

Australia 35c

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FEBRUARY 21 1978

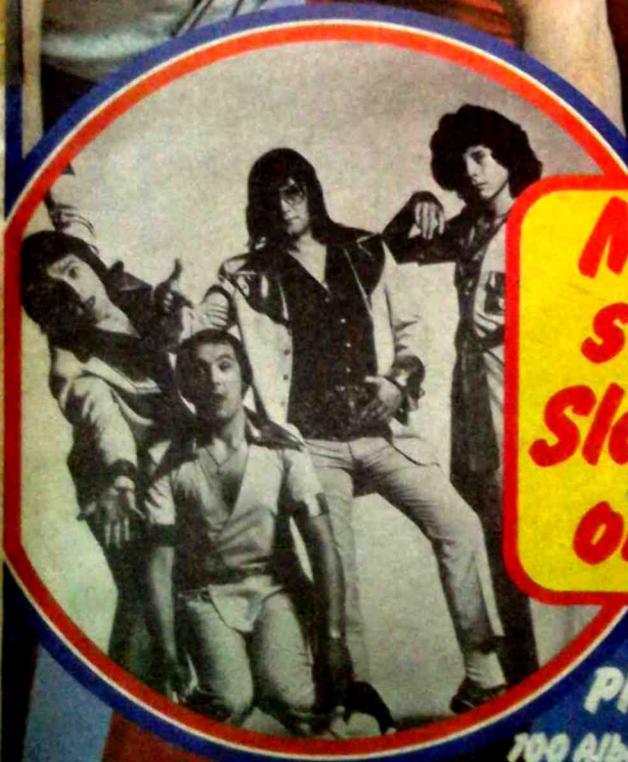
It pays to be

**Slik**

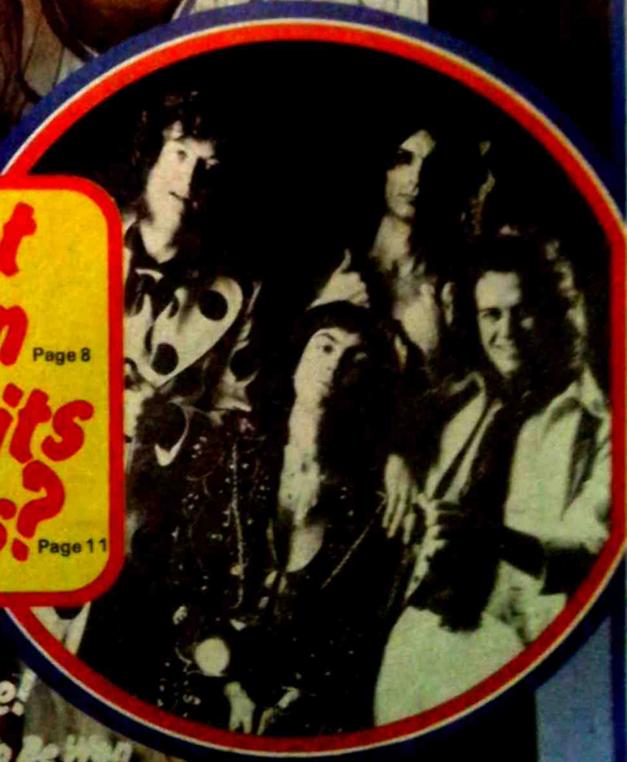
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**RECORD  
MIRROR**

**&  
DISC**



**Mud get  
stuck in** Page 8  
**Slade ~ hits**  
**or quits?** Page 11



**Win a  
Phillyfreebie!**  
100 Albums & Singles To Be Won

DUE TO A COMPUTER ERROR, THIS WEEK'S TOP 50 BRITISH SINGLES CHART WAS NOT AVAILABLE. THIS IS DUE TO A CIRCUMSTANCE BEYOND OUR CONTROL AND WE ARE THEREFORE REPEATING LAST WEEK'S CHART.

# Top 50 Singles

1	2	FOREVER AND EVER, Slik	Bell
2	1	MAMA MIA, Abba	CBS
3	8	DECEMBER '63, Four Seasons	Warner Bros
4	3	LOVE MACHINE, Miracles	Tamla Motown
5	4	LOVE TO LOVE YOU BABY, Donna Summer	GTO
6	5	WE DO IT, R & J Stone	RCA
7	13	NO REGRETS, Walker Brothers	GTO
8	21	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
9	17	ANSWER ME, Barbara Dickson	RSO
10	18	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
11	11	EVIL WOMAN, ELO	Jet
12	23	BABY FACE, Wing & A Prayer Five & Drum Corps	Atlantic
13	12	MIDNIGHT RIDER, Paul Davidson	Tropical
14	14	ITCHY COO PARK, Small Faces	Immediate
15	20	LOW RIDER, War	Island
16	6	BOHEMIAN RHAPSODY, Queen	EMI
17	15	MOONLIGHT SERENADE, Glenn Miller	RCA
18	22	SUNSHINE DAY, Osibisa	Bronze
19	26	SQUEEZE BOX, Who	Polydor
20	9	KING OF THE COPS, Billy Howard	Penny Farthing
21	29	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
22	7	GLASS OF CHAMPAGNE, Sailor	CBS
23	48	I LOVE TO LOVE, Tina Charles	CBS
24	10	IN DULCE JUBILO/ON HORSEBACK, Mike Oldfield	Virgin
25	45	LET'S CALL IT QUITS, Slade	Polydor
26	19	MILKY WAY, Sheer Elegance	Pye
27	30	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
28	39	DEEP PURPLE, Donnie & Marie	MGM
29	46	DAT, Pluto Shervington	Opal
30	31	I LOVE MUSIC, O'Jays	Philadelphia
31	39	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
32	32	WEAK SPOT, Evelyn Thomas	20th Century
33	37	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Philips
34	28	THE WAY I WANT TO TOUCH YOU, Captain & Tenille	A&M
35	27	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	CBS
36	-	RAIN, Status Quo	Vertigo
37	33	HONEY I, George McCree	Jayboy
38	16	LET THE MUSIC PLAY, Barry White	20th Century
39	35	LIES IN YOUR EYES, Sweet	RCA
40	38	JUST ONE LOOK, Faith Hope and Charity	RCA
41	-	CONVOY, C. W. McCall	MGM
42	47	INSIDE AMERICA, Juggy Jones	Contempo
43	40	THE OLD RUGGED CROSS, Ethna Campbell	Philips
44	-	FUNKY WEEKEND, Stylistics	Avco
45	49	MISS YOU NIGHTS, Cliff Richard	EMI
46	50	IN THE MOOD, Sound 9418	UK
47	43	HURRICANE, Bob Dylan	CBS
48	-	IF PARADISE WAS HALF AS NICE, Amen Corner	Immediate
49	44	LET ME BE THE NO. 1, Dooley Silverspoon	Seville
50	-	CLOUD 99, St Andrew's Chorale	Decca

# RECORD MIRROR & DISC

## Star Breakers

- 18 WITH A BULLET, Derek Harriot Trojan
- SHIPS IN THE NIGHT, Be-Bop Deluxe Harvest
- ONCE A FOOL, Kiki Dee Rocket
- YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls Magnet
- LOVE REALLY HURTS WITHOUT YOU, Billy Ocean GTO
- WAKE UP EVERYBODY, Harold Melvin & The Blue Notes Philadelphia
- BREAKING UP IS HARD TO DO, Neil Sedaka Polydor
- EXTRA EXTRA, Ralph Carter Mercury
- WHERE THE HAPPY PEOPLE GO, Tram Atlantic
- REGGAE GOT SOUL, Toots And The Maytals Island

## Yesteryear Charts

- From Martin Frazer

### 5 YEARS AGO

20th February 1971	1	MY SWEET LORD	George Harrison
	2	THE PUSH BIKE SONG	The Mixtures
	3	THE RESURRECTION SHUFFLE	Ashton, Gardner and Dyke
	4	STONED LOVE	The Supremes
	5	AMAZING GRACE	Judy Collins
	6	NO MATTER WHAT	Badfinger
	7	IT'S IMPOSSIBLE	Perry Como
	8	YOUR SONG	Elton John
	9	GRANDAD	Clive Duan
	10	CANDIDA	Dawn

### 10 YEARS AGO

14th February 1961	1	THEY'RE SO TOUGH	Sinatra
	2	GREENEVIOUS BREAKDOWN	The Rolling Stones
	3	YOU WERE ON MY MIND	Crispian St Peters
	4	SPANISH FLEA	Herb Alpert
	5	MICHELLE	the Overlanders
	6	A GROOVY KIND OF LOVE	The Mindbenders
	7	LOVE'S JUST A BROKEN HEART	Cilla Black
	8	KEEP ON RUNNING	The Spencer Davis Group
	9	TOMORROW	Sandie Shaw
	10	MIRROR MIRROR	Pinkerton's Assorted Colours

### 15 YEARS AGO

18th February 1961	1	ARE YOU LONESOME TONIGHT	Elvis Presley
	2	SAILOR	Petula Clark
	3	WALK RIGHT BACK/EBONY EYES	The Everly Brothers
	4	FBI	The Shadows
	5	RUBBER BALL	Bobby Vee
	6	YOU'RE SIXTEEN	Johnny Burnette
	7	WHO AM I/THIS IS IT	Adam Faith
	8	WILL YOU LOVE ME TOMORROW	The Shirelles
	9	PEPE	Duane Eddy
	10	SAILOR	Anne Shelton

## UK Soul Top 20

1	2	I LOVE MUSIC	The O'Jays
2	1	LOVE MACHINE	Miracles
3	4	WALK AWAY FROM LOVE	David Ruffin
4	12	INSIDE AMERICA	Juggy Jones
5	5	LOW RIDER	War
6	3	LOVE TO LOVE YOU BABY	Donna Summer
7	20	I LOVE TO LOVE	Tina Charles
8	10	IT SHOULD HAVE BEEN ME	Yvonne Fair
9	19	THAT'S WHERE THE HAPPY PEOPLE GO	Trammps
10	11	WEAK SPOT	Evelyn Thomas
11	-	EXTRA, EXTRA	Ralph Carter
12	8	JUST ONE LOOK	Faith Hope and Charity
13	17	HONEY I	George McCree
14	-	YOUR MAGIC PUT A SPELL ON ME	L. J. Johnson
15	7	BABY FACE	Wing And A Prayer Five And Drum Corps
16	13	CHANGE LADY	Donald Byrd
17	-	WAKE UP EVERYBODY	Harold Melvin And The Blue Notes
18	-	CHEQUATE	Barrabas
19	6	DO THE BUS STOP	Fatback Band
20	14	ROCK CREEK PARK	Blackbyrds

## US Soul Top 20

1	2	SWEET THING	Rulus featuring Chaka Khan
2	4	SWEET LOVE	Miracles
3	3	TURNING POINT	Tyrone Davis
4	5	LET THE MUSIC PLAY	Barry White
5	1	BOOGIE	Sly Stone
6	6	I NEED YOU, YOU NEED ME	Joe Simon
7	1	INSEPARABLE	Natalie Cole
8	7	SING A SONG	Earth, Wind & Fire
9	8	LOVE OR LEAVE	Spinners
10	12	YOU'RE FOOLING YOU	Dramatics
11	10	HOLD BACK THE NIGHT	Trammps
12	-	DISCO LADY	Johnnie Taylor
13	16	THEME FROM 'S.W.A.T.'	Rhythm Heritage
14	18	FROM US EVERYBODY	Starrs
15	15	YOU	Aretha Franklin
16	-	KEEP HOLDING ON	Temptations
17	14	WAKE UP EVERYBODY(Part 1)	The Blue Notes
18	-	NEW ORLEANS	The Staple Singers
19	-	HONEY I	George McCree
20	11	LOVING POWER	Impressions

# British Top 50 Albums

1	1	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
2	2	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
3	3	MUSIC EXPRESS, Various	K-Tel
4	-	RUN WITH THE PACK, Bad Company	Island
5	4	DESIRE, Bob Dylan	CBS
6	7	A NIGHT AT THE OPERA, Queen	EMI
7	6	24 ORIGINAL HITS, Drifters	Atlantic
8	5	STATION TO STATION, David Bowie	RCA
9	14	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
10	9	HOW DARE YOU, 10cc	Mercury
11	11	40 GREATEST HITS, Perry Como	K-Tel
12	15	CARNIVAL, Manuel & The Music Of The Mountains	Studio Two
13	13	ABBA, Abba	Epic
14	12	OMMADAWN, Mike Oldfield	Virgin
15	10	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
16	8	MOTOWN GOLD, Various	Tamla Motown
17	21	TUBULAR BELLS, Mike Oldfield	Virgin
18	16	LOVE TO LOVE YOU BABY, Donna Summer	GTO
19	23	TIMELESS FLIGHT, Steve Harley & Cockney Rebel	EMI
20	18	SHEER HEART ATTACK, Queen	EMI
21	17	SUNBURST FINISH, Be-Bop Deluxe	Harvest
22	29	CRISIS? WHAT CRISIS?, Supertramp	A&M
23	25	QUEEN II, Queen	EMI
24	40	QUEEN, Queen	EMI
25	19	ROLLED GOLD, Rolling Stones	Decca
26	26	ATLANTIC CROSSING, Rod Stewart	Warner Bros
27	27	GREATEST HITS, Barry White	20th Century
28	-	20 SONGS OF JOY, Nigel Brooks Singers	K-Tel
29	33	SING LOFTY, Don Estelle & Windsor Davies	EMI
30	29	THE BEST OF THE STYLISTICS, Stylistics	Avco
31	34	WISH YOU WERE HERE, Pink Floyd	Harvest
32	39	GET RIGHT INTAE HIM, Billy Connolly	Polydor
33	46	BREAKAWAY, Art Garfunkel	CBS
34	31	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
35	38	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
36	22	ONE OF THESE NIGHTS, Eagles	Asylum
37	20	MAKE THE PARTY LAST, James Last	Polydor
38	28	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
39	41	DARK SIDE OF THE MOON, Pink Floyd	Harvest
40	36	FAVOURITES, Peters & Lee	Philips
41	42	SIREN, Roxy Music	Island
42	23	STAR TRACKING '76, Various	Ronco
43	35	WE SOLD OUR SOUL FOR ROCK 'N' ROLL, Black Sabbath	Nema
44	37	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
45	45	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
46	43	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
47	47	ALL AROUND MY HAT, Steeleye Span	Chrysalis
48	48	DESPERADO, Eagles	Asylum
49	-	NO REGRETS, Walker Brothers	GTO
50	-	FUTURISTIC DRAGON, T. Rex	EMI

# US Top 50 Singles

1	1	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	Columbia
2	4	THEME FROM 'S.W.A.T.', Buffalo Springfield	Mercury
3	3	YOU SEXY THING, The O'Jays	Philadelphia
4	2	LOVE TO LOVE YOU BABY, Donna Summer	GTO
5	1	WRITE THE BOOKS, Barry Manilow	Atlantic
6	14	LET IT BE, The Beatles	Capitol
7	9	BREAKING UP IS HARD TO DO, Neil Sedaka	Rocket
8	12	TAKE IT TO THE LIMIT, Eagles	Asylum
9	10	EVIL WOMAN, Electric Light Orchestra	United Artists
10	13	LOVE HURTS, Nazareth	As 2
11	20	DECEMBER 1963 (Pt. 1), The Four Seasons	Warner Bros/Curb
12	21	LOVELY NIGHT (Angel Face), Captain & Tennill	As 1
13	21	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Inf
14	15	GROW SOME PUNK OF YOUR OWN, Elton John	MCA
15	16	SQUEEZE BOX, Who	MCA
16	20	BABY FACE, The Wing & A Prayer Five & Drum Corps	Wing & A Prayer
17	27	DREAM WEAVER, Gary Wright	Warner Bros
18	19	SOMEWHERE IN THE NIGHT, Helen Reddy	Capitol
19	22	FANNY (Be Tender With My Love), Bee Gees	RSO
20	24	GOLDEN YEARS, David Bowie	RCA
21	9	SING A SONG, Earth, Wind & Fire	Columbia
22	29	JUNK FOOD JUNKIE, Larry Groce	Warner Bros/Curb
23	25	THE WHITE KNIGHT, Cledus Maggard	Mercury
24	31	SWEET THING, Rufus featuring Chaka Khan	ABC
25	26	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
26	28	SLOW RIDE, Foghat	Beareville
27	30	DEEP PURPLE, Donny & Marie Osmond	Kolob
28	11	CONVOY, C. W. McCall	MGM
29	34	DREAM ON, Aerosmith	Columbia
30	33	BOHEMIAN RHAPSODY, Queen	Elektra
31	38	MONEY HONEY, Bay City Rollers	Arista
32	7	LOVE ROLLERCOASTER, Ohio Players	Mercury
33	36	ONLY SIXTEEN, Dr Hook	Capitol
34	40	TANGERINE, Seisoul Orchestra	Seisoul
35	39	SWEET LOVE, Commodores	Motown
36	41	LOVE IS THE DRUG, Roxy Music	Atco
37	-	CUPID, Tony Orlando & Dawn	Elektra
38	43	RENEGADE, Michael Murphy	Epic
39	47	HOLD BACK THE NIGHT, Trammps	Buddah
40	42	THE HOME COMING, Hagood Hardy	Capitol
41	44	PALOMA BLANCA, George Baker Selection	Warner Bros
42	50	TAKE IT LIKE A MAN, Bachman-Turner Overdrive	Mercury
43	-	INSEPARABLE, Natalie Cole	Capitol
44	49	'TIL IT'S TIME TO SAY GOODBYE, Jonathan Cain	October
45	-	BAFFLE GAS, Cat Stevens	As 1
46	-	GOOD HEARTED WOMAN, Waylon & Willie	RCA
47	48	LADY BUMP, Penny McLean	Atlantic
48	23	TIMES OF YOUR LIFE, Paul Anka	United Artists
49	32	LET THE MUSIC PLAY, Barry White	20th Century

# US Top 50 Albums

1	1	DESIRE, Bob Dylan	Columbia
2	2	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
3	3	MUSIC EXPRESS, Various	K-Tel
4	-	RUN WITH THE PACK, Bad Company	Island
5	4	DESIRE, Bob Dylan	CBS
6	7	A NIGHT AT THE OPERA, Queen	EMI
7	6	24 ORIGINAL HITS, Drifters	Atlantic
8	5	STATION TO STATION, David Bowie	RCA
9	14	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
10	9	HOW DARE YOU, 10cc	Mercury
11	11	40 GREATEST HITS, Perry Como	K-Tel
12	15	CARNIVAL, Manuel & The Music Of The Mountains	Studio Two
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14	12	OMMADAWN, Mike Oldfield	Virgin
15	10	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
16	8	MOTOWN GOLD, Various	Tamla Motown
17	21	TUBULAR BELLS, Mike Oldfield	Virgin
18	16	LOVE TO LOVE YOU BABY, Donna Summer	GTO
19	23	TIMELESS FLIGHT, Steve Harley & Cockney Rebel	EMI
20	18	SHEER HEART ATTACK, Queen	EMI
21	17	SUNBURST FINISH, Be-Bop Deluxe	Harvest
22	29	CRISIS? WHAT CRISIS?, Supertramp	A&M
23	25	QUEEN II, Queen	EMI
24	40	QUEEN, Queen	EMI
25	19	ROLLED GOLD, Rolling Stones	Decca
26	26	ATLANTIC CROSSING, Rod Stewart	Warner Bros
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28	-	20 SONGS OF JOY, Nigel Brooks Singers	K-Tel
29	33	SING LOFTY, Don Estelle & Windsor Davies	EMI
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36	22	ONE OF THESE NIGHTS, Eagles	Asylum
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38	28	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
39	41	DARK SIDE OF THE MOON, Pink Floyd	Harvest
40	36	FAVOURITES, Peters & Lee	Philips
41	42	SIREN, Roxy Music	Island
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45	45	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
46	43	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
47	47	ALL AROUND MY HAT, Steeleye Span	Chrysalis
48	48	DESPERADO, Eagles	Asylum
49	-	NO REGRETS, Walker Brothers	GTO
50	-	FUTURISTIC DRAGON, T. Rex	EMI

# UK Disco Top 20

1	1	LOVE MACHINE, Miracles	Tamla Motown
2	2	DECEMBER 1963, Four Seasons	Warner Bros
3	-	I LOVE TO LOVE, Tina Charles	CBS
4	6	LOW RIDER, War	Island
5	4	LOVE TO LOVE YOU BABY, Donna Summer	GTO
6	7	I LOVE MUSIC, O'Jays	Philadelphia
7	3	BABY FACE, Wing & A Prayer Five & Drum Corps	Atlantic
8	10	HONEY I, George McCree	Jayboy
9	9	DO THE BUS STOP, Fatback Band	Polydor
10	8	IN THE MOOD, Sound 9418	UK
11	12	EXTRA, EXTRA (READ ALL ABOUT IT), Ralph Carter	Mercury
12	-	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
13	-	INSIDE AMERICA, Juggy Jones	Contempo
14	12	JUST ONE LOOK, Faith Hope & Charity	RCA
15	7	SUNSHINE DAY, Osibisa	Bronze
16	-	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
17	-	FOREVER & EVER, Slik	Bell
18	19	OH THATS MY MAN, Fire	Jayboy
19	-	DAT, Pluto Shervington	Opal

**RECORD MIRROR & DISC**

NEWS DESK  
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RUSSELL

# LENNON TO RE-OPEN RAINBOW ?

LONDON'S Rainbow looks likely to be re-opened for rock this year and John Lennon is planning an appearance for the new season. RECORD MIRROR & DISC understands that among other names being put forward are the Jefferson Starship for the opening week.

The way is now clear for Lennon to come to



JEFFERSON'S Grace Slick Britain, knowing he can return to the States when he wants to. An American court has ruled that a visa

should not be denied to anyone because of a previous drug charge - Lennon's present circumstances.

His case, which he is expected to win, has not yet been heard, but is due to go through within the next few weeks.

Jefferson Starship are expected to come to Britain in the late Summer.

News of the Rainbow's re-opening began to filter through at the end of last year. It was said then that approximately £120,000 worth of alterations needed to be carried out on the building before it could be used as a rock venue.

Chris Moore, of Rank Leisure Services, told RECORD MIRROR & DISC: "We are negotiating with some people at the moment, but it would be unfair to say who they are. All I can say is that they are interested and are looking at it at the moment. It is difficult to say exactly how much money would be needed for the Rainbow."

## Tetsu's flash in Japan



**TETSU**  
EX FACES' bass player Tetsu has decided to return for good to his native Japan. His solo album which he has been working on for some weeks, will be finished over there, although he has been using British musicians so far. Ian McLagan played keyboards on some of the tracks.

## Stretch's schedule

STRETCH BEGIN a British tour on February 20 at Gloucester Roundabout. To coincide with the dates, they have a current album-out titled 'Elastic'.

The concerts continue at Hertford Bulls Park College (21), Newcastle Poly (27), Sunderland Poly (28), Bath Viaduct (March 2), Ipswich Manor (5), West Runton Village Inn (6), St Ives Recreation Centre (11), Reading University (12), Bognor College of Education (13) and Slough College of Education (20).

# NAZ ARE BACK

NAZARETH return from the States at the beginning of March to undertake a tour of major British cities. There will probably be only six or seven shows, one of them in London. They have a new single released next week, titled 'Carry Out Feelings'. An album will be out at the end of March to coincide with the tour. It is titled 'Close Enough For Rock 'n' Roll'.



NAZARETH: returning from States.

