

RECORD MIRROR

May 15 1976

12p

DISC

Five Wings & A Prayer in Texas

Page 7



Manhattan Transfer tie one on-competition Page 16

I'm Tina-love me Page 8

Dread or alive?-Winkles report Page 14

MEET AND SEE THE STONES LIVE IN LONDON Page 31

RECORD MIRROR

British Top 50 Singles

1	1	FERNANDO, Abba	Epic
2	2	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
3	3	JUNGLE ROCK, Hank Mizell	Charley
4	5	S-S-S SINGLE BED, Fox	GTO
5	18	MORE MORE MORE, Andrea True Connection	Pye
6	16	ARMS OF MARY, Sutherland Brothers & Quiver	CBS
7	4	CONVOY GB, Laurie Lingo & The Dipsticks	State
8	7	GET UP AND BOOGIE, Silver Convention	Magnet
9	6	SILVER STAR, Four Seasons	WarnemBro
10	14	CAN'T HELP FALLING IN LOVE, Stylistics	Avco
11	28	NO CHARGE, J. J. Barrie	Power Exchange
12	9	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
13	11	FALLEN ANGEL, Frankie Valli	Private Stock
14	22	FOOL TO CRY, Rolling Stones	Rolling Stones
15	19	LOVE HANGOVER, Diana Ross	Tamla Motown
16	27	I'M YOUR PUPPET, James & Bobby Purify	Mercury
17	20	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
18	10	DISCO CONNECTION, Isaac Hayes Movement	ABC
19	12	ALL BY MYSELF, Eric Carmen	Arista
20	23	REGGAE LIKE IT USED TO BE, Paul Nicholas	RSO
21	17	LOVE ME LIKE I LOVE YOU, Bay City Rollers	Bell
22	46	MY RESISTANCE IS LOW, Robin Sarstedt	Decca
23	30	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James & Vagabonds	Pye
24	41	DEVIL WOMAN, Cliff Richard	EMI
25	24	MOVIE STAR, Harpo	DJM
26	8	DO YOU NO WHERE YOU ARE GOING, Diana Ross	Tamla Motown
27	25	DISCO LADY, Johnnie Taylor	CBS
28	28	YOU'RE THE REASON WHY, Rubettes	State
29	-	SILLY LOVE SONGS, Wings	Parlophone
30	48	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Buddah
31	31	LOVE ME LIKE A LOVER, Tina Charles	CBS
32	13	GIRLS GIRLS GIRLS, Sailor	Epic
33	-	COMBINE HARVESTER, The Wurzels	EMI
34	45	REQUIEM, Silk	Bell
35	39	THE WINKLE MAN, Judge Dread	Cactus
36	16	MUSIC, John Miles	Decca
37	-	SHAKE IT DOWN, Mud	Private Stock
38	21	I'M MANDY FLY ME, 10cc	Mercury
39	43	SHOW ME THE WAY, Peter Frampton	A&M
40	44	SOUL CITY WALK, Archie Bell & The Drells	Philadelpha
41	-	THIS IS IT, Melba Moore	Buddah
42	-	JOLENE, Dolly Parton	RCA
43	36	TOAST OF LOVE, Three Degrees	Epic
44	37	HURT, Elva Presley	RCA
45	38	BABY I'M YOURS, Linda Lewis	Arista
46	42	BLUEBERRY HILL, Fats Domino	United Artists
47	-	THE FLASHER, Mistura with Lloyd Michele	Route
48	49	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
49	-	THE TWO OF US, Mac & Katie Kissoon	State
50	-	POOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn

Star Breakers

1	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
2	BARKING UP THE WRONG TREE, Don Woody	MCA
3	TVC 15, David Bowie	RCA
4	LET'S MAKE A BABY, Billy Paul	Philadelpha
5	NINE TIMES, The Moments	All Platinum
6	LIVIN' FOR THE WEEKEND, O'Jays	Philadelpha
7	NIGHT RIDER, Electric Light Orchestra	Jet
8	TROCADERO, Showaddywaddy	Bell
9	THE WANDERER, Dion	Phillips
10	PARTY TIME, Fatback Band	Polydor

Yesterday Charts

5 YEARS AGO

1	2	KNOCK THREE TIMES, Dawn
2	3	BROWN SUGAR, The Rolling Stones
3	1	DOUBLE BARREL, Dave and Ansil Collins
4	4	IT DON'T COME EASY, Ringo Starr
5	5	MOZART 40, Waldo de Los Rios
6	12	INDIANA WANTS ME, R Dean Taylor
7	7	REMEMBER ME, Diana Ross
8	15	JIG A JIG, East of Eden
9	6	HOT LOVE, T Rex
10	8	WHERE DO I BEGIN (LOVE STORY), Andy Williams

10 YEARS AGO

1	1	PRETTY FLAMINGO, Manfred Mann
2	2	DAY DREAM, Lovin' Spoonful
3	5	SLOOP JOHN B, The Beach Boys
4	3	BANG BANG, Cher
5	6	PIED PIPER, Crispian St Peters
6	4	YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield
7	7	HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich
8	8	SOUND OF SILENCE, The Bachelors
9	10	HOMEWARD BOUND, Simon and Garfunkel
10	20	SHOTGUN WEDDING, Roy C

15 YEARS AGO

1	2	BLUE MOON, The Marceis
2	1	YOU'RE DRIVING ME CRAZY, The Temperence Seven
3	3	WOODEN HEART, Elvis Presley
4	4	DON'T TREAT ME LIKE A CHILD, Helen Shapiro
5	5	ON THE REBOUND, Floyd Cramer
6	15	MORE THAN I CAN SAY, Bobby Vee
7	14	RUN AWAY, Del Shannon
8	7	THEME FROM DIXIE, Duane Eddy
9	-	THE FRIGHTENED CITY, The Shadows
10	8	A HUNDRED POUNDS OF CLAY, Craig Douglas

UK Soul Top 20

1	1	LOVE HANGOVER, Diana Ross
2	3	DISCO LADY, Johnnie Taylor
3	2	DISCO CONNECTION, Isaac Hayes Movement
4	4	MORE MORE MORE, Andrea True Connection
5	7	DO WHAT YOU FEEL, The Blakkets
6	15	I'M YOURS, Linda Lewis
7	9	GET UP AND BOOGIE, Silver Convention
8	-	YOUNG HEARTS RUN FREE, Candl Station
9	9	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James and The Vagabonds
10	18	THIS IS IT, Melba Moore
11	8	MOVIN', Brass Construction
12	11	CAN'T HELP FALLING IN LOVE, The Stylistics
13	-	LIVING FOR THE WEEKEND, The O'Jays
14	20	SOUL CITY WALK / LET'S GROOVE, Archie Bell & The Drells
15	-	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips
16	16	LET'S MAKE A BABY, Billy Paul
17	5	YOU SEXY SUGAR PLUM, Rodger Collins
18	-	TURN THE BEAT AROUND, Vicky Sue Robinson
19	10	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross
20	-	NINE TIMES, The Moments

US Soul Top 20

1	2	LOVE HANGOVER, Diana Ross
2	7	KISS AND SAY GOODBYE, Manhattans
3	1	MOVIN', Brass Construction
4	9	YOUNG HEARTS RUN FREE, Candl Station
5	5	GET UP AND BOOGIE, Silver Convention
6	10	DANCE WITH ME, Rufus Featuring Chaka Khan
7	4	LIVIN' FOR THE WEEKEND / STAIRWAY TO HEAVEN, O'Jays
8	19	I'LL BE GOOD TO YOU, Brothers Johnson
9	8	DISCO LADY, Johnnie Taylor
10	18	I WANT YOU, Marvin Gaye
11	3	IT'S COOL, Tynes
12	11	CAN'T HIDE LOVE, Earth, Wind & Fire
13	6	I'VE GOT A FEELING (We'll Be Seeing Each Other Again), Al Wilson
14	20	BORN TO GET DOWN, Muscle Shoals Horns
15	13	MISTY BLUE, Dorothy Moore
16	15	LOVE AND UNDERSTANDING (Come Together), Kool & The Gang
17	12	SPANISH HUSTLE, Fatback Band
18	14	YOU SEE THE TROUBLE WITH ME, Barry White
19	-	DO YOU WANNA DO A THING, Bloodstone
20	16	TELL THE WORLD HOW I FEEL ABOUT 'CHA BABY, Harold Melvin & The Blue Notes

British Top 50 Albums

1	1	GREATEST HITS, Abba	Epic
2	4	BLACK AND BLUE, Rolling Stones	Rolling Stones
3	7	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
4	2	ROCK FOLLIES, Rock Follies	Island
5	3	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
6	6	PRESENCE, Led Zeppelin	Swan Song
7	10	HOW DARE YOU, 10cc	Mercury
8	8	THEIR GREATEST HITS 1971-1975, The Eagles	Asylum
9	11	NO EARTHLY CONNECTION, Rick Wakeman	A&M
10	5	JUKE BOX JIVE, Various	K-Tel
11	9	DIANA ROSS, Diana Ross	Tamla Motown
12	15	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
13	21	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
14	17	DESIRE, Bob Dylan	CBS
15	30	RASTAMAN VIBRATION, Bob Marley and the Wailers	Island
16	22	BLUE FOR YOU, Status Quo	Vertigo
17	-	HERE AND THERE LIVE IN LONDON AND NEW YORK, Elton John	DJM
18	-	LOVE, LIFE AND FEELINGS, Shirley Bassey	United Artists
19	12	THE BEST OF JOHN DENVER, John Denver	Victor
20	16	WHO LOVES YOU, Four Seasons	Warner Bros
21	23	LOVE AND KISSES FROM BROTHERHOOD OF MAN,	Pye
22	-	I WANT YOU, Marvin Gaye	Tamla Motown
23	-	LIVE IN LONDON, John Denver	RCA
24	42	CRY TOUGH, Nils Lofgren	A&M
25	27	BREAKAWAY, Gallagher and Lyle	A&M
26	13	REBEL, John Miles	Decca
27	27	BRASS CONSTRUCTIONS, Brass Construction	United Artists
28	40	PATRICK MORAZ, Patrick Moraz	Charisma
29	-	HIT MACHINE, Various	K-Tel
30	47	JAILBREAK, Thin Lizzy	Vertigo
31	18	PAT BOONE ORIGINALS, Pat Boone	ABC
32	35	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
33	25	AMIGOS, Santana	CBS
34	24	A TRICK OF THE TAIL, Genesis	Charisma
35	19	WINDSONG, John Denver	RCA
36	48	TUBULAR BELLS, Mike Oldfield	Virgin
37	34	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
38	-	ATLANTIC CROSSING, Rod Stewart	Warner Bros
39	40	HAPPY TO BE, Demis Roussos	Phillips
40	14	DOUBLY DEVINE, Sydney Devine	Phillips
41	29	24 ORIGINAL HITS, The Drifters	Atlantic
42	33	A NIGHT AT THE OPERA, Queen	EMI
43	-	STATION TO STATION, David Bowie	RCA
44	48	PENTHOUSE TAPES, Sensational Alex Harvey Band	Vertigo
45	-	REACH FOR THE SKY, Sutherland Brothers and Quiver	CBS
46	-	TOO OLD TO ROCK 'N' ROLL TOO YOUNG TO DIE, Jethro Tull	Chrysalis
47	50	LET THE MUSIC PLAY, Barry White	20th Century
48	-	ROADHAWKS, Hawkwind	United Artists
49	-	CARNIVAL, Manuel and the Music of the Mountains	Studio Two
50	-	TROUBLE, Sailor	Epic

US Top 50 Singles

1	3	BOOGIE FEVER, Styx	Casablanca
2	1	WELCOME BACK, John Sebastian	Warner / Reprise
3	5	BILLY LOVE SONGS, Wings	Casablanca
4	4	POOLED AROUND AND FELL IN LOVE, Elvin Bishop	Warner Bros
5	7	LOVE HANGOVER, Diana Ross	Motown
6	6	SHOW ME THE WAY, Peter Frampton	A & M
7	8	GET UP AND BOOGIE, Silver Convention	RCA
8	2	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
9	19	HAPPY DAYS (From The Paramount TV Series), Frank & McLean	Warner / Reprise
10	12	SHANNON, Henry Gross	Liberty
11	13	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
12	14	SARA SMILE, Daryl Hall & John Oates	RCA
13	20	FOOL TO CRY, Rolling Stones	Rolling Stones
14	17	MISTY BLUE, Dorothy Moore	Melrose
15	16	STRANGE MAGIC, Electric Light Orchestra	United Artists
16	18	RHIANNON (Will You Ever Win), Fleeter and Mac	Warner / Reprise
17	9	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
18	10	DISCO LADY, Johnnie Taylor	Elektra
19	11	BOHEMIAN RHAPSODY, Queen	Elektra
20	24	HAPPY MUSIC, Blackbyrds	Fantasy
21	28	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
22	26	YOUNG BLOOD, Bad Company	Swan Song
23	23	COME ON OVER, Olivia Newton-John	MCA
24	22	SWEET LOVE, Commodores	Motown
25	29	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
26	30	MORE, MORE, MORE (Part 1), Andrea True Connection	Buddah
27	27	DON'T PULL YOUR LOVE / THEN YOU CAN TELL ME GOODBYE, Glen Campbell	Casablanca
28	32	UNION MAN, Cate Brothers	Asylum
29	33	I'VE GOT A FEELING (We'll Be Seeing Each Other Again), Al Wilson	Playboy
30	34	HURT / FOR THE HEART, Elvis Presley	RCA
31	40	SHOP AROUND, Captain & Tennille	A & M
32	37	MOVIN', Brass Construction	United Artists
33	35	ANYTIME (I'll Be There), Paul Anka	United Artists
34	38	BARETTA'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage	ABC
35	39	I WANT YOU, Marvin Gaye	Tamla
36	36	FALLEN ANGEL, Frankie Valli	Private Stock
37	43	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
38	42	ONE PIECE AT A TIME, Johnny Cash	Columbia
39	15	I DO, I DO, I DO, I DO, I DO, Abba	Arista
40	-	LOVE IS ALIVE, Gary Wright	Warner Bros
41	45	IT'S OVER, Box Set	Columbia
42	49	DON'T STOP IT NOW, Hot Chocolate	Bla-Ton
43	21	ONLY SIXTEEN, Dr. Hook	Casablanca
44	25	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros
45	31	SHOUT IT OUT LOUD, Kiss	Casablanca
46	-	ROCK AND ROLL LOVE LETTER, Bay City Rollers	Arista
47	-	I'LL BE GOOD TO YOU, Brothers Johnson	A & M
48	-	NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen	Arista
49	50	FALLING APART AT THE SEAMS, Carmel	Arista America
50	-	CRAZY ON YOU, Heart	Mushroom

UK Disco Top 20

1	1	GET UP AND BOOGIE, Silver Convention	Magnet
2	3	MORE, MORE, MORE, Andrea True Connection	Pye
3	2	JUNGLE ROCK, Hank Mizell	Charley
4	9	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
5	16	LOVE HANGOVER, Diana Ross	Tamla Motown
6	8	S-S-S SINGLE BED, Fox	GTO
7	-	CAN'T HELP FALLING IN LOVE, Stylistics	AVCO
8	5	DON'T STOP IT NOW, Hot Chocolate	RAK
9	7	MOVIN' / CHANGIN', Brass Construction	United Artists
10	4	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
11	-	MOVIE STAR, Harpo	DJM
12	6	DISCO CONNECTION, Isaac Hayes	ABC
13	17	DISCO LADY, Johnnie Taylor	CBS
14	13	DO WHAT YOU FEEL, The Rimsheets	All Platinum
15	14	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
16	10	YOU SEXY SUGAR PLUM, Roger Collins	Fantasy
17	12	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
18	-	LET YOUR LOVE FLOW, Bellamy Brothers	Warner
19	-	ARMS OF MARY, Sutherland Bros & Quiver	CBS
20	-	LOVE ME LIKE A LOVER, Tina Charles	CBS

US Disco Top 20

1	WHERE THE HAPPY PEOPLE GO, The Trammps	Atlantic
2	LOVE TRILOGY, Donna Summer	Oasis
3	TOUCH & GO, Ecstasy Passion & Pain	Roulette
4	10 PER CENT, Double Exposure	Salsoul
5	LOVE HANGOVER, Diana Ross	Motown
6	LET YOUR HEART DO THE WALKING, Supremes	Motown
7	TURN THE BEAT AROUND, Vicky Sue Robinson	RCA
8	I'LL GO WHERE THE MUSIC TAKES ME, Jimmy James & Vagabonds	Pye
9	FIRST CHOICE THEME / GOTTA GET AWAY, First Choice	Philly
10	CATHEDRAL, DC Larue	Pyramid
11	THIS IS IT / PLAY BOY SCOUT / FREE, Melba Moore	Buddah
12	BROTHERS THEME / UNDER MY SKIN / MAKE LOVE, The Brothers	RCA
13	RAIN FOREST, Biddu Orch.	Epic
14	YOUNG HEARTS RUN FREE, Candl Stanton	Warner Bros
15	MOVING LIKE A SUPERSTAR, Jackie Robinson	Arista
16	SOUL MAN, Calhoun	Warner Spector
17	YOU GOT WHAT IT TAKES, Silver Convention	Midland Int
18	MA-MO-AH, Tony Valor Sounds Orch.	Brunswick
19	BRAZIL, El Coco	AVI
20	NICE & SLOW, Jesse Green	Scepter

Record Mirror / BBC Chart

Supplied by British Market Research Bureau / Music Week
 US chart supplied by Billboard
 UK Soul Singles by Blues & Soul
 UK Disco Chart compiled from nation-wide DJ returns

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

BR lay on Stones Specials

SPECIAL TRAINS have been organised by British Rail, in conjunction with the promoters of the Stones' concerts, to get the fans to and from concerts.

On May 14 and 15, two trains leave at the same time from Coventry at 6.03 pm. Trains from Nuneaton depart at 6.22 pm and they arrive in Leicester at 6.55 pm.

Coming home, trains leave Leicester at 11.30 pm and arrive at Nuneaton at 11.55 pm and Coventry at 12.14 am. Capacity on each train is 364.

Return fare from Coventry is £1.50 and return from Nuneaton is £1.20.

For the Stafford concerts on May 17 and 18, the first train leaves Birmingham New Street at 6 pm. The Wolverhampton train leaves at 6.18 pm. It arrives in Stafford at 6.38 pm.

The second train leaves Birmingham at 6.11 pm, arrives at Wolverhampton at 6.29 pm and Stafford at 6.45 pm.

Osmonds crash — no British dates

THE OSMONDS will definitely not be coming to Britain this year. They have commitments in the States until the Autumn of next year. All their plans have had to be put back, following Mrs Osmond and Marie's car accident.

Mrs Osmond is still in hospital, waiting to have an operation for two broken ribs. It is expected that Marie's facial injuries may take some time to heal.

Meanwhile, the Osmonds have re-signed to Polydor Records, agreeing to five albums a year.



STONES: specials

There will be special coaches at Stafford station to take fans to the hall and bring them back.

The 11.50 pm from Stafford arrives at Wolverhampton at 12.05 am and at Birmingham at 12.26 am. The second train at 11.55 pm from Stafford arrives at Wolverhampton at 12.10 am and at Birmingham at 12.31 am.

The return fares (including coach), from Birmingham is £1.00 and from Wolverhampton, 80p. Capacity for the first train is 540 and for the second, 522.



MARIE OSMOND: facial injuries

Stills, Burdon for Cardiff football gig

STEPHEN STILLS is to top the bill of a one day rock festival at Cardiff's football ground, Ninian Park on June 5. The organisers expect a turnout of 40,000 fans. This will be Stills' first appearance here in two years.

Also on the bill is Eric Burdon, making his first British appearance in three years. It will be a British debut for the Cate Brothers, whose first album was released here earlier this year.

Among the British bands named so far are the Pretty Things. Negotiations are underway with the Kinks' management too.

This is the largest event of this kind to be staged in Wales, although the promoters did stage last year's Cardiff Castle concert. The football pitch will be covered in tarpaulin to protect it and there will be two open air



ERIC BURDON

markets, amusements arcades, catering and full security.

If the concert proves successful, the promoters, Turtle Entertainments, hope to make it an annual event. It will run from midday to 8 pm and tickets are £3.50 in advance or £4 on the day. They are available from the football ground, Virgin Records, Red Dragon Travel, Church Street Cardiff; or from Turtle Entertainments, 6 Guildhouse Street, London SW1.

Guys 'n' Dolls hit the road

GUYS 'N' DOLLS recently in the charts with 'You Don't Have to Say You Love Me' begin a series of British dates this month. They open at Liverpool Allinson's Club (May 16 for one week).

The other dates are: Glasgow Pavilion (27/28/29), Bournemouth Maison Royale (30), Skegness Sands (June 4/5), Frimley Green Lakeside Country Club (June 6 for one week), Northampton The Paddock (13), Hereford Crystal Rooms (23-26), Nottingham Heart of the Midlands (June 27 for one week), Blackburn Cavendish Club (July 8/9/10), Stoke-On-Trent Jollies Club (14/15/16) and Stockton Fiesta (July 19 for one week).



GUYS 'N' DOLLS: dates fixed

Lido list

NAMES FOR the Sunday rock shows at the Douglas Palace Lido on the Isle of Man for the Summer include the G. Band on July 4. Other acts appearing are: Osibisa (July 11), the Hollies (18) and Procol Harum (August 8).

Goodie injured

BILL, ODDIE has been admitted to hospital suffering from a damaged cartilage. Record Mirror understands they had planned to tour in the Summer with a travelling roadshow but it is likely these plans will have to be shelved.

Surprise single

THE SURPRISE Sisters have their follow up to 'La Booga Rooga' released on May 28. It is titled 'Got To Get You Into My Life' — the Lennon / McCartney song. It was produced and arranged by Tony Visconti.



STEPHEN STILLS: only British concert

Bowie drugs charge reduced

DAVID BOWIE'S drug charge in the States has been changed. The charge, made in Rochester, New York, has been reduced from a felony to a misdemeanor by a Monroe County grand jury.

Bowie was arrested with three others in a hotel room on March 21 and charged with the possession of marijuana. The new charge carries a punishment of not more than a year in jail.



BOWIE: charge changed

Late night for Rod

ROD STEWART'S new album 'A Night On The Town,' has been delayed until late June. Producer Tom Dowd flew into London this week to completely re-mix the album.

Price goes up

MORE DATES have been confirmed for Alan Price's Summer tour as reported last week in Record Mirror. They are: Basildon Towngate Theatre (June 17), Reading University (24), Oxford Magdalen College (25), Yeovil Johnson Hall (July 8), Barnstable Arms (9), Truro Civic Hall (10), Torquay Pavilion Theatre (11) and Plymouth Fiesta (12).

