

Australia 30c

South Africa 26c

RECORD MIRROR

August 16, 1975 10p

Alex in the charts: It's where I belong

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Biddu's Indian Summer

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KC'S TV ban

— page 8

Win a date with Super Womble

page 11

BRITISH TOP 50 SINGLES



STYLISTICS

BRITISH TOP 50 ALBUMS

- 1 3 I CAN'T GIVE YOU ANYTHING (BUT MY LOVE) Stylistics
- 2 1 BARBADOS Typically Tropical
- 3 4 IF YOU THINK YOU KNOW HOW TO LOVE ME Smokey
- 4 2 GIVE A LITTLE LOVE Bay City Rollers
- 5 14 THE LAST FAREWELL Roger Whittaker
- 6 5 JIVE TALKIN' Bee Gees
- 7 8 DELILAH Sensational Alex Harvey Band
- 8 13 IT'S BEEN SO LONG George McCrae
- 9 6 IT'S IN HIS KISS Linda Lewis
- 10 12 SHERRY Adrian Baker
- 11 16 BLANKET ON THE GROUND Billie Jo Spears
- 12 7 SEALED WITH A KISS Brian Hyland
- 13 18 DOLLY MY LOVE Moments
- 14 10 TEARS ON MY PILLOW Johnny Nash
- 15 24 HIGHWIRE Linda Carr & The Love Squad
- 16 9 JET 'AIME Judge Dread
- 17 15 NEW YORK CITY T Rex
- 18 11 I WRITE THE SONGS / FOR LOVE David Cassidy
- 19 26 EL BIMBO Bimbo Jet
- 20 30 BEST THING THAT EVER HAPPENED Gladys Knight & The Pips
- 21 19 ACTION Sweet
- 22 25 LOVE ME BABY Susan Cadogan
- 23 38 THAT'S THE WAY (I LIKE IT) KC & The Sunshine Band
- 24 - SAILING Rod Stewart
- 25 20 MISTY Ray Stevens
- 26 35 SUMMER OF '42 Biddu Orchestra
- 27 28 GET IN THE SWING Sparks
- 28 36 SUPER WOMBLES Wombles
- 29 23 THE HUSTLE Van McCoy
- 30 33 FAME David Bowie
- 31 27 7-6-5-4-3-2-1-(BLOW YOUR WHISTLE) Rimshots
- 32 39 LOVE WILL KEEP US TOGETHER The Captain & Tennille
- 33 32 ONE NIGHT Mud
- 34 17 ROLLING STONE David Essex
- 35 45 DON'T THROW IT ALL AWAY Gary Benson
- 36 42 ROCHDALE COWBOY Mike Harding
- 37 21 HAVE YOU SEEN HER/OH GIRL Chi-Lites
- 38 43 ONE OF THESE NIGHTS Eagles
- 39 37 SEXY M. F. S. B.
- 40 44 LOVE IN THE SUN Glitter Band
- 41 - BRAZIL Crispy & Company
- 42 46 LOVE WON'T LET ME WAIT Major Harris
- 43 50 A CHILD'S PRAYER Hot Chocolate
- 44 41 I DO I DO Abba
- 45 49 ALL I NEED IS YOUR SWEET LOVIN' Gloria Gaynor
- 46 47 THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby
- 47 - JULIE ANN Kenny
- 48 - KNOCKIN' ON HEAVENS DOOR Eric Clapton
- 49 - SUMMERTIME CITY Mike Batt
- 50 - FUNKY MOPED / MAGIC ROUNDOABOUT Jasper Carrott

- Avco
- Gull
- Rak
- Bell
- EMI
- RSO
- Vertigo
- Jayboy
- Bell
- Magnet
- UA
- ABC
- All Platinum
- Epic
- Island
- Cactus
- EMI
- RCA
- EMI
- The Pips
- Buddah
- RCA
- Magnet
- Jayboy
- Warner Bros
- Janus
- Epic
- Island
- CBS
- Avco
- RCA
- All Platinum
- ABM
- Rak
- CBS
- State
- Rubber
- Brunswick
- Asylum
- Philadelphia
- Bell
- Creole
- Atlantic
- Rak
- CBS
- Chelsea
- UA
- Rak
- RSO
- Epic
- DJM

- 1 5 THE BEST OF Stylistics
- 2 1 HORIZON Carpenters
- 3 2 VENUS AND MARS Wings
- 4 3 ONCE UPON A STAR Bay City Rollers
- 5 7 TEN YEARS NON-STOP JUBILEE ALBUM, James Last
- 6 4 CAPTAIN FANTASTIC Elton John
- 7 6 MUD ROCK VOL 2 Mud
- 8 9 ROLLIN' Bay City Rollers
- 9 10 ONE OF THESE NIGHTS Eagles
- 9 12 TUBULAR BELLS Mike Oldfield
- 11 25 THANK YOU BABY Stylistics
- 12 8 THE ORIGINAL SOUNDTRACK 10cc
- 13 15 WHEN WILL I SEE YOU AGAIN Johnny Mathis
- 14 13 THE DARK SIDE OF THE MOON Pink Floyd
- 15 14 GREATEST HITS Cat Stevens
- 16 11 STEP TWO Showaddywaddy
- 17 16 THE SINGLES 1969-1973 Carpenters
- 18 17 SNOWFLAKES ARE DANCING Tomita
- 19 19 SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel
- 20 18 THE BASEMENT TAPES Bob Dylan
- 21 41 RIDE A ROCK HORSE Roger Daltrey
- 22 23 BEST OF TAMMY WYNETTE Tammy Wynette
- 23 22 ELTON JOHN'S GREATEST HITS Elton John
- 24 21 BAND ON THE RUN Wings
- 25 36 FOCUS Focus
- 26 26 THE HIGHER THEY CLIMB David Cassidy
- 27 24 THE SNOW GOOSE Camel
- 28 35 AND I LOVE YOU SO Perry Como
- 29 - NEVER TOO YOUNG TO ROCK Various
- 30 27 GREATEST HITS OF 10cc 10cc
- 31 - HIS 12 GREATEST HITS Neil Diamond
- 32 38 BRIDGE OVER TROUBLED WATER Simon and Garfunkel
- 33 34 PHYSICAL GRAFFITI Led Zeppelin
- 34 32 THE MYTHS AND LEGENDS OF KING ARTHUR Rick Wakeman & The English Rock Ensemble
- 35 28 MADE IN THE SHADE Rolling Stones
- 36 39 DISCO BABY Van McCoy
- 37 - TOMORROW BELONGS TO ME Sensational Alex Harvey Band
- 38 29 TAKE GOOD CARE OF YOURSELF Three Degrees
- 39 46 NOT A LITTLE GIRL ANYMORE Linda Lewis
- 40 47 TOMMY Soundtrack
- 41 - JOURNEY TO THE CENTRE OF THE EARTH Rick Wakeman
- 42 48 TAKE TWO Diane Solomon
- 43 30 THE BEATLES 1962-1966 Beatles
- 44 - I FEEL A SONG Gladys Knight & Pips
- 45 - ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley
- 46 37 AUTOBAHN Kraftwerk
- 47 - THE SHIRLEY BASSEY SINGLES ALBUM Shirley Bassey
- 48 - GOODBYE YELLOW BRICK ROAD Elton John
- 49 - THE BEST OF BREAD Bread
- 50 - MUSSORGSKY Tomita