## SAILOR IN DRY DOCK

SAILOR have followed the string of bands to be hit by flu. They were forced to cancel a show at Eastbourne's Congress Theatre last week. The band apologise for the inconvenience caused and will rearrange the gig before the end of the tour.

MARIA MULDAUR has a new album out on February 20, titled 'Sweet Harmony'. Included on the album are guest artists Linda Rondstadt and Willy Weeks.



JOHN LENNON: at the Rainbow?

## Adventures of Dana

DANA GILLESPIE is to headline the second of the Sunday Rock concerts at Stratford East Theatre Royal on February 22.

All the proceeds from the show go to the fund which raises money for East End adventure playgrounds. This is the last date of Dana's tour.

She opens in a new musical on March 18, titled 'Mardi Gras', at the London Prince Of Wales theatre.

## EXTRA EXTRA !

THE FATBACK BAND have yet more dates added to their current British tour. They are: Birmingham Barbarellas on February 23 and Purpley Tiffanys on the 25th.

STATUS QUO have added an extra date to their British tour itinerary. It is at the Cardiff

Capitol on March 14. Quo appear at the London Hammersmith Odeon on February 27 and 28.

THE NEIL YOUNG concert at the Glasgow Apollo has been changed. Instead of March 28, it is now on April 2.

SNAFU's extra concerts are at: Stroud Leisure

Centre (February 21), Cheshire Alsager College (27), Hastings Pier Pavilion (28), Bristol Stirling Suite (29), Cromer Links Pavilion (March 6) and Huddersfield Ivanhoe's (9).

Their new single 'Are You Sure?' is released on February 27.

## More from Elkie

ELKIE BROOKS, has more dates added to her British itinerary. They are: Brunel University (February 21), Bournemouth Winter Gardens (March 5), Maidenhead Skindells (6), Hull University (12), Norwich University (13), Northampton Nene College (20), Southampton Guildhall (24), St Albans City Hall (27) and Croydon Fairfield Hall (28).



ELKIE BROOKS: revealing more dates



# THE CHI-LITES

**NEW SINGLE!**  
**The Devil is Doing his Work I'm a Gambler**

BR 32

Brunswick

marketed by

DECCA

# ESSEX - WORLD OFFERS

DAVID ESSEX begins a world tour on March 19. He will take in Holland, Germany, France, Norway, Sweden, Denmark and Australia. In April, he will make his first live appearance in France and there is a possibility of him going to Japan.

There have been offers from almost every country in the world. David will be touring Britain again in the Autumn. Backing him on the tour will be two newcomers - Ronnie Leahy (keyboards) and Phil Palmer (guitars).

This adds to the line up which already includes Barry De Souza (drums), Mark Griffiths (lead guitar), Mike Thorn (bass) and Alan Wakeman (brass and woodwind).

## Andy's low

ANDY FAIRWEATHER LOW has re-scheduled the date he had to cancel at Hemel Hempstead Pavilion on Sunday February 8, when he came down with 'flu. The show will now be held at Watford Town Hall on February 24.



DAVID ESSEX: Japan possibility

## Priest's new destiny

JUDAS PRIEST begin their first headlining British tour on March 25 at Cleethorpes Winter Gardens. An album, titled 'Sad Wings Of Destiny' will be released on March 26 to coincide with the dates.

## 'Maker' breaker

WIDOW MAKER, the band formed by Steve Ellis and Ariel Bender, have an album out next month and begin a UK tour at the end of February.

The dates begin at Glasgow College (February 27), Aberdeen University (28), Nelson, The Column (29), Newcastle Mayfair (March 5), Loughborough University (6) and North Staffs Poly (10).

ALAN WHITE, drummer with Yes, is to release a solo album on February 27. It will be titled 'Ramshackled' and features Jon Anderson, Steve Howe and Colin Gibson.

The other concerts are at Ipswich Manor Ballroom (26), Cromer Links Pavilion (27), Chelmsford Chancery Hall (28), Lincoln Drill Hall (31), Wigan Casino (April 1), Cambridge Corn Exchange (2), Chipping Sodbury Yate Centre (4), Bournemouth Village Bowl (5), Truro Plaza Cinema (6), Plymouth Fiesta (7), Dunstable Civic (8), Liverpool Stadium (10), Nottingham Playhouse Theatre (11), Birmingham Town Hall (12), Cardiff Top Rank (13), Maidenhead Skindies (15), Nelson, The Column (16), At Albans City Hall (17), Croydon Greyhound (18), Shrewsbury Music Hall (19), Brighton Top Rank (20), Guildford Civic Hall (21) and Peterborough Wirrana Stadium (22).

## New 10cc dates after illness

ILLNESS HAS now forced the postponement of eight 10cc gigs in Glasgow, Edinburgh, Newcastle and Leicester. The rescheduled gigs are now at Leicester (March 6/7), Edinburgh (8/9) and Newcastle (19/20).

Extra dates have been put in at Aberdeen Capitol (21/22) and Glasgow (26).

Meanwhile Mr Big have had to cancel gigs last week when guitarist Dickens fell and injured his hand. The cancelled dates will be rebooked later in the tour.

## Re-Issue of the 'Riders'

THE DOORS' single 'Riders On The Storm' is to be reissued by Elektra on February 20. The B side is another well known Door's number, 'LA Woman'.



DOORS: Jim Morrison

## TAKING THE 'MICK'?

STACKRIDGE HAVE a new album out on March 12, titled 'Mr Mick.' A single from the album, 'Hold Me Tight' is out at the end of February and flautist Mutter Slater has a single, 'Dancing On Air' released on March 19.

They begin a British tour on March 7 at Hemel Hempstead Pavilion. With them for the tour will be Peter Van Hook (drums) and Dave Lawson (ex Greenslade keyboards player).

The tour continues at Plymouth Fiesta (March 10), Yeovil Johnson Hall (11), Manchester University (13), Swansea Brangwyn Hall (17),

Chelmsford Writtle Hall (18), Birmingham Poly (19), Dunstable Queensway Hall (20), Croydon Greyhound (21), Bath Pavilion (24), Glamorgan Poly (25), London Shaftesbury Theatre (26), Glasgow Technical College (April 3) and Liverpool Royal Court Theatre (4).

More dates will be added later in the tour.

## AL'S LONDON DEBUT

AL JARREAU makes his London debut at London's Ronnie Scott's club in April. Jarreau, who is currently enjoying success in American clubs, opens his two-week season at Ronnie's on April 5. He will be accompanied by his own band.

## Mott tour/album

MOTT ARE in the studios this week recording a new album, and intend to tour Britain in April.

The album, as yet untitled, will be released to coincide with the tour and will feature mostly new material written by the band. The tour will cover 20 dates taking in concerts and universities. Following the UK dates, Mott will leave for the States where they begin dates mid May.

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# American hotline ...

## Hollywood

## Bowie smash at the Forum

DAVID BOWIE and the Kinks were both in Southern California last week for concert appearances. Bowie had a three-night stand at the Forum in Inglewood. Last time he was in Los Angeles was for his Diamond Dogs presentation, an elaborate stage production. This year he just came out and sang his Rock and Roll.

The beginning of the show featured a lot of songs from 'Station To Station', but then, Bowie got into 'Jean Genie', 'Sufragette City', 'Queen Bitch', 'Rebel Rebel', 'Fame' and 'Diamond Dogs'. Notably absent was 'Golden Years'.

The opening night audience demanded, and received two encores; the second night Bowie left after one encore.

Bowie's film 'The Man Who Fell To Earth' will be premiered at the Los Angeles Film Exposition in Century City in March. Rumour has it that Bowie's next film role will be a Nazi in 'The Eagle Has Landed'.

The Kinks also gave an elaborate stage presentation last time they were on the West coast, with their



DAVID BOWIE  
Straight rock & roll.

Preservation show. At the Santa Monica Civic Auditorium last week they played a two-night stand and sang a number of oldies, including 'Waterloo Sunset', 'Lola', 'You Really Got Me' and 'All Day And All Of The Night'. The latter part of the show was their new 'Schoolboys In Disgrace'.

GREGG ALLMAN was arrested in West Hollywood for not having current California registration stickers on his

car. A deputy stopped Allman and was only going to issue a warning, but a radio check turned up an outstanding warrant issued by Beverly Hills police for the same problem. Allman was booked and released on 45 dollars bail.

RICK WAKEMAN announced at a recent Washington concert that anyone who wanted the piano he was playing could have it. American University took him at his word and Wakeman donated the piano to the college, which auctioned it to raise money for a children's hospital. A Wakeman fan made a successful bid of 300 dollars.

BETTE MIDLER was recently honoured by Harvard University's Hasty Pudding club, who named her their 26th Woman of the Year. The award is given to outstanding women of the theatre who show great artistic skill and feminine qualities.

VINCE GUARALDI, who also had an instrumental hit with 'Cast Your Fate To The Wind', died of a heart attack in Menlo Park, Calif, on February 7. The jazz pianist was found in his motel room by a member of his trio during a break at a nightclub.

GARY CLITTER has a new US single, so maybe he'll change his mind about retiring. It's not 'Papa Oom Mow Mow' or

anything else from his 'G.G.' album. It's a re-release of 'I Love You Love Me Love'. Arista Records may have been prompted to try one more time because Tommy James (he of Crystal Blue Persuasion fame) has just released a version of it. If Gary's record makes it big, Tommy can always push the flip side of his recording, which is a version of 'Devil Gate Drive'.

ROD STEWART, the Bee Gees and Judy Collins are all in the studio looking for successful follow-ups to their last efforts. Stewart is at Cherokee Studios in Hollywood with producer Tom Dowd.

The Bee Gees are back at Criteria Studios in Miami, where they recorded 'Jive Talkin'' and Judy Collins is reunited with producer 'If Mardin, to follow up 'Send In The Clowns'.

The Manhattan Transfer will be working on their new album through March, when they begin an American and European tour - FRED BRONSON

## New York Bootleg requests

A&M RECORDS, have been inundated with requests for the Nils Lofgren 'An Authorized Bootleg' album. With record stores sold out fans have been mailing

## NEWS IN BRIEF

EX VANITY Fare member, Trevor Brice, returns to the scene after some time with a single titled 'Better' By Far... The Carpenters are rearranging their European tour for later in the year... Decameron, alias the Magnificent Mercury Brothers, begin touring on Feb 21 at Manchester University. Other dates are: Derby Playhouse (22), Cambridge Guildhall (26), Lampeter St David's University College (Mar 5), Malyers Festival Theatre (6), Yate Stirling Suite (7), Cardiff Barry Memorial Hall (11), High Wycombe Coll of Higher Ed. (12), Peterborough Key Theatre (14), Dorking Hall (18), Pontypool Leisure Centre (20), Plymouth Fiesta (21), Penzance Garden Ballroom (23) and Cheltenham Town Hall (25)...

Dr Feelgood are planning an American tour at the end of this month... Barry Ryan has signed with the Bell records after a two year absence from the music business. His single, titled 'Judy' is a tribute to Judy Garland and is out on February 20... The new Maxine Nightingale single is titled 'Gotta Be The One' and it's out this Friday.

AL JARREAU makes his London debut at London's Ronnie Scott's club in April. Jarreau, who is currently enjoying success in American clubs, opens his two-week season at Ronnie's on April 5. He will be accompanied by his own band.

## AL'S LONDON DEBUT

AL JARREAU makes his London debut at London's Ronnie Scott's club in April. Jarreau, who is currently enjoying success in American clubs, opens his two-week season at Ronnie's on April 5. He will be accompanied by his own band.

checks for up to 15 dollars (£7) in the hope of receiving a copy. Meanwhile, Nils is staying up all night to put the finishing touches to his next album 'Cry Tough' at the Record Plant studios in LA.

PETER FRAMPTON's live album is without a doubt, currently the best selling disc this side of the Atlantic. Now he hopes to cash in on this by releasing 'Show Me The Way' as a single. If the album is anything to go by, it will be a sure-fired hit.

Alice Cooper has been elected Grand Marshall at this year's New Orleans Mardi Gras. As Grand Marshall he will be accompanied by the now legendary cyclops monster from his 'Welcome To My Nightmare' show. Also along with him will be a tombstone and a variety of eerie props on one of the 25 massive lorry floats that make up the parade. Alice's float will make its way through the streets of Orleans towards the Rivergate Auditorium.

LAST BUT not least, two British bands making headway tours through America at the moment are Ace and Sweet. It seems that this time around they are with getting much larger and more receptive audiences. STEPHEN MURPHY



*An exciting new album from Sweet.*

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# Ruffin the smooth

THE NAME David Ruffin is probably new to the majority of today's pop fans, though the surname might ring a familiar bell to those who've seen his brother Jimmy perform on one of his countless UK tours.

Long-time Motown fans will remember David fondly as the lead singer of the Temptations during what was, for many, the group's golden age.

'Ain't Too Proud To Beg', 'Wish It Would Rain', 'Since I Lost You Baby', 'Beauty's Only Skin Deep', 'I'm Losing You', these and dozens of other Temptations' classics bore the stamp of David Ruffin's artistry.

Now, after nearly a decade out of the limelight, the bespectacled, studious looking soul-man is back with his delicious 'Walk Away From Love', currently hot-footing it up the charts.

The magic catalyst for Ruffin's personal triumph was Van McCoy — and they don't come much hotter than the Hustle Man himself. "Yeah, it was fantastic, working with Van. His contribu-

tion to the success of 'Walk Away From Love' was fantastic". Ruffin said over a crackling Transatlantic phone line.

"We're friends from way back and we've been trying to get together for a long time. Barney Ales, the sales boss at Motown, had a long talk with me and we reckoned we should aim at the disco market because that's so big right now. Since Van was so successful with his own records Barney took up my idea of calling him in."

"Van's a real gentleman, he conducts himself so well. He really knows his business and yet he's the first producer I've had who has been prepared to listen to my

ideas and help me put myself over the way I've always wanted.

"Van came to me with four songs including 'Walk Away From Love'. I knew straight off that was the one I've been waiting for all these years.

"Faith, Hope and Charity, Van's pet project, were brought in to do the back-up vocals and it really worked."

Though he matured musically in Detroit, David Ruffin is a native of the Deep South: "I was born in Why-Not, Mississippi and grew up in the nearby town of Meridian.

"We had our own gospel group, the Ruffin Family, led by my father and I

started singing with that at the age of two. When I was 14 my father let me go on the road with a minister for 18 months.

"When we arrived in Hot Springs, Arkansas, I stayed there for three or four months then joined the Dixie Nightingales up in Memphis.

"I lived at Ollie Nightingale's mother's house for over a year then I decided to move North and settled in Detroit where I met Billy Davis, Tommy Calla and Motown's founder, Berry Gordy Jr.

"That was in the early days, before Berry raised the money to launch Motown. It was great fun then, we'd have Aretha Franklin playing piano for us at rehearsals and then there would be the other people who eventually became stars at Motown."

David's own recording debut came in New York where he cut 'You And I' for the Scepter Records' subsidiary Beta in 1958.

"A lot of folks don't realise that I had four 100,000 selling records before I even joined Motown", he reminisced.

"I was with Chess Records for a time, then I left that company in 1963 and just hung around Detroit.

"My brother Jimmy was on the Motown Revue and told me the Temptations were looking for a new tenor. They'd offered him the job but he wanted to stay solo.

"So I joined the group and stayed with them four years, six months, two days and 30 minutes!

"It was a great experience and I owe the Temps a great debt. My days with them made me.

But it's very hard to get a group totally different personalities, a rather large group at that, and work, travel, hang around together for day after day, year after year. Everybody wants to go in their own direction, that's just natural."

Did Motown object to his decision to go solo?

"No, in fact they encouraged me because they could see how much I wanted it. Of course, the



DAVID RUFFIN: out of oblivion

by  
Kevin  
Allen

group and I fell out at the time but we got over it and now we are great friends again." However, after a fairly promising start, David sank into oblivion. He was passed from producer to producer and given second-rate material which was often already rejected by the front-runners.

But now, thanks to Motown's welcome new policy of looking beyond their own organisation for

material, producers, even recording venues, this great talent is riding high again. He's also anxious to return to Britain to appear in front of the audiences who saw him twice in the Sixties with the Temptations.

"If you know of any promoter over there who'd like to bring me over, just give him my number and have him call me fast", was his parting line.

# Sweet surrender

by  
Ray Fox-  
Cumming

WHETHER OR not Britain is getting a little tired of Sweet, Sweet are getting a little tired of Britain and at the moment, the group have no plans to play here this year.

"It's a nice little prestige market," says Andy Scott rather patronisingly down the Transatlantic phone, "but...

"I mean, I like living there but from a work point of view there are other places where we do much better, so if I have to be away for a long stretch I don't mind."

At present Sweet are in the early stages of a long stretch in America, doing a tour that will take them through more than 40 cities. "America," says Scott, "reminds me of Germany. The audiences we get are not young, but by the same token they're not old."

"The Americans would categorise our audiences as 'late teenage / freak'. The one thing I have



SWEET: vibes of animosity

noticed is a funny smell in every hall. You know," he mumbles, "substances."

Apparently Sweet's American fans are interested in neither class nor subtlety. "It's brain damage they're after," claims Andy, "four square Rock 'n' Roll. They want to see us work, really sweat. The gigs where we've taken things leisurely and been at our best musically, we have even gone down as well as hitting them between the eyes — loud."

What sized halls are you playing?

"We're playing the bottom end of the headlining scale — places up to about six thousand capacity, same as Mott and Queen."

Have you bumped into any other British bands on your way round the States?

"No, but Queen are in New York at the moment." Have you

actually seen any of them?

"No, but we've felt the vibes of animosity emanating from their hotel."

Do you plan to meet up with them?

"Oh come on now, we're not going kow-towing to them. After all, we're 16 — hit — wonders now. They can make the approach if they want to."

Since Queen's personal egos are every bit as big as Sweet's, there seems little likelihood of such an approach.

Once the American tour is over, Andy says Sweet will do some "Quack routing" then embark on our shortest but biggest European tour ever — 15,000 seaters all the way."

Andy points out that in Europe Sweet are very big business. "In Germany our last album 'Strung Up' went gold within a week of release. We regularly sell 100,000 copies of each album in

Sweden, which is fantastic when you think that the population isn't that big."

In the meantime, Sweet's new album 'Give Us A Wink' is due out both sides of the Atlantic any day now. "We made it quite a long while ago, but then it was so long before it was to come out that we went into studios with it again and changed and added things."

One slight disappointment for Sweet as far as Britain is concerned is the slow progress of their single 'Les In Your Eyes'. "It's more of an album track than a single really," says Andy, "but on the figures we were getting we expected it to make a jump into the Top 20 after it got to number 26."

"People may be a bit blasé about us in Britain at the moment," he says, "but I reckon we'll be there again in the end."

**SLIK** HAVE surprised everyone - including themselves - by taking over the top spot in the charts with apparently no effort at all. In the same stable as the Rollers, using the same writers, they have proved that the Bell/Martin/Coulter team can maintain the pace they set for themselves in keeping artists high in the charts.

But Slik haven't really come from nowhere. As Salvation, they worked for years in Scotland. Then, when they did change the name to Slik, they recorded with Polydor. The song they had then, "The Boogiest Band In Town" was a Martin/Coulter composition, but per-

haps not as strong as the material they have written since.

The image was different too, of course. Now Slik have found themselves with a new appearance and a No 1 song. They are being called part of the spearhead of the Scottish Sound. Did they think that the sound existed?

"It's a new one on me," said Midge Ure. "I wouldn't say there was a Scottish sound. After all, we don't sound like Alex Harvey or Stone The Crows. I'd say it was more of a Martin/Coulter sound."

Slik are very loyal to the team who have seen them to the top and rely on the advice they are given. The next move is to get a follow up

single. Will they write it themselves, or will it be another from the experts? No, Slik will not be writing their own A sides for some time to come.

They will, however, be allowed to record their own songs for B sides and for the album. The first Slik album will be recorded at the end of this month.

"We've never done an album before," said Midge. "Certainly we will use some of our own songs. We've written hundreds! But they weren't commercial enough for singles. We're learning much more about writing now. We thought it would be easy to write a pop song,

but were wrong."

So, for the time being, Slik aren't taking any chances. They will stay with the safe, charmed pen of their writers.

"We've got a great thing going," said Midge. "The writers say that it's the style of the band that has made the hit as much as the song, so they are pleased too."

Slik's 'Forever And Ever' is shortly to be released in the States; following the success story of you know who. The comparisons are obvious. Too obvious to ignore the fact that there is a Scottish Sound.

It pays to be partisan. ROSALIND RUSSELL

# THE SLIK PARADE

## SLIK LIFELINES

**Real Name:** James "Midge" Ure  
**Birthplace:** Cambuslang  
**Birthday:** October 10th, 1953  
**Height:** 5 feet 8 inches  
**Weight:** 9 stone 3 lbs  
**Colour of eyes:** Blue  
**Colour of hair:** Brown  
**Collar Size:** 14 1/4  
**Chest Size:** 34 inches  
**Waist Size:** 28 inches  
**Shoe Size:** 8  
**Parents Names:** Bett - Jim  
**Present Home:** Glasgow  
**FAVOURITES:**  
**Colour:** Red  
**Clothes:** Jeans & T-Shirts  
**Singer (Male):** Phil Lynot (Thin Lizzy)  
**Singer (Female):** Linda Lewis  
**Instrumentalist:** Jeff Beck  
**Composer:** None  
**Group:** Small Faces  
**Car:** Ford  
**Food:** Italian  
**Drink:** Barrs Iron Bru  
**Album:** Blow By Blow & Not A Little Girl  
**Any more**  
**Single:** Midnight At The Oasis  
**Actor:** James Stewart & Fred Astaire  
**Actress:** Hedy Lamarr & Ginger Rogers  
**Instruments Played:** Guitar  
**Education:** Rutherglen Academy  
**Musical Education:** Self Taught  
**Age Entered Show Business:** 10  
**First Public Appearance:** Scout Gang Show 1965  
**Biggest Influence of Career:** Parents  
**Previous Occupation:** None  
**Most Thrilling Experience:** Playing Apollo, Glasgow  
**First Amateur Appearance:** Singing to the class in Primary  
**Biggest Break:** Meeting the rest of Slik  
**Biggest Disappointment:** Getting my guitars stolen  
**TV Debut:** Glen Michael Cavalcade STV  
**Hobbies:** My home recording studio  
**Likes:** Watching old movies on television  
**Dislikes:** Being out when a good movie is on TV  
**Ambition:** Find the guy who stole my guitars and to own my own collection of old movies  
**Any Pets:** Dog.