Further dates will be added shortly.

Double barrel Berry

CHUCK BERRY has added two more dates to his current British tour. They are at Leicester Baileys on June 3, and Stoke Baileys on the 4th.

The Rolling Stones

Honky Tonk Women and Sympathy for the Devil

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DECCA



Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

ALEXANDRA'S BIG TIME BANDS

A ROCK 'n' Roll revival concert is to be held at the Alexandra Palace in London on June 12. Among the people already booked to appear are Shakin' Stevens and the Sunsets, Crazy Cavan and the Rhythm Rockers,

Rock Island Line, Remember This, Thunderbirds and the Timespan Disco.

Tickets are £1.25 from Miramar Productions, 49A Victoria Road, Farnborough, Hants.

Marley wails on

BOB MARLEY and the Wailers have added an extra date to their British itinerary. It is at the London Hammersmith Odeon on June 18 at 6.30 pm. Tickets are available from Wednesday, May 12.

Dr Hook's tonic

DR HOOK and the Medicine Show have added an extra date to their British tour. It is at Southport New Theatre on June 8. There will be no concert in Liverpool as originally planned.

News in brief

Tangerine Dream have added an extra concert to their British tour at Brighton Dome on June 10.

Supercharge are to play a one off concert in their home town of Liverpool at the Empire on May 15.

Support acts for David Essex at Earls Court this Saturday (May 15) are Real Thing and Steve Collier. Essex has written five songs for his new album which is scheduled for release in early September.

Harpo, currently high in the single charts with 'Movie Star', has an album released in July with the same title.

Judas Priest make their US debut in early June on a 16-day tour. British tour dates have been slightly changed. Venues now include Slough Technical College (14), London Thames Polytechnic (15) and Braintree Technical College (28). At the end of May, the band will record a new single.

Adam West, star of TV's Batman series, arrives in London this week on a flying visit to record his first single with co-star Robin, on Target Records. It is released this Friday.

Druid dates for May are: London Marquee Club (17), Chatham Central Hall (19), Derby Cleopatras (20), Manchester Renolds Theatre (22), London Marquee (24), Plymouth Fiesta (25), Bath Pavilion (26), Bristol Central Hall (27) and London Marquee (31).

The Sensational Alex Harvey Band's first release on Mountain records will be 'Boston Tea Party', released on May 21.

Kraan dates for May are: Southampton University (12), Sunderland Polytechnic (14), Middlesbrough Polytechnic (15), Manchester Pembrook Hall (17), Reading University (19), Liverpool Polytechnic (21), Birmingham Aston University (22) and London Roundhouse (23).

DISCO TEX comes back to Britain in June to play an extensive tour. He opens at Sunderland Mecca on June 17.

The tour continues at: Tottenham Royal (18), Portsmouth Locarno (20), Shrewsbury Tiffanys (21) Bournemouth Tiffanys (22), Stevenage Locarno (23), Blackburn Golden Palms (24), Newcastle Mayfair Ballroom (25), Birmingham Sattley St Peters College (26), Bristol Tiffanys (27), Leeds Cats Whiskers (29), Colwyn Bay Dixieland and Rhyli St Asaphs Tolardy Ballroom (30).

Dates continue at London's Hammersmith Palais on (July 1), Yarmouth Tiffanys (5), Hartlepool Gemini (7), Coventry Tiffanys (8), Maesteg Town Hall (9), Swansea Top Rank (9), Fishguard Frenchman Hotel (10), Bedford Nite Spot (11), Weymouth Tiffanys (12), Stockton Incognito's and Darlington Incognito's (16) and Southend Talk Of The South (18).

Disco Tex has a new single released on June 4 titled 'Dancing Kid'.



DISCO TEX: back for a tour of Britain

PETERS AND LEE GALA

PETERS AND LEE are set to appear before HRH Princess Margaret at a Royal Gala performance at the Wakefield Theatre Club on May 21. The concert is in aid of the Dockland Settlement and other charities.

Other dates for the duo include: Glasgow Kelvin Hall (May 15), Nottingham Commodore Suite (July 29/30/31), Frimley Green Lakeside Country Club (August 11/12/13), Batley Variety Club (19/20/21), Stoke - On - Trent Jollies (26/27/28) and Cleethorpes Bunnies Club (31 - September 2).

Among their seaside resort concerts for the Summer are: Eastbourne Congress Theatre (July 25), Gt Yarmouth Britannia Pier (August 1), Torquay Princess (18), Scarborough Futurist (15), Blackpool Opera House (22), Southport New Theatre (29) and Margate Winter Gardens (September 5).



BIDDU in the studio

Biddu is currently in the studio with Polly Brown recording some tracks for a single, which is likely to be released later this Summer.

The Jess Roden Band has been booked for the London Marquee Club for three nights from May 18 to 20. It will be their last appearance in Britain for several months.

News Extra EUROVISION GOES NORTH

GLASGOW HAS applied to host the 1977 Eurovision Song Contest. Britain has to host the show, having won this year with Brotherhood Of Man's 'Save Your Kisses For Me'.

Glasgow's Lord Provost Peter McCann has discussed the plan with the Head of Light Entertainment, Bill Cotton Jar, and the Director General of the BBC, Sir Charles Curran.

Among the venues which could hold the event are the Kelvin Hall and the Kings Theatre.

CITY BOY ROBBED



CITY BOY: reward offered

CITY BOY have had equipment stolen from their dressing room at the Liverpool Technical College. The theft happened at a gig last Friday. Among the items stolen was lead singer Steve Broughton's custom built guitar, and American Stereo Epiphone Solid Elect, worth over £300. He has offered a £25

reward for anyone giving information leading to its return. Phonogram Records have added £25 worth of albums to the offer. The guitar is mahogany coloured with the serial number 273126.

City Boy have a new single out on Friday titled 'Hapkid Kid'. They will tour Britain in June.

Big stores ban Silver Convention

SILVER CONVENTION'S two albums have been banned by Woolworths - one of the biggest record retailers. The covers of the albums both carry pictures of naked girls, wearing only handcuffs. Woolworths have decided the covers are not suitable for their family stores.

However, Magnet Records maintain that the sleeves are so popular that customers in other stores have asked for the sleeve without the record. They will try to meet Woolworth's requirements and intend to have artwork re-designed to cover the offending parts.

Silver Convention are currently in the charts with their single 'Get Up and Boogie'.

HANK'S JUNGLE ALBUM



HANK MIZELL

HANK MIZELL has his first album out at the weekend titled 'Jungle Rock'. Most of the numbers are from the Fifties and include 'Ubangi Stomp' and 'Ain't Got A Thing'. There are a few original songs written by Hank and his wife Rosemary.

Devine debut

SYDNEY DEVINE, the Scottish Country and Western singer, is to make a debut tour of England in June. His album 'Doubly Devine' is high in the charts.

The dates are: Birmingham Town Hall (June 7), Newcastle City Hall (8), Southport Theatre (9), London New Victoria (10) and Manchester Palace (12).

Platter found dead

KENNETH WALKER, a member of the Platters, was found dead in a hotel bed in Sydney, Australia this week. He was discovered by another member of the band, George Allen. Cause of death is not yet known, but foul play is not suspected.

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Feelgood's flaming five

DR FEELGOOD return from America to play five gigs during June. They are: Norwich St. Andrews Hall (7), Cambridge Corn Exchange (8), Cardiff Capitol (10), Bracknell Sports Centre (11) and Manchester Free Trade Hall (14).

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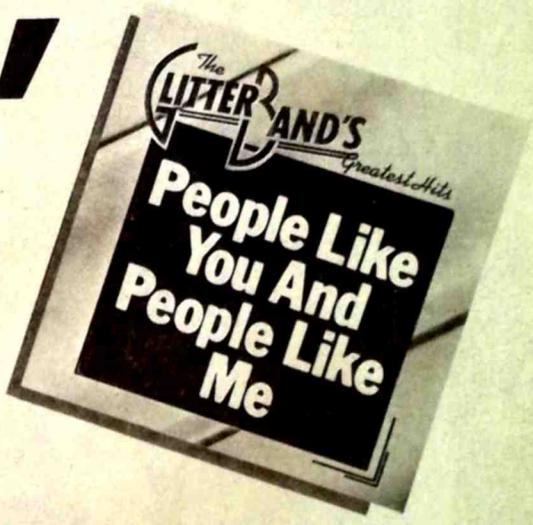
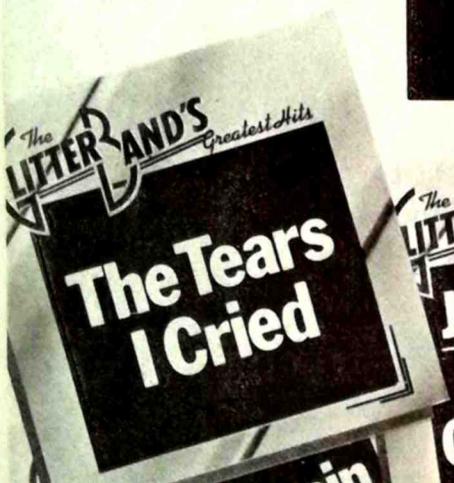
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Wings across America

by John Crowley

THEY'RE OFF and flying! The 'Wings Over America' tour — McCartney's first concerts in the US for 10 years — took off this week in Texas. In the next two months more than 500,000 Americans will see the ex-Beatle they missed most.

But what most of them don't realize is that they are going to see something more than just Paul McCartney and his band.

Benefits

Wings have now become — an exciting and complete unit which has slowly and painstakingly learned the lessons and reaped the benefits of four slowly progressing years on the road.

Though they start off as an unknown entity as far as live performances are concerned, the current US tour will change that. The



sign outside the first concert in the Tarrant County Convention Centre in Fort Worth read: 'Paul McCartney'. Next time it will read: 'Wings'.

Perhaps as a result of trying to lay the ghost of "Paul's band" the group and management have thrown everything into their American effort.

At rehearsals last week in Texas the musicians, including a vibrant horn section, were producing an adrenalin powered sound which can't fail to take America by storm.

Numbers which had seemed flawless in Europe began to grow even further in stature as Paul, Denny and Jimmy threw their ultimate effort into making the sound perfect. (Perhaps breaking a finger will become mandatory for aspiring guitar heroes.) The management have provided a brand new — and technically brilliant —



A WING AND A PRAYER: Linda's Wing-ing - Paul had better start praying!

sound and lighting system — the sound system is described by manager Brian Broly as a "psycho-sound system".

The lights are so extensive that a walk-way has been built above the group's head to let the road crew move about amongst the equipment.

On the first night in Fort Worth, the new laser lighting effect blew the crowd apart during 'Live And Let Die'. It produces a flat beam which traps smoke which it then holds in a psychedelic blanket above the crowd's head.

Convoy

The equipment is being moved in a 10 vehicle convoy which includes five 40ft trucks; three smaller trucks and two sleeping Greyhound buses for the road crew.

The group, naturally, will be winging up in a private charter jet.

But the girl hanging around the Will Rogers Memorial Centre in Fort Worth during rehearsals as least interested in the technical wonder taking place than in the emotional wonder she had just seen walking in through the stage door: "It's just incredible. It's too much," she gushed. "A Beatle, a real



DENNY AND JIMMY: ultimate effort

Beatle."

She hadn't got the Wings message, yet. For people of her years (mid-20s) Paul was always the Beatle they loved above the others.

But the obsessive adulation which awaits Paul is a problem for the identity of the band. It is difficult to share the hero worship when road crew, journalists and chauffeurs are equally asked if they are members of the band by fans.

Nervous

Linda, too, though she doesn't have the recognition problem, knows she will have to go through the pressures she had to endure when the band first toured in Britain.

During a break in rehearsals she talked about those pressures: "It's making me nervous now," she said. "It would have been better if we had gone straight from Europe right into it without a break.

"But when Jimmy broke his finger then things got put back. We went off to Martinique for a holiday. It was lovely but it meant that when we got here we had to start building ourselves back up to facing it.

"Of course it's what we've all wanted to do since we first went on the

road four years ago but it wasn't till now we felt ready for America. Now, with Joe English and Jimmy, the group is really together and confident."

Linda thinks it would take about three years for the group to relax and start winning.

She said: "One advantage is that the New York date comes at just the right part in the tour."

Another consideration for the group is the size of the audiences they will face. Up to now the band's largest gig has been 10,000 in Les Halles, Paris.

Now they are playing 20,000 and 30,000 seaters. And in Seattle they expect to play to 80,000 at an indoor concert — breaking the world record draw for a one band concert.

"I suppose once the lights go down and you can't see beyond the first few rows it doesn't matter if you are playing to 20,000 or a million," said Linda.

The tour's success is helped by the bulleting movement of 'Silly Love Songs' up the singles chart here. That number, along with 'Time To Hide' and 'Beware My Love' have been included in the new set.

Tickets were, of course, sold out within hours. But the impact of their stage performance is unknown



to most Americans.

Despite first night flaws the Fort Worth gig was phenomenally successful. By the time the show hits New York it should be ready to blow Madison Square Gardens apart.

Success

Publicity of the tour has been deliberately kept quiet to allow its own momentum to decide its success — no Bruce Springsteen over-hype here.

Within days of the tour starting, few Americans will be unaware that a major rock event is happening.

America is very much in the mood for Wings. And they will be pulling out all the commercial and musical stops.

This tour should at least convert Wings reputation in America from being a top class recording band to an exciting live act.

Despite first night flaws the Fort Worth gig was phenomenally successful

TINA CHARLES yawns, she's only been up an hour and a half, it's a roasting day in London, she's feeling tired, and as if that wasn't enough the car has been playing her up on her way into town.

"Excuse me," she says between yawns, "It must be the wine."

She points at a half empty plastic beaker of white wine, which had been thrust in her hand on arriving at CBS Records' office, where some revelry was going on in an adjacent room.

But why should she worry, she's proving she is more than just a one hit wonder, as 'Love Me Like A Lover' climbs the charts, following the phenomenal success of 'I Love To Love' and perhaps the title of 'Little Miss Dynamite Mark Two' is beginning to fit.

Flicking through the return figures of current record sales she can't hide a slight disappointment though.

"It's not selling as well as the last one," she admits. "But then it has only been out a fortnight," she smiles with a sigh of relief.

"The trouble is that the last one was such a big hit that people just haven't got it out of their heads. Until it does how can I expect the new one to get up there."

'I Love To Love' hasn't stopped selling, it still manages a small but steady turnover a week, being in demand for discs.

"I must say I prefer the new one," says Tina, who has now taken to flicking through the current copy of Record Mirror. "Though the reason is quite obvious - I've heard the other one too often for my liking."

Tina reckons that the sales of the album are being held up because most of her audiences are the young teenagers who buy singles rather than LPs.

"The album was rushed a bit," she says. "Next time we (meaning her and musical wizard Biddu) hope to spend more time on an album. It's crazy, you hear of people spending months on albums and we had a week or so to do it in. So apart from singles and B sides which we had already done, there are only about three other tracks. Anyone that has the singles isn't going to buy them again just because they are on an LP."

The latest single was also remixed in great haste for release on St George's Day, April 23. On her next album she is considering a few more slow numbers.

"There was only one on the last album and people said they liked that. A few more conservative ones in the future perhaps? But I don't prefer them, give me the disco sounds."

Tina says she is at home in the discos.

"Biddu and I did the



TINA CHARLES: rushed

Top Rank, Chesterfield, and they really treated us well. I mean, in the North Biddu is God and I'm Goddess. People look what you're like, see what you're wearing and then get on with dancing, that's all right with me."

She still has bad memories of her earlier days when she was in cabaret: "I don't ever want to get into that scene again. I'd rather die. In fact you do die, literally on stage. You feel like some old hag who has had it in showbiz and that's all that's left. Some say they would go into that when they get older, but I'd rather make my money now while I'm young, get out and live the rest of my life enjoying what I'd worked for."

Tina worked in cabaret five years back, she says just 16.

"There I was, a 16-year-old singing 'My Way', I mean you feel a real fool. You are trying to sing and there are some fools there singing and joking, shouting 'Get 'em off', and the sound of cash registers ringing away in the background."

She has a week of European TV before her and when she returns would like to get a band together (about which she knows little except that her boyfriend would probably land the job of bass player): "It's time I got out and saw people," she said.

Europe is an important market for her, as well as the other countries where she scored with 'I Love To Love', 16 in all.

"Apparently I'm like the next Beatles in Sweden, the female version that is, and I've never been there. It's about the one place I've not been, perhaps I'd better not. I've also broken in France, which is good. They are very patriotic there and the last single was written by a Frenchman, which could help."

TV over there is much easier than say 'Top Of The Pops', she explains, you can mime. "Here you have to use their musicians who read the

music but don't have the same feel as your own band," she said.

One of the problems in the past has been the idea of carrying around Biddu's 30-piece orchestra around the country on tour.

"If it was a package tour it would be okay, but not by myself."

Another problem is the right sort of venue, cabaret is out for her, so it would need to be the bigger discos and clubs.

Naturally a television show appeals, but not the Cilla Black variety show she hastens to add, more of a disco format again. She is keen on keeping her image of being in with the younger set.

I wear jeans and tee shirts all the time, teenagers can relate to me, I'm not exactly Sophia Loren," she laughs.

Because both of her singles have featured 'love' she believes people are getting strange idea about her.

"They think I'm a raving nymphomaniac or something," she said.

Would she follow the current trend of heavy breathing on her records?

"That comes next," she giggled. "Don't tell Biddu that," she added with a wide grin.

Tina: Miss Disco Dynamite

by David Brown

'I'd rather make my money now while I'm young and get out and and live the rest of my life enjoying what I'd worked for'



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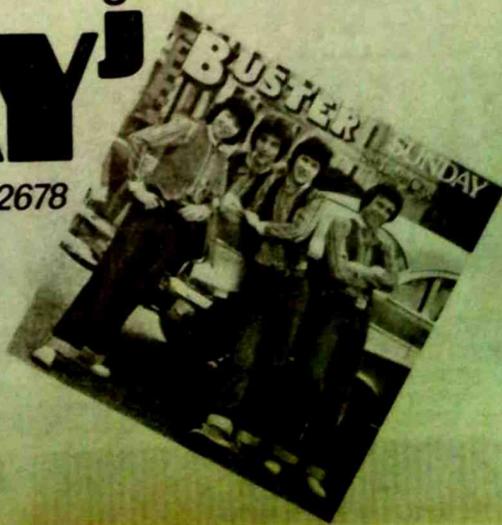
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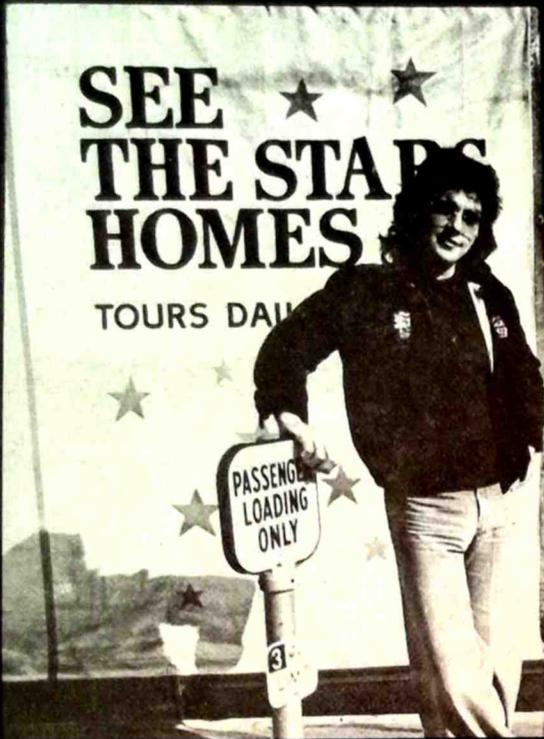
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IN NEXT WEEK'S ISSUE OF
RECORD MIRROR



Do the Soul City Walk

THE WIGAN Wheelies have had the ball game all their own way up until now - but watch out, 'cos Coventry is taking over as the new Soul City. And what has started in Coventry is about to spread all over the UK.

You've heard the Archie Bell single 'Soul City Walk'? Well, it's brought over a new dance to fit specially round the sound. It remains to be seen if the dance can hold its own once the song has been and gone.

Dances don't usually go down in history - only a couple of exceptions like the Twist, the Jive and the Funky Chicken. How many more have sunk without trace?

HOW TO DO THE SOUL CITY WALK

This newie is a line up job. No - one has partners, no

bodily contact (never mind, you can make up for that later). Just line up and put your feet together. Take one step back with the right, then one back with the left. Repeat the steps. Then step forward with the right, forward with the left, feet together and spin round. There you have it.

There are of course variations on the theme. The way you move your arms depends on you and your imagination.

The dance originally comes from Washington DC. It was brought to Britain by some DJ's and was picked up by the DJ at Coventry Tiffany's, Pat Martin. Pat has encouraged the dance - as have the reps from CBS who have more than a passing interest in Archie's number.

It's taking off in the North, so Wigan get your skates on. But if you're old enough to remember the March of the Mods, you shouldn't have a lot of trouble picking this one up.



SOUL CITY WALK: it's a line-up job.

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Superstars

TAURUS

(April 22 to May 21)
Not good to dabble in unknown projects, 'cos for a start you won't know what they're about and secondly you might be lumbered with the bill, or worse Tom, Dick and Harry. Keep a low profile for the next week, and don't be lippy. Luck is zero, and dropping.

GEMINI

(May 22 to June 21)
People might try to boss you around, but you ain't having any of it. No sir! And why should you? Ya got yer pride (which you know how to hide). Flash it around a bit. And make sure yer resistance isn't low.

CANCER

(June 22 to July 22)
You crabs! Honestly. Viscious is what you are, and bloody minded. You weedings. Taking it out on the street - door Daddy Long Legs. Slap your wrists.

LEO

(July 24 to August 23)
A nice mellow time to get your own way, take liberties, and generally have 'em down on their knees to please. However don't get too carried away, you might need a lift.

VIRGO

(August 24 to September 23)
He he ho ho chuckle chuckle, slap and tickle. A boozy, floozie weekend with plenty fun and games. As our Chinese star gazer would say: Velly Velly in-telestin'.

LIBRA

We know you've been waitin' and it's gonna come your way this week unless you duck the issue or side step it or do one of your well known pas de deux that'll have everybody in a spin. And when the morning comes who knows maybe you won't be able to see the flitchin' swishin' jivin' illusion you ere with, but who cares?

It's life and life only and a bucket of water for the horse' Ney ney.

SCORPIO

(October 24 to November 22)
Don't give up on what you've just started. It might be tough going but there's easier times around the bend. If people are gettin' on your banana, then go suck a lemon.