- Avco
- A&M
- Apple
- Bell
- Polydor
- DJM
- RAK
- Bell
- Asylum
- Virgin
- Avco
- Mercury
- CBS
- Harvest
- Island
- Bell
- A&M
- Red Seal
- CBS
- CBS
- Polydor
- Epic
- DJM
- Apple
- Polydor
- RCA
- Decca
- RCA
- GTO
- Decca
- MCA
- CBS
- Swan Song
- A&M
- Rolling Stones
- Avco
- Philadelphia
- Arista
- Polydor
- A&M
- Philips
- Apple
- Buddah
- Arca
- Vertigo
- AU
- DJM
- Elektra
- Red Seal

U.S. TOP 50 SINGLES

- 1 1 JIVE TALKIN' Bee Gees
- 2 ONE OF THESE NIGHTS The Eagles
- 3 PLEASE MR PLEASE Olivia Newton-John
- 4 5 SOMEONE SAVED MY LIFETONIGHT Elton John
- 5 15 FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds
- 6 RHINESTONE COWBOY Glen Campbell
- 7 8 WHY CAN'T WE BE FRIENDS? War
- 8 9 HOW SWEET IT IS (To Be Loved By You) James Taylor
- 9 6 MIDNIGHT BLUE Melissa Manchester
- 10 10 ROCKFORD FILES Mike Post
- 11 2 I'M NOT IN LOVE 10cc
- 12 22 GET DOWN TONIGHT K. C. and The Sunshine Band
- 13 17 LOVE IN THE WIND KEEP TOGETHER The Captain and Tennille
- 14 14 MORNING BEAUTIFUL Tony Orlando and Dawn
- 15 18 FIGHT THE POWER Pt 1 Isley Bros
- 16 20 AT SEVENTEEN Janis Ian
- 17 12 LISTEN TO WHAT THE MAN SAID Paul McCartney and Wings
- 18 21 HOLD ON TO YESTERDAY Ambrosia
- 19 26 COULD IT BE MAGIC Barry Manilow
- 20 24 WASTED DAYS AND WASTED NIGHTS Freddy Fender
- 21 29 FEEL LIKE MAKIN' LOVE Bad Company
- 22 27 THAT'S THE WAY OF THE WORLD Earth, Wind and Fire
- 23 23 JUST A LITTLE BIT OF YOU Michael Jackson
- 24 29 BALLROOM BLITZ Sweet
- 25 30 THIRD RATE ROMANCE Amazing Rhythm Aces
- 26 31 HELP ME RHONDA Johnny Rivers
- 27 33 THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka
- 28 34 RENDEZVOUS Hudson Brothers
- 29 13 DYNAMITE Bazuka
- 30 35 FAME David Bowie
- 31 41 TUSH ZZ Top
- 32 38 TIL THE WORLD ENDS THREE Dog Night
- 33 43 BLACK SUPERMAN/MUHAMMAD ALI Johnny Wakelin and The Kinshasa Band
- 34 11 THE HUSTLE Van McCoy and The Soul City Symphony
- 35 44 I BELIEVE THERE'S NOTHING STRONGER THAN OUR LOVE Paul Anka and Odia Coates
- 36 45 DAISY JANE America
- 37 45 TWO FINE PEOPLE Cat Stevens
- 38 40 (Shu-Doo-Pa-Pop-Pop), LOVE BEING YOUR FOOL Travis Wammack
- 39 39 LOOK AT ME (I'm In Love) Moments
- 40 68 SOLITARY Carpenters
- 41 49 GLASSHOUSE Temptations
- 42 52 THE PROUD ONE Osmonds
- 43 53 HOW LONG (She's Got A Chick On The Side) Pointer Sisters
- 44 54 DREAM MERCHANT New Birth
- 45 55 FEELINGS Morris Albert
- 46 42 HOPE THAT WE CAN BE TOGETHER SOON Sheena Easton and Harold Melvin
- 47 51 IT DOESN'T MATTER ANY MORE/WHEN WILL I BE LOVED Linda Ronstadt
- 48 52 DANCE WITH ME Orinows
- 49 36 SEND IN THE CLOWNS Judy Collins
- 50 62 IT ONLY TAKES A MINUTE Tavares