**Real Name:** Jim McGinlay  
**Birthplace:** Glasgow  
**Birthday:** March 9th, 1949  
**Height:** 5 feet 10 inches  
**Weight:** 10 stone  
**Colour of eyes:** Blue  
**Colour of hair:** Dark brown  
**Collar Size:** 14 1/4  
**Chest Size:** 36 inches  
**Waist Size:** 28 inches  
**Shoe Size:** 7  
**Parents Names:** James - Mary  
**Present Home:** Dennistoun, Glasgow  
**FAVOURITES:**  
**Colour:** Blue  
**Clothes:** Casual  
**Singer (Male):** Marvin Gaye  
**Singer (Female):** Diana Ross  
**Instrumentalist:** Max Middleton  
**Composer:** Paul McCartney  
**Group:** Beatles  
**Car:** Any one that goes  
**Food:** Italian  
**Drink:** Southern Comfort  
**Album:** Band On The Run/Paul McCartney - Wings  
**Single:** Love Won't Let Me Wait/Major Harris  
**Actor:** Clint Eastwood  
**Actress:** Donna Reed  
**Instruments Played:** Bass guitar  
**Education:** St Gregory's Academy  
**Musical Education:** Self Taught  
**Age Entered Show Business:** 18  
**First Public Appearance:** Electric Gardens Disco  
**Biggest Influence of Career:** The Beatles  
**Previous Occupation:** Sales Rep.  
**Most Thrilling Experience:** Playing the Apollo, Glasgow  
**First Amateur Appearance:** Singing to my mother and father  
**Biggest Break:** Forming Slik  
**Biggest Disappointment:** None to date  
**TV Debut:** Glen Michael Cavalcade STV  
**Hobbies:** Recording on my own tape recorder  
**Likes:** Music  
**Dislikes:** Flying  
**Ambition:** To compose a number one single  
**Any Pets:** None

**Real Name:** Billy McIsaac  
**Birthplace:** Rothesay  
**Birthday:** July 12th, 1949  
**Height:** 5 feet 6 inches  
**Weight:** 9 stone  
**Colour of eyes:** Blue  
**Colour of hair:** Light brown  
**Collar Size:** 14 1/4  
**Chest Size:** 35 inches  
**Waist Size:** 28 inches  
**Shoe Size:** 6  
**Parents Names:** Billy - Agnes  
**Present Home:** Glasgow  
**FAVOURITES:**  
**Colour:** Red  
**Clothes:** Anything stylish but casual  
**Singer (Male):** Stevie Wonder  
**Singer (Female):** Linda Lewis  
**Instrumentalist:** Donny Hathaway  
**Composer:** Elton John  
**Group:** Rufus  
**Car:** Mercedes  
**Food:** Anything exotic  
**Drink:** Southern Comfort  
**Album:** Band On The Run  
**Single:** Your Song  
**Actor:** Paul Newman  
**Actress:** Susan George  
**Instruments Played:** Guitar and piano  
**Education:** Rothesay Academy  
**Musical Education:** Studied Piano for six years  
**Age Entered Show Business:** When 12 years old  
**First Public Appearance:** With mum in Church Hall  
**Biggest Influence on career:** Parents and different groups  
**Previous occupation:** Telephone engineer  
**Most Thrilling Experience:** Playing Apollo, Glasgow  
**First Amateur Appearance:** Rothesay Pavilion  
**Biggest Break:** Joining Slik  
**Biggest Disappointment:** None so far  
**TV Debut:** Glen Michael Cavalcade STV  
**Hobbies:** Chess/Reading/Plan to carry on with karate one day  
**Likes:** Discos/Attractive young ladies  
**Dislikes:** Bad manners/Girls with too much make-up  
**Ambition:** Health, wealth and happiness  
**Any Pets:** None



**Real Name:** Kenny Hyslop  
**Birthplace:** Helensburgh (Near Glasgow)  
**Birthday:** February 14th, 1951  
**Height:** 5 feet 9 inches  
**Weight:** 10 stone  
**Colour of eyes:** Blue  
**Colour of hair:** Dark Brown  
**Collar Size:** 14 1/4  
**Chest Size:** 36 inches  
**Waist Size:** 29 inches  
**Shoe Size:** 8  
**Parents Names:** Robb - Marbeth  
**Present Home:** Kelvinside, Glasgow  
**FAVOURITES:**  
**Colour:** Red  
**Clothes:** Casual  
**Singer (Male):** Roger Daltrey  
**Singer (Female):** Millie Jackson  
**Instrumentalist:** Stevie Wonder  
**Composer:** Holland, Dozier, Holland  
**Group:** Ohio Players  
**Car:** Porsche/Pontiac  
**Food:** Italian  
**Drink:** Southern Comfort  
**Album:** Song For You/Temptations  
**Single:** Loving Arms/Millie Jackson  
**Actor:** Steve McQueen  
**Actress:** Glenda Jackson  
**Instruments Played:** Drums  
**Education:** Hermitage Academy, Helensburgh  
**Musical Education:** Self Taught  
**Age Entered Show Business:** 18  
**First Public Appearance:** Victoria Hall, Helensburgh  
**Biggest Influence of Career:** Beatles  
**Previous Occupation:** Trainee commercial artist  
**Most Thrilling Experience:** Playing Apollo, Glasgow  
**First Amateur Appearance:** Victoria Hall, Helensburgh  
**Biggest Break:** Joining Slik  
**Biggest Disappointment:** None So Far  
**TV Debut:** Glen Michael Cavalcade STV  
**Hobbies:** Trying to cook exotic meals/Painting/Growing House Plants  
**Likes:** Getting Out and about/Spending Money/Discos  
**Dislikes:** Being bored/Cheeky girls  
**Ambition:** Life long happiness  
**Any Pets:** 5ft Rubber plant called Hector



# Mud - Pact

THIS YEAR will not see any drastic changes for Mud - more like an expansion of their work - both in writing and the pop genre. In other words they aren't attempting to shock their public with tantalizing mystics or crazy images. What we'll be tasting from the band is good, classy titbits.

Ray Stiles and Rob Davis have taken up where writers Nicky Chinn and Mike Chapman left off. Though when the liaison between group and writers first cracked, the said Ray and Rob were slightly apprehensive about being thrown in at the deep end.

Said Ray pensively: "We'd always written the B sides, and we knew we had writing ability, but when we first split with Nicky and Mike our first reaction was, 'What are we gonna do for song writers?'"

The universally known split with their former record company happened more than a year ago, but their contract didn't expire until quite a few months after that. Mud were left in limbo because they were not allowed to go into the studios until everything was neatly tied up.

"What we did was use tape recorders and things at home until the contract ran out," Ray explained.

When they finally went back into the studios, Mud started work on the 'Use Your Imagination' album, assisted by Phil Wainman and John Goodison. They also incorporated keyboards player Andy Ball to enrich their stage performances, and to have a permanent keyboards man within the band.

The 'Imagination' album was just a sample of Ray and Rob's diverse song writing talents. Although some of the tracks were raw and patchy, there were certainly a selection of undeniably delicious self-penned songs. Ray's opinion of the album was a mixture of praise and self-criticism.

"Looking back, we could have done better, but under the circumstances the album wasn't bad - it's certainly better than any of the other Mud albums anyway."

## Ideas

In the days when Mud penned their own B sides all the members of the band used to write, but as Ray pointed out there was too much confusion.

"All of us would throw in ideas and the songs would develop at such a speed that I couldn't quite take it all in.

"OK, we got a product out of it, but I never much liked the stuff we wrote in those days."

So it was finally and unanimously decided that Ray and Rob should lock themselves away in their spare time and do the honours. It worked harmoniously, and has been doing ever since.

"Rob and I are the musical instruments of the band, so to speak, and we live very close to each other, so writing together isn't a problem. We also

## Rob & Ray carry on where Chin & Chapman left off

had the same musical schooling and we have the same musical tastes.

"Rob and I can work on the same lines, we have a good understanding of what we both want. Like he might get an idea and put it down on tape, and I'll do the same, and then we bring our ideas together."

Ray and Rob do at least 90 per cent of their writing when they're travelling on planes. It helps Ray in particular to forget his pesky dread of flying.

"We do a lot of writing in the air, it takes me mind off things," he said.

I wondered if this phobia of flying ever affected his writing, i.e. were these particular songs full of paranoia and profound indescribable meanings?

"Not really. It's just a matter of trying to bear in mind what we want, I mean no, my writing on planes never comes out weird or meaningless. I may have to change the odd word here and there, that's all."

How much emphasis did Mud place on lyrics?

"It all depends on the type of song," he replied.

"If it's a ballad we place more emphasis on the



LES GRAY: younger Frankie Vaughan?

lyric, if it's a rocker then it doesn't even have to make much sense. In the old days you'd write little stories and all that corny stuff, but that kind of thing isn't too important today.

## Flops

"The most important thing is for the words to roll nicely off the tongue."

"Did either of the two (I hoped Ray could speak for Rob) ever feel that because they were writing Mud's songs they had to bear more responsibility, particularly if their compositions ever turned out to be monumental flops?"

(A long, uncomfortable

pause): "We feel reasonably responsible, but we wouldn't attempt to release anything without the other's consent. We write a song, and even if we feel it's unsuitable we still write it, because we have to try things out, give them an airing. But all the time we're writing a potential single, and we think to ourselves 'do we need to get back to 'Tiger Feet', or 'do we need to do something more adventurous like the stuff we've just recorded?' It's very difficult to know exactly what to do.

"However, we don't feel as though the whole future of Mud rests on our shoulders alone."

What was their reaction when they heard their songs on TV and radio.

by  
Jan  
Iles

Rob, who popped in to join our little tete-a-tete answered: "When first I heard 'L-L-Lucy' on the radio I was knocked out to know it was mine and Ray's own song. The feeling was better than the feeling I used to get listening to Chinn and Chapman's stuff, obviously."

Ray: "Unfortunately, when I listen to our songs I end up only hearing the mistakes, and think to myself, 'If only I'd put that here and that there and left out the bit at the end', or whatever. I think I become more self-critical. But it's healthy because it makes me strive for more. If I was too complacent then I don't think my standard would improve."

In the past Mud have been unfairly criticised for being too musically diverse with no real sense of direction. But when bands are put into neat, tidy, brown paper bags, then they have one hell of a job fighting their way out of them. In a nutshell they get typecast.

## Image

Ray agreed wholeheartedly: "The thing that annoys me is that people expect you to be put in little categories so that they can say 'Oh yeah he's like this or she's like that,' too much emphasis is on image."

By the same token, paragon writers like Lennon / McCartney, Zeppelin, Joni Mitchell, 10 cc each produced versatile works.

"Right," he agreed, "I mean, some people said the last album was a hotch-potch, but I think there was something there for everyone."

The debut Davis / Stiles A side composition to rear its bouncy head was 'L-L-Lucy', which some say was the Siamese twin to 'Tiger Feet'. But that was Mud's intention on the outset. The only other possible reason could have been that Mud were inadvertently influenced by Chinn / Chapman's work.

"I admired Micky Chinn immensely," Ray admitted. "When you think how vast Rob's chord knowledge is compared to Nicky's then



RAY STILES

'We do a lot of writing in the air'



ROB DAVIS

you have to admire Nicky's knack of being able to construct a song. He wrote so many successful songs. The guy's a genius.

"Admittedly we were at first influenced by them in a way, but when we came to write 'L-L-Lucy', we felt we should do a rocker because for a whole year everything we released had been slow, subdued and down-tempo.

"We decided to try and write something in the Chinn / Chapman vein because their stuff had always been successful, and I think 'L-L-Lucy' proved my point. It was a huge hit."

Yes, but I wondered if Ray felt pleased with the result?

"Who am I to knock it? It got to No 1 in a lot of European countries and did well in Britain."

The single after the rocker, 'Show Me You're A Woman' was a different approach entirely. Slow, melodic, with harmonies abounding. But it wasn't as

successful as its predecessor.

"When we released the song I thought it should be a top three single, but it wasn't. I suppose it was dated in some ways, but it's always easy to judge after the event."

"I liked 'Show Me You're A Woman' even though it has its shortcomings. Some said we sounded like the Osmonds, well OK, whether you like them or not, the Osmonds are a very talented, professional bunch."

During the interview Ray and Rob played me a tape of sketchy songs they recorded last week. I particularly liked a reggae number, which although it was commercial, had a definite ethnic feel, complete with risque Bluebeat lyrics. Not many people realise Mud's capacity for producing Jamaican-orientated goodies, so I think it wouldn't be a bad idea to release that kind of sound as a future single.

Other songs included a mixture of frisky funky Yank disco music, a romp of heavy English stomps and an old-fashioned swooner, which Ray reckoned Windstar Davis and Don Estelle could turn into sheer magic.

"These are just rough ideas of what kind of direction we're headed - namely in all kinds of directions!", Ray disclosed, not without a hint of cynicism.

This could also apply to the type of gigs Mud will be doing in the near future, because some of them will be as different as proverbial chalk 'n' cheese.

## Glam

Good ol' cabaret - type is a far cry from the world of collegedom, and Mud are doing both, kicking off on the university circuit this month and then shifting to the glam and glitz of supper club engagements.

Said Ray: "We won't be changing our repertoire all that much, and we won't be doing boring, self-indulgent guitar solos because I know myself when I've been to gigs and the guitarists play for 15-20 minutes & gets boring. It's difficult to keep people's attention for that length of time."

I wondered which of the two venues the boys preferred, or need I have asked? Rob said he enjoyed both, the idea of doing a university tour was more interesting, although Ray was adamant in his thorough dislike of cabaret.

He said: "We used to do a lot of cabaret in the old days when we were a struggling new band, and quite honestly I don't like doing them much now."

Rob: "Dave quite liked cabaret though, because you can be silly and off the wall, and I know Les likes them too. It's right up Les's street because he thinks he fancies himself as a young version of Frankie Vaughan."



MUD: We'll be tasting classy titbits.

**YOU CAN be forgiven for thinking the Fatback Band would come on as pure street - y'know gettin' down with it, plenty of jive talk, that sort of thing.**

**In fact, leader Bill Curtis looks a million dollars away from ghetto paarty paarty time. He owns a conservative three-piece suit and tie.**

Yet this man has had more impact on East Coast disco music than he's generally given credit for.

He was "fatback" when "funky" meant frightened. Now funk

has gone into the realms of overkill, to describe anything that's even slightly tight-rhythm, Bill Curtis is still fatback.

He got the name long ago, back in his New Orleans days. Fatback is the thick bacon that comes from the juicy back of a corn-fed pig and aptly describes Bill's tight firm drumming.

This drumming has influenced whole wave of black outfits that mushroomed on the East coast, cashed in on the discotheque boom and went from strength to strength.

Everyone from B.T. Express to K.C. & The Sunshine Band have to admit that Bill Curtis was there first.

Facing up and down his hotel room and sipping at his gin, Bill says: "I know why bands who came after us made it bigger than we did but I'm not going to tell you."

**Politics**

It could be record company politics, but he's not letting on. It certainly can't be the sound because the Fatback Band can party down with the best of 'em - or at least they could, because the new album 'Raisin' Hell' sees them in a less raw and more sophisticated groove.

Gone is the famous Fatback recording technique of using a live studio audience. They have waved goodbye to the raw garage sound they've been associated with in the past.

Have they kicked the golden goose in the head? Bill Curtis doesn't think so: "I'm more pleased with this than anything we've done so far," he says pausing for a sip. "Anyway, we had to change the sound a little because the record company wasn't happy with it."

"In the States record sales depend on air play and we weren't getting any with our old sound so the record company told us what they wanted us to make and we did."

**Honesty**

Such honesty! "Oh yes, we work to what the record company wants," he adds disarmingly as if every band should admit it.

"That's the difference between being a musician and a professional musician. We are professionals and we play music for a living, for money, and what we think people want to hear."

"We had to get away from using a studio audience on our albums because nowadays everyone's doing it."

"Anyway we weren't the originators of that, we were just the first people to bring it back. Remember, Junior Walker was doing it a long time before us and it was a popular recording technique in the Forties. I think Louis Jordan used studio audiences, and, of course, jazz people do it all the time."

Bill's musical history goes back to the mid-

# Fatback's Carry on dancing

by David Hancock



**FATBACK BAND: more sophisticated**

Fifties when he switched from piano to drums. He formed Fatback Records and Fatback Productions and nearly 10 years ago but it wasn't till 1971 that he got the Fatback Band together. Even so, he was ahead of his time.

"When we started, discotheques were regarded as 'underground'

in the States and it was the discos that really brought us out," he explains.

"We started playing especially for the discos and as long as there are dancers there will be the Fatback Band."

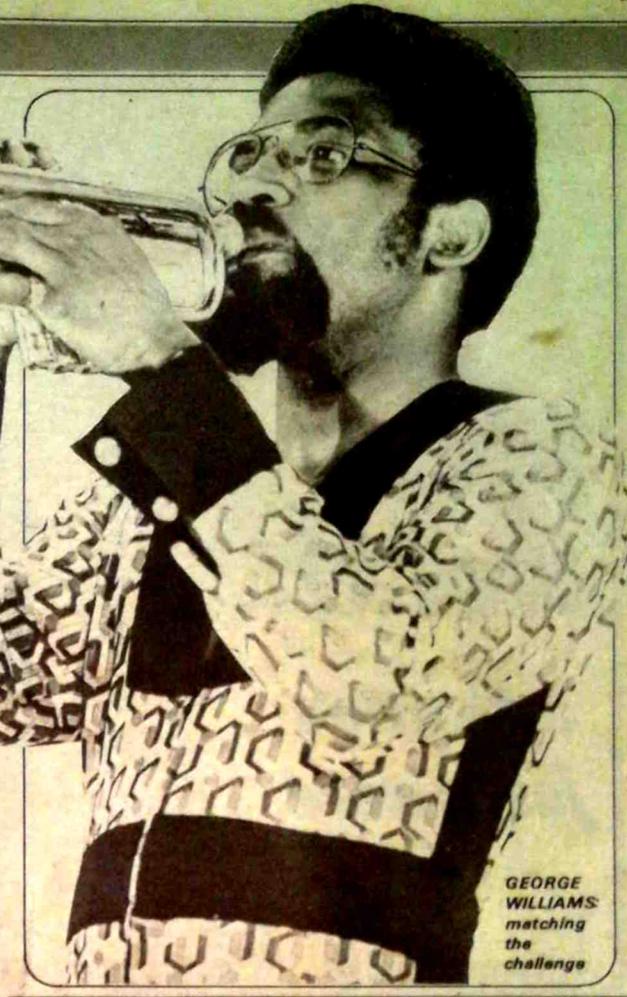
"At the moment people want dance music and that's what we play. If

the discotheque boom finishes people will still carry on dancing, don't worry. The one thing unique about us is that we can handle dancing and keep people dancing. A lot of bands can't do that even though they try hard.

**Failed**

"In five years we've only failed twice to get the audience to keep dancing - and that's because there was only about 15 or 20 in the audience." He bursts into laughter at the thought of it and so does trumpeter George Williams who has been sitting quietly while Bill has paced the floor.

George is a microbiologist and is studying for a doctorate at New York University. Music is his first love but he's happy to have a different



**GEORGE WILLIAMS matching the challenge**

career to pursue as well. "At our stage in the game audience reaction becomes a challenge," says quietly-spoken George. "We go into our thing anyway to see if we can match the challenge."

You'd think, therefore, that the Fatback Band would play mainly in

ballrooms. Wrong. "It's more lucrative to play concerts," says George. Of course they're professionals.

"We also play bar-mitzvahs and weddings in the States during our slack months, which are generally January and August. Nowadays the demand for the organ-

ization is greater but we still play weddings."

Bill, who doesn't like to be on the road too much, prefers the weddings and bar-mitzvahs because "the money's up front."

"It's a necessary part of the business for record-buyers to know you but it's not necessary for you to live on the road," says Bill. "We spend three or four months a year touring and that's enough. We look upon coming to England as a vacation and we hope to be back in September or October."

"You see we don't want people to forget us but we don't want to wear out our welcome either."

During their current tour the band will be pushing their new style sound which has evolved from the early slapping bass, light drum combination to include two keyboards players.

**Popular**

"We bought in the keyboards (he also means synthesiser or funkometer) because we realised that audiences change and you have to grow with them," he says.

"I don't consider that we've made it yet. OK we're a bit more popular than last year but we've only made a few steps and next year we'll be happy to make a few more."

What Bill Curtis has to say rings true. So you can forget all those wild notions of boogie down, paarty paarty paarty, hand-clapping, street-iving funky-ive baby - hot - jive - groovy stuff, and remember one thing: The Fatback Band is a dance band.

Now carry on dancing.

## Super Stars

on the romance you've been stalling on. Somebody else might get there first.

**ARIES**  
(March 21 to April 20)  
If you've been doing your hard heeled Hannah number, it's time to soften up. The person you thought didn't even notice you has been secretly waiting for a soft glance, so what are you waiting for? Could be another Romeo and Juliet.

**TAURUS**  
(April 21 to May 21)  
If's not in your nature to take suggestions from others easily, but this time you'll find the idea is to your liking. Don't hesitate if the time is right, and you'll see that even the most stubborn of you will have a good time once you finally let your hair down.

**GEMINI**  
(May 22 to June 21)  
Whatever has been on

your mind lately should disappear by Friday. Exams, interviews, own up time. Whatever it is, you'll have it all sorted out and start with a clean sheet by the end of the week. Talk over the problem with a close friend, but make sure they won't blab it all over town.

**CANCER**  
(June 22 to July 23)  
Mirror mirror on the wall, whose a pretty boy then? Someone thinks he's the cat's whiskers, but there's a rival coming up fast. Don't be too confident about your chances, or they might slip through your fingers. But you'll still be as charming as ever.

**LEO**  
(July 24 to August 23)  
Someone's been leaning on you and it's time you did something about it. There's no good just sitting back and being squashed - and then moaning about it. Unless you put them in their place now, you'll be a pancake for the rest of the month. If you need some Dutch courage, take it, but make sure you're steady enough to stand up.

**VIRGO**  
(August 24 to September 23)  
You've been letting things go, so even though it's not Spring, it would be an idea to have a massive clean up - you never know what you might find under the carpet. And if you do come across that long lost fiver, you'll deserve a treat so blow it on something that's gonna make you sexy and not look like a maiden aunt with her Liberty bodice on back to front.

**LIBRA**  
(Sept 24 to Oct 23)  
If you're gonna use a cover, make sure it's reliable. Someone would like you to tell them your secrets, but they have some sneaky ideas of who they're going to pass them on to. It's a time when you should trust only your self and the dog. In fact, think twice about the dog.

**SCORPIO**  
(Oct 24 to Nov 23)  
You're ace at cutting off your nose to spite your face - and that's an

overrated pastime. Try giving in gracefully the next time the family decides to have a go. Taking the wind out of their sails is the best way to get what you want, so use a bit of cunning for a change.

**SAGITTARIUS**  
(Nov 23 to Dec 31)  
You might think you're the last of the red hot lovers but unless you pay a bit more attention to the pleas of your nearest, they might look for someone who's meeker and milder. Watch out for the quiet little friend you thought couldn't pull a pint, far less your beloved. They are tougher than you give them credit for.

**CAPRICORN**  
(Dec 22 to Jan 21)  
All this cold weather is beginning to make you think you're the Ice Maiden. Perhaps a visit to the travel agent will thaw you out and give you something to look forward to. As it also means saving, don't go mad with the money this week or you might find yourself spending the Summer in the back yard.

# Faith, Hope and hard work!

...Charity's just a word

by David Hancock

**ALBERT BAILEY** is not a great disco lover — which may appear a little strange when you realise just how much discos like him.

You see Albert is one-third of Faith, Hope and Charity (he won't say which third) who are currently storming the New York disco scene.

The record that has made them the darlings of the Hustle set is 'Just One Look' the old Doris Troy number — a hit 10 years ago for the Hollies.

It's been given a new lease of life courtesy of discotheque maestro Van McCoy who produced, arranged and conducted the outing.

And there lies the difficulty. McCoy is such a giant in the soul orchestra world, that any group he takes under his wing runs the risk of being "just another McCoy production."

**Good**

Brenda Hilliard, Diane Destry and Albert Bailey are determined it won't happen to them.

A barely audible Albert phoned from New York this week to say it made the group feel good to be proteges of Van McCoy.

"Since we've been working with him, the group has finally started to get known as Faith, Hope And Charity — not an off-shoot of Van McCoy's productions," he adds determinedly.

