

RECORD MIRROR

WITH POPSWOP

March 22nd 1975 10p

Hats off
to the
Rubettes!



Gloria
Gaynor~
reaching
out

Free
Colour
Poster

The only
paper
with this
week's
BBC
charts

GUITAR EXTRA

Mudslung back at
their critics



BRITISH TOP 50

This week
Last week

1	2	BYEBYE BABY	Bay City Rollers	Bell
2	1	IF Telly Savalas		MCA
3	4	ONLY YOU CAN FOX		GTO
4	9	THERE'S A WHOLE LOT OF LOVIN'	Guys and Dolls	Magnet
5	13	WHAT AM I GONNA DO WITH YOU	Barry White	20th Century
6	7	PICK UP THE PIECES	Average White Band	Atlantic
7	5	THE SECRETS THAT YOU KEEP	Mud	Rak
8	19	FANCY PANTS	Kenny Rogers	Rak
9	17	GIRLS Moments & Whatnauts		All Platinum
10	20	I CAN DO IT Rubettes		Polydor
11	11	MANDY Barry Manilow		Ariston
12	6	MY EYES ADORED YOU	Frankie Vallie	Private Stock
13	3	MAKE ME SMILE	Steve Harley & Cockney Rebel	EMI
14	18	SWEET MUSIC	Showaddywaddy	Bell
15	15	DREAMER	Supertramp	A&M
16	8	PLEASE TELL HIM THAT I SAID HELLO	Dana	GTO
17	29	PLAY ME LIKE YOU PLAY YOUR GUITAR	Duane Eddy	GTO
18	10	I'M STONE IN LOVE WITH YOU	Johnny Mathis	CBS
19	21	YOUNG AMERICANS	David Bowie	RCA
20	24	PHILADELPHIA FREEDOM	Elton John Band	DJM
21	42	FOX ON THE RUN	Sweet	RCA
22	31	REACH OUT I'LL BE THERE	Gloria Gaynor	Chelsea
23	37	FUNKY GIBBON/SICK MAN BLUES	Goodies	Bradleys
24	16	HOW DOES IT FEEL	Slade	Polydor
25	12	SHAME SHAME SHAME	Shirley & Compny	All Platinum
26	14	SWING YOUR DADDY	Jim Gilstrap	Chelsea
27	14	PLEASE MR POSTMAN	Carpenters	A&M
28	30	HAVING A PARTY	Osmonds	MGM
29	49	SKIING IN THE SNOW	Wigans Ovation	Spark
30	27	NO 9 DREAM	John Lennon	Apple
31	22	SOUTH AFRICAN MAN	Hamilton Bohannon	Brunswick
32	32	LET ME BE THE ONE	Shadows	EMI
33	28	FOOTSEE	Wigans Chosen Few	Pye
34	-	THE UGLY DUCKLING	Mike Reid	Pye
35	50	L.O.V.E	Al Green	London
36	23	IT MAY BE WINTER OUTSIDE	Love Unlimited	20th Century
37	-	LADY MARMALADE	Labelle	Epic
38	-	LOVE ME LOVE MY DOG	Peter Shelley	Magnet
39	47	WHAT IN THE WORLDS COME OVER YOU	Tom White	Rak
40	39	MY HEART'S SYMPHONY	Gary Lewis	UA
41	25	GOOD LOVE CAN NEVER DIE	Alvin Stardust	Magnet
42	26	YOUR KISS IS SWEET	Syretta Tamla	Motown
43	-	QUEEN OF 1964	Neil Sedaka	Polydor
44	-	MY MAN AND ME	Lynsey De Paul	Jet
45	-	SING A HAPPY SONG	George McRae	Jayboy
46	33	SUGAR CANDY KISSES	Mac & Katie Kissoon	Polydor
47	-	GOOD LOVIN' GONE BAD	Bad Company	Island
48	36	JANUARY	Pilot	EMI
49	35	ANGIE BABY	Helen Reddy	Capital
50	38	BLACK SUPERMAN	Johnny Wakelin & The Kinshasa Band	Pye

Albums

1	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
2	ON THE LEVEL	Status Quo	Vertigo
3	ELTON JOHN'S GREATEST HITS	Elton John	DJM
4	CRIME OF THE CENTURY	Supertramp	A&M
5	TUBULAR BELLS	Mike Oldfield	Virgin
6	ROCK 'N' ROLL	John Lennon	Apple
7	AVERAGE WHITE BAND	Average White Band	Atlantic
8	SIMON & GARFUNKEL'S GREATEST HITS	Simon & Garfunkel	CBS
9	HIS GREATEST HITS	Engelbert Humperdinck	Decca
10	SHEER HEART ATTACK	Queen	EMI
11	BLOOD ON THE TRACKS	Bob Dylan	CBS
12	THE SINGLES 1969-1973	Carpenters	A&M
13	HIS 12 GREATEST HITS	Neil Diamond	MCA
14	CAN'T GET ENOUGH	Barry White	20th Century
15	SLADE IN FLAME	Slade	Polydor
16	THE BEST OF BREAD	Bread	Elektra
17	COP YER WHACK FOR THIS	Billy Connolly	Polydor
18	THE DARK SIDE OF THE MOON	Pink Floyd	Harvest
19	BRIDGE OVER TROUBLED WATER	Simon & Garfunkel	CBS
20	BAND ON THE RUN	Paul McCartney/Wings	Apple
21	AND I LOVE YOU SO	Perry Como	RCA
22	THE BAKER GURVITZ TRIP	Baker Gurvitz Army	Vertigo
23	THE SHIRLEY BASSEY SINGLES ALBUM	Shirley Bassey	United Artists
24	NOT FRAGILE	Bachman-Turner Overdrive	Mercury
25	ROLLIN' Bay City Rollers	Rollin' Bay City Rollers	Bell
26	FOR THE EARTH BELOW	Robin Trower	Chrysalis
27	WELCOME TO MY NIGHTMARE	Alice Cooper	Anchor
28	FREE AND EASY	Helen Reddy	Capitol
29	STREETS	Ralph McTell	Warner Brothers
30	SOLID SOUL SENSATIONS	Various	Disco Demand
31	OVERNIGHT SUCCESS	Neil Sedaka	Polydor
32	PLAY DON'T WORRY	Mick Ronson	RCA
33	ORCHESTRAL TUBULAR BELLS	Royal Phil Orch/Mike Oldfield	Virgin
34	SHOWADDYWADDY	Showaddywaddy	Bell
35	THE BEST OF JOHN DENVER	John Denver	RCA
36	GOODYBY YELLOW BRICK ROAD	Elton John	DJM
37	SOLO CONCERT	Billy Connolly	Transatlantic
38	I'M COMING HOME	Johnny Mathis	CBS
39	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell	Capitol
40	SHADOWS GREATS HITS	Shadows	Columbia
41	NEVER CAN SAY GOODBYE	Gloria Gaynor	MGM
42	MUD ROCK MUD	The Beatles 1962-1966	Beatles
43	THE BEATLES 1962-1966	David Essex	Essex
44	DAVID ESSEX	David Essex	CBS
45	REMEMBER YOU'RE A WOMBLE	Wombles	CBS
46	QUEEN 2	Queen	EMI
47	ROCK YOUR BABY	George McCrae	Jayboy
48	COMMONERS CROWN	Steeleys	Span
49	RAINBOW	Peters & Lee	Chrysalis
50	THE PSYCHOMODO	Cockney Rebel	EMI

Supplied by: British Market Research Bureau/Music Week

RPM/BBC chart



BAY CITY ROLLERS

TOP 50 SINGLES

from Billboard

1	2	MY EYES ADORED YOU	Frankie Valli	Private Stock
2	3	LADY MARMALADE	Labelle	Epic
3	5	LOVIN' YOU	Minnie Riperton	Warner Bros
4	1	BLACK WATER	Doobie Brothers	MCA
5	4	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	Roadshow
6	8	EXPRESS B	T. Express	A&M
7	12	YOU ARE SO BEAUTIFUL	Joe Cocker	Shelby
8	11	POETRY MAN	Phoebe Snow	Apple
9	14	NO NO SONG/SNOOKEROO	Rinôçérôse Starr	Atlantic
10	10	DON'T CALL US, WE'LL CALL YOU	Sugarloaf / Jerry Corbett	Claridge
11	35	PHILADELPHIA FREEDOM	Elton John Band	Wooden Nickel
12	6	LADY	Sly	(All Platinum)
13	15	SHAME, SHAME, SHAME	Shirley & Company	Pye
14	18	SAD SWEET DREAMER	Sweet Sensation	Motown
15	19	I AM LOVE Part 1 & 2	Jackson 5	ABC
16	22	HEY WON'T YOU PLAY ANOTHER SOMEBODY	Somebody	ABC
17	23	ONCE YOU GET STARTED	Rufus	ABC
18	9	CAN'T GET IT OUT OF MY HEAD	Electric Light Orchestra	United Artists
19	13	BEST OF MY LOVE	Eagles	Asylum
20	24	CHEVY VAN	Sammy Johns	GRC
21	27	HARRY TRUMAN	Chicago	Columbia
22	25	EMOTION	Helen Reddy	Capitol
23	29	EMMA HOT CHOCOLATE		Big Tree
24	30	SUPERNATURAL THING Part 1	Ben E. King	Atlantic
25	32	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender	ABC/Dot
26	7	LONELY PEOPLE	America	Warner Bros
27	38	WALKING IN RHYTHM	Blackbyrds	Fantasy
28	37	THE SOUTH'S GONNA DO IT AGAIN	Charlie Daniels Band	Kama Sutra
29	36	BUTTER BOY Fanny		Columbia
30	41	SHINING STAR	Earth, Wind & Fire	20th Century
31	40	MY BOY	Elvis Presley	20th Century
32	50	WHAT AM I GONNA DO WITH YOU	Barry White	20th Century
33	50	L-O-V-E (Love)	Al Green	Hi
34	48	LONG TAIL GLASSES	Leo Sayer	Warner Bros
35	49	THE BERTHA BUTT BOOGIE Pt. 1	Jimmy Castor Bunch	Atlantic
36	44	TO THE DOOR OF THE SUN	(Alle Porte Del Sole) Al Martino	RCA
37	47	JACKIE	Elvis Presley	Capitol
38	47	JACKIE	Ozark Mountain Daredevils	A&M
39	47	WOLF CREEK PASS	C. W. McCall	MGM
40	43	PICK UP THE PIECES	Average White Band	Atlantic
41	42	IT'S A RAG	Barry Manilow	United Artists
42	26	ROLL ON DOWN THE HIGHWAY	Bachman-Turner Overdrive	Mercury
43	45	HE DON'T LOVE YOU (Like I Love You)	Tony Orlando and Dawn	Elektra
44	51	PART OF THE PLAN	Dan Fogelberg	Epic
45	56	I WANNA LEARN A LOVE SONG	Harry Chapin	Asylum
46	57	ANGLED UP IN BLUE	Bob Dylan	Columbia
47	48	DANCE THE KUNG FU	Carl Douglas	20th Century
48	28	I'M A WOMAN	Maria Muldaur	Reprise
49	60	KILLER QUEEN	Queen	Elektra

Albums

1	3	PHYSICAL GRAFFITI	Led Zeppelin	Swan Song
2	1	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	MCA
3	2	ON THE LEVEL	Status Quo	Columbia
4	2	WHAT WERE ONCE VICES ARE NOW HABITS	Doobie Brothers	Warner Bros
5	6	PERFECT ANGEL	Minnie Riperton	Epic
6	4	PHOEBE SNOW		Shelby
7	8	NIGHT BIRDS	Labelle	Epic
8	9	FOR EARTH BELOW	Robin Trower	Chrysalis
9	11	AN EVENING WITH JOHN DENVER		RCA
10	7	HEART LIKE A WHEEL	Linda Ronstadt	Capitol
11	12	SO WHAT	Joe Walsh	ABC Dunhill
12	18	ROCK 'N' ROLL	John Lennon	Apple
13	10	AVERAGE WHITE BAND	Average White Band	Atlantic
14	13	RUFUSED	Rufus featuring Chaka Khan	Atlantic
15	14	SUN GODDESS	Ramsey Lewis	Columbia
16	16	DO IT (YOU'RE SATISFIED)	B.T. Express	Scepter
17	24	AUTOBANH	Kraftwerk	Vertigo
18	21	EXPLORE YOUR MIND	Al Green	Hi
19	23	EL DORADO	Electric Light Orchestra	United Artists
20	17	EMPTY SKY	Elton John	MCA
21	27	ALL THE LOVE IN THE WORLD	Mac Davis	Columbia
22	19	FIRE	Ohio Players	Mercury
23	28	COLD ON THE SHOULDER	Gordon Lightfoot	Reprise
24	15	WARCHILD	Jethro Tull	Chrysalis
25	20	STYX II		Wooden Nickel
26	22	URBAN RENEWAL	Tower Of Power	Warner Bros
27	26	II	Barry Manilow	Bell
28	69	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
29	37	ON THE BORDER	Eagles	Asylum
30	32	NEVER CAN SAY GOODBYE	Gloria Gaynor	MGM
31	31	IT'LL SHINE WHEN IT SHINES	Ozark Mountain Daredevils	A&M
32	33	GREATEST HITS	Elton John	MCA
33	44	A SONG FOR YOU	Templations	Motown
34	39	NEW & IMPROVED	Spinners	Atlantic
35	43	MIDNIGHT BAND: THE FIRST MINUTE OF A NEW DAY	Gil Scott-Heron & Brian Jackson	Arlata
36	30	MILES OF ASLES	Joel Mitchell	Asylum
37	40	COUNTRY LIFE	Rosy Music	Atco
38	42	THE CAPTAIN & ME	Doobie Brothers	Warner Bros
39	29	SOUVENIRS	Dan Fogelberg	Epic
40	40	GREATEST HITS	Al Green	Hi
41	51	AA	Jimmy Buffet	ABC Dunhill
42	52	REALLY ROSE	Carole King	246
43	42	SATIN DOLL	Bobbi Humphrey	Blue Note
44	35	BACK HOME AGAIN	John Denver	RCA
45	36	FLYING START	Blackbyrds	Fantasy
46	38	FIRE ON THE MOUNTAIN	Charlie Daniels Band	Kama Sutra
47	45	NOT FRAGILE	Bachman-Turner Overdrive	Mercury
48	47	PROMISED LAND	Elvis Presley	RCA
49	49	ALL THE GIRLS IN THE WORLD	BEWARE	Grand Funk
50	41	FREE AND EASY	Helen Reddy	Capitol



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Daltrey Rocks Along

ROGER Daltrey's second solo album, titled *Ride A Rock Horse*, will be released in mid-June on a new, and as yet unnamed, label, formed by Daltrey in conjunction with Bill Curbishley.

The new LP is produced by Russ Ballard and the musicians featured on it include: Dave Clemenson of Humble Pie, Russ Ballard, Phillip Goodhand-Tait, Dave Wynter and Tony Meehan. A single taken from the album is to be released in May and is most likely to be a Russ Ballard song *Near To Surrender*.

Roger Daltrey is appearing in the title role of Ken Russell's film *Liszt*, currently being shot at Shepperton Studios.

PILOT LIFT OFF

PILOT, currently cutting a new single and album, have announced the itinerary for their forthcoming nationwide tour with Smokey as support band.

The dates are: Isle of Man Palace Lido (April 24); Newcastle City Hall (27); Manchester Free Trade Hall (28); Southport Floral Hall (29); Bristol Colston Hall (May 1); Leeds Town Hall (2); Sheffield City Hall (3); Edinburgh Usher Hall (4); Dundee Caird Hall (5); Glasgow Apollo (6); Sunderland Locarno (9); Hull University (10); Guildford Civic Hall (11); Plymouth Guildhall (14); Yeovil Johnson Hall (15); Taunton Odeon (16); Chatham Central Hall (17); London New Victoria Theatre (18); Birmingham Town Hall (19).

Gary to cut in New York

GARY GLITTER, who is expected to sign a new five year recording contract with Bell, is leaving shortly for New York to record his first album in America.

The Glitter Band, who are expected to join Gary

On the road after more than a year SLADE'S SCORCHER

HOT on the heels of their hit film *Flame* comes a tour from the band.

Slade are planning to play 14 dates up and down the country during April and May. It will be their first British tour in a year.

The full dates are:

Bournemouth Winter Gardens (April 18); Birmingham Odeon (20); Cardiff Capitol (21); Bristol Colston Hall (22); Southampton Gaumont (23); London New Victoria (25, 26); Wolverhampton Civic Hall (27); Manchester Belle Vue (29); Newcastle City Hall (30); Glasgow Apollo (May 2, 3); Edinburgh Citadel Theatre (4); Liverpool Empire Theatre (5).



Easter Osmond Nest Egg

THE Osmonds, whose new single is likely to be *I'm Still Going To Need You*, star in their own 60-minute TV special to be screened by the Beeb this Easter.

The show on Easter Sunday (March 30) at 7.25 pm feature the group with guests Isaac Hayes and Andy Williams.

The full group with Jimmy and Marie — and father George — are showcased in a special number and the music ranges from acoustic ballads to a soul duet with Isaac Hayes. There is also a version of Kiki Dee's *I've Got The Music In Me*.

Also in the Osmonds pipeline is a solo album from Jay.



Revealed — slight musical difference

WOULD YOU believe that a top twenty band could drop their lead guitarist and songwriter and keep it quiet for five months?

It sounds impossible but that's what Geordie have just done. The cat clawed its way out of the bag at the recording of the last of the present series of *The Geordie Scene* at Tyne Tees studios this week.

There was Vic Malcolm, the group's leader and creative force —

gone. In his place on guitar stood Mick Bennison, another Tyne-side lad, late of a club outfit called Berlin, and long time friend of the remaining boys in the band.

The reason given for the split was "musical differences". You may have heard that cute little number before.

Geordie have been able to keep it quiet because they've been on two long European tours to Germany and Scandinavia.

They are hoping to re-launch on the home charts with numbers composed jointly by the whole band.

Meanwhile Vic Malcolm is said to be looking happy in his Jaguar and considering a solo career.

Not to be outdone, on the same Geordie Scene farewell, Fogg, who are about to tour with the Glitter Band, turned up with a new singer, Dave Ditchburn in for Chris McPhearson. More musical differences?

Slowhand down under

ERIC CLAPTON is off on his travels again, this time heading for the other side of the world.

The Clapton Band will leave England at the beginning of April for dates in Australia, New Zealand and Hawaii to feature the new album *There's One In Every Crowd*.

Can't do it

THE RUBETTES, who were forced to cancel their gig at Birmingham Town Hall on March 12 because of a technicians' strike will not be playing Hull City Hall on Saturday for the same reason.

The strike prevents travelling lighting and sound men from working within council-owned premises.

LYNYRD SKYNYRD'S third album *Nothin' Fancy* is being rushed - released next week to coincide with its American release date.

It was produced by Al Kooper and recorded in Atlanta, except for the track *Saturday Night Special* which is the theme music from the Burt Reynolds' film *The Mean Machine*.

Nothin' Fancy features the band's new drummer Artimus Pyle. He replaces Bob Burns who left the band shortly after they returned to the States following their British tour last December.

Rollers in fanmania fear

BAY City Rollers, who are searching for an unknown band to join their tour, will be playing two dates at London's Hammersmith Odeon.

They are refusing to play a bigger venue such as Earls Court because they fear fans might get injured if everyone starts pushing to the front.

Dates so far confirmed are: Glasgow Apollo (April 27); Edinburgh Kings Theatre (28); Sheffield City Hall (May 5); Birmingham Odeon (9); Liverpool Empire (10); Torquay Princess

Theatre (18); Swansea Branwyn Hall (19); Manchester Belle Vue (23); Southport Floral Hall (24); Ipswich Gaumont (26); Newcastle City Hall (27); Bristol Colston Hall (29); Southampton Gaumont (30).

The lads were also awarded with a gold disc this week for sales of the first album *Rollin'*.

It was presented to them on the London Weekend Television programme *London Bridge* by a nurse. Also pictured here is the programme's presenter Michael Wale.



George hits No. 10

GEORGE MELLY has always wanted to get in the top 10 and this week he did it. The 10 in question was the fabulous *Downing Street* version.

The occasion was a select banquet in honour of Canada's Prime Minister Pierre Trudeau. Other guests included Iron Maiden Margaret Thatcher.

It's interesting to note that George was also present at Led Zeppelin's outrageous party in Chislehurst Caves as well as the equally fine Warner Bros. Christmas party. Very interesting.



Breaking...

PETER SKELLERN
Hold On To Love
F13568

THE CHILITES
I Forgot To Say
I Love You Till I'm Gone

BR 17

...Now!