RM/BBC CHART

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

STAR BREAKERS

- 1 AFTERNOON OF THE RHINO, Mike Post Coalition, Warner Brothers
- 2 DO IT AGAIN, Steely Dan, ABC
- 3 HYPERTENSION, Calendar, Avco
- 4 FOOL, Al Matthews, CBS
- 5 HOW SWEET IT IS, James Taylor, Warner Brothers
- 6 CRYSTAL WORLD, Crystal Glass, Philips
- 7 SCOTCH ON THE ROCKS, Band Of The Black Watch, Spark
- 8 WALKING THE DOG, Roger Daltrey, Polydor
- 9 THE SINGLE GIRL, Sandy Posey, MGM
- 10 OH ME OH MY (DREAMS IN MY ARMS), Al Green, London

U.S. TOP 50 ALBUMS

- 1 1 ONE OF THESE NIGHTS The Eagles
- 2 2 THE HEAT IS ON FEATURING FIGHT THE POWER Isley Bros
- 3 10 RED OCTOPUS Jefferson Starship
- 4 5 CUT THE CAKE Average White Band
- 5 4 CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John
- 6 7 GORILLA James Taylor
- 8 CAT STEVENS GREATEST HITS
- 9 11 BETWEEN THE LINES Janis Ian
- 9 3 LOVE WILL KEEP US TOGETHER The Captain & Tennille
- 10 12 WHY CAN'T WE BE FRIENDS? War
- 11 6 VENUS AND MARS Paul McCartney & Wings
- 12 14 THE BASEMENT TAPES Bob Dylan & The Band
- 13 9 THAT'S THE WAY OF THE WORLD Earth, Wind & Fire
- 14 17 FANDANGO ZZ Top
- 15 13 HORIZON The Carpenters
- 16 20 TOYS IN THE ATTIC Aerosmith
- 17 15 THE ORIGINAL SOUNDTRACK 10CC
- 18 22 MELISSA Melissa Manchester
- 19 16 MADE IN THE SHADE Rolling Stones
- 20 18 CHOCOLATE CHIP Isaac Hayes
- 21 21 DIAMONDS & RUST Joan Baez
- 22 19 STILL A Stephen Stills
- 23 29 GREATEST HITS Tony Orlando & Dawn
- 24 24 JUDITH Judy Collins
- 25 25 TONIGHT'S THE NIGHT Neil Young
- 26 28 AMBROSIA
- 27 32 ONE SIZE FITS ALL Frank Zappa & The Mothers of Invention
- 28 31 SPARTACUS Trumvir
- 29 33 ENDLESS SUMMER Beach Boys
- 30 23 TOMMY/ORIGINAL SOUNDTRACK RECORDING Steppen' Pointers Sisters
- 31 35 STEPPIN' TOGETHER A LADY Helen Reddy
- 32 40 SURVIVAL O Jays
- 33 26 Stampede Doobie Brothers
- 34 34 MOVING VIOLATION Jackson 5
- 35 39 MAIN COURSE Bee Gees
- 36 38 HAVE YOU NEVER BEEN MELLOW Olivia Newton-John
- 37 42 I FEEL A SONG Gladys Knight & The Pips
- 38 43 PICK OF THE LITTER Spinners
- 39 44 DISCO TEX & THE SEX-O-LETTES
- 40 69 NOW STOP B. T. Express
- 41 99 FLEETWOOD MAC
- 42 27 SPIRIT OF AMERICA Beach Boys
- 43 30 METAMORPHOSIS Rolling Stones
- 44 48 CALAUGHT IN THE ACT Commodores
- 45 36 TO BE TRUE FEATURING THEODORE PENDEGRAFF Harold Melvin & The Blue Notes
- 46 58 HEAD OVER HEELS Poco
- 47 17 DISCO BABY Van McCoy & The Soul City Symphony
- 48 55 DREAMING MY DREAMS Waylon Jennings

- Asylum
- T-Neck
- Grunt
- Atlantic
- MCA
- Warner Bros
- A&M
- Columbia
- A&M
- United Artists
- Capitol
- Columbia
- Columbia
- London
- A&M
- Columbia
- Mercury
- Arista
- Rolling Stones
- Hot Buttered Sou
- A&M
- Columbia
- Arista
- Elektra
- Reprise
- 20th Century
- Capitol
- Philadelphia International
- Warner Bros
- Reprise/Brother
- Polydor
- ABC/Blue Thumb
- Capitol
- MCA
- Buddah
- Atlantic
- Chabase
- Rolling Stones
- Warner Bros
- Capitol
- Motown
- Adisco
- Motown
- Philadelphia International
- ABC
- Avco
- RCA



NEWSDESK
01-607 6411

Buddy-
can you
spare
a song?

SHOWADDYWAD-
DY have recorded
the old Buddy Holly
song **Heartbeat** for
their next release on
August 22.

On September 7 they hit
the road for a mammoth
tour that takes them to
October 26.

Dates are: Coventry
Theatre (September 7);
Meadowdale Country
Club, Cardiff (8); De
Montford Hall, Leicester
(12); North Olympia,
Norbreck Castle, Black-
pool (13); Davenport
Theatre, Stockport (14);
Civic Hall, Wolverhampton
(15); Guildhall
Preston (16); City Hall,
Sheffield (17); City Hall,
Newcastle (19 and 20);
Civic Hall, Gullidford
(23).

Chancellor Hall,
Chelmsford (24); Tiffa-
ny's, Ilford (25); Con-
gress Theatre, East-
bourne (27); Woodville
Hall, Gravesend (28);
Grand Theatre, Leeds
(October 1); Queensway
Hall, Dunstable (2);
Odeon, Lewisham (3);
Gaumont, Ipswich (4);
Wimbledon Theatre (5);
Gaumont, Doncaster (8);
Manchester Opera House
(10); Grand Pavilion,
Withernsea (11); Market
Hall, Carlisle (13);
Pavilion, Ayr (14).
Glasgow Apollo (15);
Capitol Theatre, Aber-
deen (17); Caird Hall,
Dundee (18); New
Theatre, Oxford (20);
Capitol Theatre, Cardiff
(22); Dixielander, Col-
wyn Bay (23); Gaumont
State, Kilburn (24); Cliff
Pavilion, Southend (26).

