

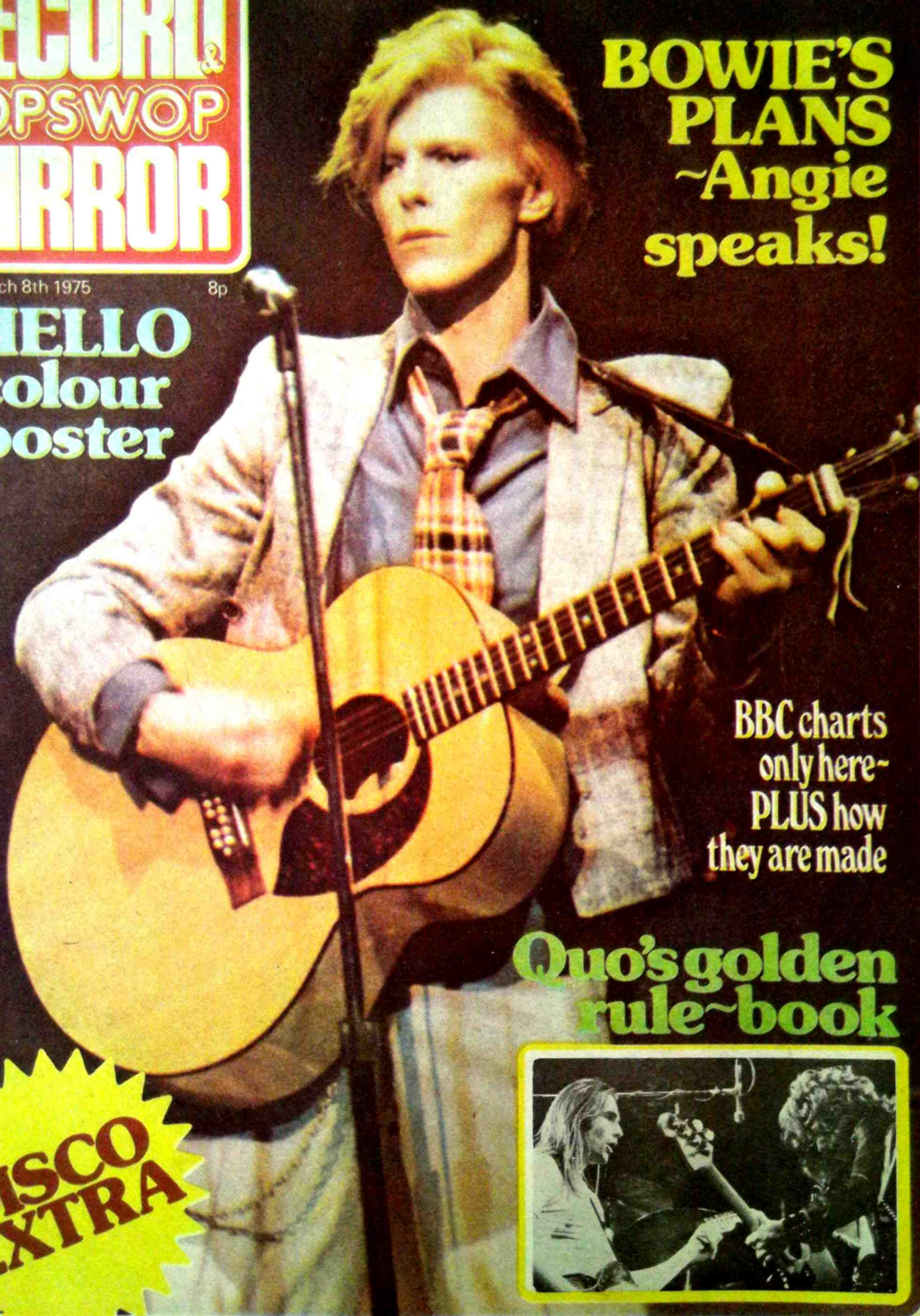
RECORD & POPSWOP MIRROR

March 8th 1975

8p

HELLO colour poster

BOWIE'S PLANS ~Angie speaks!



BBC charts
only here-
PLUS how
they are made

Quo's golden rule~book

DISCO EXTRA



BRITISH TOP 30

This week
Last week

Singles

1	2	IF Telly Savalas	MCA
2	1	MAKE ME SMILE (COME UP AND SEE ME)	EMI
3	4	THE SECRETS THAT YOU KEEP	Mud Rak
4	5	ONLY YOU CAN FOX	GTO
5	7	MY EYES ADORED YOU	Frankie Valli Private Stock
6	3	PLEASE MR POSTMAN	Carpenters A&M
7	6	SHAME SHAME SHAME	All Platinum
8	—	BYE BYE BABY	Bay City Rollers Bell
9	22	PICK UP THE PIECES	Average White Band Atlantic
10	10	FOOTSEE Wigan's Chosen Few	Pye
11	19	I'M STONE IN LOVE WITH YOU	Johnny Matthis CBS
12	17	PLEASE TELL HIM THAT I SAID HELLO	Dana GTO
13	24	DREAMER	Supertramp A&M
14	11	IT MAY BE WINTER OUTSIDE	Love Unlimited 20th Century
15	21	HOW DOES IT FEEL	Slade Polydor
16	13	GOOD LOVE CAN NEVER DIE	Alvin Stardust Magnet
17	12	YOUR KISS IS SWEET	Syreetta Tamla Motown
18	29	YOUNG AMERICANS	David Bowie RCA
19	30	SWEET MUSIC	Showaddywaddy Bell
20	14	ANGIE	Baby Helen Reddy Capitol
21	26	MANDY	Barry Manilow Arista
22	23	SOUTH AFRICAN MAN	Hamilton Bohannon Brunswick
23	27	NO 9 DREAM	John Lennon Apple
24	9	JANUARY PILOT	EMI
25	8	SUGAR CANDY KISSES	Mac & Katie Kissoon Polydor
26	44	THERE'S A WHOLE LOT OF LOVING	Guys and Dolls Magnet
27	25	MY LAST NIGHT WITH YOU	Arrows Rak
28	15	BLACK SUPERMAN	Johnny Wakelin & The Kinshasa Band Pye
29	—	PHILADELPHIA FREEDOM	Elton John Band DJM
30	—	WHAT AM I GONNA DO WITH YOU	Barry White 20th Century
31	—	I CAN DO IT	Rubettes State
32	16	GOODBYE MY LOVE	Glitter Band Bell
33	43	HAVING A PARTY	Osmonds MGM
34	18	STAR ON A TV SHOW	Stylistics Avco
35	—	GIRLS Moments & Whatnauts	All Platinum
36	—	FANCY PANTS	Kenny Rak
37	33	LOVE GAMES	Drifters Bell
38	20	NOW I'M HERE	Queen EMI
39	36	MY HEART'S SYMPHONY	Gary Lewis UA
40	28	THE BUMP	Kenny Rak
41	42	LEGO SKANGA	Rupie Edwards Trojan
42	31	Shorrah	Shorrah Betty Wright Polydor
43	35	HELP ME MAKE IT THROUGH THE NIGHT	John Holt Trojan
44	38	I'M ON MY WAY	Dean Parrish UK
45	—	REACH OUT I'LL BE THERE	Gloria Gaynor MGM
46	32	ROLL ON DOWN THE HIGHWAY	Bachman-Turner Overdrive Mercury
47	—	PLAY ME LIKE YOU PLAY YOUR GUITAR	Duane Eddy & The Rebelettes GTO
48	—	LET ME BE THE ONE	Shadows EMI
49	34	PROMISED LAND	Elvis Presley RCA
50	39	YOUR MAMA WON'T LIKE ME	Suzi Quatro Rak

This week
Last week

Albums

1	9	ON THE LEVEL	Status Quo Vertigo
2	1	HIS GREATEST HITS	Engelbert Humperdinck Decca
3	4	ELTON JOHN'S GREATEST HITS	Elton John DJM
4	5	BLOOD ON THE TRACKS	Bob Dylan CBS
5	6	SIMON AND GARFUNKEL'S GREATEST HITS	Simon and Garfunkel CBS
6	3	TUBULAR BELLS	Mike Oldfield Virgin
7	7	SHEER HEART ATTACK	Queen EMI
8	—	THE SINGLES 1969-1973	Carpenters A&M
9	9	CRIME OF THE CENTURY	Supertramp A&M
10	10	CAN'T GET ENOUGH	Barry White 20th Century
11	8	THE DARK SIDE OF THE MOON	Pink Floyd Harvest
12	13	NOT FRAGILE	Bachman-Turner Overdrive Mercury
13	24	STREETS	Ralph McTell Warner Bros
14	19	HIS 12 GREATEST HITS	Neil Diamond MCA
15	16	AND I LOVE YOU SO	Perry Como RCA
16	14	BAND ON THE RUN	Paul McCartney / Wings Apple
17	12	BRIDGE OVER TROUBLED WATER	Simon and Garfunkel CBS
18	17	FREE AND EASY	Helen Reddy Capitol
19	15	ROLLIN' Bay City Rollers	Bell
20	11	DAVID ESSEX	David Essex CBS
21	20	THE ORCHESTRAL TUBULAR BELLS	Royal Phil Orchestra / Mike Oldfield Virgin
22	—	SLADE IN FLAME	Slade Polydor
23	28	THE BEST OF BREAD	Bread Elektra
24	23	SHOWADDYWADDY	Showaddywaddy Bell
25	25	GOODBYE YELLOW BRICK ROAD	Elton John DJM
26	—	FOR EARTH BELOW	Robin Trower Chrysalis
27	49	MUD ROCK	Mud RAK
28	21	PROMISED LAND	Elvis Presley RCA
29	26	DONNY	Donny Osmond Polydor
30	36	COP YER WHACK FOR THIS	Billy Connolly Polydor
31	—	THE WAY WE WERE	Andy Williams CBS
32	22	THE BEST OF JOHN DENVER	John Denver RCA
33	—	OVERNIGHT SUCCESS	Neil Sedaka Polydor
34	31	MEDDLER	Pink Floyd Harvest
35	30	ROCK YOUR BABY	George McCrae Jayboy
36	—	FROM THE MOUNTAIN	Stylistics Avco
37	27	BACK HOME AGAIN	John Denver RCA
38	32	THE BAKER GURVITZ ARMY	Baker Gurvitz Army Vertigo
39	46	THE BEATLES 1962-1966	Beatles Apple
40	—	BEHIND CLOSED DOORS	Charlie Rich Epic
41	—	THE BEATLES 1967-1970	Beatles Apple
42	45	THIS IS THE MOODY BLUES	Moody Blues Threshold
43	—	TAPESTRY	Carole King A&M
44	—	AVERAGE WHITE BAND	Average White Band Atlantic
45	37	I LOVE — COUNTRY MUSIC	Val Doonican Philips
46	43	WALLS AND BRIDGES	John Lennon Apple
47	—	DIANA AND MARVIN	Diana Ross and Marvin Gaye Tamla Motown
48	39	SMILER	Rod Stewart Mercury
49	—	MAIN EVENT	Frank Sinatra Reprise
50	35	REMEMBER YOU'RE A WOMBLE	Wombles CBS

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



Status Quo — number one in the British album chart.

TOP 30 SINGLES

from Billboard.

Singles

1	2	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John WBM
2	3	BLACK WATER	Doobie Brothers Warner Bros
3	4	MY EYES ADORED YOU	Frankie Valli Private Stock
4	8	LADY	ERMALDA LaBelle Epic
5	6	LOVELY PEOPLE	America Warner Bros
6	10	LADY Sings	Wooden Nickel Asylum
7	7	LOVIN' YOU	Minnie Riperton Epic
8	22	LOVIN' YOU	Minnie Riperton Epic
9	7	PICK UP THE PIECES	Average White Band Atlantic
10	11	CAN'T GET IT OUT OF MY HEAD	Electric Light Orchestra United Artists
11	15	DON'T CALL US, WE'LL CALL YOU	Supergroup / Jerry Corbett Claridge
12	12	I'M A WOMAN	Maria Muldaur Reprise
13	16	EXPRESS B. T. Express	Roadshow
14	14	ROLL ON DOWN THE HIGHWAY	Bachman-Turner Overdrive Mercury
15	17	POETRY MAN	Phoebus Snow Shelter
16	24	YOU ARE SO BEAUTIFUL	Joe Cocker A&M
17	20	UP IN A PUFF OF SMOKE	Polly Brown GTO
18	21	TO THE DOOR OF THE SUN	(Alle Porte Del Sole) Al Martino Capitol
19	19	MOVIN' ON	Bad Company Swan Song
20	23	MY BOY	Elvis Presley RCA
21	25	SAD SWEET DREAMER	Sweet Sensation Pye
22	26	I AM LOVE	Part 1 & 2 Jackson 5 Motown
23	27	SHAME, SHAME, SHAME	Shirley and Company Vibration
24	9	NIGHTINGALE	Carole King Ode
25	31	NO NO NO	SHOCKER Ringo Starr Apple
26	18	YOU'RE NO GOOD	Linda Ronstadt Capitol
27	36	(HEY WON'T YOU PLAY) ANOTHER SOMEBODY	DONE SOMEbody WRONG SONG B. J. Thomas ABC
28	45	ONCE YOU GET STARTED	Rufus ABC
29	30	NEVER LET THEM GO	David Gates Elektra
30	5	SOME MIND OF WONDERFUL	Grand Funk Capitol
31	38	CHEVY VAN	Sammy Johns GRC
32	39	EMOTION	Helen Reddy Capitol
33	41	HARRY TRIM	Chicago Columbia
34	34	I'VE BEEN THIS WAY BEFORE	Neil Diamond Epic
35	40	PART OF THE PLAN	Dan Fogelberg Epic
36	47	EMMA	Chocolate Big Tree
37	37	I GET LIFTED	George McCrae TK
38	46	SUPERNATURAL THING	Part 1 Ben E. King Atlantic
39	28	FIRE ON THE PLAYERS	John Denver Epic
40	48	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender Mercury
41	50	GOOD TIMES, ROCK & ROLL	The Continental Kids ABC/Dot
42	52	BUTTER BOY	Fanny Private Stock
43	53	THE SOUTH IS GONNA DO IT	Charlie Daniels Band Casablanca
44	28	SWEET SURPRISE	John Denver RCA
45	49	WOLF CREEK PASS	C. W. McCall MGM
46	56	WALKING IN RHYTHM	Blackbyrds Fantasy
47	13	NO 9 DREAM	John Lennon Apple
48	58	SATIN SOUL	Love Unlimited Orchestra Epic
49	51	MY ELUSIVE DREAMS	Charlie Rich 20th Century
50	35	BOOGIE ON REGGAE WOMAN	Stevie Wonder Epic

Albums

1	1	BLOOD ON THE TRACKS	Bob Dylan Columbia
2	2	AVERAGE WHITE BAND	Atlantic
3	10	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John MCA
4	3	HEART LIKE A WHEEL	Linda Ronstadt Capitol
5	8	PHOEBUS	Phoebus Snow Shelter
6	9	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers Warner Bros
7	5	DO IT (YOU'RE SATISFIED)	B. T. Express Scaplar
8	7	RUFUSED	Rufus featuring Chaka Khan Epic
9	12	PERFECT ANGEL	Minnie Riperton MCA
10	6	EMPTY SKY	Elton John Chrysalis
11	4	WAR CHILD	Jedro Tull ABC/Dunhill
12	13	SO WHAT	Joe Walsh Epic
13	19	NIGHT BIRDS	LaBelle Epic
14	18	SUN GODDESS	Ramsey Lewis Columbia
15	16	II	Barry Manilow Bell
16	14	FIRE	Ohio Players Mercury
17	17	SOUVENIRS	Dan Fogelberg Epic
18	11	MILES OF AISLES	Joni Mitchell Mercury
19	20	IT'LL SHINE WHEN IT SHINES	Ozark Mountain Daredevils Asylum
20	26	STY II	— Asylum
21	—	AN EVENING WITH JOHN DENVER	Wooden Nickel RCA
22	29	URBAN RENEWAL	Tower Of Power Warner Bros
23	24	SEDKA'S BACK	Neil Sedaka Rocket
24	27	FOR EARTH BELOW	Robin Trower Chrysalis
25	31	NEVER CAN SAY GOODBYE	Gloria Gaynor MCA
26	34	EXPLORES YOUR MIND	Al Green HI
27	33	EL DORADO	Electric Light Orchestra Asylum
28	28	LATE FOR THE SKY	Jackson Browne United Artists
29	15	ALL THE GIRLS IN THE WORLD BEWARE	Grand Funk Blue Note
30	30	SATIN DOLL	Bobbi Humphrey MCA
31	25	GREATEST HITS	Elton John RCA
32	32	SERENADE	Neil Diamond Columbia
33	41	ALL THE LOVE IN THE WORLD	Mac Davis Columbia
34	54	AUTOBAH	Krafwerk Vertigo
35	35	FREE AND EASY	Helen Reddy Mercury
36	27	PRONOUNCED LEH-NERD SKIN-NERD	Lynyrd Skynyrd Epic
37	37	BACK HOME AGAIN	John Denver MCA
38	38	NEW & IMPROVED	Spinners RCA
39	42	FLYING START	Blackbyrds A&M
40	49	COUNTRY LIFE	Roxy Music Fantasy
41	39	NOT FRAGILE	Bachman-Turner Overdrive Mercury
42	46	FIRE ON THE MOUNTAIN	Charlie Daniels Band Kama Sutra
43	21	JOY TO THE WORLD/THEIR GREATEST HITS	Three Dog Night ABC/Dunhill
44	95	COLD ON THE SHOULDER	Gordon Lightfoot Reprise
45	22	DARK HORSE	George Harrison Apple
46	47	WHITE GOLD	Love Unlimited Orchestra 20th Century
47	—	ROCK 'N' ROLL	John Lennon Apple
48	52	PROMISED LAND	Elvis Presley RCA
49	50	ON THE BORDER	Eagles RCA
50	58	FLAVOURS	Guess Who RCA



NEWSDESK
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LINDA ON DRUGS CHARGE

LINDA McCartney will appear in a Los Angeles court on Monday to answer a charge of possessing marijuana.

