite well, but obviously we need to do a tour to sell albums."

The sweet harmony of the tightly knit Abba must have repercussions. Bjorn and the cool, blonde Anna are married and Benny and Freda engaged, which is all very cosy and cute but couldn't all this sweetness and light backfire because they see too much of each other?

"Nowadays we don't meet Freda and Benny at parties or social things because we see so much of them professionally. Where Anna and I are concerned we try not to mix business with pleasure. We make a rule never to talk about music while we're at home. We try to forget about it altogether by skiing or boating or having fun with our three-year-old daughter.

"If we took our work home to bed we would end up having nervous breakdowns."

**'We want to open everyone's eyes to the fact that we aren't purely a commercial pop band' — Bjorn**

or keyboards so that we can sound as close to the album as possible. I'd rather not tour at all if it isn't going to be done properly, because I've been to concerts myself

on Abba's image — and more importantly — on their musical direction. Here is a different kettle of fish to those unobtrusive, slightly contrary Eurovision Number Ones

the point where we believe in ourselves, we have self-confidence and we aren't afraid."

He made me Englishers sound like remnants of the World War Two

## super stars

### CAPRICORN

(December 22 to Jan 21)

It's not that you're fed up. It's more like you're lethargic, down-beat and thoroughly non-plussed about what's going on around you. But by the end of this rather forlorn week, you'll be feeling like a Spring lamb and twice as playful. Saturday will especially prove to be all that you dreamed about and more.

### AQUARIUS

(Jan 22 to Feb 17)

In the heat of the night underneath your luxury quilt you are twisting and turning and worrying what the new day might bring. Well you ain't gonna win the bingo, get knocked down by a bubble car, or get nabbed by the KGB. So what's the sweat?

### PISCES

(Feb 18 to Mar 20)

A pleasant enough week with sparkling invites from people you would like to know better. Invest in something worthwhile but not a complete volume of Encyclopaedias or a dish washer from hazy door-to-door salesmen. Why not treat yourself to a new love affair or a placid friendship? That would be far more valuable.

### ARIES

(Mar 21 to Apr 20)

If you're sitting pretty then we shall begin. First, don't let a lovely relationship go to rack and ruin just because a few home truths have let rip and second, don't argue with those who know better. You'll only get your bum kicked in. Third, try to be more patient at work/school. The mountain will come to you if you don't frighten it off en route.

### TAURUS

(Apr 21 to May 21)

A bit of a non-eventful

week, but just as well because it is time to clear out some of the trash you've been harbouring from last year. If you feel like having a change and embarking on a new life then do it now. The time is good for shaking off the seedy past.

### GEMINI

(May 22 to June 21)

You have your doubts about others' so-called good intentions and quite frankly, you aren't prepared to join in with their views about certain gambles. But (and it's a big 'un) please try to lend an ear, and at least give 'em a chance and if the thing falls flat on its whatisits then you can say "ner ner told ya so."

### CANCER

(June 22 to July 23)

You're always skint because you are may be living beyond your means. You like luxury and the best things in life, but what's a matter with you numbskulls? Why not pick yourself up an oil sheik or a saucy sultan.

Should make life nicely spicy.

### LEO

(July 24 to Aug 23)

Your rap a tap patter is so passe that you'll hear massive groans from your little clique if you don't go away and learn new lines. Try not to frown too heavily on some of today's loose-lips. They might not have the answers but at least they aren't like you lot living in the Me Big White You Small Fry era.

### VIRGO

(Aug 24 to Sept 23)

If you are longing to talk your troubles over, then choose someone willing to sit comfortably for three or so hours and who will smile and frown and sympathise in all the right places. Once you begin feeling better then don't forget to thank them kindly and put them on your mailing list.

### LIBRA

(Sept 24 to Oct 23)

A sheep in ewe's clothing might not appeal to your straight, down-the-line upbringing, but once you

get used to friends with unconventional attitudes everything will either seem black or white (with a few grey spots for good measure). Beware of Thursday lunchtime, you might confide in someone and regret it all in the morning.

### SCORPIO

(Sept 24 to Oct 23)

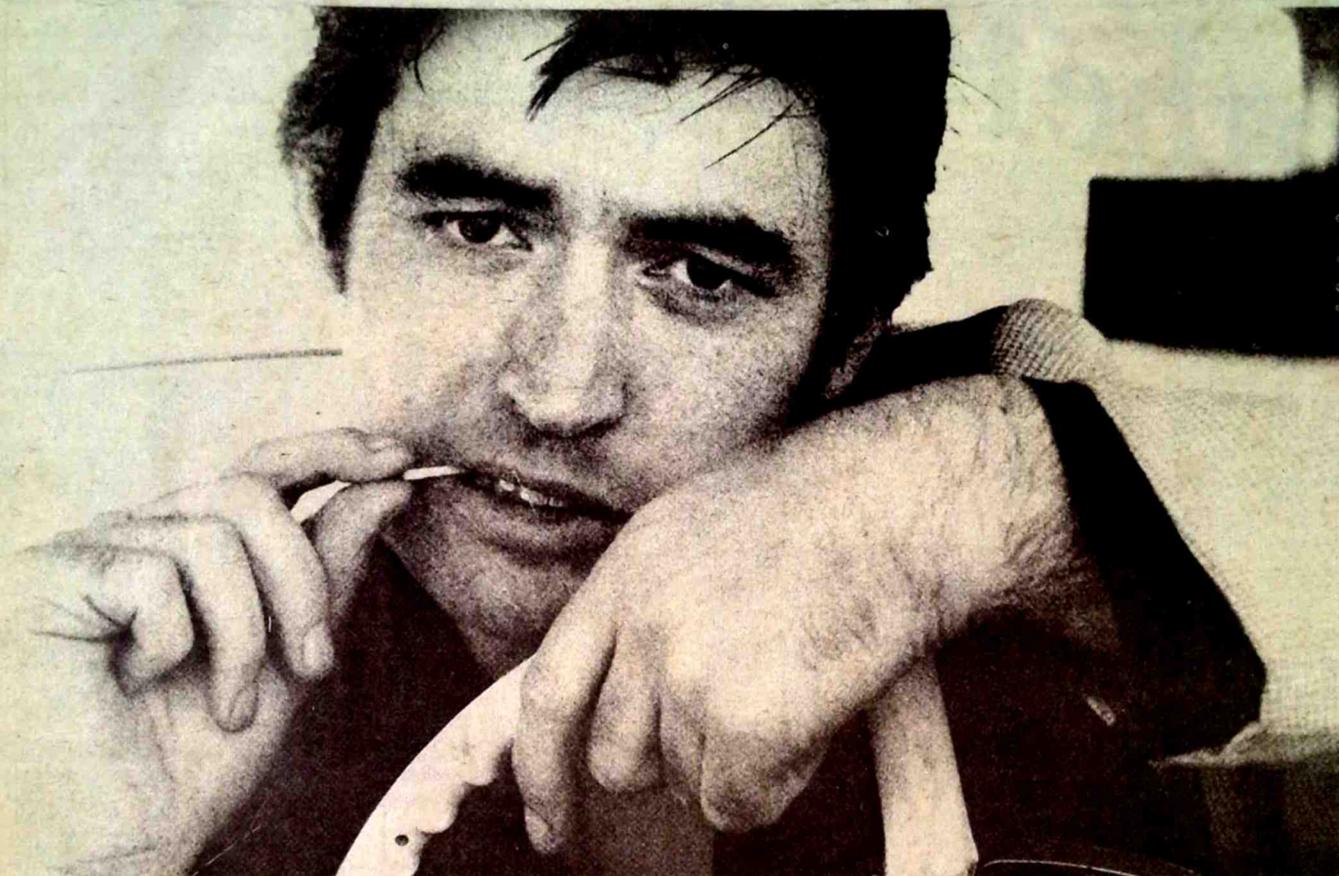
If ol' Nick The Hot-lewasher was to come up and start the romantic spiel you lot would fall for it. You're so gullible it's laughable. Be firm, and if anyone asks for a cuppa go tell 'em to find another t-pot.

### SAGITTARIUS

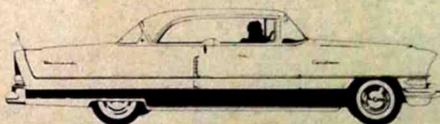
(Nov 23 to Dec 21)

If you fancy a bit of slap 'n' tickle, then wait till yer muvver's gone round aunt Lil's and farver's drinking in The North Pole on the corner. Then you can sneak your fancy fluff in and make good use of the settee in the front room. Make sure to look under the table for peeping kid brothers.

# Chris Speeding



ON THE MOVE AGAIN WITH



## Jump in my Car

RAK 228

O U T T H I S F R I D A Y

# RAK

# Slik back to the Fifties

IT'S NOT often you come across a small group of girls lying on their stomachs on a pavement on a cold, damp day. But if you do, it's obvious that something of no small importance is going on.

Should you be wondering why these ladies were running the risk of chilblains on the tum, let me give you a clue. They were peering into the basement window of Bell Records, Inside, were Slik.

Slik are the Bay City Rollers' sound - alike band, but that's not all they have in common. Slik are Scottish, albeit from the opposite end of the country from the BCRs. They all come from Glasgow and surrounding districts and

used to be called Salvation. As such they had an enormous following in their home country, but it wasn't enough to make them a nationwide household name.

"We had riots everywhere we went," said Billy McIsaac, the 26-year-old keyboards player. "But you can only go so far. There are so few venues in Scotland that after a while everyone has seen you."

Slik's break came when Bill Martin (who with Phil Coulter was writing hits for the BCRs) came to see them in Glasgow. He was impressed by what he saw and started negotiations with the group's management.

"You see, everything was down to a hit record," said Billy. "We had been

by Rosalind Russell

writing all the time but decided we couldn't write a hit."

It must have been a bitter realisation - after all, most bands like to think they can write as well as they perform.

"Yes it was," admitted Billy. "But I still think I can write one. Bill Martin gave us a direction to aim for."

## Resemblance

Did it matter that it was the same direction that had been so well trodden by the BCRs, Slik's stablemates? No-one can deny that their single Forever And Ever has a strong resemblance to All Of Me Loves All Of You.

"It reminds me of the Bay City Rollers," said Billy candidly. "But as we're with the same record company and have the same producer, writer and arranger, it's obviously going to sound a bit like them. We can't expect them all to change for us. We've accepted that as inevitable."



Midge Ure



Jim McGinlay



Billy McIsaac



Kenny Hyslop

"But we can overcome being put into that bracket on an album and in live performances. That's when we are at our best. We haven't done an album yet, but it'll be quite varied. We don't write made-to-measure songs, so I don't think anyone will tag us with copying the BCRs when they have heard us."

As Slik look set to have a big hit with their single, and have all the right backing, did they think they were a serious threat to the popularity of the BCRs?

"Well that remains to be seen," said Billy guardedly. "The thing that sticks in my mind is that when the Osmonds and David Cassidy were at their peak, I didn't think anyone would ever be able to topple them, but the Bay City Rollers did. I don't think it's only us, but any up and coming group must be a threat to them."

Only groups that appeal to the same market surely? "We like to think we appeal to a mass market - the mums and dads too. We can see them singing Forever And Ever at a party at Hogmanay." "I expect they were singing it themselves at Hogmanay?" "No, we were on a sleeper on our way home to Scotland. We had to come down to do Top Of The Pops."

So they think that TOTP is still an influential factor in the success of new bands?

"Oh yes, the programme made a big difference to us."

Like the BCRs, Slik intend to keep their home base in Scotland. "We want to stay here," said drummer Kenny Hyslop. "All the other Scottish acts have moved to London and done well but we hope we don't have to. There are a lot of distractions down here. Anyway, at the moment 100 per cent of our gigs are in Scotland."

The band hope to tour the whole of the UK in the middle of February. Did they have any kind of a stage act worked out?

## Image

"From the last tour, we have evolved an American Fifties image. We're into drainpipes. Onstage, we do a few older numbers like Let's Dance and Breaking Up is Hard To Do. We'll work something out from that."

In the meantime, the new single has been going

down a bomb at gigs (even though some hold up has meant that there are no copies of the record on sale in Scotland, their biggest market). But Slik did have another single out on Polydor which everyone thought was going to do well. It was called The Biggest Band In Town.

Slik had a lot of faith in it and had worked out a whole stage routine for it, but it had to be scrapped. They are much more confident about Forever. "We find it hard to be objective about it now, but everyone else is so confident that it has rubbed off on us," said guitarist Midge Ure.

The confidence must be confirmed by the girls outside, who by this time must have been a bit cramped. I asked bass player how it felt to be a teen idol.

"I don't know yet," he said. He will.



SLIK: American image

PRODUCED & ARRANGED BY BARRY WHITE

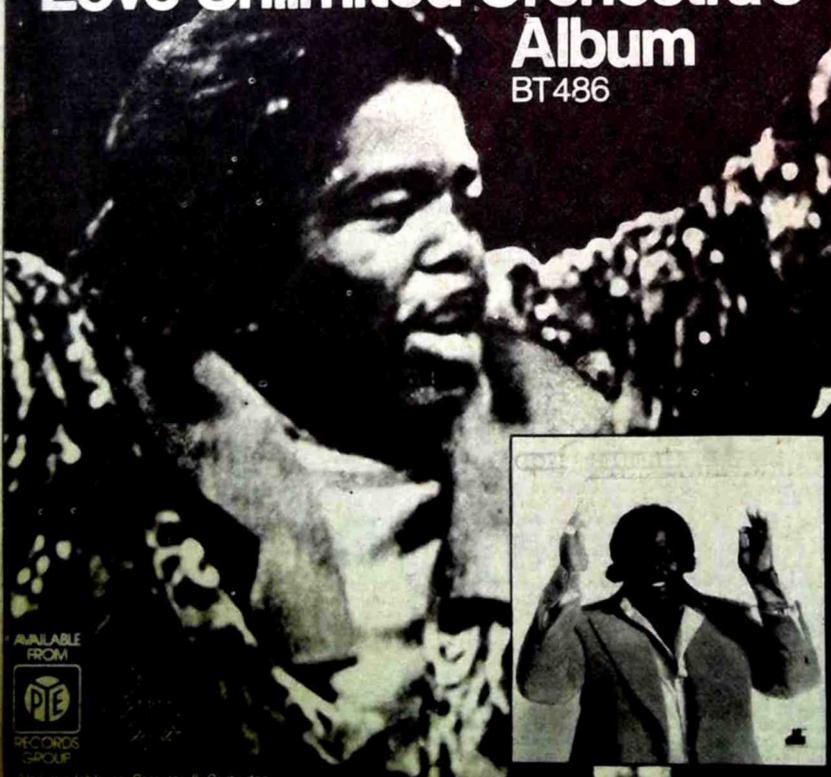
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### ACROSS

- Collector's item from the Climax Blues Band (5,5)
- Judge appearing in unusual red advertisement (5)
- None of them are left unturned (6)
- Marie was the name of this flame of Elvis (6)
- A policeman for DJ John? (6)
- Miss Reeves is going higher and higher (6)
- Would they be part - timers with Gladys Knight? (6)
- They may be large, but they're gentle (6)
- Avoid Mr Dee returning East (5)
- Mr Mancini somehow harms a man from Sallor (5,5)

### DOWN

- You might see a woofler in this clothing (8)
- A king in reverse (5)
- Like the darling of the Rubettes (6)
- A vase from Tina Turner (3)
- We hear Python - man Eric is favourite of the fans (4)
- John as the woman? (5)
- Colourful birds, Hayward and Lodge (4,4)
- It goes with Jerry (5)
- A mad one with Mike Batt (6)
- To which Queen invite you for a night (5)
- A first one with the Faces once (4)
- Band - one for a card - player! (3)

### DISCWORD No 504 SOLUTION

ACROSS: 1 Lumberjack, 7 Wailer, 8 Mama, 10 Sneak, 11 Willie, 14 Rugged, 16 Space, 17 Heatwave, 18 Laurel, 19 Holy Roller.

DOWN: 2 United, 3 Break(away), 4 Jumpin', 5 Camel, 6 Twisters, 9 Heavenly, 12 Genby, 13 Carrie, 15 Greco, 16 Small.

NAME .....

ADDRESS .....

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

No. 505

# Saturday Nights alright..... despite what the critics said

SOME PEOPLE claim that you can tell a man by his aftershave. Others, like a particularly devious and now retired lady journalist, maintain that you can find out everything you want to know about a pop star in his bathroom.

A quick check on the medicine cabinet can reveal that your man's got false teeth, uses fake suntan lotion, has all kinds of embarrassing ailments... etc. Sadly, the Rollers' bathroom at their secret London base holds no such secrets. They don't even keep their toothbrushes in there and the only thing of interest that this snooping reporter could find was a large badge plonked on the edge of the washbasin, which bore the instruction "IF YOU DON'T WANT MY PEACHES, PLEASE DON'T SHAKE THE TREE!". Could this be the "Make Love Not War" of '76?

At 10.30 on Monday morning the Rollers were supposed to be all ready to drive to a studio to start work on recording their next American single at 11 o'clock, but only Derek was up and about. Alan and Les were still to arrive from Gatwick Airport; Woody and Eric were still getting dressed; and a very dozy Tam Paton shambled in from his bedroom wearing something that could either have been very thick pajama bottoms or very thin jeans.

While Tam sleepily recounted the story of his horrific experience at the dentist's on the previous Friday when "they put 12 stitches in my gums", Derek talked about his and Woody's recent holiday in Jamaica and

number one and so we proved everybody wrong."

The most obvious step now would seem to be to put out all Saturday Night's British successors in turn for the American market before catching up, but that's not going to happen.

"I think it would be cheating," says Derek.

"Particularly," chips in Tam, "because all those hits are already out in America on an album."