"We'll always be grateful for what he's done to boost our career, but now we want to concentrate in two or three different directions."

Albert is aware that the disco boom will not last forever and equally determined not to fade with it. "I can't be sure in which direction we'll move but we want to be able to relate to other types of music lover apart from just people who go to discotheques."

"I'm not a disco lover myself but at times I find it good to get out and dance for a few hours. With music screaming louder and louder you just find yourself dancing."

But Faith Hope And Charity haven't always been dancing at the top.

They were formed in

the late Sixties and consisted of Albert Bailey, Brenda Hilliard and Zulema, who left the group to start a solo career in 1971.

It took Albert and Brenda three years to find a replacement and when they did it was Diane Destry, a native of Washington who had already performed extensively in Las Vegas.

**Oldies**

Albert met Van McCoy in 1970. He then took them to Larry Maxwell's label where they were introduced to the legendary Bob Crewe, and he suggested their name.

But it wasn't to be for a few more years before McCoy and the group were working together.

Besides their own

records Faith, Hope And Charity have been kept busy doing back-up work for the Stylistics, David Ruffin and on Van McCoy's own 'Disco Baby' album.

In order to get the right feel for their first album the group asked the New York disc jockeys what they thought would be appropriate disco oldies to revive. The answer came back 'Just One Look' and 'Rescue Me' (the old Fontella Bass hit) and as a result they went on the L.P.

That was a year ago and now the group are getting ready for their second album.

"We're going to Japan next month for a tour and while we're there we'll be rehearsing material for the second album," says Albert excitedly.

"It may include some songs we have written ourselves, but we're not quite sure at the moment. We want to get more involved in the writing side of the records and also in production but it'll have to come slowly."

"For the moment we'll still be working with Van McCoy because he really is the maestro at arranging strings and that orchestration has become a part of our sound."

"I've learnt a lot about the music business from Van McCoy," confesses Albert. "But at the moment all the group wants to do is dance and sing."

**Share**

"We tend to share the group's decisions with Van and yes, a lot of business is left up to him but there's never any bad feelings between us because we talk things out before we do anything."

"It's a very good working relationship but there's certainly no way in which Van McCoy will completely dominate the group."

The group, who were in Britain last October, plan a return visit after they've been to Japan.

"We're working so much these days I can't really say when we'll be over to Britain again but I know that we want that to happen soon."

"And when we get there we can promise you plenty of music to dance to, because that's what Faith, Hope And Charity are all about."

Strange talk from the disco king who doesn't actually dig discos.



FAITH, HOPE & CHARITY: dancing to the top.

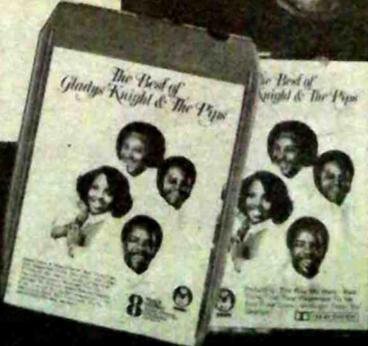
# The Very Best of Gladys Knight & The Pips

*The Best of Gladys Knight & The Pips*



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 Try To Remember The Way We Were/The Best Thing That Ever Happened To Me/Part Time Love/Midnight Train To Georgia/I Feel A Song/Make Yours A Happy Home/The Going Ups And The Coming Downs/On And On/Where Peaceful Waters Flow/I've Got To Use My Imagination/I Can See Clearly Now

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# the young americans

**NOD, JIM, DAVE, DON;** much praised, much appreciated for putting leers and fears back into pop are at last finding that their Council Estate humour and X certificate pop is helping them go down a bundle in the States.

Even if nasty rumours are circulating about Slade not doing all right in Yankland, pay no attention — the lads are getting there, slowly, as only the majority of British bands can in a country so breathtakingly big.

Shortly, the band will be returning to America to keep an appointment with those lost angels and newly converted Slade boppers.

But before they left I chatted to Noddy and Jim, first about the new album *Nobody's Fool*

"Very proud of it," says Jim, who then disappears to have a shave.

Noddy takes over: "We made it in New York, we spent six or seven weeks on it, did it all in one go really — well we did about three days in LA a couple of months before just to start gettin' into the swing."

Slade's intention at the outset was to take time off from gigsville and concentrate on producing a really first class album.

Noddy: "The album is why we went to America. It wasn't tax reasons like some of 'em were saying. We went to get fresh ideas.

"Ya know we've been influenced by different things. There's a lot more soul influence as well. We used coloured chick singers for the first time. There's funky stuff, heavy rock, a country song and an electronic type number, each track has its own style."

How about the title. A split in the eye for the cynics?

"Well the first track on the album is called 'Nobody's Fool,' singular. Ya know without the 's,' I mean we didn't pick a title to work to but when we played the tracks back in running order, listening through, we thought 'Nobody's Fools' was a good idea. It sorta fitted the group, y'know what people thought about the group. It summed the album up, really."

Is the musicianship as good as ever? He laughs 'cos he thinks I'm being sarcastic and says: "We took a lot more time over this one."

"I mean we had six weeks to get better and better in the studio. So the sound got better, the playing got better and the ideas got better."

However, Noddy looks at it merely as an expansion of Slade's talent.

"It's an improvement, a step ahead."

Nod's favourite is the reggae number 'D'ya Mamma Ever Tell Yer.'



by  
Jan Iles

Before, the only type to cover Slade material have been dubious Euro-talents such as James Last (possibly your Mum's pin-up fantasy). Is there anyone in particular that Slade would like to see covering their songs?

"Actually we've got a nice one for Dana," smirks Noddy.

What a sort of flimsy ballad...?

"Flimsy!" retorts Jim. Well it's difficult to imagine young Dana giving it 'Mama We're All Crazees Now.

Nod: "It's not on the album, it's a song we wrote which we haven't used ourselves, she'd do it great. We fancy sending it to her, don't we?"

'Nobody's Fool' has just been released in the States. Before that 'Slade In Flame' got to number 17 in the USA charts.

"Which wasn't bad for us," Nod reflects, "considering we didn't get any airplay. Some albums don't even make that. It did well, it sold better over there than anything else we've done."

Slade are red hot in New York and the Midwest but Jim reckons you can leave LA off the list.

"We've got a number on the album called 'LA Jinx,' because every time we play there it's been disastrous."

Nod: "Somthin's always gone wrong; the gear blows up, we have electric shocks, ya know we are always jinxed by some equipment fault, or bad luck."

When Slade get back to the States they'll be touring with Kiss. This will give them the opportunity to play to the younger audiences.

"Kiss are pulling in the new breed," Nod explains. "The new generation, the kids who are into weird make-up and glitter and flames shooting to the sky and all Kisses usual stuff. I mean, the heads find it a bit silly, but the young 'uns love it which is good for us because they're pulling 'em in."

"We've always wanted to play to the young Americans but we've been on with heavier bands in the past, so we've never got to them."



## Raise Hell with the Fatback Band



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# Mary had a little jam... and now she's got a single!



**MARY HOPKIN** has at least one good reason for being glad to be back at work — "It gives me an excuse to get a maid. I'm not a very good housewife; Tony's never got any clean clothes to wear and we have arguments about it most mornings."

Tony is Tony Visconti, the producer whose clients include Marc Bolan and David Bowie. Mary, if the name isn't ringing any bells, is the lady who had her biggest hit with 'Those Were The Days' eight years ago. She is also Mrs Tony Visconti.

During the past three years Mary's released no records in her own right. She's spent most of her time looking after Tony and their son, Delaney, filling in spare moments doing mostly uncredited back-up vocals on other people's LPs.

"I've done something on most of the albums Tony's produced."

For David Bowie: "I only did one line on his new album. You'd never notice me," for Ralph McTell, for Tom Paxton (she got a credit for that),

"Even for Sparks," she adds.

On February 27, she has a new single of her own out. "It's called 'If You Love Me' and it's an old Edith Piaf song."

It was originally called 'Hymn D'Amour' in French, and gave Piaf one of her greatest hits.

## Atmosphere

The atmosphere of Mary's version immediately reminds me of "Those Were The Days." "Yes," she says, "But a lot of people said that on 'Those Were The Days' I sounded like Piaf. "It's very convenient," she continues, "that the film on Piaf's life is released this week. We didn't time the record specially to coincide though, it just happened that way."

On the B-side of Mary's single is one of her own compositions called 'Tell Me Now.'

Apart from the single, there's an album completed. "It's called 'With You Or Without You' and it's got some folksy things on it and some more commercial kinds of things."

"It was completed some time ago," she explains, "but the record company wanted to have a single out first, which is only reasonable, so now we may go back and change some of the tracks."

Some of the songs will be her own: "But I've got very few actually finished. I tend to write very moody songs and the inspiration is only very sporadic."

At present, TV appearances are being lined up for Mary to promote her single, but she's not intending to have as busy a career this time around as she did in the old days.

"I don't think I'd want to tour or anything like that," she says. "Any way with my son to look after it wouldn't really be possible."

"In the old days I don't ever think I actually

looked forward to doing appearances. I didn't exactly dread them, but I think I did lack confidence."

She's clearly rather a shy, reserved person and doesn't much care for all the hurly-burly of the music business at large. "I've always liked singing though."

## Domestic

Through her husband, she's learned a little about production and engineering records: "But generally I have an idea and leave the experts to make it work for me. I mean, Tony's so good that there's no point in my trying."

Finally, the conversation turns to domestic matters. The Viscontis have recently moved to a home near the Thames at one of its most beautiful reaches. "It's much nicer than Hammersmith where we were before," she says, but then adds with a smile of self-reproach, "I doubt if I'm ever going to get it organised though."

by Ray Fox-Cumming

## A stitch in rhyme

**LONDON'S SAVILE ROW** is the centre of conservative British tailoring and about as far removed as possible from the flash, glam and glit world of popular fashion.

It's not surprising then that Billy Ocean should have got bored with Saville Row. So he decided to swap it for Tin Pan Alley and the result is a hit record.

Billy (real name Les Charles — you read it here first!) was born in Trinidad and raised in London's East End. He changed his name because he thought it was too near to Ray Charles. Billy Ocean, he reckons, isn't near to anything.

He's been singing since he was small — in church choirs, school concerts, in fact anything at all — and most of the time it's got him into trouble.

"I'm a professional tailor and used to work in Saville Row," he confesses with a huge grin. "I decided I'd better take up a trade because things can be a bit dodgy in the pop world. Mind you, I have lost a lot of jobs through my singing."

"When I was in a group and we'd have to play somewhere I used to get too scared to ask the boss for time off because they wanted me to be a company man. When I did go back to work I'd find my cards waiting for me."

Now he doesn't have to go back because "Love Really Hurts Without You" has made an impression on the charts and Mr. Ocean looks set for the spotlight. Black our Billy may be

but soul his record most certainly is not, and he'd be the first to agree.

With his producer Ben Findon, Billy has written and cut a disc that harks back to mid-Sixties when catchy melodies were all the rage. The opening riff is a dead ringer for the beginning of the Four Tops dance classic "I Can't Help Myself".

It's not surprising then that the record is storming the discos up and down the country.

"Yes it does start like 'Can't Help Myself,'" admits Billy, "but it wasn't intentional at all. I decided that everybody was going funky or heavy these days and they were leaving the Foundations type of happy songs alone. What I tried to write was a happy catchy pop song."

He's been toying with the song's idea for as long as five years and reckons he was inspired towards it by Donnie Elbert (remember "Little Piece Of Leather"?), but it was only when he teamed up with Ben Findon that he got around to completing it.

"Now everything seems to be happening at once," he grins so widely you

## saves Billy

think he may crack his face in half.

"I know I'll probably come in for a lot of criticism — you do in this business — but I think I can take it because over the years I've toughened up."

Though this is only Billy's second record for GTO, you get the impression that he's been around a little longer. He admits to having been part of Dry Ice and Shades Of Midnight and leaves it at that.

"I think at this present stage songwriting is taking over as the more important aspect of my career. In fact I started out wanting to write songs and my first attempt was when I was 13 years old."

But effervescent Billy isn't going to stop there, he wants to make his involvement with his records 100 per cent.

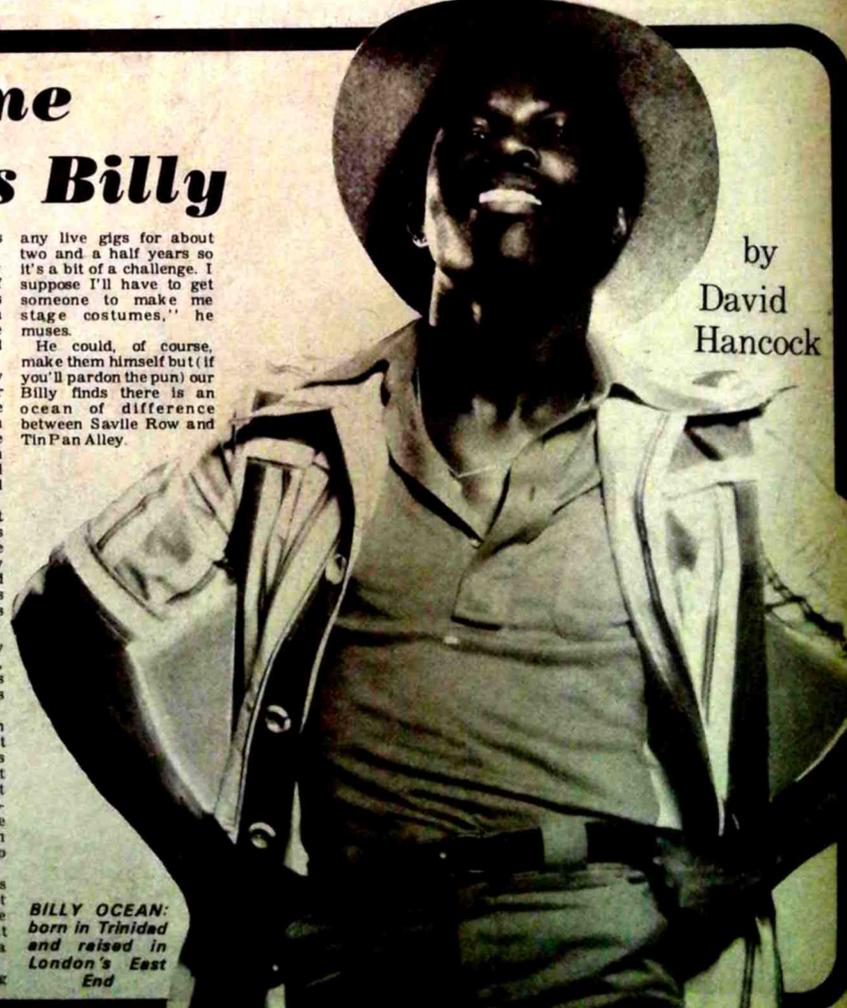
"Since being with Ben I've picked up tips about production and that's another area that I want to have a bash at eventually. At the moment I work out the arrangements and then get an arranger in to finish them off."

Billy's success means that now he'll have to get out on the road and prove himself, something that he has to admit he's a little frightened about. "I haven't been doing

any live gigs for about two and a half years so it's a bit of a challenge. I suppose I'll have to get someone to make me stage costumes," he muses.

He could, of course, make them himself but (if you'll pardon the pun) our Billy finds there is an ocean of difference between Saville Row and Tin Pan Alley.

**BILLY OCEAN:**  
born in Trinidad  
and raised in  
London's East  
End

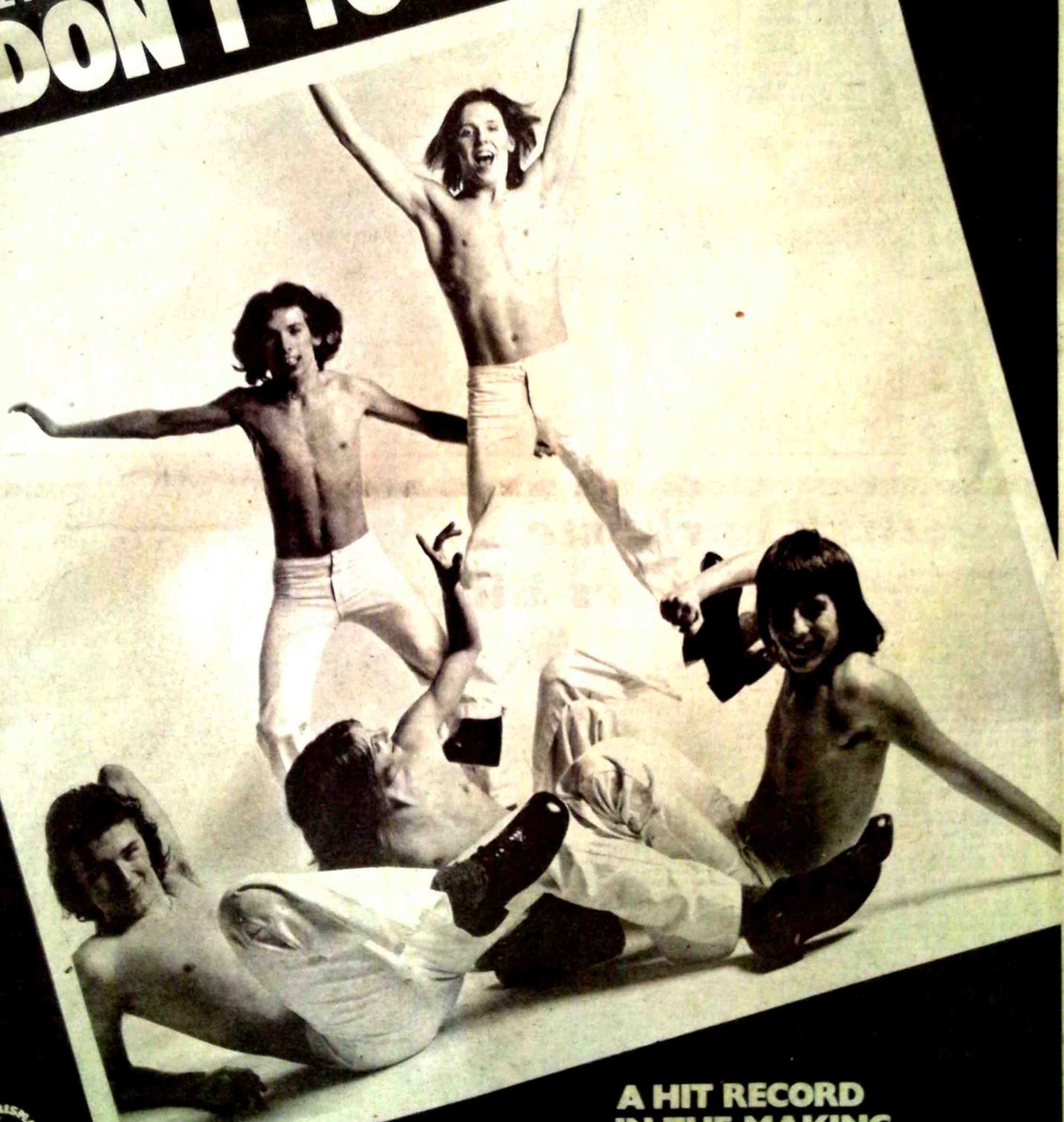


by  
David  
Hancock

# SNAPS

NEW SINGLE

# DON'T YOU WORRY CB 274



**A HIT RECORD  
IN THE MAKING—  
ON CHARISMA RECORDS**



# For ever and ever,

THESE DAYS, most pop stars are credited with having at least average intelligence, but back in the mid-Sixties the national Press revelled in depicting them as virtually zomboid.

One example of this was a feature in one of the weekend colour supplements, which set out to compare the life-style of a pop group with that of a string quartet.

The string quartet came out of it well. They appeared to be connoisseurs of most things, included Proust in their literary diet and so on, but the pop group, if the article was to be believed, spent most of their lives asleep and their reading matter extended no further than Beano and Dandy.

The group was Amen Corner.

"I remember that article well," says Mike Smith, who used to be the group's saxophonist. "For the photograph we were supposed to be wearing our stage gear, but it was all in the cleaners so we wore our everyday stuff, which was pretty scruffy."

"Yes, we were basically pretty thick. Our chief priorities were eat sleep and music — and if we could fit in women and drinking, then great. We were as green as the grass on the Welsh hills."

All seven members of the group came from Wales, even though they weren't all wholly Welsh. "I was the least Welsh of all," says Mike, "and Andy Fairweather Low was half Welsh, half Scottish, hence the double-barrelled name. The Fairweather part is the Fairweather half."

"We all used to play in semi-pro bands along the Welsh strip — from Newport to Swansea — before we joined up and became Amen Corner."

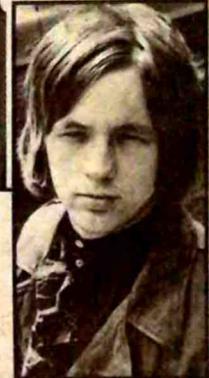
by Ray Fox-Cumming



MIKE SMITH: in the early days of flat sharing



AMEN CORNER: as green as the grass on the Welsh hills



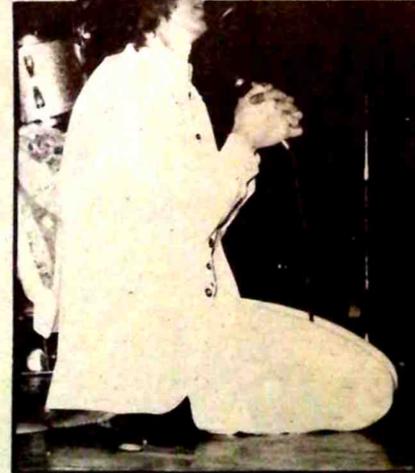
ANDY FAIRWEATHER-LOW

# Amen

before, including Nina Simone and the Animals, but nobody had ever slowed it down as much as we did.

"At the outset we were basically a disco soul group and we were all into people like Booker T, Sam and Dave and Otis Reading. 'Gin House' was the only slow number we did and it was the climax of our set. Andy would get down on his knees and the girls would go potty."

"What with our semi-religious right angle name and the bluesy single, some people got quite the wrong impression of us. Students, thinking we were about to become the white blues band of the century,



would book us for university gigs and be a bit disappointed to discover that we were really a straight pop band."

Soon after 'Gin House', Amen Corner went out on their first British tour, on the bill were such illustrious people as Jimi Hendrix, Pink Floyd and The Move. "We were the light relief. With us there was none of that boring tuning up scene. We went on, ran each number straight into the next, played 20 minutes non-stop and came off."

## Party

Throughout the two years of their existence, all seven members of Amen Corner lived in one house with roadies and assorted friends. "There were usually around 15 to 20 people there. It was like a perpetual party."

Why didn't we all buy houses of our own? We just didn't think of it.

"We did make quite a lot of money, but we also spent a lot. We'd all go through crazes together. Sometimes it was buying cars, then it was airguns, hi-fi and so on. At one time, our accountant rang us up and said we'd somehow spent £18,000 in three months unaccounted for. At our peak, we were going out for between £500 and £1,000 a night."

"A typical day for us would be to get up in the afternoon, drive to wherever we were playing, do the gig, drive back to London, go to the Speakeasy and have omelettes for breakfast."

They knew little of the pressures that many groups complain of: "We were like a self-protection society all

living together, which is probably why we stayed so green for so long.

"I mean, we never even went to America and, from what I've discovered since, I think we were pretty big there."

Why did you never go then?

"Because nobody ever asked us."

