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# RECORD MIRROR

August 30 1975 10p

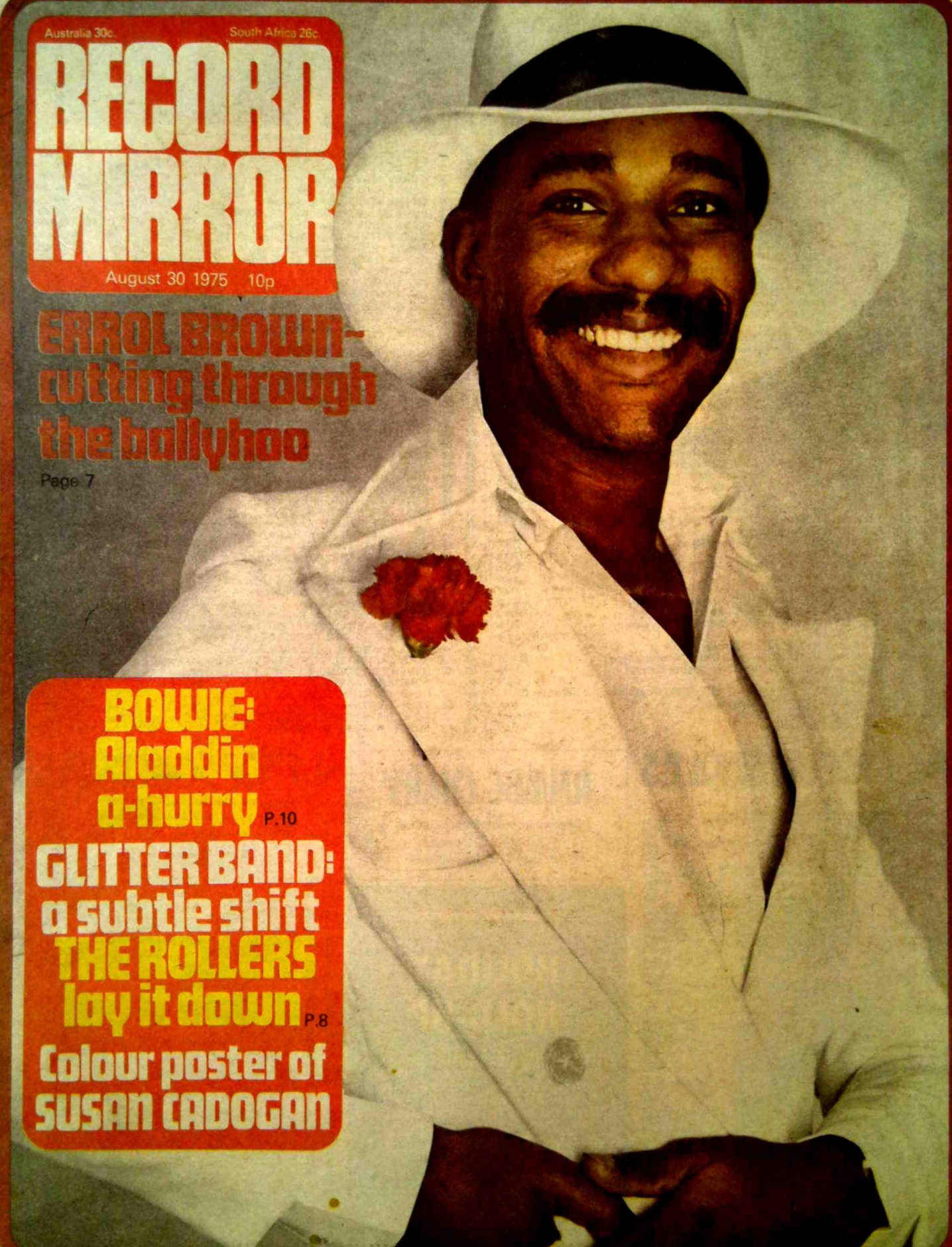
**ERROL BROWN-**  
cutting through  
the bullyhoo

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**BOWIE:**  
Aladdin  
a-hurry P.10

**GLITTER BAND:**  
a subtle shift  
**THE ROLLERS**  
lay it down P.8

Colour poster of  
**SUSAN CADOGAN**





# BRITISH TOP 50 SINGLES



THE STYLISTICS

1	1	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	Avco
2	24	SAILING, Rod Stewart	Warner Bros.
3	5	THE LAST FAREWELL, Roger Whittaker	EMI
4	2	BARBADOS, Typically Tropical	Gull
5	3	IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey	Rak
6	8	IT'S BEEN SO LONG, George McCrae	Jayboy
7	11	BLANKET ON THE GROUND, Billie Joe Spears	UA
8	23	THAT'S THE WAY (I LIKE IT), KC & The Sunshine Band	Jayboy
9	6	JIVE TALKIN', Bee Gees	RSO
10	13	DOLLY MY LOVE, Moments	All Platinum
11	4	GIVE A LITTLE LOVE, Bay City Rollers	Bell
12	10	SHERRY, Adrian Baker	Magnet
13	9	IT'S IN HIS KISS, Linda Lewis	Bell
14	19	EL BIMBO, Bimbo Jet	EMI
15	20	BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips	Buddah
16	12	SEALED WITH A KISS, Brian Hyland	ABC
17	7	DEILAH, Sensational Alex Harvey Band	Vertigo
18	26	SUMMER OF '42, Biddu Orchestra	CBS
19	30	FAME, David Bowie	RCA
20	28	SUPER WOMBLE, Wombles	CBS
21	17	NEW YORK CITY, T. Rex	EMI
22	22	LOVE ME BABY, Susan Cadogan	Magnet
23	16	JE T'AIME, Judge Dread	Cactus
24	15	HIGHWIRE, Linda Carr & The Love Squad	Island
25	36	ROCHDALE COWBOY, Mike Harding	Rubber
26	18	I WRITE THE SONGS/FOR LOVE, David Cassidy	RCA
27	35	DON'T THROW IT ALL AWAY, Gary Benson	State
28	43	A CHILD'S PRAYER, Hot Chocolate	Rak
29	40	LOVE IN THE SUN, Glitter Band	Bell
30	41	BRAZIL, Crispy & Company	Cactus
31	38	ONE OF THESE NIGHTS, Eagles	Elektra
32	32	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	A & M
33	27	GET IN THE SWING, Sparks	Island
34	14	TEARS ON MY PILLOW, Johnny Nash	CBS
35	47	JULIE-ANN, Kenny	Rak
36	49	SUMMERTIME CITY, Mike Batt	CBS
37	25	MISTY, Ray Stevens	Janus
38	33	ONE NIGHT, Mud	Rak
39	48	KNOCKIN' ON HEAVEN'S DOOR, Eric Clapton	RSO
40	42	LOVE WON'T LET ME WAIT, Major Harris	Atlantic
41	46	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	UA
42	39	SEXY, MFSB	Philadelphia
43	—	PANDORA'S BOX, Procol Harum	Chrysalis
44	45	ALL I NEED IS YOUR SWEET LOVIN', Gloria Gaynor	MGM
45	50	FUNKY MAGIC ROUNDABOUT, Jasper Carrott	DJM
46	—	FOOL, Al Matthews	CBS
47	—	AFTERNOON OF THE RHINO, Mike Post Coalition	Warner Bros.
48	—	MOTOR BIKING, Chris Spedding	Rak
49	—	BRAZIL, Ritchie Family	Polydor
50	—	THE SNAKE, Al Wilson	Bell

# BRITISH TOP 50 ALBUMS



ROD STEWART

1	4	CAPTAIN CROSSING Rod Stewart	GM
2	1	THE BEST OF Stylistics	Avco
3	2	HORIZON Carpenters	A&M
4	4	VENUS AND MARS Wings	Apple
5	5	THANK YOU BABY Stylistics	Avco
6	3	ONCE UPON A STAR Bay City Rollers	Bell
7	10	GREATEST HITS Cat Stevens	Island
8	8	ONE OF THESE NIGHTS Eagles	Asylum
9	12	TUBULAR BELLS Mike Oldfield	Virgin
10	7	CAPTAIN FANTASTIC Elton John	DJM
11	9	MUD ROCK VOL 2 Mud	RAK
12	11	THE SINGLES 1969 - 1973 Carpenters	A&M
13	6	TEN YEARS NON - STOP JUBILEE ALBUM James Last	Polydor
14	22	THE BASEMENT TAPES Bob Dylan	CBS
15	17	THE ORIGINAL SOUNDTRACK 10cc	Mercury
16	19	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel	CBS
17	13	ROLLIN' Bay City Rollers	Bell
18	16	WHEN WILL I SEE YOU AGAIN Johnny Mathis	CBS
19	18	SNOWFLAKES ARE DANCING Tomita	Red Seal
20	15	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
21	20	STEP TWO Showaddywaddy	Bell
22	31	FOCUS Focus	Polydor
23	—	MRS 'ARDIN'S KID Mike Harding	Translantic
24	24	BAND ON THE RUN Paul McCartney / Wings	Apple
25	23	THE SNOW GOOSE Camel	Decca
26	27	TOMMY Soundtrack	Polydor
27	26	ELTON JOHN'S GREATEST HITS Elton John	DJM
28	14	RIDE A ROCK HORSE Roger Daltrey	Polydor
29	32	HIS 12 GREATEST HITS Neil Diamond	MCA
30	29	AUTOBAHN Kraftwerk	Vertigo
31	29	GREATEST HITS OF 10cc 10cc	Decca
32	34	PHYSICAL GRAFFITI Led Zeppelin	Swan Song
33	—	CRASH LANDING Jimi Hendrix	Polydor
34	49	NEXT Alex Harvey	Vertigo
35	21	THE HIGHER THEY CLIMB David Cassidy	RCA
36	36	DISCO BABY Van McCoy	Avco
37	47	FOREVER AND EVER Demis Roussos	Philips
38	—	PROCOL'S NINTH Procul Harum	Chrysalis
39	—	MUSSORGSKY Tomita	Red Seal
40	28	MADE IN THE SHADE Rolling Stones	Rolling Stones
41	25	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
42	—	NOT A LITTLE GIRL ANYMORE Linda Lewis	Arista
43	—	I FEEL A SONG Gladys Knight & Pips	Buddah
44	38	GLEN CAMPBELL'S GREATEST HITS Glen Campbell	Capitol
45	42	NEVER TOO YOUNG TO ROCK Various Artists	GTO
46	—	TOMORROW BELONGS TO ME Alex Harvey Band	Vertigo
47	—	CUNNING STUNTS Caravan	Decca
48	44	TAKE TWO Diane Solomon	Philips
49	—	KC AND THE SUNSHINE BAND KC and the Sunshine Band	Jayboy
50	43	MONTY PYTHON Soundtrack	Charisma

# U.S. TOP 50 SINGLES

1	3	GET DOWN TONIGHT KC & The Sunshine Band	TK
2	1	FALLIN' IN LOVE Hamilton, Joe Frank And Reynolds	Playboy
3	5	RHINESTONE COWBOY Glen Campbell	Capitol
4	2	ONE OF THESE NIGHTS The Eagles	Asylum
5	7	HOW SWIFT IS (TO BE LOVED BY YOU) James Taylor	Warner Bros
6	4	JIVE TALKIN' Bee Gees	RSO
7	9	AT SEVENTEEN Janis Ian	Columbia
8	8	SOMEONE SAVED MY LIFE TONIGHT Elton John	MCA
9	6	WHY CAN'T WE BE FRIENDS? War	United Artists
10	11	FIGHT THE POWER P11 Isley Bros	T-Neck
11	24	FAME David Bowie	RCA
12	15	COULD IT BE MAGIC Barry Manilow	Arista
13	16	WASTED DAYS AND WASTED NIGHTS Freddy Fender	ABC/Dot
14	17	FEEL LIKE MAKIN' LOVE Bad Company	Swan Song
15	19	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
16	20	BALLROOM BLITZ Sweet	Capitol
17	18	HOLDIN' ON TO YESTERDAY Ambrosia	20th Century
18	21	THIRD RATE ROMANCE Amazing Rhythm Aces	ABC
19	13	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A & M
20	49	I'M SORRY John Denver	RCA
21	25	TUSH ZZ Top	London
22	22	HELP ME RHONDA Johnny Rivers	Epic
23	37	RUN JOEY RUN David Guddis	Big Tree
24	28	BLACK SUPERMAN/MUHAMMAD	Pye
25	29	ALI Johnny Wakelin & The Kinnasa Band	United Artists
26	30	I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka & Odia Coates	A & M
27	31	DAISY JANE America	Warner Bros
28	41	DANCE WITH ME Orisnas	Asylum
29	35	FEELINGS Morris Albert	RCA
30	34	THE PROUD ONE Osmonds	Kelob
31	10	PLEASE MR PLEASE Olivia Newton-John	MCA
32	36	HOW LONG (Brasha) God A Chick	ABC/Blue Thumb
33	33	TWO FINE PEOPLE Cat Stevens	A & M
34	46	AIN'T NO WAY TO TREAT A LADY Helen Reddy	Capitol
35	40	IT ONLY TAKES A MINUTE Tavares	Capitol
36	38	DREAM MERCHANT New Birth	Buddah
37	39	GLASSHOUSE Temptations	Gordy
38	47	ROCKY Austin Roberts	Private Stock
39	48	GAMES PEOPLE PLAY Spinners	Atlantic
40	42	SWEET MAXINE Doobie Brothers	Warner Bros
41	12	MIDNIGHT BLUE Melissa Manchester	Arista
42	56	GONE AT LAST Paul Simon & Phoebe Snow	Columbia
43	14	I'M NOT IN LOVE	Mercury
44	23	ROCKFORD FILES Mike Post	MGM
45	55	BRAZIL The Ritchie Family	20th Century
46	26	RENDEZVOUS Hudson Brothers	Rocket
47	27	THAT'S THE WAY THE MUSIC TAKES ME Neil Sedaka	Rocket
48	58	KEEP YOUR EYE ON THE SPARROW Merry Clayton	Ode
49	60	I BELIEVE I'M GONNA LOVE YOU Frank Sinatra	Reprise
50	61	GIVE IT WHAT YOU GOT B. T. Express	Roadshow

# RM/BBC CHART

Supplied by British Market Research  
Bureau / Music Week  
US chart supplied by Billboard

# HOLIDAY HOLD-UP

DUE TO the August Bank Holiday, the BRMB Top 50 singles chart has been delayed, and therefore we are reprinting last week's singles chart. The remaining three charts are the latest charts available, and next week's issue will list any singles which have dropped out of the top 50 in the last week.

# U.S. TOP 50 ALBUMS

1	4	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John	MCA
2	2	THE HEAT IS ON FEATURING FIGHT THE POWER Isley Brothers	T-Neck
3	3	RED OCTOPUS Jefferson Starship	Grunts
4	1	ONE OF THESE NIGHTS The Eagles	Asylum
5	7	BETWEEN THE LINES Janis Ian	Columbia
6	5	CUT THE CAKE Average White Band	Atlantic
7	6	CAT STEVENS' GREATEST HITS	A & M
8	9	WHY CAN'T WE BE FRIENDS? War	United Artists
9	10	THE BASEMENT TAPES Bob Dylan & The Band	Columbia
10	8	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A & M
11	11	THAT'S THE WAY OF THE WORLD	Columbia
12	12	Earth, Wind & Fire	London
13	30	FANFANGO ZZ Top	Mercury
14	14	TOYS IN THE ATTIC Aerosmith	Columbia
15	16	MELISSA Melissa Manchester	Arista
16	17	GREATEST HITS Tony Orlando & Dawn	Arista
17	13	GORILLA James Taylor	Warner Bros
18	15	VENUS AND MARS Paul McCartney & Wings	Capitol
19	22	PICK OF THE LITTER Spinners	Capitol
20	23	ENDLESS SUMMER Beach Boys	A & M
21	18	HORIZON The Carpenters	Capitol
22	25	NO WAY TO TREAT A LADY Helen Reddy	A & M
23	24	AMBROSIA	20th Century
24	28	STEPPIN' Pointer Sisters	ABC/Blue Thumb
25	29	GOOD VIBRATIONS — BEST OF THE BEACH BOYS	Reprise/Brother
26	31	MAIN COURSE Bee Gees	RSO
27	35	FLEE TIGHT MAC	Blue Thumb
28	34	NON-STOP B. T. Express	Warner Bros
29	20	DIAMONDS & RUST Joan Baez	A & M
30	19	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
31	21	THE ORIGINAL SOUNDTRACK 10cc	Mercury
32	40	YOUNG AMERICANS David Bowie	RCA
33	33	I FEEL A SONG Gladys Knight & The Pips	Buddah
34	42	AIN'T NO 'BOUT A DOUBT IT	Warner Bros
35	41	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK 'JAWS'	MCA
36	36	JUDITH Judy Collins	Elektra
37	45	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	ABC/Dot
38	39	DISCO TEX & THE SEX-O-LETTES	Chelsea
39	26	ONE SIZE FITS ALL	ABC/Dot
40	50	RIDE A ROCK HORSE Roger Daltrey	DiscReet
41	44	TOMMY ORIGINAL SOUNDTRACK RECORDING	MCA
42	38	HAVE I EVER BEEN MELLOW Olivia Newton-John	Polydor
43	51	KC & THE SUNSHINE BAND	TK
44	27	SPARTACUS Triumvirat	Capitol
45	37	TONIGHT'S THE NIGHT Neil Young	Reprise
46	57	RHINESTONE COWBOY Glen Campbell	Capitol
47	93	MELLOW MADNESS Quincy Jones	A & M
48	68	OUTLAWS	Arista
49	32	MADE IN THE SHADE Rolling Stones	Rolling Stones
50	43	HEAD OVER HELLS Poco	ABC



**RECORD MIRROR**

**NEWSDESK**  
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**Platinum Carpenters**

THE CARPENTERS have been awarded a platinum disc for £1,000,000 UK sales of The Singles 1969 - 1973 album.