"We would like," continues Derek, "to be able to put out the same releases worldwide, but we felt that Money Honey was too big a jump after Saturday Night, so now we're going to record a new single especially for the American market."

*"If we're not going to make number one, we couldn't wish for a better single to lose to than Queen's".*

the Rollers' forthcoming visit to the States.

The bronzed Derek said that he and Woody had spent ten days over the New Year in Montego Bay, sunning themselves, playing golf, scuba diving and having their first go at water-skiing. But what had the others done?

"They were mugs," grins Derek, "they stayed at home."

On Thursday the boys go to America for a week-long whirlwind of radio and TV chats all over the place.

"It's great," says Derek, "The Americans have really taken to us. To start with it really got up our noses, because people kept telling us that our music wasn't right for the States, because America was ten years ahead of Britain musically."

"We were worried when they decided to put Saturday Night out over there, because it was so old and it wasn't even a hit in Britain, but it got to

What have you got in mind?

"Well, we're working on four songs. Two of them are by Eric and Woody, one was sent to us from America and the other is a copyright song that's never been a hit for anyone else."

Have you got a favourite among them?

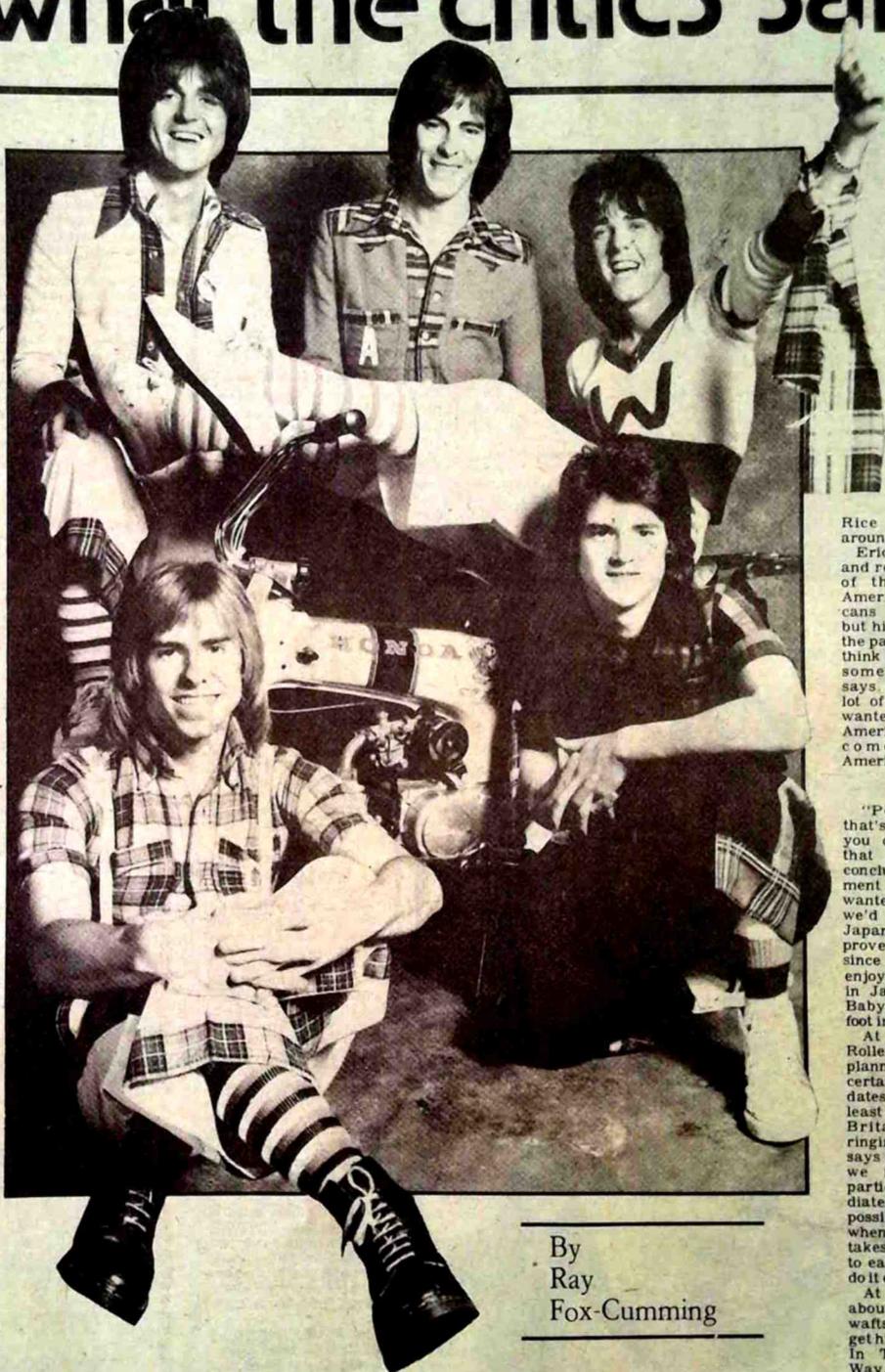
"Not yet, because we're still working on the rhythm tracks. Until they're all completed, I wouldn't like to state a preference."

Could the single that gets chosen for America also be the next British release?

"If we come up with a really cracking single it could be, but I'm not sure."

Coming back to Britain for a moment, it transpires that it's not at all a sore point with the Rollers that they didn't make number one with Money Honey.

"Money Honey was the first single for us that was



By  
Ray  
Fox-Cumming

one of our compositions," explains Derek, "and so it was an important one. The sales were as good as usual - it did 300,000 in its first week - but two obstacles held us off from the number one position - Queen and Laurel & Hardy."

In comes Tam again: "If we're not going to make number one, we couldn't wish for a better single to lose out to than Queen's Bohemian Rhapsody. Let's face it - it was a great record." Please note, you don't catch the Rollers slugging off the competition. Derek goes off to grab a

cup of coffee and Woody arrives to take over. While we're still on the subject of competition, what does Woody think of all the up-and-coming groups intent on toppling the Rollers as Britain's number one group?

"Well," says Woody, "there are plenty of them. Tam's managing one group called Bilbo Baggins, then there's Silk and a whole lot more. I think it's all to the good because it will help keep the whole pop thing going."

Woody's clearly got a special interest in this next American single

since Eric and he wrote two of the four contenders. "If one of our songs isn't chosen, we won't break down and cry about it," he grins. "As usual we will choose the best song, regardless of who wrote it."

Before they go in to record any song, the Rollers routine it first. At the moment they are having to do their routine in London, but eventually they hope to do a lot of the groundwork at Eric and Woody's place in Scotland.

"We were hoping to build a studio there, but the fans have discovered

where we live and we've had four break-ins. So now we're going to move very soon and build the studio at the new house."

At this point Les arrives noisily, followed by a more subdued Alan. Then Eric appears and Tam goes round collecting everyone's passports to make sure they're all ready for going to America on Thursday.

"We've arrived at airports without them too many times before," says Alan.

Breakfast arrives and Woody tucks into a large slice of melon while Les, bemoaning the lack of

Rice Krispies, rushes around changing clothes.

Eric sits down to chat and reverts to the subject of their conquest of America. "The Americans have had nothing but hippies and drugs for the past three years and I think they were ready for something fresh," he says. "We were told by a lot of people that if we wanted to make it in America we'd have to come up with an American sound."

## Stupid

"Personally I think that's stupid. Why should you chase a market in that way? The logical conclusion to that argument would be that if we wanted a hit in Japan, we'd have to record in Japanese." That has also proved quite unnecessary since the Rollers have enjoyed a number one hit in Japan with Bye Bye Baby without even setting foot in the country.

At the moment, the Rollers' year ahead is not planned in detail, but certainly there will be dates in America and at least a few big concerts in Britain. "People are ringing us constantly," says Derek, "to say that we must go to their particular country immediately, but it's just not possible to be everywhere when you're wanted. It takes time to get around to each country but we'll do it eventually."

At last everyone's just about ready to leave. Les wafts out of the room to get his coat singing Dance In The Old Fashioned Way, leaving Tam Paton to complete the line in a different key.

Amid the conversation, one of the group always seems to be singing something quietly - and it's never one of their own songs. As we climb into their limousine to drive to the studio, Les is singing again - this time giving an agonised rendering of the Stones' Angie. Suddenly he's interrupted by a loud knocking noise coming from under the floor of the car. Is it falling to bits?

No," smirks Les, "it's the fans. They get everywhere!" He thumps the floor. "Are you all right down there?"

**FUNKY MOOSIC**, if cooked properly, can be pretty mouth-watering stuff. But alas, a lot of funky bands either serve it up cold and soggy around the edges or they emulate other well-known recipes.

The New York bred Crispy & Company aren't masters of their mixture of funk yet; but are gradually getting there.

Before they can really show - off and play what they really wanna play, they have to be content with copying groups like KC & The Sunshine Band purely to gain some sort of commercial recognition.

Crispy (guitarist); Frank Able (organ, piano, violin); Donny Donable (drums); Lafayette Hudson (bass); Arthur Young (trumpet, flute, piano); Ronnie James (trumpet) and Kiemo Steller (congas) would all give their right arm to go out and just play the kind of sounds they would like, but until the big time cash finds its way into their wallets and the fans start falling over themselves to come see the band, then their philosophy is, "what the heck if a little pride is lost between the first step and the top step of the ladder to success?"

### Content

However, one major aspect that really sets them apart from the rest is that they are based in Paris which obviously has some affect on their brand of funk. And may even give them some bright ideas for future use.

Says Crispy: "The great thing about working

in Paris is that cha don't get influenced too much by the funky sounds that are goin' on in America. It kinda gives us a chance to develop a style all our own. Obviously we have to keep more or less to the conventional funky stuff because if we really started to get flash then we would get nowhere fast."

Maybe that's why their first ever hit single in Britain was a cosy, safe cover version of Brazil, a song which the Ritchie Family had released some weeks before.

"OK," he admits, "perhaps we did jump on the bandwagon, but we had to play it safe."

But didn't Crispy feel that if every critic thought the same then funky music would become very tiresome?

"I don't know 'bout that, but what I'm saying is if you wanna be a big ticket draw you have to start off by being commercial."

"At the same time we kinda tried to do it in a

# Crispy gets it together

By Jan Iles

subtle way, in a way that would still breath vitality and project a good solid sound."

The latest single, Get It Together comes much nearer to achieving the above feel, and in it's own sweet way is a good classy funky thriller.

Get It Together was produced, arranged and

more or less conceived by Crispy & Co, although the original sketch came from their Russian friend Vladimir, purveyor of red funk.

"Of course we had to put our own interpretation to it," says Crispy laughingly, "otherwise Russian funk coulda sounded a little bit weird. We worked on it to give it life and a black funky flavoured bloodstream."

The song's title could almost be the band's motto for the future. But as Crispy insists, they've got to get the public interested first.

"I'm a Jimi Hendrix freak right, I mean I never knew the guy or nothing like that, but I admire his playing and I feel as though Crispy & Co could get into a whole new psychedelic trip, in a funky way."

### Talents

"I'm a guitarist and I know that Jimi was the greatest, there's no denying that. I know I'm be - little myself, but that's how I feel about his talents. Now if ya take what he's done I'd like to carry it on, y'know take what he did and continue from there."

An almost impossible task? Or is it? Crispy confidently feels that his band could do almost anything if given the right working conditions and more importantly enough bread to turn their dreams into reality.

"What I'd like to do is create mind blowing music so people can sit back in their crib, or their apartment and just let the disc go right to their head, let it git right inside their head."

Before the band can even think about doing that Crispy reckons they'd have to come over to England where, he says, studio equipment is of such a high standard it makes the French stuff look like something out of toyland.

"We'd have to come over," he says somewhat reluctantly, "if we wanna do the things we wanna do. Parisian studios are probably fine for a raw kinda sound which is apparent on our latest album and single, but when it gits right down to it you have some of the finest studios in the world."

CRISPY & COMPANY

**RONNIE 'PLONK' LANE'S** career since he left the Faces has been a story of mixed fortunes.

In terms of commercial singles, he now dived rapidly after a promising start. His first offering, *How Come*, was a huge hit; his second, *The Poacher*, a minor one: but release three and four found insufficient takers to earn him chart placings.

As a live performer, he attracted a lot of attention with *The Passing Show* - a novel notion of touring the country gypsy style. At first a whole lot of hoary old sages in the business wagged their tongues that it would never happen.

The fact that it did happen must in itself rank as a considerable success for Ronnie, even though one gathers that the whole scheme dealt a punishing blow to the Lane pocket.

He admits that the whole venture was fraught with difficulties, the principal one being mechanical failures of vehicles used to convey the show's personnel and equipment round Britain.

"Sometimes you'd have the front vehicles in the procession broken down in one town, while the back one was broken down a town behind."

He still reckons that the idea is a potentially viable proposition. "It should be capable of breaking even if not even making a small profit," he says, "but it needs someone to manage the whole thing and it's not easy to find the right person. No-one in the music business could do it. It needs to be a traveller."

### Standstill

At the moment *The Passing Show* is at a standstill, with its many trucks, lorries, caravans and cars holed up at Ronnie's farm on the borders of Shropshire and Wales. "Right on the border," he says. "We get our bills from Wales and our post from England."

One day the roadshow will roll again, but for the meantime Ronnie and his band *Slim Chance* are doing a six week tour, travelling around much like any other band.

They've a new album out called *One For The Road* and a new single taken from it called *Don't Try And Change My Mind*. The album, according to Ronnie, "wrote itself", but it wasn't that easy to record, principally because some of the participants couldn't manage to show up at the right place at the right time to do their bit.

Was it because musicians were reluctant to travel so far out of town to record?

### Reaction

"No," says Ronnie, "the main problem was getting rid of them again once they'd got there."

Ronnie reckons that a lot of people will find the new album "a bit odd", but he seems pleased with the reaction he and his band got at their first appearance of this tour - Olympia.

"We decided," he pronounces sarcastically, "to start off by learning the new material and making our mistakes in front of just a few people."

Although he doesn't say so in so many words, Ronnie hints that his new music has been inspired to a certain extent by his new country environment.

A Londoner by birth, he feels no home sickness for the capital city - "it smells worse than it used to" - and proclaims that he took to his country retreat like a duck to water.

# VINTAGE PLONK

by Ray Fox-Cumming

"At first, the locals treated me as an object of curiosity - in fact in a way they probably still do," he adds.

"It was different for me," chips in his wife Katie, "because I'd lived in the area before."

"Nonsense," retorts Ronnie. "When you lived there before they thought you were the goat-women in league with the devil."

Katie grins. Now, at any rate, the Lanes are accepted members of the farming community, living partly by bartering crops, whooping it up at barn dances and jamming with other villagers at the local. Ron's even got some of his near neighbours singing on the album - on a track called *32nd Street*.

"It's a real wrench to leave home and come up

to London," says Ronnie, but he makes the trips more palatable by driving up to town with a caravan and living in it for the duration of his stay.

What happens in London is of little interest to him and he doesn't even bother to get annoyed about the reincarnated Immediate Company putting out *Small Faces* stuff again, although he says he would prefer to have been consulted beforehand.

"That's all water under the bridge. I know there are *Small Faces* and *Faces* LPs on sale at my local *Spa* supermarket that contain songs we neither wrote, sang, nor played on."

Have you got any of them?

"No, what would I want them for?"



# Let there be light

IT SEEMS that ELO don't quite realise their popularity in this country. Having spent yonks away from home, charming the Yankies with their inimitable style of music, they were dazzled and rather touched when they came to Britain to do a few gigs and found they had more than a handful of loyalists welcoming their return.

Not only that, the main thing that brought a lump to their throats was the fact that after one of their gigs a number of faun-like teenies shyly handed them a petition which more than a thousand people had signed asking ELO: "Please don't leave Britain". Ah, it's nice to be wanted, and obviously it did the band's ego a world of good.

Let us also, rejoice in the band's blink-and-you'll-miss-'em homecoming, and the lift-off Evil Woman which is torpedo-ing up the charts at bum-breaking speed.

The single in question was taken from their excellent new album, Face The Music, and the lads were at Top Of The Pops (after swearing they'd never appear again) to promote it.

After fiddling about with the TV in the foyer which had umpteen knobs for umpteen news flashes, football results and the

**'We don't take our music very seriously, it's bloody entertainment but not silly or tongue-in-cheek'**

likes, Bev Bevan, Jeff Lynne and myself went underground to ELO's dressing room to get to know each other.

En route they knicked Pans People's door sticker and placed it on their own door in the hope

that the luscious lovelies would come in and undress in ELO's room by mistake ("You have to try these things", says Bev his eyes a-tinkling).

But about the album. Face The Music was recorded in London, Munich and New York over a period of about two weeks. Perhaps it is their best work to date, but as Bev pointed out: "You always like the latest thing you've done more than the older stuff." However, Face The Music has gotten off to a good

start in America where it's currently fox trotting up the Top 20 and it has already gone gold.

Jeff Lynne is very much the wizard behind the music, for he produces, arranges and writes all the material. Clever boy.