The "bust" happened when police stopped the McCartney's car after Paul drove through a red light.

Also in the car were their children Mary, 5, Stella, 3, and Heather, 12 - Linda's daughter by a previous marriage.

Police allege an officer was writing out a ticket for Paul when he smelt burning marijuana. He then found a partly-smoked drug cigarette and a plastic bag containing a further small quantity of the drug in Linda's handbag.

The police statement said that Linda told them: "It's my grass. Paul does not have anything to do with it."

NO NEW DRUMMER

NO moves have yet been made to replace Geoff Britton who quit as Wings' drummer this week.

Session man Joe English, who worked before with the band in New Orleans, will stand in to complete the band's new album. But there are no plans for him to remain a permanent member.

Britton is to work on a film about karate and he will write the mainly percussive film score.

Britton has never played a live set with the band in England and becomes the latest casualty in Wings' search for a permanent drummer.

Santanna may quit but . . .

FEARS THAT Paper Lace are about to split have been strenuously denied by their Record Company Bus Stop. They do however admit there is a strong possibility that the band's most recent recruit Carlo Santanna could be leaving.

The rumours of a split followed heated exchanges over the sacking of the band's career - long manager Brian Hart. This move was the result of a number of meetings held by the band to discuss the position. Santanna disagreed with their decision and as a result of the dismissal he didn't know whether the band would play again.

But a statement issued for the band said: "Rumours today have suggested that Paper Lace are on the verge of splitting up. This is untrue. It is true that guitarist Carlo Santanna, who has been with Paper Lace for nine months may be leaving the group.

"His possible departure coincides with the group's termination of its management contract with

Midland Management (Brian Hart). The reasons for termination are various and cannot be discussed by the group at this time because the matter is in the hands of their solicitors."

It is believed that the reason for termination of the contract stems from concern expressed by some of the band about

their musical direction. They want to pursue a more pop orientated career, away from their current MOR image.

But Brian Hart, who is we believe, intending to take legal action had this to say about the band: "Unless they get a grip on themselves they are going to end up at the bottom of the ladder."

place and I will consult my lawyer about the story."

The group's lead guitarist, Dave Hill, added: "We have never made any bid, we have never been there and we never buy without seeing and in this case we have not seen."

More and more Rebel

COCKNEY Rebel, who have sold out their mammoth forthcoming British tour, have added a few extra gigs.

They will now play another date at the Glasgow Apollo Theatre on April 6 during the afternoon and on April 11 they will be at the Kursaal Ballroom, Southend.

Steve Harley will also be appearing on the Russell Harty show this weekend.

AGRES OF RUBBISH

SLADE have categorically denied Monday's report in the Sun that they have paid £250,000 for Rowley Manor in the heart of Yorkshire.

They were reported to have outbid Princess Ann and Captain Mark Phillips for the 14 bedroom house which stands in 30 acres of ground.

Chas Chandler, the groups business manager, said from Gothernburg: "Rubbish, I have never heard of this

Lace split denied

THE RAK Roadshow, which stars Suzi Quatro, has not been selling out all over the country, it was revealed this week.

The show which also features Cozy Powell's Hammer and hitmakers Arrows, has been playing to less than capacity audiences. It was Suzi's first headlining tour of Britain and was expected to be a total sell-out.

But there have been empty seats at most of the shows.

A spokesman for Rak admitted it was not a complete sell-out but "it has been going well".

The tour finishes on Saturday at London's Rainbow Theatre which it is hoped will be packed.

HEARD NOW SEEN

SATURDAY SCENE, London Weekend Television's morning compilation show for kids is taking its pop section on the road.

Sally James and David Bridger will present the first of the live shows at Wimbledon Theatre on March 22 starting at 2.30 pm. Apart from various groups appearing the show will also feature a quiz, Pop The Question and audience participation in dance and fashion competitions on stage.

Director of the show Mike Mansfield, who also directs the new TV pop show Supersonic, said: "It is our intention to follow up this first show with others starring such as Gary Glitter and Alvin Stardust."

The line-up for the first show is to be announced next week, but among those appearing will be Son of a Gun.

Describing the reasons for the move LWT explained that each week they receive hundreds of letters from people wanting to visit the studio while the show is being broadcast, but lack of space doesn't allow this. So they decided to put together this series of live shows which will not be broadcast, where fans can meet their stars

Tickets for the shows are available at 75p each on written request from London Weekend Television, South Bank TV Centre, Upper Ground, London SW1 9LT.

Souped up

IOCC HAVE added an extra date to their UK tour which begins on March 5. They will now play Southend Kursaal on March 23.

This will be the day after the release of their first single since joining Mercury Life, Is A Ministrone, a track taken from their soon-to-be-released Original Sound Track album.

FOX SET

FOX CURRENTLY riding high in the singles' charts with Only You Can, will be finishing their first album, as yet untitled, in March.

This will preface a tour of the UK which begins in May, dates for which are to be announced.

Bye, bye Marc

MICKEY FINN, an original member of T Rex, has finally split with Marc Bolan to pursue a solo career. Finn who has been with Bolan since Tyrannosaurus Rex days doesn't as yet know whether he will remain on the T. Rex label.

Meanwhile Bolan is flying off to the Continent to star opposite David Niven in a film called the Obsession, a very straight role from all accounts with Bolan as a Psychotic killer and Niven no doubt as the Psychotic killer catcher.

Rolling by

A REPORT in the German music magazine Pop that Rory Gallagher is the new guitarist with the Rolling Stones is untrue, it was claimed this week.

He guested on sessions with the Stones in January and is now on his own world tour culminating in British gigs which begin at Colston Hall, Bristol on April 14.

★ ★ ★
And someone else who won't be joining the Stones is Harvey Mandel.

A spokesman for the 29-year-old bearded American took time out this week to deny a story in the Sun that Harvey was joining them.

He added: "Wish the Sun had first told Mick Jagger, Keith Richard, Bill Wyman, Charlie Watts, Marshall Chess, Ian Stewart, Anna Menzies - or us - that they are now in the freelance gig fixing business."

SUZI Q DOESN'T SELL-OUT



Noel, Noel, show us a leg . . .

WHO SAID the dee-jays at the Beeb couldn't pose? Here we have the delightful Noel Edmonds with left trouser leg hitched slightly above the knee. Noel, who is wearing a pair of wellington boots, is standing on a window sill in a Soho restaurant.

Quite!
The boots were given him by Ralph McTell who in turn was presented with a silver disc for Streets Of London. Neither gentlemen are in this week's Sssh column.

STEPPING OUT

SO BY now you've probably scoured through R&PM and are tearing your hair out because you can't find that killer

series Stepping Stone. Well if you're disappointed you should see how the band feel. Truth is the journalist assigned to this difficult task slipped and fell in the river. But don't worry he's promised to deliver your hair out because you can't find that killer week.

Stomu cancels dates

THE STOMU Yamashita Band have been forced to cancel the first three dates of their UK tour because a sudden illness has befallen Stomu.

The tour was to begin last Friday at Sussex University, but that date along with Essex University on March 1 and Cambridge Lady Mitchell Hall on March 3 had to be

re-scheduled. The band hoped to pick up the tour again on March 4 at Birmingham Town Hall and play the remaining ten dates ending up at Greenwich Town Hall on March 14.

The Stomu Yamashita Band also have an album, Rain Dog, released on March 7.

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2 BIG ONES



Bloodstone My Little Lady



F13571

MUD OFF THE TRACKS

MUD have added five gigs to their current British concert and college tour. They are all off - the beaten - track venues which do not normally feature headline acts.

**RECORD
POPSWOP
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The tour was originally designed to take the band to towns which rarely feature on big name itineraries. The idea being to give Mud fans outside the major cities an opportunity to see the band in action.

The new dates are: Markham Hall (March 17); Clouster Lelsure Centre (20); Morecombe Pier Pavilion (31); Yeovil Johnson Hall (April 2); Dunstable Queensway Hall (3).

They will make a live appearance on Saturday Scene (April 5), before going to Holland to play the Dutch equivalent of the show in Amsterdam.



Next week the group make their first cabaret appearance in more than a year when they headline at Bailey's Leicester. It is their only British cabaret gig this year.

Currently high in the charts with The Secrets That You Keep, they fly to Dublin on March 24, to

receive their award as the top band of 1974 in a poll arranged by an Irish magazine.

The film, You're Never Too Young To Rock which stars Mud, Rubettes and the Glitter Band will be premiered in London at the end of May and will be screened in Britain during the summer.

Drown your sorrows

A NINE hour musical spectacular with free beer flowing until it runs out, will close London's famous Rainbow Theatre on Sunday, March 16.

A host of top names will be appearing in the event including The Kevin Coyne Band, John Martyn, Richard and Linda Thompson, Hatfield and the North and Jess Roden. Other names rumoured to be appearing are Alvin Lee and Co. and Frankie Miller.

The concert begins at 3 pm and goes on until midnight, with the free

beer available until it runs out. The whole show is also to be recorded for release as an album called At The End Of The Rainbow.

The theatre is being forced to close because restoration work is badly needed and the owners haven't the money to carry it out, a situation which has left the future of the building in a lot of uncertainty.

Peebles dash

MEMPHIS soul star Ann Peebles arrives in Britain on March 14 for her second UK tour.

Dates so far confirmed include the 100 Club in London's Oxford Street on March 18; Dingwalls London (19); Steam Machine State On Trent (21); Barbarell's Birmingham (23).

A new single, Beware, produced by mentor Willie Mitchell is being released to tie in with the visit.

RONNIE SELLS OUT

RONNIE LANE with his new album, Ronnie Lane's Slim Chance just released, has already sold out five dates of the six he has so far played on his current UK tour.

The rest of the dates, with support band Bees Make Honey playing except where indicated, are: York Unversity (March 8); Birmingham

Barbarell's (11); Redcar Coatham Bowl (12); Manchester De La Salle College (14); Northampton Tech (15); London Victoria Theatre (16); Ipswich Civic College (21) without Bees; Aylesbury Friars (22); Aylethorpes Winter Gardens (25) without; Lisanel Gien Ballroom (29); Newcastle Mayfair (April 4) without.

The weekly adventures of THE BANG GANG



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LIVES...LIVES...LIVES...

SWEET SENSATION / BAILEY'S WATFORD

If Sweet Sensation were not an important home-grown soul band they would have got away with this gig unscathed.

As it is, their stage act begs comparison with the black American counterparts they work so hard to imitate and they come out of it rather unfairly.

They have a natural feel for soul music, are entertaining, but seem so derivative of the slickly choreographed Detroit groups of the mid-Sixties.

All that said, it is a good act with Marcel King being one of the most charismatic teenagers around, demonstrating how good a voice he has on their two hits Sad Sweet Dreamer and Purely By Coincidence.

The four-man vocal line-up work out some good harmonies on all those Philly numbers like Backstabbers, Love Train, Me And Mrs. Jones... they move with more natural flair than slick hype, and Marcel and St. Clair can sing as good as your Detroit demons.

But as the best soul band in the land, they have fallen too easily into the trap of failing to be original.

DAVID HANCOCK

ALVIN STARDUST / HAMMERSMITH ODEON

We've got mystery on our hands. Why does Alvin Stardust always reach high up in the charts yet have so much

FILM REPORT

TOMMY (AA)

I MUST admit I've never been overfond of Pete Townshend's original Tommy - for me it's a handful of good songs held together by a promising but unfulfilled story and a lot of mildly amusing musical padding; I do like Ken Russell's elaborately self-indulgent movies though, and the idea of putting the two together struck me as a perfect marriage of media. It works surprisingly well. Tommy, if viewed analytically, is just one very long Smirnoff ad with rock music accompaniment, but whilst you're actually sitting in the dark with it, you'll find yourself completely mesmerised by the music, superb visual imagery and the actors' excellently rendered incarnations of Townshend's gallery of grotesques. The only point at which I found myself looking at my watch was about 20 minutes from the end - and this isn't so much the film's fault except in that in sticking so closely to the original story its makers have inherited the opera's flaws as well as its highlights. Roger Daltrey, nominally the film's star, doesn't really get to do too much except look dumb (and deaf and blind) until the film's last quarter when he suddenly comes to vibrant life in an explosion of acrobatics, visual and vocal fireworks that more than make up for the long period of inactivity required of him by the rest of the film. The supporting players are



empty space watching him at Hammersmith? It can't be his stage act that's putting people off, it does ample justice to his singles and is quite exciting 't'boot, just ask the huddle of mania screaming girls in front of the stage. If the hall had been packed with stullar types then it would have

been a night to remember, but it seems that only the really devoted Alvinites bother to turn up and there just ain't enough to fill a Monday night. But unperturbed, Alvin went through most of his hits: Red Dress, Coo Ca Choo and he even popped in his latest, Good Love Can Never Die.

Much o l m - provo and mucho tight are his backing band since last I saw them in Germany back in '74, and they obviously deserve their solo chance with the Chill Will single which was also featured in the set. Judging by the number of scarves handed to Alvin by members of

the audience as he strode and posed about the stage, fan devotion isn't in question, it's the number. But as long as they keep buying your singles Alvin, I shouldn't worry about concert gigs - cabaret is much more lucrative.

MARTIN THORPE

KIKI DEE / DRURY LANE THEATRE

THE KIKI DEE Band ended their British tour at Drury Lane on Sunday night in something less than triumph, showing themselves to be in an awkward transitional stage as a live act.

Kiki has obviously decided to chuck the more relaxed, easy-going atmosphere of her early gigs with the band in favour of a much slicker, tighter star show and that's all to the good, but so far the change is only halfway made. There were moments when they looked and sounded a very great band, but too often they worked the audience on to the edge of their seats only to let the momentum slip away.

Visually, Kiki has developed into a very nifty mover, but still takes far too long losing her inhibitions and it wasn't until three or four numbers before the end that she looked completely at ease.

Musically the band have no shortage of material. They did a set of around the hour-and-a-quarter mark and at the end had left enough good songs unplayed to take them up to two hours. The new songs, and there were several of them, were among the highlights of the evening.

Although the sound balance was not all it might have been, both Kiki and the band were in excellent shape throughout, the only exception being on Loving And Free, where Kiki started

out singing flat and took a long time getting the right pitch.

This concert certainly did have its shortcomings, but even so it showed that all the potential is there and once the format of the show has been properly tightened, The Kiki Dee Band are going to be one of the greatest live acts in the world.

RAY FOX-CUMMING

HELEN SHAPIRO / NASHVILLE ROOMS, LONDON

I SHOULD imagine a lot of people, seeing Helen's name on a poster would say "Is she still going, then?" - and the answer is a very definite yes. Forget the numbers like Tell Me What He Said and Walking Back To Happiness, although the melody of her past hits got rapturous applause from the audience, and listen to her interpretation of Billie Holiday's God Bless The Child or Kiki Dee's I Got The Music In Me. She's got a great voice and a very professional attitude, and backed by a good four-piece band, she's about due for a second chance at success.

The audience were basically into the nostalgia bit, and made any attempt at communication difficult, but despite all that, she sang a good set of numbers that gave the best opportunities for her voice. Having gone along initially out of interest and memories of Helen at the Palladium many moons ago, I came out having thoroughly enjoyed the evening.

SUE BYROM

If your soul band's worth listening to, we'd like to hear from you.

Your local radio station has a message for your soul band:

Enter the RCA/Record Mirror Soul Search Contest.

There's an RCA recording contract, a management contract, and Bose speakers and amplifiers for the winning soul band.

And Bose speakers and amplifiers for runners-up.

Entry to the contest is free. Just fill in the entry form and send it to your local radio station.

Pass that stage, and you'll have lots of air-play, and be entered for the finals of the contest.

On April 13th, you'll appear at the Hardrock, Manchester, with a top RCA soul band, for the semi-final.

If you're one of the four bands then chosen to go on to the final, you'll be on the all-star bill in London on April 22nd.

It'll be a magical occasion. Once again, there'll be a guest appearance by a top RCA soul band. You'll have your fans in the audience, celebrity judges, and fabulous prizes at stake.

The winning band's song will then be rush-released by RCA. Who knows, perhaps it'll be your record.

So lets be hearing from you. Fill in the voucher and enter the contest. We'll then do our best to make you the next big-name in soul.