Irish mini-tour hits trouble

KENNY GO BUMP IN THE NIGHT

KENNY MISSED
the weekend riots in
Northern Ireland by
only a day, but still
managed to have
their hotel sur-
rounded by troops
last Wednesday

The cordon was ordered
by the army following
three threatening phone
calls made to the hotel at
Bambridge, near Newry
where the band were
staying. Kenny them-

Band sleep on as hotel surrounded

selves did not learn about
the night's activities until
the following morning.

The band, making their
third visit to the action-
torn country, have not

encountered this kind of
trouble before.

But as keyboard player
Chris Lacklison ex-
plained: "This time it was

different. We could feel
the worry and frustration
as soon as we arrived, so
we didn't drive at night
and stayed in our hotel."

The seven day mini-
tour had already been on
the point of cancellation
following the tragic death
last week of three
members of the Miami
Show Band in a terrorist
shooting.

"We went out there on
the morning the shooting
happened", said Chris.
"Had we still been in
England then the tour
may well have been
cancelled."

Having returned from
Northern Ireland to
England on Friday, a day
before the anti-
internment riots, a
relieved Chris added:
"Were we glad to miss
those troubles."

Kenny are currently in
the studio recording their
debut album which they
hope to have out in
September. That will
hopefully be followed by
their first full UK tour.



They're walking again

A NEW single from the Blackbyrds, who had a summer hit with *Walking In Rhythm*, has been set for release on September 5.

I Need You is a track from the band's *Flying Start* album, and not the same as the American follow-up, which is a completely new recording.

Plans are in progress for a possible visit to this country by the Blackbyrds later this year.

NEW FLOYD

PINK FLOYD'S
first new album for
more than two years
is released on
September 5 and
titled **Wish You**
Were Here.

Featuring four num-
bers written by the band
the album has been

produced by Pink Floyd
and features Roy Harper
singing lead on *Have A*
Cigar.

The other tracks are
Wish You Were Here;
Welcome To The Machine
and *Shine On You Crazy*
Diamond, a number
previewed on last year's
UK tour.

DISCO KNIGHT FOR BRITAIN

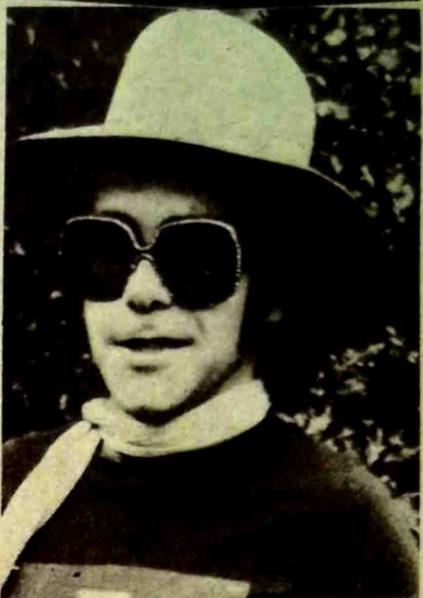
SIR MONTI Rock
III, alias **Disco Tex**,
together with the
Sex - O - Lettes,
visit Britain next
month.

With one date still to be
added the tour sheet
reads: Baileys, Derby
(September 8); Baileys,

Watford (9); Baileys,
Liverpool (11); Barba-
rellas, Birmingham (12);
California Ballroom,
Dunstable (13); Baileys,
Stoke (15); Baileys,
Blackburn (16); Baileys,
Hull (17).

To coincide with the
tour a new Disco Tex
single, *Boogie Flap*, is
released on August 29.

Super-Reg



THIS MAN is the world's top rocker - and
that's official. Looking more like a summer
snowman than a superstar, Elton was voted
the world's best at the first annual Rock
Music awards in Santa Monica, USA. Joni
Mitchell was voted best female vocalist,
Stevie Wonder best male singer, and the
Eagles best group. Single of the year was
Linda Ronstadt's *You're No Good*, and best
album Dylan's *Blood On The Tracks*.

Brian seals it with a visit

BRIAN HYLAND,
re-charging the
charts with *Sealed*
With A Kiss, returns
to Britain later this

month for a series of
cabaret engage-
ments.

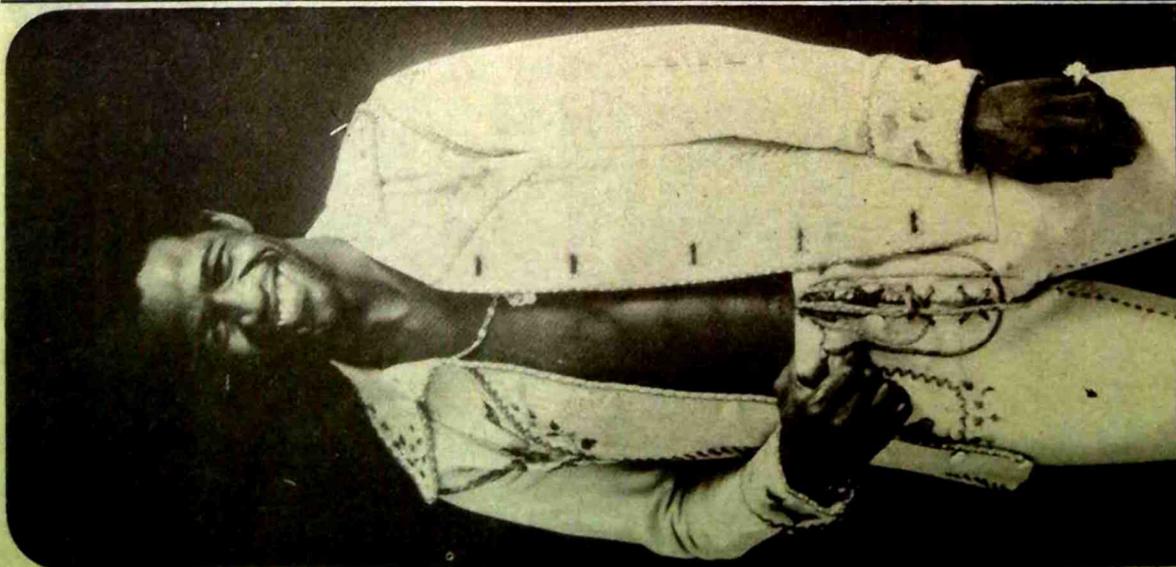
He'll be at Bailey's,
Watford (August 21-30);
Baileys, Leicester (Sep-
tember 7-13); Abigail's,
Birmingham (September
15-20).