SAGITTARIUS

(November 23 to December 21)
Holy Birthday Cake ('cept it ain't yours) we see candles ablaze, weird goings on down home and (gulp) vampires biting their fellow tenants. What will you do next?

CAPRICORN

(December 22 to January 21)
Things are bitching at your innermost quarters and goings on are as bizarre as some horrific kind of B-movie. Wake up, wake up you can't go

on living a dream. Can you?

AQUARIUS

(January 22 to February 17)
A cracker of a week, with mile of smiles in store. Don't worry if you're a little slow on the uptake in the beginning of the week, by Friday you'll be so quick you right hand will know what your left one's thinking.

PISCES

(February 18 to March 20)
In the beginning you were out to get 'em but sniffing out the scene has made you take on simple tactics. Wise-up a little and you'll be able to mingle and jingle with the 'corrupt society' without anyone batting a butt.

ARIES

(March 21 to April 20)
Better than average weekend, with your social life reaching its peak on Saturday afternoon. Lovers will be extra nice and (surprise) won't expect nothin' in return.

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paid! Record Mirror will be there to chaperone you around and a photographer will take some souvenir shots for you to keep and show to your friends. It could be YOU who wins this fantastic prize! And all you have to do is make sure your entry is SENT OFF IMMEDIATELY. For the following two hundred consolation winners we've got the Stones new Black and Blue album — another two hundred reasons why you must send your entry coupon off right now!

HOW TO ENTER

All you have to do is list in the correct order the first three albums released in Britain by the Rolling Stones. Then tell us the main reason why you would like to meet Mick Jagger if you ever had the chance. When you have completed your coupon send it IMMEDIATELY to: STONES / RM COMPETITION, RECORD MIRROR, PO BOX 105, LONDON N7 7BB. The closing date for entries is May 18, 1976, 12 noon, when the competition will be judged by the Editor whose decision in this and all matters concerning the competition is final.

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MAY 25 MANCHESTER FREE TRADE HALL
 MAY 26 FIESTA PLYMOUTH
 MAY 28 MUSIC HALL SHREWSBURY
 MAY 29 COLSTON HALL BRISTOL
 JUNE 11 CIVIC HALL WOLVERHAMPTON (SUPPORT CHRIS ROHMANN)
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Q. What price a hit?

'Looks like everyone'll be sobbin' all the way to the bank'

by Jan Iles

THE NAME isn't exactly fake, more a team job of his son's (by his first marriage) nickname (JJ) and Barrie, the man's own Christian name.

Barrie Authors, alias J. J. Barrie, is an Anglo / Canadian Liberace / Neil Sedaka lookalike, who entered showbiz at the age of 15 as a straight man in a twosome comedy act called Authors and Swinson. The act was unique in that it was the very first variety act to mime to records.

Around 20 years ago that kind of act was a hit in Britain, playing yer Hippodromes and Palladiums with an assortment of other funny (?) acts like the kiddie 'Dinkie Dots' and the then fresh, young glamour puss, Diana Dors. J. J. recalls with a naughty chuckle: "It was all so insane!"

Life it seems has been one big bowl of cherries (non-glazed) for J. J. age, um, shall we say mid- to - late thirties (he says nothing). Married status? Second time around. His new wife is Kristine of 'Who Do You Do' fame and quite a bit more besides. Musical status: Was involved in the recording side of the biz, mananging such acts as Bill Amesbury and Blue Mink. Fairytale happenings: His recording of 'No Charge' and the said song subsequently getting into the British chart.

To wit: Nine months ago J. J. was commissioned to write a song for Glen Campbell. He knocked up a hot Country & Western toon, 'Where's The Reason', but instead of handing it over to Glen, J. J., realising he had a monster on his hands, recorded it himself. Result? It got into the Top 100. But not to be put off, J. J. intended to re-release it after a six-week span, 'cos his motto at the time was similar to that of 'Bruce and the Spider' clothes, even for wiping your nose - no charge, and when you add it all up, the full cost of my love - no charge") was a little too sentimental albeit twee for today's market.

Trash

Meanwhile, wife Kristine was recording an album in Toronto and happened to hear 'No Charge', which she thought would be purrfect for hubby.

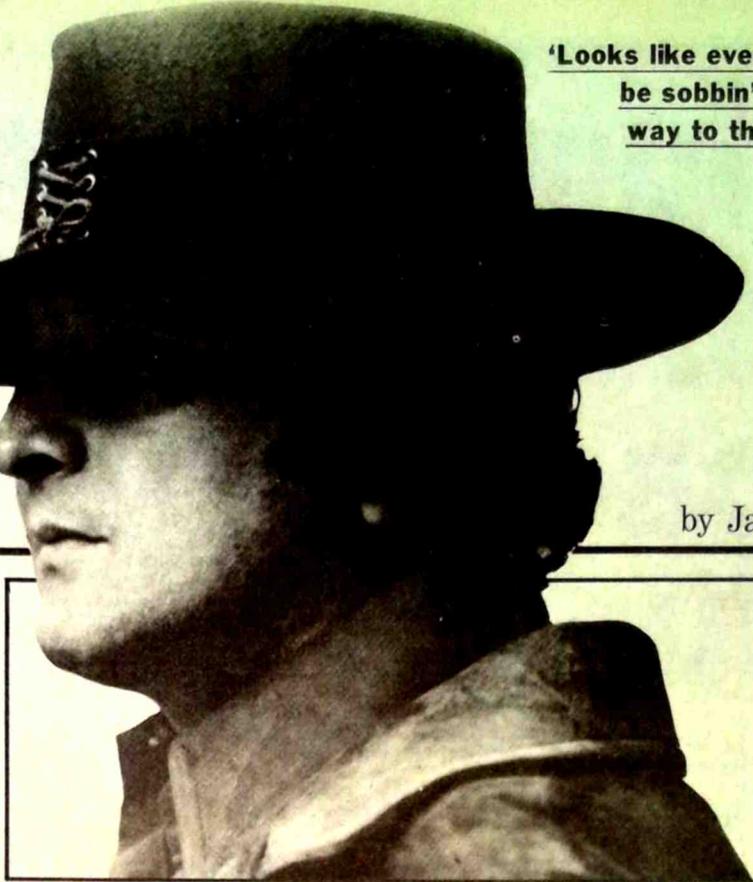
Hubby was reluctant at first. He thought all that schmaltz about the little boy comin' into the kitchen while Ma was fixin' supper and the kid produc'n a list of chores (mowing the lawn five dollars; makin' my own bed one dollar; takin' out the trash one dollar; gettin' a good report card five dollars) to which Ma throws back ("9 months I carried you, growing inside me - no charge; toys, food,

he was kind of enjoyin' it. "Honestly, I was cynical at first because I thought it was overly sentimental junk, full of 'Oh l'il darlins' for Continental crooners, but once I get down to recording the song (straight) I thought maybe it could work.

Sobbing

"While we were working on it two of the girls just broke down and cried (embraces that word), and I said: 'Oh c'mon you're putting me on', but they weren't."

Looks like everyone'll be sobbing all the way to the bank, because 'No Charge' is gonna be one of those freak songs (similar to 'Honey') that



J. J. BARRIE: reluctant to record 'No Charge' at first. He thought it was too sentimental.

A. No charge

is played in households the world over.

"Perhaps we have found an accidental thing," admits J. J., "and we thought that if we could get it played we'd have a monster hit. Actually deejays have been playing it rather a lot, particularly London's Capital. I mean Dave Cash has been playing it back to back."

(Surprisingly, though, Tony Blackburn didn't shine to it (?) but you can't win them all).

'No Charge', written by one Harland Howard, was released two years ago, and became a C&W hit for Melba Montgomery. Since then various artists have covered it, including Tammy Wynette and (snigger) Val

Doonican, whose rendition is pure Irish Guinness on a Saturday night.

Originally, J. J. assumed the treacle lyrics would appeal to Moms with sons or superfluous sentimentalists with a craving for popcorn. But he's surprised to find this isn't so.

"It's proving to be a hit with all kinds of music listeners, I know it doesn't make sense, but people whom I'd have thought would class the song moronic are actually buying it."

Actually, J. J. Barrie is much more talented than the single lets on. He's a topdog Country & Western singer, a kind of Nashville Perry Como (sample his debut album 'The Autumn Of My Life') and he sees

the success of 'No Charge' as a springboard to the things he wants to do - not as a risque, typecast number, that will label him "syrupy" for ever more.

Slushy

"The next single won't have me sitting down and saying: 'Look, this is going to appeal to housewives'. In fact I may re-release 'Where's The Reason', which is a little sentimental, but not overly slushy. I think it's a good, classy pop single."

Which, presumably, means 'No Charge' isn't in his estimation?

"Well look," he says, swinging on a swivel, "from a business stand-

point I think that anything that can reach the public - whether it be an ultra-sentimental song about a mother and son or whether it be a heavy rock band singing about ballin' someone and squeezing their lemon - is worth releasing.

"I mean this kind of accident is what a lot of people pray for because it's like getting a toe in the door. Once you've had a hit record then people are prepared to listen," he maintains.

"To be really frank 'No Charge' was a 90 per cent production hit. Anybody could have done it."

Yeah, a bit like Max Bygraves' 'Deck Of Cards'. But don't worry none, it won't be J. J.'s follow-up.



Archie Bell & The Drells

New Single

SOUL CITY WALK

c/w disco hit Lets Groove

PIR 4250



Hughes afraid of the big bad Judge?



IT WAS one of those chance meetings across a costermonger's barrow.

Caught in the decision trap; not knowing whether it should be prawns by the pint or a quick fruits de mer salad, suddenly the silence is shattered by one word.

"Winkles."

A shadow is cast over the cockles and mussels; even the shrimps are made to look small.

Blocking out the sun is a giant of a man; when he opens his mouth broadcasting corporations quake in their concrete edifices; when he jokes you fearfully laugh along and when he shouts that one word.

"Winkles."

... everyone springs smartly to attention. Service has a nervously twitching smile on it.

"Straight away judge."

Picking the mollusc out of its shell with his personalised winkle pin, the Judge munches away, occasionally dipping the bottom fleshy part in the available saucer of malt vinegar.

"Winkles," he booms again.

He consumes more and more of the small sea-snails, the escargots of Aldgate, until his seemingly bottomless appetite is satiated.

Finally patting his girth this colossus allows the first smile to cross his lips and pointing to the costermonger announces: "He's the best winkle man I know."

Everyone is relieved. The winkles have passed the test.

Celebrations take place later in a nearby hostelry where the Judge, who's other name happens to be Dread, is standing pint-in-pint, and addressing the people.

The first revelation from this behemoth is image-shattering.

by David Hancock

'I honestly don't know why people there don't like me. I have never been rude to anyone'

"I'm not Judge Dread," he confesses.

Good God, he's not going to be Superman is he?

"My real name's Alex Hughes," he says in a less redoubtable voice. "Judge Dread's only one of the people I am on record."

It's also his most successful alter-ego.

"The Winkle Man" marks the eighth chart entry for a guy who last year was the sixth best selling singles artist in Britain. But is he acknowledged in the press or on radio? You're joking, of course.

Judge Dread is rude... vulgar... coarse... uncouth... obscene... and common, which is probably why he appeals to a majority of record-buyers. He's a bloody good laugh; a sound version of all the cheeky seaside postcards.

He spits back in the moral eye of the media, and they don't like it — or him.

He's about to cause a huge rumpus very soon, as he explains: "I'm writing a book at the moment called 'Judge Dread (I did it my way)' and it should cause a bit of a storm."

"I've already been over every legal aspect of one chapter titled, 'Enter Those Who Bring Gifts' and you can imagine what that's going to be about."

In case you can't it will be the Judge's expose of all the 'giftola' he claims goes on between record companies and some radio stations. He says producers and DJ's are given gifts to play certain records.

On the other hand it could be sour grapes because they don't play the Judge's tunes — not even when he cleans himself up and becomes Jason Sinclair.

"It's a clear case of victimisation," he continues. "I don't care if they play the records on the air or not. But when you spend a lot of money making 'clean' records and they are just thrown on the pile without being listened to, just because I'm also Judge Dread, then it makes me sick."

"I made a version of 'Tammy' which might not have been the best record since sliced bread but it never got a play on the BBC, not even on Rosko's Round Table and Rosko is one of my artistes."

"Everything I seem to do — even if it's only production — everything falls flat on its ass."

Aaahhh, go the crowd in the pub pumping out their sympathy for this wronged man.

There are more records he's made. There's Johnny Ricco's 'The Wanderer' (on the London commercial radio chart but no action on the BBC); an instrumental 'Symphony Of The Apes' (won an award as top 1975 instrumental but no action on the BBC).

Rude

"I honestly don't know why people there don't like me. I have never been rude to anyone. I've done them more good than harm because if they ban a Judge Dread record they get their name in the papers."

"Ohhh go on Judge show us your winkle," says one old dear from the back of the pub, before bursting into laughter.

"Yeah how's your Big Ten," says another as the whole pub starts cracking up.

Judge Dread is not a

mere phenomena he's become a cult figure. As much as he'd like acceptance by the BBC he doesn't need it, estimating that he has loyal hard core fans of about 50,000 who push his singles into the charts without airplay.

"It's all done by word of mouth," says the Judge. "They don't read about the records or hear them on the radio but they go straight in the charts."

One of the reasons could be the Judge Dread Roadshow which toured the country but had to stop recently when the Judge developed a throat injury.

"Specialists have told me not to continue with the roadshows," he confides; "but I want to get back to them later on in the year. I mean that's my living, but at the moment it's like a man trying to dig roads with a broken arm."

The crowd laughs uproariously.

The show, when it is on, consists of male go-go dancers; horror rock act; DJ with dirty jokes; and a two hour disco with the Judge singing to backing tapes.

"I prefer working with backing tapes because on most of the records we go to the West Indies for musicians. A lot of musicians in this country can't get that authentic rhythm that we need."

"Oh yes. It might have started out as a joke a few years ago but it's not like that any more."

"Plenty of people thought I would just be a one hit-wonder and I must say that first record was aimed primarily at the West Indian market but after the followup was a hit we decided it had to be taken seriously."

Mr Dread says he appeals more to fellas than women.

"I ain't no fella, come here me little winkler," shouts the same woman from the back of the pub

He continues: "I think I get across to everybody because I am myself and I don't put on any airs and graces. People know that before I started making records I was a debt collector in the music business. You learn a few things about the business that way, I can tell you."

Scrutiny

"Anyway it'll all be in the book which I hope will be published in the autumn."

And while the Judge has decided to tell all about the British scene, the others may soon come under the same scrutiny.

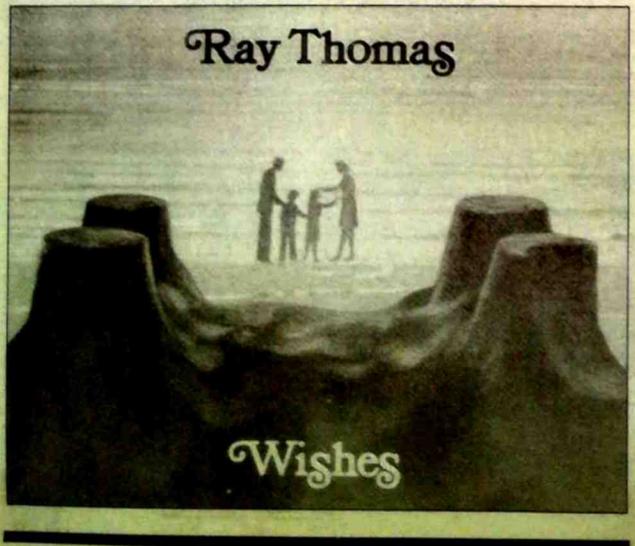
He already sells records in Germany and Spain and has learnt that he's not doing badly in America either.

"The manager of Crosby, Stills, Nash and Young wants me to go over to California and I think I'll make a record for the American market, because their humour is different to ours."

"But most of all what I want to do is spend a week in Dreamland. I suppose I'm a kid at heart, but I've always wanted to do that," he adds.

"You can come stop in my dreamland as long as you like, Judge." Yeah, it's that same woman.

"Just a minute," he replies, and then changing back into the giant booms out: "Winkle man come in here."



JUDGE DREAD: very fishy

Alan Johnson

My Resistance is Low

F13624

The irresistible new single from



ROBIN SARSTEDT

In the Charts

DECCA

AN AMERICAN Number One and a Top 20 climber in the UK is a rare achievement for a debut single, but the Bellamy Brothers have done just that with 'Let Your Love Flow.'

But Howard and Dave Bellamy are not newcomers to the music scene. And unlike many groups who use the tag "brothers", this pair really are brothers.

"Our mother will verify that," said Dave on the line from Los Angeles.

The song gives away their country background, showing great regard for what's going on around them, and it comes as no surprise to learn that they come from a small country town in Florida.

"We have a country sound in our voices," says Howard. "But that's probably because we come from the country. A lot of our material is far from country, but the vocal tone is still there. We've not really aimed at doing it that way, but it seems to have worked out OK."

Howard, aged 30, started his musical career singing in a touring gospel group, when he was in his teens. He stayed with them for five years, until they disbanded.

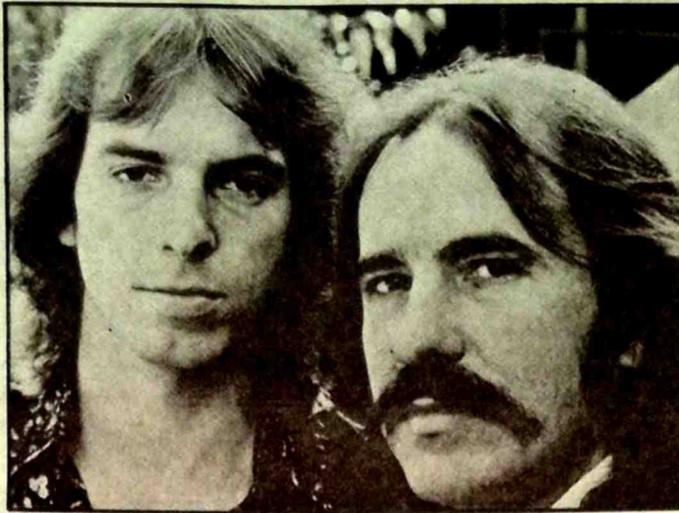
Younger brother Dave, now 25, was getting interested in the soul of Otis Redding.

Howard returned to Florida in 1971 and the brothers united to form the band Jericho.

"We started out from a sort of country soul sound," explained Dave. "It began in a very small way. We did a bit of everything. In the late sixties we were a club band, into lots of different music — rock, R & B, bluegrass, ballads, we tried 'em all. Except for acid rock that is."

For more than three years they played in small clubs, and occasionally on the bill with artists such as Percy Sledge and Sam and Dave.

Dave started writing songs for other musicians, notably 'Spiders And Snakes' for Jim



THE BELLAMY BROTHERS: not new comers to the music scene.

The Bellamy's are ringing

Stafford. The money the song-writing brought in enabled them to spend more time concentrating on their own sound.

"We tried everything, but never really came across the right thing until now," said Howard. "There's never been anything of this magnitude for us before."

Now they are wondering what to do next to follow up their initial success.

"It's a delicious problem," admitted Dave.

'Let Your Love Flow' climbed to Number One in America in 14 weeks, and created interest in their first album, not yet available in this country.

The single came from their first session at Warner Brothers produced by Phil Gernhard and Tony Scotti. Its'

'We'd tried everything but never really come across the right thing until now'

B-side, 'Inside My Guitar' was recorded in London 18 months ago.

"We are looking forward to coming over again," said Dave. "The last time we spent most of our time in the studios. We want to see the place the next time."

"We're ready to leave tonight if our managers will let us," added Howard.

The brothers Bellamy take off on a world tour which will take in Holland, Germany, Japan, and hopefully Britain.

"Yeah, it's a bit of a shame really, it's difficult to time these things right," said Dave. "I'd got tickets to see Wings on June 21 (Wings are one of his favourite bands) and we leave for Tokyo on June 20."

"Hopefully we will have something else going for us when we come over," says Howard.

Dave plays organ, guitar, piano; Howard plays guitar, dobro, bass, and mandolin.

"We're getting a band together at the moment, a pretty sizeable one, with perhaps two or three guitarists. That way we can concentrate on our vocals. Live, we sound pretty much like the single and the album, maybe there's more of it, higher energy you know."

"There are still a lot of nights and maybes, but we're looking forward to the tour. In the past we've done a lot of live work, but of late it's been down to concentrating on the album and so on."

"It's taken a long time, but suddenly it's all happening for us and naturally we want to keep it going that way."

by David Brown

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by

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Three Degrees ~ Ten Year Toast

SHEILA OF The Three Degrees is phoning from Manchester, where the heat is definitely on - partly because we're having a heatwave (a tropical heatwave) and partly because the hot brown sugars are in town.

Ms Ferguson, the archetypal swell figured, doe-eyed dame, who can turn a man's insides to chewing gum just by one lippy pout, is on the phone and positively husky and laid-back in Manchester's Piccadilly Hotel.

by Jan Iles

She is alone in her room sounding slightly forlorn and cagey. But she soon perks up when we talk about the new single, 'Toast Of Love'.
Sheila, it should be noted, wrote the new single - but admits she wrote it by accident: "I was in Japan at the time and I just started writin' and the words began to flow out of the pen. I'd never written before it was purely an experimental thing, so I taped it and played it to our manager, Richard Barrett and he said it was just beautiful! So we recorded it.
So amazed was Sheila that she decided to expand her magic by writing for the forthcoming album. The magic wand was cast... and five sparkling self-penned compositions appeared. So when are we gonna

sample these scintillating stanzas Sheila?
"Well (long worried pause)... the album has a lot of, shall I say, different type sounds, from African to Japanese origin, and I think our record company are a little afraid to put it out. But honestly, we feel we can't go on putting out the same ol' stuff because if we did the public would just tire of us."
The recently completed album was recorded in Japan (Hence the Japanese flavour) and supposedly excellently illustrates the multi-talents of the 3Ds. Says Sheila: "The album has lots of Oriental type gongs, bells and Japanese instrumental sounds as the overall tone."
In fact all the musicians

were orientals and couldn't speak English. Velly weird. So Richard Barrett shipped in some multi-coloured lights to portray certain moods for the band to follow (clever eh?).
"The lights, plus the tone of Richard's voice helped them to groove in whichever style we wanted. Watching all this was a fascinating experience."
The Japanese ideology intrigued the three maidens and is caricatured in a song called 'Japanese Cycle 1999'.
"It's a very, very fast instrumental type thing and we talk super-quick (sounding like a gruff Mickey Mouse she demonstrates) 'gotta get up, gotta get dressed, gotta go to work. In Japan



Mike Putland

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Now doesn't that sound like something to improve your recordings.



they're like that, they just don't stop working, it's all mass produce, non-stop."