SOUL SEARCH
RCA
RECORD MIRROR

THE RCA/RECORD MIRROR SOUL SEARCH CONTEST IS RUN IN ASSOCIATION WITH THE FOLLOWING INDEPENDENT RADIO STATIONS:

RADIO CLYDE
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 G2 7LB

RADIO CITY
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 8-10 Stanley
 Street Liverpool
 L69 1LD

PICCADILLY RADIO
 Piccadilly
 Manchester

SWANSEA SOUND
 Victoria Road
 Gowerton Swansea
 SA4 3AB

RADIO FORTH
 PO Box 194
 Edinburgh
 EH1 3LF

METRO RADIO
 PO Box
 NE99 1BB
 Newcastle Upon
 Tyne

RADIO HALLAM
 PO Box 194
 Hartshead Sheffield
 S1 1GP

BRMB RADIO
 PO Box 555
 Birmingham
 B6 4BX

CAPITAL RADIO
 PO Box 539
 London
 NW1 3DR

Send this to your local radio station.
 Write 'Soul Search' on the envelope.
 We're a soul band who want to enter for the RCA/Record Mirror Soul Search Contest. Please send me details.

Name _____
 Address _____

MAYBE NEW York isn't going to let you have him back, for after their concert at The Academy of Music, Professor Ferry and his dons have become the toast of all town — from the humblest of groupies to the mighty New York Times. The latter isn't known for devoting columns to rock stars so their interview with Bryan came as quite a surprise.

The audience at The Academy was over two-thirds male, which, while flattering the band as musicians, can't do much for their egos as sex symbols. The girls that were there though seemed to have been reading a certain English music paper, because they kept screaming out "Hurray Byron Ferrari". Hmmm.

Perfectly tailored

The concert itself was perfectly tailored for New York. There was no stage set and no theatrics, which is important to New Yorkers, who don't dress up themselves for concerts so are less concerned with image than musicianship, and fortunately for once the musicianship was unclouded by sound system problems.

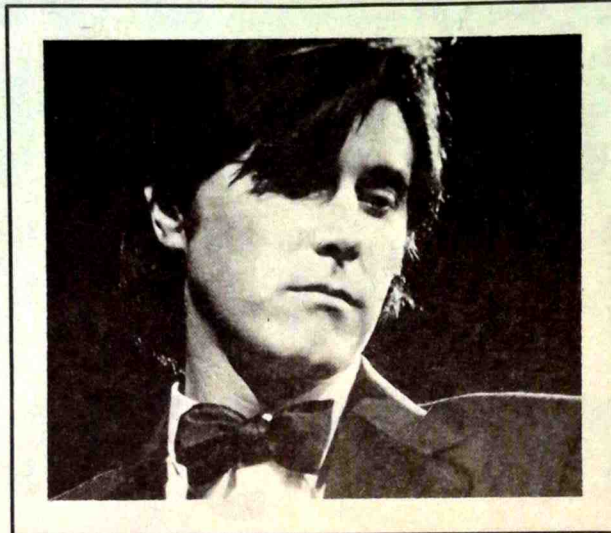
The main difference between this and recent British Roxy concerts was that Bryan chose to include many more songs from Roxy's early days than he plays in England and, strangely enough, people seemed to recognize songs like Virginia Plain, although Roxy have never even had a hit single in America.

Word of mouth

It has taken New Yorkers quite a while to get into Roxy's music and their reputation has spread strictly by word of mouth, someone coming up to you and whispering, "Hey I just got this new album someone told me about. Never heard of the band, but they're great. Come listen."

However English Bryan may seem to you, there is something about him that makes him look like he was born and raised in New York. Perhaps it's the tuxedo, which does give him a resemblance to those dissipated young men from Long Island, all steeped in gambling and late nights. Or could it be the lyrics to songs like Street Life, which picture Fun City (as we like to call New York) more accurately than

Professor Ferry takes Academy by storm



by Linda (can we keep him?) Merinoff

many natives have been able to do? It could just be the arty words, or the cynicism, or maybe something altogether less tangible, but if he did decide to make his home here on the penthouse floor of some skyscraper, none of us would be surprised. Unfortunately that doesn't figure in his plans for the near future!

Hippie Ushers

Back to the concert itself, New Yorkers have a tendency to be a bit raucous and the atmosphere of The Academy (which is similar to London's Rainbow) with its hippie ushers seems to encourage shouting and heckling. The first band, Babe Ruth, didn't stand a chance, though in my opinion they were so mediocre that they didn't deserve one. Kids shouted "Get off" in various forms of rude language, but of course they didn't take the hint, so that by the time Roxy eventually came on, they were going to have to be good or else.

Roxy were better than good, they were on their very best form and their prowess was rewarded with clapping, cheering and even standing ovations after each little solo bit. Andy was constantly cheered, so was Eddie, and Wetton's bass was awe-inspiring.

The drum kit, complete with gongs, big drums, little drums and more drums was impressive enough in itself, but when Paul showed what he could do with it everyone went wild. In the quiet numbers on the other hand, the audience was so still that you could have heard Andy's platform soles creaking.

Laconic 'Wow'

Bryan was unusually chatty, even venturing a laconic "Wow" after a particularly forceful ovation. "This must be New York" was a bit corny, but I suppose he was entitled to suggest "where the hell have you been all this time".

He congratulated us on being so nice, but shucks Bryan I bet you say that to all your audiences!

To me the concert was one of Roxy's greatest successes. Outside the theatre kids stood begging in vain for tickets, which had all been sold out days in advance. It seems that Roxy are going to do great things for the American music scene, even show some of the lame bands here how it's done. Please let them come back again... soon?

I'VE GOT MORE SPOTS THAN MY DALMATIAN! AND BOB'S TAKING ME TO THE POP CONCERT TOMORROW...



...HE JUST WON'T WANT TO KNOW ME



YOU MUST TRY GLOW 5, A BEAUTY MASK FROM ANNE FRENCH. IT KEEPS MY COMPLEXION BEAUTIFUL AND HEALTHY LOOKING, COME ON WE'LL BUY YOU SOME NOW.



THAT EVENING

IT TAKES ONLY **5 MINUTES** TO USE. DEEP CLEANS CLOGGED PORES AND STIMULATES THE CIRCULATION. LEAVES YOUR SKIN SOFT AND **GLOWING** WITH HEALTH...



I CAN FEEL IT WORKING... MY SKIN'S TINGLING!



...AND WITH A CLEAR COMPLEXION YOU'LL FEEL HAPPIER AND SO MUCH MORE CONFIDENT!



JUST LOOK AT MY COMPLEXION IT FEELS AND LOOKS GREAT. NOW MY DALMATIAN'S THE ONLY ONE WITH SPOTS! THANKS TO GLOW 5



AN AUDIENCE WITH ANGIE

ANGELA - Mrs Bowie - has, after landing two plum filmroles, an outrageous appearance on The Russell Harty show and some ultraglam shots in the national dailies, become a star in her own right. That's one good reason for talking to her and the other is that she's probably the only person in Britain who knows exactly what her husband's plans are.

While DB has been holed up in New York for what seems like perpetuity, rumours have run rife that he's about to do this, that or the other, and until now there's been no-one over here to verify them.

Take the British tour, for example. Everbody reckons Bowie will play dates in May or June, but according to Angie, it's all bunkum.

"I don't expect David will be back in England until towards the end of July," she explains, "because next month he starts work on a film. He'll be working on it in Mexico and California and it's a very big thing, so it'll take much longer than the usual six to eight weeks."

What's the film about? She shakes her head: "Secret." Angie has heard David's new

album Fascination and promises that it's the very best thing he's ever done. "It's rather like Hunky Dory in that it's just a collection of songs, but it doesn't sound similar."

There have been rumours for quite a while that all is not well between Bowie and his manager Tony De Fries and they ARE well-founded. "There's litigation going on at the moment," says Angie. "But David told me not to worry about it so I'm not getting involved at all. It should have happened a while back, but you can't start litigating while you're in the middle of an important tour."

Over in New York, David has been spending a good bit of time with his little son Zowie and, according to Angie, the pair of them have built a fifteen foot high "father and son" sculpture, which is currently suspended from the ceiling of David's vast New York studio. Apart from this work of art, David has painted some 200 pictures to illustrate a script on which he's been working (Again all top secret).

This side of the Atlantic, the Chelsea house, which the Bowles moved into as a temporary home some two years ago, has now taken on the look of a permanent residence. While her husband and son are away, Angie has reluctantly acquired for company a dog called Marcus. "A friend left him here," she explains. "He's a Dobermann Pinscher and a very fine one," she says to his face, "perfect in every respect except he's only got one ball."

What happened to the other?

'David and his manager? Litigation's going on at the moment'



Ray Fox Cumming enters the Bowle home

"Dunno, I don't think it ever dropped." Marcus also has a chronic and somewhat unfortunate wind problem, which results in him frequently being banished from the living room at very short notice.

Angie is scheduled to shoot both of her films this year. Work on the first of them 'Slag' will begin in May and soon after shooting of the under publicised Ruth Ellis film, in which Angie plays the last British woman to be hanged for murder,

will begin.

In the near future Angie has an engagement she is very much looking forward to. Eton College's Contemporary Arts Society have invited her to perform excerpts from a Royal Court play which she played in recently. Afterward she is going to address the boys and answer questions.

"I know just what it's like at boarding school," she says, "because I went to one for girls in

Switzerland."

The invitation includes dinner after the meeting and "If you'd like to come early and make a day of it, we could treat you to a genuine Etonian tea." I have a feeling Angie does intend to 'make a day of it'. "It says," she reads, "that during the meeting I can do anything I like. Hmmm, I might just have a surprise for them." Oh boy, will Eton College ever be the same afterwards?



How does it feel

Written by James Lea and Neville Holder
Sung by Slade

How does it feel running around round round
How does it feel watching from upside down
Cos many years from now there will be new sensations
And new temptations
How does it feel.

How does it feel right at the start
And how does it feel when you are thrown apart
Cos many years from now there will be new elations and new frustrations
How does it feel.

Chorus
Do you know know know what it's like
To be searching in your own time
All your attempting, experimenting
All on the climb
Do you know know know what it's like
To be searching and suddenly find
All your illusions, all your confusion
All left behind.

How does it feel turning away
And how does it feel facing another day
Cos many years from now there will be newer poisons
and new horizons
How does it feel.
Cos many years from now there will be new tomorrows
and still some sorrows
How does it feel.



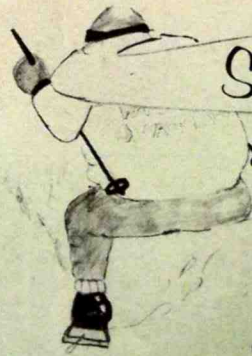
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Northern Soul

IMMEDIATE RELEASE!!



Skiing In The Snow

by
WIGAN'S OVATION
SRL 1122

Straight from the NORTHERN dance floors,
this is the BIG ONE you've been asking for.

SPARK
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DOUBLE TOP

TWO GREAT NEW ALBUMS

THE DRIFTERS
"Love Games"
 Featuring their hit singles: LOVE GAMES,
 DOWN ON THE BEACH TONIGHT,
 LIKE SISTER AND BROTHER, KISSIN' IN THE BACK
 ROW OF THE MOVIES
 Available now on BELLS 246

BARRY MANILOW
"Barry Manilow"
 Featuring his hit single:
"MANDY"
 Available now on ARTY 100

DRIFTERS
 LOVE GAMES
 BELLS 246

BARRY MANILOW
 BARRY MANILOW
 ARTY 100

bell **ARISTA**

Terry Davis - Who?

UNLESS YOU'VE got a mind like a computer, or unless you've got incredibly good hearing, you probably won't remember the name of Terry Davis. You do? Well, read on.

Terry, in 1972, featured very prominently in the Record Mirror Pop Poll in the disc jockey section. That was the year that Roger Day won the section and Dave Rogers (now using the name of Keith Rogers) came second.

Terry was working on Radio Northsea International. Since he left the station in October of 1972, he has been back to school. Now, that may seem strange to you, but Terry was in fact only 17 in 1971 when the now famous Crispian St John left RNI making a vacancy for him. So, back to school it was, where Terry passed two A levels, which in turn led him on to Hull University. Last summer, Terry did some relief work on Radio Atlantis, and one of his main claims to fame out there was in making up a series of multi-tracked

Tune In

BY DAVE LONGMAN

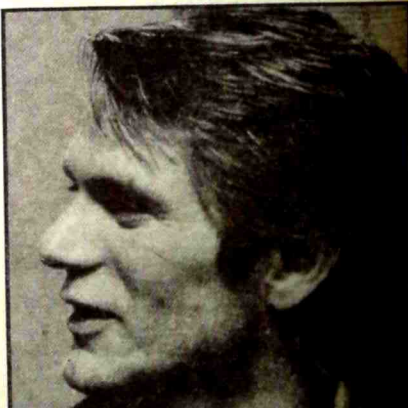


Terry Davis.

jingle and station promotions. These were sung by Terry, who accompanied himself on guitar. When he got back from Radio Atlantis, he set about recording and writing songs, with the result that he is presently having negotiations about having his first release, One Way Street put out as a single. Said Terry, "University certainly hasn't made me an academic. In the past year I've done some acting, singing and the radio work. But it is the songs which interest me the most. I'm a more creative man than I was when I was on RNI." AT R+PM, we all wish Terry the best for the future, and I'm sure all readers will join in wishing him a very happy belated 21st birthday of last week.

QUICKIES

INFLUENTIAL PEOPLE read this column, or so we are told. John Kay, one of the bods at the IBA, reads Tune In every week. . . just to catch up with what's going on around the country! . . . Robb Eden recently compered a Black Oak Arkansas concert at the Liverpool Stadium. . . With Capital and LBC now both on their new frequencies, reports are being investigated about their signals splashing over onto other IBA station transmissions. Hallam in Sheffield recently had a visit from the IBA who told them that their signal power on 194 was possibly going to be increased as the signal was not of the right quality in the listening area. . . BBC Radio London on 206 metres are now broadcasting on 50 kilo-watts, with listeners in many continental countries. On the Popshop programme each Friday evening from 10 till 2 in the morning, presenter David Carter is interviewing record company managing directors. This Friday (March 7) it is Dick Asher from CBS, March 14 Bob Mercer from EMI, March 21 Ron Kass from Warner Brothers (UK Division), and March 28 (an



ADAM FAITH: Faith to Face.

unconfirmed date) is Peter Knight. Peter is managing director of the newly formed Private Stock label. . . This Saturday the soundtrack of the Who's rock opera Tommy is being previewed on John Peel's Rock Week show at 5.00 pm. It is to be a special 2½ hour edition of the programme, featuring the album with new material from Elton John, Eric Clapton, Tina Turner, Arthur Brown, Jack Nicholson, Paul Nicholas and Oliver Reed. . . Radio One plans for the future, once the Simon and Garfunkel series has finished, are as follows. First is a one-off interview with Adam Faith, titled Faith to Face. Then the return of My Top 12 with Brian Matthew. Radio One is planning a sequel to the Story Of Pop, which will take the form of a deeper look at the music business.

THE LONGEST DAY

BY THIS Thursday, I should have a cool £80 in my pocket. It's quite simple! You see, Roger Day, the Piccadilly Radio breakfast show disc jockey is attempting to do the longest running radio show in Britain. Lead bookies have laid odds of 8 to 1 that Roger cannot keep going up until Thursday morning.

hoped will bring the station some good publicity, is really intended to get away from the fact that all of the other Piccadilly jocks are on holiday this week. So, Roger volunteered to take on the challenge which he began at 10. am on Monday morning. He will sleep for three hours a day while the news and current affairs programmes are being

broadcast. A bed has been set up in the studio, and doctors, nurses, keep-fit experts and a chef will be on hand to cater for his needs and to keep him in one piece. His meals will, incidentally be presented to him by one of the Manchester Playboys Club Bunny Girls. If Roger falls in his bid, I won't be here next week!

RIGHT GENTLEMEN could we please have your heads down, hair in your eyes. That's it, now after three could you shake your heads from side to side. One, two, three.

Fine, fine. Right now, if you could start playing your imaginary guitars like we rehearsed that'll be really nice. And close your eyes... excellent. Now then, if you up there in Tadcaster, yes you. If you could smash up a few chairs, that's it really wreck 'em.

Oh, that was very good. Now anything we've forgotten? No, don't think so. No... good... right.

Ladies and gentlemen, a Stat Quo feature.

Quo drummer John Coghlan doesn't think much of groups: "Most of the chicks that hang about are old dogs, and you just end up catching the pox anyway. Got you reading have we? Good 'cos that's the only naughty disclosure you're going to get. This feature don't go much on smutty talk, it is a clean, healthy

vitamin E soaked piece, oozing with Terry Woganisms and informative keep-fit tips. So all your forty - a - dayers start (or stop) here.

For a band like Quo who get through all that leaping about, both in the charts and on stage, fitness is a word not to be fooled with. So when you see the rugby scrum going down during a number, the band would like it known that such antics are not induced by drink or drugs.