On August 29 an album
of his hits is released
entitled *Sealed With A*
Kiss.

Meanwhile his US
million seller *Gypsy*
Woman has been re-
issued this week.

Originally a hit in 1971,
the record was produced
by his old friend Del
Shannon and written by
Curtis Mayfield.





Now breaking...

Oh Me, Oh My

(Dreams In My Arms)

HLU 10493 London-American

DECCA

Plant in car smash

LED ZEPPELIN lead singer Robert Plant, his wife, Maureen, and their two children are under intensive care in a London hospital following a car smash.

The accident happened on the Greek island of Rhodes where the family were holidaying.

Plant has multiple fractures of his ankle and elbow and his wife has broken her leg in several places. She also has four fractures of the pelvis and a suspected fractured skull.

The children, Karac (3) and Carmen (7), were travelling in the back of the car and sustained only minor injuries.



After news of the accident Plant's record company Swan Song chartered a jet out to Rhodes with two Harley Street doctors and extra blood plasma.



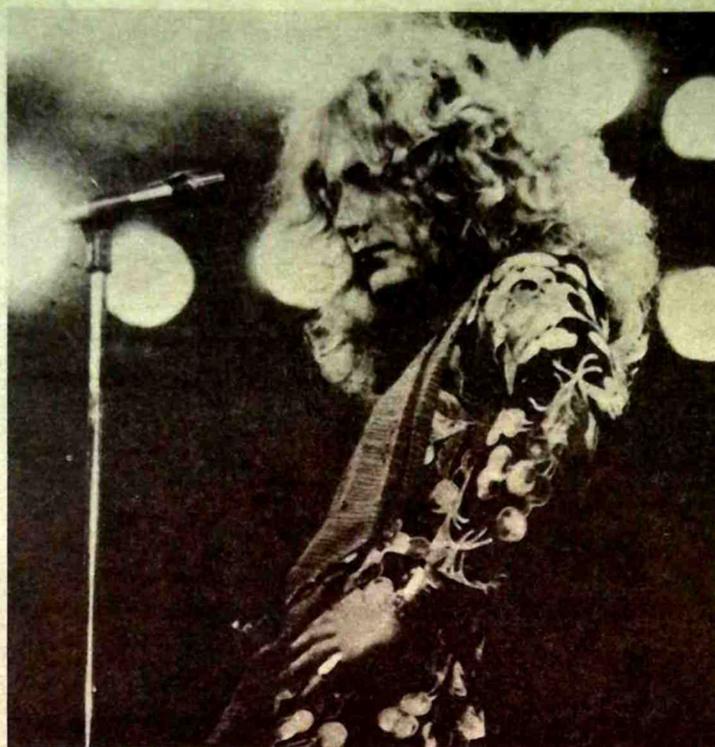
Maureen has suffered a 36 hour period of concussion after the crash.



At time of going to press the family were said to be "slowly improving."



The smash has meant the postponement of Led Zeppelin's forthcoming American tour which was scheduled to open in San Francisco on August 23.



ROBERT PLANT: tour postponed.

FREE CONCERT

PAUL KOSOFF'S band Back Street Crawler are to stage a free concert in London's Hyde Park on August 30.

The concert, organised by Virgin Records and London's Capital Radio will also include Finnish band Wigwam. Other acts are to be added.



Vintage Elvis

SIXTEEN RARE Elvis Presley tracks, originally recorded for the Sun label are to be released later this month on a new label selling at £1.99.

The Presley tracks on Starcall were recorded between 1954 and '56 when Elvis was signed to Sam C. Phillips.

The album includes Presley's first release on the Sun label - the Arthur 'Big Boy' Crudup song, 'That's All Right (Mama)', recorded on July 6, 1954, with Scotty Moore on electric guitar and Bill Black on acoustic bass.

Other albums due for



ELVIS PRESLEY

release on Starcall include outtings by Perry Como, Neil Sedaka, Henry Mancini, Frank Sinatra and Julie Andrews.

Argent return

ARGENT, who cancelled their summer tour because of the drummer's illness, have re-arranged it to start on September 7.

The 22-date tour will be their first for nine months.

They also have a new album produced by Tony Visconti set for release the end of September which features Genesis drummer Phil Collins on four of the tracks. A single is also set for next month.

Dates confirmed are: Guildford Civic Hall (September 7); Torquay Town Hall (10); Redruth Regal Cinema (11); Plymouth Guildhall (12); St Alban's Civic Hall (19 and 20); Gloucester Leisure Centre (26); New Victoria Theatre London (26); Malvern Winter Gardens (27); Bradford St George's Hall (October 1); Sheffield City Hall (3); Norwich, East Anglia University (4).

Birmingham Town Hall (October 5); Preston Guildhall (14); Cardiff University (15); Wolverhampton Civic Hall (19); Glasgow Apollo (22); Dundee Caird Hall (28); Edinburgh Citadel Theatre (24); Manchester University (25); Cambridge Corn Exchange (30); Folkestone Leascliffe Pavilion (November 1).

Bender band

EX-MOTT man Aerial Bender has a new band together - Widow Maker - which includes Steve Ellis on vocals.

They are currently in rehearsals and are negotiating for a record deal.

The line-up is: Paul Nichols (drums); Richard Hugh Lloyd Langton (guitar); Bob Daisley (bass); Aerial Bender (lead guitar); Steve Ellis (vocals).



AERIAL BENDER.