Marketed by DECCA



YES BACK FOR FESTIVAL TYPE TOUR

YES will be playing two 25,000 capacity venues on the forthcoming British tour - their first series of dates in the UK for 18 months.

They will be at Queens Park Rangers football ground on May 10 and at Stoke City's ground May 17.

Tickets are being limited to 25,000 at each date to ensure a good view and no repetition of last year's incident when a girl died in the crush at a David Cassidy concert. They will cost £2.50.

The full dates are: Newcastle City Hall (April 15, 16, 17); Glasgow Apollo (18, 19); Edinburgh Usher Hall (20, 21); Preston Guildhall (23); Leicester De Montford Hall (24, 25); Liverpool Empire (27, 28); Manchester Palace Theatre (29, 30).

Cardiff Capitol Theatre (May 2, 3); Bristol Colston Hall (5, 6); Queens Parks Rangers F.C. (10); Southampton Gaumont (12, 13); Stoke City F.C. (17).



MORE MAY SENSATIONS

THE SENSATIONAL Alex Harvey Band is to undertake a major British tour in May. It follows the release of the band's new album Tomorrow Belongs To Me on April 11.

Leeds University (10); Preston Guildhall (11); Manchester Free Trade Hall (12); Sheffield City Hall (13); Birmingham Odeon (15).

Portsmouth Guildhall (16); Newcastle City Hall (17); Leicester De Montford Hall (20); Watford Town Hall (21); Cardiff Capitol (22); Bristol Colston Hall (23); Hammersmith Odeon (24).

At the moment they are touring the States.

The dates are: Newcastle City Hall (May 1); Edinburgh Usher Hall (2); Dundee Caird Hall (3); Apollo Glasgow (4); Liverpool Empire (7); Bradford St George's (8);



John gets heavy with the Heep

JOHN Wetton is the new bass guitarist with Uriah Heep.

Wetton formerly with Family and King Crimson has more recently been a guest player with Roxy Music and played his last gig with the band on Tuesday in Chicago.

After a short holiday in Martinique he joins Uriah

Heep on March 24 for rehearsals followed by work on the band's new album provisionally titled Prima Donna.

He takes over from Gary Thain and says he took the job "because they are a high energy band capable of getting through to mass audiences."

"That suits my style."

I've never been a player for laid-back music. I'm known drummer Ken Keslake since my school days and was delighted to be invited to join them.

Wetton is likely to make his debut with the band in Vejle, Denmark on May 22 when Uriah Heep kick off a projected eight-day tour of Scandinavia.

CLANG!

THE Heavy Metal Kids are no more.

They have decided to change their name to simply The Kids.

Band member Gary Holton explained that they dropped the "heavy metal" tag because audiences were expecting them to be in the Black

Sabbath type bag.

"Basically we're a rock band," he said. "And people were getting a wrong impression of our music."

The band went to the States this week to tour with Alice Cooper and they have a new album out shortly called The Anvil Chorus.

PERRY FIRST

PERRY Como arrives in London during the Easter holiday to begin his first ever one-night tour on April 2 in Bournemouth.

He will also play concerts in Bristol, Manchester, Birmingham, Southport, Glasgow and Edinburgh as well as three London dates at the Festival Hall, Palladium and Theatre Royal Drury Lane.

To coincide with the



tour he is releasing World Of Dreams, a song written by Des O'Connor.

New Hendrix Tracks

UNRELEASED material by Jimi Hendrix, Gladys Knight, Beachboys, The O'Jays and Patti La Belle and The Bluebelles are to be out in this country through DJM.

The first schedule releases are for May 1 and will be albums by Jimi Hendrix and Gladys Knight.

The company has also signed a deal with Pride Records - mainly soul label - and, among other artists, have acquired



Klaus Voorman's album, produced by Harry Nilsson and Ringo Starr.

She-man in Britain

CHARLES AZNAVOUR, of She fame, is currently in Britain to record two new English language albums and play a number of live appearances.

The visit will last four weeks, at the end of which Aznavour will record his own TV special for the BBC. It is hoped the first album will be released at the end of April, with the second following in the Autumn.

Dates for Aznavour's mini tour are: Eastbourne Kings Country Club (March 8); Sheffield Fiesta Club (14 and 15); and Wakefield Theatre Club (19 and 20).

Special Dream

TANGERINE DREAM, whose next album Rubicon is released March 21, are to play a special concert at the Albert Hall on April 2.

This will precede dates in Australia and New Zealand, and be followed by the band's first tour of the US involving three headline dates.



EDITOR SUE BYROM

ASSISTANT EDITOR Peter Harvey

NEWS EDITOR Dave Hancock

EDITORIAL Jan Iles Martin Thorpe Ray Fox-Cumming Dave Wright

MANAGING DIRECTOR Jack Hutton

ADVERTISEMENT DIRECTOR Peter Wilkinson

ADVERTISEMENT MANAGER Alan Donaldson

SPOTLIGHT PUBLICATIONS, SPOTLIGHT HOUSE, 1 BENSWELL ROAD, LONDON, N7 7AX. Telephone: 01-607-6411



STEVE HARLEY & COCKNEY REBEL BOURNEMOUTH WINTER GARDENS.

IT'S EARLY days yet, but this tour could become the biggest event of the year - if it gets sorted out!

At Bournemouth it was like staging a Muhammed Ali fight in the local youth club. The Big Spectacle, gigantic percussion podium set against a honeycomb lighting effect, was quite awe inspiring and very overdone. Harley alone produced the fan hysteria, the rest of this grand slam package only served to nullify the energy level.

The P.A. was grossly harsh and over loud. It destroyed any genuine rapport between Harley and the audience and also hindered a very fine new band in their attempts to get it together. The songs, the old ones and the new, are now intricately arranged. This band with its extra guitarist and percussionist can really play, yet they were continually muffling the slick stance because of what sounded like lack of road experience.

Meanwhile Mister Harley, God bless him, has taken to playing with his lines. Like an accomplished jazz singer, he now burbles and drooles with the most outrageous phrasing ever heard from a rock singer. He seemed



to be enjoying the stage rushes and seat top swaying in the front stalls, it's just a pity the ever-changing lights, the overloud P.A. and his exaggerated mime, all conspired to cut off any real contact with his audience. Because of this, his conducting of the singing during Make Me Smile had an air of desperation about it. Sure it was just a star enjoying the audience familiarity with his material, but when he asked them to

sing it again for the fourth time the entire spectacle began to take on a Fellini-like character.

It was the same in Tumbling Down. While the band, Jim Cregan especially, were playing the most exaggerated camp rendering of the main chorus line, Steve was leading the choir. It was a little contrived and perhaps, for many, a little bewildering.

Having said all that, this show with its great new numbers from the Best Years album, might just blow everybody's heads off by the time it reaches London. At the moment at two hours, it's too long and there's not the energy, excitement or spontaneity there was with the old band, but it's got to come. When it does - in Britain at least - there will be nothing to touch 'em.

PETER HARVEY

LOUD REPORTS THEATRE UPSTAIRS, ROYAL COURT, LONDON

PETER SKELLERN will admit he's not the best actor in the world, but as a musician he has real talent.

And it's his talent at the piano that helps hold together this 90 minutes of undergraduate type revue. In a series of sketches that lampoon 20th Century conservative taste we are shown Colonel Ian Corfe - Prater (John Harding), born 1900, and follow him from childhood through the Titanic and First World War and eventually to 1974.

Skellern as brother Donald and sometime man servant, wanders through a variety of musical styles each one perfectly within their context.

For example, the Inter-war India sketch sees him in full flight with colonial cocktail music, but it is the Beatles sketch and it's related rock music that makes you realise how far this former concert pianist has come in terms of varying his range.

Skellern, who wrote the music and collaborated with Harding and John Burrows on the sketches, has never appeared in concert, which is a pity as he has a voice and ability similar to David Ackles.

He hopes to gig soon and says this departure from the strictly musical scene has given him extra confidence.

As for the revue, at times it tends to state the obvious but can't be all that bad when it contains a line like: "Make love, not war - you might as well say eat but don't shit."

DAVID HANCOCK

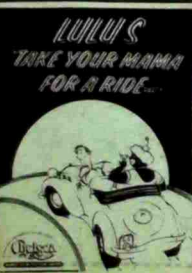
THE MANHATTAN TRANSFER

HONEY, IF they'd carefully arranged every minute just to show off the unique vitality of music in New York, they couldn't do better than this.

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Through numbers like Bine Champagne to the Chiffon's Sweet Talking Guy, the four dance, and

Continued on p. 10



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SOLD OUT

John Rossall: solo artist

JOHN ROSSALL used to be in the Glitter Band. And used to be the operative phrase, because although he has fond memories of the past it's to the future that he's looking now.

The future means his career as a solo singer, his debut single and an album which he hopes will be released by the summer. He's spent fifteen hours a day, five days a week in the studio recording the album but still has seven tracks to complete.

Now that's not slow going, because John at the same time is constantly experimenting to come up with a new sound. He isn't trading in the past, even though it's difficult not to.

John was associated with the glitter thing for a long time. He met Gary, or Paul Raven as he was then known, when they were both members of the Mike Leander Show Band. They played around, including a tour with the Batchelors, but it was an eleven piece band which was difficult to finance. So it split.

John started to do his own songs, but he couldn't make a living like that. "Maybe it was because the songs were bad or I just didn't get the openings," he explained. So John decided to get a band together and invited Gary to sing with it. The band, known as the Boston Show Band played a gig in London and were spotted by a promoter who took them to Germany. They original-

'There's no more Glitter there, it's all gone, it's hanging up in the wardrobe'

John Rossall talking to Martin Thorpe



ly meant to go for a month, but went down so well that it turned into five years.

At that time John was singing in the band as well as Gary. He was singing his own songs, but they weren't going down well because people wanted to hear songs from the Top Thirty. This set-back, on top of his earlier songwriting failures persuaded John to give up the penning business.

In the meantime Gary had left the band, and it wasn't until a year later that they returned to their native England.

On arriving here they found that Gary was having a lot of success with Rock and Roll Part Two. Gary then invited the Boston Show Band to be his backing outfit. They immediately changed their name to the Glitter Band and with John as leader set about supporting the now

successful Gary Glitter. "I kept the band to the back at first," added John. "Gary isn't the greatest singer in the world but he's a great entertainer. Then once Gary was established I thought it was time for the band to release a solo single. That was Angle Face, which became my first real success as a song writer."

"Being Gary's band leader was the first stage in my career. The second

stage was when the band made it on their own, and what I am doing now is the third stage."

So why did John leave the band?

"I suppose it would have been easier to stay with a successful band, not worries or anything. But after Angel Face, everyone jumped on the Glitter Band-wagon, not mentioning any names. Everyone sounded like us. So I thought I'd come to the end with the Glitter

Band. There wasn't any heaviness, just a bit of leg pulling, and I don't feel as though I let them down.

"It's just that I have a lot of new ideas and to be solo is what I've always wanted. I like a challenge as well. If I hadn't left when I did, then in five years time I might have regretted the fact."

Well, the single's out this week, so the aftermath of that will prove whether or not regrets are in order. John is confident that they won't be, although he hasn't as yet put the finishing touches to his material or presentation.

"Obviously a lot depends on my first single. I don't think that anyone nowadays is bound for a hit just because of who they are, or were. It depends on the record."

"At the moment everything is fitting together like a jigsaw puzzle. I've still got to put together the album and get a band. Once I've done that I'll be ready to go on the road, with the album as the basis of the stage act."

"I hope to go back to all the small places we played on the first Glitter Band tour, right into the highlands and the out-belt with the Glitter Band, so I don't get a hit this time I'll just carry on until I do. There won't be any going back to the Glitter Band."

Gary and the band have heard the single and like it very much, and on that recommendation it should stand a healthy chance.

"I try to write songs that could be sung by anybody, and likewise if somebody came up with a better song than mine I'd do it. I wouldn't turn a great song down. I've also been asked to write songs for other people but I've got enough to do just looking after me."

"Whatever happens though, I'm not going heavy, neither am I going to be a Glitter Band MkII. If I was going to be that I would have stayed with them. There's no more Glitter there, it's all gone, it's hanging up in the wardrobe."

That is certainly borne out by John's new appearance. Turquoise suit, shirt and platform, topped by his orange hair. So the next statement might surprise you.

"I'm quite introvert really. It's only when I get out on stage that the other side of me appears. But the whole thing revolves around whether or not I'll get a hit. If I do then it shouldn't be difficult to lose the Glitter tag."

"I know it's a hard business, but I've grown used to it. It took me a long time to get my first hit with the Glitter Band, so I don't just carry on until I do. There won't be any going back to the Glitter Band."

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ARIES

(Mar 21 to Apr 20)

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TAURUS

(Apr 21 to May 20)

Home life is ill starred and staying indoors will only lead to bickering. Get out, do something sporty by day, bep the night away or fraternise with acquaintances at the local beer.

GEMINI

(May 21 to June 20)

Do as you please, you can't go wrong. Get caught in a rainstorm and you won't catch cold. Insult people and they won't take offence, be charming and they'll love you, go on a shopping spree and you won't feel the pinch too badly later.

CANCER

(June 21 to July 20)

So you thought this was the time to get heavy with your loved one over all those little things that annoy you. Forget it, you'll only meet with firm resistance. Lay off the pressure, tolerate their

POPSWOP SUPERSTARS

LEO

(July 21 to Aug 21)

If you can grab a spot of holiday now, do so. Let's face it, you are feeling a bit jaded, and it's high time you had one anyway. If it's not possible, swallow vitamin tablets until you rattle.

VIRGO

(Aug 22 to Sep 22)

You are getting excruciatingly boring. Everyone is sick to death of your incessant chatter about you, your problems and stupid anecdotes. Just bell up for a while and try listening instead.

LIBRA

(Sep 23 to Oct 22)

Your stars are in a precarious alignment, so avoid anything involving an element of risk. Make no decisions if you can possibly help it, don't go up any ladders and commit yourself to absolutely nothing.

SCORPIO

(Oct 23 to Nov 22)

Okay, sensuality may be your strong point, but people are getting wise to your devious ways and you're just about to get caught all round. Make a clean breast of it, own up to all those lies you've been selling and play straight.

SAGITTARIUS

(Nov 23 to Dec 20)

Recently you've been even more light hearted than usual and if this merriness persists you'll end up without a friend in the world. Splash out a few bob now - and don't quibble if someone stings you for a double scotch instead of the half of bitter you were expecting.

CAPRICORN

(Dec 21 to Jan 19)

The last few days may have been a bit flat, but you are not really as uninteresting as you think. Still, a change of luck wouldn't hurt a bit, so be a bit wicked, pass on generously and enjoy the surprise with which your antics will be greeted.

AQUARIUS

(Jan 20 to Feb 18)

Not a good time for Aquarians. While everyone else appears to be enjoying the night, anything you do is likely to go unnoticed and you don't feel anything but disappointed. Contemplate the gas oven or thermostat, a sulk isn't going to help any, so resign yourself to being a transparent social well-thumbed dream of better days to come.

Rubettes Dubettes...

IT ISN'T every day that you get a chance to meet a pop star shuffling around on all fours pretending to be his little son's gee-gee. But I have to admit that Rubette John Richardson (who is more at home behind a drum-kit), made a very fine make-do stallion; even though he looked a trifle ruffled around the mane.

"Scott, my son, has got me doing this at home," John reckoned. "When it comes to feeding time he gives me crayons and vintage crisps which he finds under the settee. Whatever will he think of next?"

Alan Williams walked in, looking chee-chee in tie and dye-effect suede coat complete with snow-white fur collar.

"Tony (Thorpe) has just gone and got himself married," he said flippantly. "We didn't know anything about it till last night — talk about a dark horse! We were gonna go to his wedding, but when they asked us which was more important, the wedding or Record Mirror — we said Record Mirror! Anyway, he has missed his chances of a present — I was gonna splash out a thousand quid an' all!"

Shirley and Tony, the happy newweds, will be spending their honeymoon in Tenerife in April with the group and their families. "It should be a laugh," said Alan. "For us more than him!"

Plugged out

Presently the Rubettes are touring Britain having already completed one gig in Norwich. Unfortunately, the Hull and Birmingham gigs have had to be cancelled due to an electrician's strike.

"It's a shame because we wanted to play at these venues but it looks as though we'll have to cancel them, unless of course the electricians go back to work!"

The boys won't be playing any London dates because they say the Albert Hall isn't available. The nearest gigs to the capital are in Surrey.

Alan claims their stage repertoire has changed considerably over the past year. The act is more polished now, and shows a definite musical progression since they include numbers from the new album, which is a departure from their usual Bop Showaddy style. The album lends its name to their latest single, I Can Do It, and will soon be in the shops.

"Actually about seven of the tracks have been re-mixed, so don't take any notice of the production," warned John when he played me several tracks.

"It's a completely new musical direction," added Alan. "And people who like the old Rubettes might find it difficult to get into. Like there's one particular track that's pseudo-swamp and another which is country flavoured — it's very varied."

The tracks which are penned by the Rubettes are fairly impressive, especially the above mentioned swamp sound, Wo Goddam Blues, and also John and Alan's crystalline lullaby, Beggar Man, which proudly boasts the sweetest harmonies this side of Westminster Abbey.

"Do you remember when you used to sing this to me, daddy?" I asked Alan's daughter, Kim, tugging at his sleeve. Aah

Musical changes are all very well, but won't their fans be disappointed with their new offerings? I Can Do It is about as far removed from Where It's At as a bullock is from a ballerina.

"Well, they didn't really warm to Where It's At, so I don't think we're taking that much of a gamble. We would love to have a number one in the albums chart, that's our ambition and we believe our latest album is the best we've so far done.



"I wouldn't leave me mum," intervened John in the corner, still playing gee-gees.

"No, we seriously wouldn't consider leaving Britain unless we were driven out by a political crisis, because we really hope to make the grade over here."

It now looks as though their hour of victory isn't that far away. The latest single is possibly their best to date, featuring exquisite Beach Boy harmonies and flawless arrangements, which could turn their seemingly impossible dreams of becoming Mk 1 pop stars in their homeland, into reality.

If that isn't enough to establish them in their native land then listen to this: Several prime-cut stars are interested in recording Rubettes' material. Rumour has it that Olivia Newton-John is interested in recording the flip side of their single and Cat Stevens is also eyeing up their talent.

"He wants to use a few of our songs," said a chuffed-looking Alan. "And that's a real compliment in my books because he's one of the greatest as far as I'm concerned.

'The next album is a completely new direction'

"Pay no attention to him, can't ya see the dollar signs in his eyes," said John.

Disregarding all the jeers, the happy couple, Alan and John, are seriously intent on writing compositions for themselves after the Rubettes are established.

"As soon as we feel the Rubettes have everything sorted out we would like to do our thing together. But don't get us wrong, the Rubettes won't be splitting, it's just that we'd like to be more experimental on solo things.

We are both influenced by people like Simon and Garfunkel, the Everly Brothers, Buddy Holly and Don McClean and we think we'd be able to come up with some good material — we're not just yer average bop dudes, you know!"

Write on

The two also claim that it won't be too long before the Rubettes pen their own A sides.

"While our writers come up with excellent material we're not gonna turn our noses up; but in the future we hope to play a more active role in writing our singles."

The signs of a heavy day of interviews were becoming all too apparent. They'd had enough. So I turn my attentions to Alan's wife, Christina, who had been sitting statuesquely in the corner throughout the interview. She talked about babies, the weather and the group, and told me that being the wife of a pop star isn't as grand as it may seem.

"You get the glamorous side of it," she admitted. "But it isn't always like that. I mean, it's hard for Kim because she misses her daddy when he's away. Mind you, her idol at present is Donny — she's mad on him!"

not just yer average bop dudes



"I mean our singles do extremely well in this country; but even so it seems we're still more popular on the Continent. Juke Box Jive got to number one in nearly all the European charts. All the same there's nothing quite like being a hit in your own country is there? Trouble is the younger species over here are probably into the Rollers and I'm not being tricky or anything when I say that we're better musicians than they are.

"On the Continent we're bigger than the Rollers and Essex and we don't really know why! We haven't made many live appearances over there."

Have you ever considered living abroad if that's where your market is?

"I'm learning French," said Alan. "And I know how to say Votcha Cock with a Russian accent — haven't you seen it on the advert for Warringtons?" he asked as I looked at him blankly.



INTERVIEW: JAN ILES

LULLY'S TAKE YOUR MAMA FOR A RIDE...



An album, a tour, and then it's...

BYE BYE ROLLERS



BYE BYE BABY, it transpires, is a singularly appropriate title for The Bay City Rollers' current single, because the group will soon say farewell to all their British fans for a while — but more of that later.