The brother and sister act have also switched a date on their forthcoming tour.

They will now appear for one - night only at Glasgow Apollo (November 17) and play two shows.

They will play two nights at Edinburgh's Usher Hall on November 18 (one show) and November 19 (two shows).

**Essex single**

David Essex has a new single released next week which is titled, Hold Me Close, and which he describes as "a toe-tapper."

The song is self-penned, and is from his new album, All The Fun Of The Fair, which is released September 12, two days before Essex starts his five - week tour of Britain.

The flip side of the single is a live version of Good Ol' Rock And Roll.

**20 years ago today**

SERGEANT PEPPER'S Lonely Hearts Club Band, is to be made into a film. Shooting is due to begin at the end of the year.

The film, to be made by the Stigwood Organisation, will be based on last year's stage production of the Beatles' extravaganza, which was presented in New York.

**By George**

A NEW George Harrison single is set for release on September 12. Titled simply You, it is coupled with World Of Stone. Both tracks were written and produced by Harrison.



BRYAN FERRY - first tour for over a year.

# BRYAN, ROXY — TOUR & ALBUM

BRYAN FERRY and Roxy Music are to begin their first major tour of Britain for more than a year. The band's fifth album will be released on October 3.

The dates are: Liverpool Empire (October 3); Leeds University (4 and 5); Stoke Trentham Gardens (6); Glasgow Apollo (8, 9 and 10); Newcastle City Hall (12 and 13); Manchester Belle Vue (14 and 15); London Wembley Empire Pool (17); Birmingham Bingley Hall (22 and 23).

Guest bass player on the tour, and on the new album, will be Johnny

Gustafson. He also played on Stranded and Country Life.

The support act will be The Sadistic Mika Band. This will be the first time a Japanese rock group has toured Britain.

Tickets for the London gig are by postal application to Wembley Empire Pool, and are priced £2.50, £2, and £1.50.

Provincial box office's prices range from £2.20 down to £1.20. At Stoke the cost of a seat is a flat £2. Applications should be made to the respective box offices.

## You don't mean the KGB?

A NEW American supergroup has been formed called KGB, with a debut album due out in November. There is also the possibility of a European tour at the same time.

The band's line - up includes Mike Bloomfield, Rick Grech, Carmine Appice, Barry Goldberg and Ray Kennedy.

The man responsible for bringing them together is Elliot Roberts who also formed Crosby, Stills and Nash.

**Chi-lites time**

A NEW Chi - Lites single, It's Time For Love, and album, Half A Love, are released this week.

The group is now back to being a four piece, (see Record Mirror, August 9), and plans to visit Britain in September.

## Where is she going?



LINDA LEWIS is to undertake her first headlining UK tour in October.

Dates are: Bristol Colston Hall (October 10); Stoke Alsager College (11); Darlington Civic Hall (12); Sheffield City Hall (13); Eastbourne Congress Theatre (16); Southport New Luxury Theatre (18); Sunderland Empire Theatre (19); Oxford New Theatre (23); Leicester De Montford Hall (26); London Festival Hall (27); Leeds University (29); Manchester Free Trade Hall (31).

Her backing musicians will be Phillip Chen (bass); Gerry Conway (drums); Derek Austin (flute / sax); and her special guest will be Cockney Rebel guitarist Jim Cregan.

Before the tour, Linda will fly to New York to record new material with It's In His Kiss producers Bert DeCoteaux and Tony Silvester.

Cardiff University (November 1); Birmingham

+ For LL TV dates, see below.

## SUPER DUPER!

AMONG THE line-up of stars on the first of a new ITV pop programme are David Essex, Alvin Stardust, Suzi Quatro, Linda Lewis, and Gilbert O'Sullivan.

The show, which is planned to have non-stop music, has the title Super sonic. It will be broadcast at 11.05 am each Saturday, with the first programme beginning on 6 September.

Future guests will include Bay City Rollers, Leo Sayer, Pilot, Johnny Nash, Albert Hammond and Cliff Richard.

The 35-minute show is the first fully pop networked programme to be shown on ITV since Ready Steady Go back in the Sixties.



## FROM BARBADOS TO TOBACCO ROAD

The hits keep on coming

## ALBATROSS Tobacco Road

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# Who album ready with do-it-yourself cover

THE WHO'S first studio album for two years is to be released in the first week of October. It is titled The Who By Numbers and was recorded at Rampart Studios,

Eel Pie Studios and in the Island Mobile. Tracks are: (side one) Slip Kid / However Much I Booze / Squeeze Box / Dreaming From The Waist / Imagine A Man. (Side two) Success Story / They Are All In Love / Blue Red And Grey / How Many Friends / In A

Hand Or A Face. All compositions are by Pete Townshend, with the exception of Success Story (John Entwistle). The only musician featured on the album apart from the members of The Who is pianist Nicky Hopkins. Production is by Glyn Johns.

The front of the album sleeve features cartoon drawings of The Who by John Entwistle with bodies made up of numbers, which the buyer must join up to complete the drawings. A single is expected to be taken from the album, but as yet it has not been chosen.

## Platters' debut

THE PLATTERS make their first ever appearance at London's Talk Of The Town for a two-week season from September 22.

They will also appear at Batley Variety Club (October 5 to 11) and to coincide with the visit a new album, Music From Across The Way, will be released.

# MOTT ON THE MOVE

MOTT START their first British dates without Ian Hunter and Mick Ronson next month.

And a new album from the band, which now includes Nigel Benjamin and Ray Major, is released September 12 titled Drive On. A single, Monte Carlo, is reviewed this week.

The dates are: Bristol Colston Hall (September 18); Birmingham Town Hall (20); Manchester

Palace (21); Southport New Theatre (22); Bradford St. George's Hall (23); Newcastle Mayfair Ballroom (26); Aylesbury Friar (27); New Victoria Theatre, London (28).

Our picture of Benjamin and Major is taken from a TV film Mott have made for world-wide distribution.

The band will also be appearing in a new TV show, Disco, to be screened by BBC-1 on August 31.



## 'FU TO A FILM ROLE

DAVID CARRADINE, TV's Kung Fu star, is to play the lead role in a film based on the life of Woodie Guthrie called Bound For Glory.

Shooting begins later this year with Arlo

Guthrie as adviser to the film.

An album of self-penned songs by Carradine titled Grasshopper is released this week, and he is expected to make a promotional visit to Britain in the autumn.

## On Ice for the box . . .

RICK WAKEMAN'S King Arthur On Ice concert is to be televised by BBC-2 on Sunday, September 7.

He is also the subject of BBC's Success Story which goes out on Wednesday, September 3, at 11 pm.

Success Story features Rick writing the score for the new Ken Russell movie Lisztomania, performing King Arthur, in Tintagel, Cornwall, and playing football.



## BOWIE SWITCH

THE WIDELY reported concert tour of Britain by David Bowie in 1976 has been changed to a STAGE tour, and as yet there are not even firm plans for that.

## ALLMANS' GOLD WIN

A NEW Allman Brothers Band album, Win, Lose Or Draw, is being released here on September 2, coinciding with its American release date.

The album has already shipped gold in the States for sales of more than 500,000 and is expected to go platinum within a week of release.



## Moody's Boots kick-off

MOODY BLUE drummer Graeme Edge has his solo album Kick Off Your Muddy Boots released this week.

It features Adrian Gurvitz of the Baker Gurvitz Army on vocals for eight of the nine tracks. Ginger Baker is

also featured on one track entitled Gew Janna Woman.

Three of the compositions are credited to Edge, five to Gurvitz and one was co-written by Edge, Gurvitz and brother Paul Gurvitz.

Back-up vocalists include Ray Thomas, Lesley Duncan, Nicky James, Paul Gurvitz and Graeme Edge.

# NEW YORK WIRE . . . NEW YORK WIRE . . . NEW YORK WIRE

## ROCKIN' ROGER NY STYLE

ROGER DALTREY held a party at La Cabana in New York last week, with a three foot high rock horse made of candy as a centre-piece. La Cabana ain't your usual place for rock receptions, being decorated a la deco, hence dress was a little more formal than usual.

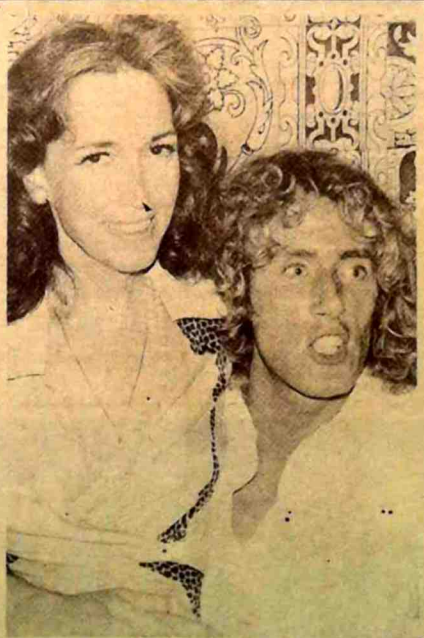
Much murmuring about promised attendance of one Frank Sinatra, but in the end the hosting was left mainly to Arthur Brown and Noma Hendryx of Labelle. Roger spent most of his time hiding in corners and cuddling Helen Gurley Brown, famed editor of Cosmo-

politan. SHA NA NA, who first brought the 50s to the 60s, are now bringing the 60s to the 70s as we saw at their gig at Central Park this weekend. The new show includes excellent Elton John and the Who sequences, plus a mock fight incorporated in the Leader Of The Pack routine.

BACK-STAGE in the mud at Roosevelt Stadium were Mick Jagger and Slade, there to see the Faces. Lynrd Skynrd and TYA opened up the evening's entertainment, and immediately started rumours flying of a possible Alvin Lee, Rod Stewart, Mick Jagger jam. Luckily for the audience very few people bothered to hold their breath as it became the non-rumour of the gig.

ROD STEWART, expressing great excitement over the news that his new album, Atlantic Crossing, has gone gold in Britain. Rod was also very curious to learn the first football results of the new season. THE NEWS of scanty attendance at English festivals over the holiday here worried for the few big ones set for the American vacations next weekend. Now who couldn't have predicted the death of the Woodstock era back at the beginning of the year?

STEVE MORLEY



ROGER DALTREY: reluctant host with Helen Gurley Brown



ROD STEWART: preparing for his Atlantic crossing?



SHA NA NA: coming up to date at Central Park

### RECORD MIRROR

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### RECORD MIRROR

NEXT WEEK!

SPECIAL:  
RECORD MIRROR  
& DISC!



# THE NO. 1 SINGLE



# OUT OF TIME <sup>TOP 1</sup> DAN MCCAFFERTY

The first solo single by the lead singer of NAZARETH, taken from his forthcoming debut album "Dan McCafferty" on Mountain Records.





**NEXT WEEK SOMETHING FANTASTIC  
HAPPENS:  
IT'S THE TWO GREAT PAPERS IN ONE**

# DISC JOINS RECORD MIRROR



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and not forgetting  
Fresco-le-Raye



**DON'T MISS NEXT WEEK'S ISSUE OF RECORD MIRROR & DISC**



**ERROL BROWN**, lead singer of Hot Chocolate, has read all those gloomy predictions that the world as we know it will end before the turn of the century in one great all-consuming war, and he's inclined to believe them.

On the way to this interview, however, there was a distinct possibility that his own world might end in a much more modest little flare-up. But it didn't seem to worry him at all.

As we got into his car he said nonchalantly: "I wouldn't lock your door if I were you. The petrol's been leaking for two days and these things are notorious for catching fire."

True, the interior did absolutely reek of the stuff, and most people, given a choice, would have settled for taking their chance in the third world war rather than travel in that car.

A number of musicians with social consciences reckon they can do some good in the world through



their lyrics, but Errol has no such illusions.

"I write my message songs simply to get the whole thing out of my system. I don't think for one moment that anyone is going to take heed of a lyric and try and put its message into practice."

"They might get a romantic notion of doing so for a little while, but it vanishes as soon as the next record comes along."

Errol's latest piece of thought-purging is the new Hot Chocolate single, *A Child's Prayer*. "I have a feeling," he says, "that it's going to be a big one."

"I know it hasn't got an

# ERROL'S PRAYER: NO BALLYHOO

instantly commercial hook, but it's been selling like a very commercial record since the day it was released."

Gaps between Hot Chocolate single releases have often been so long that one tends to think the group treat their work as a hobby rather than a career.

*A Child's Prayer*, however, has come out hot on the heels of *Disco Queen*, which proved a much bigger hit than the group had anticipated, and, Errol says, it signals the blossoming of "the hobby" into a career.

"In the past we've always been behind hand with writing and recording. But now the record company are pressuring us into getting a bit ahead. For example, the new album is finished and ready for release in October, but before it's out we'll have started work on the album after that."

## Sexy Thing

Hot Chocolate have also got the next single lined up. "*A Child's Prayer* is from the new album," says Errol, "and so's the next one, which is called *You Sexy Thing*. We'll put it out once *Prayer* has run its course."

The group's previous album, *Cicero Park*, was released in June last year, but now, as a result of Chocolate's singles successes, it is selling better than it did when it first came out.

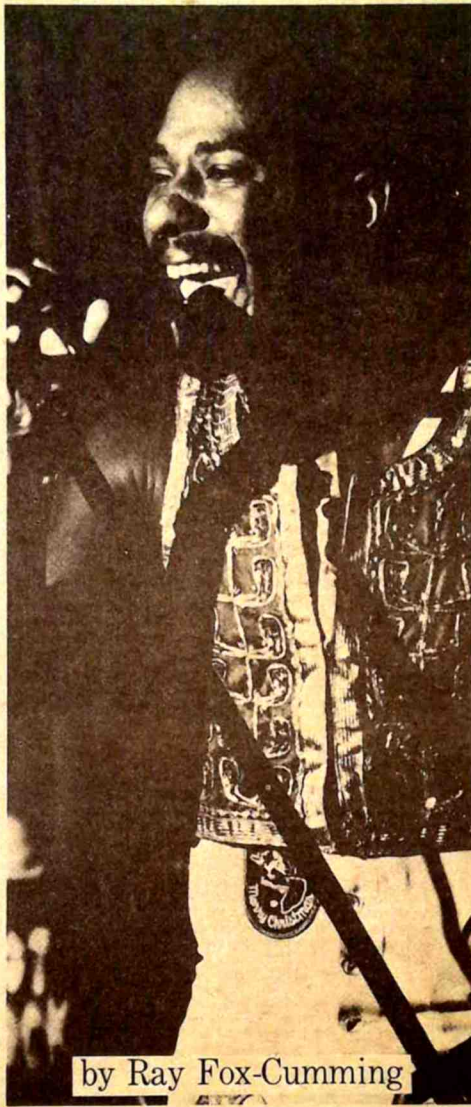
"It could possibly even make the charts," says Errol, "and if that happens I think we'll retard the release of the new one."

What's the new one to be called?

"Oh, it's a very original title," he grins, "*Hot Chocolate*."

"We couldn't agree on anything else."

"It's a better album than the last one in my opinion — more up. Everyone in the band has



by Ray Fox-Cumming

contributed songs this time."

In America, advance interest in the new album has been such that it's virtually guaranteed a hit and the group are now making plans to make their first visit there.

"We've got to get ourselves some management over there," explains Errol, "and that's being worked on at the moment. Albert Grossman, who was with Dylan and The Band, is one possibility — if we can get the right deal."

## Low-key

The steering of Hot Chocolate's career has so far, to put it mildly, been a low-key job, with the result that the group have never really got as much attention as they deserved.

"Most groups, you see," says Errol, "have a powerful push behind them to project them and keep them in the public eye, but that's something we've never quite got together."

Would he welcome it? "No, not really. I'd rather let the music do it by itself. Who wants all that ballyhoo anyway?"

"Ballyhoo" is one of Errol's favourite words, and he uses it to describe the fuss and nonsense he usually seeks to avoid. The phrase covers anything that might make him so famous that he can't mosey round town without being pestered, gigs that are more trouble than they are worth, and anything to do with star-tripping.

Errol is seriously thinking of getting married in the not too distant future, but he's keeping as quiet about it as possible, so there won't be any ballyhoo about that either.

The prospect of maybe having to spend a lot of time in America — and particularly New York — doesn't appeal to him much. He clearly thinks

of the place as Ballyhoo City. "I don't think it's my kind of place," he says. "Too fast, too busy for someone a bit laid back like me."

Do Americans think Hot Chocolate are an American group?

"Nope, but a lot of Britains do. Girls come backstage at gigs and ask when we're going back to America. They're a bit taken aback to discover we come from here."

Errol's background is not at all musical. When he left school, he went to college with a view to becoming a civil engineer. But he was far more interested in the social side of college life than his studies, became president of the students' union, failed his exams, then went on to do a business studies course instead.