Actually in Japan the Three Degrees are almost as legendary as Bruce Lee. Having recorded 'When Will I See You Again' in Japanese, the natives have since taken the bronze belles into their hearts.

Also the girls' slick, stylish act is sufficiently Western decadent to appeal to the young guys.

On the home front, we too have fallen completely and utterly for their charms. Currently touring Britain, the Three Degrees are going down a treat in the elite supper clubs and the concert halls.

"Fantastic", is Sheila's praise of the British engagements, "Everywhere we've played have been sell outs."

Impact

Ten years ago the Three Degrees were a newly formed outfit, ready to go out and stop the world. They initially failed to make any impact. We get to talkin' about the ol' days. Sheila, with a mixture of pride and pain says: "We never had a hit in the beginning, and it was struggle. But we stuck it out."

"Ya know we celebrated our 10th anniversary on May 1 and got really stoned hopping from one club to another. We now feel that if we've lasted through all the bad times, we'll certainly survive now that the good times are rolling."

"We've always maintained that we would appeal to all kinds of people - from nine to 90 - and we have. In some places you find that the elderly people bring their kids and in others the



Photo:atures Int Ltd

THIRD DEGREE SHEILA wrote the new single

young people bring their parents."
Did Sheila and the others find they had to make radical changes when they appear in Concert?
"Well we were raised on in supper clubs," she draws, "and yeah we kind of had to adjust to the concert atmosphere. In concert we talk less, sing

more and we have to project our voices to the back of the hall. You don't get the closeness of cabaret at concerts, but we do try to reach and touch all the people."

There's some titillating rumours going around that the Three Degrees attract various oddballs, sex pervers in the sweaty macs et al. True or false?

"Wheel!", she says laughingly, "I don't know about a freak following aside from the straight following we have. I've never spotted any dirty ol' men in the audience, but maybe it's too dark to see what's going on out there?"

Scared

Do they frighten you?
"No, I'm not afraid of them because those kind of men are too scared to show themselves. They're very timid men."

More than can be said for some of their fans. Sheila admits that a very ordinary shopping expedition can turn into a nightmare - with fans mobbing, pushing, biting and begging for autographs.

And by the same token a superstar's life can be awful lonely. Too true, she agrees: "The public are under the impression that a stars life is all glitter, champagne and sex orgies. But it's not like that at all. We get up, rehearse and if we're lucky have a bite to eat at lunchtime then it's back to rehearsals. All this is geared to a half hour of perfect climax, the anti-climax and the loneliness come after the show, when you leave the dressing room and the bodyguard takes you back to your room."
Sounds just like Alcatraz.

Irresistible Robin

by
Jan Iles

ROBIN, PETER'S other third (the remaining fraction being Eden Kane / Sarstedt) is very much the oddball having had no chart success before now.

As everyone from Wigan to Windsor knows Peter Sarstedt shot to fame with the hyaline 'Where Do You Go To', which he's been trying to live down for some six years. (People don't realise, lamebrains that they are, Peter has indeed written tunes just as poignant as the above-mentioned swell.)

Brother Eden has also had his brush with fame, when in the early mood 'n' meany Sixties he smarted and growled on 'Well I Ask You, and 'Forget Me Not'.

Now it's Robin's turn. His single, out on



BROTHER: Peter Sarstedt — had a big hit with 'Where Do You Go To, My Lovely' in February 1969

Decca, is a strident rendition of Hoagey Carmichael's 'My Resistance Is Low', which is handled in a way of Hoagey himself would be proud of — fluid, frothy strings set against Robin's sophisticated, gentlemanly Forties vocal interpretation.

The original recording was a worldwide hit in 1942, selling 10 million copies. Robin's version could rekindle further interest in the town.

However, convincing record moguls that the record would be big, big, big, wasn't easy. He had to sell his pride on a number of occasions trekking round various record companies who were not interested in Sasay, nostalgia and who clearly did not see the 'Big Swing' and 'Forties' wave heading this way.

"I recorded this song about a year ago," Robin says, "long before the current nostalgia boom. I'd met Hoagey in 1967 on a TV show in Stockholm, and I had this amazing rap with him for about 20 minutes. Anyway after that I started to collect his stuff, and I thought 'My Resistance' would be a great song to do."



ROBIN SARSTEDT: hit after 10 years

He made a tape and again went from record company, most of whom just laughed and 'phewed'. When he got to Decca he'd had just about enough.

"I just slung the tape on the desk," he remembers, "and said this is what I'd like to do, and to my amazement, they said, 'great, OK'."

From thereon, it was all systems go. They hired a studio on a very tight budget, brought in Ray Singer (who produced brother Peter's 'Where Do You Go To'), Madeline Bell and Rosetta Hightower (arranger's

wife) did girly vocals, and some 40 - odd musicians were called in to do their thing in the space of three hours.

"I had two hours to record the vocals," Robin begins, "and although I was familiar with Hoagey's song I'd never sung it with an orchestra. I tell ya, every time I hit a bum note, I winced."

After 10 years, Robin now has a hit on his hands. It's been a long time coming, but he isn't out of his mind about not having one sooner: "I'm a patient guy," he grins, making you believe him.

He did however have a semi - fruitful career when the three Sarstedt brothers teamed up two

years ago. Peter wrote the material, and one of the songs, 'Chinese Restaurant' was a turntable hit just failing to reach the charts.

But Peter wanted out. They still communicate though. Robin phones Peter frequently, and just the other day buzzed him to let rip the good news about the single. But much to Robin's chagrin, Peter exuded an ice cool reaction.

Robin continues: "Actually Peter's doing OK. He's just finished a deal with Warner Brothers and things are going well for him. Eden's really making a lot of bread. He's an estate agent in Beverley Hills and he's just sold Dusty Springfield and Nigel Olsen's houses."



RICHARD SARSTEDT: pictured in his Eden Kane days, March, 1964

respected gent to Grade One lemon! Robin knew this, so got out quick. He now doubts if he'll ever go back to soul - destroying Scandinavia.

"I think I'll stay in Britain, 'cos if I go back to Sweden I'll probably end up working in some boring factory," he says horrified at the mere thought of slaying over some conveyor belt.

Even though Robin has come near to the edge of stardom many times only to be kicked all the way back to 'start' he isn't disillusioned with the business. And it you called him a pop casualty he'd laugh (not punch) in your face.

"I've never made any money, but I'm not upset by the fact, I've really had some great times, you know good fun, things you can't buy with money."

"Sure I've had disappointments. Only last year I met Eric Clapton at a party and he told me he'd like to record one of my songs. I was over the moon because he's one of my idols. But Eric never got round to doing it."

C'est la vie.

Luck

Seems luck is with the whole Sarstedt bunch right now And why not — Robin in particular has witnessed a whole lot of lows in his time: "Before the single I was working in Sweden (he's married to a Swedish girl) playing cafes and bars for free booze."

"It was heavy stuff," he says letting go a long whistle, "and not much fun playing to a load of drunken, fighting Swedes."

"I'd start playing around eight, have a 15 minute break after about an hour, and then, as everyone's getting progressively drunk, I'd be singing to myself. It was awful. But I had to make some money."

That's one sure way of turning from a fairly



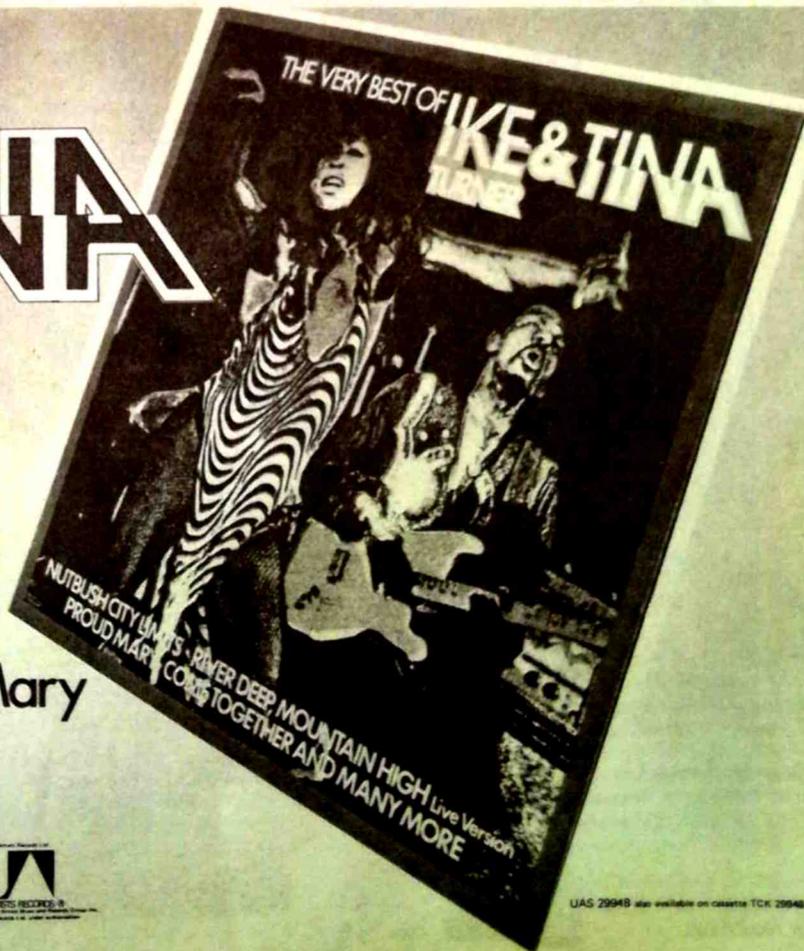
THE SARSTEDT BROTHERS: Rick (Eden Kane) left, Peter (middle) and Robin when they teamed up in 1973

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PAUL NICHOLAS

reviewed by David Hancock

Singles

Fatback 'n' funky

Hits...

THE FATBACK BAND: Party Time' (Polydor 2066 682)

Can they fail? No. It's get down and boogie time again with the maestros of movement. Not as strong or original as 'Spanish Hustle' but that shuffle New York beat is there and the title is repeated endlessly. So come on over gang and paaart paaarty paaarty.

YVONNE FAIR: It's Bad For Me To See You' Tamla Mowtown TMG 1025)

Nowhere near as agonised or dramatic as her last killer but this should get a slice of action. It's a builder written and produced by Marc Bolan's woman Glor, and those airwaves should turn it into a rinky-dink hit.

HEATWAVE: 'Ain't No Half Steppin'' (GTO GT 59)

Disco pic of the week (thank you James). Predictable if irresistible. Put your money where your entrance fee is and this will strut its way into the lower reaches. Title/chorus response will bore its way into your brain.



YVONNE FAIR



FATBACK BAND: get down and boogie time again

NATALIE COLE: 'Sophisticated Lady' (Capitol CL 15840)

Without the originality of the faster than fast 'This Will Be' nevertheless a strikingly funky production and some delightful lyrics let Ms Cole's devastating voice show off again. Betch it hits No 1 in the disco chart and, of course, it's a crossover.

insidious record and the staple diet of Radio One.



NATALIE COLE

GALLAGHER AND LYLE: 'Heart On My Sleeve' (A&M AMS 7227)

It's a biggie. Simple melody and lyrics with style for another break-away smash. The most

Now who wants to say it won't be top five.

OUR KID: 'You Just Might See Me Cry' (Polydor 2058 729)

This bunch of kids have won 'New Faces'; the voice is high and grating, and the song MOR pop courtesy of Barry Mason and Roger Greenaway. It's hummable and dismissible and unfortunately you'll be hearing much of it.

SLIM WHITMAN: 'Cara Mia' (United Artists UP 36110)

Yodelled oldie becomes unfortunate and unforgeable hit of the week

Misses...

Off beat heart throb

GLADYS KNIGHT AND THE PIPS: 'Every Beat Of My Heart' (DJM DJS 681).

Released in response to her fabulous rendition on the recent tour this was a hit back in 1961 (in the US that is). It's the Fury

recording, for all you who know there were two versions, and it's good. But Gladys is better now and the nicety value of the dated orchestration isn't enough to get it in the charts.

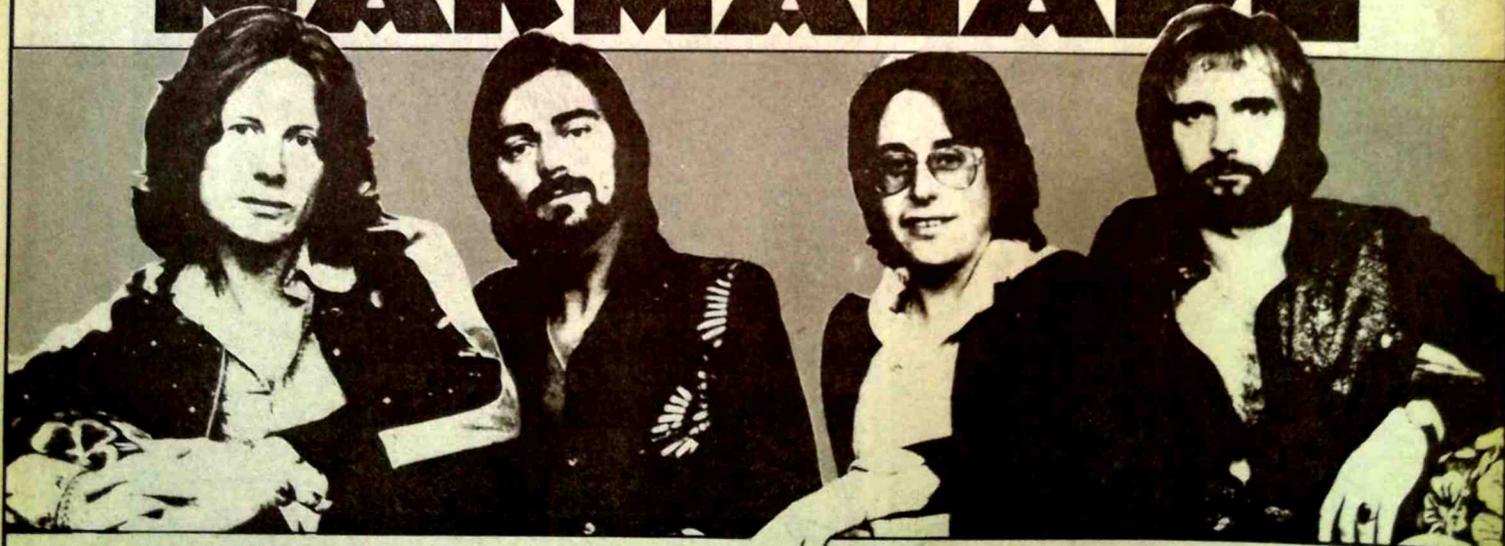
RAY STEVENS: 'You Are So Beautiful' (Warner Bros K 16744) The one thing they say about Ray is that he's versatile. After that terrible thing 'The Streak' and that good one 'Misty' here's a really bad one. He's destroyed a song that Joe Cocker did really well. It's faster and more country and oh no.

TYPICALLY TROPICAL: 'Everybody Plays The Fool' (Gull GULS 38) Dreary one - tone version



RAY STEVENS

MARMALADE



WALKING A TIGHTROPE

TGT 110

Marmalade's second single release on Target Records following the sensational hit 'Falling Apart At The Seams' Marmalade are back and better than ever - this one proves it!



Singles



THE SEARCHERS: following the Beatles nostalgia boom?

of a song that's already been a miss for Main Ingredient Ugg - type spoken intro followed by seemingly uninterested singer with a plastic reggae beat. The stereo mix is the only redeeming feature as Coconut Airways crash again.

SPLINTER: 'Half Way There (Dark Horse AMS 5506)
What happened to them? Well they still make folk-orientated laid back if cliched singles. Pleasant they'll always sound but there's no hook to get this into the 50, methinks. Not even half way there (ouch!)

MISSA LUBA: 'Sanctus' (Phillips 6021)
At a little under two minutes in length this ain't quantity - but it's quality as mood music is immediate. The theme music from 'If' is a chant by a group of congolese teachers. Excitingly different it is but it's still a missa.

THE SHANGRI LA'S: 'Leader Of The Pack' (Charly CS 1009)
Twelve years old and still wicked, the greatest of all the teenage death laments is re-cycled along with 'Give Him A Great Big Kiss'. Anything produced by someone called Shadow Morton just has to be special. You best believe I love it L-U-V.

PATTI SMITH: 'Gloria' (Arista 0171)
What is this with Van Morrison this week? Here we get the controversial Patti Smith on Van's tune. It'll never be a hit too many tempo changes, too many words, and too much raucous rock. Give her the Bruce Springsteen boys.

THE SEARCHERS: 'Needles And Pins' (Pye 7N 45598)

Great song but never liked this as much as Jackie de Shannon's original. The Beatles may well have burst the nostalgia boom so this early - Sixties outing is in for a shaky cruise.

LOGGINS & MESSINA: 'Peacemaker' (CBS S CBS 4196)

Are you sure it's not Van Morrison? It sounds good anyway except for the heavy moralising about 'half the world is starving' Bet Jim isn't. It should have stayed on the album though.

RHYTHM HERITAGE: 'Barbetta's Theme' (ABC 4117)

Another theme song for the Heritage and a cert for the soul and disco charts but it hasn't got that

immediate appeal to make the pop charts. Great dancer by yet another rhythm section is about all.

WHITE PLAINS: 'Summer Nights' (Bradleys 7609)

Every harmony group in the country is chasing that hot seasonal hit with their Beach Boys impersonating vocals. Watered - down 'Good Vibrations' sound isn't really good enough and neither is the song.

AL GREEN: 'Let It Shine' (London HLU 10527)

Usual fare from Al who hasn't been hitting too high lately. Mid - tempo mid - Memphis mish - mosh that'll depend entirely on the number of airplays. Willie Mitchell seems determined to make sure Al's spent

force. Where did I hear those horns before?

DON ESTELLE: 'If You'd Really Cared' (EMI 2460)

Sans Windsor Davies here's shorty in true 78 form. But he's overplayed his hand this time with uninspired downbeat Nat 'King' Cole type ditty that has you thinking - is this the original? TV series ends and so does hits. Sorry.

RASPBERRIES: 'Overnight Sensation' (Hit Record) (Capitol CL 15860)

A re - released attempt to cash in on Eric Carmen's solo success. Can't see this long complex opus (complete with false finish) making it.

Maybes...

PRETTY FAST WOMAN

GENO WASHINGTON AND THE RAM JAM BAND: 'Oh, Pretty Woman' (DJM DJS 669)

He takes it faster than the Big O, adds horns here and there and it fits that disco mould. The new treatment makes it hardly recognisable and it's anybody's guess which way it'll go.

GANG: 'Mama Told Me, Papa Told Me' (20th Century BTC 1025)

More catchy melodies with the synthesised typical pop song feel to it. But it's not happening for the Wombles these days and this one is in the same mould. If there's room for another instant teenage sound then they've got it. (maybe)

EDWIN STARR: 'Time' (Tamla Motown TMG 1028)

Edwin in his best 'War' period. Everything



GANG: out of the Womble mould

shuffles, he's desperate, cliched lyrics, cramped production. It's great and one for the gyrators amongst you but it's not that much of a vogue sound these days. Pity.

THE SUPREMES: 'I'm Gonna Let My Heart Do The Walking' (Tamla Motown TMG 1029)

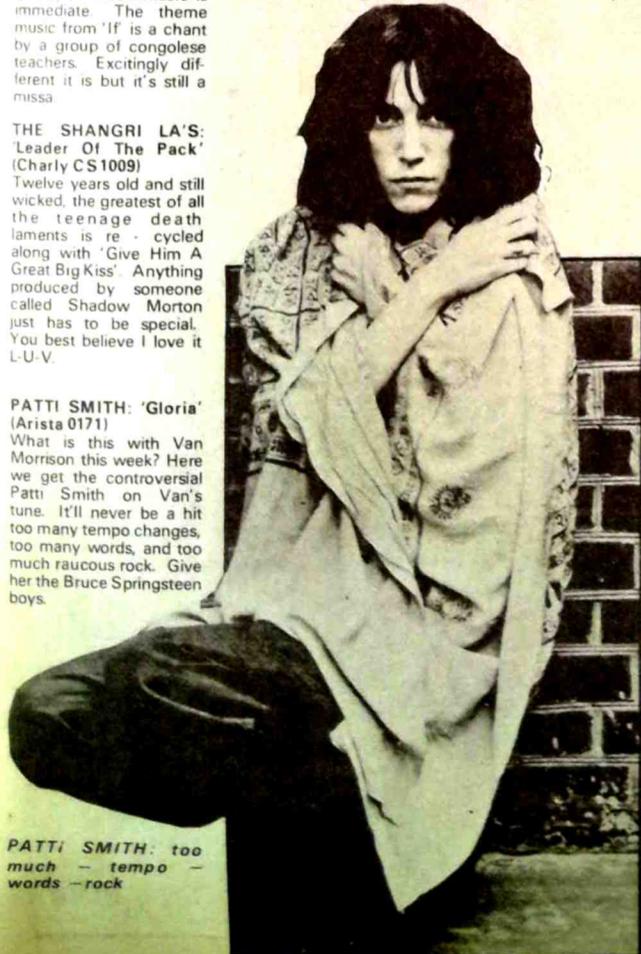
Still searching for a definite sound maybe it could be high vocals with a shuffling Holland - Dozier rhythm. No, of course it's not, but they're in the country, the vocal delivery is excellent and are the BBC playing it?

JR WALKER: 'I'm So Glad' (Tamla Motown TMG 1027)

That man with the sax hasn't got enough definition in this disco better to get the record away. It wails on and on with Jr testifying to his gladness. Is there record - buying strength in dancers we ask.

BUSTER: 'Sunday' (RCA 2678)

Simple, summery sound aimed firmly at the teen market which is getting an uplift thanks to Slik. Unfortunately for them they aren't Slik try as hard as they can to look like them but it'll be the weakness of the song that'll stop this. Nevertheless keep your eyes on this foursome.