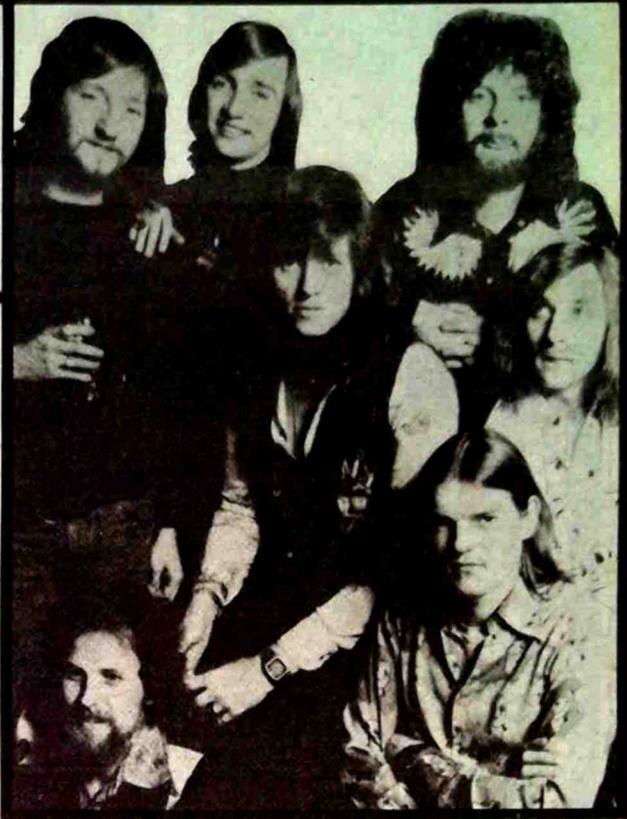
But not an egotist, if anything rather coy about his multi-talents. "He's quite a useful member of the band really," jibes Bev.

"Actually," begins Jeff again, "It's really fun writing and producing - that's what I enjoy most but the schedule's pretty tight these days there's so much going on what with tours and so forth, that we have had to cut down slightly on the things we like doing most."

However, in their new record contract with Jet Records, ELO have to produce two albums per year, which gives Jeff plenty opportunity to become somewhat self-indulgent.

Even so, two albums per year is pretty tough going and might have them rushing about like a bunch of long tailed cats amongst rockers. Didn't they worry that their resources would dry up and leave them in the lurch?

"Well," he says in an easy going voice, hands akimbo, "We've already done one this year, so there's just one more to do."



ELO: 'We aren't banging out guitars at 2,000 watts.'

What are their views on their latest album?

"Mmm, well, you tell 'er Bev," Jeff says.

"Er, well what can I say really, except that we think it's our best to date."

Like how?

### Varied

"I suppose you could say it was more varied, and the sound is better and we've got a good unit now, better than we've had for ages. I must admit that with other members in the past there's always been a bit of dissension and we weren't very together."

The new members Bev is talking about are Kelly Groucutt bassist and vocalist and Melvyn Gale, cellist, the latter of whom was a one time member of the London Youth Symphony Orchestra.

Jeff says laughingly: "They were very straight at first but now they're maniacs just like us."

"It was understandable really, because playing in an orchestra meant they were stuck in the pit all the time, but now they really understand what it's like to be in the limelight, and are getting into all the flashy clothes and the spirit of the thing. Yeah, so now there's kind of inner contentment with the band."

Which explains why the album is euphoric and doesn't ooze with pedantic, perfectionist fiddle-do-doe.

Jeff: "We don't take our music very seriously, it's bloody entertainment but not silly or tongue-in-cheek and certainly not a downer. It's meant to be melodic," (his eyelids flicker like neon signs. "We aren't banging out guitars at 2,000 watts.")

Shortly ELO will be returning to America for a major tour, supported by Little Feat.

Seems paradoxical because Little Feat could wipe the floor with ELO over here and yet aren't

that big in their own environs. However this is just a whiff of proof how much ELO are the conquistadors of the US without we ignorant Britons even realising it.

"We'll be touring America for three months and will be back just in time for the cup (FA). Before that Jeff will be running for the Presidency but I doubt if he'll get it."

"What people don't realise," continues Bev, "this time serious as a monk, "is that we are 10 times bigger in the States than we are over here. We play to audiences of over 25,000 people, especially at festivals, and it makes you think "Gawd blimey who's playing, the Beatles?" but it's us!"

"Obviously we were very nervous when we used to be a support band, but now we're top bill it's

larynx as powerful as bellowing Nazi Youths at a Hitler rally, and could easily make up in noisy appreciation what they obviously lack in numbers.

Jeff (humbly): "Oh sure we have enjoyed playing in Britain. We did one or two gigs in December of last year and found the response incredible. Now we're definitely planning a British tour which has been tentatively arranged for May. But we don't know if it will come off because we're supposed to be starting on our new album then."

### Projects

On an artistic level, Bev and Jeff are out to do their own thing, but without disrupting ELO in any way.

Bev has already been involved in outside projects, the main one being the embarkation of Jasper Carrott's ride on his motorbike to fame.

Bev takes up the story in no-nonsense fashion: "See, Jasper's one of the best mates and he wanted to make a record, so he came to me. Jeff wrote Motorbiking and I played drums."

"You know it was done in Birmingham for virtually nothing and it resulted in being a really big hit single. I wanted to 'elp 'im with the album, but we're off to the States in a week or so, so that's out."

Bev is also hoping that while he's away Jet will release his solo single, Let There Be Drums, a flippant take-it-as-you-want-it disco prancer.

Jeff also is spreading his wings (having signed with United Artists Publishers) and there is definitely a chance of his writing a film soundtrack when the right one crops up.

But for now they aren't gonna flummox us with the frills on their already fancy cuffs. They just want us to listen to the band.

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

# THE WILD MAN OF ROCK 'N' ROLL

ALAN FREED, bandleader, disc jockey, promoter, showman and songwriter, was the man responsible for leading the way towards the acceptance of Rock 'n' Roll — the 1950s dance music with an irresistible beat — before he was cut down by the payola scandals in 1959. But rock and roll did not arrive suddenly on the pop scene in the early '50s; it evolved gradually from Rhythm & Blues, starting back in the 1940s with artists like Tiny Bradshaw, Bull Moose Jackson, Big Jay McNeely, Fats Domino, Louis Jordan, Roy Brown, and Wynonie Harris — yeah, those guys really started something!

In the mid '50s everything was Rock 'n' Roll. Elvis Presley was doing the pelvic bumps and grinds that horrified parents watching his TV appearance on the Ed Sullivan Show. Alan Freed was broadcasting his 'Rock 'n' Roll Party Show' on WINS in New York (The Cleveland DJ used to put a New York telephone directory on the studio table and beat out the rhythm with his fist to accompany the wild Rock 'n' Roll records he played). Eddie Cochran

By Waxie  
Maxie

was setting the charts on fire with "Summertime Blues" and "C'mon Everybody." Princess Margaret was reported (Time, February 1957) sitting in a London cinema with stockings feet propped on a railing, wiggling her toes in time to the Rock 'n' Roll music in The Girl Can't Help It

— the 20th Century Fox film starring Little Richard, Eddie Cochran, Gene Vincent, Fats Domino, The Platters, The Treners, The Three Chuckles and Ray Anthony & his Band. One American psychiatrist at the time described Rock 'n' Roll as a "communicable disease" and a "sign of adolescent rebellion."

One of the most dynamic and outstanding of the colourful, highly individualistic rock-and-rollers of the 1950s was someone whose remarkable piano and vocal prowess was always spectacularly illustrated on his piano and sax dominated recordings — Tutti Frutti, in 1955; Long Tall Sally, in 1956 (originally called The Thing); Rip It Up, in 1956; Lucille, in 1957; Jenny Jenny, in 1957; Keep - A - Knockin in 1957; and Good Golly Miss Molly, in 1958; all Gold Disc records. The name of the artist was, of course, Little Richard and his early recording history is as simple to write about as his Specialty label records were to dance to. Every Little Richard record release was anticipated breathlessly by record shop operators as well as fans, and his fans included both blacks and whites.

## Family

On December 25, 1935, Richard "Wayne" Penniman, alias Little Richard the Bronze Liberator, a Seventh Day Adventist by religion, was born in Macon, Georgia. He was reared amid humble surroundings as a member of a large family, and by fourteen he was



LITTLE RICHARD: Still crazy after all this time.

playing the piano in his local church, prior to joining Doctor Hudson's Travelling Medicine Show (where he sang and tap danced to attract customers). There after, he had a number of jobs, including working as a dishwasher in a Greyhound bus station, before making his first professional appearance, singing Caledonia, at a nightclub in Fitzgerald, Georgia. In 1951, he won a talent competition in Atlanta, Georgia, and signed a recording contract with RCA Records. Earlier he had worked with the Sugar-town Sam Medicine Show, hoping to meet and play with some of the roving Rock 'n' Roll troubadours of the day. At one point in his career Little Richard sold cold drinks out of a bucket at a Lloyd Price dance. He made his next records with the Temple Toppers group for Peacock Records and was backed by the Johnny Otis Band on one of the songs, Little Richard Boogie.

In February 1955, Little Richard, nicknamed The Human Atom Bomb — or, as many of his fans prefer, The Wild Man Of Rock & Roll — sent an audition tape of Tutti Frutti and Chicken Little Baby to Specialty

Records in Hollywood. But since he was still under contract at the time, nothing was done about it for a year. Then Specialty boss Art Rupe sent record producer Robert "Bumps" Blackwell (later to become Little Richard's manager for a number of years) to meet "The Warhawk" in New Orleans — where his first Specialty single, Tutti Frutti, was recorded on Sep 14, 1955.

## Labels

The flamboyant pianist-singer's recordings... and there are plenty, have appeared on numerous labels in various countries — RCA Camden, Peacock (with Temple Toppers and Upsetters — no, not the well known West Indian reggae label), Specialty (issued in this country by Sonet Records), Moonglow, Roulette, Little Star, Mystic Valley, End, Mercury, Atlantic, Coral, 20th Century Fox, Spin - O - Rama, Guest Star, Kent, Vee - Jay, Modern, Polydor, Okeh, etc.

In the late '50s, Little Richard's earnings soared — he was frequently seen on American TV, and his film appearances included

Don't Knock The Rock, Mr Rock 'n' Roll, and The Girl Can't Help It — the 1957 film in which he sang the title song. But for five years from 1958 to 1963, he quite music to attend a course of religious instruction at Oakland Adventist College, before coming back into the rock and roll business and signing a record contract with End Records (Save Me Lord, Milky White Way), followed by Okeh, Epic, Brunswick, and Reprise Records in 1970.

Little Richard has been playing and singing rock and roll since he was eight, when the rest of his family were listening to records by artists like Bing Crosby and Ella Fitzgerald.

He came to Britain earlier this year. It was his first British tour since 1966; though he did come for a TV appearance (Tom Jones Show) in 1969 and again three years later in 1972 to appear at the mammoth Rock 'n' Roll Revival Show at Wembley Stadium. One of the wildest rock and roll initiators of them all, Little Richard, "The Georgia Peach" (another of his many nicknames), is one of the world's most likeable egotists. He tells it like it is and he, more than anyone, should know.



SO MANY readers write in asking for fan club addresses that we've started giving details of how you can get in touch with various fan clubs.

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Secretaries: Carol and Jenny



RICK NELSON

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Secretary: Deena Harris  
Membership fee: 50 pence per annum

Members receive a personal biography and a general biography, photographs, quarterly news-



JET HARRIS

letters, list of TV and other appearances, stickers, poster offers and the chance to meet the band. Fan Club tee shirts.

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Secretary: Deena Harris  
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# fan clubs

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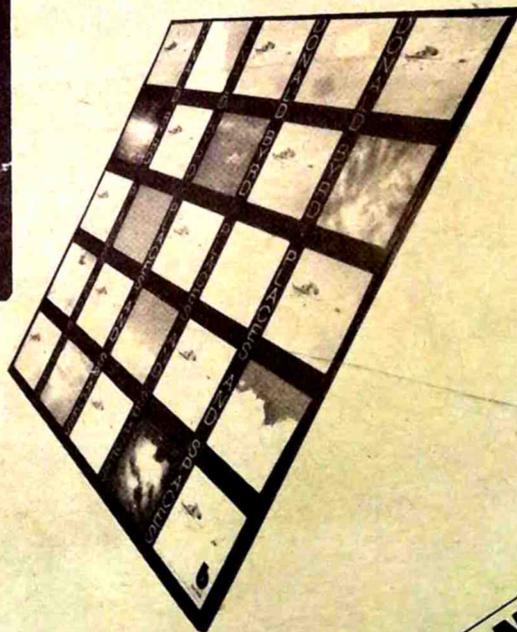
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# james hamilton's DISCO PAGE

## JITTERBUGGING BALLROOM BLITZ!

FOLLOWING ALL the publicity about the Jitterbug, World War II fashions and In The Mood, many DJs must be wondering what the hell we're going on about.

It's no good just sticking on a record of In The Mood and expecting everyone to respond to it automatically. As any experienced DJ will know, you need a sense of dynamics to be able to judge the pacing and mood of both your show and your audience. For instance, just last Saturday at a fairly tricky music big party I finally got the biggest positive reaction when, amongst all the funky stuff, I suddenly slipped into my segue sequence of Blue Danube, Singing In The Rain, Thank Heaven For Little Girls, Whatever Will Be Will Be, Wonderful Copenhagen, Who Wants To Be A Millionaire, Looks Looks Looks and — but of course — SOUND 9418's In The Mood (UK). Pure MoR, and so (seemingly) out of context that its very unexpectedness is what made it seem fresh... and freshness is the main reason cited by such as Chris Hill for the success of his Jitterbug sessions

at normally funky venues.

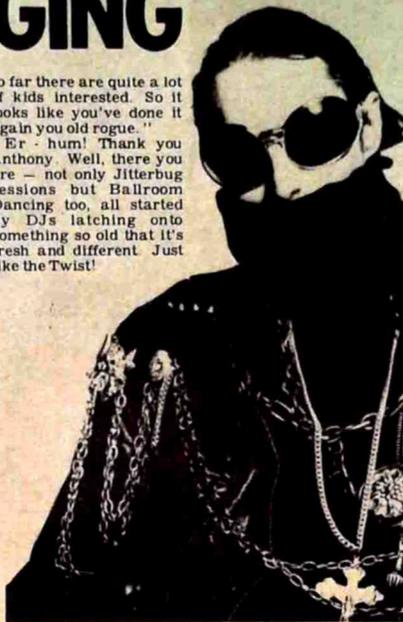
The problem is probably best illustrated by Anthony Allan (Speakeasy, Wakefield), who acclimatised his audience to In The Mood by surrounding the SOUND 9418 record with mystery by running a competition for four nights to see if anyone could guess that in fact JONATHAN KING was behind it. (Nobody could, and there was a lot of muttering and mumbling when he revealed the truth!) After this build-up, Anthony left the record to take its chances with the rest, although at first he slipped it in with a few instrumentals for fear

of it not going down. In fact it went down very well, so that later on he threw caution to the winds and played it during a normal segue run.

In Anthony's own words: "To my utter amazement they treated it with the same enthusiasm they would a normal new disco record. It's going down so well in fact that the big boss Ted Sharp, who incidentally used to play rugby for Wakefield professionally and in 1964 was the heaviest rugby player in the world, came up with the suggestion that we do a night of Ballroom Dancing — and from the feedback that we've had

so far there are quite a lot of kids interested. So it looks like you've done it again you old rogue."

Er - hum! Thank you Anthony. Well, there you are — not only Jitterbug sessions but Ballroom Dancing too, all started by DJs latching onto something so old that it's fresh and different. Just like the Twist!



Jonathan King

### WHERE WERE YOU IN '63?

**FOUR SEASONS:** December 1963 (Oh, What A Night) (Warner Bros K 166 - 88). Celebrating possibly their first meeting with Dawn, the guys get enthusiastic on a mid-tempo stomper that is crammed with grow-on-you appeal. Should be huge JHPICK

**GEORGE McCRAE:** Honey I: Take This Love Of Mine (Jay Boy BOV 107). Two trax from his last album, and the flip is my old fave happy romper! The hit side is similar to his usual style, with its long intro and familiar format. JH PICK

**TROPICAL BAND:** Porto Rico (Bradleys BRAD 7535). Like a breath of fresh air, this sparkling instrumental has heavy disco rhythm and synthetic lead spiced by Latin brass, scat-singing chix, and deep-voiced gent intoning the title. Viva! JHPICK

**O'JAYS:** I Love Music (Philadelphia Int PIR

### new spins

**3879.** Better late than never, provided import and album sales haven't done irreparable harm to its chances, this US and UK disco biggie is a fast hustling cymbal sizzler that builds and builds. JH PICK

**JESSE GREEN:** Nice And Slow (EMI 2386). Possibly another One Woman Man, this low-key little bouncy hustler has elements of George McCrae amidst its own jolly sound. Expatriate Jamaican, Jesse has backed Jimmy Cliff. Check him out. JH PICK

**TINA CHARLES:** I Love To Love But My Baby Loves To Dance; Disco Fever (CBS 3937). Getting her own back on Donna Summer?! Tina, voice of 5000 Volts, is higher - pitched than before on this well-defined hustling thumper, prod by Biddu. Frantic flip has the man's Jump For Joy feel, and could be bigger... in fact it gets my JHPICK.

**AFRIC SIMONE:** Rayaya (Galaxy GY 103, thru President). Already getting disco action, this lurching Afro - Rock chanter features click-singing Afric, catchy chix, throbbing rhythms and electronic whip-cracks. From France.

**BOB DYLAN:** Hurricane (CBS 3878). Almost a Steely Dan feel to this accelerating beater, with its great chorus line. Yeah, Dylan goes disco! Pity about the expulsive deleted JHPICK

**ELTON JOHN:** Grow Some Funk Of Your Own (DJM DJS 629). The most obvious cut on Rock Of The Westies, yet this to my mind terrific fast churner must be too complex or something as whenever I've tried it the dancers lose interest.

**DONNY & MARIE OSMOND:** Deeo Purple (MGM 2006561). Already top of Capital Radio's Hitline, this sure smash will be good MoR if you can't find the 1963 Nino

Tempo & April Stevens original, which it copies so slavishly.

**DICKIE GOODMAN:** Mr Jaws (Private Stock PVT 44). A well-kept secret, this the original US smash cut - up is indeed now out there. Quite funny and commendably close to the movie's plotline.