To go and interview The Rollers is not just a question of a quick hop across London in a taxi. It involves a journey to a hotel way out of town — and I'm not saying in which direction. Miraculously The Rollers have managed to keep the

location of their base secret for a full year now and there's a gentleman's agreement with the press to keep it that way.

"The staff here," Les McKeown tells me, in their hideout, "have learned to be discreet and they're very good." But even in this out of the way place no chances are taken. "Only the older chambermaids are allowed to clean our rooms," says Les, "and when we come and go, it's always by the back door."

You might wonder if, even for a group as popular as The Rollers, this seclusion is strictly necessary. "It is," says their manager Tam Paton. "We once stayed at The Piccadilly Hotel in the middle of Manchester and, because of the fans, when we left they told us not to come back."

The Rollers have been interviewed so many times since their string of hits began that one sometimes tends to despair of finding anything new to say. Recently however, there has been that much-publicised story of The Rollers' collapse and subsequent recuperation at a health farm. That's one useful line, especially since, in some of the more sceptical quarters of the rock press, it's been said that the whole thing was just a trumped-up publicity wheeze.

After five minutes of talking to Les though, it became so clear there was no grain of truth in the allegation that I never even put it to him. For a start, the group have no need to court extra publicity and, in fact, are gradually cutting down on their press coverage — photographs in particular — to avoid over-exposure.

Secondly, the sources of the strain that led up to that breaking point are all too apparent. As Les says: "In the days leading up to it, we were starting work at 11 o'clock in the morning and not finishing until 4 or 5 o'clock the next morning." To back up that statement Tam Paton reads a list of the boys' engagements at that time from his diary.

"I was tired, but pretty much OK," Les continues, "it was Eric and Derek who were the worst affected. They were both in a very bad way. "Les himself spent little time at the health farm. "I preferred to go home to Scotland and drive my car around."

The rest period was not a long one — about three weeks in all, with several interruptions. Was it, I asked Les, long enough?

"Well," he answers hesitantly, "I think so." Perhaps, but their ear-

nest little faces all still show the tension that comes with a heavy work schedule and an existence of being cooped-up, through necessity, out of harm's way."

Of course, no band's working life should get to the point where it's beyond human endurance and it would not have happened to The Rollers but for an unforeseen hitch. "We had a certain amount of time to do the new album," explains Les, "but after we had completed four numbers on time, it was discovered that there was a bubble on the tape, which meant that we had to do them all over again." And since there was no spare time to re-do those tracks, they had no choice but to lose sleep to get the album finished.

You might think that the group would take this first minor break-down in their health as a warning and let up a little in the future, but unfortunately it isn't yet possible. The usual TV, radio, photo session and interview commitments go on as always, plus they have their 13-week TV series Shang-A-Lang to shoot, plus a 31 date British tour coming up, starting 27th April.

"We're doing these 31 dates on the trot," says Les.

What, no days off at all? "No. no days off. There's no other way we can fit them in."

"We could have done Earls Court," chips in Tam Paton, "which would have held around 17,000 fans all in one go, but I turned it down. We're very conscious of the fans' safety and to cram that many into one concert would, to my mind, have been totally irresponsible." It's a pity more managers don't take the same attitude.

The band and their manager have been upset to hear of stories about fans fighting to get tickets and they've never forgotten the night when they felt themselves responsible for one unpleasant incident.

"One of us," recalls Les, not naming the culprit, "threw a pair of braces into the audience during a concert and people fought each other to get hold of them."

"It'll never happen again," says Tam, "they were just like piranhas." Before the tour begins, The Rollers want to give their fans this warning: "NEVER BUY TICKETS FROM TOUTS AND DON'T BUY ROSETTES, PROGRAMMES OR OTHER SOUVENIRS OUTSIDE THE THEATRE."

After asking me to print that warning for the sake of all Rollers' fans, Les elaborated. "If you get

tickets from tout, not only will they be far too expensive, but they are very likely to be forgeries. Also, I've seen the unofficial programmes sold outside theatres and one of them, costing 25p, had only five pages with the same picture on every page. Only the programmes sold inside the concert halls have been approved by our management and you will find that those are good value for money."

"As far as rosettes are concerned, I know that in the past they've taken old Manchester United ones, stuck a picture of us in the middle and sold them for two pounds apiece. What does it cost to make a rosette, about 10p? It's just a con."

"In the past," adds Tam Paton, "I've even gone outside the theatre and warned fans they're getting ripped off, but there's not a lot you can do on the spot." So take heed.

On to subjects more cheerful, The Rollers' new album *Once Upon A Star* will be out on 1st April. "There's no definite direction in it," says Les. "We've included a mixture of things to try and cater to all tastes."

The day that the album comes out will also see the screening of the first programme in their TV series. "We have a lot of guests on the shows," Les tells me, "and we've included some not-so-well-known names. We want to help promote some of the bands that have not yet made it in a big way." To this end, they are also going to invite a relatively unknown group to open the shows for them on the forthcoming tour.

"If any groups are interested," says Tam, "they should send tapes and photographs to me as soon as possible. The address is C/o The Bay City Rollers, Preston Pans, Scotland."

"Once the tour is over," proclaims Tam, "There's work to be done consolidating their position in Europe and, as Les says, "We want to go to The States before the end of the year."

By Ray Fox-Cumming

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10
SO KOJAK at number one is the most peculiar thing to happen in the charts for along time eh? Well ciao baby, you're wrong. Bald American cops just catch the publicity that's all, **Supertramp** just sit back and watch it.

If you think about it, the appearance of seasoned unknowns Supertramp in the album charts is pretty remarkable, never mind their single success with Dreamer.

I call them seasoned unknowns because they've been around for several years and released two albums before Crime of the Century. Neither of them, Incredibly Stamped nor Supertramp, set more than a few fires alight, and I doubt if their only other single, Land Ho, will get many plays as a golden oldie. Which makes the band's current success even more incredible.

But whereas they enjoy their newly found album status, Supertramp look upon their single success as something of a luxury; the icing on a hard-earned cake.

"When the album came out we had no thoughts of a single," explained guitarist Roger Hodgson, "but we knew that if there was going to be a single then Dreamer would be it. It was simply the most commercial track on the album."

Perhaps Roger and Rick Davies, who penned all the tracks on Crime, have hidden talents as hit single writers, because when they put note to paper they don't aim it at one specific market.

"We couldn't go out and pen a single," added Roger, "we don't write like that. Neither Rick nor I can sit down and write a song just like that. Some days you wake up and you've got an idea. Then you can go for two

TRAMP STEAM AHEAD

months without one.

"And Dreamer was exactly like that. It came out on record just as I first recorded it on my home tape. The final single was near enough unchanged as well."

Whether they meant it or not, Dreamer is a hit, and with it comes all the commercial trappings and duties that accompany success in the Bay City world of glamour and sparkle.

But Supertramp try not to get too involved with all that, though they realise they can't ignore it completely.

Roger again: "The

single success hasn't hit us at all really. We're obviously interested in it, but it hasn't affected us any since it happened."

This seeming disinterest isn't recent. Bass player Dougie Thompson has always been more into the music than superstar adulation.

"When I was a kid it was the Beatles - full stop," he revealed, "but I never saw them live. I didn't see myself going to a concert full of screaming kids and the only opportunity to see them was in a situation like that.



"Supertramp doesn't feel like a singles' band now and we don't relate to the Cassidys, or whoever. We're only the same as they are from the point of view that we both release records."

So you can imagine how out of place the lads felt when they encountered the plastic environment of programmes like Top of the Pops. Without the gimmicks and glitter, Supertramp have to prove themselves through their music.

"Top of the Pops is one of about two programmes which appeals to people

who buy singles," said Roger. "So we did it. But the biggest problem is that it's not geared to rock and roll."

"We did TOTP once before when we appeared as Gilbert O'Sullivan's backing band, and I remember thinking then that it was a joke. But at least the people were enjoying themselves. This time the vibe of the whole thing was so cold. And it's not the kids' fault, they thought it was a joke."

Dougie joined in: "It was one of those things. We had the chance of

Interview : Martin Thorpe

doing it so we quickly got the backing track together. Then we go out there, not terribly geared to doing the show and there's nothing to get off on. We need something, but there was nothing."

Roger agreed: "What you've got to do is realise it's a game. We bounced off each other in the end and remembered not to take the thing too seriously. We might do TOTP again but I hope next time we'll have more time to do the backing tracks."

Supertramp have only played Dreamer once live on television. Come to think of it they've never played it on stage in the UK since it's been in the charts. But they just can't afford to risk it live on TV.

"We did it on 45," explained Dougie, "because they told us certain facilities were available and when we arrived they weren't."

And as Roger added: "We spend five months recording an album, getting the sound right, and they've got to get the sound together in two hours for the whole programme."

But now the single is dropping down the charts all those worries are behind them and they're looking to the future. After recently returning from an introductory tour of Europe, Supertramp's next aim is America where their album has broken regionally. And then it's down to bringing out a follow-up to Crime.

How are they going to face up to that?

"Whatever or whenever we change", explained Dougie, "we'll make sure what we put in is more substantial than what we take out. What we found with Crime was that once we played live, the songs started to live. The album was very correct." The idea for Crime came about three years ago, but the band wasn't up to it. The distance between the idea and actually using it for the band was enormous.

"Y'see that was a collection of songs we thought would work as a collection of songs, but it took a long time to get a band to cope with the thing as an entity."

"But I think we've performed the last live gig with Crime as the basis. We'll start pulling out numbers now."

The final words came from Roger, and you watch if they don't come true.

"One of the helpful things with Crime of the Century was that reviewers knew nothing or little about Supertramp beforehand and so met the album with an open mind."

"Next time, now they've built us up as the new find, they'll want to pull us down. And whatever we put out, the first thing they're going to do is compare it with Crime."

As I am one of those to whom he refers all I can say is: It keeps you on your toes, lads.



Continued from p. 4

and camp it up in the most outrageous display of talent since our Queen learnt how to ride a horse. Basically it's 40s be-bop with a touch of 50s R&B thrown in, with tons from Glenn Miller, Lester Young (great musicians both) and maybe Annie Ross, it all gells into a dynamic array of movement and harmony. And as for Lauree Masse, she's... uh agh, (this review is temporarily indisposed and re-appears in another form on Reflections page. Punk! - Ed).

PETER HARVEY

NEIL SEDAKA
 FESTIVAL HALL,
 LONDON

THOSE MEMBERS of last Saturday's Festival Hall audience most familiar with Neil Sedaka's work would have noticed him changing a line of lyric - from "I've got music, doesn't anyone care?" to "I've got music, now somebody cares." It was an expression of gratitude to London, which was perhaps the first city to welcome him back after the lean period which followed his early hits. Certainly, there's no doubt that Sedaka has now firmly re-established himself world-wide, but the campaign to gain recognition for work goes on. Apart from Solitaire, which is probably more associated with Andy Williams than his composer, and Laughter in the Rain, his reputation is still basically founded on his uptempo numbers and as yet takes little account of his many great melodies that must surely all become stan-



dards one day. Fortunately his labours are not in vain and at this particular concert, the 23rd of his present British tour, the highlights were not Solitaire and Laughter in the Rain, nor the much-applauded oldies, not even the familiar teardrappers. They were all lesser known songs, some old, some new. Best of all was Superbird, from the sadly neglected Emergence album. Maybe it's too late for Neil to put that one out on record again himself but surely Elton John, watching appreciatively from the second row of the stalls, must have realised that it's tailor-made for him too? Of the not-so-new songs, the bitter Cardboard California also stood out and then, from the new album Overnight Success, there were several delights - Stephen, which melodically tops even Solitaire, the lyrically adventurous

New York City Blues and the glorious ballad The Hungry Years in particular.

The whole concert was a rare treat and my only criticism is that it would be better for Neil to string all the oldies together in one long medley rather than break off after a snatch of each.

This was the only show on the tour on which Neil used an orchestra as well as his touring band. So often performers squander an orchestra by simply using it to fill out the sound in unison, but here it was no needless extravagance and the brass and strings, neatly set against each other, contributed vastly to the moods of the music.

The concert was opened by Anchor label artists Philip and Vanessa, who, while adequate and quite professional, had little stage presence and too many dull songs. In reverent tones Philip told us that he's written a song called Love specially for Vanessa and she then proceeded to sing it. All her efforts, however, and those of their excellent backing musicians, did nothing to disguise the fact that it was a pretty lousy gift.

RAY FOX-CUMMING

10CC / FESTIVAL THEATRE, FAIGNTON

IT WOULDN'T surprise me if 10CC give Paignton a miss next time they plan a British tour.

The Festival Theatre was far from full when this popular group appeared in concert. Why was it a poor turn-out - high prices, many of Turbay's pop fans away at university or not allowed out on a week night during term

time, transport difficulties, a good night for TV - you could go on to fill this column with excuses.

But surely there's more than a thousand in the area who prefer a good top band rather than a night at the pub, pictures or in front of the box.

And many of those that did make the effort to go hardly gave 10CC a warm reception. Some had a funny way of showing their appreciation for 10CC's music - shouting during and between numbers led Lol Creme to say here was a song for those of us who wanted to listen.

10CC worked hard for the audience and had obviously made sure they did not want to blemish their reputation by putting on any second-rate performance.

For over an hour the group really sweated, giving us a rather large sample of their new album - The Original Soundtrack.

Good as it might be, the band had other material which might have been a better choice since many had come in anticipation of hearing music they're familiar with and the new album has only been on sale for four days.

10CC brought a light show along which was unnecessary as they're not some glamour rock group. They don't have such an image and come over just as effectively without all the flashing lights.

Tape backings were an integral part of their act and drummer Kevin Godley was able to project himself more as a vocalist since they are joined for this tour by percussionist/keyboards player Paul Burgess.



SUZI QUATRO: dynamic

The band's second album - Sheet Music - also featured strongly during their concert. Of their hit singles Silly Love, Wall Street Shuffle and Rubber Bullets were the only ones played - the latter being an encore to much well-deserved applause.

It was undoubtedly an adventurous act. 10CC kept the sound tight and everything mixed in surprisingly well.

Support act was Fancy - a good choice for warming the audience up. Ex-Spencer Davies guitarist, Ray Fenwick, played a nice set. It was a good night for lovers of good music. ROY HILL

SUZI QUATRO / IPSWICH GAUMONT

SUZI QUATRO, in black leather, sweated and rocked her way through the night bleeding vitality into the passive Gaumont audience to transform it into a seething mass of bodies.

The diminutive rock and roll dolly gave a dynamic performance, rasping out vocals and swinging from her busy bass guitar. She urged, cajoled and threatened the crowd into action. "Get up off your asses and get down here," she shouted.

She forced herself on the audience, running

them with non-stop hits like The Wild One, 48 Crash, Devil Gate Drive, Too Big and Can't Get It. It was the rock and roll numbers that brought the most out of her, musical strength and honest, raw sweat.

Her band conceded the limelight, but gave a very effective backing, particularly in the only ballad, Cats Eyes, which was heavy with moog.

When she left the stage to swop her black suit for gold, encores came again and again to satisfy the applause. She must lose so much weight on stage it's a wonder she doesn't shrink away!

Cozy Powell's Hammer, second on this Rak Roadshow bill, showed just how tight they have become in their year together. Cozy himself was showcased on his hits: The Man In Black, Dance With the Devil and Na Na Na. Gravel voiced lead singer Frank Siles showed himself an enthusiastic performer in the Joe Cocker mould and a powerful character many hands must envy.

The other band on the bill, Arrow, seem to suffer by their lack of personnel. Jake Hooker is an able vocalist and fine guitarist but that didn't make up for the group's lack of depth. Their work was competent without really excelling itself. It didn't shake you by the scruff of the neck, the way an opening band has to if it wants to leave an impression. Perhaps the addition of another person to boost the three-man line-up might allow Jake more time for his vocals to strengthen the sound and add a bit of character. DAVE VINCENT

Mud

slung back at their critics

MUD, THE group who for years have avoided controversy, are now finding themselves in one of the most bitter squabbles ever to hit their camp.

Recently they found themselves in the headlines when they severed their relationship with hit-writing team, Chinn and Chapman. At the same time Mud moved record labels. They left RAK, the label where they had found at last the success denied them for many years. Their reasons for going have already been told in Record Mirror via an exclusive interview with Pete Harvey.

Now they have become subject to attacks upon their whole status as one of Britain's leading groups. In a nutshell the critics are saying Mud are the biggest group on for years.

In certain quarters of the music scene people are questioning just why it is that Mud appear to be so popular. Some of this carping stems from Mud's recent success in the important awards made in London by the influential music trade paper, Music Week.



On this occasion Mud received the award for group with the best selling single of 1974, Tiger Feet.

Sales around 800,000 copies. Mud also received notice for being the third best chart group for last year — and since the first was the Wombles, in live terms it means Mud were second.

Mud have been accused of being the most ordinary, mundane and boring group on the pop scene. Some people find it totally inexplicable why their discs sell so well and why their releases fairly race up the record charts. The cynics also say Mud have forced to play the small places on their current tour because quite simply they cannot fill major venue locations.

What is also obvious from listening around is that this criticism is not confined to people who write and deal in the many-sided pop scene. There are groups and singers equally puzzled by the Mud story.

I talked a few days ago with the entire group about remarks such as these. Needless to say they had little time for the critics. At first they sat back and laughed, amused that such remarks could be made in any kind of seriousness.

However once the initial reaction had died down. Les Gray did say, "We're not surprised, I mean of course we've critics, we've always had them. They come from people in the main who have no real success. Call it jealousy, call it what you like."

The group say their hard passage to big-time has certainly disproved anyone who says they are merely the result of some



commercial hype. They have got where they are because they work hard.

Ray told me, "Some groups hideaway, they don't see their fans. They're afraid, we're not. We've played everywhere up to Inverness and down as far as Penzance."

Mud told me they keep playing an incredible number of dates because they like the live buzz. They genuinely enjoy knowing they have fans out there in the audience who want to say thank you and equally Mud themselves want to give something back to the people who have bought their discs and made everything possible.

Whilst on the subject of live gigs, Les answered those critics who say they only play the small towns because the big places don't want them.

"Why shouldn't we play to people in places like Yeovil, Corby and March. Why should they be deprived of star names? Why should they always have to travel some fifty and sixty miles to the big city?"

"Look, there are people in those places longing to see someone big. We've found on our tour so far the most amazing response. People are so pleased and so knocked-out to see a chart name in their town."

"They're crying out for people and so often groups won't touch those places because they're more into prestige. These people, the fans I mean, buy our records whether they live in a city or somewhere like Yeovil. We've been having a ball."

Les said the group have really been bowled over by this tour's response. It's given everybody a great list. But what about all those criticisms?

The passionate Les started another big defence. "If groups and singers have been saying it to you, then all I can say is where are they in the charts? You see we have a wide appeal. We work hard at our act and have plenty of variety."

"We don't do all the super-star tripping and all that. Our aim is to please and what's wrong with that? Do we get complaints from people who sees us? And what about the 800,000 who

'Our aim is to please and what's wrong with that?'

bought Tiger Feet. Were they all wrong?"

"Lonely This Christmas has been a fantastic seller. Its track performance will only suffer by being spread over two years and therefore only part of it will feature in this year's compilation."

And Les continued, "We can zip up the charts, not many people do that. We can fill places wherever we're billed."

Don't think though, whether you're a Mud fan or critic that Mud are standing still. Rob told

me, "We will be making some changes but we do things gradually, see, we do progress."

And Dave said Mud have for some weeks been turning over in their minds whether they should take a theatre for a whole week, rather than continue a perpetual one-night stand type of touring.

Les said, "I mean, the expense these days is alarming. We take some 30 people with us. That's incredible, really. Our shows cost over £700 a

time and we're wary about pricing ourselves out.

"We don't know though about this staying put for a length of time." One person who is definitely against a kind of summer season, at say a place like Torquay, is Rob.