PATTI SMITH: too much - tempo - words - rock

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Albums

HUNTER HITS HIS PEAK

IAN HUNTER: 'All American Alien Boy' (CBS S 81310)

This set finds Mr Hunter in a solemn pensive disposition, slightly pessimistic, but posing some absorbing questions, and demanding close attention. The eight songs are his most powerful and thoughtful yet, with some knockout lines and tongue-in-cheek references. His voice equals the words, strong and intense, yet never far from home. Good use is made of different instrumentation to interpret each number, for example wailing guitar on 'Restless Youth', meandering accordion on

'Apathy 83'. There is some firm work throughout from Chris Stainton on bass and keyboards, and Aynsley Dunbar on drums. A really potent combination of forces on 'You Nearly Did Me In', which incorporates David Sanborn's flying alto sax, a girly chorus, Hunter's sturdy lead, and a dynamic chorus line supplied in harmony from Messrs Freddie Mercury, Brian May and Roger Meadows - Taylor. In contrast there is a down to earth teenage dream 'Irene Wilde' and a conversation with the boss in the Dylanesque 'God (Take One)'. Altogether a peak album.

David Brown.



David Brown. IAN HUNTER: demanding close attention

BAKER GURVITZ ARMY: 'Hearts On Fire' (Mountain TOPS 111)

Any hard rock fan worth his salt will tell you who this is on hearing the first few bars. Some folk enjoy picking holes in this sort of music, but the Army are unpretentious sloggers, and Ginger Baker's work behind the drum kit ensures it doesn't sound like just another rock band. Not sure if the strings and things help their brand of music much, and the blues number sounds as if it's in the wrong era, but listen to the title track or 'Mystery' and you'll discover that not all British rock hasn't gone soft. This is heavy metal and no kidding.

David Brown.

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GREATEST HITS**

ALBUM - CASSETTE - CARTRIDGE

TOWER OF POWER: 'Live And In Living Colour' (Warner Bros K 6221)

T of P suffer for their versatility which can so easily be interpreted as lack of direction. With one of the original stand-out horn sections they bump along on 'Down To The Nightclub' but they can also do pastiche tracks of early Sixties black doo-wop music such as 'You're Still A Young Man' when the emphasis is placed firmly on the vocal ability of Hubert Tubbs. They're a tight 10-man outfit who play so slick it's hard to realise this is a live album and there lies a small problem. Their basic jazz roots don't capture any raw spontaneous rock and so though a nice change, the 23 minute version of 'Knock Yourself Out', might appear a little laboured to all who aren't familiar with the boys from Oakland.

David Hancock

SUE GLOVER: 'Solo' (DJM DJLPS 469)

Sue was half of the successful Sue and Sonny singing team, but since the two stopped working, not much has been heard of them. Sonny co-wrote two of the songs on this album, and I see there is a credit to the late Paul Kossoff. The album is produced by Sue's husband, John Glover, who was responsible for so many good sounds on the Island label. Sue hasn't lost her touch at all and if this took off, she could be one of the top female singers in this country. She has a nice feeling for soul and is streets ahead of most other British singers in that field. She has recorded the Iain Sutherland number 'The Pie' — the Sutherlands are getting popular these days — and has made an excellent job of it. I only hope some efforts are going to be made in letting this album see the light of day.

Rosalind Russell.

JUDAS PRIEST: 'Sad Wings Of Destiny' (Gull GULP 1015)

Presuming the best heavy rock came at the turn of the decade and Led Zep's first album was their finest then you'll know what Judas Priest are all about. With tracks like 'Prelude', 'Tyrant', 'Epitaph', 'Ripper' and 'Deceiver' the easy pretension of this kind of music is obvious. Priest misses that tag because they lack the originality to match the pretension. Instead they tread ground that Uriah Heep have been on and had to pay the price for. But if you're into giving yourself a mind-spin these mainstream 'heavies' will help and it's said their show is pretty theatrical.

David Hancock

STRAPPS: 'Strapps' (Harvest SHSP 4055)

Strapps were together for a year waiting for a recording contract. Having signed to Harvest, they had the chance to prove themselves with this, their debut album but seem to have blown it because of an obsession with deviousness in their songs. It is a pity as Strapps have obvious musical talent. Joe Read was bass player with 'Principal Edwards' and drummer Mick Underwood has played with

many respected bands over the years. Vocalist Ross Stagg has a voice which many people would envy, it comes over as a cross between Steve Harley and Brian Ferry. Throughout the album the band is really tight, displaying constant energy reminiscent of Deep Purple. But it's the lyrics which spoil the album. One track, 'Rock Critic', is original and the single 'In Your Ear' contains lovely keyboard play by Noel Scott. The final track, 'Suicide' could be apt, unless Strapps change their direction towards less crude songs, they may well commit rock 'n' roll suicide.

Adam Cummings



BOB HITE

CANNED HEAT: 'Live At Topanga Corral' (DJM DJSL 072)

Yes, well Canned Heat have hardly changed at all in their entire career — it must be some kind of record — so the fact that this material was recorded 10 years ago isn't going to make the slightest bit of difference to anyone. They have to be one of the most consistent bands ever, sticking faithfully to their blues — and they are good at it. Perhaps it was a wise decision. I like it, but I can't pretend it's a popular taste. In fact, I'd go so far as to say that others get awfully bored with it. You must know what they sound like by now — just multiply that by about 50 minutes.

Rosalind Russell

TRIBUTE TO THE FAITHFUL TODD

TODD RUNDGREN: 'Faithful' (Bearsville K 55510)

Mr Self-indulgence pays tribute to his obviously mundane influences like the Beach Boys ('Good Vibrations'), Jim Hendrix and the Beatles ('Strawberry Fields') with an overt form of imitation that he must think is some kind of flattery. Anyway, side two sees him in full production bloom and making the best of everything from the Cuban rhythm of 'When I Pray' to the rather tired feel of 'Cliche'. The prolific Todd doesn't want to go any faster this time out and there are 12 tracks here that will supply enough clues to the reason why.

David Hancock.



TODD RUNDGREN: flattery

Albums

FRESH FROM THE STILLS

STEPHEN STILLS: 'Legal Stills' (CBS 81330)
One problem when listening to any Stills' album is that you tend to compare back with some of those earlier classic outings — and often end up disappointed. Stills' latest album puts an end to all that, with some songs and music that sound fresh yet comfort-



STEPHEN STILLS: familiar

ably familiar. Apart from his singing and playing talents, Stills deserves full credit for some of the cleanest producing in a long time. Nearly all the songs are wholly or part Stills compositions — Neil Young's 'The Loner' being one exception. Highlight of the album for me was 'Soldier' which had that 'instant classic' sound to it even on first hearing.

Sue Byrom

Every one a BST winner

BLOOD SWEAT AND TEARS / BLOOD SWEAT & TEARS 3 (CBS 22015)

And still they come — the latest in CBS's Twofers series puts together two of the earliest (and possibly the best) BS&T albums for a mere £2.99. 'God Bless The Child', 'Spinning Wheel', 'Lucretia MacEvil' and 'You've Made Me So Very Happy' are just a few of the tracks, and it's a case of nearly every one a winner. This series really is good value for money, and an opportunity not to be missed to catch up on albums you might have missed or just want to replace



Sue Byrom **BLOOD SWEAT & TEARS: good value**

TONY BIRD: 'Tony Bird' (CBS 81183).

The first thing you notice about this new great white hope for 1976 is his voice. It could either make or break him. On first hearing it sounds like a cross between Shel Silverstein and Captain Beefheart. However, once you get over the initial shock of his voice, Tony Bird's talent as a songwriter start to come through. Listen to 'Athlone Incident', the story of a visit to a black ghetto outside his native Cape Town. The powerful yet sad lyrics capture the mood of the town perfectly. Other tracks that stand up individually are the single 'Song Of The Long Grass', the catchy autobiographical song 'Windows Of My Life' and the singalong 'Rift Valley'. The production and backing on the album is excellent throughout but despite all Tony Bird's talent, I don't think he is commercial enough to make it yet.

Adam Cummings

TINA CHARLES: 'I Love To Love' (CBS 81290)

Tina's debut album, produced by Biddu, is predominantly discotek sounds in a similar vein to her last two singles (also included here). Tina's vocal range and her immaculate phrasing are ultra-impressive. Those

Jan Iles

high notes, which she holds back 'til the last minute, suddenly let rip and she wails like a tuneful foghorn, insistent and relentless. Sample 'You Set My Heart On Fire (Pt one)' a throbbing beat with full funky arrangements and belting vocals, and 'Hey Boy', with Tina sounding like a disco version of Brenda Lee. Side two opens with 'Why' a candle light ballad with tinkling piano which Tina lovingly embraces in a very grown-up and feline manner. Most of the songs are Mark 1 Disco prancers — great for the dance floor, but the album is too jarring for easy listening at home.

Jan Iles

MAXINE NIGHTINGALE: 'Right Back Where We Started From' (UA UAG 29953)

Miss Nightingale's album was surprising on two points. First, having heard her two singles, I expected a broad based, pop album with a couple of variations on the theme. Not so, it seems that inside the pop Maxine, there's a jazz Nightingale trying to get out. It's lightly done and especially good on the very last track 'Goodbye Again'. Which leads into the second point — it's obvious from this that her singles weren't representative. She has a softer

style on the album — except for the singles' tracks. She occasionally breaks into a Linda Lewis style, but on the whole maintains a smooth continuity. There were moments when I think she lost it as far as interest goes. I got a little bored with side one, but the second side made up for that.

Rosalind Russell

MIKE DORANE: 'Reggae Time' (Rockers Records RRLP3)

A kind of reggae version of Don Patridge, Mike is a one-man band having played lead guitar, rhythm guitar, organ, piano, vibes, synthesiser, bass guitar, drums tambourine and A&D vocals, as well as

Jan Iles



DONNY & MARIE OSMOND: crooners

DONNY AND MARIE: 'Deep Purple' (Polydor Super 239 1220)

The pretty pair have again teamed up for this family favourites LP record. Unfortunately it's as appetising as gob stoppers and as frothy as a whipped sundae. The album lacks depth and flavour, and I prefer Donny when he's with his big brothers. There's a hotch-potch of 'fashioned crooners' — 'Butterfly', 'Weeping Willow' and the best track 'Deep Purple'. On the album, Marie favours country, while Donny professes to be into Rock 'n' Roll. Afraid the two are like mixing oil and water.

Jan Iles

States Secrets

Hollywood

Beatles For Sale

A DOUBLE Beatles album, scheduled for release in June in the US is the first record in a 10-year plan to issue compilations of Beatles' material. The upcoming album is titled 'Beatles Rock & Roll', and contains all the harder rock material of the group.

Plans to release 'Helter Skelter' as a single with 'Revolution' on the flip have been discarded, although Capitol Records pressed promotional copies with a regular commercial release number. Those copies, with 'Helter Skelter' in stereo on one side and mono on the other, were selling for 18 dollars apiece last Sunday in Los Angeles at the monthly swap meet held on the Capitol Records parking lot (Capitol does not sponsor the swap meet, but allows use of its parking lot).

There will be a single from the 'Rock & Roll' album, however, and the leading contender is 'Got To Get You Into My Life'. That track has not been a hit single for anyone else in the States.

Paul McCartney received rave reviews for the opening of his US tour in Fort Worth, Texas.

Wings performed 29 songs, including five Beatle tunes ('Yesterday', 'The Long And Winding Road', 'Lady Madonna', 'Blackbird' and 'I've Just Seen A



BEATLES: Compilation issue

June 22, and some 500,000 persons will have seen Wings Over America by that date.

★★★★

The Bay City Rollers may soon have a set of grinning teeth on their records. That's the trademark of Jimmy Ienner (Eric Carmen, Grand Funk), who is rumored to be the group's newest record producer.

★★★★

Keith Richard didn't even know he was giving concerts in Burlington County, New Jersey, but tickets were sold at 10 dollars and 50 cents each for a May 21-22 two-night stand. Actually, no such concerts were planned, but a group calling itself Just In Time Enterprises sold phony tickets to unsuspecting fans. The Philadelphia Daily News exposed the deal by pointing out that Richard will be on tour with the Stones from April 28 through June. Those who purchased tickets might have saved themselves from being ripped off if they had noticed Keith's name spelled 'Richards'.

★★★★

Smoke may be moving to RSO Records; Frank Zappa may produce Grand Funk; Alice Cooper may star in a motion picture, 'Jabberwocky', a medieval satire. Those are the this week's maybes from Hollywood.

FRED BRONSON

New York

Marley makes 'em boogie

IT MAY as well have been declared "Reggae" week here in New York with Robert Palmer playing a heavily Jamaican influenced set at the Bottom Line. Bob Marley giving four concerts at the Beacon Theatre and Jimmy Cliff rounding it off with a show at Madison Square Garden.

The latter was a benefit for the struggling New York Library and brought Paul Simon out of hiding yet again — only 24 hours earlier he was in the audience at Bob Marley And The Wailers' midnight show.

Marley's live album has not been released here but is selling in large quantities via the better record stores' import departments. Because "Rastaman" is doing so

well also, it probably won't be released here until the end of the year. Even then it could end up being a live album taken from his appearances around the States in the last month.

No doubt the British record stores will then be importing the American version.

★★★★

A collection of musicians who worked with Glenn Miller, Duke Ellington, Harry James and Count Basie are being assembled here to record a Big Band Disco album. It is due for an early Summer release in Britain. The tunes include the Andrews Sisters' 'Three Little Fishes', Glenn Miller's 'American Patrol' and Count Basie's 'Two O'Clock Jump'.

★★★★

Bob Dylan and his Rolling Thunder Review have hit the road again, this time touring in the South. Ronnie Blakely (of Nashville film fame) will not be with him this time, instead she is being replaced by Donna



BOB MARLEY

Weiss. Donna is better known as a writer and has had her songs recorded by Kris Kristofferson, Aretha Franklin and the Walker Brothers. Joan Baez is staying on the tour, and as with their last time out in New England, other artists will be joining along the way.

★★★★

The Stones' 'Black And Blue' album was certified gold here within six days of its release. Rumours about the possibility of their playing here in commemoration of America's bicentennial are rampant. July 4 is America's biggest day of the century and it's thought that the Stones would like to be a part of it.

STEPHEN MORLEY



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MAUREEN McGOVERN



Disco Kid

TO DANCE OR NOT TO DANCE...

TWO WEEKS ago I suggested that if records like 'Bohemian Rhapsody', 'Music', 'Silver Star' and 'Fernando' were being requested but not danced to, they did not deserve to be included in a disco chart.

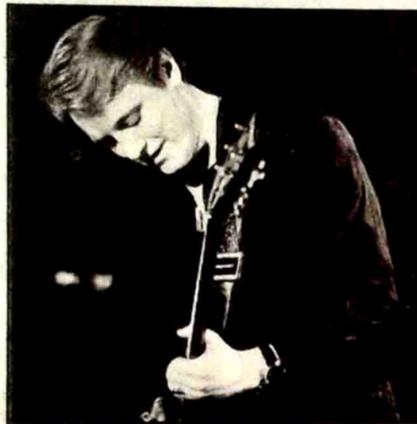
DJ response was varied though fairly united as to the non-danceability of the records mentioned. Only Steve Lloyd (SL Discos, Llanelli) found that his 16 to 19-year-old audiences danced to the whole of the Queen and Abba sides.

Sense

Stuart (Raques, Wakefield) said "No, no no" they don't dance, and observed that the records mentioned were requested mainly by fellas who had no dress sense and were generally untidy - not the sort of guys that a girl would look at let alone dance with! When 'Bohemian Rhapsody' was current he in fact refused to play it because he knew it would upset the people who were dancing.

'Dirty Harry' Park (Corner House, Heaton), Frank Wavish (De-Luxe

That was the question - and now for your answers



JOHN MILES: 'Music' is a good closing record if faded up

Disco, Plympton) and Les Aron (Seagull Club, Selsey) play the popular non-dancers at the start (and sometimes the end) of the evening, and having got them out of the way then get on with the real disco records. But they don't chart the non-dancers.

Excuse

Ian Walton (Caesars Lodge, Nailsworth, Stroud) recommended

making a diplomatic excuse about not playing the non-dance requested ("Sorry, I broke it!"), and then instead playing something else by the same artist that is danceable. Another way in his eyes is not to buy the dreaded record in the first place! He finds that 'Music' is a good closing record if faded up from a slowie into the 'classical' break and voiced - over before the final climax.

Predictably, the dancers' angle was represented exclusively by some female fans of Freddy Mercury and Queen. Elizabeth Fletcher (Egham) thinks 'Bohemian Rhapsody' is bliss and the ideal accompaniment for a lovely intimate smooch with a dishy male. Kathleen Easton (Catford) finds it the most perfect accompaniment for free expression. In fact her idea of free expression is to rehearse for days to the music and then dance in a trance before three hundred college students, none of whom could dance to it at all. That makes it a disco record?!

Request

Yvonne Castle (Charlton) doesn't request Queen because her local DJ won't play it, but he does play the flip which she can dance to. In any case she finds that she can dance to all these records just by 'doing her own thing' regardless of tempo changes. Which makes as good an answer as any

New Spins



OSIBISA: semi hustler

Osibisa have body appeal

OSIBISA: 'Dance The Body Music' (Bronze BRO 26). Easy-going gentle paced semi-hustler, full of simple charm and hit appeal.

YVONNE FAIR: 'Walk Out The Door If You Wanna' (Tarnia Motown TMG 1025). Yvonne's violently aggressive snarling stomper has instant impact and an exciting intro, yet oddly its US release in late '74 was totally ignored, and even here it's merely the B-side to a boring slowie. RUFUS featuring CHAKA KHAN: 'Dance Wit Me' (ABC 4114). Truly funky US soul smash, already big in the black clubs here.

THE BROTHERS JOHNSON: 'Get The Funk Out Me Face' (LP 'Look Out For No. 1' A&M AMLH 04587). Much tipped by funky DJs, this staccato bumping chanter is indeed huge but as the only disc cut on the album (it's only 2:27 at that) it's hardly good value in this form.

DISCO DUB BAND: 'For The Love Of Money' (Movers MO 1, via Island). Funkily leaping rhythm transforms the O'Jays oldie into an unrecognisable instrumental that's a real mover!

LYDIA PENSE & COLD BLOOD: 'We Came Down Here / Cold Blood Smoking' (ABC 4109). An excitingly fast and funky flipside, with the most complex composer credits I've ever seen.

MARVIN GAYE: 'I Want You' (Tarnia Motown TMG 1028). Marv's still getting it on in his sexy slow 'What's Going On' style, which is just fine for smoochers!

JAY & THE TECHNIQUES: 'Number Wonderful' (Polydor 2068848). 'Shoo wah do wah wah' and a pretty rhythm track start off a bright and cheerful hustler that producer Jerry Ross has filled with appeal.

THE ROYAL SHOWBAND: 'The Hucklebuck' (EMI 2439). New-issued here as well as in Eire, this much-sought 1964 cover of Chubby Checker's version of the late forties dance tune is brass 'Twistin' fun for ravers everywhere. An MoR must.

Complete with young Jerry Lee Lewis on rockin' piano, here's Billy Lee's revered 1957 Rockabilly romper, one of THE classic boppers, guaranteed hit with Teds and Rockers.

CREATIVE SOURCE: 'Don't Be Afraid (Take My Love)' (Polydor 2066950). Fast churning rhythm and murky vocals make this a good bet for the North.

CAROL WOODS: 'Heading Down Fools Road' (20th Century BTC 1018). Smoothly souled 100 mph stuff from Ian Levine, complete with backing track flip.

DORIS JONES: 'He's So Irreplaceable' (NEMS NES 000). Ditto as for Carole Woods.

THE FANTASTIC PUZZLES: 'Come Back, Pts 1/2' (Right On RO 106, via Pye). Esoteric soulfulness for Northerners. Keep the faith now!

DONNA SUMMER: 'Could It Be Magic' (GTO GT 90). Ambiguous fast rhythm may be good up North.

FATBACK BAND: 'Party Time' (Polydor 2066882). Disappointingly dull chanter in their old street funk style, edited from the album.

MISTURA: 'The Flasher' (Route RT 30, via Pye). Booming bouncy bass and braying brass, much more than just reminiscent of 'Street Dance'.

JOHNNY WAKELIN: 'In Zaire' (Pye TN 45590). Slowed-down Burund Black-type percussion is making this Mohammed All tribute a current DJ pick.

THE MONSTARS: 'Cumbria Cumbria' (Aquarius AQ 2, via President). Continental jollity with hokey Afro chanting, possibly useable MoR.

B. B. SEATON: 'Moon River' (Virgin VS 146). Pleasant reggaefication that'll do if you can't find the Jerry Butler / Danny Williams versions.



JOHNNY WAKELIN: tribute

James' Top Ten

- 1 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
- 2 THE CONTINENTAL, Maureen McGovern (20th Century)
- 3 JUNGLE ROCK, Hank Mizell (Charly)
- 4 BARKING UP THE WRONG TREE, Don Woody (MCA)
- 5 BAD LUCK, Atlanta Disco Band (Ariola America)
- 6 STREET DANCE, J. A. L. N. Band (Magnet)
- 7 BLUEBERRY HILL, Fats Domino (UA)
- 8 DISCO CONNECTION, Isaac Hayes Movement (ABC)
- 9 BLUE SUEDE SHOES, Carl Perkins (Charly)
- 10 ELUSIVE, Babe Ruth (Capitol LP)

BREAKERS

- 1 FLYING SAUCERS ROCK 'N' ROLL, Billy Lee Riley (Charly)
- 2 SHAKE IT DOWN, Mud (Private Stock)
- 3 YOU ARE MY SUNSHINE, Gene Autry (Ember)

Re-issues

RE-ISSUED singles this week include - TERRY DACTYL & THE DINOSAURS: 'Sea Side Shuffle' (UK 133); BREAD: 'The Guitar Man' / 'Baby I'm-A Want You' (Elektra K 12110); THE SEARCHERS: 'Needles And Pins' / 'Sugar And Spice' (Pye 7N 45598); THE SHANGRI-LA'S: 'Give Him A Great Big Kiss' / 'Leader Of The Pack' (Charly CS 1000); TOM JONES: 'Green Green Grass Of Home' / 'Promise Her Anything' (Decca F 12511); ENGELBERT HUMM-



EDWIN STARR: 'Time' PERDINCK: 'Release Me' (Decca F 12541); EDWIN STARR: 'Time' (Tarnia Motown TMG 1028).