**RALPH CARTER:** Extra. Extra (Read All About It) (Mercury). Well - tried simple lyrics and a flyaway tempo help young Ralph, the world's youngest self-made millionaire (he used to do McDonalds hamburger commercials). Exciting if true.

**B. T. EXPRESS:** Peace Pipe (EMI Int INT 518). Originally coupled with Give It What You Got as a double-sided US hit, this "hunka chunka stick it up your jumpa" funk is probably a bit old now for the clubs.

**JAMES BROWN:** Hot (Polydor 2066642). Huge as an import in the funky

clubs, this belatedly is Mr Brown's much-discussed rip-off of Bowie's Fame.

**RON BANKS & THE DRAMATICS:** (I'm Going By) The Stars In Your Eyes (ABC 4090). Beautiful and truly soulful vocal group slowie, cleverly linked to a zodiac signs idea.

**RICHARD HEWSON ORCHESTRA:** Love For Hire (Splash CP.2). Much tipped already, this pounding disco instrumental is spoilt only by an off-key chick's occasional vocal — otherwise it's brassy rhythm all the way, with quite a catchy melody.

**EVELYN THOMAS:** Weak Spot (20th Century BTC 1014). Co-prod in Chicago by Ian Levine, this sounds more like an authentic Northern dancer than the real thing! Backing track flip.

**BILBO BAGGINS:** Back Home (Polydor 2058667). Noisily blatant but effective Pop.

**HUSTLER:** Money Maker (Firefly & A&M AMS 5004). Quo - type stomping Pop-Rock.

### dj hot line

### COMING IN ON A

**WING AND A PRAYER AND FIFE & DRUMS CORPS:** Baby Face (Atlantic) is shaping up to be a monster — it's hot for Mark Rymann (South Wales clubs), Steve Day (Chingford), Les "Godfather" Spaine (Time Piece, Liverpool), Ray Robinson (Tiffany's, Leicester), Doctor John (Disco - Tech, Telford)

likewise, **LARRY PAGE ORCHESTRA:** Volare (Penny Fathing) is big for Steve Day, Peter Greig (Route 66 Disco, Plympton), Garry D. Sprott (Edinburgh) — although Anthony Allan (Speakeasy, Wakefield) goes with the **AL MARTINO** version (Capitol) — and rapidly rising is the **RICHARD HEWSON ORCHESTRA:** Love For Hire (Splash), tipped by Doctor John, Colin McLean (Acas Club, Hamilton), Anthony Allan, Les Aron (Life Disco, Bognor Regis)...

Mark Rymann now swings to **SOUND 9418:** In The Mood (UK) along with many of the above DJs, and even Chris Hill (Gold Mine, Canvey Island) admits to having used it!

Chris Hill's jitterbuggers this week are **WOODY HERMAN;** Woodchopper's Ball (MCA), **JIMMY LUNCEFORD;** My Love Heaven (MCA), **ANDREWS SISTERS:** Beat Me Daddy Eight To The Bar (MCA) and **COMMANDERS:**

Hors D'Oeuvres (US Decca/MCA) — not surprisingly, MCA are in fact readying a special disco sampler album of jitterbug, boogie and swing

**PERCY FAITH:** Summer Place '76 (CBS) much liked by many, including Tom Russell (Kirkintilloch)

**RALPH CARTER:** Extra, Extra (Mercury), **JOHN CONTEH:** The Boxer (Boxa) and **B.T. EXPRESS:** Peace Pipe (EMI) picking up tips from combinations of the above, as are **O'JAYS:** I Love Music (Phila Int).

**LOVE BITE:** Killer Jaws (Magnet) is tasty for Steve Ingram (DJ Enterprises, Weybridge), Colin King (Blue Room, Sale) and Ashley Ealty (Ashley's Disco, Ferry-side). Ashley also quotes the advice of Capital Radio's Peter Young for DJs to "Be yourself, be totally natural — no matter what happens, keep on smiling!"

**PENNY McLEAN:** Lady Bump (EMI) has been huge for Colin McLean, who's joined by Pete Robins (Bacchus Discos, London) in tipping **OSIBISA:** Sunshine Day (Bronze), and by Paul Anthony (Rum Runner, Birmingham) and Steve Day in tipping **AFRIC SIMONE:** Raymaya (Galaxy)...

### star tip

**ROD "KING" Schell** (Carlisle) is keen to get across the idea of co-operation between live groups and discos when the two appear together. Rod endeavours to complement live acts instead of competing with them, to the extent that he helps with their equipment and then often gets to use their superior p.a.'s.

I myself always take trouble to light up groups so that they look good, and then I operate the lights as they play. Furthermore, I've found that a good gimmick is — when possible — for the group to start their set by continuing live with the same tune that I'm playing, which I fade as the group pick it up.

### james' top ten

- 1 **BABY FACE,** Wing & A Prayer Fife & Drums Corps (Atlantic)
- 2 **IN THE MOOD,** Sound 9418 (UK)
- 3 **MIDNIGHT RIDER,** Paul Davidson (Tropical)
- 4 **LET THE MUSIC PLAY,** Barry White (20th)
- 5 **WIDE-EYED & LEGLESS,** Andy Fairweather-Low (A&M)
- 6 **DO THE BUS STOP,** Fatback Band (Polydor)
- 7 **GIMME SOME,** Jimmy "Bo" Horne (RCA)
- 8 **LOVE ROLLERCOASTER,** Ohio Players (Mercury)
- 9 **DISCO BELLS,** Walter Murphy Orch (US Major)
- 10 **LOVE TO LOVE YOU BABY,** Donna Summer (GTO)

- BREAKERS**
- 1 **BUMP BOUNCE BOOGIE,** Asleep At The Wheel (US Capitol)
  - 2 **SUMMER PLACE '76,** Percy Faith (CBS)
  - 3 **CHATTANOOGA CHOO CHOO,** Joe Bob's Nashville Sound Company (US Capitol)

### import picks

**ASLEEP AT THE WHEEL:** Bump Bounce Boogie (Capitol 4187). From the Country-loving band's American album, Texas Gold, this brassy big band boogie is slap bang in the middle of the Jitterbug groove that's getting so big. With Andrews Sisters-type vocals and madly happy playing, it sounds totally authentic and — as I've already proved — it really works! JHPICK

**SOUND COMPANY:** Chattanooga Choo Choo (Capitol 4182). This indeed is the Country strings-dominated band whose In The Mood was such a success for me last year, indirectly helping to start the whole Jitterbug thing. Their newbie is another Glenn Miller swinger (given a female chorus this time) which is almost as good, while on the flip they even do Take "A" Train, which is certainly useable too. JH PICK

**NEIL SEDAKA:** Breaking Up Is Hard To Do (Rocket PIG 40500). From his The Hungry Years album, Neil's new US hit starts out with a snatch of his original 1962 recording before it fades away and he launches into a dead slow piano-backed treatment that somehow manages to make the song sound like Since I Fell For You. It's lush 'n' lovely, and makes an intriguing smoocher — especially minus the giveaway intro. JH PICK



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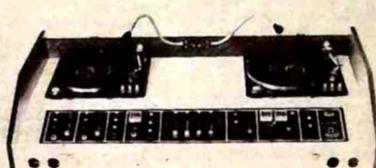
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# soul stirrings

by Kevin Allen

WITH HIS run of hits like *The In Crowd*, *Hang On Sloopy* and *Wade In The Water* around a decade ago, Ramsey Lewis was one of the first to cross the artificial boundary which separates soul from jazz.

Now, with the mass disco acceptance of jazz artists like Donald Byrd, Herbie Hancock, Grover Washington, Hubert Laws, Johnny Hammond, Tom Scott and the Crusaders and heavily jazz-influenced groups like the Commodores, the Blackbyrds and Earth, Wind and Fire, it's fitting that Ramsey's career has received a sudden and dramatic boost.

Much of the credit must go to Earth, Wind and Fire leader Maurice White who was once Ramsey's drummer and has, in recent months, helped the keyboard wizard to develop his new funk-jazz groove, notably with the chart-topping *Sun Goddess* album on which the group added their talents to Ramsey's work.

## Worked

"Maurice has worked really hard on my behalf," enthused Ramsey. "He was my drummer for the period between 1965 and 1969 so we are really into each other's music. He joined me when Eldee Young and Red Holt left to form Young Holt Unlimited. Previous to that he'd been working as a Chess session man with all sorts of people from the Dells to the old blues' men like Howlin' Wolf and Muddy Waters."

When Earth, Wind and Fire began to happen really big after a slow start, Ramsey was happy to see their progress, especially when they left Warner Brothers and signed to CBS, the company he himself has joined after leaving Chess. "Then one day Maurice came to me and said he had a couple of songs he'd like for me to record. They were *Hot Dawg* and *Sun Goddess* and they became monster hits for me. After that we went out on the road together for a dozen major concerts around the USA."

The move to CBS

The move to CBS proved to have paid off, for both acts: "They've got so much power of promotion and distribution it's almost frightening but at the same time, I must admit that when I first joined the company I was a little afraid of being buried in a corner and forgotten — they've got so many major acts to work on."

Fortunately for Ramsey, his move to CBS came at the time when jazz was just starting to happen again in a big way and, since they were already scoring with Miles Davis and Herbie Hancock, the company had a head-start over other labels: "Jazz lost its direction, it became too introverted, too insular and technical, it started going over the heads of ordinary people so they lost interest."

## Roots

"A return to the roots just had to happen and when it came, so the music swept back into mass popularity and has picked up a whole, new, young audience. Now jazz albums are selling like pop and that's something which has never really happened before on a big scale."

Ramsey has always shown a flair for putting a commercial bent into his music and it's something that die-hard jazz fans and critics have criticised him for in the past: "It's like when I took Doble there's nothing wrong in using church music as a basis for a popular art

## BACK WITH THE 'IN CROWD'

form. After all, that's Gray's soul hit *The In Crowd* and did a jazz version, people said I'd sold out. Then when I turned the gospel number *Wade In The Water* into a jazz instrumental, a commercial one at that, you can imagine the kind of criticism heaped on me. But to my mind

exactly where soul music came from."

Today Ramsey uses not a triobuta quintet. On his current big-selling *Don't It Feel Good* album, the group comprises Morris Jennings on drums, Byron Gregory on guitar, Tiaz Palmer on bass (replaced for live shows by Bernard Reid), horn-

player Paul Serrano, flautist and percussion player Derf Reklaw Raheem and Ramsey Lewis on a variety of keyboard instruments with the emphasis on electrics where his earlier Chess records featured an acoustic piano (and, by the way, string bass rather than electric bass).

"The use of electric instruments was resisted for a long time by the purists but pioneers like Joe Zawinul have been proved right, they are valid within a jazz context and they've opened whole new horizons for the music," says Ramsey.

## Kandidate for success



FOUR LONDONERS, a Jamaican and a Ceylonese, aged between 13 and 19, comprise *Kandidate*, who won a standing ovation as last year's *Notting Hill Carnival*, which led them to a contract with the Vulcan label.

Youthful exuberance, abundant humour and their natural ability as songwriters and musicians add up to a lively and extrovert show which is winning them a strong underground following which could soon break out into the mass market.

Their music is an amalgam of soul and reggae, as evidenced by their debut single *I'm Coming* (Vulcan VUL 1006).

## soul gossip

SOME 32 club deejays have joined with Warner Bros in compiling a 20-track album, dubbed *Discotrax* (K56207), from the company's catalogue. The idea is to bring together those WB tracks issued in the past year, either as singles (including re-releases) or on albums, which have won the most disco action.

The set features a few white artists, including *Van Morrison* and the *Doobie Brothers*, but the accent is firmly on soul with tracks from *Lorraine Ellison*, *Tower of Power*, *Jay Dee*, *Quincy Jones*, *Milor Lance*, *The Meters*, *Allor Toussaint*, *Ashford and Simpson*, *Bill Harris*, and the *Watts 103rd Street Rhythm Band*, *Graham Central Station* and *Lou Raglan*, among others.

also on the way from Warner Bros is the *Best of Lorraine Ellison* set which will include, of course, her classic *Stay With Me*, as well as a selection of the Loma Label cuts which were not released in this country and a *Muscle Shoals* recorded version of *He Ain't Heavy*, *He's My Brother* which has never previously been issued anywhere in the world.

The richly endowed *Savoy* catalogue, which includes vintage gems from *Johnny Otis*, *Esther Phillips*, *Nappy Brown* and others, has been acquired by *Arista*... the split between *Harold Melvin and the Blue Notes* now appears to have been called off.

*Richard Searing* and *Russ Winstanley's Blackbeat* disco held at *Bolton Football Club's* social club still doing good business with *Northern Soul* fans on *Sundays*...

*Butch Baker's* much in demand *The Joker* now on general release via *Black Wax* (BM111). *Northern dance fodder* and I don't like it me sen'...

In a more jazzy mood than their usual funk singles, the *Crusaders' Creole* (ABC 4088) nevertheless has commercial flair and disco power too.

*Ray Charles' Prodigal* label has a nice disco

instrumental which most people seem to have missed. Titled *Do The Choo Choo* (London HLA 10507), it's by *Jack Ashford* and has a New York and has a really driving train rhythm which should make it happen even if it takes a long time getting there.

*Chuck Berry* set for another tour in May. Let's hope that it's better than the last and that he bring an American band this time around.

Sixties fans of the *Memphis Sound* will fondly remember *Rufus Thomas' Jump Back* but the grand-daddy of soul doesn't make it with the attempted revival *Jump Back 75* (Stax STXS 2037) which lacks the spontaneity which made the original such a dance classic.

*Mint* is one of the lesser known labels but they've been slipping out a few goodies lately, not least *Freddie Waters' pacy Groovin' On My Baby's Love* (Mint CHEW 2), a *Jarrett/Holmes* song with a good dance feel.

*Leighton Court Country Club*, *Neston*, *Wirral*, *Cheshire* on *Saturdays* and *Sundays* and the *Chelsea Reach*, *New Brighton*, on *Tuesdays* are two worthwhile Merseyside soul venues. *Terry Lennaine*, who hosts the *Keep On Truckin'* show on *BBC Radio Merseyside* on *Mondays* at 8 pm, is the deejay at both venues.

The *Trammps' Rubber Band* isn't the same song as *Popcorn Wylie's* recent mighty effort via *Motown* but it is a good sample of the group's own particular brand of the *Philly Sound* and could well follow *Hold Back The Night* into the pop charts.

*Billy Preston* has been guesting with his mother *Rodena Preston* and the *Voice Of Deliverance* in gospel spots at churches around Los Angeles. *Stevie Wonder* or *Earth Wind and Fire's Maurice White* likely to produce next *Zulema* album for *RCA*.

## album pick

DETROIT SPINNERS: *Live* (Atlantic K00110).

With live albums, many groups tread on dangerous ground, particularly if their studio recordings rely heavily on big orchestrations and clever production techniques. That particular pitfall doesn't affect this set, but another one does and that's the consideration that since live albums have, by definition, to be cut in front of a live audience and that audience has to be won over, it's vital to give them familiar material, ie a rehash of previously successful studio record-

ings. When an act gets as close to its studio sound as the *Spinners* manage one is left asking the question: "Do we need a live album?"

Happily, the answer is yes, because this set really does work, notably their famed *Superstar Medley* stage routine which finds them impersonating such diverse talents as *Tom Jones*, the *Mills Brothers*, the *Supremes*, *Elvis Presley* and *Louis Armstrong*.

Vocally, the boys were in great form and the audience reaction from the crowd at the *Latin Casino*, *Cherry Hill*, *New*

*Jersey*, one of America's top cabaret spots, gives out the right kind of "on-the-night" electricity.

DONALD BYRD: *Places And Spaces* (Blue Note UAG 20001).

Jazzman *Donald Byrd* seems to be taking solid steps towards soul music. While earlier sets, like the much lauded *Black Byrd*, saw the trumpeter win disco favour this one sees him deliberately setting out to grab it. *Change* (Makes You Want To Hustle), out here as a single, is straight disco funk and the presence of vocals on several other tracks shows exactly where the man's now coming from. Afro-jazz, Latin-American and other influences abound and yet it manages to work without appearing to be a sell-out.



THE DETROIT SPINNERS



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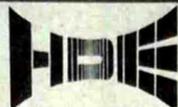
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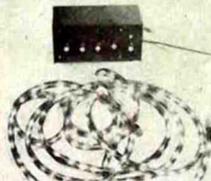


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## SEXY SUMMER

**DONNA SUMMER: Love To Love You Baby (GTO GT 17)**

Seems that this record is being banned all over the place at the moment - Capital being the latest station to stop it from tainting their turntables. Best way to describe the sound is probably orgasmic rock - which translated is the lovely lady doing some heavy breathing over a rather nice disco beat. It's not really rude at all, just sexy! Super sound and should be an enormous hit whether it's played or not.

**ELTON JOHN: Grow Some Funk Of Your Own (DJM DJS 629)**

Taken from Elton's last album, Rock Of The Westies, this isn't so much funk as an EJ stomper. Catchy repetitive riff that builds to a driving climax at the end. Power driver of a number, but perhaps better for live performances than as a big chart buster.

**SWEET: The Lies In Your Eyes (RCA 2641)**

Pounding rhythms from Sweet introduce their new single which might have you singing Fox On The Run at the chorus break by mistake, as the two songs are very similar at some points. That said, after a couple of hearings, you won't even remember Fox, and will buy this one.

**THE WHO: Squeeze Box (Polydor 2121 275)**

A track from The Who By Numbers' album, this song just doesn't sound like the Who to me, with the banjo tinkling away and a gentler feel to the production. Whether it sounds like them or not, it'll probably do well.