The only member of the group who showed any real signs of strain was Andy Fairweather Low. "He was always having trouble with his voice because he smoked 80 fags a day. He was also terrified of flying and used to get paralysed on vodka before every flight so that we'd virtually have to carry him on the plane and strap him in his seat."

## Sold

In their time, Amen Corner had five hits, two record companies (Decca and Immediate) and three managers. "The first one just disappeared and sold us to the second like a can of baked beans. The second manager was Don Arden, for whom I've now got enormous respect, but we didn't like much at the time simply because we had been sold to him without any say in the matter."

"After Don Arden we had a third manager, Terry The Pilf, who had previously been Eric Burden's roadie."

In the end Amen Corner split up and the Immediate label, went bust.

Andy Fairweather Low took some of Amen Corner with him to form the short-lived group Fairweather and Mike started off the equally ill-fated Judas Jump. Now, several years on, four of the old Amen Corner are no longer active musicians, including Mike who is involved in music publishing and marketing.

Of the rest, Andy Fairweather Low has, of course, carved out a successful solo career and Blue Weaver and Dennis Byron are working with The Bee Gees.

The rebirth of the Immediate label, however, Amen Corner are enjoying life after death. 'Half As Nice' is out as a single again and being avidly bought up by an audience hearing it for the first time.

In due course Immediate plan to release all their Amen Corner product.

In the early Summer there'll be an album called 'Return Of The Magnificent Seven' containing old hits, live tracks and some material never before released, and naturally there will be more singles.

So lastly, the inevitable question. Is there any chance of Amen Corner ever performing in public again?

Mike: "If Andy wasn't busy doing his own things, there might be, but as he is, there isn't!"

## Songwords

### EVIL WOMAN

Written by Jeff Lynne  
Sung by Electric Light Orchestra

You made a fool of me  
But them broken dreams have got to end.  
Hey woman you got the blues coz you ain't got no one else to use  
There's an open road that leads nowhere so just make some miles between here and there.  
There's a hole in my head where the rain comes in  
You took my body and played to win  
Ha ha woman it's a cryin' shame  
But you ain't got nobody else to blame.

Chorus: Evil Woman, Evil Woman,  
Evil Woman, Evil Woman.



Rolled in from another town  
Hit some gold too hot to settle down  
But a fool and his money go their separate ways  
And you found a fool lyin' in a daze  
Ha ha woman what you gonna do  
You destroyed all the virtues that the Lord gave you  
It's so good that you're feelin' pain  
But you better get your face on board the very next train.

Chorus: Evil woman etc  
Evil woman how you done me wrong  
But now you're trying to wail a different song  
Ha ha funny how you broke me up you made the win now you drink a cup  
I came runnin' every time you cried  
Thought I saw love smilin' in your eyes  
Ha ha very nice to know that you ain't got no place left to go.

Repeat chorus and fade  
(c) Copyright 1973 Jet Records.

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

PART ELEVEN: Brenda Lee

# LITTLE MISS DYNAMITE

**BRENDA LEE** (left) the tiny bombshell and (far left) a recent picture of 'Little Miss Dynamite'



**BRENDA LEE** cut her first record, a rockingly strong version of "Jambalaya", when she was just 12 years old. She was a tiny kid from Atlanta, Georgia, dressed even on personal appearances in flat shoes, cardigan and casual slacks.

By the time she was 16, and top of the charts with the memorable "Sweet Nothin's", she was just 4 ft 11 in tall — same as when she was 12 years old. But that voice! Deep, resonant, heavy - rocking, flexible, loud and

clear. That voice and her lack of height led to a remarkable rumour which spread through pop — that Brenda Lee, otherwise Little Miss Dynamite, was no teenager after all. With that voice, she just

had to be a 40-year-old midget!

In fact she was a teenage prodigy. One of the most successful rocking ladies in the whole pop firmament. The hits started in 1957 and went right through the 1960s, certainly in America. By 1970 she'd slowed down a little, working more in the country music field — and in the mink - and - champagne supper club circuit.

But she's long established her claim as one of the great rockers. MCA have released an album, 'Little Miss Dynamite', with 20 tracks recorded between 1957 and 1964 — and it proves the point that in rock terms little Miss Lee was bigger than most.

Her biggest hits include the classic "Sweet Nothin's", "I'm Sorry", "Let's Jump The Broomstick", "Speak To Me Pretty", "Here Comes That Feel-

ing", "Rocking Round The Christmas Tree", "As Usual", and "What'd I Say".

Fact is that Brenda Lee monopolised the world charts for years before she even got the vote.

She topped popularity polls worldwide. She was younger than most of her fans — and yet they were able to identify completely with her in - song sentiments. She sang of teenage romance and she was able to switch the moods with each new release — yet still retaining the ability to rock like hell.

She was the earliest all-out Rock 'n' Roller in the

girl department, no doubt about that. But sometimes it's hard to stick in that one area of music, specially when you feel you are growing up fast and building a new kind of fan following.

So, like Elvis around the same time, Brenda Lee cooled the rocking fury a little and turned more to ballady songs. She still sold a lot of records, but the whole mood had changed. She visited the UK in the late Sixties for performances and promotions and was astounded at the huge, star - studded reception given for her.

John Lennon, for instance, has a very soft spot for the early Brenda Lee records. His view: "She had more guts in her voice than most. She pushed real sex-appeal through her singing style — and in those days it wasn't always reckoned the proper thing to do."

Born Brenda Mae Tarpley, December 11, 1944, the diminutive Miss Dynamite actually started singing in public when she was just two years old. At four she won top honours in a local television children's talent contest, and that led to her getting a regular television show in Atlanta.

And yet she retains a basic modesty. She said, on that London visit: "You can be the greatest, but if the breaks don't come then you can starve out a whole promising career in the sticks. The guy who helped me was Red Foley, the country and Western star, and I'll never forget it, or him."

He put me on his show, and I did well with him on the networked television show Ozark Jubilee. Without his help, I might never have gotten a record contract with Decca."

She likes to think of herself as a semi - retired "married lady" — "a little square, I guess, but I did all my living when I was a kid."

By Peter Jones

## Byrd on a swing

AS A 43 - year - old jazzman, Donald Byrd has already experienced an achievement-packed career but now he's swung his music towards the discos. The trumpeter extraordinaire is suddenly being adulated as a pop star no less!

Currently in Britain for a brief but eventual tour with his proteges the Blackbyrds, the affable and educated Mr Byrd reflected on his new success. This has meant him dropping his previous role as a part - time music teacher and getting back into full - time playing.

"I've had it thrown at me that I've sold out to commercialism but that's crap. It's just the narrow-minded jazz purists who are saying that and I've never had much time for those people.

only be good for the music. It's wrong that it should be regarded as music for intellectuals."

The album that gave Donald his big breakthrough was the much acclaimed 'Black Byrd' set, which eventually gave the young Blackbyrds their group name.

"But it wasn't easy. A lot of people had tried merging jazz and rock / soul but nobody had gone overboard on the idea. I think most jazzmen were afraid of the kind of criticism I eventually met when I did it. People like James Brown weren't listened to by the jazz world even though they had strong jazz elements in their playing. "I have to confess, even



THE BLACKBYRDS

by Kevin Allen

I hadn't heard of James Brown but when I did come across his music, wow! I was listening to my own roots. My father was a Baptist minister so I'd grown up with gospel. But when I got into jazz playing I'd moved away from that earthy sound. "When Black Byrd first came out, none of the radio stations would play it but the record company persevered and slowly but surely it broke through. Eventually it became a massive seller and started a whole new cult."

All this led to Donald master-minding the Blackbyrds. "I was lecturing on jazz at Howard University in Washington DC at the

time, I took a bunch of my students, turned them into a band and named it after my album.

"I hope Blue Note would sign them but they turned the idea down. We wound up with Fantasy, who gave us a budget of 8,000 dollars to produce an album. This was peanuts but it was enough for us to turn out a winner from which 'Do It Fluid' emerged as a big hit single."

The encouragement he's given the Blackbyrds reminded Donald of the apprenticeship he served with such jazz greats as Max Roach, Lou Donaldson, Sonny Rollins.

After completing his service with the US Air Force in 1964, Donald went to Wayne University



DONALD BYRD: swung towards discos

in Detroit to further his studies. He then returned to New York in 1966 to join the Jazz Messengers. Later he left for Europe where he wound up studying classical music and working with various major orchestras in Stockholm, Madri...

penhagen. He made his base in Paris, which at that time had a very strong jazz scene.

Back in the States, Donald took his master's degree in music and then took his teaching post at Howard University.

"I'll always be a

jazzman first and foremost but using soul elements has helped me reach a far wider and more appreciative audience. It's also given me the sound financial footing I need to experiment along the lines I want to."





# James Hamilton's DISCO PAGE

## Temptation hits twice

**EDDIE KENDRICKS:** 'He's A Friend' (Tama Motown TMG 1021). Produced by Philly's Norman Harris, Eddie seems set to continue Motown's new hit streak with this unhurried thumper, which — with the faster 'All Of My Love' flip — joins the NY disco hits 'It's Not What You Got' and 'Chains' on his new LP (STML 12016). How long before he and David Ruffin make two ex-Temptations on the chart?

**WOODY HERMAN:** 'Woodchopper's Ball' (MCA 230). Woody's jitterbugging swinger from '39 is to be followed by many more big band singles, which can only establish the new craze even better than the Twist. JHPICK

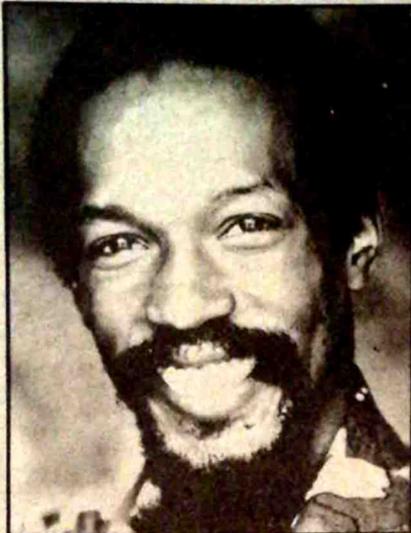
**ASLEEP AT THE WHEEL:** 'Bump Bounce Boogie' (Capitol CL 15854). Great modern-made boogie — woogie in the authentic '40s style. Andrews Sisters vocal and all! JHPICK

**M & O BAND:** 'Let's Do The Latin Hustle' (Creole CR 10). UK rights to Eddie Drennon's hugely popular import being far too expensive, this crisper

and punchier sound — alike cover will do very well instead. JHPICK

**ARCHIE BELL & THE DRELLIS:** 'Dance Your Troubles Away' LP (Phila Int PIR 81661). The nice enough 'I Could Dance All Night' and 'Soul City Walk' are totally overshadowed by 'Let's Groove', which, after massive disco success is now their new US single. Like a subdued 'Tighten Up'. JHPICK

**LIGHT FANTASTIC:** 'You Have Got Such A Lovely Mind' (Penny Farthing PEN 908, Pye). Lush 'n' lovely lightweight little hustler.



EDDIE KENDRICKS: thumper

### new spins

**BOXER:** 'All The Time In The World' (Virgin VS 135). Powerfully punching bouncy British funkier in the Bad Company, Ace and Stretch tradition. Hit prospect. JHPICK

**BARRABAS:** 'Checkmate' (Atlantic K 10716). The Spanish hi-jackers are back with more of that bouncy funk beat stuff. JHPICK

**L. J. WAITERS & THE ELECTRIFIERS:** 'If You Ain't Getting Your Thing' (Route RT 26, through Pye). Unusual bouncily clopping rhythm from an untypical Philly group. Instrumental flip.

**EXCITERS:** 'Suffering' (20th Century BTC 1015). From Ian Levine, with frothily accompanied 100 mph beat and longer disco flip.

**BABE RUTH:** 'Evasive' ('Stealin' Home' LP, Capitol EST 11451). Leaping lively funkier from a British-based white group fronted by Jenny Haan, available on LP for ages and still not on 45 despite disco demand. JHPICK

**SIMON SAID:** 'Smile' (Atlantic K 10714). Yet another oldie, getting a slower hustle revamp that's also big in NY. Do try and see the incredibly funny SMILE movie, by the way. JHPICK

**FATBACK BAND:** '(Do The) Spanish Hustle' (Polydor 2000656). Totally American and unlike the Bus Stop, this archetypal NY disco hit is the music for the real Hustle dance step. Terrific rhythm, lovely melody. JHPICK

**SALSOU ORCHESTRA:** 'Tangerine' (Epic EPC 4003). The Vince Montana-led Orchestra are huge in NY, where this happily hustling big band oldie has already been overtaken by Salsoul Rainbow from their great LP (EPC 81127), which also contains 'Salsoul Hustle' and 'Chicago Bus Stop'. JHPICK

**WING AND A PRAYER FIFE AND DRUM CORPS:** 'Baby Face' LP (Atlantic K 50327). Including the full 6:38 disco version of the title cut, plus the successful formula applied to a 9.45 medley of Al Jolson songs! Eleanor Rigby and The Charistone get the works too, but another showbiz medley is spoilt by the slow 'Somewhere'. JHPICK

**SOFTONES:** 'That Old Black Magic' (Aveco 6105045). Enormously popular with NY's champion hustlers, here's another oldie given the full 'Baby Face' treatment. JHPICK

**TOOTS & THE MAYTALS:** 'Reggae Got Soul' (Island WIP 6269) ... and Freddie's doing the Mouse! An unnecessary but supposedly commercial combination.

### of hot line

**Archie Bell:** 'I Could Dance All Night' (Phila Int). **Sunshine Band:** 'Rock Your Baby' (Jay Boy). **Fatback Band:** 'Spanish Hustle' (Polydor) and **Barrabas:** 'Checkmate' (Atlantic) seem to be the upcoming disco biggies — tipped by Doug 'The Mug' Forbes (Kloude, Warwick), Les Aron (Life Disco, Bognor Regis), Mark Rymann (South Wales clubs), Steven Day (Chingford), Colin McLean (Acas Club, Hamilton), Jon Taylor (Crookers, Nor-

wich), Tony Burton (Sherry's, Brighton), J. Davis (Sound Machine, Welwyn), Dave MacRae (Primitive Disco, Seaham) ... Les Aron joins Doctor John (Disco - Tech, Telford) to chart Fire: 'Oh That's My Man' (Jay Boy) way up high. Doug Forbes is onto **Andre Gagnon:** 'WOW' (Decca) **Bowie:** 'Stay' (RCA LP) and **Salsoul Orch:** 'Tangerine' (Epic) tipped by Steve Day, and **Simon Said:** 'Smile' (Atlantic) by Collin McLean.

breaking for Tony Burton are **Al Matthews:** 'Your Affair' (CBS) and **Pearls:** 'I'll See You In My Dreams' (In Stock), while Jon Taylor charts **De Blanc:** 'Oh No Not My Baby' (Arista). **Vaughn Voyse** (The Jail, Bodmin) infos that although they wear the gear, the '40s thing has yet to take off, but the Charleston is currently huge in Cornwall! Likewise, **Caroleana Crouch King's Club**, St. Moritz reports that **Baby Face** and the **Biddo** sound clears the floor in Switzerland, but **Tabou Combo:** 'New York City' (Decca) is much requested. **Johnny Wakelin:** 'Reggae, Soul & Rock 'n Roll' (Pye) tipped by Frank Wavish (De Luxe Disco, Plympton) and Alan Gold (Brighton). **Scottish Bilbo Baggins:** 'Back

**Home** (Polydor) big in Glasgow for Tom Russell (Kirkintilloch) and **Dougal DJ** (Kilysyth). **Bob Sampson** (Black Cobra Disco, Burgess Hill) tips **Urzuła Dudziak:** 'Papaya' (Arista), **Lloyd Parks:** 'Mafia' (Cactus) and **Chequers:** 'Miss Payne' (Creole). **Andy Cassidy** (Sundown, London) plays European import **Boney M.:** 'Baby Do You Wanna Bump' (Hansa), which is Al Capone with bump beat and new lyrics. **Collin King** (Tiffanys, Manchester / Wigan) flips for **George McCrae:** 'Take This Love Of Mine' (Jay Boy). V. I. P.

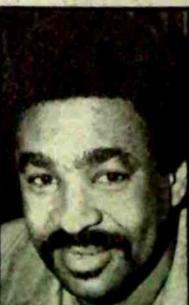
**Connection:** 'Please Love Me Again' (Creole) and **John Holt:** 'I'd Love You To Want Me' (Trojan) climbers for Ray Robinson (Tiffanys, Leicester).

**Sassafras:** 'Wheelin' 'N Dealin'' (Chrysalis) still in there for Peter Dunn (Hostile Sounds Disco, Haverfordwest).

**Disco Mirror's** David Neale joined **Judge Dread** and several record pluggers at a recent Bristol 'record pool' meeting, organised by NADJ officer John Harding — the first inkling of the US 'record pool' idea catching on here?

### James' top ten

- Like last week, here is the playlist for Part 2 of Cruising's Swing Special, heard last Friday on Capital Radio and for broadcast within the near future by other commercial stations.
- TOP HAT:** Ray Noble (RCA LSA 3067, may be deleted)
- PENNSYLVANIA 6-5000:** Glenn Miller (RCA LFM1 7513)
- STOMPIN' AT THE SAVOY:** Benny Goodman (RCA maxi soon)
- SUMMIT RIDGE DRIVE, Artie Shaw's Gramercy Five** (RCA LSA 3067)
- ROCKING' ROLLERS' JUBILEE,** Bunny Berigan (RCA LSA 3106)
- HOLD TIGHT (WANT SOME SEA FOOD MAMA),** Andrews Sisters (MCA MCDW 426)
- THREE LITTLE FISHES (ITTY BITTY BOO),** Glenn Miller (RCA LFM1 7500)
- TUXEDO JUNCTION,** Glenn Miller (RCA LFM1 7514)
- SING SING SING (Pt 1)** Benny Goodman (RCA HY 1020)
- BIG NOISE FROM WINNETKA,** Bob Crosby's Bob Cats (MCA MCFM 2005)
- I'VE GOT A GAL IN KALAMAZOO,** Glenn Miller (RCA DPM 2065)
- TWO O'CLOCK JUMP,** Harry James (Embassy EMB 31048)
- HAMP'S BOOGIE WOOGIE,** Lionel Hampton (London ZGL 12)



GEORGE McCRAE

### import picks

**VARIOUS ARTISTS:** 'Disco - Trek' LP (Atlantic SD 18158). Ruggedly handsome ex-male model, Tom Moulton is the king of the Disco Mixers — a new breed of engineers who take another producer's finished record and re-mix the tape to make a brighter version that's more suitable for play in discotheques. On this album Tom has re-spliced and re-mixed such well known hits as **Sister Sledge's** 'Mama Never Told Me', **Blue Magic's** 'Look Me Up', **Jackie Moore's** 'Time and the Valentines' 'I Can Understand It' so that they are now longer than before and have emphasised rhythm tracks. Especially, he has picked out the hissing hi-hat cymbal beats,

which are all — important to New York's hustling dancers these days.

**PHILLIP & LLOYD:** 'The Blues Busters' LP (Scepter SPS 5121). Ska fans will be right in guessing that these are Phillip James and Lloyd Campbell, but this Jamaican recorded album has been re-mixed by none other than Tom Moulton. Considering that what he does is so similar, Tom is not surprisingly a big fan of Jamaica's dub producers. However, this is far from dub in sound — instead, Tom's done his usual trick and brought up the cymbals! So what you get is 'I Shot The Sheriff', 'Here I Am, My Girl' and others with a steadily hissing hi-hat to give reggae an American appeal. Oh well!

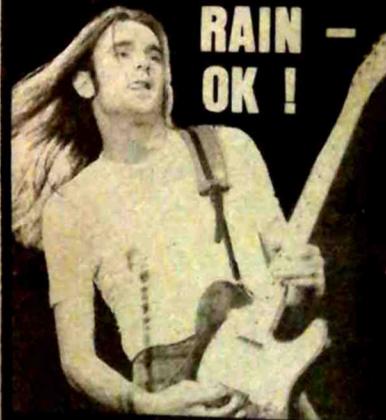
## IN NEXT WEEK'S ISSUE OF RECORD MIRROR AND DISC

# MARC BOLAN



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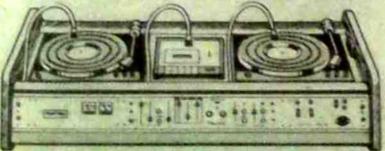
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# KONGOS

# SOUL

## EVELYN'S STRONG SPOT

WHATEVER HIS faults, the often scolded Ian Levine certainly seems to have his finger on the pulse of the Northern Soul scene even if he isn't, as he claims, its top deejay.

Having turned his attention to producing records aimed specifically at this market, the vociferous and at times over-bearing Lancastrian has proved there is far more to him than just bubbling super enthusiasm and outright ego. He has already scored with the Exciters' 'Reaching For The Best'.

Latest of Mr Levine's projects is 'Weak Spot', a foot-stomping UK debut for young Evelyn Thomas, who was born in downtown Chicago 22 years ago. She's already a veteran of the

recording studio having released several gospel recordings and sung back-up on other artists' hits.

It was in 1972 that Evelyn joined a group and cut an album and a single for Anpro Music



EVELYN THOMAS, part of the Chicago Soul Roadshow

Guide Records, as well as working the clubs around Illinois and Indiana. Wanting to move from

heavy gospel into a soul bag, she first joined a band called the Mood Mixers and is now

fronting Electric Funk. But she cut 'Weak Spot' for 20th Century Records under Ian Levine's

direction as a solo act. Evelyn is currently in Britain promoting the record, along with L. J. Johnson and Barbara Pennington, as the Chicago Soul Roadshow.

### Club

Louis Maurice Johnson, who was first dubbed L. J. while in the US Army. His mother, Cora Johnson, is a gospel singer and has done some recording: "The first group I was in was called Family Affair", said L. J. "We worked a lot of local clubs, then I got drafted and was put in the Special Services Division, performing to troops all over the place, that earned me a lot of experience."

Coming out of the services in 1973, L. J. formed the Mood Mixers and met up with Evelyn Thomas: "We were performing at the Rldglen Club one night when someone came up and asked if Evelyn and I would like to get into recording. When it happened, we took Barbara Pennington along with us."

They landed up in Allen Kubicka's Chicago Recording Company stu-

dios in downtown Windy City and were introduced to Ian Levine, then on a visit to co-produce some things with Danny Leake.

Ian and Danny had six songs ready, Ian as lyricist, Danny as composer.

"I knew exactly what I wanted, I was after getting a real Northern Soul sound, something the kids back home would really be able to get into," explained Ian. "So we called in arranger Paul Wilson, explained what we needed and he came up with some perfect charts."

### Public

"Then we called in some of the top Chicago session men. We had Tiaz Palmer, who is now with Ramsey Lewis, on bass, Brian Grice on drums, Vince Willis on keyboards, Frank Derrick on vibes and Danny played guitar while Sonny Seals, who used to be with Brunswick, led the horn section and we had a big string section.

"When everything was finished I was very happy. I don't think we could have improved on those tracks, now it's just up to the public to make their judgment."

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# 25 SETS OF SOUL



THE O'JAYS "Family Reunion"



BILLY PAUL "When Love Is New"



HAROLD MELVIN & THE BLUE NOTES "Wake Up Everybody"



MFSB "Philadelphia Freedom"

# TO BE WON

#### Phillycontest Entry Coupon

#### QUESTIONS

1. Who produced the O'Jays album "Family Reunion"?
2. In which American city do Harold Melvin and the Blue Notes record?
3. Which song did Billy Paul win a Grammy Award with?
4. What does MFSB stand for?