DJ Hotline

TINA CHARLES 'Love Me Like A Lover' (CBS) has cleaned up this week, just a very few of her hipsters being Steve Ingram (Floral Arnes, Slough), R. L. Braley (Mr Bee's Disco, Poole), Stuart (Raques), Wakefield, Ashley Easty (2nd City Sound, Ferry-side), Bill Parsons (Shades Discos, Bolton) and John Goodway (Diamond Discos, Brighton) - also not, the O'JAYS 'Living For The Weekend' (Phila Int) got tips from such as Doug Forbes (Klounds, Warwick), Brian Cardno (Tiffanys, Berwick), Ken Davis (Sound Machine, Welwyn), Rod Schell (Twisted Wheel, Carlisle) and 'Big John' Smerdon (Lights Fantastic Disco, Plymouth) - oops, I goofed over BABE RUTH 'Elusive' (Capitol), thinking it was the Jenny Haan version edited when in fact it's a brand new recording with Ellie Hope - anyway, its fans include Mark Ryman (South Wales Clubs), Jon Taylor (Crookers, Norwich) and Ron Wylie (Road Runner Disco, Grimsby) - Ron joins Jay Jay Sowers (Hotel De Croft, Dalry), Les Aron (Seagull Club, Selsey), and Fred Stevenson (Strand, Glasgow) for LEE GARRETT 'You're My Everything' (Chrysalis), and then Ron and Fred join several others for MUD 'Shake It Down' (Private Stock)

for many, so now Tony's seeking a venue nearer Central London for the next one - DAVID BOWIE 'TVC 15' (RCA) gets the nod from Dr. John (Disco-Tech, Stafford), Steve Day (Cricknet Club, Chingford), Frank Wavish (De-Luxe Disco, Plympton) and Alan Gold (Brighton) - the last two joint Steve Lloyd (SL Discos, Llanelli) and myself in finding great reaction to ROBIN SARSTEDT 'My Resistance Is Low' (Decca)

... although NADJ have moved offices to Luton their postal address remains PO Box 23, Hitchin, Herts, SG4 9JT, temporary telephone being Luton 411733 - also recently moved are disco pluggers Greg Lyn along with Tarnia Motown, Capitol, MCA, Fantasy and EMI's other US labels, to Heron Place, 9, Thayer Street, London W1 (01-486 7144) John DeSade (Reverberation Discos, Maidstone) and Dave Brooks (Bird's Nest, Muswell Hill) join the LP winners on PIONEERS 'Feel The Rhythm' (Mercury). Alan Freeman assures me he'll be doing his best to attend Frequency Nine's Disco School at London's Hilton on June 6 (story last week) - Andy Stanton no sooner elected 'Promotion Person Of The Year' (by NADJ members) than he quits his post at Creole current funky imports are STRUTT 'Front Row Romeo' (US Brunswick LP) for Chris Hill (Goldmine, Canvey), UNDISPUTED TRUTH 'Boogie Bump Boogie' (US Gordy) for Glenn Jay (Heaven & Hell, Leeds)

Tony Barnfield's Disco New-Spin worked quite well, even if record company people did seem to outnumber the DJs! Circles, South Harrow, proved to be too remote



ABBA: 16-19-year-olds dance to 'Fernando'

Soul Mirror

Dorane's Domain

HERE'S a story to get your Rockers off on. Rockers, the slang term for reggae. Don't know what else you were thinking of. A guy walks into a record company, right? He wants to be a recording artist. What do you think he walks out with? Would you believe his own record label?

Yes, this true blue beated tale belongs to one Mike Dorane, writer, arranger, singer and producer. Island Records have given him the new Rockers and Movers labels.

Not only will Dorane be giving us his own records he'll also be the force behind Carol Williams, Fitzroy Henry, Sam Blanche, an instrumental band called Dorando and a new invention, a reggae MOR tribe called The Disco Dub band.

The fact that Dorane is neither Jamaican or black doesn't phase him in the least.

Favour

"All you have to do is feel the music and have lots of ideas," he explained. "Look at the American soul market. Some of the best Stax stuff came from Steve Cropper. It's Brad Shapiro who's done a lot for Millie Jackson and Wilson Pickett. I think being British will work in my favour. I'm aiming for a combination between Jamaican feel and commerciality."

"Taking reggae out of its ethnic surroundings does not kill the roots. My idea is to modify the music to give it broader appeal. Reggae, for instance can mix with standard soul and not lose its trademark or its credibility."

Exemplifying the point is Dorane's rendition of 'Stop In The Name Of Love'. The song itself, originally done by the Supremes, is a prize example of what happens when you mix soul with pop. The dramatic nature of the lyrics have lent the tune to some particularly heavy renditions.

Quality

Margie Joseph half recited the record and other cover versions have made the song almost unrecognisable.

Dorane's version is commendable. He keeps the infectious dance quality up front. The heavy bass works well and the lyric is sung with convincing sincerity. As Dorane cited, it is reggae with a broader appeal. But what will the folks back home in Jamaica think of Mike Dorane?

"Look," he insisted. "I'm not here to rival Jamaican reggae. Comparisons aren't for me. And there's no point in comparing because you screw yourself up. I've seen too many people lose



GLADYS KNIGHT

Yakety Yak

WHAT'S IN a re-issue? For Gladys Knight, re-issues have been responsible for some of her biggest, if not belated, British hits. 'Walk In My Shoes' her 1972 hit was the starter and since then there's been no looking back. Hmmm. This week DJM have re-released a song older than any of Glad's three kids, the 1961 'Every Beat Of My Heart'. Can't go much further back than that... or can they?

Plaudits to comedian Bill Cosby for the best take off of Barry White ever. Seems the plot of Cosby's single revolves around a husband moaning and groaning in bed with his wife while discovering she's run the family car into a brick wall... While on a comic note, Franklin Ajaye will debut in the film 'Car Wash' as well as another film 'Dandy, The All American Girl'

The Detroit Spinner's new stage act includes a lengthy tribute to Duke Ellington. He was a one of a kind wasn't he fellas?

Black bobbies? Well would you believe a soul cop? Oliver Christian, complete with uniform, has released a record called 'I Keep Coming Back For More'. If it's a success, perhaps he'll follow it up with 'On The Beat Where You Live'?

The Ohio Players might have liked a love rollercoaster, but they let their feet do the walking. In Chicago they paced the local turf to help raise money for the annual March of Dimes campaign to help those with birth defects. They were also honorary chairmen for the fundraiser. Speaking of feet, the Supremes new single 'Let My Heart Do The Walking' comes from the American Yellow Pages campaign which encourages one 'to let your fingers do the walking' and use the yellow pages to shop. Feets don't yellow on me now...



MIKE DORANE: reggae remix

sight of their own creativity because they've always been turning to the side or looking behind them to check out what the competition's got on.

Freeze

"There are some people who would freeze up at the idea of being responsible for two record labels. To go from nothing to all of this! I'm not worried. And one of the reasons is because Rockers and Movers will not be a carbon copy of anyone."

In production terms, many excellent reggae and dub records suffer once they're played on the radio or a small record player. The heavy bass almost mummifies the overall sound. The problem is not unique to reggae, but it certainly is one of the reasons the music isn't aired as often as other styles.

How can you broaden your listenership without changing the basic chemical formula, so to speak?

"It's a problem," concluded Dorane with an eye to the future. "I keep my playback system on medium and that's that. At least it will sound fair on the radio if it sounds dynamite on a stereo

system. You can't keep remixing just to come up with what will sound great on the radio.

"But after I finish a track I also try it out on the most decrepit record player possible - just to hear the overall sound."

So off goes Mike Dorane, his record labels, his artists and his ideas. Reggae's always had soul. But now with Dorane at the helm, reggae in Britain is about to spread out.



DUKE ELLINGTON

Chart Chat

A SMILE may bring a sunshine day, but it takes an album to break into the American Soul 100. Osibisa have it as 'Welcome Home' (Island) touches inside the chart. Other new entries about to start the big climb up to funk Everest are Alphonso Johnson's 'Moonshadows' (Epic), Dee Dee Sharp's 'Happy Bout The Whole Thing' (TSOP) (when do we get it over here?), the ever tasteful Nancy Wilson's 'This Mother's Daughter', newly freed songbird Flora Purim 'Open Your Eyes You Can Fly' (Milestone), Millie Jackson's optimistic 'Free And In Love' (Spring) and the Manhattan NEWIE, 'The Manhattans' (CBS). Funny locale for a group to call themselves, considering they belong to the Philly stable.

Fireworks

The Eleventh Hour's 'Hollywood Hot' is still sparking off chart fireworks while Lee Oskar, one of War's found members continued to mount up points with his album. Santana's 'Amigos' (CBS), is making friends in the right places and notching up chart honours. George Benson's 'Breezin' (Warner Brothers) is in right under Silver Convention. The Brothers Johnson (A&M), who you read about a

fortnight ago, have catapulted (Midland) up several places. Instinct tells me to keep an idea on this outfit. Hoping to hover in on the Number One spot are Marvin Gaye's 'I Want You' (Tamla) and The Temptation's fluttering 'Wings Of Love' (Motown).

New US singles include the Isley Brothers 'Who Loves You Better' (Epic), Donna Summer's rendition of Barry Manilow's 'Could It Be Magic' (GTO), Graham Central Station's 'Love' (Warner Brothers), Jackie Moore's 'It's Harder To Leave'. All Platinum lady Sylvia and her 'LA Sunshine' plus the Millie Jackson produced 'Caught In The Act' (Spring) for a new group called The Facts of Life. Mariena Shaw is back with 'It's Better Than Walking Out' (Blue Note), and Eddie Floyd with 'Somebody Touch Me' (Malaco).

New US chart singles include the Saisoul Orchestra's 'You're Just The Right Size' (Saisoul), the aforementioned Mariena Shaw's 'It's Better Than Walking Out' (Blue Note), Rose Banks, of Sly Stone fame's 'Whole New Thing' (Motown), Charles Earlard's 'From My Heart To Yours' (Mercury), Johnny Nash's '(What A Wonderful World' (Epic), The Impression's 'Sunshine' (Curton) and the Moment's frustrating love saga 'Nine Times' (All Platinum), Tyrone Davis' 'So Good (To Be Home With You) (Dakar), Luther's 'It's Good For The Soul' (Cotillon).

Trivia Time

'IN THE RED' WIN NINE ALBUMS!

'Purple People Eater' - Sheb Wooley
'Tan Shoes, Pink Shoelaces' - Dodie Stevens

'Mellow Yellow' - Donovan

Get out your colour charts, this is a biggie. Phonogram have generously provided us with all nine albums of the Chess / Janus Golden Decade series. As each album comes in a differently coloured sleeve, this competition created itself. Supply me with the longest list of song titles mentioning as many colours as you can

Double points go to titles with two colours in one go (as in 'Tan Shoes and Pink Shoelaces').

No points for group names with colours (Deep Purple, Pink Floyd). This is for song titles only.

First and Second Prizes: All nine of the Chess / Janus Golden Decade albums.

Third Prize: The first five of the series.
Ten Runner-up Prizes - a soul stack of singles.

Send your entries to 'Rainbow Competition', Record (Soul) Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

Winners

Winners of the 'Musical Love Letter' Competition (Record Mirror, May 1) are as follows:

FIRST PRIZE: All Three American Graffiti Album Sets, courtesy MCA Records to Julie Evans of Oxford. Her entry reads:

'Hey Jude,
'Here I am, 'hurt',
'all by myself, 'I've got a feeling, 'you're the reason why, 'Come on over - 'anytime, 'Blue for you.'

Jolene
SECOND PRIZE: Two of the above mentioned sets to Les Holden of Mitcham, Surrey (the cheeky lad) for his letter:

'Girls, Girls, Girls,'
'This is it! 'Here I am' 'all by myself, 'Desire, 'love and kisses, 'Come on

over, 'anytime, 'Run - with the pack.'

THIRD PRIZE: The most recent Graffiti set to Pat Derbyshire of Rhyl, Edwyd:

'Rhiannon,'
'Movin' 'I'll go where your music takes me, 'where the happy people go, 'You're the reason why, 'sweet love, 'I'm your puppet.'

'Fernando'
And a soul stack of singles to Robert 'Wordie' Jun, Sylvia Ayre, Kathleen Wigan, Roger Youd, Alison Cooper, K. J. Plummer, Graham Dunster, Rita Kewness, Helen Redshaw, and Teresa Box.

Wot a bunch of romantics you are. There were even suggestions of 'One of these nights, 'let's make a baby' ('no charge')!

Going down sharply are Bill Withers's 'I Wish You Well' (CBS), Danny Gerrard's 'Words Are Impossible' (Greedy), Gladys Knight and The Pips 'Make Yours A Happy Home' (Buddah), Blue Magic 'Grateful' (Atlantic), Harold Melvin And The Blue Notes 'Tell The World How I Feel About You Baby' (Philly Int), Dorothy Moore's monster, 'Misty Blue' (Malaco) and alas, Johnnie Taylor's erotic 'Disco Lady' (CBS).

Leapfrogs

However the big leapfrogs of the week have moved with a lot more action than what's slipped out. In other words, here are tomorrow's classics: Marvin Gaye's 'I Want You' (Tamla), Dee Dee Sharp's 'I'm Not In Love' (TSOP), Ecstasy Passion and Pin's 'Touch And Go' (Roulette), ex - Fifth Dimension Marilyn McCoo and Billy Davis Jr's 'I Hope We Get To Love In Time' (ABC), Foxy's 'Get Off Your Ahh! And Dance' (Dash), Hall And Oates' 'Sarah Smile' (RCA), Sun's overly funky 'Wanna Make' (Capitol), Donald Byrd's 'fallin Like Dominoes' (Blue Note), Maxine Nightingale's already British classic 'Right Back Where We Started From' (UA), Al Green's 'Let It Shine' (Hi), Little Milton's 'Friend Of Mine' (Glades), So Kirkland and Ruth Davis' 'Easy Lovin' (Clairidge), Natalie Cole's 'Sophisticated Lady' (Capitol), and of course Diana Ross's 'Love Hangover' (Motown).

HEAVY METAL

KIDS



NEW SINGLE

RAK 234

'She's No Angel'

HEAVY METAL
KIDS

**First 10,000 singles
supplied in special bags**

OUT NOW ON RAK

CBS are proudly claiming Johnnie Taylor's *Disco Lady* as the most successful soul record of all time. Claims apart, the fact remains it's the first disc ever to hold down the Number One slot in the pop and soul charts of each of the three major American music trade papers.

Yet just a couple of months ago Taylor's career was shaken apart when the Stax label went bust.

"It came as a real shock, even though we'd known for a long time that Stax was in trouble. The company seemed like a black folk institution, an ever-present feature of life," Johnnie told me.

"I had an album almost completed, then I had a call to say it was all over.

But there's always a silver lining, (gold, as it's turned out for Johnnie); "I was lucky, Columbia gave me a very good offer and I was working on material for them almost straight off.

New

"A new company gave me the chance to really update my sound, get away from that Memphis thing and into something new. And it worked."

Johnnie insists that *Disco Lady* wasn't a case of jumping onto a commercial bandwagon:

"I'd have recorded that song whatever the lyrics were about. It just seemed so strong to me."

Taylor has only been known beyond soul circles in this country for this Stax million-seller *'Who's Making Love'* of some years back.

Now *'Disco Lady'* has opened things right up for me again and it seems to

have been selling right the way across the board."

The backing tracks of the hit were cut in Muscle Shoals but Johnnie added the vocals in Dallas, Texas, which has been his home for the past three years: "I was born in West Memphis, Arkansas, but most of my life has been spent out in California," he said.

Gospel

It was on the West Coast that Johnnie first met up with the late, great Sam Cooke: "He was a gospel star then with a group called the Soul Stirrers, and I was drafted into replace him when he went solo.

"Sam had already made a few pop records under the name of Dale Cook, but the gospel fans saw through that and didn't like it.

"He decided he wanted to sing pop so I took his place in the group. Previously I'd been with the Highway QCs, another big gospel outfit."

Along with his manager J. W. Alexander, Sam Cooke launched the Sar label, giving a start in the soul business to Bobby Womack and his family group the Valentinos — and to Johnnie Taylor.

"The gospel scene is very strange. Even the

Taylor for success



JOHNNIE TAYLOR: *'Disco Lady'* wasn't jumping on the disco bandwagon

very biggest acts don't make much money," said Johnnie. So he followed his mentor into secular music — and with some immediate success: "I did a record for Sam which was called *Rome*

Wasn't Built In A Day,' and that sold pretty big. But Sam was killed and Sar Records folded up."

Expanding their already star-studded artist roster, Stax brought Johnnie to Memphis to

record for them.

"In 1968 we scored real big with *'Who's Making Love'* and I was lucky enough to follow through with a string of chart records which made me one of the label's most

consistently big-selling artists."

The similarity of both name and style to the then already popular Johnny Taylor, led to some confusion, especially since Johnnie recorded

his namesake's classic *'Part Time Love.'*

"I guess there was a lot of confusion and people used to accuse me of riding on the back of Johnny's success but I've proved my worth and made so many hits now that people know the difference.

It's certain too that Johnnie has, with *'Disco Lady,'* moved into a totally different league from his erstwhile rival.

Visit

This new-found super-stature could well make it even longer before he makes his long-awaited debut visit to Britain. Few promoters here will be able to afford the kind of fees he can now command.

But, if *'Disco Lady'* proves as big here Johnnie assured me he will come over, if only for a swift promotional visit.

"I've been aware for years that I have a dedicated, if small, fan following in Britain and I feel I owe it to them to make it over. *'Disco Lady'* could make that happen."

by
Kevin
Allen

Bye Bye (brotherly) Love . . .

IT WASN'T differences in musical taste that split the Everly Brothers. The brothers Phil and Don, for many years think-alike inseparables, ended up hating the very sight of each other.

Brothers and sisters, predictably maul each other as much as they love each other, but looking back on the Everly scene, it now seems obvious they didn't have a chance to stick together.

The Everlys wrote their own chapter of rock history as a duo by linking country with rock and doing it more successfully than anybody else. Don (born February 1, 1937) and Phil (January 19, 1938) were brought up in Brownie, Kentucky.

They went to school, but what they learned most about was country music — from their parents, Ike and Margaret.

The kids offered no argument when they started singing, regu-



EVERLYS: Phil (left) and Don

larly on local radio when Phil was only six. They sang Protestant hymns in church and they sang country music on tour with ma and pa. They lived in each other's pockets until Phil graduated from college.

By 1957 they were a duo. They'd deliberately gone out to create a vocal sound different to all the others. None of

the Everly bandwagon-hoppers (there were many copyists), got anywhere near the real thing.

Don's voice was deeper, Phil's sweeter. Those hits — Searing — but simple slabs of new — style rock *'Bye Bye Love,'* *'Wake Up Little Susie,'* the unforgettable *'Cathy's Clown,'* *'Walk Right Back,'* *'Crying In The Rain,'* through to

The story of ROCK 'N' ROLL

Part 22 The Everly Brothers

the *'Love Is Strange'* in 1965.

Brotherly love turned out to be strange, too. Don was hardest hit by the none-stop decade of fame and pressure. He cracked under the weight of stardom. Phil felt exposed, though he tried to tour alone. But the Everlys, as has been proved, are individually less than one half of the whole.

Don's first nervous crack-up was in 1963. There was the odd hit thereafter, but the career never regained momentum.

Phil has said: "I don't care if I never see or hear from Don again."

Musically it's for sure all over — but personally — well, who can tell.

Two guys stand outside the Midland Hotel in Manchester, in pouring rain. A crowd there waiting for a



At the height of their career, Phil poses for one of many promotion pictures.

glimpse of the Everly boys.

Those two guys were Allan Clarke, of the Hollies and Graham Nash.

Says Clarke: "The

Everlys were gods to us. And when they rang us, when we had made it and were top of the charts, and asked if

we'd play some of our songs to them — we were over in their hotel in a flash."

In July 1973, at Buena Park, California, the Everlys announce they are breaking up their act. And Phil says, candidly: "If we go on any longer, we'll end up killing each other. It's been too much, too long."

For years, the duo paid tribute to the writing team of Boudleaux and Felice Bryant. But the Everlys' sound was theirs. It's only right that they copyists should perish. But it's a shame, a tragedy, that the originals, should lose their magic.



THE EVERLY BROTHERS: pictured at the beginning of their famous career.

Round

Who, When & Where

The information here was correct at the time of going to Press. However, it may be subject to change so we advise you to check with venues concerned before travelling to a gig. Telephone numbers are provided where possible.

Thursday

ABERROATH, Condor Club, Mother Superior
BEDDINGTON STATION, Lucifers Club, Palace Road, Mac & Katie Kissoon
BIRMINGHAM, Barbarella's (021-643 8413), Heavy Metal Kids
BIRMINGHAM, Odeon (021-643 6101), Steeleye Span
BLACKPOOL, Pleasure Beach Casino, Cousin Joe From New Orleans
BRAUNTON, The George Hotel, Vin Garbutt
CARDIFF, Chapler Arts Centre (25776), Sadista Sisters
CHELtenham, Everyman Theatre (25544), John Paul George Ringo & Bert
CLEETHORPES, Winter Gardens, Edgar Broughton Band
COVENTRY, University of Warwick (20359), Canned Heat
DERBY, Cleopatras, London Road (44128), Gryphon
EAST KILBRIDE, Olympia Ballroom, Stevensons Rocket
GLASGOW, Apollo (041-332 6055), Nils Lofgren
HIGH WYCOMBE, Nags Head, Krazy Kat
HOVE, Town Hall, Pasadena Road Orchestra
HULL, Baileys (24000), Scott Fitzgerald
LEEDS, Polytechnic (75361), Budgie
LEICESTER, De Montfort Hall (22850), Leonard Cohen
LINCOLN, Drill Hall, Jack The Lad
LIVERPOOL, The University (051-709 4744), Strapps
LIVEPOOL, Wookey Hollow Club, Candelwick Green
LONDON, Piccadilly Club, Love Machine
LONDON, Ronnie Scott's, Frith Street (01-439 0747), Taj Mahal
MAIDENHEAD, Fox's, Judas Priest
MANCHESTER, Free Trade Hall (061-834 0943), Kiss / Stray
MIDDLESEX, Town Hall, Druid
NORWICH, Crockers (27701), Al Matthews Last Word
PETERBOROUGH, Key (82437), Godspell
PLYMOUTH, Woods, Nutz
PORTSMOUTH, Locarno (25491), The Drifters
PORTHAWL, Stoneleigh Club, Brother Lees
STASAPH, Stable Club, Junior Walker / Allstars
SHEFFIELD, City Hall (27074), Gentle Giant / Richard Digance
SOUTHPORT, Floral Hall, Pretty Things
SOUTHPORT, Southport Theatre (40404), Vince Hill / Shirley Maclaine
STOCKPORT, POCO a POCO (061-442 9009), Edwin Starr
STOCKPORT, POCO a POCO, Manchester Road, Marmalade
STOKE, Jollies (317492), Gene Pitney
TUNBRIDGE WELLS, Court Club, Doctors of Madness
YEovil, Johnson Hall, Noel Redding

CHELtenham, Everyman (25544), John Paul George Ringo & Bert
CIRENCESTER, Crown Hotel, Krazy Kat
CRANFIELD, Institute of Technology, Cousin Joe From New Orleans
CREWE, Crewe Theatre (4650), Jasper Carrott
DORCHESTER, Tavern, Bilbo Baggins
EDINBURGH, Odeon (031-667 3085), Average White Band / Kokomo
EDINBURGH, The University (031-667 1290), Canned Heat
EDINBURGH, Usher Hall (031-229 7607), Nils Lofgren
GUILDFORD, University of Surrey (65131), Strapps
HAMILTON, Hamilton College, Frankie Miller's Full House
HULL, Baileys (24000), Scott Fitzgerald
LEICESTER, Granby Hall (24302), Rolling Stones
LIVERPOOL, Empire (051-709 1555), Chuck Berry
LIVERPOOL, Wooky Hollow Club, Candelwick Green
LONDON, Caenarvan Hotel, Ealing, Love Machine
LONDON, Nashville, North End Road (01-603 6071), Clancy / Jab Jab
LONDON, New Victoria (01-834 0671), Supremes
LONDON, Ronnie Scott's Frith Street (01-439 0747), Taj Mahal
MANCHESTER, Middleton Civic Hall, Edwin Starr
NEWCASTLE, City Hall (20007), Gentle Giant / Richard Digance
NEWCASTLE UNDER LYME, College of Further Education, Widowmaker
OXFORD, New Theatre (44544), Sacha Distel
PETERBOROUGH, Key Theatre (82437), Godspell
READING, Town Hall (55911), Budgie
SALFORD, The University, Jack The Lad
SHEFFIELD, City Hall (27074), Leonard Cohen
SLOUGH, Technical College, Judas Priest
SOUTHAMPTON, The University, Back Street Crawler
SOUTHPORT, Southport Theatre (40404), Vince Hill / Shirley Maclaine
STEVENAGE, Leisure Centre, Noel Redding
STOKE, Jollies (317492), Gene Pitney
WIGAN, Coppull Club, Marmalade
WATFORD, Baileys (39848), Elton John
YORK, Walkerville Hotel, Catterick Camp, Mac & Katie Kissoon



THEY'RE OFF! The Rolling Stones hit Britain at Leicester's Granby Hall on Friday and Saturday. On Monday and Tuesday they're at Stafford's New Bingley Hall.