"Nobody takes anything," explained Mr Coghlan, "nobody gets drunk out their minds when they get on stage, it's just basically looking after ourselves."

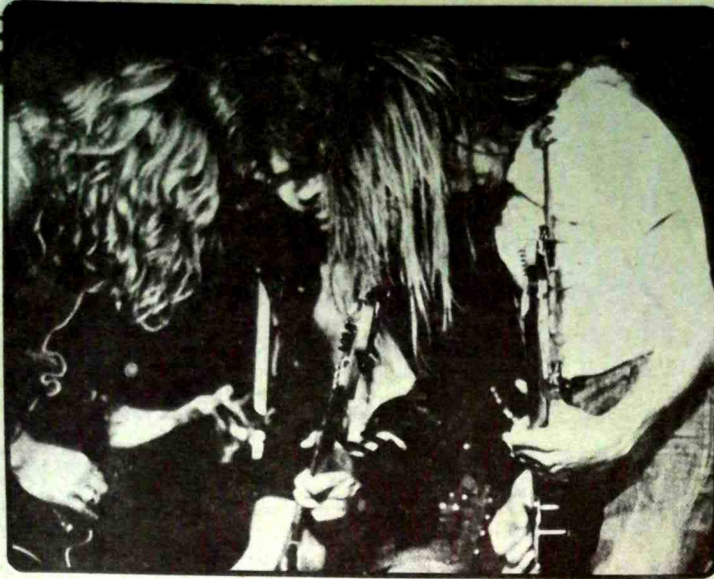
"Basically I just have a couple of beers before I go on stage and I'm away", added John. "Francis doesn't drink at all, Rick might have a beer and that's about it really. There's nothing else, nothing we take, we're just an energetic band of boys."

"We might have fat bellies and things (?) you get that when you come off the road and go home for a couple of weeks, but you get back on the road and you've lost it all."

So while Francis Rossi parades a stomach flat enough to grace any page of the Sun, the rest of the band are soon back into their stride, but then the problems start. How to keep those sleek lines and that boundless energy when you're surrounded by mountains of food and drink most of the time, and a stodgy bacon sandwich is only a room service away.

"I think basically you've got to eat the right food," reckoned John. "Actually I'm a bit of a pig. I like steak and salads. They're good for you because they give you the vitamins you need."

"In the States some of us take vitamin pills



"We've all got our heads together".

which do help a bit, because a lot of American food is a bit duff.

"When we go to hot countries we usually end up in the pool if we've got a bit of time off for some swimming, then lay out in the sun. It does you good to relax instead of tearing about all the time."

It seems a shame that now the band have reached this level of fitness, that they still mutter "Brendan Foster"

in their sleep instead of taking up some sort of recreation... like acrobatics?

"The only acrobatics we practice is falling over after we've had too much to drink after the gig, falling down the stairs or something."

Mr Coghlan would like it known, in the interests of disillusionment, that this sort of thing doesn't happen too often, in fact scarcely ever.

Interview: Wendy Hodgson Translation: Martin Thorpe

"I like drinking and most drummers do." Hold it, hold it! Look John you're going to destroy the purpose of this feature in one go if you're not careful. "Too much of anything can do you in anyway. I know people who drink too much and do their liver in. I don't want to go that far, I get off on looking after myself." That's better, just keep remembering who's signing the cheque kid.

"The reason we're still going I think is that basically we look after our health. We always eat well when we're at home and we've all got our heads together, we're all married."

Ah yes, marriage. Any rock n' roll widows about?

NORIFTS

"They're very understanding. We always thought about our wives while we were in the band, so they knew what they were letting themselves in for. They complain when we go away for a long time, but it hasn't caused any rifts in any of the marriages yet."

"We took them to Germany for a couple of days once, and Scandinavia. But they get fed up with a bit of touring, always getting in cars

and planes. They only have to go a hundred miles and they complain. "They have never asked us to pack it in, if my wife did I'd say it was too early, we haven't broken America yet, and playing is my life."

"If I had to make a choice between my wife and music I suppose you could always get another wife but you can't always get another successful band, though that's a terrible way to put it. I hope it would never come to that. But we've all got responsibilities at home so we've got to work. That's where the bread and butter comes from".

WELL FED

Not too much bread and butter though, it's very fattening you know. John's wife keeps him well fed from their freezer however with his favourite food like roast beef, a bit of pork and Indian curries.

"There's nothing I basically need to keep me healthy. If I feel tired I'll make sure I get an early night, I usually like to be up at eight or nine in the morning, which is the best part of the day really."

"I know we are a very energetic band. There was a time about two years ago when we were really straining to get into it, work hard to get where we are now, but I've relaxed back a lot now. "Basically the secret is, I suppose, that I'm just totally relaxed... zzzzzz..."

John, JOHN!

MAINTAINING YOUR STATUS

A Quo guide to happiness,
health and endless vitality

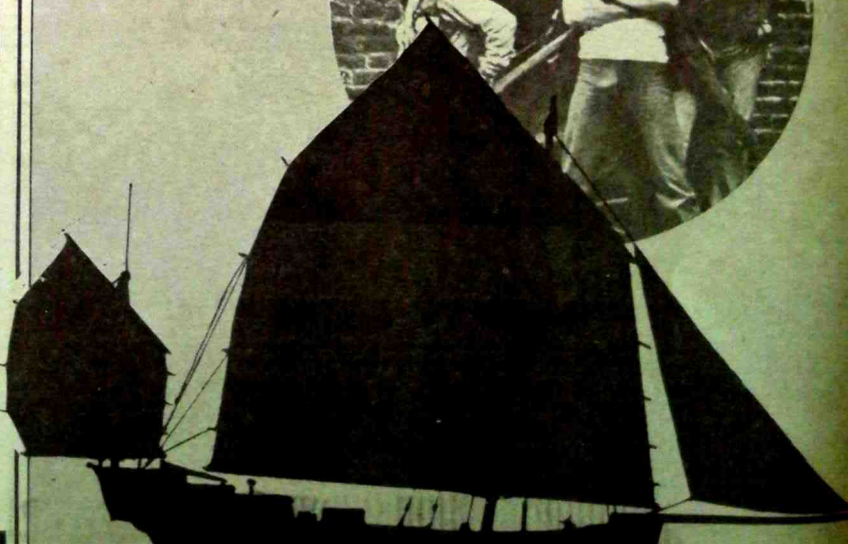


We don't drink much, honest we don't.

SHANGHAI

ARE OUT AND
A'COMIN' TO GET YA!
WITH THEIR
NEW ALBUM
'SHANGHAI'

FROM WARNER BROS



Doing it by numbers

THEY APPEAR every week. They are criticised every week. They are the most important guide in the music industry, compulsory reading for anyone who wants to keep abreast of current musical trends.

They are the main influence behind radio and TV's musical programming and probably sell more records than any promotion campaign. They are the charts.

Whether for singles or albums these weekly listings, reflecting record sales throughout the country, carrying a large burden of

responsibility to those they serve, too large, some say, for the incomprehensive sampling method used.

The charts which appear each week in Record Mirror are read by the hundreds of thousands who buy the paper and multiply that by the number of music papers, then add on those who receive them via television and radio and you've got one hell of a chart audience. Communication with such a mass is worth its weight in gold discs to a record company.

Record Mirror's weekly listings

are compiled by a professional survey outfit known as the British Market Research Bureau, Record Mirror and the trade paper Music Week being the only publications to carry those charts up-to-date. Sounds includes them a week later, while of the other music papers, Melody Maker compiles its own and supplies them to Disc as well as some national and Sunday papers. The NME also compile their own.

The only other national charts of any credible substance are those compiled by Radio

Luxembourg and Capital Radio respectively, usually ahead in predictions on the others. American singles and album charts come from one of two American trade weeklies, Billboard or Cashbox.

So, as long as the world needs to put everything in order, there's going to be a demand for music charts, and judging by the number of phone calls we get from DJs, it would seem that ours are among those taken as most authoritative.

The British Market Research Bureau started compiling music charts about six years ago, though it had been in the general surveying business long before that. They began work on music charts as a business risk. Before that the charts had been compiled by the individual paper which used them a long and laborious process involving hundreds of mail-outs. So the BMRB thought, why shouldn't we tackle the problem and with the aid of our computer, speed up collating immeasurably?

The immediate problem then was finance. When the trade paper Music Week (then known as Record Retailer) heard about the proposition they jumped at the opportunity to help, as did the BBC later. But neither of these concerns could afford to pay half each, so a third contributor had to be found.

Service

In the meantime the BMRB set up a marketing information service giving record companies sales data on every record they released. Three or four companies took up the service immediately and after eighteen months that number had grown to ten. But the extra money still wasn't enough, so about eighteen months ago BPI, the Gold Disc people, stepped in to offer the third share.

"Those are the people we work for," explained Ailsa Walker, senior

research executive. "There are other people who pay a bit, but these are the three major subscribers."

The chart is of obvious benefit to the record companies, so it may seem a bit odd that they don't subscribe, but they do indirectly because they pay subs to the BPI.

The basic principle of compiling record charts has always been the same — sending out forms for shop staff to fill in. But only a company like the BMRB can spend the maximum time choosing its shops, and the least compiling the results.

"We represent all sizes of shops in all areas," went on Mrs Walker, "except Smiths and Boots which represent ten per cent of national sales and who won't give us returns. Woolworths, who represent another ten per cent, didn't start until January 1975."

"We check the shops we use to see if they are doing a good enough job for us, though it is impossible to police the accuracy of their returns, because there's not that much money."

"If we don't like the look of a 'diary' (the shop's return book) then we take a look at the shop, and axe it if necessary."

This is one of the company's ploys against fiddling, watching out for high sales through unusually few shops and then cross-checking new entries and fast risers (up ten places or more) with 50 shops not on their list.

On top of this, the BMRB have a built-in safety

A LOOK AT THE CHARTS BY MARTIN THORPE

feature in their large, regionally scattered sampling methods which are divided into five main regions: Scotland, North East, Midlands, Lanes & Yorks, and London.

"If we think that something is wrong," added Mrs Walker, "we have the right to remove it from the chart without question. The check is done between ten and twelve on Tuesday morning so we've no time for explanations."

Tuesday is the day of publication. During the week record shops throughout the country keep a "diary" in which they enter the serial number of each single and album they sell. This they post to the BMRB by Saturday so the BMRB can convert it onto punch cards for computer analysis on Monday and release after checking on Tuesday.

But despite what seems a thorough process, there are complaints about both the accuracy and the fairness of the system. For instance, some people think that three hundred shops isn't a large enough selection, but as Mrs Walker pointed out:

"Three hundred is actually quite large in ratio to the four thousand con-

ventional outlets there are in this country. I know that the dealers aren't perfect, a lot are not sending in one hundred per cent of their sales, but ours is a sample, we don't gross up to a national figure."

What Mrs Walker means by that is that her chart is only a reflection of total record sales, rather like an opinion poll before an election, and isn't the total of absolute UK record sales that week.

Like an opinion poll, the BMRB take a cross-section of readings, which are "weighted" so as not to under-represent the smaller shops just because they sell less. It also enables an accurate position to be arrived at should some of the "diaries" go astray or fall victim of a rail crash, though not all "diaries" arrive on time anyway.

"I suppose we get about three quarters in on time," said Mrs Walker, "an eighth too late and another eighth not sent. Each one is supposed to be written down at the time of sale, but you should see some of the handwriting on some of the diaries!"

"You've got to be selling across a wide

number of outlets before you get in the charts. These are rules we have to follow so we can work quickly and get the thing done in time."

However, because of the anti-fiddling rule of selling across a wide area, many records which break regionally won't reach the charts. The Twelve Days of Christmas by Bill Barclay sold enormously in Scotland, though that wasn't reflected nationally, so its chart entry was held up. A regrettable side effect, but one that has to be put up with to safeguard against fiddling, as is a two-yearly check of shops on the list.

Numbering

Rules also extend to the numbering system used. No record which goes above number 45 can be a breaker record as breakers represent 51 to 60 in the star list and more in the longer list. These lists are taken from the Top 100, or Top 90 if sales are low. There is also a minimum level of sales for star breakers, and the longer list is usually restricted to fourteen for space reasons.

When sales reach down to the breakers, the BMRB have to deal with amazingly small differences between the sales of individual records. The difference, though large for records between first and fifth position, grow closer together as you go down the chart. Thus accuracy declines with chart position, number

one sells substantially more than number two and two more than three, but after that there are a large number of titles selling very similar amounts.

As Mrs Walker sees it, there are a couple of ways of improving the system. One is to make the return job easier for shops, and that way coax Smiths and Boots to send in sales info, while making the shop staff's job easier by attaching serial stickers to records which can be torn off easily and thrown in a bag.

"Not everyone agrees we've got the right philosophy behind the charts at all," she added, "and I've got sympathy with those who think we shouldn't be going to a whole range of outlets, just where they have a total range of product on sale."

"But we try to cover sales wherever they take place. Another argument, which I don't sympathise so much with, is that we should take into account outside factors like airplay."

"Again I say we're not doing a perfect job, but we're doing a pretty good job within the confinements of the expenditure we have. We need more money, of course, but to adjust half the error would mean quadrupling the sample size and nearly quadrupling the cost."

"I'm told occasionally that we have the best charts in the world, but at ten o'clock on Tuesday morning I don't believe it."

POPSWOP SUPERSTARS

TAURUS
(Apr 21 to May 20)

It's high time you stopped feeling sorry for yourself and started putting yourself out where others are concerned. There is, unfortunately, a selfish streak lingering with you and consequently it isn't making you exactly popular with working colleagues.

GEMINI
(May 21 to June 20)

There is a scarcity of monetary funds of late but don't worry, things will improve as the week



draws to a close. Perhaps this will teach you not to be so frivolous and generous where goods and friends are concerned. Remember, you can't buy friendship.

CANCER
(June 21 to July 20)

You've every reason to be feeling guilty because you haven't exactly been the Good Samaritan. The trouble with you is that you lack confidence. People are beginning to think you're two-faced, someone who, if given an inch, will take a yard. You'd better tuck your ideas up fast.

LEO
(July 21 to Aug 20)

It certainly is a dog's life and although you aren't exactly being led by a collar and lead, you are having it pretty rough. When you feel

like barking or growling, do so. You'll feel tons better for letting it all out your system.

VIRGO
(Aug 21 to Sep 20)

If you haven't put your big foot in it yet, then be warned, it might be your big mouth instead. Unfortunately you have the knack of saying the wrong things at the wrong time, so if a controversial situation arises again, try shutting up, or going for a walk.

LIBRA
(Sep 21 to Oct 20)

A strange little surprise is on its way to you, and it'll be in an unusual shape. It might be soft, it might be wet, but whatever it is, it'll need a lot of looking after. When you receive this gift try not to show your alarm or shock,

'cos you'll eventually grow to love it.

SCORPIO
(Oct 21 to Nov 20)

Had the feeling you're being followed? Well, you certainly are. Someone's been trying to chat you up for ages but because of your unapproachable air, it's making this person's job all the more difficult. No wonder romance is passing you by.

SAGITTARIUS
(Nov 21 to Dec 20)

An eventful and fruitful week for you lot, with a good possibility of travel. And why not? You need the rest anyway. Be careful not to tackle anything too demanding or involved because that's just what you're trying to get away from.

CAPRICORN
(Dec 21 to Jan 19)

A day to catch out for is Wednesday. You'll wake up feeling fine, and you'll close the front door feeling fine. But the moment you step foot on the pavement, catastrophes and small accidents will follow. It won't be anything serious, in fact they'll be more embarrassing situations than anything else.