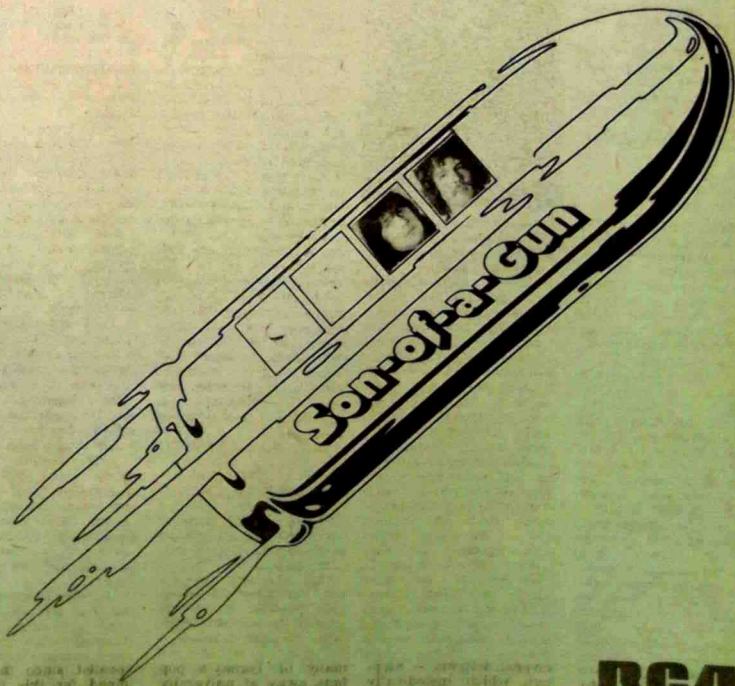
He told me, "It would be horrible. I know some musical stars do this but I think we would get stale."

Mud have a busy future, whatever the critics say. They are of course now in the middle of a tour. On May 9 the film in which they star, Never Too Young To Rock, gets its premiere in Dublin and should make here by the summer.

Prior to that there is an appearance on the television show, Saturday Scene (London area) on April 5.

And soon, another album. And now just a return to all the critics, one word from Les as we shook hands and said goodbye. He spoke with a wry smile as he looked at the current singles chart and said, "They REALLY said we were a nothing-band. They're off their tod. Must be!"

Son-of-a-Gun will be shooting up the charts with their single, "La maison de l'amour."



LULU'S
TAKE YOUR MAMA FOR A RIDE.



Average White Band are:

GOODTIME CHARLIES

BOSTON: It started right there at the back entrance where the cab dropped us on Washington Street. "Hey man, d'you say you had back stage pass?" A tall sleek negro materialised from the shadows and offered to show the way. "You could get me in," he went on. "I work down at Discout records. I clean forgot got this gig was tonight and now there ain't a single ticket left." The clamour rose step by step until the front entrance there was plainly a lot of trouble.

The Orpheum Theatre - very similar to the Rainbow - holds maybe 3,000 making the scene outside for the non-ticket holders something of a do-or-die affair. Bodies lurched in a melée of squabbling men.

We'd been warned about Boston. The bus-ing problem had finally erupted into riots. There was a lot of tension. "5 dollars 60?" - Yeah, but there's no goddamn tickets!"

Sinister

Inside Alex Harvey's Vambo Act with its shades of Glasgow street violence added to the sinister atmosphere. A hell of a lot of energy buzzed in an air thick with grass, but very little was aimed at the stage. He was having a hard time, only pulling it out for the final song, Anthem, which introduced a couple of authentic Scottish pipers.

Scottish pipers playing to a half white - half black army of riot - crazed Boston r'n'b freaks? You should have seen them rise when Average White Band bundled on stage. It was like watching one of those amusement hall slot machines spring to life.

One minute they were slumped lifeless in their seats, for all the world, doped to oblivion, the next everybody but everybody was on their feet dancing.

No further than the very next row a phalanx of black chix raised their tambourines up high and began the testifying right away, while the guy who'd previously set some kind of record for rolling joints, was now balancing crazily on the back of his seat and letting out a soulful moan. "We've got work to do," yelled Alan Gorrie as they lumbered into a loose first number.

So this was the Average White Band in America; playing just seven numbers and getting the wildest most sustained show of audience fervour since the old evangelists cooled their ardour. This was no ordinary gig, this was a revolution. By the time the band had wound up to an inspired blow out on Pick Up The Pieces, the constant chant of "Party - Party" had swelled to an anthem. It was too much, the band stopped playing began clapping in one long line, and joined in the party. Nearby a group began a rival chant: "Get this mother . . . out of here," over and over. Phew, dare they come

back? They did for Heard It Through The Grapevine - a wild and crazy ending.

Back stage tenor player Molly Duncan admits: "It's been like that every night," shaking his head in disbelief.

A young lady is ushered into the crowded dressing room. "Oh Hamish," she addresses herself solely to the singer guitarist, "I

fast manager Bruce McCaskill explains just why AWB had to declare non-residence in Britain. "You think about it," his Liverpool come L.A. accent is a strange brew. "83 per cent of all the money we earned last night goes direct to the British Government. We don't want to have to stay away from England for a year, but while we're

style. "There'll have to be a change because for years people have been complaining that nothing new, nothing exciting is happening. The same glut of artists have carried on being successful for the past four years, five years. There hasn't been anything new. There's a depression going on, there's an economy crisis, everybody's moaning and complaining except one or two of us, like ourselves and maybe Tower Of Power and some of the soul acts that are actually gaining excitement instead of . . . the reason is they're getting people away from this feeling of terrible depression. And it's heavily on music - music you can dance to, music that's exciting to listen to. Everytime you have a depression, a stalemate situation, something good happens. When the Beatles started there was nothing happening and nothing happened and then suddenly they came out with nothing but music."



Roger Bell and Molly Duncan

think your band is really wonderful."

"Oh so it's HIS band now is it," grins the ever sharp Steve Ferrone. As newest member he seems to be taking all this in his stride. If you ask him, he just looks at the stage and says: "This? It's just a piece of piss."

The party winds back to the Holiday Inn

Talk's out until the morning but over breakfast in the States it's

crazy to pay those taxes."

Besides, he goes on, there's a change taking place in American music and Average White Band are very much a part of it.

Back in New York at the Atlantic studios, Alan Gorrie delays work on the new album to amplify this point: "We rely heavily on music and nothing else," he starts in the sharp punchy way that characterises his bass



Alan Gorrie

and he's got so many of his own ideas. He's into other things too that are going to lead us in new directions."

He says that playing has become a lot easier but there's absolutely no danger of them formulating the show. "We can't do that because we have to play for ourselves on stage. We allow ourselves the privilege of changing any tune at any time, any night."

Steve likes stepping into the unknown. He's a real showman as well, which is necessary. Robbie was a real showman, Steve's a real showman; a different kind of showman but it's that thing - a kick, a drummer that kicks the band. Once you've

one gig they will always be able to go back and play however. They managed to get 2,000 people dancing there.

"We felt a bit nervous when we went in there because all the crew, all the promoters, everyone else was black, but there were no hard feelings."

He believes though that black people instinctively know their music better.

"Black kids in the street, they know about Herbie Hancock. They know who all the sidemen are. 'Yeah man he's bad he's a bad brother.' They know everything. Anybody that can play 'baaad' (he does an accurate mimick) is welcome. A lot of them reckon we do so we're welcome. It's great when everybody starts singing. No, I didn't expect it to be the number one, a number one doesn't mean all that much. Knowing that you can back it up a god. There is lots of reserve strength. Some nights we've been flying on one engine but it's been good, no bother. Some nights you need to step up the power a bit. Everybody can solo 'til the cows come home, and we can sing . . . you know we're just . . . ing big heads," he laughs.

One last question about leaving Britain.

"Aah yes, the sad state I don't feel too bad about. I left Scotland in 1968 and I was eager to go to London, London wasn't exactly eager to have me or any of us for a long time until this band. London's been very good to this band but we came to the States two years ago against everybody's advice - people were saying we were doing things prematurely, we were out of our minds - and we were right. We thought we'd be right. We were eager to come here. We'd all of us played at American bases in Germany a long time ago. I've always known that the music I like is the music that these people here like. We all thought that America would like us and we all like America fortunately. It's the same thing as leaving home to come to London. It's just a case of London was home for the last six years, now it's got to be here because the music is so intense. I can't live without daily injections of hearing new things."

"I don't really think anyone should accuse us of deserting our homeland, because we have to work so much. We all gored with a week off, and in Britain there is no work that we can now work. There just isn't any way."

For the rest of the year it's going to be work, work work.

"We just want to keep touring. Nobody is going to see us in Britain because we can't return for a year but maybe we can do some gigs in Europe."

"There's no way any of us are going to lead uneventful lives. It has been written by the prophets," he grins.

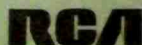
Shabby Tiger are making tracks.

Hear their first single, "Slow Down."



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- March 21st
Black Swan, Sheffield
- March 22nd
Hill Top, Carlisle
- March 23rd
Shuffles, Glasgow
- March 30th
Guildhall, Plymouth
- April 5th
Tavern Disco, Dorchester
- April 11th
Locarno, Sunderland
- April 12th
Bubbles, Carlisle
- April 18th
April 18th-27th
Ireland

Also appearing for
Granada's 45 Show



by Peter Harvey

played with Robbie there was no way you could settle for less."

Bernard Purdie, the Atlantic session drummer jammed with the band at their New York gig.

Alan says: "That was an amazing night. That was the kind of night that I wish everybody in Britain could have been at. In Britain it's not the same thing obviously because it's a very scaled down thing. The thing about America is, it's so vast. New York, it's street music. I get this feeling all the time. This is what we play, we play street music, we play city music, that's all we do, and New York, life is right there on the street. It's not really taken away into people's homes. It's a very sort of communal thing New York, really sort of hot, hot city. That's where the music comes from. We're based around New York, we're really in the vein of New York."

He feels AWB are in the musicians circle. He agrees they are pop stars now as well.

"But you don't realise that until you go on stage. This is the first indication that we've had of it - the reaction to this tour. You saw it. It's great, fantastic. We've always liked partying. Good time charlies. We seem to be able to get a club atmosphere in a big gig, which is something I was always afraid might not work. These kind of gigs we're doing at the moment they are the best for acoustics and atmosphere, so if we can do two nights in a place of that size rather than a stadium . . ."

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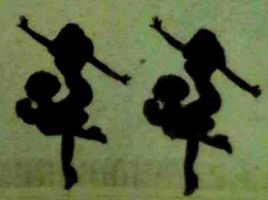
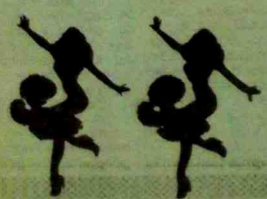
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Aah's down in London

SHE'S AS cool as a raspberry split and as tall as Gregory Peck in his underpants; but most important of all she's the queen of the disco scene. Glorious Gloria Gaynor, the minx who's no jinx is currently floatin' around London promoting her new single, Reach Out And I'll Be There, the Four Tops' oldie.

This is her first trip to Britain, so how is she enjoying her stay in London so far?

"It's super-fabulous," she purrs. "Ah think it's really beautiful provided ya don't look up at the sky! It's nice and clean and orderly and we Virgos love that ya know."

The sight which appeals to her most though, is the pretty flowers in street window boxes. "They're so cute aren't they?" she draws.

London is a lot different to New York. Ah mean ya don't see much of the sky at all even when the sun is shining - and ya only git to know when it's nice if the sun reflects off a window from one of them tawli buildings. Ah love New York though. It's very excitin' and there's never a dull moment."

She speaks so affectionately about the Big Apple because the city's shufflers recently crowned her their queen of the discos in the opulent Le Jardin hot-spot - and by all accounts even Miss World had nothin' on this crowning occasion.

"Deejays from all over the country were there plus a lot of club owners and press people," she says smiling as brightly as a bijou. "They gave me a crown and a trophy and I even received a citation from the Mayor. Jesus, it was such phenomenal fare; super-fantastic!"

The record responsible for her disco popularity was of course Honey Bee, which became the longest running number one in the history of the disco charts. It now looks as though Never Can Say Goodbye and her latest offering Reach Out And I'll Be There will be following in their predecessors' footsteps.

"Ah always include Never Can Say in my nightclub act but it was a slower, ballady version and ah realised the audiences were gradually growin' tired of it.

"Trouble was ah didn't wanna stop singing that toon ya understand, cos ah loved it. So ah decided to compromise by doing the toon ah wanted and giving it the beat the audience wanted. Con-



Gloria Gaynor draws to Jan Iles



'Ah don't think men and women are equal any more than a knife is equal to a spoon - but ya need them both'

sequently we made it more up-tempo and the song became a hit.

"When it came to releasing a follow-up I kinda liked the idea of doing The Four Tops' Reach Out, ya know, because it has always been a favourite of mine. So once again we gave it a disco flavoured arrangement and are now hopin' it's gonna be a monster."

Before we go on, Gloria isn't just a singles orientated artist. Her album, also titled Never Can Say Goodbye, is a firm fave in all the Downtown funk-spots.

"The album is a disco stomper dedicated to all them disc jockeys," says Gloria. "Ya see the A side is non-stop, which gives the DJ's a chance to git on outta them booths for a twenty minute break.

The B side is disco music too, cos as ah say my career was born in the discos and ah have to live up to my name. But what ah hope to do in the future is have one side taken up with disco sounds and say make the B side a lot more varied, to show my versatility.

Ah loved being crowned the disco queen but ah

don't want people to think that ah don't know anything but disco music."

Gloria also hopes to write some of her own material for the next album and declares she has a batch of unreleased quasi-love songs at home.

Didn't you write a song about a broken love affair on the flip side of one of your singles?

"Um, wait a minute (pauses) . . . See why ah'm askin' is 'cos Honey Bee was on MGM and Columbia, and each one had a different B side and

ah didn't write either of them.

"Ah wrote the dialogue for the MGM version called Come Tonight', 'cos it had a lot of talking on the record; but it wasn't about a broken love affair - it was a new love affair!"

Haven't you had any of your songs released?

"Not yet, but as ah say ah have a lot of toons at home, an' all these songs have been inspired by personal experiences like, ha ha, broken love affairs. Bur . . . hang on a second . . .

"The only thing I've had recorded is We Just Can't Make It which was the flip side of Never Can Say Goodbye . . . Is that the one you meant . . . ?"

While Gloria sleeps in the corner I'll just mention that the main influences on her career have been biggies such as Marvin Gaye, Nat King Cole and Frankie Lyman.

"Frankie, oh he was my first real big idol," she says sounding more enthusiastic. "When ah was a kid ah could sing exactly like him. If you heard me behind the door you'd have thought it was Frankie Lyman, honest!"

"Ah also love Nancy Wilson - she doesn't know this 'yet but ah have written some songs for her which ah am sure she'd love. You know ah wrote these songs before ah started singin'."

"I guess I've been influenced by a lot of people but let me put it this way; it doesn't matter who they are so long as they're really, really talented and put it all out!"

Gloria believes that in the world of showbiz, both men and women are on equal footing, even though some cynics believe that the majority of women entertainers are purely sex symbols to be oggled at rather than listened to.

"Ah don't mind being classed as a sex symbol honey, but ah know ah have somthin' else to offer," she smiles, winking craftily. "In this business it's unnecessary to compete with ya male counterparts 'cos we're all here to entertain."

Do you believe in woman's lib then?

"Not really. Ah don't think we're equal any more than a knife is equal to a spoon - but ya need 'em both!"

"So all this competition between the sexes is silly. You should know ya worth and what ya're good for and work at that. Ah've been liberated all my life and done everything ah wanted to do - nobody has tried to hold me back baby. "Ah have always done what ah'm good for. Like shit, ah'm not interested in drivin' no truck or runnin' a jack hammer. It suits me bein' all woman."

CARL GRAVES

"Tony Blackburn's Record of the Week"
"Baby Hang Up The Phone"



AMS 7151

Guys'n'Dolls



**RECORD
MIRROR**
WITH POPSWOP

GUITARS

Compiled by Eamonn Percival

They look like 'em - play like 'em and are much cheaper

AS YOU will have realised by now, many firms market guitars which are styled on either Gibsons or Fenders. These are generally referred to as "copies", although this is no slur on the manufacturer, as some "copies" compare very favourably with originals. A case in point being the excellent Shaftesbury range, marketed by Rose-Morris. These guitars range in price from £73.00 to over £150.00, and are well-respected instruments in themselves.

Styled on the Fender Stratocaster, the 3417 is a three pickup 6-string guitar in sunburst polyester finish. It incorporates a master volume control, two tone controls and a three way pickup selector switch plus a smooth vibrato unit, the arm of which can be swung away when not in use. Also featured are a fast-action maple neck, best quality all-metal machine heads and an adjustable truss rod. The scratchplate is white and all fittings are fully chromed. It retails for £73.62.

The 3414 is modelled on the Les Paul and features a single-cutaway body in solid wood finished in luxurious cream and gold polyester. There are two pickups with separate tone and volume controls for each together with a three-way selector switch. This outstanding guitar is complete with chromed fittings, pearlex position markers and cream scratchplate. A

nice instrument for £96.22.

Styled on the S.G., the 3413 is a superb two-pickup six-string, in natural wood polyester finish. It incorporates a three-way pickup selector switch, with separate volume and tone controls for each pick-up giving full control from high treble to a mellow bass tone. The bridge is fully adjustable and it retails for £78.54.

The 3415 is a long scale bass guitar in a natural wood polyester finish and it features two heavy-duty pickups, each with its own volume and tone control, plus a three-way selector switch. Also featured is a solid wood finger rest, a fast-action damper and pearlex position markers. This retails for £83.45.

Rose-Morris also distribute a long-standing favourite - the Top Twenty (catalogue No. 1970). It's a solid-bodied guitar finished in black and red polyester. There are two pickups with individual pole-adjusting screws, two pickup selector switches, two volume controls (one for each pickup), and one tone control. The bridge is all-metal and the tailpiece incorporates a chrome-plated tremolo arm. The truss rod is adjustable and the natural wood polyester finished neck is detachable. The rosewood cambered fingerboard has purfling edges, pearlex position dots and twenty-two frets. It retails for £28.88.

Summerfield Brothers of Gateshead handle CSL guitars. There are some excellent Les Paul shapes among this range including the 2351-DX. It has de-luxe machine heads, a superb low-action fingerboard, two humbucking pickups, and an attractive gold-top finish. The neck is detachable with a rosewood fingerboard, inlaid into which are pearlloid position blocks. The bridge is of the tunomatic variety, and the tailpiece is adjustable. A three-way pickup selector switch and two volume and tone controls complete this outstanding guitar which costs £115.94.

The 2341 is a black Les Paul style guitar featuring three pickup units with separate polepieces together with two volume and two tone controls and a selector switch. The neck is detachable and incorporates an adjustable truss rod. The rosewood fingerboard has pearlloid position blocks and white bound edges. The entire instrument is mirror-polished by hand, and, complete with lead and push-lined case, it retails for £120.00.

The 2368F is a semi-solid Telecaster style guitar finished in mahogany with a fancy white scratchplate. The neck is detachable and features an adjustable truss rod. The fingerboard is maple with pearlloid position dots. It comes complete with lead and case and costs £84.50.



Shaftesbury 3417



Shaftesbury 3414

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ROAD TEST

A COMPARATIVE name in guitars, the Gherson range is made in Italy by a guy called Alfredo Menghini exclusively for Davoli (U.K.) Ltd.

The GJB bass is styled on the Fender Jazz Bass but stands up to comparison really well.

It's got a natural wood finish and features two pickups, incorporating one tone and two volume controls. Both pickups have a really clear tone at both high and low volume. The treble pickup in particular

has a great "clicky" sound. There's a chromed hand rest over the top pickup and a large chrome plate over the treble.

Mr. Menghini has obviously paid close attention to detail and there are some nice touches to it like the wooden finger rest and the two string guides just past the top nut.

The machine heads are large heavy-duty heads and seem very accurate. After an hour or so of playing, they didn't slip in the slightest. The neck itself is detachable and the fingerboard is very smooth rosewood.

Lead and even a strap is included in the price. Altogether, an excellent buy for £95.00.



Gherson Jazz Bass

LONDON GUITAR TUITION

IT MAKES a refreshing change to hear that the Jerry Allen Organ Centre not only provide the normal sales service, but also run a tuition course for budding guitarists.

Manager Graham Smart explained "Basically it's a guitar tuition course we run in our Dunstable and Borehamwood branches on Monday nights. There are actually two courses - one is for absolute beginners and the other is a slightly more advanced course. It's one lesson a week for six weeks and costs £8.50 per course.

GUITARISTS!

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Folk, Western, Electric, Classic models



GUITARS

Compiled by Eamonn Percival

BEGINNERS GUIDE TO GUITAR PLAYING



WRITING articles at four-week intervals poses the problem of the time lag. When you read this you've forgotten all about the last article. If you really want to get into this you'll do a bit of mental stocktaking from time to time... "how am I doing" sort of thing... and that's when you should start to revise. Your attitude is important. Consider your progress... not your problems.