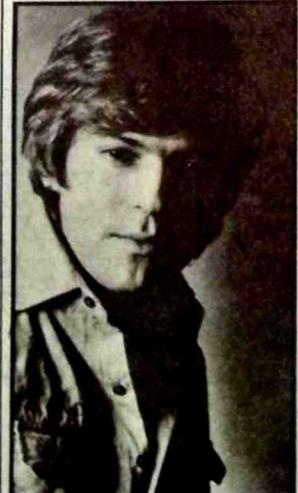
LOUGHBOROUGH, University (63171), Pretty Things
LONDON, Earls Court, David Essex / Real Thing
LONDON, Hammersmith Odeon, Kiss / Stray
LONDON, Ronnie Scott's, Frith Street (01-439 0747), Taj Mahal
LONDON, Thames Polytechnic, Woolwich, Judas Priest
NEWCASTLE, The University (28403), Caravan
NOTTINGHAM, The University (55912), Strapps
PETERBOROUGH, Key (82437), Godspell
REDGAR, Coatham Bowl, Jack The Lad
RETTFORD, Eaton Hall College of Education, Marmalade
RETTFORD, Porterhouse (4981), Bilbo Baggins
ST ALBANS, Civic Hall, Budgie
SOUTHE ND, Kursaal (66276), Alex Harvey Band
SOUTHPORT, Theatre, Vince Hill / Shirley Maclaine
STOCKPORT, Davenport Theatre, Supremes
STOKE, Jollies (317492), Gene Pitney
WESTCLIFFE-ON-SEA, Cliffs Pavilion, Sacha Distel
WHITECHURCH, Civic Centre, Edwin Starr
WIGAN, The Casino (43501), Canned Heat
WIGAN, Nevada Ballroom, Love Machine
YORK, The University (56128), Alvin Lee / FBI

Sunday

ASHTON UNDER LYNE, Thameside Theatre, Sacha Distel
BIRMINGHAM, Odeon (021-643 610), Elton John
EDINBURGH, Odeon (031-647 3805), Average White Band / Kokomo
EDINBURGH, Usher Hall (031-229 7807), Leonard Cohen
GLASGOW, Shuffles, Stevensons Rocket
GUILDFORD, Civic Hall (67314), Pretty Things
LONDON, Golden Lion, Fulham Road, Krazy Kat
LONDON, Hammersmith Odeon, Kiss
LONDON, New Victoria (01-834 0671), Budgie
LONDON, Red Cow, Hammersmith Road, Brett Marvin And The Thunderbolts
LONDON, Roundhouse, Chalk Farm (01-287 2564), Patil Smith / Strangers
LONDON, Theatre Royal, Drury Lane (01-836 8108), New Seekers
LUTON, Cesar's Palace (51357), Frankie Laine
NEWCASTLE, City Hall (20007), Gallagher and Lyle
NOTTINGHAM, Playhouse (4567), Jasper Carrott
PAISLEY, Watermill, Frankie Miller's Full House
READING, Top Rank Suite (57267), The Drifters
SOUTHPORT, New Luxury Theatre, Supremes
STOKE, Tentham Gardens (657341), Alex Harvey Band
TWICKENHAM, Winning Post, Widowmaker

Friday

ABERDEEN, The University (25810), Mother Superior
AYR, The Pavilion, Stevensons Rocket
BATH, The University (5828), Alberto Y Los Trios Paranoias
BIRMINGHAM, Aston University (021-358 3611), Manfred Manns Earth Band
BIRMINGHAM, Barbarella's (021-643 8413), Junior Walker And His All Stars
BIRMINGHAM, Odeon (021-643 6101), Kiss / Stray
BRISTOL, University (35035), Pretty Things
CAMBRIDGE, Corn Exchange (Bury St Edmunds 3937), Caravan
CARDIFF, Chapter Arts Centre (35776), Sadista Sisters



SCOTT FITZGERALD: Hull Baileys on Friday

Saturday

AYLESBURY, Friars, Vale Hall (88948), Manfred Mann's Earthband
BANGOR, The University (51935), Canned Heat
BLACKPOOL, Football Ground, Bloomfield Road, Mac & Katie Kissoon
BOURNE MOUTH, Winter Gardens (26446), Chuck Berry
BOURNE MOUTH, Village Bowl, The Drifters
BRADFORD, The University (34135), Upp
BRISTOL, University, Cousin Joe From New Orleans
CHELtenham, Everyman (25544), John, Paul, George, Ringo And Bert
CROMER, Pavilion (3689), Heavy Metal Kids

DUNSTABLE, California Ballroom (62804), Junior Walker & His All Stars
EDINBURGH, Usher Hall (031-229 7807), Gentle Giant / Richard Digance
FARNBOROUGH, College of Education, Saxsaras
FOLKESTONE, Leas Cliffe Pavilion (53193), Widowmaker
GLASGOW, Apollo (041-332 6055), Leonard Cohen
GLASGOW, The University (041-339 8855), Frankie Miller's Full House
GLASGOW, Queen Margaret Union, Mother Superior
HULL, Baileys (24000), Scott Fitzgerald
KETTERING, Central Hall, Edwin Starr
LANCASTER, The University, Nils Lofgren
LEICESTER, Granby Hall (24302), Rolling Stones
LIVERPOOL, Empire (051-709 1555), Mother Superior
LIVERPOOL, St George's Hall, Jasper Carrott



ELTON JOHN: Birmingham Odeon, Sunday

his first ever single heading towards the charts

"YOU'RE MY EVERYTHING"

on Carols records CHS 2087

About



CHUCK BERRY: Liverpool Empire, Friday

Monday

BIRMINGHAM, Odeon (021-643 6101), Murray Head
 BRISTOL, Colston Hall (291768), Alex Harvey Band, Hippodrome (299444), John, Paul, George, Ringo And Bert
 LONDON, Roundhouse, Chalk Farm (01-267 2564), Patti Smith/ Stranglers
 LONDON, Wychit Club, The Fox, North End Road, Brett Marvin And The Thunderbolts
 LUTON, Cesar's Palace (51357), Frankie Laine
 MAIDENHEAD, Skindies, Heavy Metal Kids
 MANCHESTER (061-437 7614), Golden Gate Club, Gene Pitney
 NEWCASTLE, City Hall (20007), Leonard Cohen
 NORWICH, Theatre Royal (28205), Godspell
 SOUTHAMPTON, Gaumont Theatre (22901), Gentle Giant
 STAFFORD, New Bingley Hall, Rolling Stones
 WATFORD, Baileys Club (39848), The Drifters
 WOLVERHAMPTON, Wulfran Hall, Stevenson's Rocket

Tuesday

AMBLESIDE, Park Hotel, The McAlmans
 BIRMINGHAM, Town Hall, Cousin Joe From New Orleans
 BRISTOL, Colston Hall (291768), Sensational Alex Harvey Band
 BRISTOL, Hippodrome (299444), John, Paul, George, Ringo And Bert
 GLASGOW, Kelvin Hall (041-334 1185), Chieftains
 HALIFAX, Civic Theatre, Sacha Distel
 LONDON, King's Club, Edwin Starr
 LONDON, Tiffany's, Jack The Lad
 LONDON, Drill Hall (24393), Budgie
 LONDON, Dingwells, Camden Lock, Chalk Farm Road (01-267 4967), Sonny Terry & Brownie Mc Gee
 LONDON, Marquee, Wardour Street, Jess Roden Band
 LONDON, Palladium (01-437 7373), Shirley Maclaine / Vince Hill
 LUTON, Cesar's Palace, Frankie Laine
 MANCHESTER, Palace Theatre (061-236 0184), Average White Band / Kokomo
 NORWICH, Theatre Royal, Godspell
 SHEFFIELD, City Hall (27074), Elton John / Murray Head
 SOUTHPORT, Southport Theatre (40404), Leonard Cohen
 STAFFORD, Bingley Hall, Rolling Stones / The Meters
 STOCKPORT, Warren Club, Frankie Miller's Full House
 WATFORD, Bailey's (39848), Drifters

Roadshows

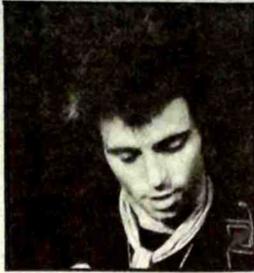
NILS SPILLS THE BEANS

NILS LOFGREN / New Victoria, London
 ALTHOUGH HE was 20 minutes late the opening bars of 'Cry Tough' promised something good was in store.

Nils looks like a remnant of the late Sixties Flower Power Corps. Embroidered black velvet pants, waistcoat, shades, and his guitar tarted up with silken scarves. But he can move Seventies style.

The band fries and jives along in top gear, particularly the drummer who bashes the daylight out of his skins all night long. But Natch, it's Nils baby all the way; he plays guitar with his teeth, jumps on the piano stool to let everyone see his brilliant guitar workouts, and he makes that instrument dance, sing or do anything.

Unlike a lot of rock concerts this one has shade and light, highs and lows, fasts and slows. When you think the band's just



NILS LOFGREN: new guitar hero

peaked, they come right back with something even more powerful than before.

They do an encore then the lights go up. But the audience are going crazy, so down go the lights and Nils re-appears to finish with 'Mud In Your Eye', the audience helping him out by clapping and singing along.

Looks like Nils is well on the way to becoming all the young guitar dudes' hero. **JAN ILES**

Gentle Giant-Killers

GENTLE GIANT / Theatre Royal, London

On the promise of their latest album, 'Interview', this early tour date looked like being a good one — and it lived up to expectations. It was a well thought out set, lasting for more than two hours with a break that few noticed as the band left the stage, leaving the audience enthralled as Kerry Minnear set the controls of his keyboards, while some suitably strange images were projected on to the back screen.

They arrived on stage after a similar display, consisting of dissected images as used to great effect on the sleeve of the new album. Derek Shulman is indeed a giant, in both stature and vocal capacity, really rasping out the words, while the rest of the band supplied the music, often changing instruments several times in one number.

Bass player Ray Shulman gave a slick display of his electric violin skills, showing some new tricks using an echo system which vibrated round the hall, much to everyone's amusement. **DAVID BROWN**

Bird's a writer — not a flyer

TONY BIRD / CBS Studios, London

A PRESS reception is not the best place to listen to any artist, especially a newcomer. Still, despite his nervousness, Tony Bird's talent was obvious. He's been around for some time but only now has he been signed to a record company.

His voice comes over as a cross between Captain Beefheart and Shel Silverstein and yet is individual, being strong and rasping, yet tender when needed.

The set contained only six songs but this was enough for him to prove himself. He started with his current single 'Song Of The Long Grass' which is as strong a song as any on the album and continued with the best possible cross section of songs to display both his writing ability and his vocal range.

On 'Old Man's Song' he imitates a howling dog and a bird while 'Athlone Incident' tells of an actual visit to a black township in South Africa. He finished with the more cheerful 'Rift Valley'. Live, accompanied by his own guitar, he has more chance to experiment and to vary his voice than on the album and his phrasing was clear and varied throughout. Once you

start to concentrate less on Tony Bird's voice and more on his writing talents, he becomes an artist of real potential. **ADAM CUMMINGS.**

CARAVAN / New Victoria, London.

AFTER EIGHT years this Caravan is looking and sounding as good as new, if not better. In their time they have produced eight fine albums, of varying merits, and judging by last Tuesday's gig there's life in the old dog yet. Their music sounded rockier, with some praiseworthy guitar from EYE Hastings. He also has a distinct vocal delivery, well matched by bassist Mike Wedgwood.

The band are also capable of some reassuring melody work, illustrated amply by Jan Schleas's phrasing, and the lyrical violin of Geoff Richardson. Jimmy Hastings augmented with some flute and saxes, adding even more weight to their sound.

Most of their material came from 'For Girls Who Grow Plump In The Night' and the newie 'Blind Dog At St Dunstons', but the climax came with a lengthy chunk from 'Waterloo Lily', a roaring, expanded version, with which they ended the set. But we weren't going to let them go at that. And wasn't that Don Woody who joined them for 'Jack and Jill'? Oh well, perhaps not. **DAVID BROWN**

Books

Essex: Rags to riches

'THE DAVID ESSEX STORY': by George Tremlett (White Lion £3.25 Hardback).

THE RAGS to riches climb to fame of David Albert Cook, alias David Essex, is a colourful one, full of frustrations, close misses, and failures.

Overnight success took eight years, a lot of patience and determination, and lots of hard work.

George Tremlett's 'The David Essex Story' tells his history up until 1974.

It's not a new book, appearing in a Futura publication in 1974, but there is a new hardback edition from White Lion, priced £3.25.

The whole story is there, told often in press cuttings and comments, and in a never ending series of biographies and press releases, which all tend to sound the same after a time. There is also a chronological list of events, and biographical details of his career.

Unfortunately, the book ends at the beginning of 1975, and no attempt has



DAVID ESSEX: another day in a colourful life — seen here with Cher

been made to bring his story up to date, when we know there have been interesting developments in his career since that date.

David Essex is surely among the most photogenic of our current popstars, and yet the reproduction of the photos in this book is far from flattering to him. It's not the photos themselves, since many of them are familiar enough, but they have come out too dark and grainy, and in one picture

part of his face is obscured altogether. Also there is the final shot which claims to be "The most recent picture of David Essex", which probably applies to 1974, surely not 1976.

Existing fans will probably have the original book, so don't be mistaken in thinking this is a new one. New fans will want it for all the information it delves into, but at £3.25 it is likely to appeal to real devotees only. **DAVID BROWN**

Films

Lies turn to tears

LIES MY FATHER TOLD ME (A)

Columbia Theatre, Shaftesbury Avenue, London, now.

AS SOON as you see the posters proclaiming "Have you ever felt like hugging a movie?", you know you're in for a heavy dose of sentimentality with this one.

And when you read the bit that says "It celebrates life so joyously that you won't want it to end", then be prepared for something of a tearjerker.

'Lies My Father Told Me' is a tender story centred around a six-year-old Jewish boy growing up in Montreal.

Jeffrey Lynas has a lot of natural appeal as the young boy David who



JEFFREY LYNAS: natural appeal

idolises his grandfather, a wise old rag and bone man, with whom he goes on trips on his horse and cart.

As the old man, Yossi Yadin has a rather stereotyped Jewish image to perform and gives it all the trimmings.

DAVID BROWN

The action, if it can be called that, of the film takes place mainly in the yard around the tenement house in which the family live.

Father, Len Birman, is an inventor with big plans for the future, if only the stubborn old man would hand over some money, while mother, Marilyn Lightstone, struggles to make ends meet.

Much of the humour is at the expense of the young, with their naive-ty towards subjects such as childbirth and breast feeding. It's gentle humour, but not without appeal.

It's a well filmed story, perhaps a little too romantic for the period (for another view of Jewish immigration under different circumstances, the film 'Hester Street' is highly recommended), but will most likely be a family favourite. Ted Allan's original screenplay has also been nominated for an Oscar.

But if you go to see it, be prepared, take a handkerchief.

DAVID BROWN



his first ever single heading towards the charts

"YOU'RE MY EVERYTHING"

on Chrysalis records CHS 2087





MARK SULLIVAN

What the Bishop heard

WHOEVER THOUGHT the day would come when Tony Blackburn would start his show off with an Elvin Bishop record?

But it's happened, as the legendary blues guitarist turns pop and his 'Fooled Around And Fell In Love' single heads up the charts. As close examination of the record bears out he hasn't exactly "sold out" in the process. Just listen to that immaculate guitar work and you'll see what I mean.

The only possible criticism of the record could be its sexist tones, with the opening boast of "I must have been through about a million girls, I love 'em and I leave 'em alone", but that hasn't slowed its progress so far.

It all seems a long, long way from Elvin's arrival on the rock circuit.

Elvin comes from Tulsa, Oklahoma, and started playing guitar after listening to a radio broadcast from Nashville. He became a blues freak, buying any blues records he could get his hands on. It was his meeting with one Paul Butterfield that altered the course of his life.

Of those times Elvin says: "He (Paul) could hardly play any harp at that time, he was just playing guitar."

The two obviously got on well, since Butterfield remembers: "I had met Elvin when he came to town (Chicago) and we were hangin' together

and havin' some fun."

Paul was asked to start a band to play in a club, and he asked Elvin to join, while another sidekick Sammy Lay brought along bass player Jerome Arnold, and the beginnings of the Paul Butterfield Blues Band were laid.

The music of the time was energetic, yet very simple blues, and took on new impetus with the addition of another legendary musician of the period (early 1960s), Mike Bloomfield.

Their early albums are still regarded as blues/rock classics, paving the way for much of the contemporary blues boom.

From being a band that had played for beer money the Paul Butterfield Blues Band went on to gain international acclaim and the dis-

tinctive guitarist was Elvin Bishop, matching the blues harmonica playing of the band leader.

Somewhere along the line Elvin got tired of playing just blues and began looking for creative outlets. The turning point in his career came at the very end of 1973, at a New Year's Eve party where Elvin was introduced by Richard 'Dickie' Betts of the Allman Brothers Band (their lead guitarist since the death of Duane Allman), to Phil Walden of Capricorn Records, the band's recording label.

Elvin had recorded some material and headed for Capricorn's Macon studios, the place the Allman's sound had developed.

The result was an album entitled 'Let It Flow', which had Bishop

surrounded by musicians of the calibre of Betts, Tony Caldwell of the Marshall Tucker Band, and Charlie Daniels, who heads his own band.

'Let It Flow' contained a strange mixture of material, some blues, gospel influenced songs, and even Hank Williams' 'Hey Good Looking'.

It was a new beginning rather than an end, and the second step followed through a fairly natural progression.

The next album was 'Juke Joint Jump', from which came a single of the same name, but neither got much attention. It was the third album, 'Struttin' My Stuff' which not only marked improvement, but was the set from which 'Fooled Around And Fell In Love' was taken. For this album Bishop recorded at Miami, which helped get away from the Macon, Georgia sound the label has been famed for.

Finished in the US in 1975, 'Struttin' My Stuff' was a much looser album with some unusual selections ranging from Miami reggae-backed rock, to a boogie version of Smokey Robinson's 'My Girl'.

An interesting parallel arises with Eric Clapton, who first came to

prominence through the British equivalent of the Butterfield group, John Mayall's Bluesbreakers. Clapton was an ex-Yardbird, who went on to world fame through the rock trio Cream, and later made the charts with his own name with reggae cover versions!

Bishop's album shows him really struttin' his stuff - all round the cover and is a happy, good time rock set, as reflected by titles such as 'Holler And Shout', 'Joy', and 'Have A Good Time'. The chugging guitar work is still well on form, and the lyrics are getting better too.

Elvin leads on vocals, lead, rhythm and slide guitars and has a group featuring Johnny 'V' Vernazza on guitar, Michael 'Ely' Brooks on bass, vocalist Mickey Thomas, Dan Baldwin, drums, and a recent addition on keyboards and sax, Bill Sials.

Of the change Elvin says: "There are less people who are willing to sit down and hear a guy play 12 bars for half an hour."

"We're playing stuff we like. That's important, 'cos all we're trying to do is show people a good time, and it helps if we can have one too."

Your tampon should be the most trusted tampon

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

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

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

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

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

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

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

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



Feedback

FEEDBACK is a new column - and it's all yours! Every week we'll answer some of the many questions you send us. So if you have a query about fan clubs, groups, records, etc, write to: **FEEDBACK, Record Mirror, PO BOX 195, Spotlight House, 1 Benwell Road, London N7 7AX.**

Anka Panky
I AM a keen Paul Anka fan and have followed his career since 'Diana' in 1957. I have all his singles and most of his albums but have been unable to obtain some of his more recent ones. Could you supply me with any addresses that deal with deleted albums? Also has Paul Anka got a fan club in America?

It's called 'Remember Diana'.
Paul Anka now records for United Artists Records and they have two albums out; 'Paul Anka' (UAG 29683); and 'Feelings' (UAS 29765). With regard to a fan club Paul doesn't have one either here or in America.

Abba Anna
IN ABBA there are Anna, Bjorn and Benny. What's the other girl's name to make up the word A.B.B.A? People call her Freda. Is it really Anna Freda, because if not it doesn't make up the name Abba?
Les Paul, Brighton, Sussex.



PAUL ANKA: clubless

• Dobells, at 77, Charing Cross Road, London, WC2, might have deleted albums. RCA released their last album of Paul Anka's in March of this year which is still available.

Slade film

BEFORE DON POWELL'S car accident, in July, 1973, Slade played at Earl's Court. That gig was supposed to have been recorded and filmed. Could you tell me if it will ever be released? David Graham, Colchester, Essex.