AQUARIUS
(Jan 20 to Feb 18)

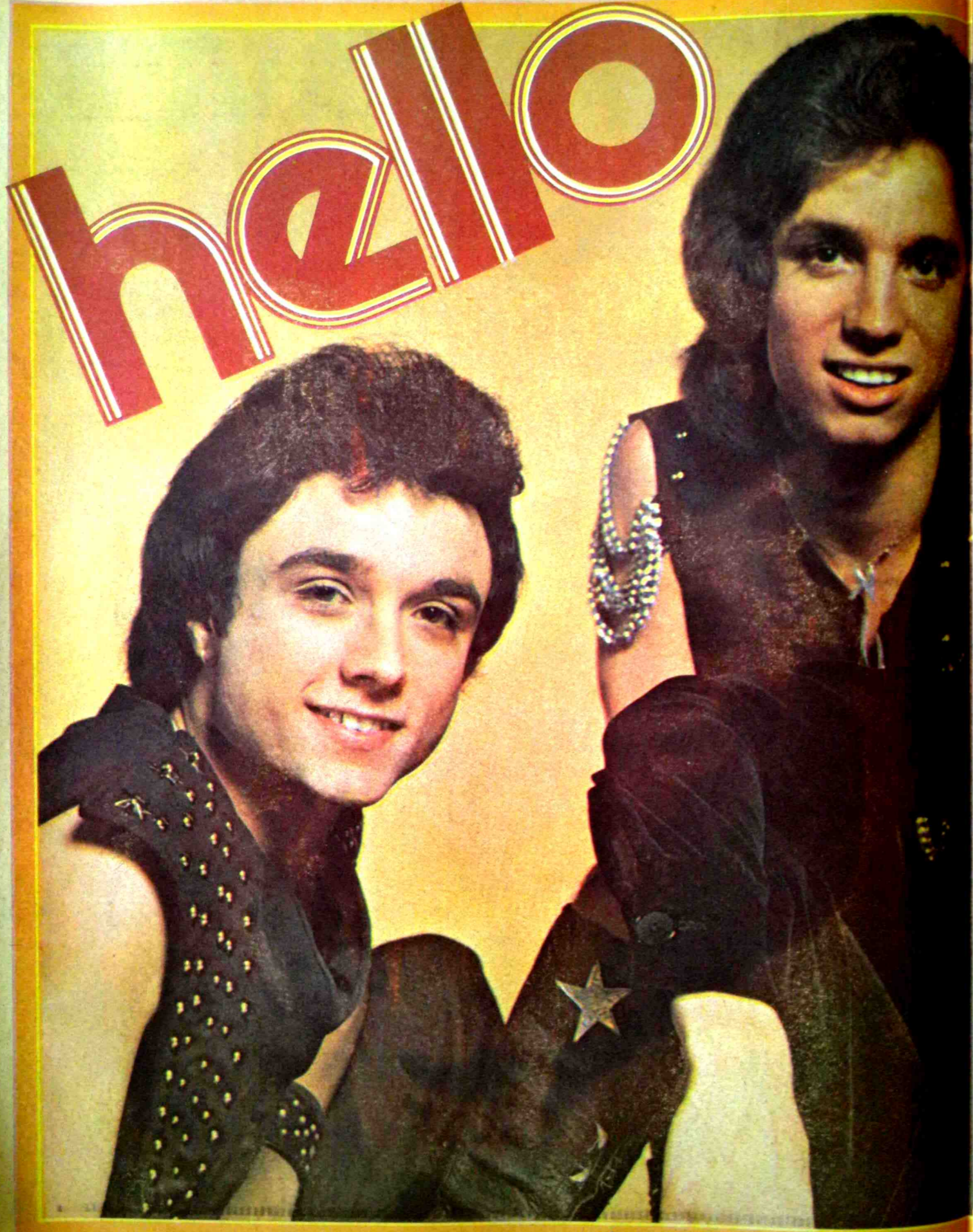
Friendly problems will be your biggest headache this week. If you can't ignore your parents attitude then try reasoning with them, without being rude or aggressive. By Friday your home life will be running smoothly again and it'll be the best time to make any announcements.



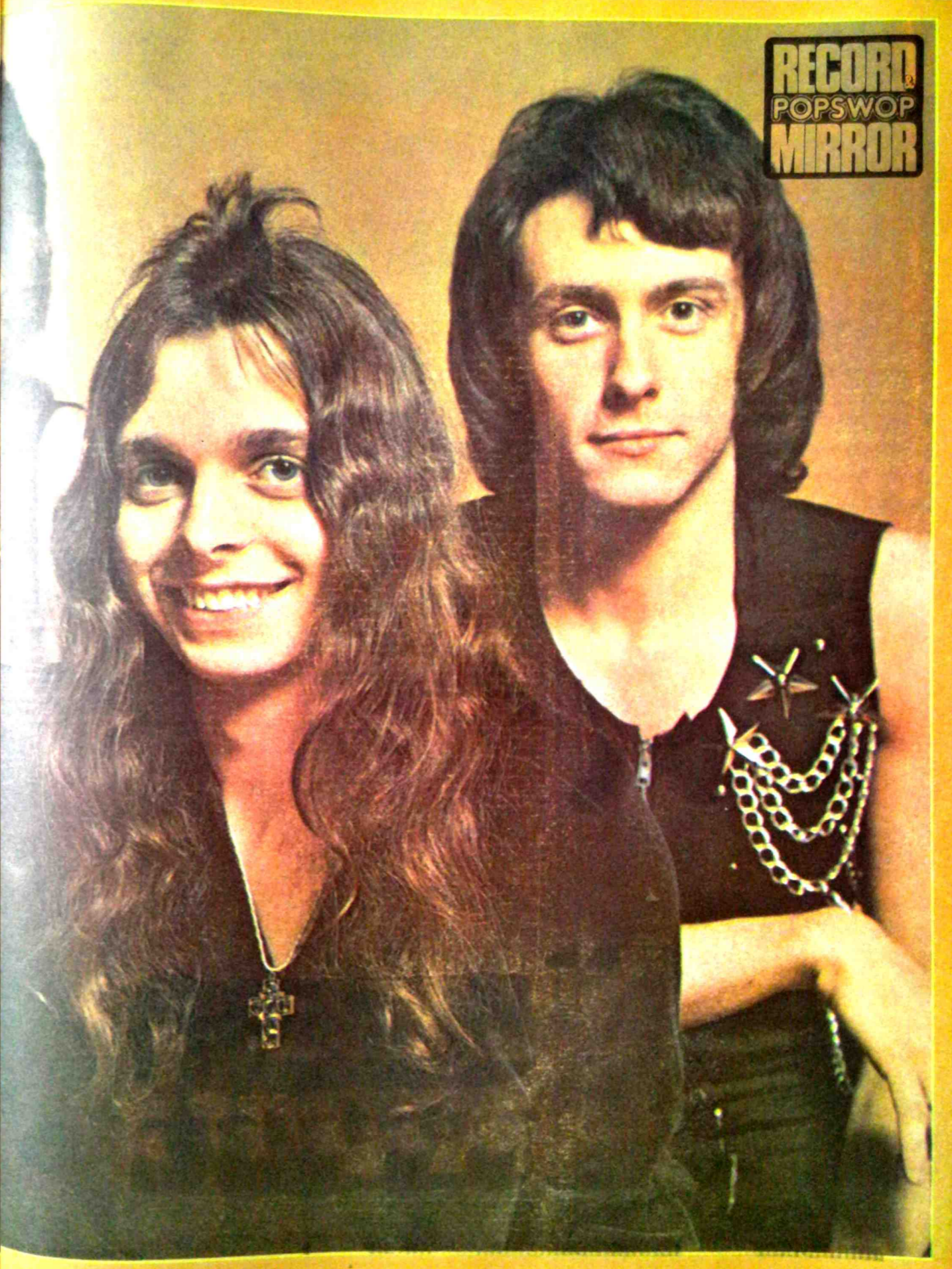
SWEET SHOCK: "FOX ON THE RUN"



RCA



RECORD
POPSWOP
MIRROR



RECORD & POPSWOP MIRROR

NATIONAL DISCO TOP 20

- 1 Make Me Smile — Cockney Rebel EMI
- 2 Dreamer — Supertramp A & M
- 3 Only You Can — Fox GTO
- 4 South African Man — Hamilton Bohannon Brunswick
- 5 Sugar Candy Kisses — Mac & Katie Kissoon Polydor
- 6 Star On A TV Show — Stylistics Avco
- 7 Swinging On A Star — Spooky & Sue Polydor
- 8 Angie Baby — Helen Reddy Capitol



LOVE UNLIMITED

- 9 It May Be Winter Outside — Love Unlimited 20th Century
- 10 You're Bulldog Drinks Champagne — Jim Stafford MGM
- 11 Shoo Rah Shoo Rah — Betty Wright RCA
- 12 Mandy — Barry Manilow Arista
- 13 January — Pilot EMI
- 14 Shame Shame Shame — Shirley & Company Platinum
- 15 Footsie — Wigan's Chosen Few Pye Disco Demand
- 16 Goodbye My Love — Giltner Band Bell
- 17 Pick Up The Pieces — Average White Band Atlantic
- 18 Only One Woman — Nigel Olsson Rocket
- 19 The Secrets That You Keep — Mud Rak
- 20 Private Number — Babe Ruth Harvest

This month's chart was taken from a sampling of returns from 73 discotheques throughout Great Britain. Import records are not included.

DISCOS

BY DAVE LONGMAN

DISCO REVIEW

FIRST OFF the pile this month is the new single from the Rubettes on State Records. It is probably the best release yet from this group, and if the record isn't in the pile you take to the local disco, then you'll be missing out. Titled, I Can Do It, it is a real rocker with a false ending!

Way Back In The Fifties is the new release on Polydor from Carl Wayne, and it really has the feeling that the Move created back in the late '60's. With a bit of exposure, it could be a big hit. Unfortunately, the new release on RSO, Cookie In A Jar isn't really distinctive enough to be a hit, but perhaps I'm wrong. A nice smooch number in the vein of the Stylistics.

The new Millie Jackson on Polydor, I Don't Want To Be Right, is really boring, and isn't recommended. On the other hand, Babe Ruth on Harvest have brought up-to-date the standard, Private Number. It's a really tasty version, and if your audience isn't just hooked on Tamla, this could suit your needs.

Jim Stafford is presently climbing high in the US charts with Your Bulldog Drinks Champagne. It's on MGM, and deserves to be the record that brings him into the homes of the British public. Marvellous words to this number.

The Larue on MCA from Lada Edmund Junior is supposed to be a hit record in a million, but I must say that it doesn't inspire me much. Give it a listen. On Atlantic this month there are some really good releases, especially the funky Eddie Harris version of I Need Some Money.

Satin Soul from Gene Page is very familiar me thinks, but the label says it was only released this year. If you're a jock with an ego a mile long, this'll be ideal for voice-overs! Nice mover.

Sitting On Top Of The World is the sort of record you can wash the dishes to, not really mattering whether you hear it or not. That's from the Detroit Spinners, but on the other hand, Sons Of Robin Stone and Got To Get You Back is a really great disco sound with all the soul feel to it. All of these are on Atlantic.

Taxman from Black Oak Arkansas is a jolly ditty, but only as a contender for a heavy disco. Finally, Supernatural Thing from Ben E. King is a very ordinary track, not likely to do more than any other



RUBETTES... best yet?

track from this artist.

The Decca Record company have been responsible for some interesting releases over the last month. Mad Dog from John Entwistle's Ox is quite a catchy tune, sounding at times very much like the Mamas and the Papas. It's not really a chart contender.

The same can be said of Peter Skellern's new release. What a pity he can't capture the magic that he did 18 months ago. On Deram, We All Need A Hero is the title track of an album from Jimmy Scott. It's a nice record, but not disco bound.

On the London Label, I Hear Those Church Bells Ringing by Shirley is already making noises at the door, so there's little more you can say. Al Green has followed up his recent disco hit of Sha La La La with L-O-V-E (LOVE). It's not as strong as the previous record, but it should still do well. South African Man from Hamilton Bohannon on Brunswick is another record happening in a big way, and is a must for any disco.

Tamla Motown have

come forward with a batch of oldies. The Miracles have put out Where Are You Going To My Love, which comes over very well, though perhaps it won't be like the real thing released several years ago. This Old Heart Of Mine is an Isley Brothers re-release from 1968, and When You're Young And In Love, by the Marvelettes, comes from a year later.

I Am Love is the latest from the Jackson Five, and it starts slowly but builds up to a rousing finish. It's a great record to use for changing the mood at a disco. Sorry Doesn't Always Make It Right is the new offering from Diana Ross, now on her own, and is probably the best release from her in many a long day. It has got rather a C & W feel to it. It'll be interesting to see how it does in the charts.

Funky Rubber Band is a novel idea and title from the Philly Sound on Island USA. It's one of the last releases from the label using the USA prefix, due to some legal wrangle. Mind you, the records will still reach your local store under a different name.

with the distinctive wailing electric organ. Child Of Love from Castor and Majors isn't quite so strong as the other Tamla releases, but it's got a catch chorus.

And finally from Tamla, David Ruffin. It starts off very much like the Temptations, and the track, Take Me Clear From Here, is perhaps going to miss out. It's not such a strong number.

Back on Polydor, How Does It Feel isn't the strongest track Slade have ever condemned to plastic - what a shame. On the other hand, The Queen Of 1964 from Neil Sedaka is a fabulous track, well worth a place in your disco collection. Having A Party from the Osmonds is really nice, and hopefully will get in the charts.

On ABC, Mighty Cloud Of Joy is the title from a band of the same name. It's a catchy tune, and a certainty for any soul night spot where you are appearing. On the same label is Rufus with Stop On By. Rufus deserves a hit with this number, but as with so many soul records, it isn't distinctive enough, and they don't get enough air-play.

On UA, Compromise is the offering from the Vibrations, and could just qualify for disco plays. Get Involved from George Soule opens up with what sounds like someone spitting onto a sheet of sand-paper, but it develops into the real thing in the next three minutes.

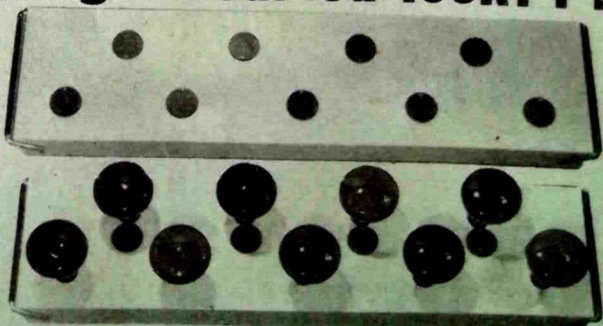
Waiting For The Rain is a novel idea and title from the Philly Sound on Island USA. It's one of the last releases from the label using the USA prefix, due to some legal wrangle. Mind you, the records will still reach your local store under a different name.

Be Not Too Hard is from Manfred Mann and his Earth Band on Bronze, and creates a great danceable sound. Trans Canada Highway is also on the way on Bronze from Gene Pitney, and it really does sound good.

Paper Lace have just put out Hitch A Ride '75 on the Bus Stop label. If this track doesn't make the charts, another track will be released shortly, either taken from their latest album or it will be specially recorded. Beware of a release from Paper Lace on Concord which is old material.

And finally, perhaps my favourite for an outsider to win the chart race is the Sadistic Mika Band and Suki, Suki, Suki. They're a Japanese band, presently touring here, and it could take off. See you next month for another mammoth look through the new disco releases.

A light hearted look...



LAB-CRAFT, an Essex based firm, have just launched a new sound-to-light unit in kit form at a budget price for discos or home use. The model, known as UV 9, takes nine, 100 watt PAR 30 coloured spot flood bulbs, arranged to suit the user's requirements.

It is designed to run from a standard Unit Visual sound to light control unit.

The price for the spot bank, excluding bulbs is £21 plus VAT, and the control unit retails at £24. 75.

The original Unit Visual kit, complete with control unit and three 100 watt spot flood bulbs is still only £45. Further details can be had from the company by telephoning Ingrebourne 49241.

DISCOS

Discochat

UNTIL WE received a letter last week from Ian Hurley in Belfast, we didn't realise the difficulties of working a disco in Ireland. Ian just can't get new releases in the shops, unless they actually get in the charts.

Shops can't order direct from the record companies, but have to go through two wholesalers who are not interested in small orders, says Ian. He has been trying to get a copy of the Bill Barclay disc, The Twelve Days Of Christmas, but the answer he gets every time is that unless the order is for 25 or over, the shop can't get it.

Ian also sent in a list of his ten most requested odds. The list includes the Nicky Thomas smash, Love Of The Common People, Layla, Maggie May, Down the Dustpipe from Status Quo, and Yesterday Man from Chris Andrews. Thanks for the letter Ian.

Pete Hanson from the Crazy Butterfly disco in Chislehurst, Kent, is the first disc jockey we have come across who says he keeps the volume low at his shows so that the audience can talk to each other while the records are spinning. Apparently, the main reason for this is so that he can chat to the ladies who are on stage dancing. What a good idea!

Another idea that Pete is planning to try out is showing cartoon films at his shows. It will be interesting to see if it works. At present, he uses all the usual lighting effects linked to his quadraphonic system. He's developing a 300 watt system instead of his 100 watt effort, and that should be quite a gas.

Barry Kingston is the resident dee jay at Samantha's Club in Camberley in Surrey. Most in demand at his club is Northern Soul, and each Thursday evening at the club from 8 till 11 they have special "Northern" evenings. There's a large dance floor, giving plenty of room for practising the various dances. So, if you're travelling in the general direction of Camberley on the A30, pop in. Membership is free.

The Mobile Record Hop is run by Flash, and Leapin' Lyn, and each week you can catch them in and around London with their Rock 'n' Roll disco show. With 400 watts, the show of 1949 to 1962 sounds goes down a treat. Every Monday and Wednesday, you can see them at the Hopbine, East Lane in North Wembley, just opposite the tube station. If you're going by bus, that's on route 245.



Barry Kingston

If you're going to be there before 9.30, admission is free, but it starts at 8.00. The other regular date where the Mobile Record Hop is appearing, is at the Viking on West End Road in South Ruislip. Admission is 25 pence, and that's every Thursday and Sunday evening from 7.30 to 10.30. From time to time, another feature in the evening is appearances from top-line rock artists.

And finally this month in Discochat, the White Spirit mobile disco and light show comes from Ledbury in Hertfordshire. Paul Nottley is the disc jockey in charge, and he formed the show in November of 1973. His first gigs were at pubs, as

then his equipment only consisted of a record player and a few old singles.

But since then, it has evolved so he now does University dates, youth clubs and private parties. He travels anywhere within a 40 mile radius for his dates, but I'm sure if you asked him nicely he would travel a few more miles. You can call him on Ledbury 2682.