Name.....  
Address.....

# stirrings

by Kevin Allen

## album pick

### Womack plays safe

**BOBBY WOMACK: 'Safety Zone'** (United Artists UAS 2997). Giant though he is in America, Bobby Womack has never quite managed to attain soul superstar status in the UK. Part of the trouble is that he's never yet worked the club and concert scene over here, though he has recorded in London, but more important is his failure to come up with a hit single for this market.

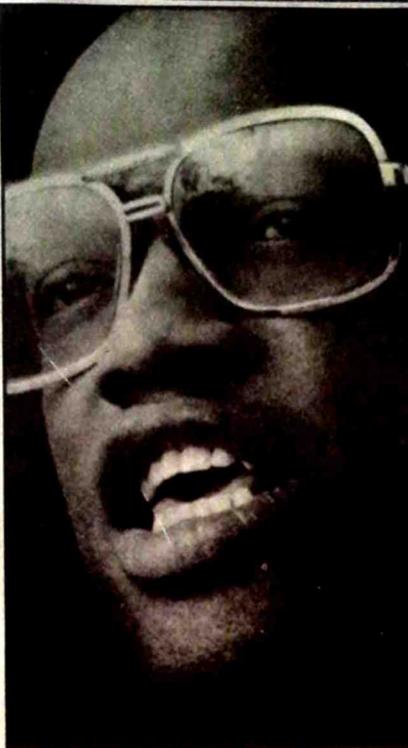
Womack always manages to cover a lot of ground in his albums and his nitty-gritty vocals recall the prime of Wilson Pickett, an artist with whom he worked closely as song-writer and guitarist. Here it's that other fine guitarist Melvin "Wah Wah" Raglin who helped Womack write the strongest cut in 'Love Ain't Something You Can Get For Free', which should appeal to the discos as well as the funky 'Everything's Gonna Be Alright'. There's also a reggae-influenced version of Chris Kenner's timeless R&B classic, 'Something You Got'.

**CROWN HEIGHTS AFFAIR: 'Dreaming A Dream'** (Polydor 2310, 92). First with RCA and lately with DeLuxe, Crown Heights Affair have built

quite a reputation in the disco scene.

Having captured the disco market with 'Dreaming A Dream' (vocal and disco versions included here) and 'Every Beat Of My Heart' (also on this album) the eight-piece outfit use this opportunity to show that they can do it to us with ballads as well. Double lead voices of falsetto played off against tenor, a trend started by the Stylistics, is heard to good effect on 'Picture Show'. The other two slowies included show the outfit have vocal class and don't just rely on strong backing tracks.

Totally self-contained, Crown Heights Affair wrote, arranged and co-produced everything on display and whilst far short of a classic this is a good sample of the current New York sound



BOBBY WOMACK: nitty-gritty

## Where's all the money gone?

AFTER MONTHS of decline amidst a flurry of artist losses, law suits and summonses against its officials, **Stax Records** has finally been forced into liquidation — the saddest loss for soul music since the demise of **Vee-Jay** a decade ago. . . also with financial problems after the cancellation of the projected **Blackpool Soul Convention** which lost him some £5,000, promoter **John Harvey** assures us that everyone who sent in a deposit will eventually get a full refund: "What hurts is that the very people who are trying to crucify me now are the ones who mis-advised me in the first place." Harvey assures us that he has already refunded 25 per cent of the monies concerned but says that if legal proceedings are instituted to wind-up his company nobody will get paid any more because there are no funds left. "I am expecting a better Summer season than ever for the Inter City Soul Club, with a possible total audience of 120,000 at the

## soul gospel



DONNA: UK visit?

six venues I've lined up. If I'm allowed to carry this through then everyone who sent money for the **Blackpool Convention** will be paid in full." Harvey claims that only those who had sent monies before the decision to cancel are affected in any case: "All the bookings that arrived after that were returned with the money intact. We have been visited by the **Fraud Squad** who have gone through our books and are satisfied that we have done nothing illegal."

It was Harvey's hospitalisation with a serious kidney complaint which was cited as the reason

for cancellation though **Buddah** now confesses that it would have been difficult to continue in any case as even heavier losses would have resulted: "Now I just want to get on with things and prove to people that I've learned from my mistakes."

**Buddah** in dispute with **Warner Brothers** over **New Birth** contract, claiming their's still has some time to run . . . once a strong R & B label, **Calla Records** returns to the scene by signing the **Persuaders**, who made their name with **Atlantic** before slipping back into the shadows . . . claiming to be **East Anglia's** biggest mid-week soul scene, **East Anglia Soul Club's** **AI's Warehouse** operation is on Thursday evenings from 9 pm - 1 am. **Tony Dellar** and **Glen Bellamy** plus guest deejays play the top sounds and admission is 60p . . . **Donna Summer** has been, back in her native USA to promote her disco smash 'Love To Love You Baby' which was recorded in West Germany. Hopes are now high for a UK visit from **Donna**

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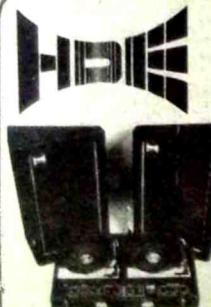
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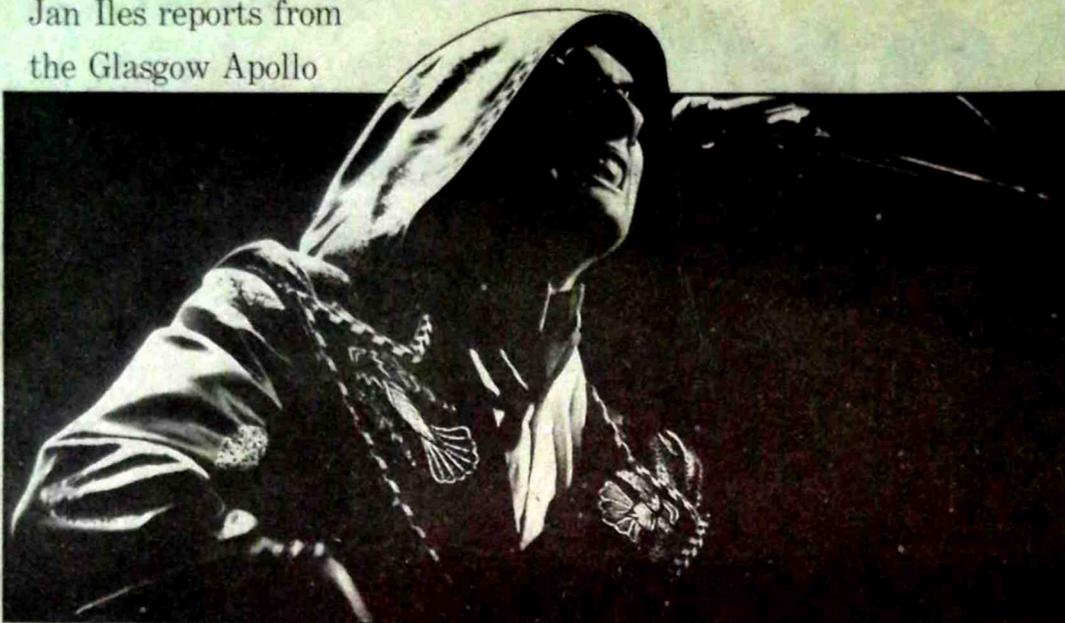
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## ROADSHOW SPECIAL

Jan Iles reports from  
the Glasgow Apollo



# Keen, Mean Harley

**HE COMES** on looking like hedonistic monk in a long hooded coat of many colours and dark glasses to complete the macabre image. The Glasgow Apollo audience are on their feet before the first chord is struck. Most find Steve Harley & Cockney Rebel extra-cool.

Cross - their - heart - and - hope - to - die loyalists are shouting out requests before Harley has time to form his mouth into a great big O, or even before he takes the first deep breath.

Keen and mean. The show opens with 'Don't Go, Don't Cry' which has cute sounding oole coos. The playing is as tight as a duck's behind - from a band who aren't tight as a duck's etc etc. The guys are Duncan Mackay, keyboards; Stuart Elliot, drums; Jim Cregan, guitars; George Ford, bass; Joe Partridge, guitar and Lindsay Elliot, percussion.

Wearing quilted smoking jackets and satin trousers with stripes down the side rather like a longer version of boxers shorts the band seem capable of taking on anything. The keyboard player in particular is real fab.

So is Harley, who stands out front mesmerising the crowd. True, his stage presence is majestic (especially in his current get-up) but sometimes he goes completely off-the-wall with those dramatic Godly poses and making the sign of the crucifix.

I prefer (and so does the crowd) the delicious V sign he makes in relation to a line in Mr Raffles ("just throw me out if I get obscene but that's the way that I've always been"), it suits him better.

However, Harley isn't just a tacky entertainer - he's a performer. His hands very expressive, weaving and intermingling in artistic patterns. Hands clasped to show pain, hand across the brow to show sorrow, a pointed wagging finger to show he's out to gild ya, billowing, fluid stokes to show gentleness. The potent lyrics in Harley's

songs are often inaudible live, so mime is a stunning way of interpreting their meanings.

'Mr Soft' is next to be aired, camped up and foppishly good-fun. This version is like a caricature of the real thing, with wahwahtusi music and the kids getting off on it.

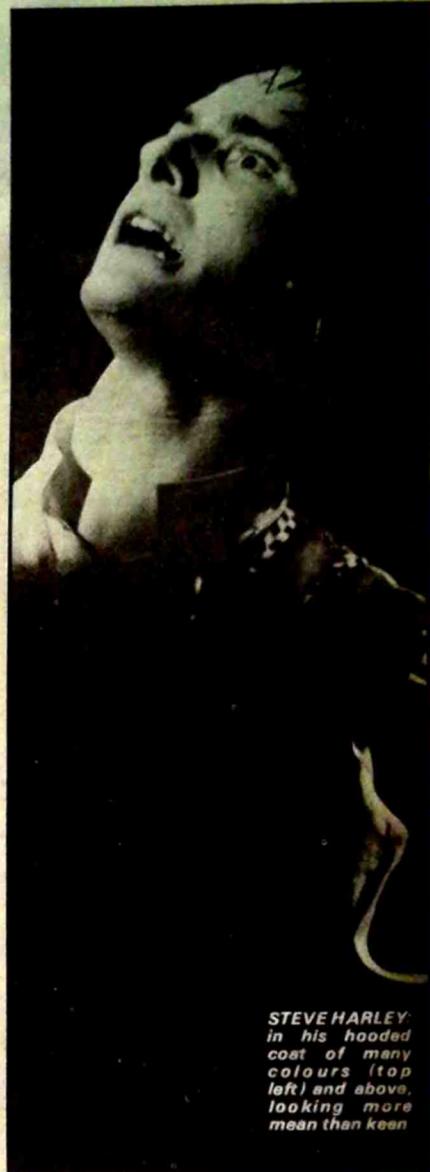
'Come Up and See Me' shouts a lad in front, 'Best Years Of Our Lives' hollers another. But they come later.

First the poignant 'All The Men Are Hungry', from 'Timeless Flight', with Steve giving it a mucho-big intro, telling us that all the people who are hungry aren't especially hungry for food, but other things. Hitherto it's the best song of the evening. The wistful, forlorn melody and too-true lyric, is destined to become one of Steve's best ever works.

## Shock

But before anyone gets to sob into Kleenex tissues at the sheer melancholia of it all, Steve hits back with two shock-provoking musical dramas namely 'Sebastian' and 'Death Trip' both of which are the shady side of the Harley Schizoid. During these numbers the light show is sublime. Orange & green lights focus on 'the man'. He looks like one of the martial baddies in Doctor Who, disfigured by the orange and green lights and looking like he's ready to disintegrate right in front of us all.

The musical impetus is mind-boggling. Jim Cregan's fluid guitar



**STEVE HARLEY** in his hooded coat of many colours (top left) and above, looking more mean than keen

exercises are de-licious, while the Elliots on drums and percussion, and bassist George Ford provide quasi funky rocky rhythms with Duncan Mackay playing mostly ghostly Moog.

Fortunately the musical odyssey travels through a labyrinth of moods. Light and shade bitterness and humour, brilliance and boredom. That's why the audience never strays; someone, somewhere out there can identify with what Harley's singing about. He mirrors their feelings, or he simply makes 'em get off their bums and feel good. Great Stuff. At least someone's communicating - LOUD AND CLEAR.

Harley has another little chat with the crowd. "Now we'll have a few minutes of frustrated folk singing," he says laughingly. He tunes the acoustic guitar for 'Best Years Of Our Lives', which everyone, but everyone's singing in harmony. Even Steve must have goose bumps. The crowd knows every word.

When he gets to the chorus it's like being at a football match and watching your team leading 4-0, and singing them on to victory. Wahhaah, up the Harleys!

To follow maybe a love song would've been nice and cosy and warm, but instead we get the devastatingly thrilling Back to The Farm. It makes Alice Cooper's Welcome To My Nightmare seem like some kind of Shirley Temple extravaganza. Back To The Farm' is about the happy home, and is interpreted in macabre, nut-case fashion, with frenzied Village Idiot vocals, staccato off-beat backing.

The lad behind me, eyes as big as a Gordon Fraser birthday card character, looks positively trance-like, while his lass is stomping around crazily.

'White Dove', their new single with a kind of funky undercurrent gets a good response but it's 'Oh Dear Look What They've Done To The Blues', that really breaks down the barrier between performer and audience. Harley doesn't have to sing Everyone's doing it for him in best-singalong Left Bank fashion. 'Oh Dear Look What They've Done To The Blues Blues' etc etc. Nice feelings.

For the encore Harley does the obligatory 'Make Me Smile', which is greeted not with a smile or a whimper in the night, but thunderous applause.

## TOMMY HUNT WIN 50 ALBUMS 'Live at the Wigan Casino'

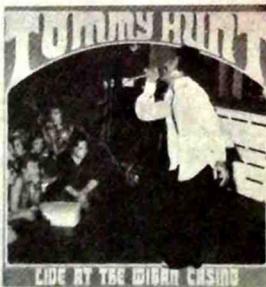
LEAVE A door open and someone's bound to scream "Were you born in a tent?" One man who could honestly retort "Yes" is Tommy Hunt. He arrived under canvas in the middle of a carnival in Pittsburgh thirty odd years ago.

Between then and now, he's worked with Elvis Presley, Ray Charles, Johnny Mathis, The Four Tops, The Supremes, James Brown and Stevie Wonder, fronted his own band and, more recently, emerged as an outstanding solo artist.

In his solo career, Tommy appeared all over the world, before making his British cabaret debut at Caesar's, Dunstable in 1971. Since then, he's been a huge success in cabaret all over the north of Britain and has had his own half-hour TV special on BBC 1.

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### Tommy Hunt competition

1. What was Tommy Hunt's recent hit single?
2. What nationality is Tommy Hunt?

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

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

by Ray Fox-Cumming

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## Krafty Kraftwerk

**KRAFTWERK:** Radio-activity (Capitol CL 15853)

Absolutely spiffing! A gauche, languid vocal, a catchy little Japanese tune and great serious-sounding washes of this and that behind. I love it and it should be every bit as big as Autobahn.

**STATUS QUO:** Rain (Vertigo 6059 133)

Since the shops got this before we did and it's already in the charts, the thumb up is rather superfluous, but well deserved nevertheless. The walloping great rhythm is custom-built for idiot dancing, the guitar sound is six inches thick and the vocals come in generous layers. Ideal for removing one's rocks.

**THE EVERLY BROTHERS:** Ebony Eyes (Warner Brothers K 16709)

Surprisingly this, the best weepie of all time, has never been an A side. Now that it is, it must be a huge hit, even though it's 13 years old. Story-line for those that don't know is boy's going to marry girl when she arrives on plane, but plane crashes and boy looks forward to meeting her in heaven. It makes Tell Laura I Love Her seem like The Laughing Policeman.

**DEMIS ROUSSOS:** Can't Say How Much I Love You (Philips 6042 114)

Demis at his most intense, taking the word "wind" into six syllables and wringing every line as if there were no tomorrow. He's got a De Luxe tune to work with complete with the high notes that shiver the timbers of his followers. I find it fairly timber-shivering too and pronounce it a hit.

**TOMMY ROE:** Sheila (ABC 4097)

Heavily Buddy Holly influenced oldie that sounds as fresh today as it did on its first appearance in 1962. Our Rosalind Russell (after whom a film star was named) informs me that she used to ice skate to it when she was still a wee dickens in a siren suit.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

**EMMYLOU HARRIS:** Here There And Everywhere (Reprise K 14415)

Movingly sung and imaginatively arranged version of the Lennon / McCartney classic. I'm sure it would be a hit if you all got a chance to hear it, but since it's slow and dreamy the playlist people probably won't let you.

**BAND OF ANGELS:** "Will You Still Love Me Tomorrow" (RCA 2648)

This overrated Goffin / King number has been recorded by just about everyone under the sun over the years, but never as badly as this.

**FRED ASTAIRE:** "Wonderful Baby" (United Artists UP 36064)

This is the shortest single I've come across in a long while — one second under two minutes. "Daddy Long Legs" never had much of a voice, but on Don McLean's song he shows he still has a bit of spring in it.

**FLO AND EDDIE:** Rebecca (CBS S CBS 3972)

Big ballad that goes tough in the middle. The tune's strong, the lyrics vicious and the whole thing excellently arranged and produced. The duo put in some polished harmonies and make the most of the nastier lines.

**GLADYS KNIGHT AND THE PIPS:** I Feel A Song (In My Heart Again) (BDS 450)

The piano and Gladys' voice are the best features of this 1974 track to be found on the Gladys Knight And The Pips' Greatest Hits album. It's not, however, the right sort of soul for the charts in '76.

**THE HOLLIES:** Boulder To Birmingham (2058 694)

Big, slow ballad, which builds all the way. The Hollies' harmonies are dazzlingly good and this should be a massive hit. Sadly though, these days there don't always seem to be many takers for Hollies' ballads so it might not.

**FLEETWOOD MAC:** Over My Head (Reprise K 14413)

Edited down album track of which I have only heard selected snippets. What I heard was rather nice and mid-tempo Kiki Dee-ish.

**EAGLES:** Best Of My Love (Asylum K 13029)

Sad, sad song, exquisitely sung and played. I like it very much, but I don't see it doing much as a single here.

**SHAUN CASSIDY:** Morning Girl (Warner Brothers K 16686)

The song's odd and the toy town arrangement even odder, but David's younger brother has a good voice, particularly effective at the top end of his range, and when he gets himself a better vehicle than this song, he should have a hit.



SHAUN CASSIDY  
Toy town arrangement



KRAFTWERK: as big as 'Autobahn'

**KEVIN AYERS:** Stranger In Blue Suede Shoes (Harvest HAR 5107)

This is great fun. Kevin does his Joe Cool bit rasping out some good lines over a hefty backing that goes totally lunatic at the halfway mark. The piano sounds like it's being played by the devil. Could be a hit.

**AL ALLEN & CO:** Bali Ha'i (Fantasy FTC 125)

Instrumental version of the tune from South Pacific with much of the main theme being handled by something that sounds like comb and Bronco. It should have been called Bali High — on account of it stinks like an overhung pheasant.

**EIRI:** Chords Of Flame (UK 120)

The lady warbles her way through Phil Ochs' number, while Jonathan King strikes again as arranger and producer. Really the man never ought to be let within controlling distance of a string section because as far as subtlety goes, flying

mallets by comparison seem like feathers.

**TUBES:** What Do You Want From Life (A&M AMS 7209)

I'd expected America's latest sensation to sound a lot more predatory than they do on this cod-up of a whole lot of different styles. The Zeppelinesque B-side, White Punks On Dope, is a whole lot better and, despite airplay considerations, ought to have been Side One.

**ANN PEEBLES:** Dr. Love Power (London HLU 10517)

Complete waste of the Peebles voice (of which she doesn't give her best here anyway) on a dull and indistinctive piece of hand-me-down soul.

**NIGEL OLSSON:** Girl We've Got To Keep On (Rocket ROKN 506)

Massive production making excellent use of strings and organ, but the vocal isn't one of Nigel's best and the song's not chart material.

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# albums albums albums albums albums

## Solid Slade fool y'all

SLADE: 'Nobody's Fool's' (Polydor 2383 377)

Having given out the information that a large part of the motivation behind their moving to the States last year was to go for pastures new in order to widen their horizons somewhat, this album becomes important in more ways than one. Two of the tracks are already familiar — being Slade's last two singles, but the remaining numbers, all written by Noddy and Jimmy Lea offer a lot of variety. The most immediate thing I noticed was the arrangements — which included some solid bass work that would have done justice to Led Zep. Next, there's the use of back-up vocals, something Slade haven't used too much in the past. Finally, there's the pace, lots of it. 'Pack Up Your Troubles' is about the slowest number of the album, but even then it bounces along briskly, using an almost busking tempo. It's not an album of singles — it does present tracks that are a lot deeper than I expected. You're right lads, you're nobody's fools!

Sue Byrom

BAD COMPANY: 'Run With The Pack' (Island ILPS 9346)

About four tracks into this album, I thought how well-paced it was: an upper then a downer... by the end of the second side I was not so sure. Bad Company are arguably one of the finest rocking bands to have emerged in the last three years, but somehow some of their previous fire has gone out of this album. Sure, there is still Roger's urgent vocals seeping through everything, and some fine guitar work from Mick Ralphs but too many tracks sounded like a variation on a riff. There are exceptions, of course, 'Honey Child' being one and 'Live For The Music' another, but overall the Company seems to have lost a little of its badness.

Sue Byrom

ROGER COOK: 'A-right' (Polydor 2383367)

All songs here written by Roger apart from two, which he has co-penned with Herbie Flowers. The album has a quaint, easy going charm, and some of the songs are quite pretty — e.g. 'Beautiful



BAD COMPANY

Memories'. 'Long Ago And Long Away' and 'Vietnam Baby' but Roger sings with so little conviction that he sounds as if he's embarrassed at being singing at all. It's a pity, because, with a little more forcefulness and a touch more zaniness, the album would have been so much more enjoyable.

Ray Fox - Cumming

CLANCY: 'Every Day' (Warner Brothers K56206)

With a name like Clancy, they really ought to sound folksy and Irish. But they don't. Quite the opposite in fact. They are a soul/funky band, but not, I'd say, one of distinction. That's not to say they are bad at their trade, they just don't have the spark that makes you get up off the floor and move. If you're into lying back and letting the sound swirl over you that's fine. It's a bit esoteric for me.

Rosalind Russell

SPIDERS FROM MARS: 'Spiders From Mars' (Pye NSPL 18479)

Only two of the people who were in Bowie's Spiders remain — Trevor Bolder (Bass) and Woody Woodmansey (drums), the two new comers being Pete MacDonald (vocals) and Dave Black (guitar). Bolder, Black and McDonald take care of all the compositions here between them, apart from one track written by Woodmansey. Sadly, the original members have assimilated and retained precious little of Bowie's style, while the new-comers have brought in no new identity to compensate. Thus, we have here a collection of

merely passable songs, well played but lacking in any personality. The main trouble is that Pete MacDonald is not gifted with a voice that is either distinctive or versatile and he really stands out on one track, the album's best, called 'Prisoner.' It's a bit rough to ask anybody to expand one song into a career, but it has been done before.