Enough of this pep talk. Let's get on with playing. To date, in this series, we have considered two chords in the Three Chord Trick. The chords named G and D7. You may even have learned more than these two chords and this is where the revision comes in. Now don't think we're becoming involved with theory of music but you want a bit of help to get the "feel" of what you are doing. Let's consider the three elements of music... Melody, Harmony and Rhythm. You've already had a go at two of them; melody is the tune which you should have been whistling or humming as you strummed the chords. Harmony is the chord accompaniment to your melody. We're left with the all-important rhythm.

Now you don't need to read music to appreciate rhythm because it's something you feel and this feeling must be nurtured and developed. In music we establish this rhythmic pattern by dividing the music into "measures" or "bars" and in written music there is a vertical bar line at the end of each division. Each bar must contain the same total value of long and short notes so that the pattern develops.

The only other factor you need consider at this time is that different dance movements have their own rhythms defined by the number of beats in each bar. Waltz time is 3/4 which simply means that you have three quarter beats in each bar and you count one, two, three. Each rhythm has its characteristic accented pulse and in waltz time you accent the first beat... ONE, two, three. In fox-trot time, the most common in our popular music, you have four main beats and you accent the "walking" beats... ONE, two, THREE, four;

I came from A-la-ba-ma wid my ban-jo on my knee
3 4 1 2 3 4
G G G D7

The above, Oh Susanna, is a straightforward tune with few odd time values. Each melody note falls right on the beat. There are no short of long notes to complicate matters. Strum the chord of G to get your pitch right then start to sing the four bars or whistle if you have a thing

about your voice. In your mind, or by thumping your foot, accent the first and third beats which have been underlined. The next important point is that music is made up in phrases and sentences just like speech. At the end of the fourth bar, on the word "knee", the melody is sustained right through the bar and this is obviously the end of the sentence. Your four - in - the - bar strum can begin to sound a bit monotonous and this phrase end is your chance to put in a bit of fancy work that will add some style to your playing.

First of all your strum stroke. This should be crisp. Suspend your forearm over the guitar so that it touches the soundboard edge about halfway from the elbow to the wrist and relax. Now strum the G chord with the first finger nail. No need to move the right hand. A crisp flick of the first finger from the knuckle does the trick and will give you a nice clean chord rather than a ragged series of notes.

Now for an elaboration of this stroke... the roll. To start this clench the fingers so that they are locked behind the pad at the base of your thumb. The first thumb-nail sketch shows this. Now spring or "explode" the fourth finger into the extended position shown in the second sketch. (Fig. 1). Try this several times as some people have an initial difficulty. Now clench the fingers once again and spring them loose successively... four, three, two, one. Next step is to suspend the hand just above a table top and make four taps by springing the fingers loose from the clenched position;

Ra-ta-ta-tat
4 3 2 1

Back to the guitar. Suspend the right hand in the playing position and brush the nails across the strings in the same way and you'll get a "rolling" strum. This is basic flamenco guitar tech-

nique. Flamenco players can keep up a smooth continuous roll. Now let's fill in that sustained phrase end with the roll. To highlight the crisp strum let's substitute the word "ping" for the word "strum".

I came from A-la-ba-ma wid my ban-jo on my knee
ki-ti-ping

Persevere with this roll. All part of the effective "rasgueado" technique used by flamenco players. Apart from the sound effect it's very showy.

So far we've been concerned with down strokes which are executed with the back of the fingers or rather with the nail. Now an up stroke can be effective. Rhythmically it can sound quite different to a down stroke. Best way to make a start is to try it "eight to the bar", which simply means that you're fitting in a sharp up stroke between each down stroke:

DOWN UP
1 2 3 4

Some teachers make the student "count" time and the above would be;

ONE and TWO and THREE and FOUR and.

My own view is that time or rhythm values are something you "feel" rather than count mechanically so get that foot thumping and fit in the up strokes between the beats.

One hand at a time so that we don't get confused and we've been discussing the right hand. Let's have another look at the left hand which is all important in tone production. Big thing to remember at this stage is to crook the fingers at both joints so that the hand is in a "claw" position and the tips of the fingers come behind the frets to make the notes. There is always a tendency for a finger to collapse at the first joint. If this happens you may finger the operative note but the back of the finger tip by making contact with the next string will muffle the chord. Check

each chord by picking the notes in succession (arpeggio or broken chord style) in addition to the strum.

This fault is particularly noticeable when we come to the final chord in the Three Chord Trick... the chord of C. As I hope you are using the "Strum A Song" or other folk guitar book you won't need a diagram but as a reminder you have;



With this vocabulary of three chords you can accompany hundreds of tunes but you will always be in one key... the key of G. To understand this we'll have to do a little bit of theory at a later date but in the meantime always strike the chord of G before you start to hum, whistle or sing a melody.

BY DICK SADLER

One other point. You may not have a guitar as yet. You could be using a friend's instrument at the youth club. If you are still at school your pocket money may not run to buying even the cheapest guitar and your parents may not want to come up with the necessary. Understand their view. If they don't play a musical instrument they may well feel that "there's no music in our family" so they won't feel disposed to spend money which they feel will be wasted. Fair enough. What you do is to take the guitar home and let them hear your pet piece. Make sure you have it off pat first of all. Once they hear you perform they'll come up with the necessary!



Ray Stiles (Mud)

Ace bassists

Burke Shelley (Budgie)

Budgie are a three-piece band from Cardiff, who have a new single recently released I Ain't No Mountain, written by Andy Fairweather Low. Burke Shelley plays bass and handles lead vocals.

"Well, I started about seven years ago with a Vox Clubman which was OK, but the amps I used at the time were crap. After getting to grips with that, I moved on to a Fender Precision Bass and I've never changed. I use four 100 watt 18in speakers, which are a bit on the bassy side, so I use roundwound strings. They give me a lot more treble. It's a strange combination, but it gives me the sound I want, which is a clear bassy tone rather than a deep, booming sound. I've tried American amps, but I prefer my Marshall. It's a 200 watt, which I use at about half volume, so I get clarity as well as power." Influences?

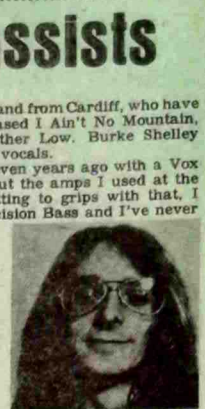
"Nobody in particular really - it's more a case of hearing a song with good bass lines. I do like Paul McCartney though. There's so many good bass players around. I like the general feel of the Tania Motown bassists. I tend to prefer bass players who don't put in a lot."

"If anyone's thinking of taking up bass, I'd say try to get a good bass and stick with it, rather than change too often. Make sure you know what you want. Listen to bass playing in general and don't be opposed to listening to music that's not up your street. You've really got to keep an open mind."

Mick Groome (Ducks Deluxe)

Ducks Deluxe are a four-piece London pub-rock band who have just released a new album Taxi To The Terminal Zone and a single I Fought The Law. Unlike most bass players, Mick Groome is somewhat of a multi-instrumentalist.

"I started off as a drummer after hearing Keith Moon about ten years ago. I stayed with drums for a couple of years and then moved on to guitar. I'd already been playing acoustic guitar for a few years anyway, so I eventually picked up a Fender Stratocaster for 160. I mainly played slide as I was in a blues band at



Burke Shelley (Budgie)

that time. As far as guitars go, the Strat's my favourite. It's got a nice trebly sound - great for chordwork. Gibson's are good, but you can't beat a Fender for treble.

"I took up bass about six years ago, and have stuck to it ever since. The first bass I used was a home-made copy of a Fender Precision, and after a while I got hold of a very old, white Fender Jazz Bass which I still use. I also have a Hofner Violin Bass - it's really good for recording."

"I joined a rock and roll band called The Wild Wally Show, and then went on to play with the Nashville Teens. After that, I played in a great band called Ram. In the 'Teens I found I was being restricted because we were really just doing rock and roll, but in Ram, we were doing a lot of original songs, and I was able to broaden my style. Anyway, due to lack of funds, we had to break up Ram, and I eventually joined Ducks Deluxe."

"I'm very interested in vocal harmonies and, in fact, on the new single I overdubbed the harmonies as well as doing the lead vocal. I think it's very helpful to have a working knowledge of the other instruments in a

group. As for advice, I'd say listen to as many styles as possible. It may sound strange, but I find it really helpful to listen to the euphonium in brass bands, because they play some great bass parts."

Ray Stiles (Mud)

After slogging around the club and ballroom circuit for years, Mud finally made it into the charts a couple of years ago and since then have never looked back. Bassist Ray Stiles has quite an interesting collection of guitars including a custom-built 8-string bass.

"About 14 years ago, I started off with a guitar my dad made for me. Then after using a Rosetti Lucky 7, I bought a Hofner Beatie Bass which I liked very much. In fact, I'm toying with the idea of buying another one. Anyway, in about 1963, I swapped the Beatie Bass in for a Fender Precision, which I still use. It's about 14 years old. I also recently acquired a Fender Musicmaster bass. It's really just for use at home. I've also got a Jap copy of a Gibson. I give lessons to our manager on it. Oh, I've also got a Hayman 4040 bass although I don't use it on stage. It's got a great "clicky" sound for recording though."

"My prize possession is an eight-string bass built for me by John Birch. He also built Rob's heart-shaped guitar. It's got a great sound - it fills out nicely."

"My influences were Jet Harris in the early days and obviously Paul McCartney. He plays some amazing bass lines - so inventive. I also like the guy who plays with Roberta Flack. His name's Chuck Rainey."

Has Ray any advice for would-be bass players?

"I would say always buy the best you can afford at the time. The more money you pay, the easier the guitar will be to play. Anyway, you'll end up saving money in the long run. As for actual playing, the most important thing is practice."

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GUITAR LETTERS



Write to guitar letters, Record and Popsop Mirror, Spotlight House, 1 Benwell Road, London, N7 7AX.

DEAR EAMONN, BEING one who has always had problems with left hand fingering, I was interested in a recent advert on a device called the Corista Chord Finder. Do you know anything about it and does it eliminate my problem?

Liam Sheppard, Telford, Salop.
+ It really depends what you mean by left hand fingering. The Corista is a device designed to eliminate problems concerning the formation of chord shapes. By pressing down on various keys, you can form a chord automatically. Obviously this is helpful to you if you have difficulty getting your fingers in the right positions without muffling the notes or making the strings buzz. It is also a great help if you want to develop your right hand technique. If, however, your problem is not being able to play melodies, then the only solution is practice, practice, practice.

DEAR EAMONN, IN your last two articles on the guitar, you

interviewed lead guitarists. What about us poor bass-players? How about asking people like Jack Bruce, Chris Squire and Colin Hodgkinson (Back Door) what they use and how they learnt? I'm sure many other people learning the guitar would be interested.
Ron Pettie, Watford.

extremely good players and have some interesting comments on bass.

DEAR EAMONN, A friend of mine recently bought a secondhand Columbus Les Paul. Can you tell me where I could get some information on these guitars? Steve Randall, Stamford, Lincs.

+ Write to Fletcher, Coppock and Newman Ltd., Shelton House, 39-41 Shelton Street, London, WC2H, 9HL.

DEAR EAMONN, WHO do you think is a better guitarist - Carlos Santana or John McLaughlin?

Bill Roberts, Garston.
+ Jeff Beck. In future, please direct letters like this to The Face column.

Tune in

Compiled by John Rainford

MISSING THE BOAT

Kid Jensen leaves 208

KID JENSEN is leaving Radio Luxembourg, probably in May, to join Radio Trent, the commercial radio station broadcasting to the Nottingham area.

Programme director, Bob Snyder, who formerly worked on the pirates and Piccadilly Radio announced the appointment last week.

Kid Jensen is the first Luxembourg jock in modern times who has left the station, but has been allowed to continue on air until his contract ends. This only goes some way to demonstrating just what a professional broadcaster Jensen is regarded to be by his superiors at Luxy.

Bob Snyder doesn't envisage any other star names joining the Nottingham station, but a week before the announcement of Jensen's appointment Snyder has said that no name jocks would be joining.

Joining Trent means that Kid Jensen will be able to work on this 45 show more easily. According to Jensen, he will be doing an afternoon show on Trent, which will mean he has his evenings free to do discos and record his television show.

Luxembourg have apparently not as yet appointed a successor to Jensen, but they are in no hurry to do so.



SHOULDERS BACK!

LOOKING over-so-slightly serious, Cliff Richard is seen chatting away (well, maybe he's just finished a sentence) to Keith Skues at Radio Hallam recently, which he visited to do a live two-hour show

remiscing about his career. Seems to be a popular format for a show - Elton John also trotted up to the station a couple of weeks ago to do the same thing.

Robbie Vincent...reporting jock

BBC LOCAL radio deejays seldom get a look in now with the advent of commercial radio. Messrs Capital, City, Piccadilly and Clyde so far seem to have swapt the board as far as publicity is concerned. This week we thought it an idea to give Robbie Vincent, one of the most respected local radio jocks a chance to air his views. Robbie is host to half dozen very popular shows on Radio London.

Robbie Vincent began his career in radio via a spell on the Evening Standard paper in London. He was a reporter, covering everything from shootings in Ireland to train crashes. "I really began at Radio London more on the news side, but when a presenter couldn't do his show, I stepped in and I've been doing it ever since. That was 4½ years ago."

From 12 till 2 on

Saturday lunchtimes Robbie has his favourite show, covering soul and good honest pop! It is one of Radio London's best rated shows. "I became interested in doing this sort of show and working in radio when I went out to RNT on a story for the standard. I was impressed by the way they sat down in a studio playing records and genuinely entertaining the audience. I regard radio as a very creative medium, and when I've done a good show I think of it in the same way as writing a good feature."

Quizzing Robbie about his radio shows is quite funny. "When there was a water shortage a few years back, I asked people to ring in if they were sharing a bath with anyone. Two guys rang up to say that they were having a bath together, and that they always did it because one of them



VINCENT "creative medium"

didn't have a bath, so the one who didn't have one would go round for the evening for a bath. "On another occasion I asked people to get their cats to miaow down the phone. I once had a competition with one of our secretaries. She sat in the studio, and over the phone I got four blows to try chatting her up. I've had gargling com-

petitions, and one lady even came into the studios to do an impersonation of a chimp. That was incredible."

Robbie has just been over to America for a week picking up on new records, and also meeting his opposite number in America. Every two weeks, Robbie's programme links up with station WMCA in New York. He regards his trip to New York as essential. "All be it fleetingly, I have now seen some of the places and the things I talk about over the air. I've also seen more about what radio is like in America. The radio over there is terrific. One thing I did notice especially was that the standard of commercials is so much better over there, and in their shows the ads aren't only on tape. They also say them live."

"One of the best ads I

heard whilst in America was for California Prunes. It was superb."

On Radio London, as with all of the radio stations in the UK, there is a continual conflict between the Musicians' Union, the Phonographic Performances and the radio people. To put it bluntly, the radio stations want more needle time, and the others don't. What does Robbie feel about the subject? "Well, I'm a born pessimist. I don't think there will be any increase in the amount we are allowed to play. We have a total of 7 hours a week! I'd quite naturally jump over the moon if there were to be an increase. I think what the authorities think is that we would want to play pop records all day. I think we'd still have programmes on trains, fishing and the like, but it would be nice to not be forced into it."

Radio Caroline - The Official Story

NEW

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Top Radio Caroline deejay Tony Allan narrates the story, which is presented in documentary style. Includes extracts from programmes, Caroline Cash Casino, Caroline Jingles, Interviews and Music. Hear - Simon Das, Don Allen, Andy Archer, Spangles Muldoon, Mike Ahern, Johnnie Walker, Bob Noakes, Ronan O'Rahilly and many others, in superb stereo.

Sure to become a collector's item in the years to come. Reserve your copy today!

This is a pre-release offer, due to be released in May 1975. All orders received before the release date will receive a FREE Full Colour 420mm x 594mm Poster of the Radio Caroline Ship The MV MI Amigo (Value £1) only, if you mention this advertisement, and send to the address below.

For your copy of this superb stereo LP and your money today. £3.99 for the Double LP. £2.49 for the Double Cassette.

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Remember - THE OFFICIAL STORY OF RADIO CAROLINE IS AVAILABLE ONLY ON THE JUMBO RECORDS LABEL - AVAILABLE BY MAIL OR FROM OUR APPROVED AGENTS.

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DISCOS

by JOHN RAINFORD

Discochat

HARD ON the heels of our piece about the difficulties of getting new releases in Northern Ireland, we received a letter from Dick Sheppard, currently on a disco tour of Scandinavia.

Dick pointed out in his letter that the only way new releases find their way into Norwegian shops is if the group happens to co-incide a tour with a record. Just appearing in the shops at the moment is Gloria Gaynor's Never Can Say Goodbye and the Pepper's Pepper Box. Dick is currently working in Bergen, at a club called the Corner Disco Pub, which caters mainly for soul - Barry White, Stevie Wonder and B.T. Express are all big business. Further out,

apparently, Mud and Suzi Quatro rule! To keep in touch with what's happening in the old country, Dick usually orders his records after reading about them in Record Mirror, and has them sent by a certain Mike Frost, who Dick says has helped him keep up to date with the latest sounds.

The current Top 10 at Dick's disco is printed below.

DJ PICK OF THE WEEK

- 1 Love Hurts Nazareth Shirley & Co.
- 2 Shame Shame Shame Labelle
- 3 Lady Marmalade Alvin Stardust
- 4 Good Love Can Never Die Barry White
- 5 Can't Get Enough Of Your Love Disco Tex
- 6 Get Dancin' White
- 7 You're The First, The Last, My Everything Barry B.T. Express
- 8 Do It Til You're Satisfied Hot Chocolate
- 9 Cherri Baby Zig Zag
- 10 Keep On Rumping



SHEPPARD...snags in Scandinavia

A MERRY JEST

TONY JONES, a resident jock at Tiffany's in Gloucester is about to rival Lady Godiva (but fully clothed, of course) by riding from Gloucester to London in full medieval armour. He'll be carrying a scroll from the Lord Mayors of Gloucester, Cheltenham and Oxford

for presentation to the Lord Mayor of London, and is being sponsored by local people to raise money for charity along the route. So if you've been waiting year soft rhat knight in armour to appear, it could be your big chance. The outing takes place on April 2.

TRY BOOTS, IAN

MORE HELP for Ian Hurley - the lad having problems with records in Ireland. Keith Hellyer, a d.j. with K'N'R Sounds, wrote in to say that he's experienced similar problems, but found the answer with Boots the Chemists. He says that they order the new releases mentioned in Record Mirror every week for him, and why doesn't Ian try doing the

same. Keith also agreed with the remarks made by Pete Hanson of Butterfly Discos about keeping the volume down, particularly in discos that cater for older people. Keith went on to say that he thought high volume and playing lots of heavy music gave the discos in general a bad name.

Thanks for your comments, Keith.

GROUPS THAT specialise in harmonious the world's a big happy family type ditties generally expect interviewers to be hostile and therefore take up a politely defensive attitude from the outset. Guys and Dolls have a different approach.

Admittedly with only the one hit, There's A Whole Lot Of Loving, they are new to the game and haven't yet mastered the art of the icy glare and the unassailable reasoned answer, but already they've picked up a trick or two of their own.

Firstly, they haven't let themselves get saddled with a goody-goody clean living image so they can always throw you out if you get too offensive but, even more disconcerting, they've realised that being a six-strong group is an asset in itself and exploit it for all it is worth.

The object of the exercise apparently is to harass, confuse, sidetrack and disorientate their victim as much as possible and one has to admit they make a good job of it. All of them turn up for interviews and all talk at once. Two or three of them will take it upon themselves to actually answer questions, while the rest disrupt proceedings with lunatic interjections when they don't like the questions. Believe me, it's hell - and not made any easier by having one of them breathing down your neck reading every word you scribe in your notebook.

Afterwards, while trying to separate the sense from the nonsense, I think I just about got the Guys And Dolls interview act figured out. David, whom they call the actor of the group, is chief clown and villain, supported by Thereze. Julie plays third string to those two, chipping in when they run out of ideas.

That leaves Phil, Dominic and Martin. Phil is quieter than the rest and more merciful, Dominic handles most of the questions and Martine helps him out when she is not too busy keeping a weather eye on the notebook.

Leaving aside all the in-jokes and red-herrings, what they have to say for themselves is frequently a mixture of bravado and modesty. Contrast, for example, Dominic's: "If we didn't have another hit for a year we would still be a big act," with Martine's "One reason for the success of our single could be that parents are more likely to give their kids 50p to go out and buy our record than a noisy one."



Loving. "We've got three songs to choose one from," they chorus, and, adds Dominic, "any one of them would be all right."

All agree that, while they have complete trust in their songwriters, it would not be good to be totally dependent on them for all material and each of them has begun to try composing seriously.