**RINGO STARR: Oh My My Apple R 6011)**

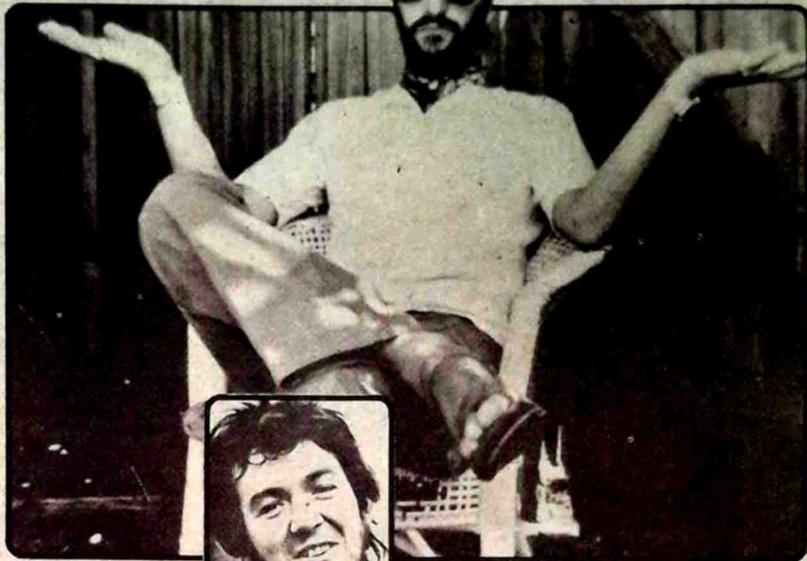
Leap about sound from Mr Starr that should get a few people on their feet. It's Ringo in a jolly mood, with lots of oom pa pa's all over the place. It's a good week for singles, and this joins the pile that should make the charts.

**BEE GEES: Fanny Be Tender With Love (RSO 2090 179)**

Despite a lot of air-play, Nights On Broadway didn't figure in the charts. This one, from the album Main Course, should fare a little better: not quite as somber, and more melodic.

**DONNY AND MARIE OSMOND: Deep Purple (MGM 2006561)**

On one of London's top commercial stations this record has topped the listeners' Top Ten for the last few days - pushing Queen into second place. Can't quite see it myself, but there



**RINGO STARR: jolly**



**RONNIE LANE: no spark**



**ART GARFUNKEL: gentle**



**BILBO GAGGINS: stomping**

you go. More uptempo (if that's the word) than the original Nino Tempo/April Stevens version, but basically a carbon copy of their rendition. Hit.

**CROWN HEIGHTS AFFAIR: Every Beat Of My Heart (Polydor 2001 623)**

Yet another American disco hit, this has the same kind of rhythms as Gloria Gaynor's songs, but with gentler vocals - well,

those that there are. More a funky soft shoe shuffle. Probably one for the clubs, but possibly not strong enough to make the main chart.

**GLENN MILLER AND HIS ORCHESTRA: Moonlight Serenade (RCA 2644)**

And now for something a little smoother - with big bands enjoying an enormous revival with dj's

and disco goers, here's the maestro, delivering three of his best loved tunes. Apart from Moonlight Serenade, there's In The Mood and Little Brown Jug.

**GLORIA GAYNOR: How High The Moon (MGM 2006558)**

Enormous Stateside disco hit, it should do exactly the same here. Nothing revolutionary from the Disco

Queen, just the same updating of an old standard, done as only she can do it. It's a good week for disco hits, with a lot of US records finally seeing the light of day over here.

**MINNIE RIPERTON: When It Comes Down To It (Epic EPC 3796)**

Nice sliding rhythm on this one, taken from the Adventures In Paradise album.

Minnie's voice doesn't cover the usual range of octaves that we're used to, sticking to a steadier level. OK, but don't think it's strong enough.

**ART GARFUNKEL: Breakaway (CBS 3888)**

Title track of Art's latest album, this is Mr Garfunkel in gentle vein. Quiet and lilting, it's a lovely song, though after the non-

appearance of My Little Town in the charts, it'll be interesting to see what happens to this.

**BILBO BAGGINS: Back Home (Polydor 2058 667)**

Tam Paton's 'other' group - and pretty far removed from the Rollers as well. Great intro that leads into some driving guitar chords. To my ears there's a similarity in sound to Slade - maybe it's the stomping beat. Still, the sound's very competent and deserves some air-play.

**RONNIE LANE'S SLIM CHANCE: Don't Try 'N' Change My Mind (Island WIP 6258)**

With the characteristic mandolin sound winding its way through the song, Ronnie and friends have come up with a number that's pleasant enough on the ears, but doesn't really make much impact. Good production, but not enough spark.

**BE-BOP DELUXE: Ships In The Night (Harvest HAR 5 104)**

Taken from Be-Bop's new album, Sunburst Finish, this is their second single, and more obviously commercial than their first. Written by Bill Nelson, cult-guitarist of the college circuit, this might well pave the way for their big break-through this year.

**NILSSON: Something True (RCA 2649)**

A taster from Nilsson's forthcoming Sandman album, this single sees a return to his gentler style that was best captured by Everybody's Talkin'. I prefer Nilsson in this vein, much more melodic. Roll on the album.

**THE WING AND A PRAYER FIFE AND DRUM CORPS: Baby Face (Atlantic K 10705)**

The American version of Baby Face that's been such an enormous hit in US discos, now released here, and complete with a 6.38 disco cut on the flip side. A song that's as old as the hills, but up-dated works a treat. However, my money's on another version of this song. Read on.

**BABY FACE: Baby Face (Pye 7N 455 63)**

Presumably Baby Face are a group of session men, as are their American counter parts. This version, though, is much pacier and has a lot more energy. You wait, the dance floors'll be packed!

*Songwords*

### WIDE EYED AND LEGLESS

Written and sung by Andy Fairweather Low

Wherever I go and whatever I do  
I seem to spend all of my time  
Tryin' to turn my black nights blue  
When I'm tired of it all  
It's the same thing every night  
But the rhythm of the glass  
Is stronger than the rhythm of life.

Chorus:  
Wide eyed and legless  
I've gone and done it again  
Wide eyed and legless  
This world is full of my shame shame  
I can't get free from these chains



(repeat chorus)

I've been here before  
But this time it feels like the end  
I should have known better  
I know but my memory's no friend  
Well I've tried everything  
That I know will get rid of this pain  
And I can't understand why I'm wide eyed and legless again,  
Repeat chorus then fade.

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*Songwords*

# albums albums albums albums albums

## DYLAN PAST & PRESENT

**BOB DYLAN: Desire (CBS \$6603)**

HE AIN'T a bit like Springsteen. Dylan now reeks of the old magic of Dylan in the Sixties when he was at his most powerful. Desire is an astounding album because the past meets the present. There's shades of the Blonde On Blonde era plus all that Dylan's rocking to in The Seventies. On listening to Desire it's easy to imagine Dylan in the coffee houses or in the sleazy one-nighters honking it to students and cowboys out front and, on the other cuff, still the undefeated Messiah of the folk world.

The album begins with the potent protest song about boxer Hurricane Carter who was wrongly accused of murder he didn't commit. Dylan has co-written the tracks (with the exception of One More Cup Of Coffee and Sara) with mystery man Jacques Levy, who is reputed to be a close friend of Roger McGuinn and wrote Chestnut Mare. Emmylou Harris supplies most of the girly back-up vocals and esoteric musicians Don Cortese, mandolin; Vincent Bell, bellzouki (?); Bob Stoner, bass and vocal back-ups; Scarlet Rivera, violin and Howard Wyeth drums supply some heavy belted backing. Dylan himself mouths a mean harmonica and plays rhythm guitar and piano. For me, side two is fractionally more mesmerizing, to the brilliant Joey on which Dylan abundantly portrays the ol' slurred charm. The album closes on a wistful, romantic note with Sara, the definitive love song about his wife. Here he is

tripping down memory lane, recalling all the good times they shared and sings about: "Writing Sad Eyed Lady Of The Lowlands just for you". Although it's only January and we have eleven more long months ahead, Desire could very well be one of the greats of '76. **JJ**

**DONALD BYRD: Places And Spaces (Blue Note UAG 20001)**

The man who writes and produces for the Blackbyrds now emerges in his own right. On this solo album, he is content just to play trumpet and horn, and take the solo vocal honours, mixing his own talents with those of the musicians accompanying him. What you get is a good mixture of jazz funk

not surprising as Byrd has been playing with some of the finest jazz musicians around since the mid-Fifties. The opening track, Change, is the number also out as a single, and is one of the most obviously funky numbers on the album. The rest are sometimes slow, sometimes cool, but always a pleasure to hear. **SB**

**HOT TUNA: Yellow Fever (Grunt Special Import)**

One of the better known "get it on and leave it on" bands seem to be getting increasingly boring with Jorma Kaukonen's guitar licks showing more than a pedestrian strain and only Jack Casady's bouncy bass style managing to give the band any credence. As exponents of the west-coast-blues-based-heavy-metal-trio formula they have no intention of changing direction, which is why it's nice to note that innoculations against yellow fever last for 10 years. **DH**



**DONALD BYRD: funk**  
**VAN DYKE PARKS: Clang Of The Yankee Reaper (Warners K56161)**

The real genius behind the best of the Beach Boys makes a much more commercial statement than he did on the surprising Song Cycle or the heralded Discovering America. Here the legendary young man has equated success with good time West Indian music but manages to save himself from going completely reggae-overboard by keeping sweeping melodies and crazy vocal phrasing that has always been a hallmark. Its magic lies in the fact that it's never completely satisfying forcing replay after replay until the inevitable boredom probably sets in. One for the collectors of all things legendary. **DH**

**REVELATION: Revelation SUPER 2394 161)**

Although this soulful foursome's debut album as Revelation begins with a very pacy number the main body of the set tends towards a softer sound — with the exception of a couple of really funky tracks. The



**BOB DYLAN: the ol' slurred charm**

words carry strong messages. Then their soft harmonies and punchy funk work well to show off the versatility of this group. Although they shouldn't be classed in any particular group they are definitely soulful. **KJ**

**THE ORIGINAL SOUNDTRACK: Mahogany STML 12004)**

A basically instrumental album this has only two vocals on it, one of which is the already known Do You Know Where You're Going To sung by Diana Ross. Two tracks are co-written by Jermaine Jackson and Don Daniels and both are produced by the lone Jackson. One of these is a fast moving



**VAN MORRISON: solution**

funky sound called Erucu. Sweets (And Other Things) has a nostalgic jazz feel but still it's very soft, on the whole an album filled with beautiful music ideal for getting down and relaxing. **KJ**

**THE FACES: Two Originals Of The Faces (Warners Bros K66027); GORDON LIGHTFOOT: Two Originals Of**

Gordon Lightfoot (Warners Bros K64022); VAN MORRISON: Two Originals Of Van Morrison (Warners Bros K86009); SPARKS: Two Originals Of Sparks (Warners Bros K85505); and LITTLE FEAT: Two Originals Of Little Feat (Warners Bros K66038)

Original by name and nature, this series from Warner Brothers, consisting of a special pack with the inside printed with the original covers of each pair of albums. Little Feat features the album of the same name and Dixie Chicken; Van Morrison features Tupelo Honey and Van Morrison His Band And The Street Choir; The Faces features The First Step and Long Player; Gordon Lightfoot Don Quixote and Summer Side Of Life and finally Sparks features their album of the same name and A Woofer In Tweeter's Clothing. Essentially, what you get for the very reasonable price of £3.99 are two albums of various artists older material. So if you want to improve your back catalogue or just want to replace a worn copy, the solution is at hand. Neat idea. **SB**

**GLADYS KNIGHT AND THE PIPS: A Little Knight Music (Tama Motown STML 12013)**

Presumably recorded before Gladys' move to Buddah, this album is a good guide to Gladys past and Gladys present. Most of the tracks are much more uptempo than her more recent releases, and the drumming keeps the whole album moving along at a fair pace. You can't mistake her powerful voice whatever she's singing, and she gives herself a fair variety of

songs ranging from Come Together to Sugar Sugar to Put A Little Love In Your Heart. Being a fairly nostalgic person at heart, it was quite nice to hear a chirpy Knight again. **SB**

**RONNIE CHARLES: Prestidigitation (20th Century BT49 1)**

If the man on the sleeve is Ronnie Charles, then he's white, but he certainly doesn't sound it. That's fine, but his choice of material isn't too bright. He's tried Free's Wishing Well, which stands in its own right as a great song. However, he hasn't added enough to the song to make it his own. The arrangements are practically the same as Free's, and he doesn't get the depth. The material on the whole, was rather depressing. **RR**

**LOVE UNLIMITED ORCHESTRA: Music Maestro Please (20th Century BT480)**

I don't really know why they don't call this the Barry White Orchestra, as the Bear is back; producing, arranging and conducting, mixing, designing the album and coming up with the art concept: The result? A vaguely orchestrated disco background album that never comes up with anything really different — and with a drum riff throughout that makes nearly everything sound the same. Not one of the maestro's best efforts. **SB**

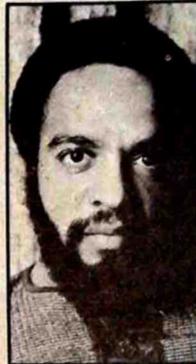
**HOLLIES: Write On (Polydor 242-141)**

I think the Hollies have lost their touch with this

one — they used to have one of the most distinctive sounds in the business, as proved by the phenomenal string of hits they had. Now, I'd find it difficult to identify them by this album. At the beginning of it, they sound very like America and by the end of it they could be anybody. Perhaps it was just the old vitality that was missing. **RR**

**GROVER WASHINGTON JR: Feels So Good (Kudu Super KU 24)**

Essentially a jazz saxophonist, the experienced Mr Washington drifts into a few clouds now and again between keeping this tight brass



**GROVER WASHINGTON JR: tight**

orientated unit moving on slapping guitar licks and the deep thudding bass of Gary King on side one and Louis Johnson, side two. There's nothing obvious enough from Grover to let him escape his jazz



**JETHRO TULL: unashamed nostalgia**

viewpoint which means a lack of mass acceptability unless you happen to be willing to take a gamble. Confirmed supporters of new wave black music like the Blackbyrds et al might find this nicely up-market. **DH**

**THE BEST OF JETHRO TULL (Chrysalis 1076)**

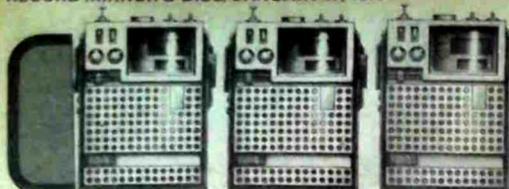
Jethro Tull's best of is a gem for any young thing who isn't familiar with the group's recording antics, and come to that it's equally agreeable for pre-teenyngum Tull freaks. Tracks featured are Aqualung (with the immortal lines "Snot running down his nose") possibly one of the best cuts of all; Bungle In The Jungle (from War Child album); Fatman (from Stand Up); Passion Play (from Passion Play) and a previously unreleased song, Rainbow Blues, which flaunts all the familiar Tull ingredients and therefore surely warrants to be amidst the best of Tull pile. A valuable album if you wish to wallow in unashamed nostalgia and mourn the death of your Sally Army great-coat. film visuals. **JJ**

**COUNTRY JOE McDONALD: Paradise With An Ocean View (Fantasy FTA 302)**

With the deliberate grounding of the Fish, Joe relinquished a lot of his charisma and even the helping hand of the over-rated Bobby Keyes doesn't save this from being more than ordinary folk rock. The religion-found philosophy of Holy Roller is matched by the Save The Whales — Save The Earth logo which heralds a production number a couple of years out of date. Redemption is almost reached on side two with a Steve Stills impression called Lonely On The Road, but that's hardly adequate from someone whom it was supposed could have done it anyway. **DH**

**MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON (Warners Bros K56189)**

If you're planning to miss the film then try not to miss the album, for although it's heavy going in places and a touch too sombre to make your cheeks flush, the Irish traditional lilting melodies and jigs are delicious especially Women of Ireland, touchingly interpreted by the Chieftains. Travelling back on the time machine, there's numbers by Handel, Schubert, Vivaldi and Bach, most of which are performed by the National Philharmonic Orchestra. And with 11 tracks on side one and eight on side two, it's a bargain. This unforgettable soundtrack paints a hauntingly poignant picture even without the films visuals. **JJ**



# TUNE IN

## Radio Commercial radio — what now?

WHEN it was decided several years ago that there was to be commercial radio in Britain, the IBA came up with the claim that no disc jockey was to be able to voice a commercial that was to appear in his own show. This ruling is all well and good, but it has to be remembered that with the smaller stations such as Orwell, there are few staff so this is not so easy. One of the Orwell presenters is well known for his voice delivery, and so is in demand to voice the commercials. It ends up with him carrying his own commercials in his show.

Commercial radio isn't well paid, everyone acknowledges that fact, and it is a fact that many presenters can double their salary by voicing commercials. If the IBA were to tighten the ruling on voices in commercials, it will drive the really professional people out of radio.

Presenters can also make a great deal of money by hosting discoteques, though the stations are often loathe to try and support their disc jockeys. The BBC recently tightened their rulings on disc jockeys appearing in advertisements without prior consent, but that doesn't

seem to stop some jocks making quite open reference to their advertising concerns on shows like TOTP's.

Sponsorship of programmes is not allowed by the IBA, though the BBC is becoming more flexible on this matter. This doesn't prevent the BBC plugging its records after each show, such as Best of TOTP's, though the IBA doesn't permit this sort of support, as can be seen from them vetoing the Supersonic record commercials during the TV show. Why are there seemingly two rules?

### Revenue

The figures weren't available at the time of going to press, but the commercial radio stations have apparently

taken about £8 million this last year in advertising revenue, which is quite a substantial figure, though still along way short of the many millions which commercial television rakes in each year.