Ray Fox - Cumming

WAR: 'Why Can't We Be Friends' (Island ILPS 9378)

After listening to this album a few times, it would be hard to imagine anyone not wanting to be friends with War. Quite simply they are one of the finest soul/jazz/pop bands around, although it's taken their current single (included on this album) 'Low Rider' to bring to more people's attention. This album shows their increasing interest in the Latin rhythms, especially on the track 'La Fiesta.' Apart from that there's Lee Oskar's soulful harmonica stamping War's trademark on to the music. That, plus some superb clarinet playing from Charles Miller makes this an album well up to War's usual standard. The title track, a sort of soul pub chorus, is the message — the music is the medium. And it works.

Sue Byrom

RAS MICHAEL AND THE SONS OF NEGUS: 'Rastafari' (Gronation GROL 506)

Opening with the well known, 'None A Jah Jah Children (No Cry)', this album is primarily aimed at the young. Unlike some reggae tunes (which gain their popularity on the rhythm and melody) this album is a continuous message to the young to give and love, very warmly portrayed in the music with lyrics that really make sense. The general trend in reggae music at present seems to be a tribute to the Rastafarian God, Jah, but in this album Ras Michael pays tribute to the Rastafari themselves, his worshippers. Getting away from the spiritual sense this album is good for dancing to; in fact, it's hard not to move to it! It doesn't get boring towards the end either as the style changes with each track. A pleasant change from angry sounding revolutionary songs. The artist



WAR: increasing interest in Latin rhythms

brings some humour with 'Mr Brown' but the highlights are 'Birds In The Treepot' and 'Truth And Right.'

Kymme Jones

LORETTA LYNN: 'Country Roads' (MCA CDL 8045)

Loretta Lynn is probably one of the best known country singers in the States, but the way things are going, she may have to look to her laurels. Young Country and Western stars are

springing up all over the place, some of them with quite remarkable voice — like Tanya Tucker. Loretta sings much harder songs than the sentimental norm for this side of the music industry, most of them really good numbers. She has a song here that was written for her by the incomparable Shel Silverstein, who has written nearly everything Dr Hook and the Medicine Show has recorded. I might say that 'Hey Loretta' is considerably cleaner than the Dr

Hook stuff. I think she could have been more sympathetic to 'Take Me Home Country Roads', but then when you've heard Olivia Newton John sing it, you'll see how difficult it is to follow.

Rosalind Russell

TANYA TUCKER: 'Lovin' And Learnin' (MCA MCF 2741)

Tanya Tucker is the new Great White Hope in Country and Western music. She weighs in with the best of them, giving the more experienced ladies a run for their money. She is strongly reminiscent of Brenda Lee, although I'm not sure if she has the same power. However, it's early days yet. The track, 'Don't Believe My Heart Can Stand Another You' is getting a lot of airplay and is one of the best songs on the album. Tanya can also sing the belters. She's done a commendable version of 'Ain't That A Shame', although her vocals add more to the song than the arrangement.

Rosalind Russell

A ROY: 'Truths And Rights' (Gronation GROL 504)

No doubt who this is as soon as the first word is uttered; I Roy with his unimitable style. Opening with the familiar 'Natty Brown De' I found side one a little boring in content. I Roy adds a touch of humour in the intro to 'Touting I Self' in a short dialogue between himself and some body else, mentioning, inevitably, his rival (?) Prince Jazzbo (they seem to give each other a lot of plugs, these two). The album livens up quite sufficiently with the start of side two 'Every Mouth Must Be Fed' carrying this feeling throughout incorporating the sound of a certain Bob Marley track in 'Straight To The Heathen Head.' This is followed by another

reggae chart topper, 'Teapot.' His singles seem to make more impact but the quality and variation of his music slightly ebbs on this album. But with more plays, who knows? Certainly ardent I Roy followers will buy it!

Kymme Jones

ALL PLATINUM GOLD (9299767)

This New Jersey outfit seemed set to be last year's most successful small label then ran out of steam a little towards the end. Nevertheless they were responsible for Shirley & Company's 'Shame Shame Shame' for which the world should always be grateful. It's included here along with 'The Moments' chart-topper 'Girls', Retta Young's 'SOS' and all their other biggies. 16 tracks of unpretentious good music with an understated danceability (Shirley excepted, of course) make for a party must. Greatest hits compilations usually herald the end of an era, let's hope it's not true here.

David Hancock

TRAMMPS: 'Trammps' (Philadelphia PIR 80409)

There have been so many singles released from different eras of Trammips' recording life over the last year or so, it's often difficult to be sure what the group are doing at any one time. Just as some of their singles have been hits, and some misses, so it is with this album. Tracks like 'Love Epidemic' and 'Where Do We Go From Here' are winners, others just blur into an undistinguished disco rhythm. I don't doubt that Trammips are a fine band, but with some of the Barry White overtones that creep through and a couple of generally weak tracks it makes for a patchy album at best.

Sue Byrom

## Kursaals fly into credit

KURSAAL FLYERS: 'Great Artiste' (UK UKAL 1018)

The first thing that strikes you about the Kursaals is how happy they are in their work. There's nothing really complicated about their music; in fact it's quite refreshing hearing something that doesn't depend heavily on electronic wizardry. The Kursaals have stuck to their flying theme, with all the graphics but the songs have little to do with

brave lads in the sky. Had the record not been so badly warped, we might have a better idea of what the songs were about. As it was, 'Palais De Danse' was spoiled by the pressing. However, it's one of the best tracks on the album, presenting a nice line in Latin American beat but with Jamaican vocals. The title track is superb and would make a fine single. I don't think this will make the Kursaals rich, but it does them credit.

Rosalind Russell



KURSAAL FLYERS: happy in their work

## GRANADA GOES POP

"So It Goes": Granada TV (Pilot programme) TENSIONS, intentions and pretensions made up Granada TV's new music show 'So It Goes'. Opportunity rocked for Dr Feelgood (on film) and Tony Wilson at Manchester's TV studios on Monday February 9.

Wilson presented a fast, bizarre, literate rock show. Clive James and cartoon films interspersed with music from live bands.

Hi, I'm Cher Bono and I'm the most exciting woman in the world" (on film) as he opened the show. Linda Lewis followed with a live performance of her song 'Feel The Feeling'. Bop-Deluxe were next up with a heavy rhythmic number.

A classical pause for death as husband and wife team Eva Graubn (violin) and Roberto Prava (piano) played a piece from 'Suite Espagnole'.

Between this classical break and Gallagher & Lytle's live plaintive rendering of 'Breakaway', Tony Wilson raced into a complete melange of witticisms, references to past newspaper headlines, and a clip from 'It's All Happening', starring Tommy Steele.

"Pressed To Kill" is the recommended album spot and featured Pauli Smith's 'Horses'. The

nostalgia sequence had film of 'Stones In The Park' with Mick Jagger.

Action packed, zany and very fast went 'So It Goes'. The programme deserves success and certainly merits being networked. **HON PERRY**

### LOOK FOR

Marc Bolan and T Rex, Kevin Ayers, Andy Williams, The Steve Gibbons Band, Melanie and Golden Earring on Supersonic Saturday, Feb 21.

### LISTEN FOR

Country Joe's Top 12 at 1 pm on Saturday, Feb 21 which will be introduced by Paul Gambacini.

In Concert at 6.30 that same day are Curved Air and The Dransfields.

On Sunday 22nd, Insight is about Jimmi Hendrix (5 pm) and that will be narrated by Alexis Corner. This programme will include music recorded for the BBC and not available anywhere else so Hendrix fans won't want to miss the chance of hearing these sounds.



DR FEELGOOD: 'So It goes' film

## BLEEPS

RADIO HALLAM is to co-present the first of Gary Glitter's farewell concerts at the City Hall in Sheffield. This is yet another coup for Radio Hallam, who have recently been hitting the national press headlines with their anti-smoking campaign.

Beacon Radio has put back its on-air date to April, though the Belfast station, Downtown Radio, is still aiming for St Patrick's day (March 17). It is understood that technical difficulties have made it impossible for Beacon to hit the air in March. Thames Valley Radio is ready to launch operations in March as well, and amongst other promotional ideas, Polydor Records is supplying their promotional bus for touring the streets giving away goodies.

Readers should keep their ears to the ground and their eyes on the radio page for details of Radio 1's and Radio Luxembourg's motor racing involvements this year. Apparently Capital Radio might be getting involved this year.

## Film Hustle, bustle, toil and trouble

**HUSTLE:** Cert X. Empire, Leicester Sq and selected Odeons now.

**BIG** Burt Reynolds is the tough Los Angeles cop. Cool Catherine Deneuve is his girlfriend. Paul Winfield is his black partner. The three of them hustle. And so does everyone else, according to the theme of this new film.



HUSTLE: Burt Reynolds and Catherine Deneuve

What looks like a simple case of suicide has repercussions which affect all three central characters in this exciting modern-day

detective thriller. Reynolds and his partner are assigned to the case by their boss (Ernest Borgnine) and during their enquiries unearth a scandal that they alone cannot handle.

They become involved with the local mob boss (Eddie Albert) and have to cope with the dead girl's father who decides to take the law into his own hands.

Hustle is full of surprises and gripping right to the end. Burt Reynolds (who is fast becoming the Clark Gable of the seventies) is excellent as the detective and is ably supported by the rest of the cast.

MIKE CHILDS

## GUESS THE FACE



Recognise him?

WE were looking through the archives recently and resurrected some skeletons from the cupboard. If you recognise this well known DJ, jot down his name on a postcard and send it to: "Guess The Face", Record Mirror And Disc, Spotlight House, 1 Benwell Road, London N7 7AX. The first correct entry out of the postbag will receive a free album.

## fan clubs

**GENE PITNEY Appreciation Society.**

59, Netherby Drive, Newcastle-upon-Tyne, NE5 2RU.

President: Alan Bell.

UK Membership fee: £1.50 per year. Membership card, discography, penfriends list, souvenir list, biography on Gene, and other literature available. At least five news letters and two magazines sent each year. Annual record auction, regional groups, advance information on itinerary of Gene's regular tours.

**RUBETTES Fan Club.** P O Box 39, Stockport, Cheshire SK3 8SU.

Secretary: Chrissie Jones.

Membership fee: 75p (UK), £1 abroad. Members receive postcard picture, lifelike, discography, membership card. Newsletters issued

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.

If you run a fan club and would like to see details of your particular organisation listed, please write to RECORD MIRROR & DISC Fan Clubs, c/o 32 Studley Drive, Redbridge, Ilford, Essex.



### RUBETTES

every two months containing advance news, competition (good prizes) and raffle, section where the boys answer fans' questions plus photos of the group. Special offers of writing paper, pens, badges, keyrings, stickers, pix and brochures. Personal mail passed on, coach trips, penfriend club. Members send in SAEs between news letters for special news flashes.



### TONY CHRISTIE

**OSIBISA Fan Club.** 225A Finchley Road, London, NW3 6LP.

Secretary: Petula. Membership fee: £1 per year.

The club offers pictures, up-to-date biography, membership card, news sheets, quarterly, badges, calendars, posters, tee shirts, and Osibisa bangles. Competitions (prize to meet the Band) plus consolation prizes. Possible charter flights this year for fans to visit Ghana, S.A.E.

### TONY CHRISTIE Fan Club.

1 Severn Drive, Wigan WNS 9NF.

Secretaries: Margaret and Ray Smyth.

Membership fee: 75p. Membership card, biography, special photo of Tony, current news letter. Members throughout the world receive regular news letters with up to date information on his career, record releases and concert and cabaret dates.

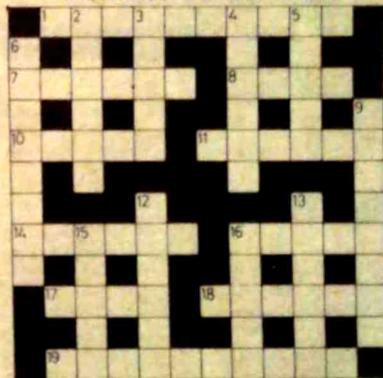
OSIBISA



### CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Frescoe - Le-Rave Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword, PO Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by February 25.

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



### ACROSS

- 1 and 12. It was alright for their baby (10, 6)
- 7 On which one might be happy in the sun? (4)
- 8 Headgear all around? (4)
- 10 The Hackett of the voyaging acolyte (5)
- 11 As was practised by a Hendrix chile (6)
- 14 An "it" the Black Watch Band (6)
- 16 If black, could be like Yvonne Fair (5)
- 17 A big colour in Band music (4)
- 18 One of Tomita's snowflakes, perhaps? (6)

- 19 Not one of tomorrow's Yes albums (10)

### DOWN

- 2 More like long Sally? (6)
- 3 Five nice alterations for Mr. Hill (5)
- 4 Such boys are in a Kinky sort of disgrace (8)
- 5 It's not DJ Stewart who's famous (5)
- 6 There were traces of it on an O'Jays number (8)
- 9 The lights that go with the Southern Cross (8)
- 12 See "1"
- 13 Like the Stones' fingers (6)
- 15 An offence of the century (5)
- 16 "New Key" (Melanie) (5)

### DISCWORDS No. 310 Solution

ACROSS: 4 Teen, 6 Alvin Lee, 7 Near, 8 Downy, 10 Spring, 12 Night, 13 Shame, 14 or 5 No Regrets, 8 Fantastic, 9 Roger, A-cross, 17 Kicks, 20 Toad, 21 Eighteen, 11 Isaac, 15 Odeon, 16 Stage, 18 I Get It, 22 Chin (Chinn).



GENE PITNEY

No 511

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# WHEN AND WHERE

ALL DATES listed are correct at time of going to press but we advise you to check with the venue concerned before going. Phone numbers are provided where possible.

## THURSDAY

February 19th  
10cc, Hammersmith Odeon, Queen Caroline Street, London W6 (01-748 4081)  
**SCREAMING LORD SUTCH**, The Polytechnic, Gloucester  
**CHAIRMEN OF THE BOARD**, Bailey's, Watford  
**ROCKIN' BERRIES**, Golden Garter, Manchester  
**RADIO LUXEMBOURG ROADSHOW**, Memorial Hall, Northwich  
**CAFF SOCIETY**, Golden Lion, Fulham Road, London SW6 (01-385 2842)  
**KURSAAL FLYERS**, Branwyn Hall, Swansea (Swansea 50821)  
**STIM WHITMAN**, ABC, Hull (Hull 23530)  
**EMMYLOU HARRIS**, Free Trade Hall, Manchester (061-834 0913)  
**MARC BOLAN**, Queensway Hall, Dunstable (Dunstable 603726)  
**JULIE FELIX**, Coach House, Carlisle  
**FATBACK BAND / MUSCLES**, Bailey's, Derby (Derby 363151)  
**DETROIT EMERALDS**, Bailey's, Leicester (Leicester 36462)

**COCKNEY REBEL**, Odeon, Birmingham (021-643 6101)  
**SOUL NIGHT**, 100 Club, Oxford Street, London W1 (01-636 0933)  
**TRAMPPS**, Burlesque, Farnborough, La Cardinale, Bournemouth  
**KIBURN AND THE HIGH ROADS**, Dingwells, Camden Lock, Chalk Farm Road, London W1 (01-267 4967)  
**DIVERSIONS**, Nashville, North End Road, London W14 (01-603 6071)  
**CRYSTON**, People's Theatre, Newcastle

**MOTHER SUPERIOR**, Ti-voli Ballroom, Buckley  
**TONY CHRISTIE**, Caesar's, Luton  
**BARRON KNIGHTS**, Bailey's, Hull  
**MARMALADE**, Ba Ba Club, Barnsley

## FRIDAY

February 20th  
**EMMYLOU HARRIS**, Odeon, Birmingham (021-643 6101)  
**ANDY FAIRWEATHER - LIMEY**, York University  
**SCREAMING LORD SUTCH**, Bucks College of HE, High Wycombe  
**TONY CHRISTIE**, Caesar's, Luton  
**BARRON KNIGHTS**, Bailey's, Hull  
**FOLK**, Cardiff University  
**GENO WASHINGTON AND THE RAM JAM BAND**, Webhington Country Club, Axbridge  
**GROUNDHOOGS**, Nelson's Column, Nelson  
**ROBIN TROWER**, Free Trade Hall, Manchester (061-834 0913)  
**RE-BOP DE LUXE / DOCTORS OF MADNESS**, Colston Hall, Bristol (Bristol 291768)  
**CHAIRMEN OF THE BOARD**, Bailey's, Watford  
**TRAMPPS**, Fiesta Club, Sheffield (Sheffield 70101)  
**DESMOND BEKKER**, Aquarius, Lincoln  
**MANFRED MANN'S EARTH BAND**, Southampton University  
**FATBACK BAND / MUSCLES**, Gaumont, Ipswich (Ipswich 53411)  
10cc, Guildhall, Portsmouth (Portsmouth 74335)  
**SUTHERLAND BROTHERS AND QUIVER**, The Manor, Ipswich



SAILOR: Kelvin Hall, Glasgow, Friday

**ROCKIN' BERRIES**, Golden Garter, Manchester  
**SAILOR**, Kelvin Hall, Glasgow (041-334 118)  
**CLANY**, North East London Polytechnic  
**KOKOMO**, Polytechnic, Newcastle (Newcastle 28761)  
**JULIE FELIX**, Carnegie Theatre, Workington  
**STIM WHITMAN**, City Hall, Sheffield (Sheffield 27074)  
**DETROIT EMERALDS**, Bailey's, Leicester (Leicester 36462)  
**MARC BOLAN**, Winter Garden, Bournemouth  
**SUTHERLAND BROTHERS AND QUIVER**, The Manor, Ipswich  
**BOXER**, Robert Gordon College, Aberdeen  
**MOTHER SUPERIOR**, 76 Club, Burton-on-Trent  
**STRETCH**, Roundabout, Gloucester  
**MARMALADE**, Black Cat Club, Sunderland  
**GT MOORE AND THE REGGAE GUITARS**, College of Technology, Harrow

## SATURDAY

February 21st  
**ANDY FAIRWEATHER**, Worcester College, Worcester  
**GROUNDHOOGS**, City Hall, St Albans  
**TONY CHRISTIE**, Caesar's, Luton  
**BARRON KNIGHTS**, Bailey's, Hull  
**MARMALADE**, Black Cat Club, Sunderland  
**GENO WASHINGTON & THE RAM JAM BAND**, Webhington Country Club, Axbridge  
**ROBIN TROWER**, Free Trade Hall, Manchester (061-834 0913)  
**LIMEY**, College of Education, Worcester  
**KOKOMO**, Loughborough University (Loughborough, 63171)  
**STEVENSON'S ROCKET**, The Swallow, Whitechurch  
**DETROIT EMERALDS**, Baileys, Leicester (Leicester 36462)  
10cc, Odeon, Birmingham (021-643 6101)  
**STIM WHITMAN**, Empire, Liverpool (051-709 1555)  
**DANA GILESPIE**, Polytechnic, Plymouth  
**RE-BOP DE LUXE / DOCTORS OF MADNESS**, Kursaal, Southend  
**JULIE FELIX**, Theatre In The Forest, Grisedale  
**FATBACK BAND / MUSCLES**, C.E.S. California, Dunstable (Dunstable 62804)  
**TRAMPPS**, Fiesta, Sheffield (Sheffield 70101) The Pier, Cleethorpe  
**SABOR**, Guildhall, Leeds  
**KURSAAL FLYERS**, Imperial College, Prince Consort Road, London, SW7 (01-580 5111) (0142)  
**OXLEY**, University of Strathclyde, Glasgow  
**ROCKIN' BERRIES**, Golden Garter, Manchester

**CHAIRMEN OF THE BOARD**, Bailey's, Watford  
**STRETCH**, Balls Park College, Herford  
**SASSAFRAS**, W Midlands College, Walsall  
**COCKNEY REBEL**, Colston Hall, Bristol (Bristol 291768)  
**EMMYLOU HARRIS**, De Montfort Hall, Leicester (Leicester 22856)  
**ALAN PRICE**, Bradford University (Bradford 34135)

**MUD / READING University**  
MUD's performance at Reading University on Thursday evening completely demolished all preconceived ideas I had about university audiences. Where was the laid back reaction we'd come to expect?

Mud went through their routine, with no major differences from their concert show, and the crowd went mad. The band played down their matinee act a bit and included new numbers from the album 'Use Your Imagination', but still ran through the favourites - 'Tiger Feet', 'Oh Boy' and 'Dynamite' - very successfully. New man, keyboards player Andy Ball, makes a considerable difference to the sound, giving it more weight. There was little preamble to the songs, but what there was, was worth it. The changes Mud have made to their music are subtle and give some idea of their future plans. While they're not breaking away from pop, they are capable of producing music that's more up market. Their version of 'Born To Be Wild' wasn't half bad. The only problems that occurred weren't directly to do with the music. The lighting was poor and the band was barely visible during the second half of the show. A thick fog completely covered the stage, so all we got was the occasional glimpse of a glinting guitar. And it would make a pleasant change if the people responsible for the level of sound would remember that ear splitting volume isn't necessary in such a small auditorium. Apart from that, it was an entertaining show. ROSALIND RUSSELL

## SUNDAY

February 22nd  
**SAILOR**, Coatham Bowl, Redcar  
**JULIE FELIX**, Arts Centre, Kendal  
**STIM WHITMAN**, Coventry Theatre, Coventry (Coventry 23141)  
10cc, Odeon Birmingham (021-643 6101)  
**MARMALADE**, Tow Bar Inn, Netherton, Nr Egremont

**ANDY FAIRWEATHER**, Royal Court Theatre, Liverpool  
**ANDY FAIRWEATHER-LOW**, whose two recent chart successes span an era of pop, returned to Liverpool and a spirited welcome on Sunday. It was 'Natural Sinner' that Andy Fairweather-Low chose to start the show followed by 'Same Old Story', 'Keep on Rocking' and 'I Ain't No Mountain', all from the album 'Spider Jivin'.

It was the fifth tune that broke the ice. Instantly recognisable 'Reggae Tune'. After this the audience shed some of their apathy and Andy's long standing ability to totally control the audience became apparent. 'Fishing Blues' was next followed by 'an inspired version of 'Spider Jivin'' and then 'My Bucket's Got A Hole In It'. Surprisingly he switched tempo to two country songs 'Jesus Is On That Mainline', and 'Travelling Light'. 'Wide Eyed And Legless' evoked the predictable response and with Andy smiling and relaxed the band launched into 'If I got Lucky' and then indulged in whimsy 'Champagne Melody'. Then, at a frantic pace the band seemed more eager than before to please and 'Jump Up And Turn Around', 'Mellow Down' were followed in breathless succession by 'Remington Ride' leading up to the success of the night, the Amen Corner classic,

**ALAN PRICE**, Town Hall, Middlesbrough (Middlesbrough 4542)  
**ANDY FAIRWEATHER-LOW / LIMEY**, Fairfield Hall, Croxson (01 688 9291)  
**CHAIRMEN OF THE BOARD**, Bailey's, Stoke  
**RALPH McTELL**, Theatre Royal, Norwich  
**FOCUS**, Exeter University (Exeter 77911)  
**ROBIN TROWER**, City Hall, Newcastle (Newcastle 30071)  
**EMMYLOU HARRIS**, Odeon, Hammersmith (01-748 4081)

Mike Simpson  
**FATBACK BAND / Hammersmith Odeon**, Saturday  
THE HOUSE was packed solid and the crowd didn't just anticipate a good performance; they expected it. There was no need for the Fatback Band to play safe by starting with their hits to beckon their audience into the swing. Artists and onlookers were in perfect unison from the word go. This ultra talented eight piece band have been highly respected among funk loving disco goers for some time now, prompted by their disco hit, backed by their 'Wicky Wacky'. This was included in the repertoire as well as their classic disco chart toppers of last year 'Are You Ready (Do The Bus Stop)' and 'Yum Yum (Gimme Some)'. Also included were two other big disco hits 'Keep on Steppin' Brother', 'Street Dance' and of course, the latest 'Do The Spanish Hustle'.