So, if you've got any news about where you are appearing, please write in. And, if you want to see your face in R+PM, send in a photo of you and your disco. What we need is large black and white prints, not colour. Please, write in, do it today.



Paul Nottley

B.I.T.

B.T. EXPRESS
"Do It — Till
You're Satisfied"
(Pye International)

THE ALBUM by B.T. Express is pure magic. A revelation.

You must have had these impressions before: along comes an ace single, then you hear of an upcoming album and can't wait to hear it. What happens? You find the hit single has inspired a couple more hot sounds and the rest is sheer throwaway. In the case of Funky bands like B.T., they usually attempt some pathetic sub-Coltrane jazzy doodlings or some turgid ballads.

Well, hold on to your dancin' shoes, because the B.T. Express have gone and done it. Produced an album on which every single cut is a piece of sweaty disco stomp.

Almost any cut could be culled for another hit 45. There are a couple of dead ringers for

the title track: "Once You Get It" and "If It Don't Turn You On (You Oughta' Leave It Alone)", but where many groups merely fall down on carbon copies these cats get away with it.

Side two's opener "Express", their US follow up, is simply lunatic, a frantic breakneck workout with train whistle choo choo sounds et al.

The instrumental expertise and general production technique make this album the definitive example of modern American discotheque music. It is impossible to keep still during any second of 40 odd minutes running time the album offers.

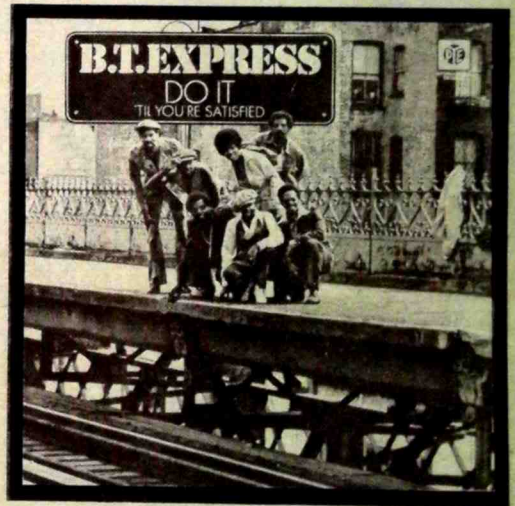
Deejays of the world be warned: this album is the first step in computerised disco programming. Who needs DJ's when you can spin WHOLE albums? Pye should advertise this on TV, it knocks party compilations like "Get Dancin'" into last year.

Bob Fisher

ALBUM

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THE FACE

OK, here I am then... The Face. Anything you want to write about, argue about or complain about — here's the place to send it to. Mail your comments to: The Face, Record & Popswop Mirror, Spotlight House, 1 Benwell Road, London, N7.

SMART ASS

Dear Face,
The people who complain about your remarks are idiots. When readers send letters in they know that you will counter with a witty or sarcastic remark.

If they don't like them then they should not write in.
I think your motto should be: "I'd love to say something nice about people... but I just can't think of it."
Julie Powell, Notting-hamshire.

SHE'S RIGHT of course... I love mankind! It's people I can't stand.

BASHED

Dear Face,
Why does everyone pick on the Rollers? Can't you just leave them alone for a few weeks.

If not you will get your face bashed in mate and that's a warning you long haired lout.
Rollers fan, Manchester.
OH DEAR darlings, you're becoming so boring. Do you realise that I receive about twenty threatening letters a week. But just for peace of mind next week the Rollers will not even be mentioned.

SWEETIE

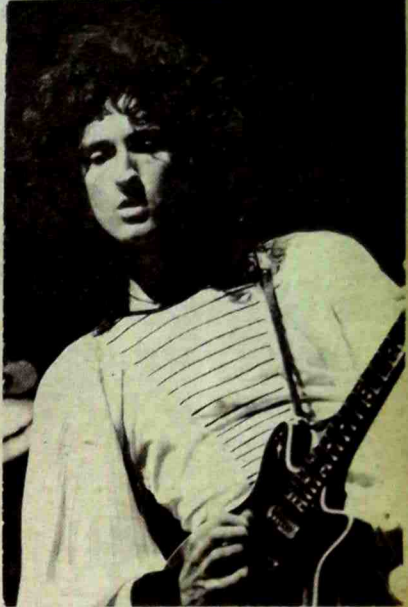
Dear Face,
Who do you think you are, calling that male Roller fan "sweetie"? I am another male Roller fan and why not? We like the group just as any other boy likes Slade.

The Rollers are a group with talent and after their next single they will become even more famous.
Don't call me "sweetie" if you know what's good for you.
No name or address supplied.
SEE WHAT I mean... I can just imagine you having a good time at a Rollers gig amidst hundreds of girls wetting their knickers, or do you wet yours too?

Star Letter

Dear Face,
After reading Alan Edwards' great review on Jess Roden's concert I noticed one of his albums in a shop. I bought it. This is the newcomer of the year. The album is fantastic.

The lyrics, although somewhat like Bowie's, are really great as is his music and his voice. If he doesn't make it then there is something seriously wrong.
Also I must congratulate Rufus and Chaka Khan on a great album with Rufus. The second newcomer of the year must be the Average White Band from Glasgow who, at long last, are getting some attention.
THIS LETTER wins the £2.50 record token mainly on his sheer trust in our staff opinions, namely our A's. If all our readers were like you sir we would be a happy lot indeed.



MAY WE

Dear Face,
Why is it when there is an article on Queen Freddie Mercury is always pictured? For example your poster was just of Freddie Mercury, what about the others, they play just an important part as him, especially Brian May.

Queen Fan, Spalding.
OKAY, THIS pic of Brian May is just for you.

YEEECCHH

Dear Face,
I read your magazine every week and I haven't seen any letters about Cliff Richard. I just want to say how talented and good looking he is.
He's much better than Donny Osmond and David Cassidy.

Ena Farkle, Barking, bottle, glass. Sorry I went to watch the Tommy Cooper show after reading this rather dogmatic letter.

SOUR

Dear Face,
Being a quiet person at heart I didn't want to resort to writing but I had to. Don't all you dumbos

out there realise that Mud are the greatest.
I've nothing against the Sweet but nobody is gonna tell me that the Sweet are good. They're rubbish, do ya hear, RUBBISH.
Mick Bell, Preston.
SOMEHOW I'VE reached the conclusion that this chappie does not like the Sweet.

BEASTLY

Dear Face,
People like me who read your page should realise that a long haired, ugly creature should never be allowed to print letters like you do. Anyone who thinks you are great and handsome and a gentleman should get their head tested.
Anonymous.
DO YOU want to win friends like this? Then just become a letters columnist.

TUT TUT

Dear Face,
Tut, tut. Whoever wrote that newspiece about the "Sweet Jail Threat" has got it wrong. Steve Priest is not the lead guitarist but the bassist.
THE MAN responsible was the divine Dave Hancock. He therefore duly says boo for his error. (Stupid git).

Less single less single less single

BY SUE BYROM



GLORIA GAYNOR OLIVIA NEWTON-JOHN
SWEET

GLORIA GAYNOR: Reach Out, I'll Be There (MGM 2006 499).

Condensed version of a track from her latest album, this is a very fast disco cut, originally recorded by the Four Tops. Apart from those easily recognisable Gaynor vocals, there's some very good drumming all the way through, making it a cert for the clubs and the charts.

GEORGE McCRAE: Sing A Happy Song (Jayboy 95).

Slight change of beat from Mr McCrae — a sort of tra-la-la with funk. Very happy song, and although those same falsetto notes are there, you might not guess who's singing it at first. Very catchy and commercial, it should do better than his last single.

OLIVIA NEWTON-JOHN: Have You Never Been Mellow (EMI 2271).

This record's already doing incredible things in the American charts, and there shouldn't be any problem repeating the success here. Pretty song and arrangement, with Livvy doing some breathy vocals. Should be a huge hit.

SWEET: Fox On The Run (RCA 2524).

First A-side single from Sweet that's written and produced by them, having left the writing arms of Messrs. Chinn and Chapman. Although it tends to run out of steam halfway through, and gets slightly repetitive, it's not at all bad. The chorus has touches of Alice Cooper in it, but it's

a good belting number. It's all down to the fans now, to show which Sweet sound they like.

THE HUES CORPORATION: Love Corporation (RCA 2525).

Fairly hasty follow-up to their last single, this is a safe, easy sound that will blend into any disco background. Very cheery sound and the formula seems to work, so doubtless this one will continue the pattern and get into the charts.

DAVE EDMUNDS: I Ain't Never (Rockfield ROC6).

As with all Dave Edmunds' releases, the production is fabulous but the song isn't as strong as his last single. That died without trace, so this probably will fair likewise.

BARRY WHITE: What Am I Gonna Do With You? (20th Century BTC 2177).

No surprises from this guy, he's found his winning formula and he sure am gonna stick to it. This sounds as if it grew out of his last hit, rather than got born in its own right, but it'll no doubt keep a lot of people happy enough to be going on with.

It almost sounds Wings-ish in parts, and I think it could do better than we expected it to. The beat isn't even too Eurovision if you know what I mean.

THE SHADOWS: Let Me Be The One (EMI 2269).

Here it is then, the one we all get our little Union Jacks out for — our Eurovision song! Actual-

ly, considering that a lot of people thought the Shads were very unlikely contenders for the contest, their treatment of this song isn't at all bad.

MIKE BATT: You Would Have Been A Rock 'n Roller (Epic EPC3104).

This is just about what you'd get if you asked a cheap computer to run you up a hit. Bit of brass (of course?) lots of repetition, big arrangement and unbelievably trite lyrics. I don't think it will work.

GRAME GRACE: Don't Ever Leave Me (RCA 2627).

If Grame chose to do so, he could probably sing quite reasonably, but obviously feels he'll get

further with his vocal contortions, which are as much practised here as on his last. Personally, I think he's just making a fool of himself and it would be interesting to see what kind of reception he got if he ever dared get up on a stage and perform this stuff.

SPLINTER: China Light (Dark Horse AMS 5502).

This was originally the B-side, but due to certain persons objecting to the A-side, the record's been re-packaged with the sides switched. It's a soft, gentle sound, very much in the Costafine Town vein, but possibly having it as the original B-side was right. It lacks a little something.

ELECTRIC LIGHT ORCHESTRA: I Can't Get It Out Of My Head (Warner Bros. K16510).

An edited version of the track from their Eldorado album, this is a huge success in the States. It's a down-tempo number that's best described as insidious — watch out, 'cos it'll creep up on you after a couple of listens. Should do very well.

WIGAN'S OVATION: Skating In The Snow (Spark SRL1122).

After Wigan's Chosen Few comes Wigan's Ovation doing a number that's been a hit for years up in Northern soul-land. If you ignore the lyrics about snowmen and so on, and just enjoy the rhythm, then you could find this record'll do easily move you to movement on the dance floor.

THE MIRACLES: Where Are You Going My Love (Tama Motown TMG 940).

Smooth soul from the Miracles, with lots of nice harmonies and easy music. If it gets played enough, it might make some chart impression, but otherwise, it's still a nice sound for late at night.

THE McCOYS: Hang On Sloopy (London HLM 10480).

Real golden oldie this one, from way back when in the '60s. It's the kind of sound that still does sound as good today as it did then, being the type of music that gets everyone up and enjoying themselves. Quite likely to repeat its previous success.

SWINGLE II: The Entertainer (CBS 3110).

This is the Scott Joplin piece that was used as the theme music for the film, The Sting, only given quite a new interpretation by the Swingle Singers. It got quite a lot of air play as an album cut, so it might do even better in this form.

SCAFFOLD: Leaving Of Liverpool (Warner Bros. K16521).

After their not too successful Christmas ditty about mums leaving home, Scaffold have bounced back with an updated and up-tempo version of a traditional folk song that should go a long way to redeeming them with their fans. Nice one to sing along with and get happy.



AL GREEN

AL GREEN: L-O-V-E (Love) (London HLU 10482).

This should be an even bigger hit than his last. It's Al at very near his absolute best. It's got all the ingredients for a huge success, and, of course, he sings it divinely. Truly scrumptious.

THE DISCO KID: Roller Coaster (RAK 195).

Instrumental numero, that as the name of its maker implies, is well suited for a quick bop round the dance floor. It'll probably get air play for all those 30-second spots before a commercial break or the news, and I suppose that if enough people like it, it'll get played in its proper form. Nothing too outstanding.

Don't miss next week's R&PM

TELLY SAVALAS
— why he thinks he's a freak



LYNSEY DE PAUL
— who calls her Lynsey De-Test?

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SOUL STIRRINGS

Raising the Rufus in Stoke . . .

RUFUS KICKED off their first British tour last weekend high on the news that they'd just been given a Grammy award for their single, *Tell Me Something Good*. The group played a forceful 75-minute set at The Heavy Steam Machine, a rambling labyrinth of bars and dance floors, in the seemingly unlikely location of Stoke - on - Trent.

Centre of the Rufus holocaust is 21-year-old Chaka Khan, a petite dynamo with a dragon in her throat and the most publicised mouth since Mick Jagger's. I spoke to Chaka and keyboard player Kevin Murphy at the group's Manchester hotel on the morning after the gig and that Grammy Award was naturally the main topic of after-breakfast conversation:

"We're all knocked out by it," Kevin began. "It's the highest accolade a group can receive so getting it didn't really sink in until this morning; but it's great, it feels really good."

While we were on the subject of *Tell Me Something Good*, I asked how Stevie Wonder came to be involved with the group.

"We did a tune on our first album called *Maybe Your Baby*", said Kevin. "And Stevie heard it and liked Chaka's voice and the sound of the band. We were working in Hollywood and heard about it and asked for Stevie to bring us some material."

"He turned up at the studio, sat down and it was almost impromptu — he must've had the changes in his head and it all suddenly came together. Then Chaka worked out the lyrics and the rest was added gradually until we had a song."

Stevie's association with the group was further developed when they went out as support act to Stevie on a mammoth US tour. Were the band worried, I wondered, about being linked so closely with Stevie?

Kevin explained that it could be to the group's disadvantage if people made too much of the association: "It's not as if he tells us what to write or what to play — Rufus existed already and we have our own music for people to hear."



by GIOVANNI DADOMO

"He's a messenger," continued Chaka. "Delivering messages with his music, but we're messengers, too."

So what's the Rufus message? "Feeling," said Chaka. "Our music is about feeling, and when I'm on stage I'm just being myself."

What Chaka emphatically doesn't want to be is a bump 'n grind sex symbol, she explained: "Like I read a review the other day that had a line about 'pelvic movements that violate interstate laws', and that really annoyed me because that's not the point of what I'm trying to do. In fact," she explained, "there are nights when I'll go on stage and not move at all, just stand there and sing. And if that's the way I'm feeling, that's what I'll do on that night."

Which isn't to say that the band aren't concerned with visual impact, as Kevin explained:

"Visual impact has a lot to do with it. I believe that people hear with their eyes," he added, illustrating his point by explaining that there have been nights when the band hadn't been at their best musically but still had people tell them they sounded great: "And you know that not to be

true but as long as the people have been entertained then we're happy. But," he added cautiously, "that's not to say that we don't try for perfection every time we go on a stage."

Coming back to Chaka, I asked for the Story Of Her Voice.

She began to sing publicly, she explained, at the tender age of 11:

"I was in a group called the Crystallites and we used to sing in schools and do talent shows. We had this lady who owned a funeral home who used to get us bookings and make all our clothes."

After school Chaka sang with a lot of groups, working incredibly long hours:

"I used to work six 45-minute sets a night, six nights a week. In the end I'd be really hoarse and they used to have to carry me home!"

Eventually, Chaka became friends with Rufus, through Paulette, the group's original singer, going to gigs with them when she wasn't singing with her own group and eventually taking Paulette's place in Rufus when she quit the group.

Coming right up to the present, Chaka explained that they'd had to do Rufus in a bit of a rush and that for the next album they were really going to work everything out before they went into the studio.

"That doesn't mean we weren't happy with it," Kevin explained. "But when you do something quickly you always want to change things when it's too late."

Does this mean Rufus aren't happy with Rufus, I asked.

"We're happy with the personnel," said Kevin, "but I don't think you should ever be happy with your music because once you start to get concetled about what you're doing and assuming everything you do is great then you're finished. You have to keep reaching further even though you know you'll never get there."

Soul gossip

NEW ALBUM from New Orleans master Allen Toussaint, *Southern Nights*, set for UK release first week of April. Stevie Wonder just purchased a \$5,000 town house in New York. Stevie is, after all, helping out on Minnie Riperton's new epee *Adventures In Paradise*. Eight albums by major blues artists set for re-issue March 21 by Warner Bros. Titles include: Albert King's *King Of The Blues Guitar*, T-Bone Walker with T-Bone Blues, and two from Freddie King, *Blues Master* and *My Feeling For The Blues*. Chairmen Of The Board grooving to Rufus at Stoke's Heavy Steam Machine Saturday night. Most often played single at Steam Machine this weekend was Syreeta's *Your Kiss Is Sweet*. Incidentally, Syreeta's selling very slowly despite overwhelming critical success — get it, it's a diamond. Million-plus sales for RCA Soul Explosion artists Huey Corp, Tymes, Main Ingredient and Betty Wright.