The course involved a certain amount of psychology, which he enjoyed, and it also gave him his interest in philosophy.

At this time he still had no dealings with music. But then he met Chocolate's Tony Wilson, who lived opposite and was persuaded to start writing with him — "And I very soon discovered that it came easily to me."

Errol never had any thoughts about singing



either, but after singing his songs to his partner soon realised "nobody sings my songs quite like I do"

That particular statement is borne out by cover versions of his songs, where singers, unable to recreate his style, have invariably opted for a completely different approach.

In the next few months we'll be hearing more of Hot Chocolate than has been customary. Once the new album is out, they'll tour here before the end of the year, with an American tour either squeezed in this side of Christmas or starting out very early in the New Year.

Food for no end of ballyhoo.

**HAVE YOU** heard it yet? That military shimmy, *Scotch On The Rocks*, by a bunch who call themselves *The Band Of The Black Watch*. Sounds like somethin' out of Enid Blyton, dunnit?

Well, it's one of the campest records of the year and is guaranteed to go down a monster at most house parties and lark -abouts.

Surprisingly enough the tune is really hypnoedic. With crystalline bagpipes and tubular bells diddly - diddy - ing in repetitious spirit; it's the type of thing which causes gigglers to titter with g-l-e-e. In the office said *Scotch On The Rocks* reminded us of Primary School music, with teacher tinkling away on piano and her pupils struggling on triangles and recorders.

by Jan Iles

So who are these merry band of musicians? And who picked up the record fresh out of the barracks?

The story goes that Southern Music writer Bill Bates, who lives in Jersey, took one of his compositions to the band while they were doing Summer session there, and Norman Rogerson the Band Master was so impressed he decided to include it in their repertoire.

Consequently the reaction was a phenomenal

# Scotch on the rocks

one, and Norman Rogerson contacted Spark with a view to making a single.

Spark was a mite dubious at first because of previous success with bagpipe records (notably *Amazing Grace*), but decided to take a gamble.

Originally the above mentioned record company intended to record *Scotch On The Rocks* for the Christmas market, when this kind of record is usually a firm favourite with the sherry - party set. But then somebody reckoned it had a distinct Summer flavour, being so jig - a jig and bouncy.

However, Norman Rogerson came up with an ingenious idea: He

thought it would be touching for them to release the record for the Queen Mum's birthday, as she is their regimental Colonel - In - Chief. So Spark released it on June 6 in time for the said event.

But that's not all.

Owing to the single's massive success the *Black Watch* bunch are going to record an album which will be available for Christmas (make sure you buy two bottles of sherry).

Immediately after the album's release the band

will embark on a major American tour which starts in January 1976, during which time they will be personally performing this record in front of, gee, whizz, *Pressie Ford*.

Presently they are touring Canada where



*Black Watch* mania is breaking out.

The bagpipe ditty is also in great demand on the Continent. It is therefore being rush-released in Germany, Holland, Austria and Switzerland.

So how has fame affected the military musicians? Naturally they are all very thrilled by the record hitting the chart and are looking forward to doing *Top Of The Pops*. Next, if they cannot appear live then there will certainly be a film clip of the mighties in action.

In this country and all over the globe *The Band Of The Black Watch* are as popular as some of our hippo rocko stars, seems there is an urgent cry these days for military quick steps, fox trots and the likes. Keep milking those pipes, Private!



# THE ROLLERS:



— their latest album  
— their future plans  
— pressures on Les

ONE OF the disadvantages of trying to find the Rollers' studio somewhere in the heart of Oxfordshire is that it's a matter of driving around the vicinity of the place and keeping eyes peeled for the slightest flash of tartan.

The result of such tartan-spotting is a hasty squealing of brakes and a dive into the doorway before the ever-vigilant fans can follow you.

The Bay City Rollers are currently in the middle of recording their next album, under the direction of Phil Wainman, who produced their last album and wrote their last single.

It's a pretty closed shop — no legions of advisers, no roadies, just the boys, Phil, an engineer, a harmony arranger and a nice lady who comes in to cook their meals.

With all the Rollers'



commitments, it's going to be a week in the studio, a week maybe travelling to Europe, a week back in the studio, a week and so on on the road again.

At the moment the boys are half-way through the allotted four weeks with six tracks completed.

In between mashing tea, and laying down over-dubs, Eric took a breather and talked about the way it was going.

"We're all quite happy about the way it's going," he said. "We've done six tracks already, and we're aiming for about 14 so that we've got a selection."

"So far all the material has been stuff that Woody and I've written, but there'll probably be a couple of oldies in there — no more though."

With the last, extensive tour behind them, which had obviously given them a lot more experience, was any change emerging from the recording sessions?

"Well, they're new songs so that's obviously different," said Eric.

"I suppose the main change is that most of the numbers are fast. At the moment there's only going to be one slow number on the album."

"I think experience is helping us now — we're certainly getting into things now a lot quicker than we used to."

"But there's no drastic change — we're still recording commercial three minute songs like we used to because that's what we want to do."

It seems that Alan and Derek are also starting to write songs, which the rest of the band are pleased about. There's a genuine feeling of only recording songs which will stand up. Whether they're written within the group or not, it's the quality that's important.

The Rollers have been exposed to a lot of knocking ever since they took the crown of number one teeny group. The most recent criticism being from Johnny Walker on his Radio One show, and here in Record Mirror, when another group said the Rollers' music was terrible.

"It doesn't worry us," said Eric.

"To us it just seems unprofessional on the part of whoever's knocking us."

"We've not gone around slagging other bands off — there are fans for all types of music. Our fans

like our music, their fans like theirs.

"You know we've never said we're the greatest band in the world musically. We go on learning like everyone else."

Talking to the other Rollers brought confirmation of Eric's statement. The Rollers are not cocky about their position, they just want to go on pleasing the fans.

"It's no good if someone goes out and buys one of our records just because it's by us, and then goes home, listens to it and thinks it awful."

"That's the kind of thing that stops us getting lazy."

"Most of the songs we're doing now, we wrote a few weeks ago, when we were in Germany and Scandinavia. Woody and I write at the farm as well."

**THE WHEREABOUTS** of the farm that Eric and Woody have bought up in Scotland has already been discovered by fans but unless large crowds of them congregate, the lads don't worry too much.

With so little time to devote to it the interior of the house is pretty much as bare as it was when they bought it.

"We've got five beds," said Eric, "a deep freeze and a telly... oh yes, we've just ordered a fridge."

"The main thing's going to be the studio."

"We went down to see a studio recently, to see how it was designed, and we're probably going to follow their layout — West Lake, the people are."

"They'll be starting quite soon. It'll be a 16-track studio, with a console for an optional extra eight tracks."

The group's enthusiasm for recording matches their praise for Phil Wainman, who's just finished producing Mud's first album with their new record company.

"We need an impartial producer," Eric explained. "Otherwise if I was going to do a guitar break I'd want it up loud, or if Derek did a drum roll, he'd want that up."

"Phil has the final decision on everything, and it's working well."

"This time we haven't got the same kind of rush we had when we were recording Once Upon A Star. We all got really worn out then."

"Now we work till about one or two in the morning, then sleep till the next morning and start again about mid-day. It's working out real fine."

**Now that the band have come to the end of their second week of recording, there's a break of about two weeks, during which time Eric, Alan and Woody are off to Australia, accompanied by the ever-cheerful Tam.**



by Sue Byrom

The main purpose of the Australian visit is a promotional tour of the radio stations there. The Rollers' albums have suddenly started shooting to the top of the Australian charts.

Derek's opted to stay at home and start furnishing the house he's just bought outside Edinburgh.

Les is going for something completely different — a seven day holiday in Mombasa. Why Mombasa?

"I went to a travel agents and looked down a list of names and put my finger on Mombasa. So I'm going there for break. I might go with my

brother, but I don't know yet. I just want to get a tan and rest up for a few days."

Despite confusing reports, Les is definitely now splitting his time between Edinburgh and London, where he's acquired a flat. The main reason behind the move is the pressure from fans in Scotland.

"It's not so much that they bother me, ye ken, 'cos I don't mind so much if people think I'm public property. But I live in the house w' ma parents, and my Mother's not very well."

"When the fans come round all the while, it worries her, and I don't want her to have to worry. It gets me down really."

"In London I can see

immediate increase in the number of fans camping outside.

The Press has also given full coverage to the car crash Les was involved in and the incidents at their concert in Oxford, when Les jumped into the orchestra pit to prevent fans being hurt.

"I think it all goes through phases," Les explained.

"For a while it really got to me — I even considered suicide at one time," he said with a somewhat rueful grin.

"I just didna like people thinking bad of me."

"What really hurt was when I went back to Edinburgh for a couple days to see ma Mum, and there were all these fans who stood there and shouted things at me. That really got to me."

"And then one of the papers said that ma house was the hide-away for all the Rollers, which was wrong, and every Sunday all these cars would turn up and park outside."

"I'm still under fire — there's a woman now who says I attacked her son and things like that."

"The business at Oxford, ye ken, all I was worried about was the fans, because they're really important."

"People say I tease them an' that, but when they come to us they want to reach out and see if they can touch us and so I lean forward so that some of them can hold ma hand."

"I wouldna do anything if I thought they were going to get hurt. If I really wanted to get things going then I could, but I don't."

The news last week that Edinburgh Council had turned down a request to honour the band with a civic reception hurt all the band. They doubt now whether they would ever accept such an invitation in the future.

Les' reaction summed up what the rest thought:

"I'm proud of coming from Edinburgh," he said. "But after that I'm not so bothered."

"Places like Glasgow and Dunfermline have given civic receptions to quite a few bands, so I think it's just Edinburgh being snobbish about it. I'd like to have a reception given for us in Glasgow."

**Whatever Edinburgh Council's reason for refusing to extend the honour, the Rollers don't have much cause to worry.**

They're off to the States in a month for the historic Howard Cossell show, they've had the fans on their feet and screaming in Germany when they'd been told it would never happen, and they've got the rest of Europe catching on to Roller mania in a big way.

It might be today Britain, but tomorrow it's definitely the world.



Sweet sixteen — and half a dozen US hits to her name already.

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MCA 195

Her new single from her first album on MCA Records

**TANYA TUCKER**  
MCF 2713

**MCA RECORDS**





CRISPY AND COMPANY

# This new Brazil's crispier . . .

IN TRINIDADIAN Arthur Grayson's words, the name "Crispy" means "lit-up". The other part of the epithet, "And Company", refers to his co-musicians, and the whole thing adds up to one of the most enthusiastic entries in our charts in recent weeks.

Crispy's choice of first release was a breezy standard, Brazil, which was written by Edmundo Ross some 40 years ago. An unlikely choice but not so strange that another outfit didn't find the song unattractive.

They were the Ritchie Family, currently vying with Crispy for radio and chart dominance, and for the honour of claiming who thought of it first.

"I honestly don't know which was the original," admits Arthur. "They both came out about the same time. But the other one has been a hit in the States

### Nice bit

"I prefer our version, though there's a nice bit of steel guitar in the other. But we didn't have the capital to do a big recording job."

Crispy and Company are in fact seven American guys. The band is made up of two trumpet players, two trombones, a piano, bass, guitar and drums.

It was only earlier this year that they all decided after ten years of session

work to try the up-front starbit themselves.

"We'd all been working together for other people," says Arthur. "We began to wonder why we couldn't do it for ourselves."

The musicians who were to become Crispy had been very influenced by Latin music during their time and were often to be found jamming together or playing small clubs in various line-ups.

That apart, Crispy do not see Brazil as representative of their main musical direction.

That's not really what we want to do," explains Arthur. "That's just a commercial market aim.

"We've got a whole lot of stuff laid down, what we call heavy rock jazz.

"Like, in America a lot of people are playing jazz, but we'd like to add more rock to it, make it a lot heavier."

At the time Brazil was recorded, Crispy also laid down 12 other tracks, which they hope to use on a forthcoming debut album.

But whether the band want to get into the Brazil type sound or not, they've got themselves a hit with it and the British charts have got yet another instrumental single.

Are Crispy's future records going to be all instrumental? Maybe.

"It's not that singing isn't important," Arthur says, "but you get to a point where you are saturated with vocals.

"The vocals don't have to be spot on, as long as the music's OK, then the sound's OK."

Brazil is also a big hit in France as well as in this country.

### Holed up

And at the moment that's where the band is holed up. They've been there some time.

"I originally came to France for a vacation," says Arthur, "but some of the others have been here for eight or nine months.

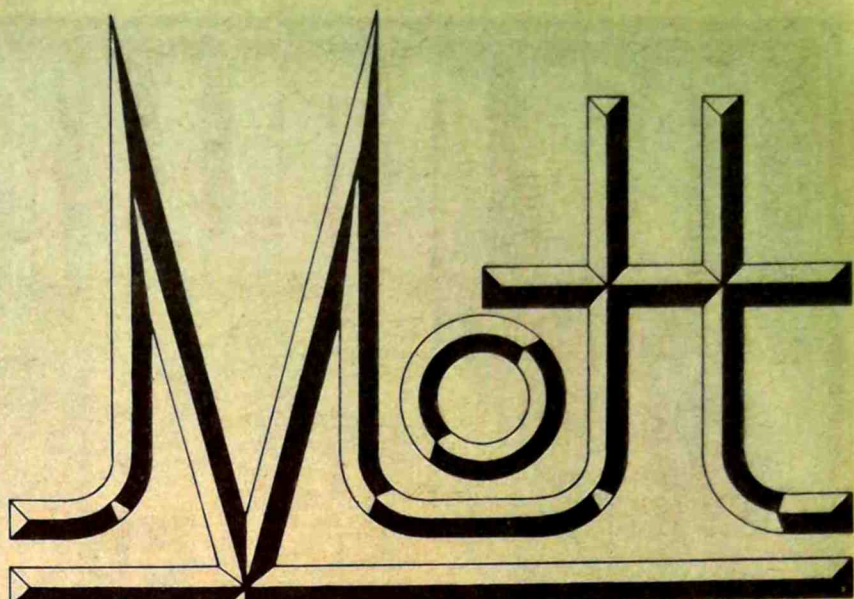
"We all came to see Europe and this is where we got together.

"There's not much happening here at the moment. We're still lying back.

"The gigs are beginning to come after this success. Otherwise we'd have been doing gigs that didn't pay.

Crispy are trying to catch up with that success at the moment, but in view of their optimistic name they look quite capable of handling it.

by Martin Thorpe



their magnificent new single

# MONTE CARLO



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- 20 Birmingham Town Hall
- 21 Manchester Palace Theatre
- 22 Southport New Theatre
- 23 Bradford St. George's Hall
- 26 Newcastle Mayfair Ballroom
- 27 Aylesbury Friars Club
- 28 London, New Victoria Theatre







BOWIE: the would-be film star

**IF YOU** are reading this simply to find out whether or not Fame is David Bowie's last ever single, then you need bother to read no further because even Bowie probably doesn't know the answer.

Even when the man was reasonably available for interviews to the persistent, it was virtually impossible to report his plans with any degree of certainty. Ever since his career took off with Ziggy Stardust, he's been a man in a hurry, toying with more schemes than he could possibly ever handle and subject to ever-changing whims.

Now, when even his wife sometimes finds it hard to get an audience with him, what he might or might not do is anyone's guess. The few "facts" that do filter across the Atlantic have a habit of rapidly becoming fictions.

Bowie's unpredictability began with his famous retirement announcement, made from the stage of the Hammersmith Odeon in the summer of '72. At the time he made it, he was definitely quitting live work for good.

Within a week that had been reduced to "two or three years at least," but in the event he was back touring (in America) within a year.

Apart from Pin-Ups, in the months between his going into "retirement" and re-emergence, he recorded enough material at Olympic Studios for three albums, but only released one (Diamond Dogs). He planned to put out a full-length movie of his "last" concert, but all that ever appeared were a few clips used in Cracked Actor, the documentary shown on BCTV last winter.

He also planned a musical loosely based on Orwell's 1984, but that ended up as one song, 1984.

He talked of becoming a protest singer. That's still to happen. Instead, all of a sudden, he declared Rock 'n' Roll to be as dead as a dodo and became a soul singer, bringing out Young Americans as proof.

Now, it would appear, his flirtation with soul is over. Films are his new absorption, and after two false starts he's actually making one. The first non-beginner was over two years ago, when he talked of starring in a film version of the science fiction novel, Stranger in A Strange Land.

That scheme was in the wind for a long while and most people thought he'd actually get around to doing it when he found time — and, who knows? He still might.

Then, this spring, there was a much-publicised announcement that he was to make a film in Russia, starring opposite Elizabeth Taylor. Soon afterwards, however, that fell through and he's purported to have said recently that he backed out because it was not a good enough script.

One wonders if his intentions were serious.



ZIGGY: the character who threatened to overshadow his maker

# BOWIE'S BROKEN DATES

by Ray Fox-Cumming

Perhaps, by just being seen to be hob-nobbing with Miss Taylor for a while, he was just seeking to elevate his status in movie circles. If so, it was a cheeky move since, as a film actor, his track record consisted solely of a tiny bit part in Virgin Soldiers.

If such scepticism over his motives is justified, what do you make of the announcement that Bowie is to play the role of Sinatra in a film of Frank's life? It's unlikely casting certainly and you might be entitled to think it's as much of a non-starter at the one with Liz Taylor.