Pilot concept

DURING the next two weeks Pilot are recording a concept album with producer Alan Parsons at London's Abbey Road studios.

The album, to be released on 20th Century records will not be an official Pilot release as the band are simply working as session men.

And keyboards player Bill Lyall is to produce the debut single by Glasgow singer Marilyn. The single, written by Lyall, will be issued in late September.

On August 19 David Paton and Stuart Tosh telecord appearances in Yorkshire TV's A Question Of Pop, which will be screened in mid-December.

Double blanket

AMERICAN country singer Billie Jo Spears, in the charts with Blanket On The Ground, got married this week.

Billie Jo (37), a divorcee with three sons, married Michael Edlin,

her musical director and arranger for the past three years.

Edlin, seven years her junior, is also steel guitarist in the band that backs Billie Jo.

White Shoe Splinter

SPLINTER HAVE completed recording their second album called White Shoe Weather for late September release. Produced by Tom Scott, it was recorded over the past two weeks at George Harrison's home studios.

As well as Billy Elliot and Bobby Purvis, musicians include Earl Palmer (drums) and Bill Dickenson (bass); Chris Spedding (guitar); Tom Scott (horns) and John Taylor (piano). Scott is now on his way to LA with the tapes



GEORGE HARRISON

where along with George Harrison the final mixing will be completed. Harrison will also be adding some guitar tracks.

A single, to be announced shortly, will be chosen from four possible tracks.

Marley live

BOB MARLEY and The Wailers' successful London concert at the Lyceum Theatre has spawned a "live" single, to be released August 22.

It features No Woman No Cry from the Natty Dread album on the A side, and a seven minute version of Kinky Reggae from Catch A Fire on the B side. Both songs are Marley compositions.



BOB MARLEY: live single.

Cheap at £17.50

OL' BLUE Eyes returns to Britain for a series of ten concerts at the London Palladium from November 13 to 30.

Tickets will be priced £3 to £17.50 and go on sale August 20 at MAM Ltd, 24-25 New Bond Street, London W1.

Sinatra will be appearing with Sarah Vaughan and accompanied by the Count Basie Orchestra. He is expected to net £250,000 from the ten performances.

Chuck demand

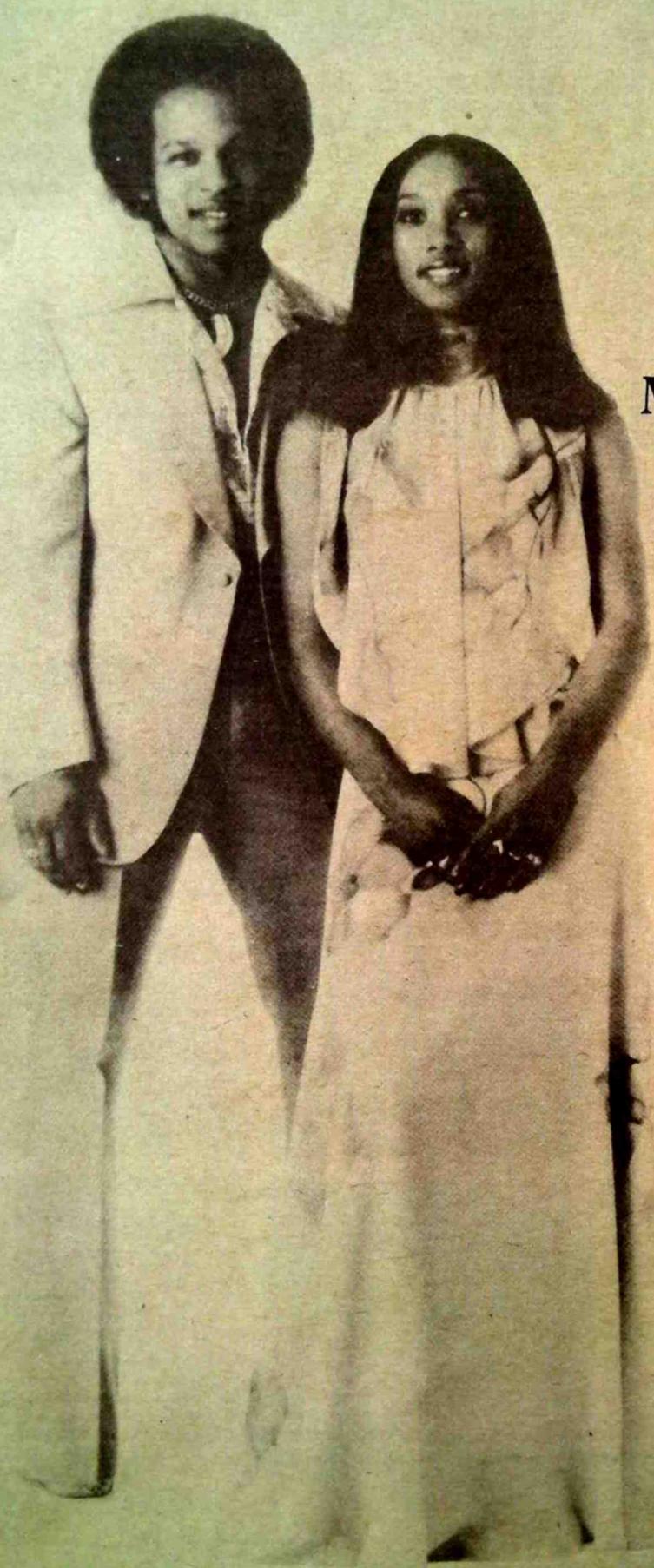
THE LATEST Fye Disco Demand single is Boo On You by Chuck Jones which recently topped Record Mirror's Wigan Casino Chart. Originally released on the Roulette label in the States, it has never been released here before.