All of them agree that their business in life is to bring a little freshness to what they see as a rather stale music scene. As one of them put it: "Too many groups are playing just for themselves. We are aiming at playing for audiences and letting them know we enjoy doing so."

All of them agree that their hit single is representative of their kind of music, a larger sample of which will soon emerge on album. It will contain some new songs and a few oldies, including a Beach Boys medley and The Beatles' song She's Leaving Home.

As far as playing musical instruments is concerned, they make no bones about being novices and don't blush when they say they are learning as fast as they can. Then in one breath they'll tell you their sound needs a fair number of backing musicians and in the next that they fancy doing some unaccompanied harmony numbers a la Prelude. Maybe that's unfair - they can, of course, have it both ways.

When it comes to business Guys And Dolls are no fools. At the time their record first broke, they were offered live work and resisted the temptation to jump at it. "A fortnight later," they told me, "the money we could command had doubled."

Now they are set to play a series of residences lasting several weeks on the Balley's cabaret circuit. One-nighters will follow later.

They all attach great importance to the visual side of their presentation and use the services of a choreographer, who is apparently called Bookie and appears on telly in the Hi-Karate ads.

For costumes they have decided for the time being to stick to black and white - "they look good under stage lighting" - with accessories to add a touch of colour, like carnations - orange for the girls, green for the boys. . . "Just like," says David, "in the days of Oscar Wilde." Oh no, there's no rising to the bait on that one. Give them a chance to spin juicy yarns about what they do off-duty and we'll be here all night.

Back to the carnations: "We were going to have real ones dyed, but they wouldn't have lasted under the heat of lighting. . . so we had fake ones made out of French silk." French silk eh? What's wrong with plastic?

Presenting The Guys And Dolls interview act

**Audience:
Ray Fox-Cumming**

They all claim to feel very safe with their management and the people that write their songs for them. None of them see any problems

concerning the follow-up to There's A Whole Lot Of



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KENNY - hit back at the knockers



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MELANIE is very pregnant and ready to give birth so that her child can make its miraculous journey of life from womb to tomb. I mean it could have begun during our trans-Atlantic phone call - but thankfully it didn't.

"How are you feeling?" I ask apprehensively.
 "OK thanks it won't be too long now. After the birth I plan to have a long rest, no more pregnancies for me until I've had time to get over the first two. I feel as though I've been pregnant for five years - so I think I deserve a break."

Melanie's first offspring is eighteen months old Layla who is reputed to be named after Eric Clapton's love song of the same name.

"Actually I wanted to call her Melanie because I like my name, but well, I kinda thought it might be a bit too heavy for her to live up to. Anyway, I bought one of those name books and when looking through it I noticed that Layla and Melanie had similar meanings which was rather nice, I thought. That's one of the reasons why I chose the name. Also I love Eric Clapton's song so I guess it kinda held some influence."

She believes that choosing a name shouldn't be treated in a light-hearted fashion because the child has to live with it for the rest of his life.

"I hate those really stupid weird names like Free and God - oh dear fancy naming a child God! I think you more or less have to wait until the baby is born before you start selecting names. We really like Jeordie because it's suitable for either sex - but we'll have to wait and see..."

Enough of this blithering baby talk in case fans get the wrong impression by thinking Melanie has turned into a matronly old frump who's sole interest is in clearing up nappy rash and wind.

The truth is Melanie is still as enthralled with music as she ever was and is most excited about

her latest album. As I See It Now which has just been released in Britain. However, some critics have said it is a regression rather than a progression inasmuch as it is very similar to her earlier works, Gather Me and The Good Book. Did

it's good to have a break from people you're used to because in the end you begin to imitate yourself. Anyway we just went ahead and made a very spontaneous album. you won't believe this but when I got into the studios I had no idea what was

Jan Iles on the hot line to New Jersey



she revert to simplicity because of her last album, Madrugada, which was over-produced to say the least!

"No it wasn't intentional at all. I know it's much less contrived than my last album but it just happened that way. Like I used a different studio because my regular one was booked and I also worked with different musicians and I personally think these things helped my music; I think

going to happen. Most of the tracks were written half way into the session."

It seems to me that most tracks are very retrospective - almost as if you were summing up past experiences. Even the title (As I See It Now) suggests this...

"Well, maybe, but as I said earlier it wasn't intentional - nothing was - we just went ahead and recorded it and well, it just... happened!"

Melanie is just as smitten by her album's packaging as she is with its content. "I think it's the best album cover I've had because it very much portrays my real personality. I guess it's the perfect cover."

Will you be releasing a single from the album?

"We've released 'You're Not A Bad Ghost, here in the States, and am I glad it's not 'Yes Sir That's My Baby' - it might've turned out to be another

Brand New Key."

What she means is, Brand New Key got her into a lot of hot water because many of her record and concert fans alike expected her to produce songs in the same vein.

"It was hell," she said.

"In the end I got really bored with it because people expected me to sing it at every concert, so now I've become a little weary about being put into any kind of musical bag. To be honest I cringe at the idea of having a hit record!"

'Hit records I Cringe' says Melanie

Obviously Melanie isn't in any position to start touring just yet, so it looks as though her earliest concert will be in the States around mid-summer. What about Britain?

"I won't be coming to Britain until the fall which is a pity because I love it over there. You know I nearly bought a cottage in Cornwall last year but on reflection it would have been insane, I mean Cornwall's stuck out in the wilds and it's such a long way from London! Also all my family's here in New Jersey so it would be pointless my leaving them."

Do you prefer live appearances or studio work?

"Well it's an entirely different thing really. I suppose there's a feeling of reality with live performances and you can't afford to mess them up. I get incredibly nervous just before I'm due on stage because nowadays people expect a particular thing from me, they have these preconceived ideas of what I'm going to be like."

Unfortunately this young poetess met with a hostile crowd during her last performance in London's Drury Lane where a few loose lips began shouting out abusive remarks.

"There were only one or two people yelling but I felt like they were the spokesmen for the whole audience. Admittedly that kind of thing doesn't happen often, thank God."

COMPETITION WINNERS

SWEET SENSATION

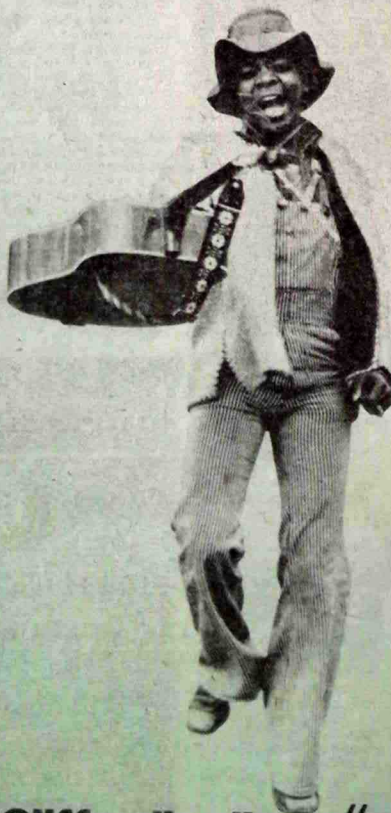
David Robinson, 49 Parr Drive, Colchester, Essex. - 1st prize.

- H. A. Hurford-Dawson, "Aldreth", Hayden Hill, Near Cheltenham, Gloucestershire.
- Judith Rubra, Causeway 127, Piffeld, Hants.
- Jenny Wilkins, Beaconsfield, Bucks.
- Christine Duncuft, Dukinfield, Cheshire, SK16 5HJ.
- Eileen McLoughlin, Horsley Hill, South Shields, Tyne & Wear.
- Paula Nichols, Canterbury, Kent.
- Karron Gill, Delves Lane, Consett, Co. Durham.
- Bernadette Orrell, Douglas, Isle of Man.
- Michael Clarke, Acuba Road, Southfields, London, SW18.
- Margaret Golder, Wednesbury, West Midlands, WS10 9PY.
- Sally Wells, Sale, Cheshire.
- Christine Hoyle, Royton, Oldham, Lancs. OL2 6RB.
- John Doran, Levenshoime, Manchester 19.
- Megan Galler, Brosley, Shropshire.
- Simon Freshnau, Slowmarket, Suffolk.
- Julie Powell, Bilsthorpe, Newark, Notts.
- Angela Harman, Hereford.
- Susan Sharrod, Kilburn, Derbys DE5 2RE.
- Susan Hall, Harpenden, Nr. St. Albans, Herts.
- David Anderson, Belturbet, Co. Cavan, Eire.
- Lynn Parr, Leigh, Lancs.
- Lynda Page, Willows Estate, Grimsby, South Humberside.
- Kate Wood, Greenfield, Oldham, Lancs. 7JL.
- Donna Mantey, Harold Park, Romford, Essex.
- Elaine Butcher, Hackney, London, N1.
- Kim Bennisson, Mossley, A-U-L, Lancs.
- Andrew Brookes, Warrington, Lancs.
- Peter Mynard, Seven Kings, Hford, Essex.
- Robert Black, Welwyn Garden City, Herts.
- Susan Wooten, Llanrummy, Cardiff, S. Wales.
- Miss L. Owen, Baslam, Port Talbot, Glamorgan.
- Julie Bartram, Hunworth, Melton Constable, Norfolk, NR24 2EN.
- Mary Evangelides, Hendon, NW4 3TN.
- Christine Mercer, St. Asaph, Clwyd.
- Jeanette Wildlake, Leytonstone, London, E11 4DW.
- Juliet Marcia, Derby, Derbyshire.
- Phillip J. Copley, Normanton, West Yorks.
- Adriana Levy, Clarrissa St., London, E8.
- Lilian Flowers, Hyson Green, Nottingham.
- Ronald Melhuish, Baysdale Road, Thornaby, Stockton on Tees, Cleveland.
- Peter Deem, Amersham, Bucks. HP8 3AA.
- Lorraine Clark, Hutton, Brentwood, Essex, CM13 1JX.

- Sonia Andrews, Leytonstone, London, E11.
 - Michael Tighe, Drayton Green, Daventry, Northants.
 - Marie Kirkman, Bolton, BL1 2BL, Lancs.
 - Janice Knowles, Parr, St. Helens, Merseyside, WA9 1QY.
 - Lesley Stacks, Newton Heath, Manchester 10.
 - Miss J. A. Davies, Hemel Hempstead, Herts.
 - Julie Honour, Leeds, LS7 3HU, Yorkshire.
 - Anne-Marie Bosley, Bosley, Ledbury, Herefordshire, HR8 1QR.
- Prizes will be sent as soon as available.

COCKNEY REBEL

- Tam Smith, Glasgow, S2, Scotland.
- Miss F. Mott, Kelly, Nr. Liffon, Devon.
- Janice Beech, Thistleflat, Crook, Co. Durham.
- Carole Radley, Basildon, Essex.
- Lynette Reeves, Wickford, Essex.
- Liam McClean, South Ockendon, Essex.
- Juliette Couchman, Charlton Village, Shepperton, Middx.
- Janet Douglas, Blackburn, West Lothian, Scotland.
- Paul Oswald, Castle Hedingham, Nr. Halstead, Essex, CO9 3EZ.
- Garry Bally, Grimsby.
- Kathleen Ledgerwood, Winchburgh, W. Lothian, Scotland.
- S. Waters, Colchester, Essex.
- K. R. Lawrence, Eldene, Swindon, Wiltshire.
- J. Scott-Nelson, Scarborough, North Yorks.
- Peter Hart, Thornbury, Bristol, BS12 2EL.
- June, Bilborough Nottingham, NG8 3AL.
- Alan Timms, Wingrave, Aylesbury, Bucks.
- Mrs V. Milne, Chester Green, Derby.
- Jenny Armilage, Ickenham, Middx.
- Colin Smith, New Eltham, S. E. 9.
- J. Morgan, Bulwark, Chesham, Gwent.
- Paul Bailey, Princess Street, London, S. E. 1.
- R. Kerr, Bonnybridge, FK4 1LN, Stirlingshire, Scotland.
- Susan Zmarzty, Coventry, CV5 6NW.
- H. M. Marlow, Balsall Common, Coventry, CV7 7DU.
- W. Cole, Kinson, Bournemouth, Dorset, BH11 8AE.
- Judith Coxon, East Bolden, Tyne & Wear, NE26 0LA.
- Paul Simpson, London, S. E. 15.
- Susan McLean, Billingham, Cleveland.
- J. M. Fletcher, Broadstons, Dorset, BH18 9JB.
- Judy Attwater, Fairhaven, Lytham St. Anne's, Lancs.
- Loise Spene, Liverpool 13, Lancs.
- Gwen Arthur, Kincorth, Aberdeen, AB1 5ES.
- L. Gurney, Old Hall Estate, Kirby, Nr. Liverpool.
- L. Bishop, Southgate, London, N. 14.
- A. Barnes, Shipley, Gilling, Haverly on Thames, RG9 4SW, Oxon.



Mataya Clifford's album, "Road of life", is black music without the whitewash.

RCA

SOUL STIRRINGS

MATAYA CLIFFORD

say it again . . .

MATAYA CLIFFORD

Q: WHAT'S the most difficult thing in the world?

A: Trying to get a break in the music business.

So this is a political story about a young man who confidently believes he has found an original black sound.

At the centre of it is a small guy who likes to wear floppy leather hats even in the confines of the tarted-up Mayfair boozier where he was reminded that "most gentlemen remove their head attire."

Nothing personal — of course.

He didn't remove his hat. His name's Mataya Clifford.

Never heard of him? It's only a matter of time because he has a different sound and that's why he's finding it hard at the moment.

"What I'm trying to do is create something new — a space, an original sound — and that's difficult for people to accept," he admits.

"I can write you a hill-billy song if you want but I'm trying something new."

His album Road Of Life proves the point. It's easy to say what it isn't. It's not Afro-rock or accepted soul. It's not reggae . . . but it's difficult to say what it is.

He has built up rhythm and song structures from all those influences and added a strung-out percussion that works. Because the music is virtually indescribable the critics are divided.

"The reaction I get from my music tells me a lot about people," he

DAVID HANCOCK BELIEVES IN THIS MAN

confides. "There are those that go with it and others that don't risk being different in case it endangers them."

"What I'm trying to do is inspire the kids to be creative and do something different."

Born in Rhodesia as Clifford Chewaluzza, he came to Britain in 1967 by way of Zambia when he realised there was no

future for a black musician in his own country.

"Yes, I was involved in the politics of Rhodesia," he says. "Everyone who lives there is political. I was an activist because you have to be. I came from a poor family and the day I left Rhodesia on the train I had £1.

"But my music is not a case of just taking an

African rhythm," he insists. "It is entirely my own music. I think it is in tune with what's happening and it can only get better. But I've been through a lot of hassles so far."

Yet he accepts it: "Oh yes, I think if you try to be different you pay the price and I accept that."

"I could go and make a hit record tomorrow," he predicts. "But I would get rid of the energy I'm putting into my music now."

"It's not the public that are saying 'no' to the music, because they haven't been given the choice. It's so hard to get something different across in this business."

Even now he goes along to record shops personally, and asks them to take his album.

"Some do, but a lot of them ask if it's in the top 30," he adds.

He also gets angry when he thinks his record company isn't doing as much as it could to promote him.

He's been trying to get

the sound across for the last four years and Road Of Life took him 12 months to make. He produced it himself.

"The first set of tracks I did were turned down by RCA so I had to go back to the studio and come up with something they would accept."

"I added a few strings and they said 'yes.'"

"I came to this town in '67 and that was when I got into producing. Then you had to do whatever you could and I couldn't get anyone to produce so I had to do everything myself."

The album's production is excellent. He's got a band together and they are planning some gigs in the near future.

"The sound will be raw and earthy," he promises. "And definitely different."

The single pulled from the album, though not the most representative track, sums up Mataya's attitude. It's called Keep Pushin' On — Keep Movin' On.

album picks

VARIOUS ARTISTS: Super Soul (ATLANTICK40559).

Good old Various Artists seem to be just about the busiest group in Soulville recently — this time around the product consists of twenty Atlantic gems which most respectable soul freaks probably own already: There's Otis Sitting On The Dock Of The Bay; Aretha howling for some Respect; Arthur Conley defining Sweet Soul Music; Percy Sledge sobbing about how good it can be When A Man Loves A Woman; King Curtis cooking up his Memphis Soul Stew, plus a whole lot of other familiar voices and one or two who aren't (Maggie from Jimmie Castor Bunch and Sister Sledge's Mamma Never Told Me). So what you do is pop down to the record store, check out the sleeve, and get it if the price still seems worth it once you've deducted the tracks you already have at home. One to play at parties whilst the priceless originals are safely locked away.

GD

GLADYS KNIGHT & THE PIPS: Knight Time (Tamla STML 11279).

A surprisingly good album this, considering that it seems to be the bottom of Tamla's Gladys barrel. The singing, material and arrangements are superb and the group is at its fiery and schmalzless best throughout. Eleven tracks and not a doper among 'em, the cream consisting of the steamy Between Her Goodbye And My Hello superb interpretations of Cloud Nine and (I Know) I'm Losing You and the pounding Your Heartaches I Can Surely Heal. Loved every second even though my copy had a dent in the edge plus a 5-inch scrape across Side Two. Buy, by all means, but check the record first.

GD

THE MIGHTY CLOUDS OF JOY: It's Time (ABCL 5097).

All I knew about MCOJ before I played this album was that they're a five-piece, somewhat well built and not terribly photogenic. After I'd given it a few spins though I became aware of five very talented throats capable of turning out intriguingly compelling harmony and solo work over an expansive range of material that includes up-tempo belters (Time, Everything Is Going Up), cooled out ballads (You Think You're Doin' It On Your Own), somewhat creaky falsettos (Heart Full Of Love) and even a set of near-authentic gospel crooning (The Master Pinn). An interesting and varied album is the result, although the group's immensely diverse talents may well be their worst enemy — you can't slip them neatly into any particular bag, you see, and that's not always the best way to make a name for yourself. Nice try though.

GD

US soul singles

- 3 SHINING STAR Earth, Wind & Fire Columbia
- 1 SUPERNATURAL THING, PART I Ben E. King Atlantic
- 4 SHOESHINE BOY Eddie Kendricks Tamla
- 5 LOVIN' YOU Minnie Riperton Epic
- 6 REMEMBER WHAT I TOLD YOU TO FORGET Tavares Capitol
- 12 LOVE FINDS ITS OWN WAY Gladys Knight & The Pips Buddah
- 10 WALKING IN RHYTHM Blackbyrds Fantasy
- 11 DANCE THE KUNG FU Carl Douglas 20th Century
- 18 L.O.V.E. (Love) Al Green Hi
- 14 ONCE YOU GET STARTED Rufus ABC

soul gossip

BARRY WHITE just turned quarter of a million sales for his Can't Get Enough. Barry's chasing it up with a new album, Just Another Way To Say I Love You, out here March 28. Also out next weekend is a new Disco Demand single, Kenny Bernard's What Love Brings. Pye are so confident in the record's hit potential that they've already arranged a celebration party at Manchester's Torch Club on the day following its

release. Next Graham Central Station 45 is Feel The Need c/w We Be's Getting Down out next Friday. Delayed Barbara Mason answer record to Shirley Brown's Woman To Woman. From His Woman, out this Friday. Great reading for soul history freaks — Bill Miller's book The Coasters. It's crammed full of facts and figures for the collector as well as making thoroughly enjoyable reading. Publishers are Swan Books, it's a paperback and it'll setya

back a mere 60 pence. UK tour currently being arranged for BT Express. Tentative dates are May 14-23, by which time the group could have a sizeable second hit via their Express single. First Disco Demand olpee Solid Soul Sensation in the album charts at thirty. A follow-up album Great Disco Demands featuring all hit DD singles to date set for release next Friday. Gladys Knight reportedly going to court with Motown.

Pointless

Dear Face,
Every morning I rush down the stairs to await my Record Mirror and frantically turn to the middle page hoping that there is a double page pin-up of the Rollers but there never is. So how about it? BCR Fan, Yorkshire. Seems a bit pointless rushing down the stairs every morning as we only come out on Thursdays. Anyway, if you were a regular reader you would know that the Rollers were one of the first posters we had.



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 & Popswap Mirror, Spotlight House, 1 Benwell Road, London, N7.

Star Letter

Dear Face,
It's the last straw. Sue Byrom rightly pointed out that an instrumental record usually only gets played as background music for a D.J.'s chit-chat or played before a news or commercial break. What's the point of bringing out a good instrumental only to end up as backing music to a woffling D.J. Okay some jocks are worth listening to but not at the expense of missing a good instrumental record. Why can't the Beeb or any other radio station have a programme devoted entirely to singles and album tracks for us instrumental fanatics.