## Starring

At last though, he does actually have the starring role in a film. It's called The Man Who Fell To Earth, and is directed by Nicholas Roeg, who was responsible for the highly acclaimed film, Performance, starring Mick Jagger.

Filming has now got so far that one feels this one must happen. It certainly looks a going concern with an autumn premiere already being mooted.

Now, before his first major performance on film is delivered to the public, he's talking about becoming a director. Has the acting bug palled

already or was it just a stepping stone anyway?

Bowie has always seen himself as an actor and with some justification. His stage personae have always been characters, each of which he reckons to be a little bit of himself.

The one that brought him success, Ziggy Stardust, was killed off because, Bowie maintained later, it got out of control and threatened to swamp him.

It's hard to credit that Bowie did (or still does) actually believe that, since Ziggy's successor, Aladdin Sane, received such ready acceptance. I suspect that someone suggested to Bowie that the character had to be killed off for that very reason and, that Bowie latched on to the idea because it happened to fit in rather nicely with what was written about Ziggy on the album.

So what of Bowie's future career musically? People who've gleaned whispers from the set of The Man Who Fell To Earth have been reporting that Fame is indeed the last Bowie single and Young Americans the last album. But no one so far has had Bowie saying as much in so many words.

Nothing seems to hold David's attention for very long and so, assuming he does get round to directing what comes afterwards? One can't see a long run in the theatre appealing to him and he's no Sammy Davis, so short of becoming a comedian or a circus performer, he's running short of new grounds to break.

Sooner or later it seems the old lures of recording studio and concert stage will beckon again, and he'll once again welcome the challenge of doing the same old thing only different.

## super stars

**VIRGO** (Aug 24 to Sep 23)

An old friend might show himself unexpectedly one early morn. Don't panic, invite them in for a cuppa then ask them what is the meaning of it all! After all they weren't too not on you years ago.

**LIBRA** (Sept 24 to Oct 23)

People have been paying you incongruous compliments, which (a) are having you in stitches, and (b) are causing you to believe you're Body Beautiful. If you want our advice stick to category (a).

**SCORPIO** (Oct 24 to Nov 22)

Everything in your world is as clannish as a Butlin's Holiday Camp, but it will do you good to get away from crowds and bathe in your own company. Besides, you'll need to take time off for deep thinking.

**SAGITTARIUS** (Nov 23 to Dec 21)

Don't say or do anything, or even try to enjoy yourself. For if you utter one word out of place, your fantastic luck might crash down on you like a deck of cards. When the signal's clear you will be able to do what you damn well please.

**CAPRICORN** (Dec 22 to Jan 30)

Sunny days and windy nights might be your ideal of heaven, but it isn't getting you instant recognition in the brains field. Instead of snoozing on the hammock, git off your behind and do some work.

**AQUARIUS** (Jan 31 to Feb 18)

Before you can say Jack Flash, there will be someone masquerading as your good self and friends won't know the difference. You must stop this fool before he/she accuses you of being fake.

**PISCES** (Feb 18 to Mar 20)

Your tactics might not go according to plan, but don't worry, the bloomer will be for the better. What seemed a good idea at the time may turn sour, but owing to the said bloomer, you will rectify all the bad vibes which surround you.

**ARIES** (Mar 21 to Apr 20)

Make hay while the sun shines, otherwise the horse might gobble it all up. Time to put on your thinking cap and get your skates fastened, for everything has to be done in breakneck speed. Don't blow your mind, or the spare bicycle tyre.

**TAURUS** (Apr 21 to May 21)

Well fancy that. You lot might be on to a good thing, if you hold the high cards. See, life is a gamble, innit, so to win you've gotta be shrewd, gerit? Don't lay your hearts on the table, ole Jack might come along and whipl'em away.

**GEMINI** (May 22 to June 21)

A marvellous time in the offing, with assorted people chatting you up, subsequent dates in open top cars, and oh begged plenty of mooning and looning. What a way to live.

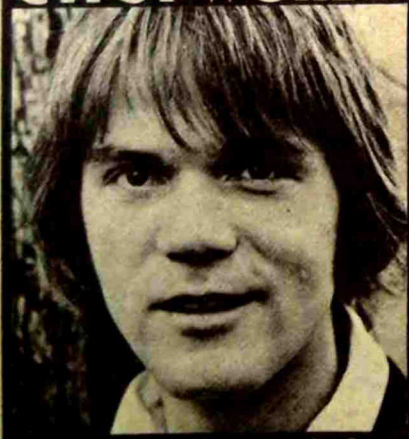
**CANCER** (June 22 to Jul 21)

Prim and proper folk in your opinion are as nasty as gorgonzola and sweaty socks. You prefer flashy pashy extroverts and lightweight Macs. People in dark brown army coats are not for you.

**LEO** (Jul 22 to Aug 23)

Plenty of spicy, dicey occurrences, though don't worry buddy, because you usually love anything peppered with mystic. For the past fortnight you've been moody, but will be pleased to know that owing to mild pick-ups the world is glossier.

## GYPSY WOMAN



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# BRIAN HYLAND

Produced by Del Shannon MCA 208

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DAVID: ever changing

## RECORD MIRROR

**NEXT WEEK!** SPECIAL: RECORD MIRROR & DISC!



**THE GLITTER** Band, in the Top Of The Pops dressing room and minus their sequins are a wonderful sight: Cuddly John Springgate is walking around in mauve pants and beige ankle socks. He-man Pete Phipps stands in the corner like Little Jack Horner in off-white Y-Fronts.

As for the others . . . waa heyyy. It's certainly a day for letting it all hang out. Modesty has been sucked up the ventilation shaft. These dudes wouldn't care if Princess Anne herself walks in.

We talk awhile about comfy underwear and Marks and Sparks wince- yette. The music, as always rears its head. "We read the Smokey article in Record Mirror the other week and they mentioned us," says John, a hound-dog for publicity.

"They were under the impression that we don't write our own material and that we're forced to play "bang bang" stuff - which is complete and utter nonsense!"

"We write songs to make people happy," Gerry adds, "and we have always made entertainment our top priority."

"As long as our fans know we write our own material that's OK, although there are a lot of people who are under the impression that we have our songs written for us."

John: "How many pop bands are there in our category, like say the Rubettes, Mud, Kenny and Smokey who write their own stuff? Hardly any! I think we're the

only band out of the ones mentioned who write their own singles.

"OK, the first album didn't have many of our own songs on it because we didn't want to bore our audience with songs they couldn't associate with. So we did things like standard rock and rollers, and Buddy Holly numbers."

Pause. The GB camp affirm they don't want to slag other bands, but bitchiness from fellow musicians is getting out of hand.

John, now in checked shirt and denims, reckons: "You can't pick up a paper these days without some band or another being nasty about the Rollers or the Rubettes. I feel sorry for the Rollers actually, they're always being criticised."

"I'm not ashamed to say I like Smokey's new song, I reckon it's great," Gerry opines. "Just because Chinn and Chapman wrote it doesn't mean we've got to slag it to death!"

While coffee and ice water is served the Glitter Band put their feet up, smoke king size ciggies



From left: Tony Leonard, John Springgate, Pete Phipps, Gerry Shepherd, Harvey Ellison.

playing some of our earlier stuff I think to myself 'wish I'd put that here and that there,' because now we're experienced and are more knowledgeable than when we first began."

Outsiders may be stingy with compliments but there's no shortage flying round this dressing room.

John goes as far as saying that if Gerry's writing progresses any further he'll take the band right out of the singles charts!

"The band is improving all the time," he says. "No doubt about it. We're becoming more familiar with studio techniques."

The latest single isn't instantly recognisable as a Glitter Band product, I say. It reminds me of Beach Boys fun-in-the-

say it's Beach Boysish. But up 'til now we've had our own, individual sound and a lot of people, like yourself have said this one is a totally different sound to the thing we usually do.

"I mean, we're not going to bring out a repetition of Beach Boys type songs. We're definitely not doing a Glitter's Up!" (Surf's Up, geddit?) What they are doing however, is another album, for November, and before that the boys will be sprinkling their glitter further afield in the dubious world of collegedom.

"We are invited to do a college circuit," says Gerry. "They rang us, we didn't ring them," he adds proudly.

Yeah. About your stage act, I was . . . "Well, we have got one," says smartie pants Pete.

. . . going to ask why John smashes up his guitar a la Pete Townsend?

John is now embarrassed: "Mmmm, well, I just went ahead and did it one night, and it kinda became a regular thing."

"But we'll have to stop it now anyway."

Too expensive, eh? "Not only that, we're stopping all the stage gimmicks," says John firmly. "We're now going out there and playing good music."

"Of course, it was also expensive," he admits. "I've smashed 50 guitars since I last saw you, and that's how much?"

(pauses and counts on his fingers) ". . . about fifteen hundred quid. A lot of dough to smash around!"

# All that glitters, etc

by Jan Iles

and pour out their troubles.

Sob: In the past the GB's been sniggered at for taking their moosic far too seriously. Underneath the glittery facade lie four earnest musicians.

"A lot of bands say, 'yeah Glitter band are nice guys but they take their music far too seriously,'" says Gerry. "But it is a serious business to us."

"We enjoy what we're doing, and we work hard. I'd say if we're not on the road we're in the studios."

How about social life?

really do work our 'whatsits' off trying to produce our best."

But don't you ever listen to your earlier records and think "God they sound awful"?

"No, we still think they're good," says John. "I listened to Hey, our first album, the other week and thought, yeah, it still sounds fine."

"I know that a lot of artists say they think their first couple of singles were rubbish, but that's a kind of typical 'I wasn't really into - all that etc etc' . . ."

Gerry only partly agrees: "Obviously when

sun harmonies and moonlight barbecues. Also the opening lines are similar to the first few lines of Cilla's weepy, It's For You. Has there been perchance a dusting down of dormant oldies?"

Gerry smiles, but doesn't give away any secrets. "Someone who is really in the know about music once said to me that a good single should always remind the listener of something else."

But John is not amused: "See that's what I hate . . . what she's just said."

Huh? He elaborates: "You

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**DISCO PAGE**

**James Hamilton's**

**LEGEND OF THE WOLF**

**WOLFMAN JACK**, America's most famous disc-jockey, is now probably even better known over here for his pivotal role in "American Graffiti" than for his shows on AFN. When he came to London last week to appear on Capital Radio it was my privilege to work closely with him (that's us clowning for the cameras, right), and thus I was able to find out about a lot of his tricks.

When recording his syndicated shows, carried by hundreds of radio stations worldwide, the Wolf merely sits down with a running order list and puts his voice links on tape, without any music, leaving three second gaps between each link. An engineer then records the master tape, playing the records, running in the pre-recorded links, and slotting in other relevant "bits" that are already on cart, like the famous wolf howls (actually, a coyote). This explains why on the two "American Graffiti" albums the Wolf often crashes the vocals — he had no control!

Possibly the greatest surprise when watching the Wolfman at work is to see that all his incredible raps are in fact read from books. Wherever they go, he and his manager, Don Kelley, note down any-



thing that inspires them. Don is then able to flip through piles of thick notebooks until he finds something apt for the music and mood of the moment, which the Wolf then transforms into a rap that sounds totally spontaneous. He also uses the

**NATALIE COLE: This Will Be (Capitol CL 15834).** Nat "King" Cole's daughter is a merry young soul on this happy stamper (reviewed last week as an import), which much like Barbara Acklin's Love Makes A Woman really does move like the clappers! Hopefully modern dancers can cope with the fact that it actually swings... and how! My fate of the month, if not year.

**INNERVISION: Honey Baby (Be Mine) (Private Stock PVT 17).** An instantly catchy bass line makes the purposeful yet gentle rhythmic drive that fronts some impassioned harmonies and should win friends in a hurry. In fact, I've a hunch this could hit.

**THE FATBACK BAND: Yum, Yum (Gimme Some); Trompin' (Polydor 2068590).** A lip-smacking treat for funky folk, this bouncy thumper may seem monotonous to others as the bass predominates in a very repetitive way. Spirited flip.

**CHOCOLATE MILK: Action Speaks Louder Than Words (RCA 2592).** I

didn't appreciate the subtle secondary rhythms that make this otherwise slow synthetic thudder a funky dancer's delight until Raymond played it down at Gilly's on Saturday.

**ESTHER PHILLIPS: What A Difference A Day Makes (Kudu 925).** Rage of the NY discos, Esther's sophisticated warbling and fast wukka-wuks may not seem too British but the smooth strings and great erupting guitar break may sweeten the pill. It's certainly grown on me.

**Straight from the States**

**JOE BOB'S NASHVILLE SOUND COMPANY: In The Mood; String Of Pearls (Capitol 4059).** The main reason for last week's look at other

**JIMMY HELMS: Don't Pull Your Love (Pye 7N 45503).** I still think this is rather mundane and messy but can see why its dully thudding rhythm has picked up so much support in discos.

**BETTY WRIGHT: Ooola La (RCA 2596).** Far from her best, Betty's newie is yet another variation on the TK rhythm, quite fast and nicely bright 'n breezy.

**TAVARES: It Only Takes A Minute (Capitol CL 15832).** The O'Jays must be feeling very flattered — or, to put it another

potential Mistys from America, this lead-off review was of course the one that got left out! Anyway, here are two of Glen Miller's best-loved classics given a massed strings, steel guitar and finger-pickin' treatment that is truly sensational. In The Mood especially swings like mad and is a must. No MoR Jack should be without it. Try it, you'll like it. Etc, etc. Get the idea?

**B.T. EXPRESS: Give It What You Got; Peace Pipe (Roadshow RD 7003).** From their new Non-Stop album and destined to be their first thru EMI in September, these two trax just keep cookin'! On top the funky rhythm's got bounce while flpside those Injun wardrums start the faster more jagged groove.

**TYRONE DAVIS: A Woman Needs To Be Loved (Dakar DK 4545).** Gruffly growling Tyrone has a searing Soul style that can strike home hard especially on powerfully felt slow rollers such as this beauty. Almost another When A Man Loves A Woman.

**DOE CLARK: Ride A Wild Horse (Chelsea CH 3025).** Dee, of Raindrops and many other hits fifteen years ago, sounds his closest to the charts for a long time with this medium lollipoper that showcases this amazing high-pitched range in occasional exciting bursts, a bit like the TK things.

of Rock 'n Roll radio, plus he's had numerous songs written about him, plus... like I said, he's the World's most famous DJ.

way, if you liked Back Stabbers you'll like this! **BOBBY MOORE: (Call Me Your) Anything Man (Pye 7N 25091).** Bobby (hot the Rhythm Ace) is another whose disco hit didn't hit me at first. Thought of as a slowie in a funky situation it works well indeed, though I still think there are plenty better.

**BARRY BLUE: If I Show You I Can Dance (Bell 1452).** Barry forsakes his clever Beach Boys impressions for a return to his first hit's Graeco stomping sound, full of

Eastern Mediterranean jollity. Fine if it sells.

**ROCKIN' BERRIES: Lonely Summer (Satri SAT 101).** Not immediately obvious, this is another of those UK blue-eyed soulsters that seem to appeal to me so much these days. Delicately constructed with Four Seasons-ish bits, it's a light and airy gentia clopper.

**ISAAC HAYES: Choc late Chip. Vocal Instrumental (ABC 4076).** Rating raves from some, Ike's return is a bit messy to my mind.

THE Drifters - ish **BILLY OCEAN** Whose Little Girl Are You (GTO) is getting picks a plenty — Mark Rymann (Port-hcawl) started it and it's now charted by Les Aron (Ball Hal, Bognor Regis), Peter Greig (Route 66 Discos, Plymouth), and Ray "Rosko" Robinson (Tiffany's, Leicester) ... Ray has a bee in his bonnet about some other UK Soulisters too, **LEROY BROWN** One Woman Man (EMI), **JIMMY HELMS** Don't Pull Your Love (Pye), **ERUPTION** Let Me Take You Back In Time (RCA), plus he has a beef about being on no mailing lists despite unanswered letters to many record companies

**GEORGE BAKER SELECTION** Paloma Blanca (Warners) another with plenty of picks, from such as Jon Taylor (Crocker's, Norwich), Steve Ingram (DJ Enterprises, Weybridge) ... **Chris Sang** (Hove) and many others point up the mistake whereby although their charts have nearly all been mentioning **RITCHIE FAMILY** Brazil (Polydor), the accountants who compile our Disco Chart have somehow credited all the votes to the dreaded other version ... **MELISSA MANCHESTER** Midnight Blue (Arista), a smoochy lip from Barry "Percy" Evangelist (Golders Green) ... **Jeff Buntin** (Hull) has been super sharp and alerts that last year's (NEW) **SET-TERS** She Didn't Forget Her Shoes (York YR 218) is a rougher production but much stronger disco sound than the **REPA-**

**DJ HOT LINE**

**RATA Shoes** (Polydor / Contempo) ... **ALEX HARVEY** Gang Bang (Vertigo) still going down great at the Poseidon in Glasgow for Tom Russell — which probably figures! ... Dr. John (Newport, Salon) picks **Salop** faves **JEANNE BURTON** Nobody Loves Me Like You Do (Seville) and **NITTY GRITTY DIRT BAND** Dream (UA) ... **Tony Hadland** (Reading) gets in on the act with **PRINCE BUSTER** Al Capone (Blue Beat) and **ELVIS PRESLEY** Jailhouse Rock (RCA) as goodtime oodies

**BENNY BELL** — that's BELL, not HILL, please — and his silly **Shaving Cream** (Vanguard) a looney toon for **Dave Singleton** (Iriam, M/C) ... suitable by the sea, **GLITTER BAND** Love In The Sun (Bell) keeps 'em sizzling for **Pete Graham** (sunny 'Worthing'), while **Weymouth's** gone funky with **Alex Henderson** playing **CALENDAR** Hypertension (All Platinum), **PEOPLE'S CHOICE** Do It Anyway You Wanna (Phil. Int) and **FATBACK BAND** Yum Yum (Polydor) at the Victoria Bars ... keep dancing!