• The gig in question was filmed and recorded but apparently the sound wasn't good enough for it to be released on a commercial basis.

Volare
COULD YOU please give me any details on the single 'Volare' by Al Martino; what label is it on and also the number.
Gordon Holman, Dover, Kent.

• You should be able to get hold of 'Volare' in any good record shop. It was released a couple of months back and the number is (CL 15841) Capitol Records. The whole title is 'Volare (Nel Blue Dipinto Di Blu)'. Due to public demand for the B-side of this record ('You Belong To Me'), Capitol Records are now releasing this as the A-side with 'Volare' as the flipside.

EJ fan club

COULD YOU please tell me how many albums Elton John has released. If he has a fan club could I please have the address.
David McGovern, Eccles, Manchester.

• Including an album called 'Friends' from a long time back Elton has released 13 albums. This is also including his latest album, released last week, called 'Here And There', which is a live album. For Elton's fan club you should write c/o Linda Mullarkey, 40, South Audley Street, London, W1.

White Beatles

CAN YOU please tell me how I can get a copy of 'The Beatles Double White' album?
Jeffrey Evans, Rhondda, Mid-Glamorgan.
• The album is still available and your local record shop will be able to order it through his usual source from EMI Records.

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Mailman

Classical Discos!

★STAR LETTER DEAR MAILMAN,

It was Mozart who started the current disco craze! As soon as the first movement of the 40th (G minor) symphony was given slightly different treatment by Waldo De Los Rios, a wider audience have begun to realise that classical music could have a strong influence on today's pop music.

Mike Batt turned another part of Mozart's 40th into the successful 'Minuetto Allegretto'. Eric Carmen adapted some Rachmaninoff into his hit 'All By Myself'.

Other hits with classical influence include: 'Bohemian Rhapsody', 'Music', 'Mahogany Theme', and 'Rodrigo's Guitar Concerto'.

As a fan of both classical and pop music for many years I am pleased to see the two coming closer together. Hall Mozart the disco king!

Neil Gibbons,
Whitkirk,
Leeds.

● Roll over Beethoven we need a shot of Rhythm and Blues.

Sober Sedaka

DEAR MAILMAN,
He's done it again — the year's most outstanding album must be 'Stepping Out' by Neil Sedaka. Neil and his music seem to mature like a good wine.

Steven Cocorachio,
Bournemouth,
Dorset.

● Push the boshie, hic.

Keep going well . . .

DEAR MAILMAN,
I've just returned from a 700-mile trip watching Neil Sedaka perform all around the country. He's still the greatest 'live' entertainer around to-day.

Ms Pat Smith,
Southsea,
Portsmouth,
Hants.

● Award yourself a mature bottle of Sedaka — '76 of course.



NEIL SEDAKA.

Lulu's on the list

DEAR MAILMAN,

On the subject of pretty girls, I would like to add another to the list. She's 10 times better than the rest, and her name is Lulu.

Billy,
East Kilbride.

● Who's a pretty boy . . . ?

Hello Dolly

DEAR MAILMAN,

What on earth has happened to the brilliant New York Dolls?

Steve,
Stretford,

Manchester.
● They're back in the toy cupboard.

Face the music

DEAR MAILMAN,

Have you got a face? Do you have a name? Or are you a computer. Please answer as I've never seen a picture of you.

Lynda,
Long Eaton,
Nottingham.

● You will be exterminated . . .



MAILMAN: Phantom of the Post Office.

Value for money

DEAR MAILMAN,

Regarding your recent feature on Inflation: Some groups have given good value for money. For example T. Rex released maxi-singles, and in 1972 the maximum concert ticket price was 37½p and 75p at Wembley. I think that records are still good value as they last forever.

T. Rex fan,
Bexhill,
Sussex.

At today's prices they also make expensive ashtrays when melted down.



ERIC CARMEN: following in Rachmaninoff's footsteps?

Harley Parley

DEAR MAILMAN,

Great work, keep it up. Especially on Steve Harley and his band. You provide excellent charts and are the best music weekly I've come across. For you I'll do anything you want me to.

Derek,
Largs,
Ayrshire.

● Great work, keep it up. You're the best reader . . .

Don't get the hump

DEAR MAILMAN,

What I would like to know is why you didn't review any of the Camel concerts. The one at Hammersmith Odeon was superb.

A moon-mad Camel freak,
Chingford.

● Our man in the stalls was over the moon about it, too, but the spacemen beat him to it.

Have they dropped a clanger?

DEAR MAILMAN,

I am upset at the Glitter Band changing their name to the G Band. I only hope they don't get a string section, and trust that the Wombles will chase them up for dropping litter.

Peter Turner,
Brighton.

● You're not so much upset as all strung up.

Elton's belter

DEAR MAILMAN,

I attended Elton John's opening concert at Leeds Grand Theatre. The concert was superb and the whole audience responded to the man and his music.

Lynne Whitaker,
Bradford,
West Yorkshire.

● Bully for Reg.

Heavy Metal searcher

DEAR MAILMAN,

Congratulations on the new look Record Mirror, it's great. But how about a new look group to go with it? But you won't have to look far for them. I've found them: The Heavy Metal Kids.

Kids fan,
Preston,
Lancs.

● Anymore bright ideas?



HEAVY METAL KID



GLITTER BAND: all strung up.

Blasts from Windsor the past

DEAR MAILMAN,

Now that all the Beatles singles have been released why don't they release other Liverpool group's singles? Remember Gerry And The Pacemakers, Billy J. Kramer And The Dakotas, The Searchers, Freddie And The Dreamers?

Peter Smith,
Luton,
Beds.

● Yes, we do remember, which is a good enough reason for them not to re-issue anymore blasts from the past.

DEAR MAILMAN,

I see from my local paper that the Windsor Free Festival lot are considering having their festival on Hampstead Heath this Summer. Well, it wouldn't be so bad if they had decent bands on, but they never have anyone on worth watching (even if it is free). So we'd be grateful if they'd go and make their awful noise elsewhere (unless of course they manage to persuade David Bowie to appear).

Linda,
Hampstead,
London.

. . . said a spokesman

DEAR MAILMAN,

Further to Peter Scott's letter about Elvis being called 'The King', I should like to point out a few facts. The main thing to remember is that the Beatles no longer exist as a group.

Elvis has been going since 1954, but his worldwide popularity started in 1956 when he joined RCA. Twenty years later he is still popular.

As to gold records, 27 may be the certified figure by the Record Industry Association of America, but throughout the world this total is a staggering 86, and two platinum.

He recently performed in front of 62,500 people in Fonticac, and gross takings for this were over 800,000 dollars, a record for a single artist.

Perhaps you know why Elvis is called the KING.

Mike Lodge,
South-West Lancs

Branch,
The Official Elvis Presley Fan Club of GB and Commonwealth, Wigan.

● Lots of other El fans wrote in to give their version — and all had different numbers of how many goldies the man has scored. And how do you get 62,500 people in one car — now that is a record.

New Faces

Folly

DEAR MAILMAN,
It was reported that Julie Covington, Rula Lenska, and Charlotte Cornwell may not play the parts of the Little Ladies in the film 'Rock Follies'. The public know the TV stars, I doubt if they will accept any new faces in the roles.

R. Oates,
Hornchurch,
Essex.

● Too right: Ted Ray'd look horrible in tight jeans.

No Earthly

Connection

DEAR MAILMAN,
What on earth is David Wilson on about saying that Elton John and Bernie Taupin's music is all the same? There's no connection between 'Saturday Night's All Right For Fighting' and 'Someone Saved My Life Tonight'.

Elton John Fresh,
Somewhere in England.
● Why no scaredy cat?

Competition Winners

Following are the 25 winners who will each receive one pair of tickets to see the New Seekers at the Drury Lane Theatre on May 18.

A. Reddedille, Tooting, London. S. Giew, Beckenham, Kent. Susan Lavali, Roehampton, Dominick O'Shea, Hove, Sussex. R. Brown, Weston-super-Mare, Avon. Diane Kerr, Wirral, Merseyside. Gina Birkenhead, Merseyside. Darrell Banks, Kettering, Northants. J. Whittall, Shravsbury, Salop. Beverley Stern, Edware, Middx. Lorraine Jordan, Hemel Hempstead, Herts. A. Chandler, Clapton, London. Lynne Cairns, Chester, Cheshire. Miss Philomena McGeer, Camberwell, London. Anthony Finch, Wolverton, Milton Keynes. Ruth Karslew, Wimbledon, London. Tina Hill, Selly Park, Birmingham. Julie Deakin, Wolverhampton, West Midlands. David Williams, Finchley, London. Gill Carter, Swanton, Cambridge. Elaine Cordwell, Hednesford, Staffs. Carol Harrison, Bromford, Birmingham. Ann Godwin, Faversham, Kent. Ian Winter, Gravesend, Kent. Lesly Goodman, Chiswell, Notts.

Due to the overwhelming response to the competition we have awarded a further 100 entries with single tickets for the same performance.

Ricky Fullerton, Gatteshead, Tyne & Wear. Julie Deaking, Wolverhampton, West Midlands. Dianne Everitt, Boston, Lincolnshire. S. Edelson, Leeds, Yorkshire. Gillian Spencer, Manchester. Lancs. Ann Valerie Gos, Chesham Hill, Manchester.

Glenda Mould, Cottenham, Cambs. Peter Morrell, Littleover, Derby. Gillian Hayes, Brighton, Sussex. Suzanne Hard, Cleethorpes, South Humberside. Miss Wheeler, Bishops Cleeve, Hampshire. D. Hewitt, Hillingdon Heath, Middx. Tony Ballenger, Yareahy, Birmingham. Peter House, Nr Kingsbridge, S. Devon. Gwyn Berrill, Mid Glamorgan, South Wales. Gill Addington, Chiswell, Nottingham. Gillian Barker, Temperley, Cheshire. Andrew Bridgeway, Salisbury, Wiltshire. Nancy Jordan, Nr Andover, Hants. Valerie Walts, Plymouth, Devon. David Williams, Horsham, North Humberside. Miss Finigan, Nr Hull, N. Humberside. Gillian Draper, Leicestershire. Miss Hallis, Aviation, Derby. Teresa Walker, Luton, Beds. Kristina Shaw, 12 Cumber Lane, Prescott, Merseyside. Dianne Regan, Hertford, Herts. June Cunningham, Manchester, Lancs. Diane Houghton, Heywood, Lancs. E. Gardiner, Glasgow, Scotland. Angie Parker, Kettering, Northants. W. Everitt, Colchester, Essex. Stephen Froud, Darley Abbey, Derby. Jackie Carter, Glasgow, Glasgow. Susan Blackie, Edinburgh. Maureen Thrisk, Lambaugh, Cleveland. Miss S. Oliver, Barnsley, Yorkshire. Miss Lynne Buckley, Hull. Janice Martin, Edinburgh. Miss Lesley Munson, Colchester, Essex. Sue, London. Sandra Brown, Lewisham, London. Mandy Shull, Leicester. Maurice Berry, Co Louth, Eire. D. J. Hambly, Ilford, Essex. Ashley Milne, Kinross, Aberdeen. Bonnie Ward, Hemel Hempstead, Herts. Yvonne Peterson, Cardiff, S. Wales. Julie Rickard, Croydon, Surrey. Trevor Eaglen, Norwich, Norfolk. Keith Toole, East Sussex. Lesley Hall, Bedford. Lynn Marsh, Cowley, Oxford. Lyn Allison, Scunthorpe, South Humberside.

Peter Tempest, Bradford, S. Yorkshire. Jane Whitman, Rushden, Northants. Jane Robins, Hull, East Yorkshire. Carl Tanner, Glamorgan, S. Wales. Diane Gibson, Cross scallig, Cwmbran, Gwent. Miss Ffion Cruickshank, East Kilbride, Glasgow. Lynn Johnston, Paisley, Scotland. Elizabeth Curran, Bargeidie, Glasgow. Trevor Pollentine, Leigh-On-Sea, Essex. Andrew Warren, Mid Glam, Wales. M. Whitmore, Plymouth, Devon. Mr A. Timblin, Leeds, Yorkshire. Steven Brown, Peebles, Scotland. Toni Cox, Chingford, London. Kim Onley, Dartford, Kent. See Jones, Grahame Park Estate, London. Jackie Ross, Farnborough, Hants. Jayne Adams, Cardiff, Glamorgan. Mary Dixon, Gough, Walford, Herts. Jocelyn Baker, Clacton-On-Sea, Essex. Jennie Owyke, Hythe, Southampton. Gill Hart, Gainsborough, Lincs. Jill R. Thorpe, Greenhill, Sheffield. Christine Sharp, Nr Oakham, Rutland. Maria Lehanie, Wimbledon, London. Michael Wengfield, Salford, West Midlands. Philip Edge, Accrington. Caroline Franks, Lowestoft, Suffolk. Martin Lund, Bognor-Regis, Beds. Miss Flanagan, Warrford, Herts. Diane Aldinson, Sheerness, Kent. Ann Hampton, Newcastle-upon-Tyne. Jill Ford, Rowlands, Tyne & Wear. Kay Edinger, Marquis Way, Chingford. Mary Walsh, Purhey, Manchester. Philip Rowe, North Herts. Tine & Wear. Carole Pitt, Hull. Glen Denham, Harrogate, Hants. Michele Howarth, Liverpool, Lancs. Karen Unsell, Kingsbridge, Northampton. Carol Sefton, Dudley, W. Midlands. Eileen Tyrrell, Dublin, Ireland. Lynda Hopkins, Nr Guildford, Surrey.

Small Ads

Personal

GOOD LOOKING guy, 25, own transport, seeks girlfriend, 18-30, Manchester area. - Write with photo or ring Rochdale 33903. Jan, 65 Beechfield Road, Millnow, Rochdale.

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PAUL, 23, would like to hear from anyone going to Benidorm 8th to 21st August for company while there, as I am going on my own. - Box No. 704R

TWO GUYS have four Stones tickets May 23rd. Any girls want to come? - Box No. 706R

DIANA ROSS FANS WANTED. - SAE: Music Fans Penfriend Club, 10 Charlton Road, Weymouth, Dorset

GUY, 18, seeks girlfriend, 16-21. Genuine replies. Kent area. - Box No. 707R

SOUL FAN guy seeks new friends, girls and guys in Birmingham area or West Midlands. - Box No. 693R

FRANKI VALLI, happy birthday, May 3. "My Eyes Adored You" Love, kisses, Pamela, 42 Colville Street, Fenton, Stoke on Trent.

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WORLDWIDE PEN-FRIENDS. - Write for free details: Penfriends Service PL22027, SF-20801 Turku 80, Finland.

SHY GUY, 20, would like to write / meet female for sincere friendship. All answered. - Steve, Box No. 699R.

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Save your blushes for me . . .

"Horses sweat, gentlemen perspire, and ladies tingle," said a close friend this week. "Popular recording artists always go red," I remarked.

Take that young gentleman we were talking about last week; what's his name, David Bowie. What was he doing at my favourite little Monkberry's in St James? And that girl by his side I'm almost sure it was Miquel Brown, the negro showgirl who has recently been charming audiences who had paid to see 'Mardi Gras'.

Don't misconstrue things but I didn't see Angie there, but of course his faithful dwarf Iggy Pop was in attendance and, oh yes, sitting on Mr Pop's lap was that television personality Jeanelle Arnold - I hear she's an impressionist or something. Who was 17 Oh yes. Both Mr Pop and Miss Arnold went red at the same time - can't think why.



REMEMBER WHEN we used to have those super dancing contests? Well 250 disc jockeys (I do so hate that phrase) all over the nation are holding a dancing competition. It's something to do with a dance group named Silver Convention. Anyway that's not the point. The point is that if you can trip the light fantastic better than anyone else you win the major prize which is a rather super

pair of chromium-plated handcuffs. I must confess, I like playing cops and robbers, don't you?

Savoy savvy

But enough of all this rather physical stuff. I was dining at the quietly-faded Savoy Hotel on Monday (Some of those young waiters are real dears). It was in honour of some new friends of mine, Reflections, who dance and sing a little. They tried so hard only to be disappointed when they heard that three of the microphones they use were hardly working and one speaker was out of action all together.

Now I remember the old days of the Savoy before they had such things as the gaudy American Bar and when things worked at maximum efficiency. The waiters were real dears in those days as well but it's so sad to see other standards falling.



YOU MUST think I'm a real gad-about - always on the town. Well it's true. The Electric Light Orchestra (such a clever name) had a little party this week and they were presented with literally hundreds of golden records which I believe is for how successful they are.

Anyway apart from the food, which is always



ANGIE: Where were you?

good at Quince's, there were lots of scantily clad young ladies all in golden outfits who presented the records to the combo. I'm not a kill joy but some of the damned girls weren't even wearing earrings. At Quince you should always dress for lunch.



Rightly performing

FOR ONCE I agree entirely with that esteemed body The Performing Right Society. Lunching at the Dorchester (oh there I go again!) with the Variety Club of Great Britain my old friend Sir Bernard Del-

font awarded Dick James with a statuette for 'outstanding services to British music'. I agree, after all he has just got out of his contract with that piano-playing Elton John person.



I HAD a letter from my New York acquaintance Sophist O'Kate (her father was Irish) this week who



THE ELECTRIC THINGAMEBOB: better things

said the most amazing things are going on in the New World.

Evidently she has some friends called the Tubes (she would) who have been banned from performing in Charleston, West Virginia on the grounds of their 'general lewdness' and 'live nudity'. I've written to ask when they are coming over.

Royal crowd

KATE ALSO pointed out that a certain young man, Steven Ford, who is some relation or other to their Queen, Gerald Ford, was among the crowd at Peter Frampton's concert in Anahelm. He had with him a whole entourage of secret service agents. How strange, not being foot-loose and fancy free.



I REALLY don't believe that women do such a thing! Last week in this very newspaper my dear American friend Miss Katz quoted the very charming Gloria Jones as saying: "We seemed to be falling in love everyday," implying it was together with her friend Pam Sawyer. How sweet, I thought, such friendship, both falling in love with men everyday. Then those nasty tongues started wagging and it seems some got the wrong end of the stick. If Gloria was married to Marc Bolan I'd like to know what he'd have to say about it!



OH my God have you seen them yet? I was taking my usual constitutional



PETER FRAMPTON: royal flush

along the embankment admiring the form of the Tate Gallery when I was almost pounced on by these strange creatures wearing warpaint, talking in the American idiom, and running all over the place. I had to sit down.

They looked and acted outrageously, and I heard later they were a pop group who had to cancel their interviews with such papers as this one because they were tired out.

Their name I believe is Kiss. Look out for them because you probably won't be reading about them even if they do suddenly regain energy.

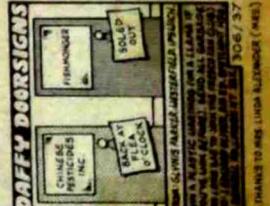
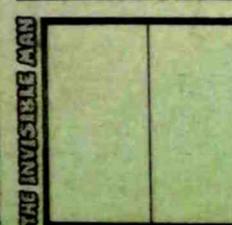
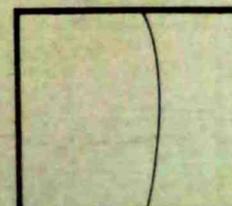
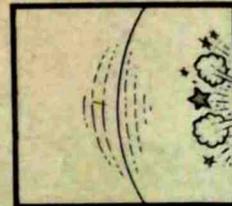
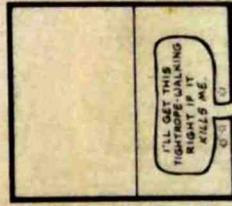
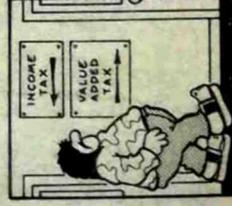
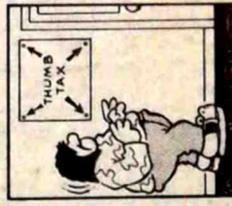
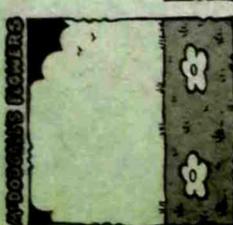
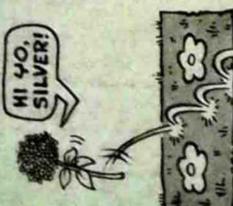
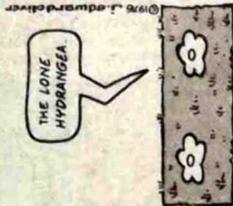
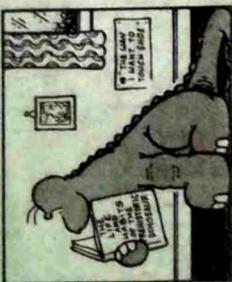


OH, BEFORE I go I must mention that divine David B who has already left our shores. I did see him last week at Tramps and he was with Angie; mind you I saw him later that week at the Cue Club and I'm not saying with whom; then later he was at the Tandoori Restaurant in Curzon Street; then later I saw him at . . .

Toodle-oo

J. Edward Oliver

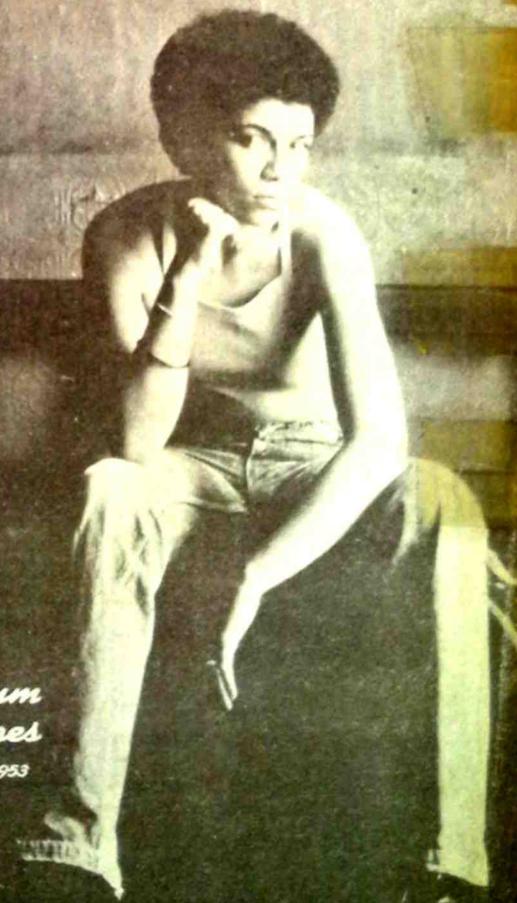
THIS WAY



NEXT WEEK: Fresco stays at a vile inn. Is this a proper fiddle?

Maxine Nightingale

'Right Back Where We Started From'



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