Album pick



LABELLE: Nightbirds (Epic 80666).
Released to coincide with their English tour, this is the album that should establish Labelle as the world's leading female vocal group. Produced by Allen Toussaint and featuring the fabulous Meters in support, the album sounds a lot nearer mid-60's R&B than the progressive image of the group might suggest. Which isn't a criticism of the music by any means, for the record IS progressive in its own way (Nona Hendryx' intelligent songs stand out for example) but without resorting to studio trickery or elaborate moogaramas of sound for its effects. Try it, buy it, and see the group on stage if you can — they don't come any better. GD



Fancy

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- March 14th NEWCASTLE on TYNE City Hall
- March 15th DUNDEE Caird Hall
- March 16th GLASGOW Apollo Centre
- March 17th EDINBURGH Usher Hall
- March 19th HAMMERSMITH Odeon
- March 20th HAMMERSMITH Odeon
- March 21st BIRMINGHAM Odeon
- March 22nd BOURNEMOUTH Winter Gardens
- March 23rd LEICESTER De Montford Hall
- March 24th CARDIFF Capital
- March 25th SWANSEA Bran Gwynn Hall



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US Soul Singles

- 1 (3) EXPRESS, B. T. Express
- 2 (1) SHAME, SHAME, SHAME, Shirley & Company
- 3 (7) SUPERNATURAL THING PART ONE, Ben E. King
- 4 (2) LADY MARMALADE, La Belle
- 5 (6) I AM LOVE PART 1 & 2, Jackson Five
- 6 (4) FIRE, Ohio Players
- 7 (8) SUPER DUPER LOVE PART 1, Sugar Billy
- 8 (-) LOVIN' YOU, Minnie Riperton
- 9 (-) REMEMBER WHAT I TOLD YOU TO FORGET, Tavares
- 10 (-) SHINING STAR, Earth, Wind & Fire

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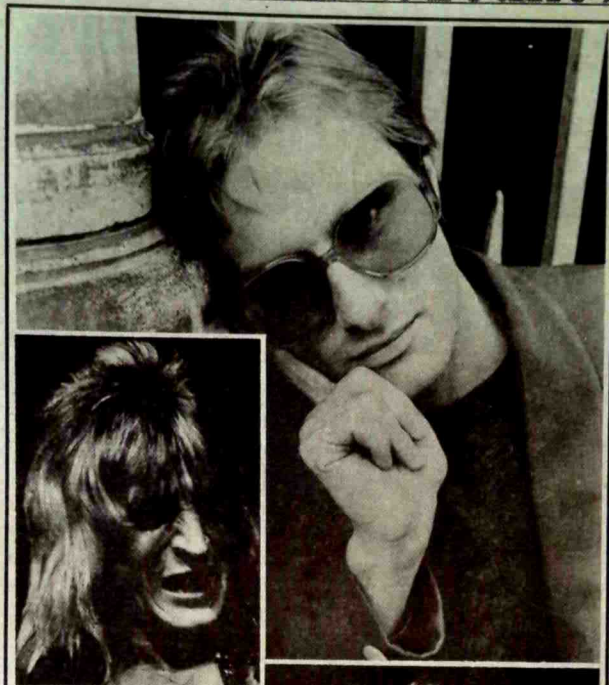
STEVE HARLEY AND COCKNEY REBEL: The Best Years Of Our Lives (EMI EMC 8068).

Forget No 1 singles; this will change everything. In eight songs, little more than 40 minutes, Steve Harley wipes out his two-album apprenticeship with a stunning change of direction and commitment. Since the old band split he's said many times: "The stakes have never been so high." Here is the proof. Using the licence of someone who knows he's on top, Harley continually swaps style and musical approach to present a progressive collage of youth. It is a coming of age, a political and religious protest, a brilliant snap-book for a generation, a puzzle: "Oh but it's magic, it's the best years of our lives." Thus the minute ragtime overture preceded by eerie space-age sounds, leads into songs which have both poetic form and quality. Mr Raffles (second track, side one) deserves to be singled out as an absolute classic, but each song has a distinct character, culminating in the personal message - the title track. Without the originality of Cockney Rebel One, the new band have subtle sophistication allowing complete freedom of style. One minute it's Steely Dan, the next the Band. Guitar and synthesiser work together with electrifying success while George Ford's bass and Stuart Elliott's ever-better drumming show ultra-class. Back-up voices and musical effects add a fine polish as Harley sings in turn like Ray Davies, Bowie, Ian Hunter or his inimitable self. In short, this third album demands attention. It is completely fulfilling, a monster unleashed.

meantime this set of songs - some tasty self-penned ones included - will keep his many followers happy.

P. H.
JOHN ENTWHISTLE'S OX: Mad Dog (Decca TXS-R114).

Remember that old saying about "well, e's only a bass player" making out all four string pluckers were dunder-headed duffers? Well Mister Entwhistle 'ere makes out a good case for having that phrase struck from the cliché book for ever. Building on his own snake 'n' boogie licks, the Who's bassist has laid down a new chapter in contemporary rock 'n' roll of the classic mould. He writes songs in the tradition of rock 'n' roll legends but with an up-to-date power-driven band launching them off the vinyl. With a more sensitive drummer than Moon, (Graham Deakin) his fluid lines take on a more subtle feel. He creates drive naturally so that Tony Ashton's piano, Jim Ryan's guitar and Howie Casey's sax have all the inspiration they need for some telling solo work. There's a classy double tracked guitar solo from Ryan on Cell Number Seven - which tells the story of the Who's arrest in Montreal, Eddie Jobson helps the country mood on Who In The Hell and three back up chix: Doreen and Irene Chantor and Juanita Franklin, give the perfect "teen boom" romantic ooh la la treatment to many of the songs, and take the front line for the title track. Extra strings and horns plus superb all over production add up to make the complete article. He even sings well, and on the face of it, there are any number of singles here to introduce him to any young doubters. Y'hear?



STEVE HARLEY

MICK RONSON

MIKE HERON'S REPUTATION



P. H.
MICK RONSON: Play Don't Worry (RCA APL 0681).

To use his own philosophy: Listen, don't worry about the poor reviews that this album has already received. Ronno's second stab at a solo career is ten times better than Slaughter On Tenth Avenue. For a start he sings with much more confidence, chooses better songs - apart from the dreadfully overkilled White Light White Heat and Girl Can't Help It - and exercises tasteful control over his own guitar playing skills. Ronno can do it: write, sing, play AND arrange and produce. He's got a lot of atmospheric style, and it's growing all the time. The next album is going to be a killer. In the

P. H.

ROCK FLASHBACKS: Cream (Polydor 2384 067); Jimi Hendrix (Polydor 2348 080); Julie Driscoll, Brian Auger Trinity (Polydor 2384 062); Rory Gallagher (Polydor 2384 066); Frank Zappa (Verve 2352 057); Lifetime (Polydor 2482 179).

Each one of these records will go on sale in your shops at £1.47 and if you don't buy at least three, then stop reading this review. Because this review will tell you that the Cream album is all of Fresh Cream plus Wrapping Paper and The Coffee Shop (previously unreleased in the UK). It will also tell you that the Hendrix package contains Voodoo Child, All

Along the Watchtower and Little Wing among others; that Julie Driscoll's Wheels on Fire; Rory Gallagher's Hand's Up; Frank Zappa has twenty two tracks on one album and that Lifetime included John McLaughlin, Jack Bruce and Tony Williams. But you don't want to know all that do you, huh?

M. T.

LED ZEPPELIN: Physical Graffiti (Swan Song SSK 89400).

No, it's an English band, they don't play here very often that's all. Yes, of course they're better than Budgie, but this is their first album for nearly two years, so a few words from the boys should be worth the wait. The only thing is that mother England is so pleased to hear from her globetrotting children

that a lot of musical considerations might be forgotten in the tide of prodigal emotion. Physical Graffiti is a double album, expensively packaged and thoughtfully compiled - slow tracks, fast rock tracks, tracks with strands of topical conception. Apart from a piece of frivolous nonsense towards the end of side four, experienced quality runs throughout.

A bit of funky piano on Boogie With Stu, full orchestration for Kashmir, and a touch of Neil Young on Down By The Seaside. But despite these touches of originality, the whole album doesn't sound as inventive as it perhaps could, because we've heard the basic principles from all the baby Zeppelins filling the vacuum today.

M. T.

THE GUESS WHO: Flavours (RCA SF 8399).

Well, for a start they're Canadian, playing what sounds like Manitoba wheat plain music which is a lot like mid-west country rock but not really as good. In fact, they save themselves from blowing it by being particularly unpretentious and it's only on the Gram Parsons dedicated Seems Like I Can't Live With You, But I Can't Live without You, that they really get something going on a solid country and western basis. The most interesting thing is the unusual song structures on some of the tracks which are all written by leader Burton Cummings and Domenic Troiano. If you find that whole Poco scene too pretentious you might find something here.

D. H.

RONNIE LANE: Ronnie Lane's Slim Chance (Island ILPS 831).

Former Faces' bass player Ronnie Lane, a cockney boy I believe, is fast into a great love affair with the countryside. It's taken his new band (his second since he quit the Faces) to the very edge of Thomas Hardy land with a clap-along sing-along barn dance jump sound full of bouncy mandolins palastyle sax and clarinet jogging fiddle and accordion. It sounds like Ronnie just said: "Come over to my place, let's get juiced, play some good time and leave the tape on." It's warm and atmospheric, full of freedom with a sort of "to hell with making hit records" feel. There's some well known old songs and plenty of new ones and if Ronnie carries on like this he's going to have the first English green grass band.

P. H.

MIKE HERON'S REPUTATION (Neighbourhood NBH 80637).

The Incredible String Band were, in their time, a highly innovative and exhilaratingly fresh outfit. Ironically, once one of the original hippie groups, they seemed incapable of realising just how true lyrics of "The Times They Are A Changing" really were! That was until last year when Mike Heron decided that things had gone on long enough as they were and that it was time to return to earth. Although strictly speaking this isn't Mike's solo effort, it is the first time he has recorded with his own band behind him. But that doesn't prevent the participation of many distinguished folk including Melanie, Duncan Browne, Richard Thompson and Eddie Jobson of Roxy Music fame. Sadly, the album itself is rather patchy and, despite containing some very high quality songs, the overall product is not satisfying. Down On My Knees (After Memphis), Born To Be Gone and Wine Of His Song, are all outstanding and illustrate what a fine album this could have been if only a few of the excesses were curbed. There seems to have been an overall tendency towards extreme sentimentalism particularly noticeable on One Of The First and Without Love, the latter of which is positively embarrassing. Not to worry though, because if I am not much mistaken, Mr Heron is going to be well worth watching these coming months.

P. H.

RICHARD AND LINDA THOMPSON: Rocky Fockey (Island ILPS 8066).

For those of you who were mesmerised by Richard and Linda Thompson's debut album here's an equally enchanting offering from the hubby and wife team. Side one jigs off with the breezy title track (their latest single) which has some skippy guitar licks running through it. The music is jiggy-jangly of the old English variety though the essence of the album is the duo's excellent vocal performances. Linda's is deep, mellow and as brilliant as a bijou particularly on the bitter-sweet Never Again which she does in a kind of Sandy Denny wistfulness. Richard's voice is a touch more melancholic and has a woe-is-me ring to it which is most prominent on Regret It All In The Morning and the rhetorical Old Man Inside A Young Man - both being goose-pimple rousers! On a more light-hearted note there's tracks like singalong Mole In A Hole featuring a cute French accordion intro and The Egypt Room which has a distinctive desert song flavour. All in all there's an assortment of attractive tunes which should keep you amused.

J. I.

BOLAN'S ZIP GUN: EMI (BLNA 77521)

Bolan has finally come down off his mushroom to give us a taste of his musical sweetmeats. Now it seems the man has reverted back to his Tyrannosaurus days and produced some palatable, lactic boogie which is nearly as fine as his bygone greats, Mustang Ford and One Inch Rock. Vocal-wise the mystical Minx is still sounding foppish with those shiver-me-timber vocals, which obviously suit and compliment the equally outlandish musical arrangements. He does well to stick to his own brand of music, much of which he has put to space-age titles like Girl In A Thunderbolt Suit, Space Boss; and Think Zinc to name but a few! The only thing that doesn't have its head in the clouds so to speak, is the music, which is slightly jazz-flavoured courtesy of Dino Dines on keyboards; Mickey Finn on percussion; Steve Currie on bass; Davey Lutton on drums; Marc on vocals and guitar and girly Gloria Jones, who also blows a mean clarinet. Most of Marc's mumbblings ride along, faster than a white swan but won't get to the top half as quickly!

J. I.

There's one in every crowd

WHO, WHEN AND WHERE

THURSDAY

MARCH 6th
EDGAR BROUGHTON BAND, Spa Centre, Leamington
RALPH McTELL, Hanley Victoria Hall
GORDON GILTRAP, Marlborough College
10cc, City Hall, Sheffield
GILBERT O'SULLIVAN, Carlton Theatre, Dublin
KILBURN & THE HIGHROADS, Middlesex Polytechnic, London N8
MUD, Brangwyn Hall, Swansea
CARAVAN / RENAISSANCE, Liverpool University
RUFUS, Hardrock, Manchester
TOM PAXTON, Town Hall, Oakengates

OSIBISA, who recently returned from a highly successful tour of Australia and New Zealand have now embarked on a British tour. You can see them this week at Hastings Pier Pavillion March 7, Norwich East Anglia University 8,

Coventry Warwick University 9.
 10cc start their British Tour this week with every sign that it's going to be a smash! The tour, which starts at Leeds University on March 5, originally included one date in London. The London date sold out so fast that

another concert has been arranged for the following day at the same venue, Hammersmith Odeon on March 19/20. The Manchester Free Trade Hall on March 8 also sold out so fast that a second show has been arranged there for April 1.

A BAND CALLED O, Priory, Scunthorpe
BIG JOHN WRENCHER, Carnegie Theatre, Workington
COUSIN JOE, Newman College, Birmingham
CONTRABAND, Glasgow University
PASADENA ROOF ORCHESTRA, Biba's, Kensington Church Street, London
RONNIE LANE, York University
MANFRED MANN'S EARTH BAND, City Hall, Salisbury

MONDAY

MARCH 10th
 10cc, Guild Hall, Portsmouth
NEIL SEDAKA, City Hall, Sheffield
MIKE HERON'S REPUTATION, De Montfort Hall, Leicester
GILBERT O'SULLIVAN, Blighty's Farnworth, Manchester
CARAVAN, Colston Hall, Bristol
TOM PAXTON, City Hall, Hull
KUSAAL PLAYERS, Marquee, 90 Wardour Street, London W1
SHAKIN STEVENS & THE SUNSETS, Hatchetts, Piccadilly
KILBURN & THE HIGHROADS, Dingwalls, Camden Lock, London NW1
SLACK ALICE, Golden Diamond, Sutton - in - Ashford
MICHIGAN FLYERS, Newlands Tavern, 40 Stuart Road, London SE15
FBI, Kensington, Russell Gardens, Holland Road, London



NEIL SEDAKA, GONZALEZ/ECLIPSE, 100 Club, 100 Oxford Street, London W1
RONNIE LANE'S SLIM CHANCE, Barbarella's, Birmingham
 10cc, Festival Hall, Paignton
ROCK ISLAND LINE, City University, London EC1
MICHIGAN FLYERS, Kensington, Russell Gardens, Holland Road, London

STOMU YAMASH'TA / BATTIATO, Victoria Rooms, Bristol
GLOBAL VILLAGE TRUCKING COMPANY, Nag's Head, High Wycombe
HATFIELD & THE NORTH, Civic Hall, Connah's Quay

KURSAAL FLYERS, Warwick University
PURE CHANCE, Dingwalls, Camden Lock, London NW1
GAS WORKS, Sunderland Arts Centre
GREEP, Revolution Club, Cardiff
STACKRIDGE, Rhodes Centre, Bishops Cleeve, Reading University
STEFAN GROSSMAN, Reading University
RANDY, Kensington, Russell Gardens, Holland Road, London W14
BIG JOHN WRENCHER & THE BLUESHOUNDS, Manchester Polytechnic
AMAZING BLONDEL, Bolton
SLACK ALICE, Crayford Town Hall, Kent
ROCK ISLAND LINE, Stoneleigh Club, Port-hew, S. Wales
DUCKS DE LUXE, Greyhound, Fulham.
BE BOP DELUXE, Cleopatra's, Derby
STRAY, Woolwich Town Hall, Market Street, Woolwich
FBI, Hope & Anchor, 207 Upper Street, London N1
SCARECROW, Lord Palmerston, 88 Kings Road, Fulham, London SW6

ampton College of Education
STAGG, Dingwalls, Camden Lock, London NW1
STACKRIDGE, Sussex University
PASADENA ROOF ORCHESTRA, Biba's, Kensington Church Street, London
SNAFU, Newcastle University
SLACK ALICE, North Staffs. Polytechnic
FUSION ORCHESTRA, Writtle Agricultural College, Chelmsford
ROCK ISLAND LINE, Vale Country Club, S. Wales.
AMAZING BLONDEL, Aston University, Birmingham
GONZALEZ, London College of Printing
BURLESQUE, Stockwell College, Bromley, Kent
BE BOP DELUXE, North Staffs. Polytechnic (Stoke Site)
OSIBISA, Pier Pavillion, Hastings