**HOT TIP**

From Peter Dunn :Coppercoins Country Club, Nr Havertfordwest, Pembs): Useful as a nice happy party record, **MEL BLANC** I Taut I Taw A Puddy Tat (MIP Surprise Surprise FP 27) is especially good if just the main Twenty Pie verse is cut in, for unexpected shock effect. This and many more party goodies of a silly nature are available on cheap kiddies discs in places like W. H. Smith & Son — they're worth trying.

notebooks to whap in time with the beat when rockin' to Little Richard!

To change from his normal speaking voice into his maniacal radio style, the Wolf goes into a wheezing chuckle that gradually intensifies until it bursts out into his much copied growling rasp — which is full of amazing resonances. Even when wearing cans, at the mike he often puts a hand over one ear in traditional announcer's fashion. A true AM jock, he likes lots of EQ, and sits well back while ranting and raving.

As well as radio shows, there are Wolfman Jack discs, syndicated on tape to locations that he and Don Kelley control. Because these are mainly in hotels, the music that they very carefully programme for each hour-long tape is angled to get bashful business men onto the floor, and each tape follows an almost scientifically proven formula. This includes a healthy quota of really big oldies, with one Latin cut per hour.

As well as all this the Wolf is the main presenter of America's long-running "Midnight Special" TV Rock show plus he has his own lavish touring stage show that choreographs the history

**NATIONAL DISCO TOP TWENTY**

- |    |    |  |              |
|----|----|--|--------------|
| 1  | 1  | I Can't Give You Anything — Stylistics         | AVCO         |
| 2  | 4  | It's Been So Long — George McCrae              | Jayboy       |
| 3  | 3  | That's The Way — K. C. & The Sunshine Band     | Jayboy       |
| 4  | 5  | It's In His Kiss — Linda Lewis                 | Arista       |
| 5  | 2  | Barbados — Typically Tropical                  | Gull         |
| 6  | 9  | Dolly My Love — Moments                        | All Platinum |
| 7  | —  | Sailing — Rod Stewart                          | Warner Bros  |
| 7  | 15 | Brazil — Ritchie Family                        | Polydor      |
| 9  | 7  | The Hustle — Van McCoy & Soul City Symphony    | AVCO         |
| 10 | 18 | Do It Anyway You Wanna — People's Choice       | Philly       |
| 11 | 6  | El Bimbo — Bimbo Jet                           | EMI          |
| 12 | 11 | Jive Talking — Bee Gees                        | RSO          |
| 13 | —  | Summer of '42 — Biddu Orchestra                | Epic         |
| 14 | 9  | Delilah — Sensational Alex Harvey Band         | Vertigo      |
| 15 | 8  | 7654321 Blow Your Whistle — Gary Toms Empire   | Epic         |
| 16 | 14 | Highwire — Linda Carr & The Love Squad         | Chelsea      |
| 17 | —  | All I Need Is Your Sweet Lovin — Gloria Gaynor | MGM          |
| 18 | —  | Sexy — MF5B                                    | Philadelphia |
| 19 | 19 | New York Groove — Hello                        | Bell         |
| 19 | —  | Hypertension — Calendar                        | All Platinum |

- Breakers**
- |   |          |
|---|----------|
| Walking The Dog — Roger Daltrey         | Polydor  |
| Who's Little Girl Are You — Billy Ocean | GTO      |
| Chinese Kung-Fu — Banzai                | Contempo |

**HAMILTON'S TOP TEN**

- 1 **IN THE MOOD** Joe Bob's Nashville Sound Company... US Capitol
  - 2 **THAT'S THE WAY I LIKE IT** KC & Sunshine Band LP... Jay Boy
  - 3 **I CAN'T GIVE YOU ANYTHING** Stylistics... Avco
  - 4 **ALL I HAVE TO DO IS DREAM** Nitty Gritty Dirt Band... UA
  - 5 **EL BIMBO** Susan Maughan... Ember
  - 6 **THE LAST FAREWELL** Roger Whittaker... EMI
  - 7 **BRAZIL** Ritchie Family... Polydor
  - 8 **HEARTBEAT** Showaddywaddy... Bell
  - 9 **NOW IT'S PAUL MCCARTNEY** etc. Clive Baldwin... Mercury
  - 10 **THIS WILL BE** Natalie Cole... Capitol
- BREAKERS**
- 1 **HAPPY FEELING** Hamilton Bohannon. Brunswick
  - 2 **YOU BELONG TO ME** Jim Reeves... RCA
  - 3 **HONEY BABY (BE MINE)** Innersvision/Private... Stock





**PROCOL HARUM:** You want another one? But you had nine already. From left: Alan Cartwright, Chris Copping, B. J. Wilson, Garry Booker, Keith Reid, and Mick Graham.

# Open the box, Take the money

**ACCORDING TO** mythology, the box Procol Harum sing of was supposed to have released a multitude of sins on the world, leaving us with only hope for better things.

But in fact it's the band themselves who have been getting most hope out of Pandora's Box. Their first hit single for some time, and they've been watching it hurtle up the charts.

It's typical Procol stuff. Keith Reid's majestic imagery of the high seas.

It's also another exercise in deep strident drumming from B. J. Wilson. He took time out this week to talk to us.

He looked fit. The reason he joked, was that Procol's longer and longer sets were better for him than a sauna.

"We've been playing long sets, with an interval, for about two years now. It all started on the Continent where people are fed up with support acts. They had paid their money to see us and that's all they wanted", he added.

"After nine albums we have enough material to vary our long sets.

"I enjoy the symphonic type drumming. The music lends itself to that approach and it's becoming even more so."

Procol's latest, critically acclaimed album, Ninth, has a crisper feel than their previous outings, and Barry James Wilson reckons a lot of it is due to the expert

production from maestros Jerry Leiber and Mike Stoller.

Strangely enough in pre-Procol days Gary Booker, Chris Copping and BJ were part of the Paramounts and they busied themselves with old Coasters tunes like Cool Cats and Searchin' — songs written by Leiber and Stoller.

"To work with such professionals was amazing", said Wilson.

### United

"It was a united decision to try another producer on this album." They had previously used Chris Thomas.

"It was just a question of making up a list.

"We had used the same producer and same engineer for nearly four years and it was time for a change.

"We thought of Leiber and Stoller because of the fine job they'd done on the Steeler's Wheel album.

"The surprising thing was that, though nothing was rushed and things weren't done fast, there was no hanging about.

"They were most professional during the sessions. We'd start at noon and work till nine o'clock and that would be it, whereas most groups tend to go on.

"And it's strange having two producers

when you usually associate the job with one person."

Wilson admitted the band were lucky to get Leiber and Stoller, who are usually very busy. They are hoping to get them to produce Procol's future albums.

As a mark of respect, Ninth contains the Leiber / Stoller song I Keep Forgetting, first recorded by Chuck Jackson.

There's also a version of the Beatles' Eight Days A Week, making it the first Procol outing not to have been exclusively written by Gary Booker and Keith Reid.

The track, Pandora's Box, has put the albums-orientated band back in the singles market.

"We're really pleased about that and about playing Top Of The Pops for the first time in a long time", said BJ.

"It was an amusing show and", as he put it, "the only ball game in town."

Now they're hoping that television and Pandora will leave them with another Whiter Shade of Pale.

That, after hitting twice all over the world, could be called their original and greatest sin.

by  
David  
Hancock

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## BACK FROM THE USA, PAUL CARRACK OF ACE TELLS WHY:

**'I wasn't ready to come home'**

ACE ARE BACK in London after three months non-stop touring in the States, and are wondering whether Britain has forgotten them.

Remember? It was last Christmas when their haunting debut single, *How Long*, brought instant success.

In a few short weeks they catapulted from the relative obscurity of London's pub circuit — without a management agency or a record company — to being the star band on the new Anchor label.

*Five - A - Side*, their first LP, confirmed the band's strength in depth. However the follow-up single to *How Long*, *I Ain't Gonna Stand For This No More*, failed to consolidate this success.

"It bombed," says Paul Carrack. "It was totally different from *How Long*," the band's keyboard player goes on. "That probably had something to do with it."

Another reason was that *Long* was recorded in a one-off session and was made to sound like a live cut, as a reaction to the smooth sound of *How Long*.

"I think we could have made it more commercial," Paul says, "but we were very wary about getting categorised. 'See we do a lot of different things."

"Yeah," interjects guitarist Bam King, "we were very worried about getting trapped on the old ballroom circuit again."

"We got a lot of those sort of gigs through *How Long*."

"Anyway," says Paul, "that's old hat now. I expect a lot of people were not even aware we had another single out."

More important to the band is the effect of their arduous visit to America. After a few smaller gigs with various acts, they played support to Yes, taking in 18,000 capacity venues and a different town every day.

"It scrambled our brains," says Paul, "but it was good. We had a great time."

Looking slightly Americanised in his Denver cowboy boots and press stud shirt, Paul explains:

"While we were there, the feel of the band did change. Everybody started to come out of their shells. We gained confidence and were able to put more into the playing."

"Mind you we had to. We only had a 45 minute set, so every number had to count."

Yet even though most of the audience at each gig was made up of Yes fans, the group found they had plenty of support.

"We definitely had people to see us," says Paul, "particularly in the mid-West."

"It showed in record

sales too," says Bam. "The single and album were on the way down by the time we started the Yes tour, but then they started going up again."

Indeed *How Long* raced to the top of the American singles chart, and the *Five - A - Side* LP sold over 250,000 copies.

The big problem for the band now is whether or not they can live with Britain again. They have just returned from holiday in Jamaica. They have a month to cut a new LP and maybe do a mini-tour of ten dates.

But already Ace are

itching to return to the faster pace of America.

"Let's put it like this," Paul says, "I wasn't ready to come home."

"But it's a big step to decide to go and live there. I know a lot of bands go to live in America because of their tax situation — that wouldn't influence me."

"What turned me on was just the whole vibe. 'I have never been to the States before, though I've always been influenced by American music. When you get over there it all begins to make sense."

"It's very positive. They know where they are going, whereas over here it's a bit depressing at the moment. People are really having a hard time keeping it going, it's a bit negative."

Paul adds that he's not sure America has got all its problems sorted out either, but he believes it's a place of opportunity.

"Over here there's not much chance for new bands to get started because the radio seems to control it."

Even so, Ace believe it will be good for them if they can get another single out in England.

"We are not looking for one," says Paul, "but if there is one on the new LP — great!"

He sums up: "It's been a good year for us. I think we came through America very well. There's been no serious brain damage," he laughs, "and that's because we're a solid group."

"You wait 'till you hear us, we're a hundred times better."

by Peter Harvey

## WHAT A TRIP TO THE STATES CAN DO FOR YOU



**BEFORE:** Ace, a struggling pub band, in April, 1974. From left, Paul Carrack, Bam King, Tex Comer, Phil Harris, and (front) Fran Byrne.



**AFTER:** Ace, a successful States band, plus two New York publicity ladies, and their manager, Tony Dimitriadis. Yes, it is the same band!

## MAILMAN



**GASP AT** the outrageous attack on Alex Harvey, thrill to the latest Lyn Paul / Peter Doyle battle statistics, learn who's brand new album is selling for 1/2p, and find out if screaming is bad for the health.

Then write about something completely different to: Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7.

## That upstart

THE REASON Tom Jones fans have no comment to make on Alex Harvey is because this "artist" is of no importance whatsoever. He is a typical upstart of the music business, on a level with singing comedians and circus acts, and his rather pathetic version of Delilah would no doubt go down a bomb on shows like *Wheelappers* and *Shunters*.

R. Smith,  
The Flats,  
London FW3 6S2.

Bunk.

## Choc-a-bloc

I'M WRITING about the most under-rated group in the world, Hot Chocolate. Record Mirror should show more enthusiasm towards this group by doing more write-ups on them and their music.

Tim Ford,  
Bockham Cott.,  
Ashford Kent.

Feast your eyes on this week's cover, read the feature on page seven, then go stand in the corner.

## All mouth

I'M SICK of the people who keep criticising David Cassidy. They criticised the "old" David and now they are criticising the "new". Why don't they just shut their big mouths and give him a chance?

DCFan,  
Ebbw Vale, Gwent.

After one particular David Cassidy interview recently, a lot of people are saying he should shut his own big mouth and give himself a chance.

## More questions than answers

(1) DID SOMEONE think the Bay City Rollers were the best-looking group? (2) Did anyone ever like Jook when they existed? (3) They were beautiful. (4) David Essex is beautiful. (5) I know a boy called Barry Bennell who is even more beautiful. (6) I thought the Rollers didn't drink. I saw them on half pints in the Boar's Head.

A. Beethoven Freak,  
Winton Road,  
Bowdon, Cheshire.

(1) Very possibly. (2) Well, somebody must've. (3) Judge for yourself, some of them are now with Sparks. (4) Result of straw poll in office — three ayes, three noes, with the editor declining to exercise her casting vote. (5) Well hi there Barry. (6) Must have been Coke, unless the Boar's Head sells milk.

## Pushy

WILL YOU please put a good picture of Queen in the paper. I know they are the best rock band in the universe, but their publicity is almost non-



ALEX HARVEY: upstart?

existent. So why don't you help a girl who is about to jump off the Tyne bridge?

Queen Fan,  
Eastfield Terrace,  
Newcastle upon Tyne.

Hang on and I'll come and give you a push. You really can't expect pictures of groups who haven't any new records at the moment.

## Cheap at the price

I AM JUST writing to tell you about the bargain of the year or the worst buy of the year, depending on which way you look at it. When I was up in Inverness I noticed in a record shop Lou Reed's double LP *Metal Machine Music* going for 1/2p! — so priced by an assistant because he considered it "utter sh." (you know what). I bought it.

Blackie.

Most people would tell you that 1/2p for that album is expensive, but you've done better than one lady who practically had to pay the dustman to take it away. I find it most useful for getting rid of guests who've overstayed their welcome. Two minutes usually does the trick.

## Quo Ellis?

I WOULD like to ask a question to test your knowledgeable, witty brain. Please could you tell me if Steve Ellis is still in the music business and, if so, give details.

E. Even,  
Edinburgh, Scotland.

Actually that's two questions, but I don't know the answer to the other one. Steve Ellis is lead singer of Ariel Bender's new band.

## Paul wins

WHAT'S THE latest score in the Lyn Paul / Peter Doyle battle?

Statistics Freak,  
Norwich.

44 pro-Paul, 29 pro-Doyle and one three page screed of obscenities from some cat who can't stand either of 'em.

## Rakking it in

WHY DOES Andrea George criticise Mickie Most for putting out tracks *Mud* cut for him while on *Rak*? He's perfectly entitled to do as he pleases with them.

Lorraine Shirley,  
Esher.

Sure, but there's nothing which makes you want to scratch somebody's eyes out more than the thought of them cackling all the way to the bank.

## Two tasties?

WHAT ON earth did that geezer write in asking for posters of today's girl pop singers for? I mean, they're none of them half as tasty as Marianne Faithfull or Sandie Shaw were. By the way, what ever happened to those two?

Gerald,  
Warrington, Lancs.

Sandie Shaw got married and Marianne wafts around theatrical circles — while I pray nightly she may one day sing again. Her *Love-in-amist* album is one of my all-time favourites.

## Throat away?

YOU WOULDN'T catch me screaming at any pop star. It's just a waste of time and energy.

Mandy,  
Canonsleigh Walk,  
Leicester.

Over to RM's medical expert, Doctor Turnleftankoff. "Screaming at pop stars is a healthy outlet, preventing the eruption of acne vulgaris on the face and keeping under control the sexual urges."

"It also helps to drown out the appalling noise of the music." Thank you.

## How come?

IF GANG are so great, how come they haven't had any hits?

Rollers' Fan, Glasgow.

Dunno, you tell me.

## Typically shy

I LOVE *Typically Tropical*'s record, but I can't bear watching them do it on *TOTP*, because the lead singer looks so silly, it's embarrassing.

Alison Haymes, Bristol.

Don't be nasty, he's doing his best and he's shy. Hairy Melon, he's shy.

## At last (yawn)

COULD YOU tell me if Elvis is coming to Britain either this year or next?

Stephen Stanley,  
Woodward Road,  
Birkenhead, Merseyside.

The National Press would have us all believe that he is indeed coming (at last) next year, but "Elvis For Britain?" headlines have been a way of filling up space for years.



# essinglessingle singlessinglessin inglessinglessi singles singlessinglessin essinglessingle

by Sue Byrom

## Jumping jelly! This could be the toast of the charts

**PETE WINGFIELD: A Whole Pot Of Jelly (For A Little Slice Of Toast). (Island WIP 6245)**

Those familiar falsetto tones ring out once more, with, what in my humble opinion is a far better song than Eighteen With a Bullet. Much funkier than his last one, and much more obviously commercial. It's from his highly-praised album, Breakfast Special, and it should put him right back in the charts.