If the Annon Committee, which reports next year on the future of broadcasting, does decide that there can be an

increase in the number of IBA stations, then it will be interesting to see which observers decide to put money in. Commercial radio has never looked like a licence to print money, and in these days of financial hardship appears to be a licence to lose money. The BBC isn't worried by financial difficulties in quite the same way, and has therefore decided to launch local or community radio stations in Orkney, Shetland and Aberdeen.

## Film SHARKS TREASURE

FILM COMPANIES are currently pulling out all the stops to give us shark movies. Although *Sharks Treasure* was shot before *Jaws* it was only released over here in November and is frankly something of a disappointment.

*Treasure* hunter, Cornel Wilde, hires a crew to accompany him to dive for bounty discovered by a young adventurer, John Neilson. The treasurer is, of course, slap bang in the middle of a shark's breeding ground and they all experience hair-raising moments killing and avoiding them. They find most of the treasure and prepare to head for home when their boat is captured by five escaped criminals who can't believe their luck at finding far more than they ever expected on board the boat. The rest of the film is taken up with Wildes' attempts to regain control of his boat and keep his hands on the gold.

The plot is straight out of the mid-fifties with its 'Man against nature' premise and tends to drag because of it. Wilde himself seems to be a leftover from B films of that period and this film which he also wrote and directed probably won't do a lot to enhance his reputation.

As for the shark sequences, they are well filmed but they look very small compared with Bruce, the huge man-eater in *Jaws*.

Tony Allen heard recently on the Dutch World Service with Graham Gill on their chart show.

Your RM&D columnist rang up Radio Orwell for a request on the Greg Bance show twice last week, and was played Yesterday's Man by Chris Andrews and Looking Through the Eyes of A Fool by Roy Wood!

## BLEEPS

JOHN SHANNON of the Radio Caroline Roadshow, Liverpool and Ronnie Dee are being taken to court (Dale Street Magistrate's court, Liverpool), on January 30. The charge is for displaying Radio Caroline Car Stickers, under the Marine Broadcasting Offences Act. Incredible that the Home Office has now resorted to bringing courtaction. Isn't it about time that these petty actions came to a stop?

include Radio Caroline / Mi Amigo in its research.

Audience survey due next week from Radio Forth, though it isn't expected that there will be any major changes in the audience pattern since last year's survey.

Beacon Radio starting to accumulate its broadcasting staff, and the list already contains some surprises. Despite advertising on RBMB, it is understood that few staff from the said station will be joining Beacon. The Free Radio Campaign in Holland planning to hold a Free Radio Day in Holland at Scheveningen in August this year. The Radio Regulatory Department of the Home Office has already booked for the event, so don't miss out.

Richard Fenton-Jones, Monmouth, Gwent. Sean Summers, Basingstoke, Hants. Clive Shrapnell, Trowbridge, Wilts. D. J. Hammond, Wisbech, Cambs. Peter Hydes, Canewdon, Essex. Steven Colley, Leeds. Richard Thomas, Buckden, Cambs. Dermot MacHugh, Cork City, Eire. Mark Groesford, Nr Brecon, Powys, South Wales. Nick Simpson, Luton, Beds. Karen MacKenzie, Blackburn, W. Lothian. David Jones, Kidwelly, Dyfed. Heather Pearson, Headley Park, Bristol. Sally Bass, New Duston, Northampton. Janice Todd, Cambus, Clacks, Scotland. Sheryl Henly, Close, Ely, Cardiff. J. Millar, Coventry, West Midlands.

The Dutch FRC are also advertising a special record which includes extracts from the final hours of broadcasting of RNI, Atlantis and Veronica, as well as a recording of the November anchor chain breaking incident with Simon Barrett, and Chicago explaining that the ship is about to go off air as it is entering territorial waters. The climax of the record is a recording of the Home Office raid, complete with the screams and scuffling. For details, write to FRC Holland, PO Box 9480, Den Haag, Holland.

### LOOK FOR...

January 17 sees Saturday Scene with guests Silk, Blackbyrds, and Carl Douglas. On the same day, Supersonics's guests: Sweet, Guys and Dolls, Ace, Marmalade, and The

Electric Light Orchestra. On Sunday the guests on the London Weekend Show are the Pretty Things.

### LISTEN FOR...

Saturday, January 17, on

Radio One has Status Quo's Top 12 at 1.00 pm. At 6.30 pm in Concert stars the Chris Farlowe Band and John James. On Sunday, January 18, Radio One has Insight — One Hit Wonders, introduced by Simon Bates.

# Competition Winners

### Some of the winners of the Steeleye Span Albums

- F. W. Tiffin, Aston Street, Poplar.
- John Walker, Irlam, Manchester
- Graham Hamilton, Swindon, Wilts.
- Miss Elaine Brooks, Yardley, Birmingham.
- Alan Woodward, Ashington, Northumberland.
- Nigel Houghton, Ormskirk, Lancs.
- Jayne Wadley, Bassalea, Gwent
- Nicks, North & Hunter, North Ferry, East Yorks.

### Winners of the Steeleye Span Concert Tickets

- Michael Watling, Ormskirk, Lancs — Liverpool Empire (3 Nov).
- Jim R. Wilson, Kirby Fleetham, North Yorkshire — Newcastle City Hall.
- John Rogers, Everton, Liverpool — Liverpool Empire.
- Isobel Horsburgh, East Bolden, Tyne & Wear — Newcastle City Hall.
- Gary Hoose, Runcorn, Cheshire — Liverpool.
- Anne Fretwell, Wyke, Bradford, Yorks — Manchester Free Trade Hall.
- C. M. Foren, Bedford — Hammersmith Odeon.
- Colin M. Howe, Wallasey, Merseyside — Liverpool Empire.
- R. Bocquillon, Orpington, Kent — London Hammersmith Odeon.
- M. P. Wells, West Lavington, Devizes, Wilts — Bristol Colston Hall (26 Oct).
- Mr R. J. Pitts, Wincanton, Somerset — Bristol.
- Miss J. James, Pillowell, Lydney, Glos.
- Peter Sweetman, Redlands, Weymouth, Dorset — Bristol Colston Hall.
- Paul Welbourne, Hull, Humberside — York University (Oct 11).
- Trevor Anderson, Corby, Northants — De Montfort Hall, Leicester.

- Clive Solomon, Pinner, Middx — Coventry Theatre (Oct 19).
- K. Parle, Mirfield, Yorkshire — Manchester Free Trade.
- Miss J. E. Dixley, Leicester — Leicester De Montfort Hall.
- Robin Hargrave, Sheffield, S. 15 H — Sheffield University.
- Alan Plows, Pudsey, West Yorkshire — York University.
- P. A. Nisbett, Rodmell, Lewes, E. Sussex.
- Robert Peters, Siddick, Cumberland — Newcastle City Hall.
- Mr T. Dimbylon, Windsor — Reading.
- Christopher Kirk, 1 Cranford Terrace, Easington, Peterlee, Durham — Newcastle City Hall (Oct 20).
- N. R. Pain, Broadstairs, Kent — Canterbury Kent University.
- Geoffrey Hewitt, Halifax, Yorks — Manchester.
- John Fox, Halifax, Yorkshire — Manchester Trade Hall (Nov 1).
- Shaua White, Haslemere, Surrey — Portsmouth Guildhall.
- Mr G. White, Top Valley, Nottingham — Leicester De Montfort Hall.
- Michael Wines, Waterlooville, Portsmouth — Portsmouth Guildhall.
- Carol Sullivan, Goring, Wokingham, W. Sussex — Brighton Dome.
- Jim Russell, Stroud, Glos — Bristol Colston Hall.
- Sue Gilbow, Beverley, North Humberside — York.
- Stephen Williams, Liverpool — Liverpool.
- Ken Johnson, Chesterfield, Derbyshire — Sheffield University.
- Kevin Finch, Canterbury, Kent — Canterbury Kent University.
- Leo Sayer Album Winners
- Carolyn Eynon, Ludchurch, Narberth, Dyfed, Wales.
- Vanessa Jones, New Inn, Pontypool, Gwent.

- Lesley Geering, Swanscombe, Kent.
- Michael Johns, Cismal, Neath, West Glamorgan.
- Miss Terry Nicholls, High Wycombe, Bucks.
- Mark Davies, Dunkirk, Nottingham.
- Paul Skelton, Southampton, Hants.
- S. J. Allen, Shoreditch, London.
- J. E. Ayling, Brighton, Sussex.
- Alan Martin, Totland, Isle of Wight.
- Carol Hayne, Falkirk, Scotland.
- Ann Shuck, West Bromwich, West Midlands.
- Christy Conlon, Coolock, Dublin.
- John Palmer, Twickenham, Middlesex.
- Christine Atkinson, South Shields, Tyne & Wear.
- K. Kay, Consett, Co. Durham.
- Kim Willis, Northolt, Middx.
- P. Rodgers, Gt. Ayton, Cleveland.
- Anne Follows, Newton, Staffs.
- Jonathon Eaton, Milford Haven, Dyfed.

- Madeline Pinder, Southall, Middx.
- Angela Briars, Belfast.
- M. Techenin, Ponthenry, Llanelly, Dyfed.
- Kevin Shanahan, Henbury, Bristol.
- John Hollins, Chorlton - Cum Hardy, Manchester.
- Richard Niell, Fulham, Dorchester, Dorset.
- Kenneth Murray, Dunning, Perthshire.
- Mr P. Butler, Atherton, Lancs.
- Alison McLoughlin, Lurgan, Craig Avon, N. Ireland.
- Deborah Hoslett, Felpham, Bognor Regis.
- Joanne Hurst, Farnworth, Bolton.
- Julie Lines, Barnet, Herts.
- Anne Steele, N. Finchley, London.

- Colleen Barrab, Strood, Kent.
- Louise Metcalfe, Bolton, Lancs.
- Jackie Forrest, Aspley, Nottingham.
- Angela Mortimer, Kilsyth by Glasgow.
- Glynda Hewitt, Burton Joyce, Nottingham.
- Debra Goodwin, Swanscombe, Kent.
- David Williams, Frome, Somerset.
- Joanne Chapman, Burton, Wirral.
- Lynda Beavan, Gillingham, Kent.
- Susan Richardson, Longtown, Cumbria.



ROLLERS: album winners

10 Years of Offshore Radio

DOUBLE LP OR CASSETTE

SURE TO BECOME A COLLECTORS ITEM IN YEARS AHEAD

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TEN years of British offshore radio are captured in this superb double album. The LP features highlights from 100 stations that have broadcast off Britain. It starts with the opening announcer's words of the day: Simon Cole of Radio Caroline took in 1964 and progresses through to 1974. Stations featured include Radio London, Radio Caroline, Radio Atlanta, Radio City, Radio 200, Radio Switch, British Radio England, Radio 210 and even the smaller stations like Radio Sefton, Essex, Ipswich, King, Dolfijn, and Tower.

Radio Caroline - the official story

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Narrated by Tony Allan

Radio Caroline Approved by Radio Caroline as the official L.P.

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The Radio Caroline Personnel, both past and present, recall the historical moments of the stations life. From highlights to dramas. Of successful drives. How the stations was set up! Problems encountered? How the stations increased? From its inception in 1964, right up to the present day! Radio Caroline staff recall their memories about the stations adventures of their funniest experiences in a series of specially recorded vignettes for this L.P.

Send your PO or Cheque to:

East Anglian Productions

7 Horsey Road Kirby-le-Soken

Frinton-on-Sea Essex CO13 0DZ

Telephone Frinton 6252

# WHO, WHEN AND WHERE

## THURSDAY

January 15

**GIGGLES**, Granary Club, Welsh Back, Bristol (Bristol 28267)

**ALEX WELSH BAND**, Pennine Hotel, Derby

**SNAFU**, Cleopatras, Derby (Derby 44128)

**RONNIE LANE & SLIM CHANCE**: Teesside Polytechnic, Newcastle

**NEIL INNES & FATSO**, University, St Andrews

**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)

**SETTLERS/JESSE JAMES**, Baileys, Stoke (Stoke 23958)

**TOMMY HUNT**, Baileys, Hull (Hull 24000)

**SHAKIN' STEVENS & THE SUNSETS**, Baileys, Blackburn (Blackburn 662662)

**JIMMY JAMES & THE VAGABONDS**, Nero's Place,

Camden, London NW1 (01 387 3222)

**BUCK OWENS & THE BUCKAROOS**, Gaumont, Portsmouth

**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031 229 4353)

**CURVED AIR**, North Staffs Polytechnic, Stoke

**COOL BREEZE**, Aquarius, Chesterfield (Chesterfield 70188)

**NETHERGLOW**, Nicky Tams Tavern, Edinburgh (031 225 8569)

**NATIONAL YOUTH JAZZ ORCHESTRA**, Seven Dials, Shelton Street, London WC2

**RENAISSANCE**, The University, Swansea (Swansea 24851)

**SASSAFRAS**, Palace Theatre, Aberdeen (Aberdeen 21135)

**JASPER CARROTT**, Town Hall, Cheltenham

**NUCLEUS**, Technical College, Ealing

**LAMP LIGHT**, Bettina's (Green Man), Euston Road,

London NW1 (01 437 6003)

**SUTHERLAND BROTHERS & QUIVER**, Memorial Hall, Northchurch

**STRANGE BLEND**, Croft Club, Arbor Road, Croft

**YOUNG COUNTRY**, Queen's Head, High Street, Maidstone

**CHAMPAGNE**, Variety Club, Bally

**BARRON KNIGHTS**, Nite Spot, Bedford

**BIG JOHN'S ROCK 'N' ROLL CIRCUS**, La Dolce Vita, Birmingham (021 643 6966)

**GEORGIE FAME & THE BLUE FLAMES**, Baileys, Leicester (Leicester 26462)

**JACK JONES**, Circus Tavern, Purfleet (Purfleet 4001)

**CILLA BLACK**, Baileys, Watford (Watford 39848)

**HOLLIES**, Theatre Club, Wakefield (Wakefield 75021)



Harding: Friday

## FRIDAY

January 16

**BLACKBYRDS**, Dome, Brighton (Brighton 682127)

**SPARROW**, National College of Food Technology, Weybridge (Weybridge 46914)

**SILLY WIZARD**, Variety Club, Lazenby

**PRETTY THINGS**, Corn Exchange, Cambridge

**CHAMPAGNE**, Variety Club, Bally

**BARRON KNIGHTS**, Nite Spot, Bedford

**BIG JOHN'S ROCK 'N' ROLL CIRCUS**, La Dolce Vita, Birmingham (021-643 6966)

**GEORGIE FAME & THE BLUE FLAMES**, Baileys, Leicester (Leicester 26462)

**SETTLERS**, Baileys, Stoke (Stoke 23958)

**HOLLIES**, Theatre Club, Wakefield (Wakefield 75021)

**FABLE**, College of Education, Swansea

**PANIC**, Rugby Football Club, Aberllynny

**SASSAFRAS**, The University, Glasgow (041-339 8855)

**FACTORY**, Technical College, Bradford

**CILLA BLACK**, Baileys, Watford (Watford 39848)

**MAX COLLIES RHYTHM ACES**, 100 Club, Oxford Street, London, W1 (01-636 0933)

**SUTHERLAND BROTHERS & QUIVER**, Civic Hall, Wolverhampton

**KURSAAL FLYERS**, University of Brunel, Uxbridge (Uxbridge 39125)

**STRETCH**, London College of Printing, London, SE1 (01-735 5594)

**GONZALES**, Trent Park College, Nottingham

**ROCK ISLAND LINE**, California Revival, Wokingham

**NUCLEUS/ISOTOPE**, Royal Holloway College, Egham

**AJ WEBBER**, College of Education, Davenport, Plymouth

**CRAZY CAVAN & THE RHYTHM ROCKERS**, The University, Reading (Reading 806222)

**MIKE HARDING**, Police Club, Rochdale

**S CREAMING LORD SUTCH**, The University, Aberystwyth (Aberystwyth 3812)

**BROTHERS LEE**, Bannaventa Club, Nr Daventry

**RIVENDELL**, Jesters, Mexborough

**TONY ROSE**, Joiners Arms, St Mary Street, Southampton

**THE KOSMIN BAND**, Hungry Years, Brighton

**RENAISSANCE**, The University, Cardiff (Cardiff 396427)

**SHADY LADY**, Windsor Castle, Harrow Road, London, W9 (01-286 1063)

**JIMMY JAMES & THE VAGABONDS**, Nero's Place, Camden, London, NW1 (01-387 3222)

**STEVE MARRIOTT'S ALL STARS**, The University, Bradford (Bradford 34135)

**HEAVY METAL BAND**, University of Sussex, Brighton (Brighton 64681)

**PETERS & LEE**, Fairfield Hall, Cropton (01-589 929)

**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)

**REAL THING**, Baileys, Sheffield (Sheffield 29519)

**CHAIRMAN OF THE BOARD**, Top Hat, Spenny-moor

**ACE**, The University, South-

ampton (Southampton 556291)