RECORD MIRROR

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RECORD MIRROR

NEXT WEEK!
Billie Jo Spears



The official follow up to
Don't Do It Baby
Mac & Katie Kisson's
New Single
'Like A Butterfly'

STATE
RECORDS
MARKETED BY POLYDOR LIMITED

Fourth in our Kenny profiles

CHRIS LAKLISON



He's
a
chippy
off

the old block ...

by Martin Thorpe

NERVOUSLY HE stood on the stage behind his piano. In front of Chris Laklison was a packed hall. His heart was beating fast as he launched into the opening chords of Down At The Old Bull And Bush.

No, Kenny haven't modified their stage act to include bawdy sing-a-long favourites from the pub. Chris was making his concert debut at the age of eleven in front of the Mayor of Hackney at his school's open day.

They knew Chris played piano - he's been having lessons since he was eight - so they asked him to play some pub booga-oo's as a change from the usual classical recitals that afternoon.

The school was in Hackney but Chris moved to Enfield in his third year at secondary school. The upheavals meant that he attended three secondary schools in all, but didn't stay on for his A levels.

He became a carpenter, a job he continued with right up until Kenny turned professional. His earliest musical recollections are of buying Stones and Beatles albums when he was about ten. Up until then, although he was taking piano lessons, he had little interest in pop music.

The piano lessons lasted for three years until he was 11. It wasn't until two years later when his father bought an organ, that he took any interest in the keyboards again.

"My father could play the organ. He bought it for himself mainly", Chris explained. "But I started lessons when we got the organ. My father taught me at the beginning but I soon got better than him."

At the age of 15, Chris joined up with Yan Styffe to form the band Triffic.

When Triffic joined up with the other local band Legend, which featured Chris, Rick and Andy, to form Chuff, Chris bought a synthesiser on hire purchase, the one he still uses today.

Being raised on classical music through his piano lessons, it isn't surprising that Chris still likes the old masters, and also has a soft spot for Rick Wakeman's Six Wives of Henry VIII.

"There's a lot of piano work in it", added Chris, "and as a piano player I can get into that. I try and play it myself, but apart from some bits I can't get it all."

Chris's dad could claim some hand in the development of his son's career, but at first his parents were as surprised as Chris when they were told he was going to make a record, never mind have a hit.

Chris's brother, ten-year-old Steve, is very much into his brother's success. When fans come round the house and Chris is out they always ask for Steve, and in true showbiz style he entertains them in the park across the road from the house.

Fans' behaviour does not bother Chris to any great extent. They used to phone his home a lot until his dad changed the number, and the kids who come round, Steve looks after. Even though Chris has to put up with more adoration than the average guy, he remains adamant on one point.

"I couldn't go back to my old life being a carpenter. If I have to change then I'd try something else like producing, playing sessions or opening a music shop. But I can see Kenny going on for a long time yet."

Although the media exposure that Chris, as a member of Kenny, receives he reckons he hasn't changed as a person and still hangs out with his old friends. He's made a lot of new ones as well.

"We know the Glitter Band and Pilot very well. Everywhere we go we seem to meet Pilot. At the beginning of July we were in an Austrian hotel planning to leave the next day when they arrived out of the blue."

"And we have been known to be playing frisbee with them in the corridors of the BBC."

'I CAN SEE KENNY GOING ON FOR A LONG TIME YET'

Eye say, eye say!

HAVE A long, cool gaze and then try sussing out to whom these pop eyes belong. Some of them are as easy as pie 'cos you've been staring into their big brown/blue/green whirlpools for yonks. There are a few tricky ones though.



ANSWERS

- 1. MARIE OSMOND
- 2. JUDGE DREAD
- 3. JOHNNY NASH
- 4. TAMMY WYNETTE
- 5. RINGO STARR
- 6. DONNY OSMOND
- 7. SUZI QUATRO
- 8. RONNIE LANE

"WATCH OUT FOR LABOOGAROOGA!"

The bizarre and sensational Alex Harvey admits:

by Maggi Boothroid

"SORRY MA'AM, Alex Harvey checked out ten minutes ago."

After five hours of panic, the man whose latest single is still moving up the charts, was cornered at a hotel in Atlanta, Georgia, late in the afternoon.

No, he's not shocked by his success. "Nothing really surprises me, but obviously I'm happy about the sales. I mean you make records so they sell, so I'm not unhappy about the fact that people have bought it. Delliiah is getting very good response here and it's going down exceptionally well on the tour. I think we have an album somewhere in the Top 100 or something, but I'm not sure about that."

Anyway, all this single chart success means a follow up single?

"Well, we won't rush out another single just because the last one hit the charts. I don't think that's a good idea. In fact we probably won't put out another one for quite some time."

Meanwhile Delliiah does not appear to have drawn the wrath of Irate Tom Jones fans.

"Nobody has commented on that, why should they?" says Alex, taken aback. "They can throw their knickers at me if they want."

As for the top ten position: "It doesn't really bother me. I think a commercial hit will help us reach a much wider audience."

"If people listen to Delliiah and like it, then I think they will start listening to our other songs, like Vambo, and catch up on what we've done to date. Releasing Delliiah as a live recording was a good idea, because you can feel the performance in it."

The new album, released next month, is part of the concert, recorded live at Hammermith Odeon, along with Delliiah, which is also featured on it.

Alex has no idea why previous singles failed despite his following.

"I can't imagine why that happened." What about re-releasing some old songs now they'd stand a better chance of selling?

"I don't know, mainly because I haven't thought about it yet. I work instinctively. I do look ahead, but I don't like it to

'I'm a quite normal, straight type of guy' - Alex Harvey

be all worked out, I prefer it to be more spontaneous.

"You see, here in America, we're working practically every day and I don't have time to consider the next step. We're playing to from ten to 15 thousand people every night more or less, and our daily routine is as follows: Get up in the morning, go to the airport, fly to the next town, go to the gig, go back to the hotel, go to sleep and start again in

the morning, so really, I haven't had time to think of future plans."

Maybe things are getting too much?

"No, I don't let anything get on top of me. My management take care of that side of things. It's the only way to survive."

"The big difference between touring America and England is the phenomenal amount of travelling demanded in America.