**MOTT: Monte Carlo (CBS 3528)**

Debut single from the new Mott, and it's an Overend Watts' number, which has lots of guitar driving in the background, with a chorus line which gets you after the second verse. This one might not be a major hit, but it has what is euphemistically known as promise.

**BETTY WRIGHT: Ooola La (RCA 2596)**

Third hit in a row for Ms Wright coming up — and another in the string of hits coming from the TK stable. Maybe it's not quite as pacy as Where Is The Love, but it's an instant jigsaw, and should chart.

**JOHN DENVER: I'm Sorry (RCA 2588)**

To say this is typical Denver-ish sounds, a bit rude, but it is very much what one expects. A ballad of a lost love, sung wistfully, John usually succeeds in the charts with slightly more up-tempo songs, so this is a case of might, might not.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

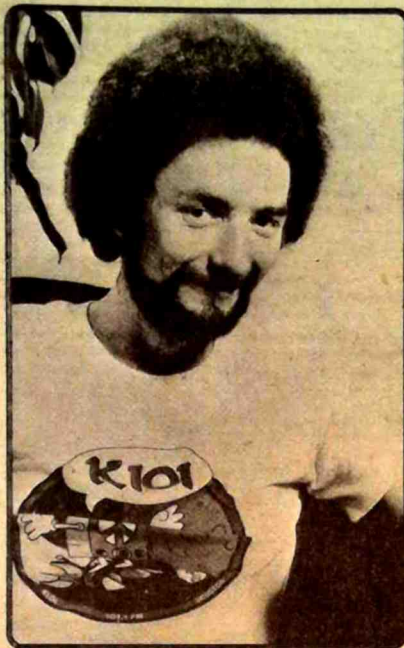
Thumb down: oh dear

**ABBA: SOS (Epic 3576)**

Starts off a bit like the old Mary Hopkins Those Were The Days — slow and mournful — but then it kicks off into a much faster rhythm, and sounds quite lively. If you ignore the slow bits, it's not a bad record.

**NATURAL MAGIC: Strawberry Fields Forever (Oyster OYR 102)**

And now for something completely... strange? It's face-lift a la synthesiser for the old Beatles' number, and most peculiar it is too. Very slow, almost heavy treatment of the song which doesn't touch the original.



PETE WINGFIELD: much funkier, and more commercial

**JETHRO TULL: Minstrel In The Gallery (Chrysalis CHS 2075)**

Long instrumental intro before Ian Anderson's vocals take over. There are the usual cadences in the background, but it's not really a commercial single, more what it is — the title track from an album.

**TUNDRA: All I Need Is Your Love (Goodiear 610)**

The flip of this single is called Northern Soul, so there's an indication of the type of sound to expect on this record. The A-side has got quite a catchy beat, strengthened by the repetition of the title phrase. Could be one for the discos.

**DANNY WILLIAMS: Ebony Eyes (Philips 6006 472)**

Go back to 1961 and a hit called Moon River, and that's where Danny Williams started. Since then he's had a couple of hits, but not much recently. His come-back record is a sweet soul sound which might be nice for a slow round the dance floor.

**CHUCK JONES AND CO: Boo On You (Shakin' The Baby's Shoes) (Pye DDS 118)**

Released on Pye's Disco Demand label, this has a strong bass beat which makes it perfectly acceptable for the market it's aiming for — discos. But apart from that, there's very little there to give it a more universal appeal.

**ANDY WILLIAMS: Pieces Of April (CBS 3584)**

Easy-listening ballad by Andy, given the golden tonsil touch. It took Andy quite a long time to get in the charts with his last one, and there's nothing extra special in this one to give it a more obvious push. Pretty average.

**ALBATROSS: Tobacco Road (Gull 16)**

Back in the distant past, I remember seeing the Nashville Teens open a new disco called The Witch

Doctor in Hastings — and at that time, their version of Tobacco Road was riding high in the charts. It's still a good song, but whether or not it has the same appeal is up to you. Can't see it.

**EDDIE HOWELL: Can't Get Over You (Warner Bros. K 16605)**

Listen carefully children and you'll hear a backing on this one which reeks of Be My Baby, by the Ronettes. Actually, there's quite a lot of that type of production effect to this song, with a very full sound, and Eddie singing over it. Quite catchy, but only a fifty-fifty chance.

**SWEET DREAMS: Let's Get Into Something (Bradley's 7522)**

A Van McCoy number, it lacks the bite of his own hit, The Hustle. Basically, it's a cross between sweet soul and up-tempo funk, with the emphasis on the former. Pleasant enough, but a bit twee.

**TRAPEZE: On The Sunny Side Of The Street (Warner Bros. K 16606)**

Nostalgia songs take another bashing with this up-dating — and bashing is about the right description. Very raucous and noisy, piano and guitar thumping away all over the place, with vocals to match.

**HARLEY QUINNE: Roadie (Spark SRL 1131)**

Little ditty dedicated to that grand legion of men: roadies. Definitely one to go in the la-la-la bag, sung to a bit of a busker beat. If there are enough roadies around, who knows?

**AMAZING BLONDEL: Be So Happy (DJM 407)**

I'm never really quite sure what to expect from this group, but I sure didn't expect this — almost MOR stuff and definitely a nice, easy on the ears sound. Hmmm.

**NAVEIDE: Around My Head (Buk 3011)**

Well Biddu's done quite well. Now here is an Indian prince — the last remaining prospective King of The Mogul Empire no less. Unfortunately, on record

currently one of the top disco records for those of you who can manage it, that particular beat which people are dancing to at the moment. Could well be a hit here.

**INNERVISION: Honey Baby (Be Ming) (Private Stock PVT 17)**

Good soul sound from this group, about whom I know nothing. It's not out and out funk, but it's good to listen to; as well as being suitable for dancing to, and there's some nice group vocal work.



WILLIAMS: come-back?

he's come up with a pretty ordinary song which will probably disappear much the same as our Empire did.

**LARRY GATLIN: Delta Dirt (Monument 3487)**

If you can imagine jerka-jerka country, then you've got this pigeon-holed. There's a little group of ladies coming in with oohs and aahs, and it's very jolly 'n' all, but that's about all. Knowing my luck, it'll probably be a hit.

**RALPH CARTER: When You're Young And In Love (Mercury 6167 196)**

Credited to the writing talents of Van McCoy (which seems a bit strange), this is



JETHRO TULL: usual cadences.

## SONGWORDS

### Love Me Baby

Written by Peter Shelley and Peter Waterman  
Sung by Susan Cadogan.

Love me baby like I love you  
Love me baby make it come true  
Love me baby 'cos nobody loves you like I do.

Like a ship needs a calm ocean  
Oh baby, I need your love and devotion  
Like a tree that bends in the wind  
That's what we need for love to begin  
Love is good when it goes your way  
So hear me baby when I say

Love me baby like I love you  
Love me baby make it come true  
Love me baby 'cos nobody loves you like I do.

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# soul stirrings

by Kevin Allen

## That Cole black magic



NATALIE COLE: 'My father was a big influence'

NATALIE COLE has a lot to live up to. After all, she IS the daughter of the late Nat King Cole, one of the truly great figures of black music history.

Now, Cole wasn't a soul singer, he came along too early for all that, and he did aim perhaps a bit too hard at a sophisticated, and predominantly white, audience.

But he was never less than soulful, a quality which shows again in his daughter.

Her UK debut single This Will Be, for instance,

opens with a lilting, jazzy piano, reminiscent of that played by George Shearing on her father's classic Let There Be Love, before she launches into a happy, swinging, up-tempo sound, with her vocal double-tracked.

It's the kind of record you might expect Roberta Flack to come out with, although, in her phrasing, Natalie is closer to Aretha Franklin. Fittingly, the disc has been released on Capitol, the label with which her father spent his entire recording career.

"Naturally, my father

was a tremendous influence," Natalie says. "I always preferred watching him from out in the audience rather than standing in the wings. He had such a magic way of communicating with his listeners and I wanted to be part of that."

Many famous people visited the Cole household: Count Basie, Nancy Wilson, Pearl Bailey, and Natalie's first idol, Harry Belafonte.

Going East to study at the University of Massachusetts, Natalie fell in love with the campus atmosphere of Amherst and stayed on a summer work as a waitress.

She also found herself

inexorably dragged towards music and made her first professional gig on Independence Day, 4 July, fronting a local band.

Taj Mahal was a fellow student of Natalie's at the University, and his blues singing showed her that a black artist didn't have to fit into the usually accepted categories in order to cut it. Natalie built a show which covered the whole gamut of her tastes, with a repertoire ranging from Honky Tonk Women to You Are The Sunshine Of My Life, Que Sera, Sera and Mona Lisa (the only one of her father's songs which she ever featured).

By early 1973, she was becoming big news, opening at the famed Copacabana nightclub in New York, going on to the Diplomat in Miami, and appearing on the Mike Douglas and Jack Paar TV shows.

The real breakthrough came when she teamed up with producers Chuck Jackson (not the solo artist) and Marvin Yancey, who happened to be two parts of the highly successful Independents' vocal team.

The pair took her to Curtis Mayfield's Curtom studio, cut some demos, played them to Capitol Records and landed a deal for the lady: "Daddy would be surprised, and pleased," she says. "I think my being at Capitol would really have knocked him out." The net result was the Inseparable album, from which the single is taken.

Despite the myriad musical moods, Jackson and Yancey have moulded a cohesive package, aided by strong arrangements from Richard Evans and Gene Baird and some tasteful musicianship, notably from guitarist Phil Upchurch and pianist Tenneyson Stephens.

"A level of sophistication with an undercurrent of funk," is how Natalie herself sees it.

I agree. Daddy sure would have been proud.

## STRONG STUFF

TO MOST soul fans, Barrett Strong is best remembered as the man who gave Tamla Motown their very first million-selling hit, Money (That's What I Want), back in 1959 — a song the Beatles later adopted.

If that wasn't enough, remember I Heard It Through The Grapevine, still Marvin Gaye's biggest ever UK hit? Well, Strong wrote that one too. And the Temptations' Ain't Too Proud To Beg, and Papa Was A Rolling Stone, as well as a dozen other Motown classics.

Barrett is no longer with Motown. He's found a new home at Capitol and is, this time, hoping to make it as a performer again. His Stronghold album is already attracting attention as well.

But let's go back to the beginnings. Though born down in Westpoint, Mississippi (on 5 February 1941), Barrett spent his childhood in Detroit, being introduced to Berry Gordy Jr the founder of Motown, when he was just 15.

It was a mutual friend, Jackie Wilson, who made the introduction, and when Gordy started getting his label off the ground, in 1957, Barrett was the first artist Gordy signed.

"Those were really exciting days," says Barrett. "The company was like a baby then, something we nurtured and watched growing up."

"I had two records out before Money — those were Do The Very Best You Can and Let's Rock — but they didn't mean much," says Barrett.

Nor, sadly, did the follow-ups to the hit. Barrett figured he had a lot to learn, so he turned to songwriting to broaden his experience.

It paid off. Barrett notched a big hit in 1961 with a composition entitled Jamie, which was recorded by Eddie Holland who, like Barrett, was to find greater success as a writer/producer.

### Growing up

With Wade Flemons and arranger Bobby Miller, Barrett co-wrote Stay In My Corner for the Dells, who were then with Vee-Jay, and turned the song into a million-seller in 1968 when they re-made it on joining Chess.

But before, in 1966 to be precise, Barrett had come back into the Motown fold, teaming up with the then emergent Norman Whitfield.

The two rapidly scored with the Temptations and Ain't Too Proud To Beg, and soon after wrote I Heard It Through The Grapevine.

While Norman Whitfield got involved in production, Barrett concentrated on songwriting. The pair worked with the Temptations for some seven years, reaching a creative pinnacle with the Solid Rock album, while the single, Papa Was A Rolling Stone, won them a Grammy award.

So good was the Strong/Whitfield partnership that Motown released virtually everything the two ever worked on together. But, despite his undoubted value to the company, Barrett felt he somehow wasn't getting his due, so in 1972 he split, signing first to Columbia.

"That was a mistake," he says. "I joined them just in the middle of the Clive Davis sacking and the subsequent upheaval, so though they started off with a big promotion, my record ain't I were shelved."

It wasn't altogether a bad thing, though. It gave him a chance to set up his own production company and to put a band and a good stage act together.

Now, with a new label, a new album and a new show, Barrett really is coming on strong.

## soul gossip

PHILLY GOES Miami MF5B lead guitarist and hot action songwriter Bobby Eli and his partner Joel Diamond have signed their Silver Blue label to TK in the States, which means their product will probably appear over here via President.

TK are also cooking right now with their own Miami product, Gwen McCree, having just hit the million mark with her Kocking Chair and she's anxious for a UK tour. KC and the Sunshine Band's second album is making smoke. The band sans KC, will release their

own debut LP after their current British trip. The company also has a strong left-fielder in Super Jaws by Seven Seas, a dynamite disco stormer, prompted by the film Jaws. Tower Of Power are currently mixing a live album in San Francisco, the first set to feature their new lead vocalist Hubert Tubbs.

Meanwhile, their ex-front man Lenny Williams — whose first solo set appeared on Warner Bros — has packed with Motown. Down in New Orleans, Allen Toussaint, 1975's hot producer, is to

work on an album with British blues' man John Mayall. Black Africa comes to London with the Ipi Tombi show — described as 'African Tamla Motown' — which opens at the Wimbledon Theatre on 8 September before embarking on a nationwide tour taking in the Theatre Royal, Norwich, Kings Theatre, Edinburgh, Grand Theatre, Leeds, and Alexandra Theatre, Birmingham.

London's private Radio Invicta, dedicated to a 100 per cent soul format, will be back on the air come Bank Holiday Sunday, 24 August, from 10 am to 6 pm, then from 10 pm through to midnight. You'll find it on 92.4 MHz, VHF, IN STEREO! — and they'll be featuring the latest US releases, Northern soul, oldies, a documentary on the Supremes, the new UK releases, a taped interview with Jackie Wilson and a live recording of KC and the Sunshine Band, made at the Hammer Smith Odeon.

Ebony Affair, a TV spectacular devoted to TK Records and the Miami Sound, has been launched coast-to-coast in the States. Gwen McCree (again) has made a sensational pilot for Disco 76, claimed to be America's first TV disco show — what chance have we of seeing either of them over here?

## album pick

THE FATBACK BAND: Yum Yum (Polydor 2391.164). ARCHETYPAL New York street-funkers, the Fatback Band have tended to disappoint with their albums in the past by padding them out with too many ballads, an idiom they simply aren't equipped to handle.

This time they've really hit the button though, and the disco crowd are gonna love it. There are nine all new cuts here and there's only one which isn't ideal dance material.

There's a rhythm here that sets your hips swaying, your feet moving and — dare we say it? — your whistles a blowing. Pulsating bass riffs drive the whole thing along with the vocals limited to effective group chants which almost impel you to join in.

The single, Feel Real Good, is stretched out to a full six-minutes and sounds all the better for it, while Boogie With The Fatback is a dynamic goodie.

Not as earth-shaking as the Ohio Players, not exuberantly good-timey as KC and the Sunshine Band, the Fatbacks are nonetheless a whole funky street ahead of most of the opposition.

## US soul singles

- 1 (3) YOUR LOVE Graham Central Station
- 2 (1) GET DOWN TONIGHT KC & The Sunshine Band
- 3 (2) DREAM MERCHANT New Birth
- 4 (-) HOW LONG (Betcha Got A Chick On The Side) Pointer Sisters
- 5 (5) THAT'S THE WAY OF THE WORLD Earth, Wind & Fire
- 6 (-) IT ONLY TAKES A MINUTE Tavares
- 7 (8) DREAMING A DREAM Crown Heights Affair
- 8 (10) MAKE ME FEEL LIKE A WOMAN Jackie Moore
- 9 (9) GLASSHOUSE Temptations
- 10 (-) THE PHONE'S BEEN JUMPING ALL DAY Jeannie Reynolds

## Wigan Casino Top Twenty

1	1	Cracking Up Over You	Tommy Hunt
2	2	Try A Little Harder	Key Men Strings
3	7	Don't Pretend	Mirwood Strings
4	6	Champion	Wilkie Mitchell
5	5	Let Me Do It	The Belles
6	4	Eluja Rocking With Soul	Hank Jacobs
7	3	The Notice	The Fidels
8	11	Exodus	Biddu
9	8	You've Come A Long Way Baby	Flower Shoppe
10	9	Get Out	Tommy Hunt
11	15	Have Love, Will Travel	Roney Jones
12	18	So Is The Sun	World Columm
13	13	So Sweet, So Satisfying	Bobby Trecamp
14	10	Save Your Love	Soul Patrol
15	-	You Sexy Sugar Plum	Roger Collins
16	-	It's Time To Move	Sam Green
17	12	Spider Man	Will Frew
18	16	No Right To Cry	Marnie Galore
19	17	Send Him Back	The Pointer Sisters
20	20	You Touched Me	Judy Harris

**HOT TIPS**

It Only Takes A Minute  
The Best Thing For You Baby  
Tavares Capital  
Gloria Parker Soul Galore (Import)

**COMPILED BY RUSS WINSTANLEY AND RICHARD SEARLING.**



# albums albums albums albums albums

## LOW BOOGA'S ON

**ANDY FAIRWEATHER LOW:** La Booga Rooga (A&M AMLH 68328).

Watch out most definitely for this booga rooga, which will surely rate as one of the albums of the year. Spider Jiving wasn't a one-off and Low has finally kicked his teen image in the head to establish himself as a singer/songwriter to be admired. He's gentle like on Halfway To Everything and then gritty on Grease It Up and just wait till the title track hits ya. Some you win and some you lose. You won Andrew.