**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031-229 4353)

**IAN JAMIESON**, Three Owls, Huddersfield

**BUCK OWENS & THE BUCKAROOS**, Free Trade Hall, Manchester (061-834 0943)

**TOMMY HUNT**, Baileys, Hull (Hull 24000)

**SETTLERS**, Baileys, Stoke (Stoke 23958)

**RONNIE LANE & SLIM CHANCE**, The Polytechnic, Newcastle (Newcastle 28761)

**SNAFU**, Penthouse, Scarborough (Scarborough 83294)

**DECAMERON**, Greenwch Borough Hall, Royal Hill, London, SE10

**PEOPLES CHOICE**, Barbra-rellas, Birmingham (021-643 9413)

**NUCLEUS**, Royal Holloway College, Egham

**THIN LIZZY**, University of Warwick, Coventry (Coventry 20359)

## SATURDAY

January 17

**PORRIDGE**, Talk of the East, South Pier, Lowestoft

**PRETTY THINGS**, Kursaal, Southend (Southend 66276)

**CRAZY CAVAN**, Lace Market Theatre, Nottingham

**CILLA BLACK**, Baileys, Watford (Watford 39848)

**HOLLIES**, Theatre Club, Wakefield

**SETTLERS**, Baileys, Stoke (Stoke 23958)

**WICKED LADY**, La Dolce Vita, Newcastle

**GEORGIE FAME & THE BLUE FLAMES**, Baileys, Leicester (Leicester 26462)

**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)

**BIG JOHN'S ROCK 'N' ROLL CIRCUS**, La Dolce Vita, Birmingham (021 643 6966)

**DANA GILLESPIE**, Nashville, North End Road, London W14 (01-603 6071)

**SUTHERLAND BROTHERS & QUIVER**, The University, Nottingham (Nottingham 55912)

**KURSAAL FLYERS**, The University, Loughborough (Loughborough 63171)

**HITONES**, The Howff, Regents Park Road, London NW1

**NORTH CIRCULAR ACCIDENTAL BAND**, College of Physical Education, Eastbourne

**DESMOND DEKKER**, Corn Exchange, Bury St Edmunds

**STRETCH**, Yate Entertainment Centre, Bristol

**THE WASHINGTON & THE RAM JAM BAND**, Winter Gardens, Banbury

**S CREAMING LORD SUTCH**, The Tavern, Dorchester

**GONZALES**, Speakeasy, Margaret Street, London W1 (01-580 9810)

**PEOPLES CHOICE**, Tate Surling Suite, Bristol

**SLOWBONE**, Western Counties, Paddington

**RENAISSANCE**, The University, Bristol (Bristol 35035)

**FISKE BROOKS**, Imperial College, London SW7 (01-589 5111)

**THIN LIZZY**, The University, Leeds (Leeds 39071)

**FRU'UP**, Stadium, Liverpool

(051-236 6316)

**RIACKBYRDS**, California, Dunstable (Dunstable 62804)

**CAFE SOCIETY**, Hope & Anchor, Upper Street, Islington, London N1 (01-359 4510)

**SNAFU**, The Polytechnic, Hull

**RONNIE LANE & SLIM CHANCE**, University of Essex, Colchester (Colchester 44144)

**BUCK OWENS & THE BUCKAROOS**, Apollo, Glasgow (041-332 6055)

**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031-229 4353)

**CLIFTS**, The University, Exeter (Exeter 77911)

**TAXI'NERS**, Fairlight Cove Hotel, Hastings

**CHAIRMAN OF THE BOARD**, Incognito, Stockton & Ince, Darlington

**CURVED AIR**, The Polytechnic, Leicester (Leicester 27652)

**REAL THING**, Baileys, Sheffield (Sheffield 29519)

**CLIFTS**, The University, Salford (061 781)

**PETERS & LEE**, Fairfield Hall, Cropton

**STEVE MARRIOTT'S ALL STARS**, Queen Margaret University, Glasgow (041-339 9784)

**BARRON KNIGHTS**, Nite Spot, Bedford

## SUNDAY

January 18

**SASSAFRAS / ISOTOPE**, Roundhouse, Chalk Farm, London, NW1 (01-267 2564)

**ACE**, Fiesta, Plymouth

**PRETTY THINGS**, Greyhound, Park Lane, Croydon

**LABI SIFFRE**, Baileys, Watford (Watford 39848)

**BROTHER LEE**, Theatre Club, Wakefield

**THE KOSMIN BAND**, Newlands, Stuart Road, London, SE15 (01-639 0563)

**MIKE HARDING**, City Hall, Sheffield (Sheffield 27074)

**BOB DAVENPORT**, The Wheatheaf, Banbury

**SUTHERLAND BROTHERS & QUIVER**, The Pavilion, Hemel Hempstead, (64451)

**FRU'UP**, Kursaal, Southend (Southend 66276)

**SETTLERS**, Capitol, Aberdeen (Aberdeen 23141)

**BLACKBYRDS**, Palace, Manchester (061-236 0184)

**GENE ALLEN JAZZMEN**, 100 Club, Oxford Street, London, W1 (01-636 0933)

**ARROWS**, Baileys, Derby (Derby 363151)

**JASPER CARROTT**, Palladium, London, W1 (01-437 7373)

**LIGHT FANTASTIC**, Baileys, Stoke (Stoke 23958)

**TOMMY HUNT**, Baileys, Hull (Hull 24000)

**PETE SAVERS**, United Football Club, Banbury

**HEAVY METAL KIDS**, Winning Post, Twickenham

**GUYS 'N' DOLLS**, Nero's Place, Camden, London, NW1 (01-387 3222)

**REAL THING**, Baileys, Sheffield (Sheffield 29519)

**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)

**BULLY WEE**, Silver Thread House, Palace

**KURSAAL FLYERS**, Playhouse, Nottingham (Nottingham 4567)

**BROTHER LEE**, Theatre Club, Wakefield

## MONDAY

January 19

**LONNIE DONEGAN**, Baileys, Leicester (Leicester 26462)

**ARROWS**, Baileys, Derby (Derby 363151)

**MUNGO JERRY**, La Dolce Vita, Birmingham (021 643 6966)

**KEN COLYERS ALL STARS**, Red Lion, Great North Road, Hatfield

**NEIL INNES & FATSO**, Golden Diamond Club, Stoney Street, Sutton-in-Ashfield (Sutton-in-Ashfield 2690)

**BRIAN DEWURST**, Club Neptune, Bolton

**GUYS 'N' DOLLS**, Nero's Place, Camden, London NW1 (01-387 3222)

**DEVIL'S ROCK**, Repertory Theatre, Dundee (Dundee 23530)

**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031-229 4353)

**ACE**, Town Hall, Middlesbrough

**NEW VAUDEVILLE BAND**, Baileys, Derby (Derby 363151)

**PEOPLES CHOICE**, Top of the World, Stafford

**BROTHER LEE**, Theatre Club, Wakefield

**GENO WASHINGTON & THE RAM JAM BAND**, Baileys, Sheffield (Sheffield 29519)

**STRIFE**, Marquee, Wardour Street, London W1 (01 437 6603)

**MIKE HARDING**, Gateway Theatre, Chester

**LABI SIFFRE**, Baileys, Watford (Watford 39848)

**JACK JONES**, Circus Tavern, Purfleet (Purfleet 4001)

**SHOWADDY WADDY**, Baileys, Oldham (061 852 8421)

**KENNY BALL**, Hofbrauhaus, Bristol

**MUNGO JERRY**, Baileys, Birmingham (021 706 6307)

## TUESDAY

January 20

**LONNIE DONEGAN**, Baileys, Leicester (Leicester 26462)

**ACE**, Trent Polytechnic, Nottingham

**ARROWS**, Baileys, Derby (Derby 363151)

**MUNGO JERRY**, La Dolce Vita, Birmingham (021-643 6966)

**JACK JONES**, Circus Tavern, Purfleet (Purfleet 4001)

**LABI SIFFRE**, Baileys, Watford (Watford 39848)

**SNAFU**, Trent Polytechnic, Nottingham

**RONNIE LANE'S SLIM CHANCE**, Friars Vale Hall, Aylesbury (Aylesbury 88948)

**ALAN STIVELL**, Dome, Brighton (Brighton 682127)

**CLANCY**, North-East London Polytechnic, Longbridge Road, Dagenham

**GUYS 'N' DOLLS**, Nero's Place, Camden, London, NW1 (01-387 3222)

**GRAND OLE OP'RY ROAD SHOW**, Crucible, Sheffield (Sheffield 799223)

**DANA GILLESPIE**, Hope & Anchor, Upper Street, Islington, London, N1 (01-359 4510)

**MOON**, Ivanhoes, Huddersfield (Huddersfield 41336)

**DEVIL'S ROCK**, Repertory Theatre, Dundee (Dundee 23530)

**ROCK NATIVITY**, Royal Lyceum Theatre, Edinburgh (031-229 4353)

**CHAIRMAN OF THE BOARD**, Talk of the South, Southend and Gulliver's Club, London, W1

**GALLAGHER & LYLE**, City Hall, Newcastle (Newcastle 20007)

**GENO WASHINGTON & THE RAM JAM BAND**, Baileys, Sheffield (Sheffield 29519)

**JUDGE DREAD SHOW**, Royal Spa Centre, Leamington

**GRYPHON**, Marquee, Wardour Street, London, W1 (01-437 6603)

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Your tampon should be the most trusted tampon

For years, women all over the world have put their trust in Tampax tampons. They are by far the number one choice. In fact, more women use Tampax tampons than all other menstrual tampons combined. An important reason for this choice is the protection Tampax tampons give. More than sufficient, dependable protection for your normal needs.

Here are some questions and answers about menstrual protection and Tampax tampons. The answers will help you understand why the word "trust" and Tampax tampons are linked so closely in the minds of women in more than one hundred countries.

**Does "absorbency" mean "protection"?**  
Not necessarily. A tampon can be highly absorbent and still not prevent accidents from happening. For your protection, a tampon must be designed to absorb menstrual flow adequately, be easy to insert correctly, expand gently to fit your inner contours, and be simple to withdraw.

Tampax tampons measure up to all of these requirements. The tampon is made of softly compressed, highly absorbent cotton. It is encased in a slim, smooth container applicator that makes it easy to insert the tampon into the proper position for maximum protection and comfort. After insertion, the Tampax tampon expands in all three directions — length, breadth and width — to conform to the contours of the vagina so that the chance of leakage or bypass is minimal. Upon removal, the Tampax tampon slips itself so that it is as easy and simple to withdraw as it is to insert and is readily disposable. The withdrawal cord is chain stitched the entire length of the tampon.

**How small is the Tampax tampon?**  
Prior to use, the Tampax tampon itself is quite small (about 1 1/2 inches long and 1/2 inch in diameter) and is hygienically protected by its container applicator. This container applicator guides the tampon into its correct position. Your fingers need never touch the tampon. When the tampon is properly placed, you can't even feel it's there.

**What about disposal?**  
Upon removal, just drop the Tampax tampon into the toilet. Both the tampon and the applicator are completely flushable and biodegradable. The applicator tubes are made of spirally wound strips of paper that are held together with water-soluble glue. In moments — the time it takes to wash one's hands — the paper strips unwind and are as safe to dispose of as two facial tissues.

**How economical are Tampax tampons?**  
In spite of all their advantages, Tampax tampons are still more economical than other tampons. They come in packets of 10's and 40's in both Regular and Super sizes. The 40's in particular make Tampax tampons the most economical you can buy.

Now, here's a question for you: "Shouldn't your tampon be the most trusted tampon?"

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# ROCKADITIONS

## Metal wears thin

**HEAVY METAL KIDS / SASSAFRAS / Liverpool Stadium.**

WHEN The Metal Kids first hit the scene, everyone thought "Well, here's a band with an original stage act and some great ideas."

And they were right. The Kids managed to make their name with some outrageous acts in front of packed houses, who regarded them as a band they loved to hate.

But the ideas didn't change. And they went on and on — and on — and on.

Now they have run out of notions altogether, and despite their steadily increasing popularity, the Kids have lost the faith of their regular fans.

Vocalist Gary Holton still puts on a Hell's Angels jacket and hits the stage with a chain during The Cops Are Coming. Throughout the whole gig, he came up with all those old tricks which we're all used to.

They still go down moderately well now, but the Kids need to bring a little more variety into their act if they want a stronger following, although it's the Same and Bottle of Red Wine were still passable.

## Lace mark II

**PAPER LACE / NERO'S, London.**

The new line-up of Paper Lace, which now includes former New Seeker Peter James Moses, debuted at Nero's last week, and showed that they could well be a band we could hear a lot more about in 1976.

They are presenting a brand-new act designed to gain the maximum effect from the intricate lighting and sound system they have just acquired. Although the

former tended to detract one's attention a little from the group's musical content, it was a satisfying set.

Playing their obligatory string of hit records, the rest of their time was spent performing numbers by contemporary composers like Paul McCartney, Elton John and Neil Sedaka.

Paper Lace have always been strong on vocal harmonies and the introduction of two new members has done nothing to change this. What it has brought about however is a hardening and lightening of their instrumental sound. Credit must be given to Peter Oliver who is not only a fine singer and musician but has the unenviable task of being link man for the group — an undertaking that he presents with charm and good humour.

At the end of their set they presented a rock medley which had the audience on its feet stamping and clapping along leaving Paper Lace with a well-deserved ovation.

Although they've only been together in the new format for a few weeks and are obviously still finding their feet, it seems that only time and more work before live audiences is needed before they could become one of our major attractions both in this country and abroad.

SAM BOOTH

# Record & Tape Magazine



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We are pleased to present you with a selection from our complete catalogue listing 1,000's of titles spanning over three decades of pop music; and this is only the beginning.

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0517	Roxy Music	Do the Strand/Virginia Plain
0477	Led Zepplin	Whole Lot of Love
0054	Beach Boys	Good Vibrations
0058	Beetles	Love Me Do
0057	Beetles	Please, Please Me
0058	Beetles	From Me to You
0060	Beetles	I Want to Hold Your Hand
0072	Beetles	Lady Madonna
0118	Chubby Checker	The Twist
0229	Amen Corner	Hello Suzie
0272	Spremer Davis Group	My Sweet Lord
0381	Gerry & The Pacemakers	You'll Never Walk Alone
0384	Norman Greenbaum	Spirit in the Sky
0408	George Harrison	Let It Be
0410	Jet Harris & Tony Meehan	Knights in White Satin
0411	Richard Harris	MacArthur Park
0436	Johnny & The Hurricanes	Red River Rock
0461	Jonathan King	Everyone's Gone to the Moon
0538	Rufus Thomas	Funky Chicken
0607	Chris Montez	She's a Winner
0611	Moody Blues	She's a Winner
0736	Elvis Presley	Most Titles

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**JOHN LENNON**  
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**MOMENTS & WHATNAUTS**  
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**RUFUS**  
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# Market Place

## RADIO GUIDE 27

December issue now on sale featuring Ds Jimmy Saville, OBE, Patricia Ruff, Chris Johns, Colin Bowser, Chris Harper, Peter Young, Plus How Radio Jingles Are Made, Album Reviews, all the latest radio news, Radio Caroline and your independent local radio guide. AND ALSO THE 1976 CAPITAL RADIO ALL TIME TOP 100. Send 35p Postal Order/Cheque to Radio Guide (Dept. R.M.), PO Box 400, Kings Langley, Herts.

## WAVELENGTH 2

The second edition of the magazine for radio enthusiasts is now on sale - includes reports of the MI Amigo drama, The Caroline Court Case plus Dave Kaye of S.R.E. Radio Essex Flashback, Irish Radio, Mark Stewart Column, DX news, Campus Radio and exclusive extracts from DJ Simon Barrett's new book TEN DAYS IN THE LIFE OF A LADY. 40p Postal Order/Cheque to WAVELENGTH (Dept. R.M.), PO Box 400, Kings Langley, Herts.

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**CADILLACS** Speedoo  
**CADILLACS** Gloria  
**CHARNELLS** The closer you are  
**CHI-LITES** Love me  
**LOU COURTNEY** Skate now  
**GENERAL CROOK** What time is it  
**DRAMATICS** Get up and get down  
**DONNIE ELBERT** This feeling of losing you  
**JENELL HAWKINS** Moments  
**IMPRESSIONS** Meeting over yonder  
**JOHNNY BRISTOL** JACKIE  
**BEAVERS** No one else but you  
**EDDIE KENDRICKS** If you let me  
**B.B. KING** That evil child  
**TONY LAMARR** I do do anything  
**LAURA LEE** If I'm good enough to love  
**KOOB & THE GANG** I want to take you higher  
**PERCY MAYFIELD** The Devil made me do it  
**MOMENTS** Sexy mama  
**MOMENTS** Mama I miss you  
**JAMES BROWN** Spinning wheel  
**JAMES BROWN** Maybe good, maybe bad  
**JAMES BROWN** Hot pants  
**RINGER COLUMS** I'm leavin' this place  
**LOU COURTNEY** What do you want me to do  
**LOU DONALDSON** Sanford & Son  
**DYNAMICS** Voyage thru the mind  
**DONNIE ELBERT** Can I get over losing you  
**ELGINS** Uncle Sam's man  
**BETTY EVERETT** Happy I long to be  
**KOOL & THE GANG** Who's gonna take the weight  
**BILLY LAMONT** Snake and jerk  
**NOLAN** I like what you give  
**CHUCK BERRY** Maybeline  
**BOBBY BLAND** If you could read my mind  
**JAMES BROWN** Get up I feel like being a sex machine  
**JAMES BROWN** Get on the good foot  
**FALCONS** I found a love  
**DELIA GARTRELL** Look what you done done  
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**MILLIE JACKSON** I miss you baby
- U.S. IMPORT ALBUMS (£3.60 each plus 25p per LP p&p)**  
**DONALD BYRD** Places An Spaces (incl. Change Night Whistler) (Blue Note)  
**EL COCCO** Mondo Disco (group incl. Par Powdrill) (Ari)  
**CREATIVE SOURCE** Pass The Feeling On (incl. Funky Lovin' Sincerely!) (Polygram)  
**CLEVELAND EATON** Plenty Good Eaton (incl. Chitown Theme) (Black Jazz)  
**BOBBI HUMPHREY** Fancy Dancer (incl. The Top) (Blue Note)  
**SIDE EFFECT** Side Effect (New new funk group) (Fantasy)  
**GROVER WASHINGTON** Feels So Good (incl. The Sea Lion) (Kudu)  
**JOHNNY GUITAR WATSON** I Don't Want to Be Alone (Stronger) (Fantasy)  
**ZULMA** B.S.V.P. (incl. Just Look What You've Done) (RCA)  
**DELLS** We Got to Get Our Thing Together (incl. Reminiscing) (Mercury)  
**LES MCCANNY** Hustle To Survive (incl. Changing Seasons) (Atlantic)  
**DAVID RUFFIN** Who I Am (incl. Finger Pointers/Wild Honey) (Motown)  
**GIL SCOTT-HERON** BRIAN JACKSON: From South Africa To South Carolina (Arista)  
**LYN COLLINS** Check Me Out If You Don't Know Me By Now (People)  
**DONNA SUMMER** Love To Love You Baby (Gaea)  
**LONNIE LUSTON SMITH** Visions Of A New World (Flying Dutchman)  
**JACKIE MCGROE** Make Me Feel Like A Woman (Klay Vee)  
**RICHARD BIRDIE HOLMES** Sex Million Dollar Man (Flying Dutchman)  
**KING FLOYD** Well Done I'm In! I Feel Like Dynamite: Can't Give It Up! (Cherryville)  
**BAZUKA** A. Bazzuka (incl. Dynamite Love Explosion) (A&M)  
**WILLIS JACKSON** The Way We Were (incl. Lady Marmalade: Pick Up The Pieces) (Atlantic)  
**CROWN HEIGHTS AFFAIR** Dreaming A Dream (incl. Foxy) (De Lite)  
**ISIS** Am I Not Backing Up Now (Budshin)  
**PHILADELPHIA** Philadelphia (prod. by Jimmy Bishop) (RCA)  
**REVELATION** Revelation (incl. Get Ready For This) (RSG)  
**RITCHIE FAMILY** Brazil (20th Century)  
**JAMES BROWN** Everybody's Doin' The Hustle & Dead On The Double Bum (Poly)  
**Z. HILL** Keep On Lovin' You (A&M)  
**21st CENTURY** Ahead Of Our Time (RCA)  
**J.B.'s** Hustle With Speed (People)
- BLACK WAX**  
 12 Mitcham Lane  
 London  
 SW16 6NN  
 (Tel. 01-677 4159)



## Wheeling & dealing

being a rock star might mean fame and fortune but it can have its disadvantages. Ask Ken Hensley.