David Fearn, Derby.
A lad after my own heart, a £2.50 record taken on its way to you.

moments of complete insanity, quite often in fact. As you see, I've printed your letter. I don't want you to give your money to the post office. I want it!

Dream by John Lennon and Pick Up The Pieces by the Average White Band.

Puzzled

Dear Face,
Could you please solve this problem for me: when Suzi Quatro made No 1 in 1973 with Can The Can, I read in quite a few music papers that she was the first female to get to the top in five years. Many D.J.'s said this too. But didn't Freda Payne make No 1 with Band Of Gold in 1970?

A Puzzled Person, Shrewsbury.
I remember it, too. Little puzzled person and you're right.

Aggro

Dear Face,
I liked the way that lad who says he likes the Bay City Rollers wrote his letter. Don't call me sweetie if you know what's good for you he said. I dunno what a couple of bent Roller fans are gonna do but don't worry me and a few lads will come round if they want any aggro.
Tim, Stepney.
Who's worrying, anyway I'm not really into violence.



FREDA PAYNE: No 1



AVERAGE WHITE BAND: The Best

Handsome

Dear Face,
I must agree with what Erma Farkle said about Cliff Richard and how talented he is, and good looking. He isn't what some people call him, an old man. How about a colour poster of him?
Kathryn Austin, Henley.

No posters available at the moment, he's still putting his face pack on.

Deceiving

Dear Face,
You always have different comments to make on various stars. What about Lynsey De Paul, is she as innocent as she looks, is she so petite or is she a wild girl?
Anonymous.
I dunno, I wouldn't mind finding out though. She's got lovely... eyes. Ah, bet you thought I was going to be rude then. You're right, I was!



LYNSEY DE PAUL

Next?

Dear Face,
We all know that your favourite band used to be Free but I'm sure that I'm not the only one wondering who your favourite band is now?
Julie Barker, Southend.
Good question Julie, I don't know. Pass. Next question please.

Initials

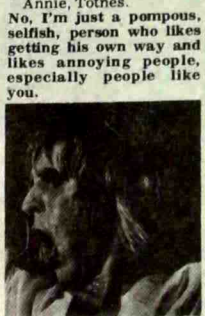
Dear Face,
On the albums review page the reviewers are never named only their initials. So just who is P.H., S.B., D.H., J.I., etc.

Album freak, Sodbury.
Ah that's better I can answer this one. P.H. is Peter Harvey, S.B. is Sue Byrom, D.H. is Doctor Hancock, and J.I. is Jan Iles. Alright no more questions this week please my brain is beginning to ache.

Spirit

Dear Face,
You are always quick to criticise somebody else

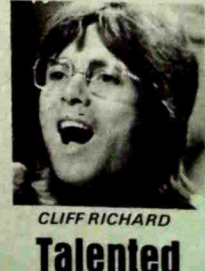
and their own opinions about music, but whenever somebody criticises you, you always give sarcastic comments afterwards. Are you some kind of spirit in the sky or something that is above criticism?
Annie, Totnes.
No, I'm just a pompous, selfish, person who likes getting his own way and likes annoying people, especially people like you.



MICK RONSON

Thanks

Dear Face,
Give my regards to P.H. who reviewed the new Mick Ronson album. He was the only person who had anything of value to say about this brilliant album. All the other music papers compared him to Bowie and never said much about the music. It's as good as "Slaughter" and I hope the next one is too.
John Davies, Surrey.
Well Pete, who has just arrived back from the States, passes on his thanks for the kind words.



CLIFF RICHARD

Talented

Dear Face,
Who the heck does Emma Farkle think she is? David Cassidy is much better looking and talented than Cliff Richard.
Julie Bartram, Norfolk.
Oh do be quiet.

The Best

Dear Face,
At last a good funk record has made an impact on the charts. The Average White Band. It shows that you don't have to be black to make a good funk record. Long live the White's.

A. Margerum, Islington.
Oh when the White's go marching in... Yes it's a damn fine record. One of the best singles of the year so far in fact.

Insults

Dear Face,
Who the hell is Alan Edwards? His gig reviews are pretty good, in fact the only gig reviewer who is any good. Is it you?

Dr. Feelgood fan, Portsmouth.
No, it isn't me, how dare you compare me to that walking mess. He makes me ill with his insane burlings. Sorry about the insults Al but I'm only getting my own back. Do you readers realise that he sent me a rather horrid letter?

Well that's all for this week, I'll let you know what happened at the RCA Record Mirror Soul Search contest next week. Until then be nice to your mothers won't you.

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NOO YAWK CITEE BLUES

ALL THE way to America to hear an album played? Huh, if anyone else had asked that question I'd have socked 'em. It takes a lot of explaining, so get comfortable. Visualise the Noo Yawk citee skyline or something, then try and figure out what you'd do if you were a world famous group who'd been in hibernation for over one year.

Justin Hayward and John Lodge are, respectively guitarist and bass player with the Moody Blues, but the Moody Blues have been throwing a collective moody (yawn) for the past whenever and Jus and John decided to carry on the good work on their own.

Besides they've got this studio which just happens to be the very best in the world so a world premier play-back in quadrophonic sound at Carnegie Hall begins to sound a little more realistic? Doesn't it?

"Maybe if you understand then, that Jerry Wintraub - Moody Blues manager - is one of the biggest men in Noo Yawk? He visited England on New Year's Eve just to hear a private playback of the Justin Hayward John Lodge debut - Blue Jays - and on his way back to Los Angeles suddenly realised he'd travelled 12,000 miles to listen on an album. Why not make the world's press do the same?"

So 1,000 media men plus 1,800 fans packed the hall with as much atmosphere as you'd

Peter Harvey visits the Big Apple

find at a Beatles reunion concert and made what seemed like a weird idea into one of the most successful album launches of all time.

The album's already gone gold in the States (confirmed four days after release) and advance orders here guarantee immediate chart status.

The first few bars of the play-back were greeted with wild applause as fans recognised the characteristic Moody Blues sound, then each track in turn was applauded like it was a live number. At the end of the playback - when the image on the suspended screen had changed from the album sleeve design to a message: "Good luck Blue Jays" - there was a standing ovation.

Afterwards in their 31st floor suite over-



looking Central Park. Just and John admitted the whole thing was a bit strange.

"But what could we say when this was suggested," said Justin. "We're proud of this record and if it can't stand up on its own there's something wrong with our judg-

ment. It's not a hype. We're not some group who has just formed." Besides we've played the Carnegie Hall as a band. We made a record that we like and Jerry just didn't want it to filter out. We just wanted people to know that there was

music coming out of our little camp."

The two of them, who wrote most of the Moody Blues big hits anyway, feel they are carrying the flag for the Moody Blues.

"We've had so many letters from people who desperately wanted records out of us,"

says Jus. "This is for them. There were no plans, we just went into the studio, wrote this album and the whole thing snowballed into this."

The new album has given them far more freedom than they ever had with the Moody Blues.

"On the Moodies' albums it would be two or three songs each, that's the way it went. This album gives us much wider scope and we've learned a lot."

You can hear it all the way through. There's a freshness and ring of hope that overshadows their earlier work.

Jus: "Everybody in the Moody Blues is proud of everything we've done. Right now Blue Jays is my favourite album."

Meanwhile the rest of the Moody Blues are otherwise occupied and anyone who tries to suggest that everything is normal has got to be silly. Nevertheless, these two are admitting nothing.

"The Moody Blues will never die," says Justin.

Would they ever play together again though, aah that's another question altogether.

"If we could really speak for everyone," says Jus. "We'd honestly tell you. If the five of us were in the studio we could call the album Moody Blues."

Yeah that sounds right doesn't it. Suffice to say that they don't see why the old group should never work again but in the meantime they've got this album and a follow-up half completed plus a tour of first Europe, then England, then the States, with the guys who made their solo album with them.

Blue Jays is the name of the album and in future whenever you hear it, just think of the Moody Blues. They're carrying on a great tradition and after that shebang in Noo Yawk, you've got to admit, they have style.

Fresh angles from East Anglia

FROM the backwaters of East Anglia, a young group is hoping to launch into the high orbit, of the big-time pop world.

Calling themselves Cosmic Love, the group hail from Great Yarmouth, and are presently on their first tour of Norfolk and Suffolk.

They have no illusion about who their music is intended for. They want to break into commercial pop with their own brand of music, which vocalist Tony Diggle says is "something between Slade and Geordie".

Manager of the group is 23-year-old Roger Webster, who said: "Their act is different from anything I have seen. There are groups in Yarmouth and around Norfolk who have been going longer and perhaps play tighter, but they have not got that magic sound like this group, and have never got past the front door."

Bass guitarist, Chris Smith, who looks like one

of the Faces, said: "We like to give a good impression, and sometimes we get everybody dancing straight away. Other times, they just sit there, which only makes us work harder." This remark was endorsed by Tony who said: "You have got to get a reaction of some kind, otherwise it might just as well be Wimpy Bar music. We just want everybody to



Continuing our series on new up-and-coming groups

get up and go".

Already the group, which also comprises lead guitarist, Ricky Newson, and Ricky Titcombe on drums, have been to two recording studios, armed with a tape they cut themselves. Far from being kicked off the front step, one company told the group to make another trip after they have produced some more material. Their "demo" tape was not as professionally produced as it might have been, but Roger "Mr Fixit" Webster has his eyes on an Ipswich studio where the group can record with proper facilities.

Perhaps the most remarkable point about this group is that they have a lot of time on their side. Their average age is only 16. Tony is the only one at work, while Chris is at college, and the two Ricky's are still at school.

This age factor has disadvantages though. Tony said: "The fact that

two of us are still at school is holding us back a bit, but as soon as they finish, we'll be out on the road".

But any disadvantages of age are more than offset by the vigour of the group members, and inevitably, their impetuosity. They have been together for over one year, and they are very determined to get to the top.

All the money they make is poured back into the group, regular girlfriends have been dropped, and they rehearse together three or four times a week in The Rocket - a pub run by Ricky Newson's father.

Another feature of this group is their humour. Vocalist Tony, who has nearly won Oscars for his impersonations of Gary Glitter, has a cheeky type character which should melt the knitted brows of any record company ogres.

A self-confident and extrovert character, Tony

could be the secret to this group's success. Instead of playing to the music, the rest of the group should be playing to him, so he is not drowned out. More balance between the other three members of the group would also prevent them from sounding too top heavy.

At their Bury St Edmunds concert, the group had trouble with a microphone and an extra trip had to be made to collect some forgotten cymbals. They played two numbers of their own, and it was evident in these, that maybe Cosmic Love have got enough potential.

"They are just playing to get the break - just like 2,000 other groups," said Roger wryly. He is absolutely right. But Cosmic Love have got time, and a gritty determination. With a bit more grooming, and few breaks, they might just make it.

IAN ONIONS

albums

IAN HUNTER (CBS 8 80710).

The opening three tracks are all rockers and most frustrating. You can turn them up until you're getting complaints from the far end of the street and still they don't happen, not really. It's not the material that's at fault. Hunter's a dab hand at a well-honed rocker and these are good songs — well played too. The reason they don't rock is that they've had their balls lopped off in the mix. Criminal deprivation I call it and whoever engineered it ought to be ashamed of themselves. Once you've not got off on those three though, things improve dramatically and not before time, because there's only one track left on the first side. It's called Boy and is one of those painful pieces of advice that Hunter handles so well, his voice wringing all that's to be wrung out of a good lyric and tune with lots of soupy strings and things lending support — manique. Side two is good the whole way. It opens where side one left off in melancholy mood with the short 3000 Miles From Here, then zaps into a series of rockers. The first, The Truth The Whole Truth Nothin' But The Truth, is, to my mind, the best he's ever written and Mick Ronson contributes some crackling guitarwork. Next comes I Ain't Easy When You Fall, distinguished by a fine chorus, then there's some spoken stuff I could do without, before the finale, a hell-to-leather piece called I Get So Excited, which is tailor made for a stage show closer. In all, it's a strong first solo offering from Mr. Hunter, despite the start getting muffed in the cooking. In concert, it should all sound phenomenal.

looks as if Clifford has firmly established himself as one of the finest contemporary singer/songwriters Britain has produced, and I think his critics, who dismissed him as a one hit wonder, will have to do a lot of stuttering to get out of this one!

J. I.

JOHN DENVER: An Evening With John Denver (RCA 3211).

This album is exactly what the title says it is: a live recording of a gig Denver did in California late last year, reproduced as a double album. For a live album, the sound is pretty good, audience repartee and all. The songs John sings include favourites and newies — Rocky Mountain High, Annie's Song, Sweet Surrender are amongst the better known ones, Saturday Night In Toledo slightly less well-known! I find John's chat bits a little on the gushy side — lots of little laughs at nothing — but then I thought that when I saw him on his British TV series. That aside, the music is fine, and he's got so many fans here, I'm sure lots of them will want to spend the evening with him.

S. B.

JUSTIN HAYWARD JOHN LODGE: Blue Jays (Threshold TBS 14).

This is it then, the proof that all that ballyhoo in New York (see feature) was completely justified. The record company were sure they had something worth shouting about and the more I listen to this the more I think they were dead right. The point is, no-one makes easy on the ear orchestral pop better than the Moody Blues and these two — who wrote most of the Moddies' hits — have simply carried on where the old group left off, showing more hope and optimism than before. Jus and John have honed up the acoustic guitar/synthesizer treatment into a mode befitting 1975. It's an album album, one you want to play all the way through to set a mood, and it's decidedly catchy after a few plays. Where Peter Knight's orchestra joins in there's something of a film score quality. Indeed, film music would seem to be an obvious departure for these two. Whether the Moody Blues ever play together again has become of only academic interest. With ten songs as good as anything the old band ever did together, Justin Hayward and John Lodge can safely proceed with part-two of their world-wide success story.

CLIFFORD T. WARD: Escalator (Charisma 1098).

We'd like to inform all you numb-bums who have been sitting and waiting for Clifford's latest album to wait no more because Escalator has had its various technical faults rectified and is in the shops. It is far superior to any of Clifford's past creations and has a mixture of poignant, bitter-sweet melodies and sparkling arrangements. The refreshing Mr. T. offers us his own simple philosophies on love and relationships, without sounding too corny or foppish. He's at his best on tracks like We Could Be Talking and Jigsaw Girl — the latter being his latest single. Side two for me has the nicest batch of songs, and includes a fairy tale treat called Bilbo Baggins, based on that lovable hero from the Hobbit. On this track Clifford uses a delightful kiddies' choir on back-up vocals and it wouldn't surprise me if this became a firm favourite for every junior music lover. Cellophane is another outstanding track which I think would have made a better single than Jigsaw Girl, as it is immediately more catchy and commercial. If now

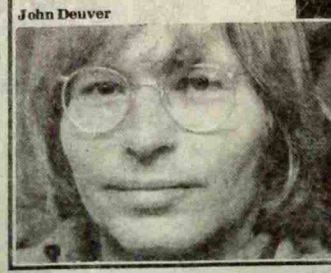
GREAT DISCO DEMANDS (Pye Disco Demand DDLF 5002).

With the current interest in Northern Soul — especially around the Wigan area, it's really been a matter of time before an album collection of some of the most popular Wigan sounds was released. Out of the fifteen tracks featured on this LP, three have made the charts: Wayne Gibson's Under My Thumb, The Javelle's Goodbye Nuth To Say and Poolee by Wigan's Chosen Few.



Ian Hunter

Clifford T Ward



John Denver



Of the others there are some that should have repeated the success, especially the Casaleers' Dance, Dance, Dance. Anyway, a good chance to hear exactly what sounds those Northern clubs reverberate to on a Saturday night. Small point of interest: Most of the tracks featured are numbers that have been exchanging hands for anything up to £10 and more — so, as the sleeve note writer points out, the price you pay for this has saved you about £117.50!

S. B.

DISCO PARTY (Polydor 2450 256).

Polydor Records now boast a not inconsiderable

soul stable, and this album offers 14 disco tracks by the original artists. Really very good value when you read the listing which includes Get Dancin' (Desco Tex); Never Can Say Goodbye (Gloria Gaylor); Funky Stuff (Kool & The Gang); Sex Machine (James Brown); Hand On In There Baby (Johnny Bristol) and Step By Step (Joe Simon). Well thought out, and great for parties.

S. B.

SHIRLEY BASSEY'S SINGLES ALBUM (United Artists 39728).

The title says it all — if you like the best undressed lady in the business singing her way

through classics like Something, Big Spender, Fool On The Hill, Love Story and For All We Know, then this is one for your collection. There's a good balance of songs, ranging from the raucous to the romantic, and compared with the price you'd pay for these numbers as singles, it's great value as well.

S. B.

JONATHAN KING: A Rose In A Fistful Grove (UKUKAL 1010).

If only Jonathan King would realize that he is not quite as clever as he likes to think he is, his recorded work might be that much better. He dabbles in so many different styles, but never

seems prepared to dwell long enough to perfect any one of them. Here he has a tempted what is, by his standards a serious album and, while sometimes there is no doubting his sincerity, there are too many traces of the glib impromptu approach he brings to his more usual musical spoofs. There are four of JK's own compositions included and they all work well enough — including The True Story Of Molly Malone which, if not sensitively presented, might well have come over as plain bad taste. Of the other songs he's chosen, Joni Mitchell's A Free Man In Paris might easily have been written by him and his interpretation of it rings true. On the other hand, his inclusion of songs like Jimmy Buffett's Come Monday and Ann Peebles' recent hit I Can't Stand The Rain, is hard to justify. While they are strong enough to be listenable in almost any form, Jonathan's lacklustre treatment does them no favours. The overall impression is of a skimpy work, lightly put together and well short of living up to it's chillingly effective sieve.

R. F. C.

COMMANDER ODY & HIS LOST PLANE/ AIRMEN: Commander Ody & His Lost Planet Airmen (Warner Bros K56108).

After the disappointingly short Country Casanova and a live set which, although superb, consisted mainly of reprises, it's great to have a full length studio album from Commander C. and his good old boys. The mixture's much the same as before: Kountry Klassics (Southbound, California Okie), a bow towards the rocking fifties (House of Blue Lights), and from the Commander his self a boogie woogie piano extravaganza (The Boogie Man Boogie) and a semi-spoken quasi-humorous drawler (That's What Like About The South). Other delights include new pedal steel player Ernie Nagar, who handles one of the most expressive instruments on earth with a skill that's the equal of his predecessor Bobby Blue Black, while Andy Stein once again provides superb fiddle and sax solos throughout. In fact, the only disappointment on an otherwise superb set is the band's rather lacklustre interpretation of Little Feat's 'Willin', a song I'd have thought was tailor-made for the Airmen; but it's a small price to pay for a fine, fine reckerd. And I just love that cover.

G. D.

THE TENTH ANNIVERSARY ALBUM OF TOM JONES TWENTY GREATEST HITS (Decca TJD 175).

Pontypridd, South Wales, not only boasts an exquisite leg of lamb but also Britain's tasteful answer to Elvis the Pelvic Ace, Tom Jones, who in 1966 had his first number one hit record with It's Not Unusual. And one decade later we look back on the pandemonium he created

amongst lasses and housewives alike. In particular, the most prominent stage attribute must be Tom's impertinent thrusts and swings of his hips. Tom proved he had more bodily movements than the Whip at Battersea Funfair, and it mesmerised his audiences. America was quick to note Jones' powerful influences and mind-boggling entertaining provocations, so they booked him to appear in shows all around the States — and he's still there today; fulfilling women's secret desires and needs. This album is a pleasant reminiscence of his extravaganzas — and more! So if you were a part of this nostalgic era and tunes like Till, Love Me Tonight, Dillan and She's A Lady send erotic shivers down your spine; then this album will give you a thrill in more ways than one!

W. H.

YES: Yesterdays (Atlantic K50048).

Well, could this be the start of another Beach Boys re-release saga. Yes, or rather Atlantic, have so far managed to steer away from compilation albums. The nearest they got was the predominantly live Yes-ongs package. But here's the first bona-fide compilation, mainly comprising material from the band's first two albums, Yes and Time and a Word. And these early tracks are very much songs, as opposed to the symphonic monsters they later produced, nearer to the rock and roll roots they later strayed from. Tracks include Then, Astral Traveller, Dear Father, Time and a Word and Sweet Dreams from the Time and a Word album. Looking Around and Survival from the Yes album, plus America which was recorded for the Age of Atlantic sampler. The only other interesting point about the album is that it features all three of the musicians who have subsequently left the band — namely Pete Banks, Tony Kaye and Rick Wakeman. M. T.

'HOPVN: Grand Slam (JetLP08).