SNAFU, Basinstoke Technical College
NICKY THOMAS, Clapham Manor Baths, Clapham
ROCK ISLAND LINE, Spring Hall, Gillingham, Dorset
GRIMMS, Reading University
SLACK ALICE, JB's, Dudley, Worcs.
BLACKFOOT SUE, Kidderminster College of Education
STRIDER, County Grand, Northampton
OSIBISA, East Anglia University, Norwich
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SUZI QUATRO / COZY POWELL'S HAMMER / ARROWS, Rainbow, London

COMING EVENTS

GILBERT O'SULLIVAN, New Theatre, Southport (March 12)
CARAVAN, Victoria Hall, Hanley (March 12)
 10cc, City Hall, Newcastle (March 14)
STEVE HARLEY & COCKNEY REBEL / SAILOR, Guild Hall, Plymouth (March 14)
HATFIELD & THE NORTH, Nottingham University (March 15)
ACE, Birmingham University (March 15)
STACKRIDGE, Leeds University (March 15)
JACK THE LAD, Pier, Hastings (March 15)
EDGAR BROUGHTON BAND, City Hall, Newcastle (March 16)
MUD, Civic Hall, Corby (March 16)
GROUNDHOGS / STRAY, Civic Hall, Solihull (March 17)



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FRIDAY

MARCH 7th
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FRUUPP, Technical College, Canterbury
GRIMMS, Leicester University
CHOPYN, Brunel University
JUDAS PRIEST, Union Hall, Liverpool
CARAVAN, Dunselm Ballroom, Durham
RUFUS, Barbarella's, Birmingham
TOM PAXTON, Civic Leisure Centre, Wrexham
KURSAAL FLYERS, 76 Club, Burton on Trent
STOMU YAMASH'TA / BATTIATO, Guild Hall, Plymouth
GORDON GILTRAP, Jubilee Halls, Burton
GLOBAL VILLAGE TRUCKING COMPANY, Middlesex Polytechnic
GT MOORE & THE REGGAE GUITARS, Middlesex Polytechnic
STEFAN GROSSMAN, Bath University
BRINSLEY SCHWARZ, Ulster University
SHAKIN STEVENS & THE SUNSETS, Cirencester Agricultural College
WOMAN, Marquee, 90 Wardour Street, London W1
MIKE ABSALOM, Salford Technical College, Manchester
GAS WORKS, North-

SATURDAY

MARCH 8th
NEIL SEDAKA, New Theatre, Southport
EDGAR BROUGHTON BAND, Liverpool Stadium
RALPH McTELL, Leeds University
 10cc, Free Trade Hall, Manchester
GILBERT O'SULLIVAN, Capitol, Cardiff
GRIMMS, Reading University
STACKRIDGE, City Hall, St. Albans
MUD, Loughborough University
CARAVAN, Leicester University
RUFUS, California Ballroom, Dunstable
CH-LITES, Odeon, Hammersmith
TOM PAXTON, Sheffield University
KURSAAL FLYERS, Warwick University
STOMU YAMASH'TA / BATTIATO, Leas Cliff Hall, Folkestone
GT MOORE & THE REGGAE GUITARS, Bolton Technical College
STEFAN GROSSMAN, Warwick University
SHAKIN STEVENS & THE SUNSETS, Twickenham Technical College
JACK THE LAD, Nottingham University
WOMAN, Glen Ballroom, Llanelli

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LABELLE

SUNDAY

MARCH 9th
RALPH McTELL, Birmingham Hippodrome
 10cc, Victoria Hall, Hanley
LUCAS & McCULLOCH, Greyhound, Fulham
GILBERT O'SULLIVAN, Blighty's, Farnworth, Manchester
STACKRIDGE, Roundhouse, Chalk Farm, London NW1
MUD, Bailey's, Leicester (for one week)
LABELLE, Theatre Royal, Drury Lane
SHOWADDY WADDY, Flsta, Stockton
CARAVAN, Rainbow, London
RUFUS, New Victoria Theatre, London
KURSAAL FLYERS, Roundhouse, London
STARBY EYED & LAUGHING, The Farm House, Eastcote Lane, South Harrow
STOMU YAMASH'TA/BATTIATO, Playhouse, Nottingham
JUDAS PRIEST, Queen's Ballroom, Southend
JACK THE LAD, Black Swan, Sheffield
GT MOORE & THE REGGAE guitars, Lorcarno Club, Bristol
SHAKIN STEVENS & THE SUNSETS, Adam & Eve Club, London E9
GAS WORKS, Humber-side Theatre, Spring Street, Hull
BIG JOHN WRENCHER, Brunel University, Uxbridge
MANFRED MJNN'S EARTH BAND, Civic Hall, Guildford
DECAMERON, Playhouse, Salisbury
SNAFU, Mr George's, Coventry
WARLORD, Seven Stars, Haywood
SLACK ALICE, Sir Robert Peel, Kingston
OSIBISA, Warwick University
BE BOP DELUXE, Barbarella's, Birmingham
CASABLANCA, Marquee, London W1
SUPERTRAMP / GALLAGHER & LYLE, Odeon, Hammersmith

TUESDAY

MARCH 11th
NEIL SEDAKA, Carlton, Dublin
EDGAR BROUGHTON BAND, De Montfort Hall, Leicester
RALPH McTELL, City Hall, Sheffield
AMAZING BLONDEL + UNIVERSITY ORCHESTRA, Nottingham University
GILBERT O'SULLIVAN, City Hall, Newcastle
CARAVAN, Kent University, Canterbury
GAS WORKS, Speakeasy, 48 Margaret Street, London W1



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Steeley Dan — Do It Again
Steeley Dan — Reeling In The Years
Jimi Hendrix — All Along The Watchtower
Jimi Hendrix The Wind Cries Mary
Wings — Give Ireland Back to the Irish
Steve Stills — Love The One You're With
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Alice Cooper — Muscle of Love
Monkees — I'm A Believer
Buffalo Springfield — For What It's Worth
Gary Glitter — Happy Birthday Wings — Uncle Albert Canned Heat — On The Road Again
Tommy Roe — She's a Rolling Stone — Street Fighting Man
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B. Bumble — Nut Rocker
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Hold Me Tight
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Kool And The Gang — Funky Stuff
Wigans Chosen Few — Footsie
Neil Carter — Dreams
Runettes — Be My Baby
Curtis Mayfield — Move On Up
James Brown — Funky President
Booker T — Time is Tight
The Tams — Hey Girl Don't Bother Me
Dooiey Silverspoon — Bump Me Baby
Billy Preston — Billy's Bag
First Choice — Armed And Extremely Dangerous
Creative Source — Migration
Staples Singers — Respect Yourself
Curtis Mayfield — Superfly
Berry Wright — Clean Up Woman
Fontella Bass — Rescue Me
Booker T — Green Onions
The Carstairs — It Really Hurts Me Girl
Jackie Wilson — Little Lady From Burning
Little Anthony and The Imperials — Going Out Of My Head
The Philly Sound — Don't Depend On Me (Instrumental)
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Turning the tables

"This is E. J. your D. J.!"

Elton in unfamiliar role choosing the records and doing 'is joss-sticky' bit on Nicky Horne's Capital Radio Show, Your Mother Wouldn't Like It last week.

"Come and sit behind this panel thing," said Nick, "I thought you were actually going to fiddle the knobs and all when I let you do my show."

But Elton declined, preferring to blow our minds with a great choice of music from Little Feat through Supertramp. Joe Walsh etc to his favourite ladies like Syreeta and Kiki Dee.

Intros like "Here is Led Zeppelin with Britain's Song for Europe" and "The next object is Aretha Franklin" sprang from his lips and of course, we heard the new single by the Elton John Band titled Philadelphia Freedom, the flip of which is the superb version of I Saw Her Standing There which he did live with Lennon.

"It's been lovely having



REFLECTIONS

you," said Nick. "Thank you Doris, I hope you clean up afterwards." "See you tomorrow," signed off Nick. "If he's still got his job, folks," said Elton. "That's showbiz. Horne today, John tomorrow!"

Faith healing

YOU MAY have read in the national papers a few weeks back that poor Marianne Faithfull, who never seems to enjoy the best of health, was 'seriously ill' with peritonitis in Vienna. Well, we're happy to report that the lady is now back in London and fully recovered.



WHO DO YOU DO?

THESE DAYS, it appears, it is easier for a camel to squeeze itself through the eye of the proverbial needle than for a rock star to get into Who's Who.

That catalogue of persons illustrious at least used to contain all four ex-Beatles (probably on account of their M.B.E.s), but a quick check at the local library reveals that their names have all now been expunged from the British Who's Who, although they still figure in the international edition. There, while John, Paul and George are each described as "British Songwriter And Performer", Ringo is singled out to be described as "British Entertainer".

Figuring in an Honours List, however, apparently does not provide an automatic passport to Who's Who, because Jimmy Saville's name is still absent.

Apart from The Beatles, the only music person of note to make it into the international edition is Bob Dylan, who, you might like to know, is Hon D. Music (Princeton University '70). Interesting eh? Elvis Presley is not in.

Wigan's après ski

IT SEEMS the rush is on. After months of letting Pye have Wigan Casino and the whole Northern soul scene to themselves, other record companies are wising up.

One of the biggest hits at the Casino all-nighters over the past years has been the Invitations' Skiling In The Snow, copies of which have been selling for upwards of £20.

One of the biggest live bands at the Casino has been Wigan's Ovation previously known as Sparkle.

So some clever person at Spark Records decided to put these two things together and the result is Skiling In The Snow by Wigan's Ovation - an almost exact copy of the original.

British soul producer Barry Kingston is the man responsible for the sound and the disc looks like being an instant hit on Northern sales alone.

Now it appears the Wigan Casino has as many record company executives walking through its doors as young boppers wanting to wheele the night away.

Let's hope it doesn't become too exploitive or the only true phenomenon in British pop for many years will be killed by greed!

Berrying the hatchet

THE row and bally-hoo over Chuck Berry's alleged "walk out" in Manchester was cast aside with an adamant denial at his London Press conference.

Chuck told reporters: "I played over my limit and there were too many people on stage. They weren't just Teds, there were advanced rockers moving forward too."

Rock 'n' roll's grand old man is such a seasoned professional he knows all the answers. Despite complaints about his backing band, he just blames any deficiency on the promoters.

"I never choose or hire musicians", he said, adding later: "I'm just a 40s' guy playing '50s music in the '60s and '70s. I don't need to play anymore (he's 49) but I play because people ask me to."

Back in the '50s Chuck would play 80 or 90 gigs on the trot supporting people like Fats Domino. Nowadays he still reckons to perform eight times a month and a few years back he was still playing 15 gigs a month. He never plays more than 45 minutes and he always ad libs his act.

"I play what the audience wants."

This he proved at Lewisham by playing Rambling Rose. Mind, the father of rock does admit that his early inspiration was Nat King Cole (who recorded Rambling Rose).

"There was no such thing as rock 'n' roll in those days, nor black music."

O. K. Chuck, thanks for the lesson.

STAR BREAKERS

SNOOKEROO Ringo Starr, Apple MY MAN AND ME, Lynsey dePaul, Jet GAMES UP Hello, Bell I'LL TAKE A MELODY Hues Corporation, RCA MELLOW DOWN Andy Fairweather, A&M DEPARTMENT OF YOUTH Alice Cooper, Anchor DO IT SOME MORE Cool Breeze, Bus Stop THE QUEEN OF 1964 Neil Sedaka, Polydor LOVE ME LOVE MY DOG Peter Shelley, Magnet WONDERFUL BABY Don McLean, United Artists

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Plus . . . Slade's Noddy Holder, Status Quo, Mickie Most, Chuck Berry, John Peel and part two of Philly GET IT TODAY!

In Lou of strife

LOU REED'S European tour has finally recovered from its disastrous start. You may remember that Lou and support band String Driven Thing were victims of political activists in Milan and then had similar trouble in Rome. After that, String Driven Thing had more trouble with rowdies while off-duty in Switzerland and Lou had to cancel one of his five German dates through illness.

Now, however, things are supposed to be going swimmingly with all venues sold out. At none of the gigs that Lou has

played, we hear, has he done less than a two hour set which will come as good news to those fans, who on previous tours have counted themselves lucky if he's done a second over 50 minutes.

A waxwork Lou, by the way, is now to be found in Madame Tussauds, though it's already out of date. It sports blonde hair and Lou's is now back to black again.

Yesteryear Charts

- 1980
- 1 2 RUNNING BEAR, Johnny Preston
 - 1 7 POOR ME, Adam Faith
 - 1 7 BELA BARE, Perry Como
 - 1 5 SLOW BOAT TO CHINA, Emile Ford
 - 1 4 A VOICE IN THE WILDERNESS, Cliff Richard
 - 1 3 WHY, Anthony Newley
 - 1 9 BE MINE, Lance Fortune
 - 1 8 PRETTY BLUE EYES, Craig Douglas
 - 1 14 YOU GOT WHAT IT TAKES, Mary Johnson
 - 1 6 WAY DOWN YONDER IN NEW ORLEANS, Freddie Cannon
- 5th March 1980

- 1985
- 1 1 I'LL NEVER FIND ANOTHER YOU, The Seekers
 - 2 10 IT'S NOT UNUSUAL, Tom Jones
 - 3 2 GAME OF LOVE, Wayne Fontana
 - 4 13 SILHOUETTE, Herman's Hermits
 - 5 3 DON'T LET ME BE MISUNDERSTOOD, Animals
 - 6 11 I MUST BE SEEING THINGS, Gene Pitney
 - 7 7 THE SPECIAL YEARS, Val Doonican
 - 8 9 FUNNY HOW LOVE CAN BE, Ivy League
 - 9 15 COME STAY WITH ME, Marianne Faithfull
 - 10 5 TIREDF OF WAITING FOR YOU, Kinks
- 8th March, 1985

- 1970
- 1 2 WANDERIN' STAR, Lee Marvin
 - 2 4 I WANT YOU BACK, Jackson Five
 - 3 3 LET'S WORK TOGETHER, Canned Heat
 - 4 1 LOVE GROWS, Edison Lighthouse
 - 5 5 INSTANT KARMA, John Lennon and Yoko Ono with Plastic Ono Band
 - 6 8 LEAVIN' ON A JET PLANE, Peter, Paul and Mary
 - 7 13 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
 - 8 11 YEARS MAY COME, YEARS MAY GO, Herman's Hermits
 - 9 9 MY BABY LOVES LOVIN', White Plains
 - 10 7 TEMMA HARBOUR, Mary Hopkin
- 7th March, 1970

Cummings and goings

AS WE write this little piece, there isn't much time left. The end is approaching fast, and we mustn't be sad. It was good while it lasted but all good things have to come to an end sometime.

Our dear, beloved Wendy Hodgson is leaving us. On first hearing the news we were speechless, how could we replace such a beautiful lady and valued journalist? No longer would there be those witty, brilliantly conceived features, no more Monday morning searches for the dictionary, no more three-pences for the coffee machine.

Wendy's immediate plans are not too certain.

She turned down the editorship of the Daily Express as she felt she needed a well deserved rest. But whatever she does in the future we wish her luck.

So who have we got to replace her? Well it's a he, and he's not as pretty as our Wendy, but I suppose we'll have to make do. The man in question in fact is none other than Ray Fox-Cumming.

So it's goodbye to Wendy, and a big hello for Ray. We'll let you know how he makes out. Put that press handout down Ray, you're working for R&P now!

Sssh..

AT Telly Savalas's swift 'meet the Press' session last week a usually intrepid lady journalist said that she intended to question the man about rumours she'd gleaned from excellent sources that he was given to roaming dockland areas in ladies' attire. However since no alcohol was being served to give her courage, the matter remained unbroached. Shucks, now we may never know.

In the let's rub our hands in glee department complaint to the Press Council on behalf of Tom Jones and against The Daily Mail failed.

Angie in Paris to see La Belle - who's the mystery escort who will also be accompanying her to Tunisia for two weeks in the sun? Nazareth have said they'll never play in Britain or do TOTP again. . . of course this has nothing to do with the fact that their last single

flopped. Mickey Finn leaves Bolan after four years to pursue an acting career - rapped knuckles for the person who said they'd been doing all along.

ELO denying that they refused to play with Kilburn And The Highroads because they might get blown off stage. Who's got the most wind?

After our intrepid Ed's enthusing about Helen Shapiro this week, news that the first new single from the said lady will appear on the DJM label on April 11. Who's going to buy us a dinner then?

To end on an enigmatic note: is a famed lady publicist's relationship with Harry Diner reaching breaking point?

Since a certain publicist not too far removed from the last one has been stupid enough to DI VULGE, the passing of yet another birthday, isn't it time he put his passport back to NORMAL?

smalls

Personal

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