The Uriah Heep keyboard man thought he was doing very nicely when a London Evening Paper gave him a big spread on his "other" love — the motor racing track. But after the article had appeared he got a very irate call from his insurance company: "You can't do that," they told him. And no matter how he tried to get round the problem he found that his insurance company

could stop him from racing.

So now Ken has had to give up the wheel and content himself with merely running a racing team, rather than driving 'em too.

"It's a drag," he says, "but they really did make it impossible for me to drive. I used to love it too, the sheer concentration makes you forget everything else."

The new sport then, is golf, and if he really wants to lose his aggression, he can always thrash about the Berkshire lanes in his Lotus.

## Who will dethrone them?

THIS IS where we test your general pop knowledge.

Bohemian Rhapsody has been at the number one spot for eight weeks and that makes Queen the longest reigning number one act for nearly 10 years.

But what was the last record to have been at number one for so long? If you think you know drop a postcard to Wits End, Record Mirror, Spotlight House, 1, Benwell Road, London, N7 7AX.

If you think it was She Loves You in 1963, wrong, that was only four weeks at number one. And Green Green Grass Of Home by Tom Jones in 1966 only lasted five weeks.

So there you are. Let's find out who is the real pop brain of Britain!

The first correct entrant will receive a free album — of OUR choice.



SLIK: no-expense spared

# A SLIK AFFAIR

**HOW TO redeem yourself in three and a half hours.**

Bell, who were recently persecuted in these columns for their Christmas present, brought it all on home this week with a New Year's party at the fashionably cher

White Elephant On The River.

In a no-expense-spared job the country's most successful teen label pampered the usual assortment of music biz hungries with boeuf stroganoff or curry or duck or turkey or huge hams or sea food or (well, you name it). Only the strawberries seemed a

little hard, but then what do you expect this time of year?

The music biz thirsties had a good run too, with monster drinks and bar tenders that couldn't even be fooled by a "rusty nail" let alone the simplicity of a "Rob Roy."

And the price! Well it was a band called SLIK you had to sit through — a

band whose new single sounds like fellow stable mates the Rollers, but who in fact have a much higher energy level and gave out with a string of fairly raw oldies like Sha La La and Black Skin Blue-Eyed Boys.

Oh yes, they should make it.

That'll be a little more of the pate and a glass of Chateau La Tour, Thank you.



MARMALADE: re-formation

## Marmalade without the bits

section of Graham Knight (bass) and Alan Whitehead (drums), plus new men Charlie Smith (guitar) and Sandy Newman (lead guitar and vocals). They've signed to the Roger Greenaway / Tony McCaulay label, Target Records, and have a Tony McCaulay song,

appropriately titled Falling Apart At The Seams, on current release.

They've just returned from a German tour and plan to gig in clubs and universities throughout Britain.

Now, is 1976 going to be ANOTHER year of reformations?

## GETTING SHIRTY

RON come up and seem me sometime) Biggs has been playing the colonial host to visiting pop stars, or at least to Rick Wakeman and the English Rock Ensemble.

While Rick was wowing 'em all over Brazil (134,000 of them that is), our Ron The Great Train Robber decided he wanted a couple of tickets for a gig.

Rick reports: "He called me at the hotel for two tickets for the concert. Later we met for dinner and he gave me the shirt he wore at the robbery. I gave him the one I was married in."

Now was that a case of robbing Ron to pay Rick or the other way round?



FOR NO reason other than we can't stand the sight of them, will people please stick mental pins into Kenny. Actually the reason is we're sick of seeing them on the telly. And what about that MOR rocker Mike Oldfield refusing to do interviews? No doubt he'll be round when the success starts to drop off, but it'll be too late... and it's already too late for manager Derek Bowman seen posing in a check riding jacket for a teeny mag WITHOUT the boy wonder. Now then just why do the Kinks want it known they got on well with Steve Harley? Makes you think, eh! Is Britt Ekland the new Linda McCartney and is anything worth 25,000,000 dollars? Well the answer to both is Yes. Britt's gone snap happy over Rodney, and non-balding Reg Dwight of Pinner reckons his life is worth a bob or two. We reckon both are totally silly, but nowhere near as silly as Bill (remember them acid tests) Graham whose latest experiment is a Plant and Flower Market at San Francisco's Cow Palace in early Feb. Well Bill, as they say you're either on the bus or you're off it. Unless you're Matt Monro who fell off his stool (perch) during a cabaret spot and broke his collar bone. Not sure whether he was a bus driver or a milk man. Are you? Anyway nice to see that murder in America only carries a four month sentence... Nick Naff will be back as a cartoon character... Front row seats for Monsieur Bowie now £24 each and still months to go.



ELTON JOHN: worth a bob or two

Now come a bit closer dear. Did you hear that Elton John came tenth in the American list of worst dressed women. Strange, we quite like his wardrobe... it's just his clothes that are awful. Quiz: What haven't Bilbo Baggins and those divine Bay City Rollers got in common? Why has Grace Slick's car insurance been cancelled? And finally what's all this about Paul Newman coming out. In his new film, Front Runner he plays the part of a gay track coach. Well we suppose life begins at 50. So don't forget to mind the horses (know what we mean) BYEEEEEE XXX XXX

## In this week's sounds JETHRO TULL

Five page special feature

PURPLE SKYNYRD STONES

in big tour bonanza

Get it today!

## BEHIND THE BREAKERS

OH DEAR, if this lot are anything to go by we're in for a very indifferent period in the charts.

Heading the stakes are those two larger-than-life lovelies, The Captain and Tennille who bring their special brand of Californian sun-kissed schmaltz to another lovely dovey yucharoomy.

Next we have Dr Hook re-visited in the form of Smokie's newie — a hit no

doubt — followed by the redoubtable Fife & Drum Band Corp's original best version of Baby Face (all versions are by the way, horrible).

Tamla could be fast into another smasherooney with Yvonne Fair's lovely single, It Should Have Been Me, which edges up from 60 to 54. Meanwhile the Who make an appearance in the middle of this week's list and could be in for their first

hit single in a couple of years.

Our resident reggae buff (Kymme) reckons Derek Harriot's JA version of Pete Wingfield's 18 With A Bullet has got to hit, while all resident rockers believe in Sweet.

That just leaves Supertramp whose Lady looks good, Manuel whose Rodrigo looks bad, and Monty Python, whose Lumberjack is just plain... ugly.



WHO: first hit single for years?



# Goody Goodies

DEAR MAILMAN,

I was very annoyed to read about the "Alternative Pop Poll Shock" in which quite a few artists were criticised. I was especially annoyed to read that the Goodies had been awarded the most anti-votes. Being a great fan of theirs I would like to remind anyone who cast this vote that they have been popular enough to get five records into the top 30 and also have two best selling books as well as the television series. I shall shift my custom to another music paper!

Gillian Moss  
Leicester

Well nobody likes a smarty pants - and where else would you find a paper silly enough to write about the Goodies in the first place?

## Ducking the issue

DEAR MAILMAN,

So you wanna know the stars of 76, huh? Well it's Be Bop Deluxe and Da! Da!... Howard The Duck.

Ray Mathew  
London

We have heard of these Deluxe people, but who the hell is this duck's father?

## Money, honey

DEAR MAILMAN,

Slade had better think things over before deserting Britain to concentrate on America. What's the big deal about making it in the States anyway?

Barbara McCourey  
Burlingame

California  
In a word, MONEY.

## Led Rollers

DEAR MAILMAN,

I just couldn't believe it. I've just heard



BE-BOP DELUXE: See Ducking the issue.

Stevenson's Rocket for the first time and they're so bad they make the Rollers sound like Led Zeppelin.

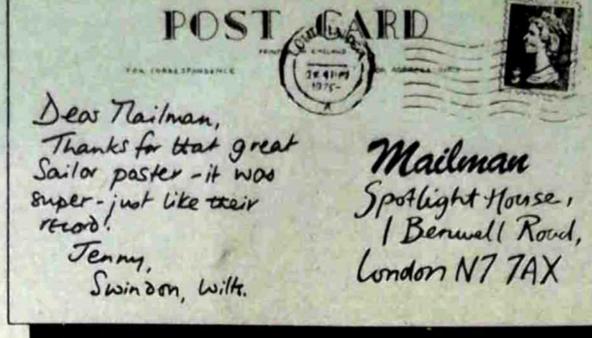
Tony Horkins  
Kenton  
Harrow

But that's what they're supposed to do, dummy!

## People please

DEAR MAILMAN,

This is for Les



Dear Mailman,  
Thanks for that great  
Sailor poster - it was  
super - just like their  
record!  
Jenny,  
Swindon, Wilts.

Mailman  
Spotlight House,  
1 Benwell Road,  
London N7 7AX

body spoke up for Queen. They have been kicked around like a tin can. Two Rollers fans from Dundee thought daft twits bought Bohemian Rhapsody. Clearly those two tartan clad morons don't know good music when they hear it. People who like good music like Queen's master-piece and bought it. Money Honey was, like all other Rollers hits, aimed at the under 16's and therefore can't be taken seriously.

Paul Huddleston  
Belfast

So what's wrong with teeny rock? We can't hold these prejudices here you know.

## Early retirement

DEAR MAILMAN,  
God I was nearly sick after reading that letter from those Bay City Rollers fans. They are a disgrace to Scotland. Compared with the talent of Billy Connolly and Rod

Stewart, the Rollers will all retire from old age at 23.

Dave Radford  
Gloucester

23? Who are you tying to kid? And since when has Rod Stewart been Scottish.

## Successful Slade

DEAR MAILMAN,

No matter how much people knock Slade, you have to admit that they're the most successful group since the Beatles. They have had 17 hit singles and five hit albums, many of these getting to number one. None of their records in five years have flopped. Slade are certainly successful... and rich!

David Kemp  
West Hampstead  
London NW6

I certainly don't have to admit they are the most successful group since the Beatles. And anyway, who counts money?

## Fairy tales

DEAR MAILMAN,

My friend and I were glancing through Record Mirror & Disc when we saw A-Z of 1975. We were disgusted with section 'B'. Neither David Bowie or Freddie Mercury are fairies and those who think this are idiots.

Bowie and Queen fans  
West Norwood  
It must be your minds my dear, we would never say that about anyone! Where's my lipstick?



BILLY CONNOLLY  
See Early retirement.

## Stay-at-home

DEAR MAILMAN,

I think that teenybop groups are on the way out and there won't be any left by the end of the year. Me and my friends used to follow Slade, the Rollers, everybody all over the country but now we stay home and listen to records by 10 CC, Queen and Electric Light Orchestra. What happened?

Carole Jones  
Sheffield

You grew up and Queen grew even more rich. Next...

## Slagging matches

DEAR MAILMAN,

Why do you encourage slagging matches all the time? Who cares whether Queen are better than the Rollers, it's the music that matters and these days it's even better than ever. So come on let's all live together.

Brian Lockheed,  
West Bromwich.

Quite Br! Have you ever heard a little ditty by a fellow named Scott McKenzie?



BOWIE...  
and MERCURY.



See Fairy tales

# J. Edward Oliver

## 'Climb does not pay'

AND NOW HERE IS THE REMAINDER OF THE REMAINDER OF MY CHRISTMAS EPISODE, IN WHICH I REVEAL WHAT HAPPENS WHEN FRESCO GOES INTO A TURTLE SOUP HUT AND FINDS A STICK OF CHALK HANGING FROM ONE OF THE OAK BEAMS THE STORY IS THEREFORE CALLED...

**SHACK AND THE BEAM'S CHALK!**  
(AND I SHALL BE GLAD WHEN I FINISH IT SINCE I AM BEGINNING TO RUN OUT OF THESE TERRIBLE PARTWIMIE PUNS!)

WELL, SO FAR, SO GOOD VESTERDAY I EXCHANGED MY HANDFUL OF BEANS FOR A MAGIC COU. AND BEFORE I WENT TO BED, I TIED HER UP OUTSIDE THE BACK DOOR



BY NOW, ACCORDING TO THE STORY, THE MYSTIC COU SHOULD HAVE PERFORMED HER MAGIC



I CAN HARDLY WAIT TO SEE WHAT SHE HAS DONE I CAN HARDLY WAIT TO SEE WHAT WONDERFUL ENCHANTMENT ADMITS ME AS I STEP OUTSIDE THE DOOR



WHAT'S THIS ON THE GROUND? WHY, IT'S A NOTE! HMM, LET'S SEE... THIS IS MAGIC COU DUNG, MERELY SPREAD SOME AROUND ANY BEANSTALK AND IT WILL IMMEDIATELY GROW TO GREAT HEIGHTS, THUS ENABLING YOU TO CLIMB TO THE GIANT'S CASTLE IN THE SKY



THE FABLED CASTLE IN THE SKY WITH ALL ITS WEALTH AND FABULOUS TREASURES! I SHALL BE RICH! RICH!!



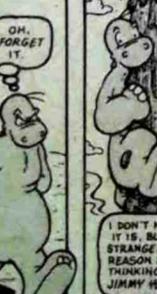
THERE, I'VE SPREAD THE MAGIC COU DUNG ALL AROUND MY BEANSTALK, NOW ALL I HAVE TO DO IS WAIT FOR IT TO GROW!



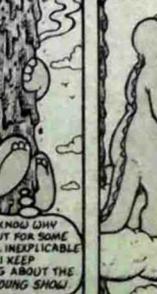
SOME HOURS LATER, HOWEVER OVERCOME BY THE LONGING FOR ADVENTURE, THE DESIRE FOR EXCITEMENT, AND THE CRAVING FOR MONEY, FRESCO DECIDES THAT HE WILL, AFTER ALL, ATTEMPT TO CLIMB THE 300 FT TALL PILE OF MANURE



THERE IT IS! WAY OVER ON THE HORIZON... THE GIANT'S CASTLE!



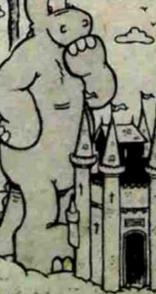
ACTUALLY, THE HORIZON WAS A LOT CLOSER THAN I THOUGHT



GOOD GRIF, I WONDER HOW HE GREW SO TALL? I WONDER HOW HE MANAGES TO GET INSIDE THIS TINY CASTLE? AND, MAINLY, I WONDER HOW HE MAKES THAT TROMPING NOISE WHEN HE'S WALKING ON CLOUD!



BOY, IS HE IN FOR A SURPRISE!



FEE FI FO FUM, I SMELL THE BLOOD OF AN ENGLISH MAN!



Loneliness is... -PLAYING STRIP POKER BY YOURSELF.



FOR SALE: POGO STICKS FOR ODD-LEGGED PEOPLE



## J. EDWARD OLIVER'S Inst. mark garbage COLUMN

- I'M NOT THE MAN YOU THINK I AM - DAVID BOWIE
- I'VE GOT PLENTY OF NOTHING - TUNGSTON
- POPCORN - BAY CITY ROLLERS
- ROBIN TO RUN - SOCIETY OF DIABLOIDA SUFFERERS
- MOVE IT - SOCIETY OF TRAFFIC GUARDIANS
- HOLD BACK THE NIGHT - GIBBY GUNNERS
- YOU MAKE ME FEEL BRAND NEW - THE SIX MILLION DOLLAR MAN
- YOU NEED HANDS - MAGNUS PIKE
- SHEER HEART ATTACK - JULIUS SEIZURE
- ALL THINGS MUST PASS - SOCIETY OF CONSTIPATION SUFFERERS

## RIDICULOUS ROAD SIGNS



Loneliness is... -PLAYING STRIP POKER BY YOURSELF.

THE INVISIBLE MAN

# SWEET

NEW CHART SINGLE



**'THE  
LIES IN YOUR  
EYES'**

A GREAT NEW SOUND



AVAILABLE NOW  
RCA 2641