The leading light of the band is attractive Ann Odell who looks like she has just stepped out of a Renaissance painting. Ann, who in the past has worked closely with seasoned stars like Art Garfunkel and Bryan Ferry, is the founder member of the band which gets its name from the famous Polish composer, Chopin. However, it is wrong to assume that Chopyn's music is classically orientated because the majority of their compositions are hotshot funk interpreted in a style all their own, and although pleasant enough I personally prefer their jazzier numbers like Space Nativity, penned by Ann. The band have released a track off the album for their latest single called Midnight Hour, so lend an ear to this exciting new rockpile — they could be going places.

J. I.

WHO, WHEN AND WHERE

THURSDAY

MARCH 20th
EDGAR BROUGHTON BAND, St George's Hall, Bradford.
RALPH McTELL, City Hall, Newcastle.
ANDY FRASER BAND/MIKE HERON'S REPUTATION, Town Hall, Leeds.
STACKRIDGE, Winter Gardens, Cleethorpes.
MUD, Lelsure Centre, Gloucester.
SCREAMING LORD SUTCH, Warren Country Club, Stockport.
MANFRED MANN'S EARTH BAND, Treforest Polytechnic, Glamorgan.
FUSION ORCHESTRA, Marquee, 90 Wardour Street, London.

FACTORY, Revolution, Cardiff.
HUNTER-RONSON, City Hall, Sheffield.
JACQUES LOUSSIER TRIO, Guild Hall, Preston.
CURVED AIR, Bristol University.
DUCKS DELUXE, Golden Lion, Fulham, London.
ROCK ISLAND LINE, Stars and Bars, Plymouth.
MAGNA CARTA, Farnham Technical College.
MIKE ABSALOM, York College of Further Education.
SASSAFRAS, Pembroke Technical College.
JESS RODEN BAND, Pavilion Ballroom, Weymouth.

DR FEELGOOD/THE MOVIES, College of Education, Reading.
FBI, Hope & Anchor, 207 Upper Street, London N1.
10cc, Odeon, Hammersmith.
GONZALEZ, Dingwalls, Camden Lock, London NW1.
NUCLEUS, Kingston Polytechnic.
MOON, Brecknock, 2271 Camden Road, London NW1.

RALPH McTELL, New Theatre, Southport.
10cc, Winter Gardens, Bournemouth.
MIKE HERON'S REPUTATION, City Hall, Newcastle.
GILBERT O'SULLIVAN/CLAIRE HAMILL, Theatre Club Wakefield.

JESS RODEN BAND, Balls Park College of Education, Herts.
CHAIRMAN OF THE BOARD, California, Dunstable.
TRUE BIRTH/FBI, Speakeasy, 48 Margaret Street, London W1.
ALVIN LEE & CO, Roundhouse, Dagenham.
ACE/ENGLISH RUGES, City Hall, St Albans.

10cc, Capital, Cardiff.
BOB KERR/WHOOPEE BAND, Golden Lion, Fulham.
MUSCLES, Zero 8, Southend.
TRUE EXPRESSION, Abercorn, Belfast.
SOFT MACHINE, Town Hall, Birmingham.
FAST EDDY, Quaintways, Chester.
FBI, Speakeasy, 48 Margaret Street, London W1.

RONNIE LANE'S SLIM CHANCE, Winter Gardens, Cleethorpes.
DERROLL ADAMS, Medway Folkcentre, Old Ash Tree, Rainham Road, Chatham.
WILD WAX SHOW, Fishmongers Arms, Wood Green.
GRAND SLAM, Upstairs at Ronnie's, 47 Frith Street, London W1.

FRIDAY

March 21st
RALPH McTELL, Globe, Stockton.
10cc, Odeon, Birmingham.
GILBERT O'SULLIVAN/CLAIRE HAMILL, Wakefield Theatre Club.
MIKE ABSALOM, Derby College of Further Education.
JUDAS PRIEST, Winter Gardens, Penzance.
MUD, Gaumont, Hanley.
CURVED AIR/TRACE, Guild Hall, Plymouth.
JACK THE LAD, Redbridge Technical College, Romford.
PURE CHANCE, Scarborough Penthouse.
EDGAR BROUGHTON BAND, Glasgow Technical College.
SASSAFRAS, Hereford College of Education.
JACKIE LYNTON'S GRANDE, Dingwalls, Camden Lock, London NW1.
STACKRIDGE, Town Hall, Huddersfield.
DECAMERON, Deptford Town Hall.
PASADENA ROOF ORCHESTRA, Biba's, Kensington High Street, London.
BE BOP DELUXE, Pattie Pavilion, Swansea.
STEVE HARLEY WITH COCKNEY REBEL, Capital, Cardiff.
AVON CITIES, The Granary, Bristol.
SHAKIN STEVENS & THE SUNSETS, Aston University.
HUNTER-RONSON, Free Trade Hall, Manchester.
JACQUES LOUSSIER TRIO, Town Hall, Leeds.
ANDY FRASER/MIKE HERON'S REPUTATION, City Hall, Newcastle.
JUDAS PRIEST, Winter Gardens, Penzance.
ANN PEBBLES, Heavy Steam Machine, Stoke.
SOFT MACHINE, Lanchester Polytechnic.
GEORDIE, Oxford College of Further Education.
OSIBISA, Aston University, Birmingham.
RONNIE SCOTT TRIO, Vikings Hotel, Gooles.
ANGE, Penthouse, Scarborough.
BYZANTIUM, Swindon Technical College.
GLOBAL VILLAGE TRUCKING COMPANY, Stevenage School, Herts.
JACK THE LAD, Redbridge Technical College.
JESS RODEN BAND, Harrow Technical College.
RONNIE LANE'S SLIM CHANCE, Civic College, Ipswich.
NEIL SEDAKA, Odeon, Hammersmith.
DUCKS DELUXE, Marquee, 90 Wardour Street, London W1.



GILBERT O'SULLIVAN SHOWADDYWADDY, Steam Machine, Henley.
CARAVAN, Corn Exchange, Cambridge.
SASSAFRAS, Town Hall, Burton on Trent.
THE SAVOY BROWN BLUES BAND, Dingwalls, Camden Lock, London NW1.
STACKRIDGE, Farnborough Technical College.
RONNIE LANE'S SLIM CHANCE, Priar's, Aylesbury.
SNAFU, Pershore College.
PASADENA ROOF ORCHESTRA, Biba's, Kensington High Street, London.
BE BOP DELUXE, Peterborough Technical College.
UPP, The Granary, Bristol.
SHAKIN STEVENS & THE SUNSETS, Merry Makers, Slough.
QUICKSAND, Town Hall, Burton on Trent.
TRUE EXPRESSION, Lawston Youth Club, Burton on Trent.
THE DRIFTERS, Palais, Hammersmith.
JUDAS PRIEST, Liverpool Stadium.
ANN PEBBLES, Barabarella's, Birmingham.
SOFT MACHINE, Colston Hall, Bristol.
MANFRED MANN'S EARTH BAND, Kursaal, Southend.
BIFFO, North East London Polytechnic, Walthamstow Precinct.
GEORDIE, Leas Cliff Hall, Felkstone.
BYZANTIUM, Oldham Technical College.
DR FEELGOOD, Southend Technical College.
HUNTER-RONSON, Empire, Liverpool.
JACQUES LOUSSIER TRIO, Free Trade Hall, Manchester.
CURVED AIR, Town Hall, Torquay.

SUNDAY

March 23rd
EDGAR BROUGHTON BAND, Citadel Hall, Edinburgh.
RALPH McTELL, Theatre Royal, York.
10cc, De Montfort Hall, Leicester.
GILBERT O'SULLIVAN/CLAIRE HAMILL, Winter Gardens, Bournemouth.
STACKRIDGE, Greyhound, Croydon.
MUD, Palace Theatre, Newark.
CARAVAN/RENAISSANCE, Town Hall, Birmingham.
TIM ROSE & THE MOVIES, Tithes Farm House, Eastcote Lane, South Harrow.
SASSAFRAS, Oundle School, Peterborough.
DECAMERON, Centre Hotel, Liverpool.
SNAFU, Queen's Hotel, Southend.
STEVE HARLEY AND COCKNEY REBEL, Colston Hall, Bristol.
HUNTER-RONSON, Apollo, Glasgow.
FRUUP, New London Theatre, Dury Lane, London.
JACQUES LOUSSIER TRIO, Theatre Royal, Norwich.
CURVED AIR, Johnson Hall, Yeovil.
SUNDANCE, Pavillion, Cheltenham.
ACE, Victoria Palace Theatre, London.
SOFT MACHINE, Free Trade Hall, Manchester.
MANFRED MANN'S EARTH BAND, Barabarella's, Birmingham.
NIGHT HAWKS, Cabbage Patch, London Road, Twickenham.
ALBERTOS, Oundle School, Peterborough.
ANGE, Hull Arts Centre.
FAST EDDY, Dove & Olive, Liverpool.
KURSAAL FLYERS, Torrington, 4 Lodge Lane, London N12.
MAGNA CARTA, Post House, Northenden, Manchester.
A BAND CALLED O, Marquee, 90 Wardour Street, London W1.
CHAIRMAN OF THE BOARD, Bailey's, Leicester (one week).
STRANGE DAYS, Radford Variety Club, Nottingham.

TUESDAY

March 25th
MARION MONTGOMERY, Opposite Lock Club, Birmingham.
MUD, New Theatre, Hull.
DERROLL ADAMS, Old Ash Tree, Chatham.
CARAVAN/RENAISSANCE, Civic Hall, Guildford.
SASSAFRAS, Arts Centre, Huddersfield.
TIM ROSE, Dingwalls, Camden Lock, London NW1.
10cc, Brangwyn Hall, Swansea.
STEVE HARLEY AND COCKNEY REBEL, Liverpool Stadium.
BURLESQUE, Upstairs at Ronnie's, 47 Frith Street, London W1.
CURVED AIR, Heavy Steam Machine, Stoke.
ANDY FRASER BAND/MIKE HERON'S REPUTATION, Town Hall, Birmingham.
BEEES MAKE HONEY, Golden Lion, Fulham.
SOFT MACHINE, City Hall, Newcastle.
ALBERTOS, 100 Club, Oxford Street, London W1.
GLOBAL VILLAGE TRUCKING COMPANY, Tiffany's, Bournemouth.
KURSAAL FLYERS, Newlands Tavern, London SE15.
FRUUPP, Surrey University.

COMING EVENTS

HUNTER-RONSON, City Hall, Newcastle (March 26).
CURVED AIR, Winter Gardens, Malvern (March 27).
RALPH McTELL, Woodville Hall, Gravesend (March 28).
MUD, Pavillion, New Brighton (March 28).
ANDY FRASER BAND/MIKE HERON'S REPUTATION, Free Trade Hall, Manchester (March 29).
STEVE HARLEY AND COCKNEY REBEL, California, Dunstable (March 29).
10cc, Kursaal, Southend (March 29).
RONNIE LANE'S SLIM CHANCE, Glen Ballroom, Llanelli (March 29).
OSIBISA, Roundhouse, Chalk Farm (March 30).
ELLA FITZGERALD, Wakefield Theatre Club (April 3 for three days).
MANFRED MANN'S EARTH BAND, Winter Gardens, Cleethorpes (April 3).

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REFLECTIONS

EDITED BY PETER HARVEY

Heron (S)talking

(an interview with Mike Heron of Mike Herons Reputation.)

THE INCREDIBLE String Band were one of the first, and one of the last, groups to be associated with the so called 'alternative culture' of the sixties. Although basically a folk group they seasoned with age into an entertaining outfit capable of covering

everything from rock to reggae. Sadly they were never really what one could call commercial but still managed to release around fourteen records which met with varying degrees of success. Mike Heron has now disbanded String Band and formed his own band called aptly enough Mike Herons Reputation. So, with a new band, a new album (named after the

band) and above all a new approach Mike Heron is most definitely back in business. Although, they are obviously aiming at a far wider audience than before, it isn't just another cynical financial assault on the pop market. As Mike points out: "I have an idea of the kind of music I want to play and what the other guys in the group like to do. I think what were playing does have a wider appeal and at the same time it's very satisfying for us".

Mike explains why the new album sounds very American. "Over the last ten years I've been half here and half there; I'm not really American but I am influenced. I think the album shows on the album because I'm drawn



Mike Heron between the two? "Mike doesn't think the album likely to be a very big seller and readily admits: "I am not really a commercial producer. I produce in a class way. In particular I think my chances of making a commercial single are somewhat limited."

Sssh..

HONESTLY, talking about transferring Manhattan, it's about time they did something about Roy Wood. His water bed just burst this week and we're giving no prizes for the reason why... especially to Lou Reed who's giving everything away this week - including his guitars that won't stay in tune. Now, didya see Bette Midler? Fancy going to the Grammy awards wearing a record as a hat, I mean we know there are a lot of them (here) left unsold... and as for the Straws, if they think it's cute to have Salvador Dali watching their New York concert, you should see who

Average White Band pull at their concerts... we heard they partied all night with Aretha, after the Grammy awards... meanwhile back in Blythe, the guest list for the Tommy premiere is beginning to read like a royal listers Who's Who... y'know: Gary, Twigg, McCartney and the Faces... really they should check out Maida Vale on a Friday night there were one or two music biz people streaking there this week... finally the Bee Gees are the latest group to move to the States, Bowie looks like he's never coming back, and, we'll always be around. BYE BYE xxx.

Busy Ballard

RUSS BALLARD, the former Argent guitarist, has formed a new backing band to support him in his solo career.

Ballard is still auditioning for a keyboard player, the line-up so far is: Ballard, Geoff Skates on lead guitar, Terry Lester on bass, and Al Wickett on drums. If a keyboard player isn't found in time, Russ Ballard's brother Roy will guest with the band.

Yesteryear Charts

- 1 1 WANDERIN' STAR, Les Marvin
 - 2 3 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
 - 3 2 LET IT BE, Beatles
 - 4 4 I WANT YOU BACK, Jackson Five
 - 5 8 THAT SAME OLD FEELING, Pickettywitch
 - 6 17 CAN'T HELP FALLING IN LOVE, Andy Williams
 - 7 9 YEARS MAY COME, YEARS MAY GO, Hermans Hermits
 - 8 11 DON'T CRY DADDY, Elvis Presley
 - 9 13 NA NA HEY HEY KISS HIM GOODBYE, Steam
 - 10 6 INSTANT KARMA, John Lennon and Yoko Ono with the Plastic Ono Band
- 21 March 1970
- 1 6 THE LAST TIME, Rolling Stones
 - 2 1 IT'S NOT UNUSUAL, Tom Jones
 - 3 3 SILHQUETTES, Hermans Hermits
 - 4 2 I'LL NEVER FIND ANOTHER YOU, Seekers
 - 5 7 COME AND STAY WITH ME, Marianne Faithfull
 - 6 13 GOODBYE MY LOVE, Searchers
 - 7 9 I MUST BE SEEING THINGS, Gene Pitney
 - 8 4 I'LL STOP AT NOTHING, Sandie Shaw
 - 9 10 YES I WILL, Hollies
 - 10 5 GAME OF LOVE, Wayne Fontana
- 20 March 1965
- 1 - MY OLD MAN'S A DUSTMAN, Lonnie Donegan
 - 2 1 RUNNING BEAR, Johnny Preston
 - 3 3 DELAWARE, Perry Como
 - 4 2 POOR ME, Adam Faith
 - 5 5 THEME FROM A SUMMER PLACE, Percy Faith
 - 6 4 YOU GOT WHAT IT TAKES, Marv Johnson
 - 7 10 WHAT IN THE WORLD'S COME OVER YOU, Jack Scott
 - 8 7 WHY, Anthony Newley
 - 9 - FALL IN LOVE WITH YOU/WILLIE AND THE HAND JIVE, Cliff Richard
 - 10 8 SLOW BOAT TO CHINA, Ennio Ford
- 19 March 1960

Searching for soul in Tottenham

THE Tottenham Royal on Thursday evening hummed with the funkadelic jangling of novice soul bands who were part of the RCA and Record Mirror soul search contest. Capital Radio, London's commercial station provided deejay Greg Edwards and the very charming Record Mirror had staff who could be seen propped up at the bar!

The three bands chosen to appear from the numerous entrants were 2nd Chapter - an op-art six-piece combo from

downtown Brixton whose line-up included drums, bass, congas, trumpet and gravel larynx; Zamai a seven-piece from London's Wil bedsit land with line-up of drums, bass guitar, organ, congas, sax and vocals and last Breeze, possibly the most competent soul-singers of all, who also hail from the SW area and with a line-up not unlike the first two bands... It was a night we'll all remember and if the final of this affair is half as good we'll all be patting each other on the back.

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- COCHISE - Paul Humphry ABC.
- SOMEWAY SOMEHOW I'M KEEPING YOU - Tymes RCA.
- SORRY DOESN'T ALWAYS MAKE IT RIGHT - Diana Ross Tamla Motown.
- I'LL BE HOLDING ON - Al Downing Chesa.
- LOVE CORPORATION - Hues Corporation RCA.
- YOU GET YOUR KICKS - Mitch Ryder & The Detroit Wheels Pye Disco Demand.
- SPIRIT OF THE BOOGIE - Kool & The Gang Polydor.
- SNOOKEROO - Ringo Starr Apple.
- HURTSO GOOD - Susan Cadogan Magnet.



I'LL TAKE MANHATTAN...

AND HERE they are... coming out and doing it, the most fabulous: The Manhattan Transfer. Currently the toast of New York, they were the centre of the biggest record company stampede ever seen after playing a week in one club. Finally Atlantic Record's Ahmet Ertegun stepped in and they release their very first album at the end of this month. For the record, they are: Tim Heuser, Janis Siegel, Lauri Masse (phonw!!) and Alan Paul. The vocal group was originally formed in '69 but began in its present form in 1973. They've each done the circuit a million times; but this time it looks set to break big. Tunc Erim, Atlantic's A&R boss, says: "In the next six months they're gonna be the biggest band in the States." So don't forget dears, you read it here first.

A touch of R & B

(an interview with Wilko Johnson of Doctor Feelgood)

WHEN the Stones, the Who, Bolan and the rest first appeared they were immediately put down as subversive teenage vandals, standing about as much chance as Mao Tse Tung of getting any airplay at the Beeb. Now maybe Doctor Feelgood aren't in the same class as any of these groups, but any group going down well live and having a reasonably successful album behind them, DO deserve a little more exposure than Feelgood are currently getting.

Doctor Feelgood comprises ex-clerk Lee Brilleaux on vocals, former student Wilko Johnson on guitar, one time ice cream salesman The Big Figure on drums and recent bricklayer's mate Sparko on bass. This pretty uncompromising sort of background has lead them to adopt a frighteningly tough visual stance.

Originally a pub band like Ace, the Feelgoods seem to have got shot of the pubscene at just about the right time. However, Wilko doesn't agree that the circuit is in a state of decline and points out: "There are always good bands playing small gigs". It's quite a long way, in terms of outlook anyway, from the Hope

and Anchor to the Rainbow. Just as the change from Canvey church halls to flash recording studios must have been quite staggering.

Wilko is well pleased with the new album, Down By The Jetty. "I think it's a good album and I don't care what

anybody says about it. I believe in those songs and I believe in that album."

As far as the future is concerned Wilko Johnson isn't exactly forthcoming. "I can never think more than three days ahead but people are probably talking about it. I dunno... I don't really want to know."



Wilko Johnson

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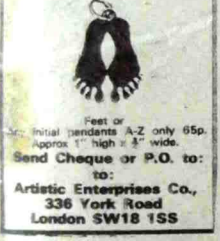
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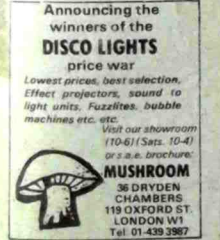


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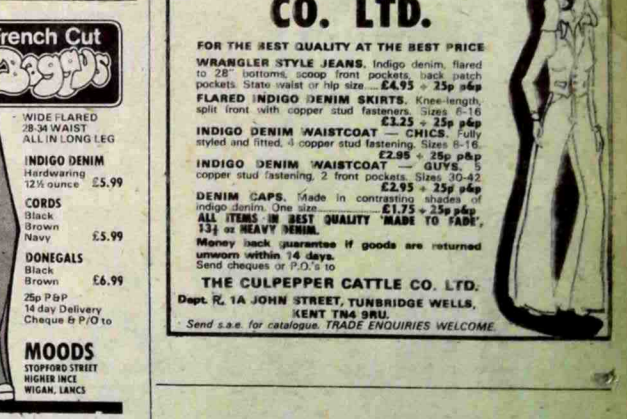
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