**BARRY MANN:** Survivor (RCA SF 8431).

Here's some unpretentious pop from the Man/Weil songwriting team with Barry Mann fronting. Big arrangements and distinguishable melodies put it into the Neil Diamond school of committed pop, with guests like The Captain and Tennille, Jerry Yester and Bruce Johnston helping run through a whole gamut of songs from the dated construction of the title track to songs of insanity. It has an immediate effect but not sure of its staying power.

**BOBBY BLAND:** Get On Down (ABCL 5139).

The silly season must be over 'cos there are good albums this week. Another classic set from the once esoteric (Blue) Bland helps him keep the reputation he earned with Dreamer. The blues fairly purr out of this man and when he sings You've Always Got The Blues you know he's got down. Treat yourself to this one even if you thought blues and soul wasn't your bag. Bobby Bland will change your mind.

**ERIC CLAPTON:** E.C. Was Here (RSO 2394 160).

This album is, apparently, the answer to people's comments on Eric's last couple of easy-going albums... i.e. here there are six

numbers, all recorded live from Clapton's assorted concerts round the world within the last year. Two of them, Drifting Blues and Rambling On My Mind, show his penchant for blues-based numbers, while Further On Down The Road, the Bobby Blue Band's number is the more energetic of all - fast and driving, combining the best elements of blues and rock. Can't Find My Way Home, which opens the second side, is an almost gentle duet with Yvonne Elliman and comes over beautifully. For the now ever-increasing number of Clapton fans, this is an album to restore their faith in the old master's abilities - if they had any doubts in the first place. SB

**NEIL SEDAKA:** 24 Rock 'n' Roll Hits (RCA HY 1005).

Another in the series of RCA's Star Collections, this one goes back - and I mean back - to the days when our Neil was coming up with gems like I Go Ape, Oh Carol and Happy Birthday Sweet Sixteen. The tracks on this collection cover that whole period; and for an evening of nostalgic whimpering, it's ideal. The album closes with a medley entitled History Of Rock 'n' Roll, which opens and closes with Those Were The Days, and fills in the middle with such classics as Shake, Rattle And Roll, Blueberry

Hill, All Shook Up and Delilah, currently enjoying new favour courtesy of Alex Harvey. Oh indeed, Neil, those were the days. SB

**JIM REEVES:** Songs Of Love (RCA SF 8444).

Whilst old soldiers never seem to die, preferring to merely fade away, the same would almost be applicable for old singers. The tracks on this collection have all been previously released, but Mary Reeves has acted as co-ordinator and sleeve-note writer, and has put together a selection of Jim's songs that reflect the mood of love, although it took me a while to realise that (There'll Be Bluebirds Over) The White Cliffs Of Dover actually came into that category. Other tracks include You'll Never Know, That's My Desire, Moonlight And Rose and Moon River. SB



**JOHNNY NASH**

**THE 5TH DIMENSION:** Earthbound (ABC 5135).

It wasn't until the fourth track on the first side that I could find even the slightest hint that I was listening to the 5th Dimension. Instead it sounded raucous and loud - sort of up-tempo funk that wasn't. Then, thankfully, they started singing Magic In My Life, which went into Walk Your Feet In The Sunshine and it was back to the harmonies that they do so well. Jimmy Webb takes producer's credits - although for the first three tracks it might be more like debits. A mixed-bag of an album, this, which needs persevering with. SB

**RITCHIE BLACKMORE'S RAINBOW** (Oyster 2001).

Since his departure from Deep Purple, Ritchie

has been getting together his band, which he hopes after this first album will be simply called Rainbow. Apart from Ritchie, one of the main forces in the line-up is Ronnie James Dio, ex-Elf vocalist, who also takes writing honours with Blackmore on all numbers except two (Still I'm Glad - Yardbirds and Black Sheep - Quatermass). Whilst there are thousands of Blackmore fans, I'm afraid I can't add myself to the list. The tracks tended to sound rather too similar - loud, frantic and pounding - Catch The Rainbow being the first rather welcome down tempo number. The other main pace changer is If You Don't Like Rock 'n' Roll, which is just that, a steaming rocker, but with those exceptions the album never really struck any sympathetic chords. SB

**TITANIC:** Ballad Of A Rock 'n' Roll Loser (CBS 80786).

Interesting. Lead singer Roy Robinson does a fair impression of Roger Chapman (remember Family?) on a series of songs that could have been Eagles rejects. Once again kids the Rock 'n' Roll cowboys have come to take you away down that San Fernando trail past the gamblers, the losers etc to Cali-forn-ya. And for people who are into long-hair, denim, leather belt bags, open spaces, freedom and all that other pre-inflation stuff, it's a closely weaved pattern they should enjoy. Anyway the harmonies, steel guitar and other necessities are no where near as disastrous as the band's name would infer. DH

find that on most of them the protagonists have failed to recreate the excitement of their life work. I've never seen Hustler on stage, but I'm quite prepared to believe that they provide good, gutsy stuff for letting off steam to, but on this album any abilities they do have don't come across. Even played very loud, there's enough clarity for all the faults to be seen. Bad, cliched rockers, corny riffs and rough vocals. It wouldn't be so bad if it were just plain boring, but it's ugly and jarring as a jump off a ten foot wall. After five tracks I couldn't take any more. RF-C

**TRIUMVIRAT:** Spartacus (Harvest SHSP 4048).

"This album," it says, "is based on the story of Spartacus, a Roman gladiator, who was the leader of a rebellion against Rome around 73 BC". Well, if you must make a concept album, this at least is stirring stuff to work on. German group Triumvirat, however, fail to make much of its possibilities. They dissipate the story to a point where it becomes an irrelevance and the music is so unemotive that they can't claim to have created a series of sound pictures either. The best passages compare not unfavourably with the Moody Blues, but altogether it doesn't add up to much. RF-C

**HUSTLER:** Play Loud (A&M AMLH 33001).

Think back on some of the many albums that have borne the instruction "Play Loud" and you'll

**JOHNNY NASH:** Tears On My Pillow (CBS 69148).

At the end of the first side, I was disappointed, having only enjoyed two of the five tracks - the already familiar title song and a great version of Bob Marley's Rock It Baby (We've Got A Date). The opening track, Why Did You Do It, written by Johnny with Bunny Sigler, gets across after three or four listenings, but is still, to my mind, over-simplified. There can be no mixed feelings over the second side though, which is hugely enjoyable start to finish. If Nash can ever string five tracks together again to such good effect, he must count himself very fortunate. Every song is individual, but each complements its predecessor/successor perfectly. There are two more Bob Marley songs for openers, then a Johnny Nash/George Lee one, one by M. Nash and finally a Bunny Sigler/Ronald Tyson one - all beautifully played, beautifully sung. Nash at his very best. RF-C



**ERIC CLAPTON & YVONNE ELLIMAN**



**RITCHIE BLACKMORE'S RAINBOW**



**ANDY FAIRWEATHER LOW**



# WHO, WHEN AND WHERE

**THE SUPREMES** start their British Autumn tour this week. Originally it was planned that they should appear at London's Cunard International cabaret venue but as this has closed, they will now be playing some concert dates. They kick off at the Odeon, Hammersmith September 1 then on to the Gaumont Southampton September 2, Cardiff's Capital September 3.

The beautiful Mr. Hamilton Bohannon has now extended his current tour and this week he's at Baileys Derby August 23, Lyceum London 29, California Dunstable 30, Baileys Hanley September 1, Baileys Leicester 2.



**SUSAN CADOGAN**

**MOON**, Tracey's, Ipswich  
**MUSCLES**, Cinderella's, Leeds  
**TONY ROSE**, The Star, Quarry Street, Guildford  
**SLOWBONE**, Crown Hotel, Marlow  
**CANDLEWICK GREEN**, Hamilton Club, Birkenhead  
**SUSAN CADOGAN**, Bailey's Club, Walford  
**FOUNDATIONS**, Park Hall Ballroom, Womelov



**SPARROW**: Scarborough & Swansea

## THURSDAY

August 28  
**BUNNY**, Speakeasy, 48 Margaret Street, London W1  
**UPP**, Marquee, 90 Wardour Street, London W1  
**TONGE**, The Granary, Bristol  
**TUESDAY**, Wigan Casino  
**FBI**, Dingwalls, Camden Lock, London NW1  
**PETE WINGFIELD**, Fairfield Hall, Croydon  
**GOOD HABIT**, Winter Gardens, Cleethorpes  
**MUSCLES**, Cinderella's, Leeds  
**KENNY**, Chancellor Hall, Chelmsford  
**CANDLEWICK GREEN**, Hamilton Club, Birkenhead  
**SUSAN CADOGAN**, Bailey's Walford  
**JUDGE DREAD SHOW**, Dream Ballroom, Margate  
**WEST END STOMPERS**, Mitre, 388 Tunnel Approach, Greenwich, London SE10

**MAJOR SURGERY**, Seven Dials, Shelton Street, London WC2  
**SOUNDS DIFFERENT**, Old Covered Wagon, Loyola Hall, 64 - 70 High Street, London N15  
**PETE ATKIN**, Shakespeare's Head, Carnaby Street, London W1  
**NO - MAN'S LAND**, Newlands, 40 Stuart Road, London SE15  
**SLOWBONE**, Western Counties, London Street, London W2  
**SPIKE**, Windsor Castle, Harrow Road, London W10  
**BIG LICKS**, Greyhound, Fulham  
**RASPUTIN**, Brecknock, 227 Camden Road, London NW1  
**FASTBUCK**, White Hart, Church Road, London NW10  
**GONZALEZ**, Golden Lion, 490 Fulham Road, London SW6  
**NUTZ**, Nag's Head, High Wycombe  
**GLOBAL VILLAGE TRUCKING COMPANY**, Nashville, London W14

## FRIDAY

August 29  
**CLIMAX BLUES BAND**, Mayfair, Newcastle  
**BRIAN HYLAND**, Speakeasy, 48 Margaret Street, London W1  
**NUTZ**, Marquee, 90 Wardour Street, London W1  
**AVON CITIES**, The Granary, Bristol  
**FACTORY**, White Hart, Willesden  
**TUESDAY**, Old Brewery, Kendall  
**MUNGO JERRY**, Din Walls, Camden Lock, London NW1  
**PARKER / LYTTON / PETER IND**, Soho Poly, Riding House Street, London W1  
**CLANCY**, Penthouse, Scarborough  
**TEEZER**, Corn Exchange, Kings Lynn  
**MAGNUM OPUS II**, Builders Club, Notting-ham



**MUNGO JERRY**

## SATURDAY

August 30  
**STRUTTERS**, Speakeasy, 48 Margaret Street, London W1  
**PALM BEACH EXPRESS**, Marquee, 90 Wardour Street, London W1  
**MOTHER SUPERIOR**, The Granary, Bristol  
**TUESDAY**, Staging Post, Leeds  
**TUNDRA**, Dingwalls, Camden Lock, London NW1  
**UPP**, Casino Club, Wigan  
**GENO WASHINGTON**, Bailey's Bristol  
**CLANCY**, Boat Club, Nottingham  
**HUSTLER**, Cinderella's, Leeds  
**MOTORHEAD**, Guild Hall, Bury St. Edmunds  
**ANDY FAIRWEATHER LOW / STARRY EYED & LAUGHING**, Friars, Aylesbury, Bucks.  
**MAGNUM OPUS II**, Golden Ball, Renshaw  
**GREENSLADE**, Johnson Hall, Yeovil  
**CANDLEWICK GREEN**, Hamilton Club, Birkenhead  
**SUSAN CADOGAN**, Bailey's Club, Walford

**FOUNDATIONS**, Port-house Club, Retford  
**KENNY**, Corn Exchange, Kings Lynn  
**MAC & KATIE KISSOON**, West Runtun Pavilion, Nr. Cromer, Norfolk  
**VAN DER GRAAF GENERATOR**, New Victoria, London SW1

## MONDAY

September 1  
**TUESDAY**, Miners Bank Hall, Burnley  
**CHICORY TIP / DRIFTING HARMONY**, The Vikings, Airmyn Road, Goole  
**JOHN SCOTT CREE**, Railway Hotel, Fratton, Portsmouth  
**CLANCY**, Outlook Club, Doncaster  
**SPARROW**, Townsman club, Swansea  
**THE SUPREMES**, Fairfield Hall, Croydon

## TUESDAY

September 2  
**KRAZY KAT**, Grey Topper, Jacksdale  
**TUESDAY**, Middleton Arms, Leeds

**CHI - LITES**, Odson, Newcastle  
**JIVE BOMBERS / CIRCLE JERK**, 100 Club, Oxford Street, London W1  
**UNICORN**, Newlands, 40 Stuart Road, London SE15  
**GOOD HABIT / THIN LIZZY**, Village Bowl, Bournemouth  
**OSIBISA**, Barbarella's, Birmingham

## Coming events

**STAN TRACEY / SPIKE MULLIGAN**, Fairfield Hall, Croydon (September 4)  
**SANTANA / EARTH WIND & FIRE**, Odeon, Birmingham (September 5)  
**RICHARD & LINDA THOMSON**, Roundhouse, London (September 7)  
**ALBERTOS**, Outlook Club, Doncaster (September 8)  
**CLIMAX BLUES BAND / UFO / SLACK ALICE**, Roundhouse, London (September 14)



**KENNY**: Chelmsford & Kings Lynn



**SUPREMES**: Start new tour

# THE BEEB ROCK ON

**LATE - NIGHT ROCK** is returning to Radio One at the end of September - and returning in stereo. John Peel will present an hour - long rock show from 11 p.m. until midnight Monday through Friday.

At present Radio One carries Radio Two programmes from 7.30 p.m. until 12.30 a.m., but from Monday, September 29



**JOHN PEEL**

when the new Autumn schedules come into operation, Radio One will break - away at 11 p.m. for Peel's show, and close just after midnight.

Derek Chinnery, speaking about the new programmes said: "There has been a terrific demand for the restoration of the late - night rock slot on Radio One, and it has been brought back at the earliest opportunity. The changes do not restore any air - time cuts made in January's economies.

All we have done is re - shuffle the number of hours now available."

Another week - day change on Radio One sees Dave Lee Travis presenting a new Monday through Thursday pop programme from 4.30 p.m. - 5.45 p.m., while on Friday Rosko's Round Table returns to fill the same time slot. The evening edition of Newsbeat will now be heard at 5.45 p.m. and Radio One will merge with Radio Two an hour earlier - 6.00 p.m.

On Saturday, September 27 at 5.00 p.m., Paul Gambaccini will introduce the first of a new series of 90 minute programmes which will include reviews of the American pop scene. Sunday's Radio One request show - at present hosted by DLT - will be presented by Anne Nightingale between 3.00 p.m. and 5.00 p.m. Jimmy Saville's Speakeasy returns, while a new series of Sounds On Sunday begins on October 5. Quiz Kidd 76 begins a new series on December 7.

## QUICKIES

"AS THE clock ticks away, the time draws near," or so Allan West said in 1970 when RNI was about to close down. Well, the same phrase can easily be referred now to Radio Orwell, the commercial station opening in Ipswich later this year. Apparently an announcement can be expected within the very near future about which frequency the station is to have when it starts broadcasting. With Caroline on 252 metres and the pressures on them to move being not very successful all signs point to Ipswich changing to 301 metres, the same frequency as is used by Radio Trent.



**JOHNNY WALKER**

ON THE subject of Caroline, a Radio Hallam listener rang in to the station asking why RM doesn't write much about Caroline now. Well Mr Webb of 24 Nestfield Way, Firth Park, watch out in the next few issues. AND CONTINUING on the dreaded subject of Caroline, the boys in blue

and the men from the Home Office are stepping up their bid to put Caroline off the air. Apparently the young Crispian St John, who left Swansea Sound recently to run a studio in Brighton, claims he was pestered by these merry people last week. RM hears that a particularly interesting meeting is taking place at the Southend Magistrates' Court on September 18, when three Caroline people will be talking on the subject of free radio. May we suggest that any people who would like to

go along, should be there before 10.00 am. ALL CONFIRMED is the news that as of September 1, Tony Allan (we are told that this is the official spelling of his name) will be hosting the afternoon show on Radio Forth from 2.00 - 4.30. SPECULATION REIGNS supreme in the case of Johnny Walker, the Radio 1 disc jockey. Apparently Radio Luxembourg are prepared to pay a high fee for his services, although the man himself told RM recently that he had his mind set on going to America next year. He will probably end up continuing at Radio 1 though. AND WHO saw that brave fool Tony Blackburn venture into the lion's cage on the telly recently? Having performed the feat of telling jokes to a board of lions on the Killer Black show last year, he followed it up recently by singing to the same beasts on a Saturday night spectacular.

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# LIVIES...LIVIES...