The Fatback Band have a vast amount of brilliant material to their name. Nobody used the seats, the audience were busy dancing and the aisles were throbbing with pulsating bodies. The Fatbacks are not a self indulgent band - they give their audience what they want to hear, good sounds. KYMME JONES

**COCKNEY REBEL**, Colston Hall, Bristol (Bristol 291768)  
**MUD** (Hill 28th), Variety Club, Batley (Batley 475284)  
**DIVERSIONS**, Red Cow, Hammersmith Road, London W14  
**MANFRED MANN'S EARTH BAND**, Greyhound, Croydon  
**SUTHERLAND BROTHERS & QUIVER**, Watersmeet Hall, Rickmansworth  
**MR BIG**, Boat Club, Nottingham (Nottingham 860032)  
**MARC BOLAN / LENNIE MACDONALD**, Free Trade Hall, Manchester (061 834 0943)  
**FATBACK BAND**, Locarno, Portsmouth (Portsmouth 5491)

## MONDAY

February 23rd  
**SAILOR**, Empire, Liverpool (051-709 1555)  
**MARC BOLAN**, Town Hall, Birmingham  
**ROBIN TROWER**, City Hall, Newcastle (Newcastle 30007)  
**FATBACK BAND**, Barbarelli's, Birmingham  
**CHAIRMEN OF THE BOARD**, Bailey's, Stoke  
**RE-BOP DE LUXE / DOCTORS OF MADNESS**, Dome, Brighton (Brighton 682127)  
**STEVENSON'S ROCKET**, Tiffany's, Exeter  
**EMMYLOU HARRIS**, Odeon, Hammersmith (01-748 4081)  
**DETROIT EMERALDS**, Bailey's, Derby (Derby 363151)

**DIVERSIONS**, Samantha's, New Burlington Street, London W1

## TUESDAY

February 24th  
10cc, Colston Hall, Bristol (Bristol 291768)  
**RE-BOP DE LUXE / DOCTORS OF MADNESS**, Guildhall, Portsmouth (Portsmouth 24335)  
**DETROIT EMERALDS**, Baileys, Watford  
**SAILOR**, Odeon, Rotherham  
**KIBURN & THE HIGH ROADS**, Hope & Anchor, Upper Street, London, N1 (01-269 4519)  
**JULIE TIPPETTS**, Royal College of Music, Manchester  
**GRIMMS**, Warwick University, Coventry (Coventry 2630)  
**COCKNEY REBEL**, City Hall, Sheffield (Sheffield 7074)  
**MARC BOLAN**, Free Trade Hall, Manchester (061-834 0943)  
**KOKOMO**, Assembly Hall, Toxbridge Wells  
**STEVENSON'S ROCKET**, Youth Club, Milford Haven  
**KURSAAL FLYERS**, Barbarelli's, Birmingham (021-643 9413)  
**ALAN PRICE** de Mondorf Hall, Leicester (Leicester 22856)  
**MR BIG**, Ivanhoe's, Huddersfield (Huddersfield 31336)  
**CHAIRMEN OF THE BOARD**, Bailey's, Stoke  
**SUTHERLAND BROTHERS & QUIVER**, Johnston Hall, Yeovil (Yeovil 22804)

# ROADSHOWS

## Andy's a natural winner

Andy Fairweather-Low/Royal Court Theatre, Liverpool  
ANDY FAIRWEATHER-LOW, whose two recent chart successes span an era of pop, returned to Liverpool and a spirited welcome on Sunday. It was 'Natural Sinner' that Andy Fairweather-Low chose to start the show followed by 'Same Old Story', 'Keep on Rocking' and 'I Ain't No Mountain', all from the album 'Spider Jivin'.

Vangelis / Royal Albert Hall, London.  
WELL, if you've got to take it seriously you can't take it much better than Vangelis Odysseus Papanastasiou, the gent who has taken the gimmickry out of synthesizers.  
A cast of more than a hundred (dancers, singers and timpani bashers) held together a spectacular couple of hours in which the big V darted from one keyboard to another.  
His freaky cosmic beginning with scantily clad ladies beating the hell out of kettle drums belied what was to follow - a maestro performance of his latest opus (we daresn't call it a record) 'Heaven And Hell'.  
It showed he is the first person to have found true pace and flow within the keyboard set-up, combining symphonic melodies within the screeching, rattling framework that everybody else seems to find limiting.  
Add to that some fine transcendental moaning from the singers and the result is a unique evening's entertainment, lessened only by the fact that the lighting was on many occasions out of synchronization.  
Nevertheless, for a new artist to almost pack London's most prestigious concert hall and hold it riveted with music that defies known rock categories can only bode exceptionally well for the future.  
There is no doubt that Vangelis is the most innovative, if not the finest, keyboards player around at the moment - DAVID HANCOCK  
**SAILOR / New Victoria Theatre, London.**  
**SAILOR**, It would seem, enjoy selling France by the pound and by the

same taken a raving audience seem to enjoy receiving it.  
They have hit upon the original idea of building a new instrument (the nickelodeon) which perfectly suits the sleazy Marseilles waterfront image.  
Together with French streets as a backdrop and an Edith Piaf record as a pre-curtain warmer, Sailor delivered a slick professional night's entertainment which even included a tribute to the late Josephine Baker.  
The novel line up of nickelodeon, drums and acoustic guitar seemed limited especially by a few particularly light weight songs.  
There was a brief glimpse of their way out of Marseilles harbour with 'Trouble In Hong Kong'.  
Things were never allowed to become too serious thanks to lunatic Henry Marsh, and the whole thing ending in dry ice and bubbles showed they know how to impress on the gimmicky side.  
Spectacular they may be, but a set of little over an hour is not in the value-for-money stakes. Nevertheless they know how to play those strange instruments, but the crunch will come with their new single 'Gris, Gris, Gris' which is not a Roky rip-off and more representative of the Sailor that played this gig.  
It will need to repeat it's No 1 success achieved in Holland if Sailor want to establish themselves properly and in particular the music of Kajanus. The alternative of them drowning in the harbour before they even set sail, is one they are no doubt only too aware of. DAVID HANCOCK

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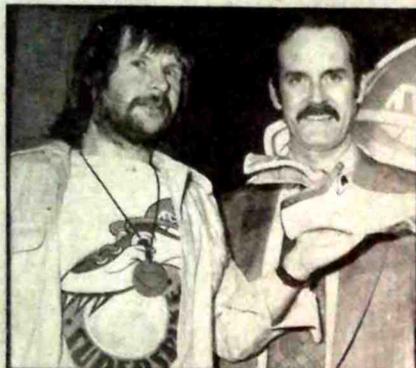
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WITTS' END

# IS THIS A RECORD?



BILL ODDIE (left) and John Cleese

AFTER ALL those hard-luck stories from British competitors in the Winter Olympics, everyone now seems to want to do their bit to help our lads who'll be competing at the Olympics proper in Montreal (if they ever get the facilities built in time).

Eton's supposed to be doing a concert to raise money for the cause, so are the Stones, and now here are John Cleese and Bill Oddie doing their bit.

They've got a record out soon called 'Superspike', which also happens to be the title of the International Athlete's Club's fund-raising campaign.

The sabre-toothed shoe in the palm of the Oddie is the campaign's emblem. Remember, it was here you saw it first.

Joni Mitchell,  
10cc,  
Emmylou Harris,  
Abba . . .  
and Linda Lovelace.  
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# A Budding sensation

AFTER GOD-ROCK, here you have it - Buddha rock, courtesy of Ozo, an eight piece band (the guy at the back of the picture doesn't play anything). Ozo (the word, we're told, is African for gorilla) are one big bundle of brotherhood, having seven different countries represented by its personnel. They are: Jamaica, West Germany, Guyana, Sierra Leone, Nigeria and Britain.

Several members of the group practice Buddhism and, according to their press handout, "wanted an outlet to express this." Courtesy of DJM Records, they've got it and their first single 'Listen To The Buddha' is out now.

This photograph, it might interest you to know, was taken at The Buddha Temple in the exotic East . . . Sheen. We just not.



OZO: 'Listen To The Buddha'

# JACK PUTS THE BOOT IN!

NOW THAT the fashion pundits are dictating that the height of platform shoes gets lower, there has to be some clown still trying to make them taller . . . and we've found one. His name is Jack Boots and he is a cabaret entertainer. His agents inform us that he wears 15 inch gold platforms and practices walking on them for an hour a day just to perfect his balance.

Well apparently he's doing rather well at it, since he now wants to graduate to 24 inch stacks. The only problem is he can't find anyone to make them (all together now - one, two, three now - aaaaah) despite an offer of £500 for the job.

Apart from the boots, his stage gear includes dark sun glasses, an Afro wig and trousers rolled up to the knee. Now imagine a soulful, underground Bay City Roller.



# TEDS TAKE THE LIB OFF THE SEX ACT



WILD WAY ROADSHOW: girls get the gogo

THREE TEDS, who run the Wild Wax Roadshow, have given their okay to the Sex Discrimination Act. They advertised for an 'acrobatic Ted Jiver' with a male groover in mind, but got inundated with replies from out-of-work go-go girls.

The disco manager said: "We have agreed that a go-go girl can join the act." The catch is that the girl has to change in the same dressing room as the boys and be willing to be thrown around onstage - like the applicant above. She's also got to wear either a drape jacket and drain-pipes or a hooped skirt with seamed stockings

and winklepickers. On the indignities that people will suffer just go get work!  
The Wild Wax Roadshow spins a harrage of Fifties sounds every fortnight at rock and roll revival shows at London's Lyceum Ballroom in The Strand.

# WIZZARD NOTION

SUCCESSFUL FILMS invariably give rise to all sorts of associated claptrap which manufacturers hope will be bought up in vast quantities. 'Tommy' is no exception. Even after what had gone before, there had to be a soundtrack album of the film. Then, of course, there were the T-shirts and now some enterprising American company has made a killing out of 'Tommy's' pinball machines, decorated with portraits of Roger Daltrey and Ann-Margret.

So far 3,600 machines have been flogged and the manufacturers report that they are selling them as fast as they can turn them out. . . now would anybody be interested in our genuine Uncle Ernie style fishers' macs?  
HAVE YOU heard about the American group Rain who reportedly perform "at least 110 Beatles' tunes" and even dress like the Fab Four? Who needs them - we've already had the Raspberries except perhaps as stand ins for the 30 million dollar deal which has been offered to the real article.



Red Alert warning: Keith Moon is expected to be in London sometime this week - examine closely that smiling looney next to you on the tube . . . Talking of letting the truckers roll, stack them eight to CW for what could be the most novel bit of the year and an almost certain numero uno . . . If they can find her when she turns sideways Twiggy has been offered a quarter of a million dollars to sing in US nightclubs in April. (Raquel Welch, who's doing the same is reported to be netting 2,600,000 dollars this year) . . . What was Bob Dylan doing on a week's vacation in Mexico with Kinky Friedman and Dennis Hopper father week? Yep, the old Dylan's most definitely back . . .

We know who you are . . . We know who you are. . . Manuel & The Music Of The Mountains is really Geoff Love (him of his orchestra fame) and about the only mountain he's ever come from is Hampstead Heath . . . So we hear Robin (the louder you go the more money you get) Trosler isn't selling out at Newcastle, and will be in even worse trouble trying to fill London's 8,000 seater Empire Pool, Wembley . . . And if you thought that Linda Lovelace is stealing all the blue limelight, you obviously haven't seen the new ptx being put out by Elkie Brooks' record company. Naughty, naughty. Can't she sell records on the strength of her music, or is all this semi-streaking really necessary? Well, well look who's back. If it isn't the hirsute chested Barry Ryan (well he had chest hair the last we saw him). He's written his first ever song and it's about Judy Garland. Who said anything about over the hill? Not us dear, it was over the rainbow . . . Getting your records banned is a sure fire way of having a hit, everyone knows that, but when the offending picture from the sleeve is sent round to this office, measuring some four feet in height, things are going a little too far. Will the person or persons who donated the picture of the naked (well a lie, she had her shoes on) Rover lady please come and collect it, because it doesn't fit into the waste paper bin.

Stop the presses, hold the back page. The charts computer is slowly recovering from its 18th nervous breakdown. Too late to give all 50 chart positions, but now we know what's happening in the top four. The Four Seasons have made it to number one, Silk are down to two, Tina Charles is at number three and Manuel is at of four. Ole



# You English fans are Finnished!

DEAR MAILMAN, We are five angry Finnish Rollers' fans and we'd like to say something about the English Rollers' fans. Do they think it is sensible to behave the way they do? Why on earth do they break into Rollers' homes and steal clothes and things? Why do they pull their hair and almost kill them by hanging on to their necks? Why do they scream and roar so much at concerts so that you can't hear a thing? We love the Rollers too, but not in the way you do. We think you are all stupid and childish.



ROLLER: Les

## Mum's the word

DEAR MAILMAN, In your yesteryear charts it says that the Beatles had a double 'A' sid with 'Day Tripper / We Can Work It Out'. My mum always thought it was 'Day Tripper / Paperback Writer'. If there were two separate singles, could you please let me know what was on the other side of 'Paperback Writer'?

David Bennett, Norwich.  
 ● Sorry, but your mum's got it wrong. 'Day Tripper and 'We Can Work It Out' were together and (if my memory serves me well, which it usually doesn't) the B-side of 'Paperback Writer' was 'Rain'.

## Stay great, Scott

DEAR MAILMAN, As a long-standing Scott Walker fan, a word of

● What have you got to say to this then, English BCR fans? The picture, by the way, was sent in by the Finnish five.

## Gang on the run

DEAR MAILMAN, Well then, what happened to 'Run, Run, Run', the fab record by Gang that was supposed to make it to the top? It was released in October, 1975! I'm not a fan of the Bay City Rollers, but it would seem as if they're not quite so over the hill as Gang fans hoped. They've held them off okay so far, anyway.

Wings Fan, Margate.  
 ● It's a case of going, going, gang.

# POST CARD

Dear Mailman,  
 How's about a page devoted to the best group around - the Eagles? They leave the BCRs old, that's for sure!  
 Eagle fanatic



"Record Mirror & Disc"  
 Spotlight House,  
 1 Bernwell Road,  
 London N7 7AX

warning to him: 'Please Scott, don't forsake your old fans who love you as a balladeer par excellence. Your new style may please your new fans, but don't desert the "chanson" completely. Stick to your tried and true style - a good singer singing a good song. I am surely happy that you will continue your solo work. There are three Walker Brothers but only one Scott.

Ms. N. Howard, Leeds.

● How can you expect the guy to sing chansons when no good new chansons are being writ?

## Hellish Heaven

DEAR MAILMAN, Vangelis' 'Heaven And Hell' is more hell than heaven. It gives me the creeps.

Simon Kirkpatrick, Nottingham.

● Maybe it's supposed to.

# Showaddy Fuddy



SHOWADDYWADDY: any more complaints?

DEAR MAILMAN, I paid 11.75 to see Showaddywaddy, billed as "the greatest Rock and Roll show ever". So what did I see? I saw a group dawdling half the time. I saw one member who looked drunk. I saw a lousy dance routine done by the supposedly "king of the Jive" and continual running arguments among the group. The realking of the Jive. (No address given).

● Anyone else got any complaints or words of praise for Showaddywaddy gigs they've seen?

# Bowie's non-event

DEAR MAILMAN, If "Station To Station" is to be taken as an indication of Bowie's present form, I don't see his British concerts being the event of the year. Its six tracks - with the exception of 'Golden Years' - don't deserve the lengthy treatments they've been given. It's as if the man had to stretch them out to fill the album simply because he was short of material.

Paul Somerville, Colchester.

● Seconded.

# Slik and tired

DEAR MAILMAN,

I'm furious to find that Slik are at number one. As far as I'm concerned they don't deserve it. Sailor are a much more talented group, yet they only reached number two.

A mad Sailor fan, Hull.

● Godswallop. To my mind Slik are quite justifiably at number one, while Sailor should count themselves lucky to have got to number two with a song that's too similar as well as being inferior to Roxy Music's first hit "Virginia Plain" and that didn't even get to number two. Go stand in the corner.

# Will Dusty make a springback



DUSTY SPRINGFIELD

DEAR MAILMAN, Whatever happened to the amazing Dusty Springfield?

Karen Lee, Southampton.

● She's been living in America doing nothing musically as far as we know until recently when she provided back-up vocals for the new Anne Murray album. Maybe a return of the lady is imminent.

# J. Edward Oliver

"Tooth is stranger than Friction"

# garbage COLUMN

THIS WEEK, I HAD PLANNED TO BRING YOU A FEARLESS EXPOSE ON HOW THE EDITOR KEEPS CENSORING MY CARTOON STRIP. UNFORTUNATELY, HOWEVER, SHE ASKED TO LET ME, SO HERE, INSTEAD, IS THE FOURTH IN MY SERIES OF NATURAL HISTORY DOCUMENTARIES.

**A J. EDWARD OLIVER TRUE-LIFE ADVENTURE**

## THE LIFE AND HABITS OF THE SOUTH AFRICAN AARDWARK

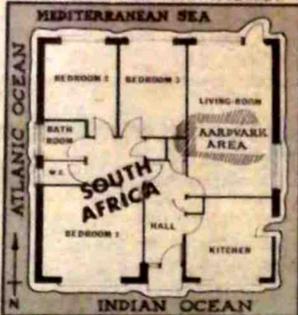
PHOTOGRAPHS BY PHILIP GREEN, LARA

VERY LITTLE IS KNOWN ABOUT THE SOUTH AFRICAN AARDWARK. IT IS PROBABLY THE MOST MYSTERIOUS AND ENIGMATIC CREATURE IN THE ENTIRE ANIMAL KINGDOM (NOT COUNTING NINE OLD-FIELD).

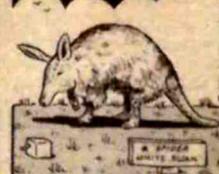
IT IS ONLY AFTER WEEKS OF PUNISHING STUDY AND RESEARCH THAT I HAVE BEEN ABLE TO UNCOVER THE FASCINATING TRUTH BEFORE REVEALING FACTS ABOUT THIS FASCINATING MAMMAL.



THE SOUTH AFRICAN AARDWARK IS FOUND MAINLY IN THOSE AREAS OF SOUTH AFRICA WHERE SOUTH AFRICAN AARDWARKS ARE MAINLY FOUND. IT IS ABUNDANTLY FOUND IN THE AREA OF SOUTH AFRICA WHERE SOUTH AFRICAN AARDWARKS ARE NOT MAINLY FOUND, IN STONE HEADING HIGH STREET, AT THE TOP OF NELSON'S COLUMN, IN DES O'CONNOR'S DRESSING ROOM, OR IN REGENT'S PARK, OXFORD (EXCEPT, OF COURSE, IN THE SOUTH AFRICAN AARDWARK ENCLOSURE).



THE SOUTH AFRICAN AARDWARK HAS TWO EYES, TWO EARS AND ONE NOSE. BUT THERE IS SIMILARITY TO THE VENEZUELAN FRUIT BAT AND...



THE AARDWARK IS, IN FACT, A MEMBER OF THE FIG FAMILY. INDEED, IT IS A DISTANT COUSIN OF THE EDWARDSIAN DOMESTIC FIG. IT IS ALSO THE NEPHEW OF THE WILD BOAR, THE UNCLE OF THE HIPPOPOTAMUS, AND THE FATHER-IN-LAW OF THE SHEPHERD OF THE GOD-DAUGHTER OF THE NEXT-DOOR NEIGHBOUR OF THE BEST FRIEND OF THE MONGOOSE.

THE SOUTH AFRICAN AARDWARK EATS MAINLY... ER... UM... WELL, SOUTH AFRICAN AARDWARK FOOD AND IT LIVES IN THE... ER... UM... SURROUNDS NO, THAT SHOULD BE GARRENS OR IS IT LAIR? DEN'S CAVE'S NESTS? WELL, ANYWAY, IN SORT OF SOUTH AFRICAN AARDWARK HOMES.



THE SOUTH AFRICAN AARDWARK IS ALSO FAMOUS FOR... ER... AREA. THE BEST-KNOWN FEATURE OF THE SOUTH AFRICAN AARDWARK IS... ER... UM... THE THING THAT MOST PEOPLE REMEMBER ABOUT THE SOUTH AFRICAN AARDWARK IS... ER... UM... WELL, IT'S RENOWNED FOR BEING THE FIRST ENTRY IN MOST ENGLISH DICTIONARIES.



BUT WHAT MOST PEOPLE DON'T REALISE IS THAT AARDWARKS SPELLED BACKWARDS IS KARAWAKA. IT IS ALSO AN ANAGRAM OF REDER VAK AND WRITTEN UPSIDE DOWN, IT SPELLS WAKREDEK. FURTHERMORE, IF YOU TAKE THE NEXT LETTERS IN THE ALPHABET TO EACH OF THOSE IN THE WORD 'AARDWARK', YOU GET 'RASELWAK', WHICH IS AN ANAGRAM OF BORSWELL, WHICH ARE, OF COURSE, THE INITIALS OF THE BRITISH BOYS' GRESSELL-SQUIMMING, SKIDDING AND WHEEL-EATING LEAGUE.



THE WORD 'AARDWARK' CONTAINS EIGHT LETTERS, THE NUMBER OF DAYS IN A WEEK AND A DAY. IT HAS THREE SQUARES, THE NUMBER OF LEGS ON HALF AN ELEPHANT. IT HAS FIVE CONSONANTS, THE NUMBER OF POUND NOTES IN A FIVER, AND IT HAS TWO R'S, THE NUMBER OF TIMES THAT REN DODD HAS ACTUALLY MANAGED TO GET A LAUGH.



OTHER INTERESTING FACTS ABOUT SOUTH AFRICAN AARDWARKS ARE - ER... UM... WELL, AN AARDWARK HAS EVER SWUM THE ENGLISH CHANNEL WEARING WELLINGTON BOOTS, VERY FEW HAVE EVER DISCOVERED NEWTON'S SECOND LAW OF THERMO-DYNAMICS, AND LESS THAN ONE HAS EVER BEEN MADE PRIME MINISTER OF NEW ZEALAND.



AARDWARKS ARE ALSO RENOWNED FOR NOT CLIMBING, ADOPTING EVERYBODY NOT OVERTAKING THE STEAM ENGINE, NOT GRITTING 'GREAT EXPECTATIONS', NOT FLOUNDERING THE TOLLER WHILE STATION, AND NOT TELLING RUBE JONES, NOT EVEN THE ONE ABOUT THE TRAVELLING SALESMAN WHO SAID TO THE FARMER'S DAUGHTER, 'IF I ASKED YOU TO MARRY ME, WOULD YOU SAY YES?' TO WHICH SHE SAID 'NO'.



**NEXT WEEK:** J. Edward Oliver makes yet ANOTHER attempt to break the record for the world's most boring cartoon

# ALARM

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# DAVID BOWIE STATION T O STATION

STATION T O STATION DAVID BOWIE



David Bowie's year starts with a new album of considerable importance. Six new tracks are laid down, including the hit 'Golden Years'.

With a starring role in a new film 'The Man Who Fell To Earth' which is to be premiered in the spring, this is definitely going to be Bowie's year.

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