## Only Trower and Trios score high

READING FESTIVAL BELLS, BEER, beans, bozos and bum bands - that was the score at Reading last weekend. Musically it was as if a whole football season had been condensed into three days.

There were groups who managed to retain their positions, those who didn't, and of course those who took the honours.

Many of the top acts, notably Wishbone Ash, and even more so, Yes, turned in poor performances, and only held on to their first division places by the skin of their teeth.

Less fortunate were Mahavishnu Orchestra and particularly the Soft Machine, who were both boring and flawed: they face almost certain relegation.

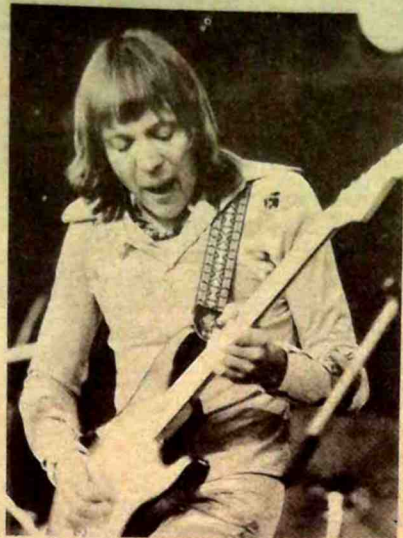
Supertramp, whose spirits were somewhat dampened by the rain, Hawkwind and the ever-promising Caravan, managed to retain their mid-table status, while Koko, Alan Stivell and Joan Armatrading all moved up a few places. The last of these, along with the excellent Kursed Flyers, should fare well next season.

The biggest score of the festival was made by "Jimi" Trower, whose guitar work on numbers like Too Rolling Stoned earned him two encores. It's easy to say he's just a cheap imitation of Hendrix, but it's to be remembered that most of the Reading crowd had not seen the majesty and might of the original. Trower acts as a good historian.

Another act which relied heavily on acting ability was the Kids. Is Gary Holton a Cockney? Is he a human being?

Biggest upsets of the weekend were promotion-hungry Dr Feelgood, the surprisingly good Jack The Lad, the stupendous Albertos Y Lost Trios Paranoias.

Lee Brilleaux's uncompromisingly aggressive mod image, and Wilko's bizarre guitar antics, helped the Feelgoods cut through the other acts' defence as a knife might cut through brown rice. Wilko Johnson will, I predict, before long,



ROBIN TROWER: not so much an imitator, more a historian.

become established as a new guitar "super-hero". I hope it doesn't affect him overmuch.

Jack The Lad's beer-sodden Geordie humour, antics, jigs and reels were also sufficient to get the 50,000 or so crowd on their feet roaring with approval. Festival organiser Jack Barrie summed it up afterwards - when he was quoted as saying to their manager, "top of the bill next year".

Sunday's surprise move was the billing of comedy act Albertos Y Lost Trios Paranoias above McLaughlin and Trower. Considering that up until then they were completely unknown, and that they had to follow Trower, they did remark-

ably well.

They exposed the festival for what it was - boring. Their jibes at Yes - "we're going to do a number from our new album Close To The Bar, the one that followed Topographic Toilettes", were especially amusing. Many a true word spoken in jest. Another winner was directed at Wishbone Ash - "Wishbone Ash have agreed to finish off our set, so you'll still have a few good laughs in store".

The sun shone, the rain rained and the freaks freaked. It's a shame that the "season" was so totally uninspired. Something somewhere is playing safe -

ALAN FRANCIS

## EXCITEMENT, TEARS, IRONY



ALAN PAUL tears his shirt, Sixties style.

MANHATTAN TRANSFER / London Biba Rainbow Room.

OH THE IRONY of it all. On the same day that it was announced this famous building was to be cleared and redeveloped, this sensational group from New York finally delivered the artistic class to match all that deco elegance.

As the words on the ticket promised, it was a "gala performance" the sort of occasion which makes a night in the Marquee seem like a week in the trenches.

Right from the opening bars of Tuxedo Junction, with the brassy eighteen piece orchestra pushing along, there was a level

of excitement rarely felt in London. With their glamorous evening dress attire, smart-ass repartee, and electrifying presence, Transfer had Biba's spellbound.

It wasn't just the coordinated movements which emphasised every line of every song, it was also the constant wit pouring out between them.

"We're filling our pants," says Janis Siegel. "— those of us wearing them," replies Laurel Masse.

Java Jive, Blue Champagne, the gospelly Operator - each showed the group's perfect feel for harmonies, movement and

style. Then came the piece de resistance: Alan Paul's hilarious parody of a Sixties teenage heart throb, singing the Cadillac's old hit: Gloria.

There were three standing ovations and in the end, when the group just had to re-appear for a second encore, Laurel Masse summed up the atmosphere when she said through her tears: "I lived in England when I was 11 but I never thought the coming back would be so good."

It's a crying shame so few people were able to see them at their two - only British dates, but should they decide to tour (if suitable venues are available) they are not to be missed. A sensation indeed. PETER HARVEY

## Freewheeling, graceful Daredevils

months' existence as a band. On Thursday night the Ozarks re-inforced all my original enthusiasm for them live.

In a 90 minute set - which included three whistle / stomp demanded encores - they freewheeled through their "sitting in the porch" songs with a rare sense of pleasure. Even when they stayed

out of tune for five numbers (a fact they cheerfully admitted to later), it was astounding how this normally irritating fact could be overlooked in the general good vibes they put out.

With songs from both Ozark Mountain Daredevils and It'll Shine When It Shines they rolled us over gently and made us smile. More so when they treated us to an Acapella

version of Satisfied Mind and the waiting new Gypsy Forest.

Opening up for the Ozarks, Andy Fairweather-Low on his first appearance for many years presented a neat little set of material from his two solo albums.

They need a few more runs to relax and start cooking but doubtless this will come with time. Meanwhile the material sounded good and the only real let-down was the very bedraggled new stab at the desolate Gin House. PENNY VALENTINE

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Beach Boys - Good Vibrations  
Beatles - Slowdown / Matchbox  
Beggles - Lonely Days/Words  
Chuck Berry - Sweet Little 16/Johnny B. Goode  
Bobby Bloom - Montego Bay  
D. Bowie & Space Oddity  
Bread - Baby I'm A Warm You  
Everything I Own  
Judy Collins - Amazing Grace/  
Both Sides Now  
Alice Cooper - Muscle of Love  
Spencer Davis - I'm A Man/  
Sunbody Help Me  
Deep Purple - Hallelujah  
Donovan - Mellow Yellow/  
Sunshine Superstar  
Doobie Bros - Listen To The Music/Long Train Running  
Pink Floyd - Time/Us And Them  
Gary Glitter - Happy Birthday  
Norman Greenbaum - Spirit in the Sky  
Humble Pie - Natural Born Woman  
Eton John - Crocodile Rock  
Moody Blues - Nights in White Satin  
Billy Paul - Me and Mrs Jones  
Etha Prevaly - Blue Suede Shoes/Tuti Fruiti  
Lloyd Price - Snagger Lene!  
Personality  
Redbone - Witch Queen/Maggie  
Roxy Music - Do the Strand/  
Virginia Plain  
Ringo Starr - Oh My My  
The Who - Behind Blue Eyes

### SECTION 2 - 60p

Wings - Give Ireland Back to the Irish  
Yes - And You and I  
Led Zepplin - Whole Lotta Love  
Sam Cooke - Twisting The Night Away  
Arthur Conley - Sweet Soul Music/Funky Street  
Lou Christie - I'm Gonna Make You Mine  
Derek & Dominos - Why Does Love Got To Be So Bad  
Booker T & MGs - Time Is Tight  
Gary Glitter - I Didn't Know I Loved You Till I Saw You Rock 'n' Roll  
George Harrison - Dark Horse  
First Choice - Gully  
Sweet Sensation - Purley by Consadras  
Tempress - At Last  
Terry Jackson - Season's In The Sun  
Mott The Hoople - Golden Age of Rock 'n' Roll  
Lou Reed - Sweet Jane  
Rolling Stones - Street Fighting Man  
Cedric Brooks - South African Raggae  
Eddie Harris - I need some money  
Ann Byrgs - This Man Is Rated X  
Kool & The Gang - Rhythim Time People  
Willie Henderson - Gangster Boogie Bump  
Sweet - Blackbuster  
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Ringo Starr - You're Sixteen

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# Queen of the East

QUEEN, HAVING kept a low profile for quite a little while, are now coming up to surface again. Last week they were down at Rockfield Studios in Wales putting finishing touches to their new album and now they are back in town putting on the finishing finishing touches.

Despite the fact that they've been out of sight for a bit, they have not been out of mind — of their Japanese fans.

In the past couple of months all the members of the band have had birthdays and exquisite birthday gifts for all for have been arriving from the Orient by the junk-load (mostly kimonos, slippers and wind chimes we hear).

Finally, thrill to learn that Queen's brand new manager is John Reid, manager of Elton John (and others).



# REFLECTIONS

EDITED BY PETER HARVEY

## BARRY PUFFS ON

BARRY BLUE has recently been seen in far-flung parts of the country on two quests. One of them is to acquire himself a farm, which ain't really that original since everyone seems to have an acre or two of arable and a couple of the pigs. The other quest has taken him to Barry in Wales where he's been to have a look round the steam trains' graveyard with a view to buying up (possibly in conjunction with somebody else) an old puffer.

# PAUL POSER



HERE WE have the latest contender to the Peter Pan of Rock crown. One of the pictures of Paul McCartney above was taken last week during rehearsals for Wings' forthcoming world tour, the other was taken years ago. Now all you have to do is sort out which is which.

ANSWER: The new picture is on the left



## Tam's the word

HERE IS Rollers' manager Tam Paton posing for a rare photograph — with Lulu, who presented him with a silver book marking 250,000 sales of the book on the Rollers, which he wrote with Michael Wale. The presentation was made on the last Shang-A-Lang show on Monday.

## AWARD TO A HEEL

GARY GLITTER has, so to say, put his foot in it. The fact is, his outrageous footwear has brought him an official wagging from the British Safety Council.

They've awarded him an Achilles-Heel — one of three presented this year to personalities who have set the worst example in young people's footwear.

Gary's personal manager, Ray Brown, said this week: "I am now able to reveal for the first time that Gary suffers from fallen arches and the sequined platforms worn by him are really surgical boots. Furthermore he was dropped on his feet as a child and has since suffered from having his backside too near to the ground."

The award from the Safety Council comes in the form of a giant silver arrow and now Gary is planning to have another identical one made so that he can wear one on each foot.

"He hopes", said Ray, "that a new fashion will emerge, producing a whole generation of youths wearing arrow boots and that with a bit of luck he may qualify for the same award next year."

Needless to say, the aim of the award is to put to an end the current fashion in high platform boots.



## El crashes

ELVIS PRESLEY'S fight against flab has not done him any good, it appears. EL, clearly worried about the attention his excessive avoirdupois was attracting in the Press, crash dieted to shed 25lbs before opening a week of shows in Las Vegas. The opening night audience thrilled to see the famed pelvis thrusting about just like it used to all those years ago, but on the second night his exertions proved too much and, after doing his stunt, he corped backstage and was swiftly carted off to hospital. Much rest has now been ordered.

## Hair today hit tomorrow



WHAT'S THIS, barber shop music back in fashion?

It will be if Roy Hamilton has his way. In fact it'll be barber shop reggae, because Roy who works in the fashionable Splinters hairdressing salon in London, has released a funky version of the old Manfred Mann hit, Pretty Flamingo.

His big break came when he answered an advert in a music paper. It was for a female singer, but Roy

thought he'd have a go. Six months later he got a reply and joined a soul band, then he was asked to make the record.

"Trouble is, the band I play with don't know I've made this record yet", says Roy. "But I'll have to tell them if it starts moving into the charts."

Journalists David Hancock (left) and Peter Harvey get the superstar hair treatment from singing barber Roy Hamilton. Curliola works, folks.

WELL DEARS, have you ever heard anything more old chapeau than famous persons committing their hand and footprints to posterity in concrete . . .

I mean, everybody's done it and years before Billy Preston, who's just implanted his outside a record store in Atlanta . . . but what we want to know is . . . did they go round in circles . . . talking of which, those who thove in Mick Jagger's (circle) Tubes have made a great impression on him — are they an Underground band? . . . which brings us, but not Lou Reed to Reading . . . why didn't you go Lou? Was it as

## Sssh..

they say because you weren't offered enough money or as other say that someone has stolen some of what you'd already got? . . . And have you heard what Albertos Y Lost Trios Paranoias did to Heroin? Oh it was too cruel, but weren't they clever to get second billing on the last day? . . . Gary Holton turned out to be the "heavy" of the metal kids . . . after he'd had words with Lee Brilleaux of Dr. Feelgood, Lee looked as if

he felt anything but . . . bye-bye Reading and off we go to Belgium to find a press officer's lot is not a happy one . . . there she is poor soul, the only one speaking de local lingo, with a happy playful band of Back Street Crawlers putting out imaginary hotel fires, when the hotel proprietors arrive, saying nous ne sommes pas amuses, summon les gendarmes, qui lock tout l'ensemble dans le clik, where the press officer parleyed the way out for all . . . finally, tell us Nick, what didya do behind the windmill, h m m m? XXXXXX . . . BYE BYE.

Robin Trower showed them how to play at the Reading Festival and in SOUNDS this week he tells you that he is a great musician.

He also says he's not a Jimi Hendrix copyist but more like James Brown.

Read this and more only in SOUNDS.

- Plus: Black Sabbath
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- Don McLean
- ELO
- Smokey
- Tom Dowd

# sounds

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# yesteryear charts

- 29th August 1970
- 1 1 The Wonder Of You, Elvis Presley
  - 2 5 Tears Of A Clown, Smokey Robinson and The Miracles
  - 3 2 Neanderthal Man, Hotlegs
  - 4 3 Rainbow, Marmalade
  - 5 4 Lola, The Kinks
  - 6 8 Natural Sinner, Fairweather
  - 7 14 25 or 6 to 4, Chicago
  - 8 6 Something, Shirley Bassey
  - 9 19 Mama Told Me Not To Come, Three Dog Night
- 28th August 1965
- 1 4 I Got You Babe, Sonny and Cher
  - 2 1 Help, The Beatles
  - 3 5 A Walk In The Black Forest, Horst Jankowski
  - 4 6 Everyone's Gone To The Moon, Jonathan King
  - 5 14 All I Really Want To Do, The Byrds
  - 6 3 We've Got To Get Out Of This Place, The Animals
  - 7 9 Zorba's Dance, Marcello Mingrall
  - 8 2 You've Got Your Troubles, The Fortunes
  - 9 7 Catch Us If You Can, The Dave Clark Five
- 10 17 Don't Make My Baby Blue, The Shadows
- 27th August 1960
- 1 1 Apache, The Shadows
  - 2 2 Please Don't Tease, Cliff Richard
  - 3 3 The Girl Of My Best Friend/A Mess Of Blues, Elvis Presley
  - 4 5 Because They're Young, Duane Eddy
  - 5 4 When Will I Be Loved, The Everly Brothers
  - 6 6 Shakin' All Over, Johnny Kidd And The Pirates
  - 7 8 Te Me Kangaroo Down Sport, Rolf Harris
  - 8 7 If She Should Come To You, Anthony Newley
  - 9 12 Everybody's Somebody's Fool, Connie Francis
  - 10 10 I'm Sorry, Brenda Lee



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**SINCERE GIRL 16-20**, wanted for boy, 18, Gerald Cafe, 26 Turbery Road, Parkstone, Poole, Dorset.

**FREAK, 17**, into Queen and Zeppelin seeks similar. — Martin Barrett, 101 Winslow Field, Gt. Missenden, Bucks.

**SHY NORTHAMPTON** guy, 29, seeks girl, 16-29, living anywhere for friendship. — Brian Cullop, 50 Avon Drive, Kings Heath, Northampton NN5 7HZ.

**GUY (20) SEEKS** girl, Sunderland area. — Box No. 355R.

**LONELY BOY (18)** seeks sincere girl for friendship, Luton area. — Box No. 356R.

**TEENAGERS? PENPALS** anywhere. — Send sae for free details, Teenage Club, Falcon House, Burnley.

**ARE YOU ADVENTUROUS?** If so you can make exciting new friends. — Write SIM Computer Dating (RRM/3), 109 Queen's Road, Reading.

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**SUSAN IL** know are in pop business. Would love to hear from you. Implore you do not tell parents. — Love Brother Tom, Box No. 343R.

**PENFRIENDS WANTED** urgently, all ages. Sae to: Pen Society (N88), Chorley, Lancs.

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**FANATICAL ABOUT MUSIC?** — Sae Music Fans Penfriend Club, 10 Charlton Road, Tetbury, Glos.

**PENFRIENDS WANTED:** SAE details: M.F.C., 9 The Arbour, Farnhill, Keighley, Yorkshire.

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**Pen Friends**

**PENFRIENDS WANTED:** Sae details: — M.F.C., 9 The Arbour, Farnhill, Keighley, Yorkshire.

**EXTREMELY SHY** lonely girl, young 17, wants boy/girl friends. Similar. Gosport Fareham area. — Box No. 346R.

**YOUNG ARCHITECT** whose girlfriend cannot have offspring seeks girlfriends who can. — Michael Skeffington, Rosnaua, Rathbale Road, Swords, C Dublin, Ireland.

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