"It's a big country. You could, if you wanted, fit the whole of Great Britain into a corner of Hudson Bay."

"Just being in America is outrageous, its full of cowboys. A few days ago we played in New Orleans and that place in just unbelievable. Everything about it is great, even the food." (The man went on to rave about something called Philly Gumbo, a kinda stoo that cowboys eat)

"Anyway, after the gig we went to a few clubs down Bourbon Street, and I saw a band called Clarence Frogman Henry, or something like that, and they were really good, an old fifties rock and roll band."

"The whole atmosphere in New Orleans is amazing, even the way people walk down the street, its as if the whole town has got rhythm. It's so funky. Also it meant a lot to me to be there because its where my favourite musician - Jelly Roll Morton - came from."

Was he a big influence on Alex?

"He inspired me in every way - musically too! He had the most beautiful sense of time and space. In fact, he was probably as important to jazz as Duke Ellington and Louis Armstrong. Everyone is influenced by

'It's all a pose'

Jelly Roll Morton whether they know it or not. He invented brushes for drums y'know. One night when his band were playing in a small club, the drums were too loud so he made the drummer use two fly-swatters. That's true."

While we've had the hottest weather since the beginning of the century, in the States it's been over 90 deg nearly every day, so Alex and gang have been diving into swimming pools all over America attempting to cool off. Does the heat affect gigs?

"Not really. Most of the gigs have air conditioning, otherwise it would be too hot to play. But its strange because this makes the place quite cool and then when you walk outside the sun smashes you to pieces. You can also get a cold that way."

Alex is touring with Jethro Tull and finding the audiences good.

"Kids are the same everywhere. Maybe Americans are a bit more laid back, but they are boys n' girls just like anywhere else."

"We finish the tour - mostly Southern America - in September, then we're all having a holiday. After that we're open to offers from anyone."

Already it has been suggested that Alex will do something completely different after the live album.

"Yeah, that's right. The next album will give people a chance to catch up on what we've done so far, before we move on to something else!"

He elaborates: "It's all worked out, but it would

be impossible to explain, it's just completely different to what's been done before. Ya see, its a plan and part of the plan is that it has got mystery. We'll probably tell the press about it the day before its released. Really I haven't had much time to think about our future plans, but we are gonna use new material.

"We're just an act in the tradition of show business. Y'know the whole of the entertainment business is a pose. As soon as your on stage you're posing, everyone knows that, its just that I'm the only one who admits it. Why do you think they all dress up fancy? I do."

No you don't, you wear scruffy jeans and tee-shirts.

"Well that's pretty fancy dressing. I'm a quite normal, straight type of guy really, but when people see us, they tend to think that we're bizarre and strange, but its all family entertainment."

Don't you think your guitarist (Zal Cleminson) looks rather strange, or have you seen people looking like him walking around in public?

"Yes. Clowns at a circus, just before they go on."

Hmmm.

"I'd like to say something about those kids who bought Delliiah". Be my guest. "I mean this, its great that they all bought the single, it makes us feel really glad that we worked so hard on the act, because I do love those kids. I mean that."

super stars

LEO (Jul 24 to Aug 23)
Hot fat news and gossip by the bagfull will be reaching your ears this weekend. Possible neurosis will set in, followed by a fair portion of downtown blues. But it doesn't matter, you were headed for the ranks of gloom anyways.

VIRGO (Aug 24 to Sep 23)
A treasured love affair will be reaching its pinnacle in the upcoming months, but watch out that the sweet contentment doesn't turn into boredom. If it's unavoidable, why not get yourself another thriller to go to bed with. We hear the Beano makes spiffing moonlite reading.

LIBRA (Sept 24 to Oct 23)
Steer clear of any difficult projects; your mind is at its lowest and your head, right now, is cluttered with garbage and needs to be sorted out. Have a few early nights - that should do the trick.

SCORPIO (Oct 24 to Nov 23)
You're becoming more and more feeble in trying to work out your problems of the heart. A fine romance is all very well if it's a mutual thing, but when it's one-sided you'll find yourself begging and praying and generally being a little de lucky. If you continue to serve, I'll have a stiff brandy, on the rocks.

SAGITTARIUS (Nov 23 to Dec 21)
If parents are proving too hot to handle, don't panic. You've heard the saying, "Life begins at forty," so perhaps they're

having a hellava fling. Meanwhile it's time to take a pattern from the older folks. Get with it and stop being a nagbag.

CAPRICORN (Dec 22 to Jan 30)
Cool down de temper and hot up de passion. You'll have instant heart failure the way you get yourself in such a pitch. What you need is a nice understanding partner who will respect your desires and work on 'em. Very gently of course.

AQUARIUS (Jan 31 to Feb 18)
People may call you superhero of 1909, with your slightly demod way of approaching things, and your fumbling decorum. Huh, you can call people unprofessional because they offend, but you oughta know what they're thinkin! Go on, I dare you to ask 'em!

PISCES (Feb 19 to Mar 20)
Matters of AI importance are about to happen. You need courage and the prowess of Henry Cooper to withstand the ordeals ahead, but if you can weather the storm then a lot of interesting things will take place. Remember to be honest with friends and loved ones, even if it means calling them a stinker.

TAURUS (Apr 21 to May 21)
You will be entering in a patch of milk and money, honey where you'll be bathing in unashamed luxury. Being treated like a Hollywood cine-star will be your idea of heaven on earth. Make the most of the fun while its still fresh, 'cos when out of date it can go stale around the edges.

GEMINI (May 22 to June 21)

Sensuality has never been your big weapon for catching the opposite sex, but surprisingly you'll be feeling really loving on these hot days. Funny what the sun does to frigid folk; must melt away all their defences.

CANCER (June 22 to Jul 23)
You Samson and Delliiah characters will feel the need for someone to dominate you as you're at your weakest right now. It's worth your while to put yourself about a bit, know wot I mean, and hope that some nice dude will wrap you in their arms and make the world go away for an hour or two.

super stars



"LITTLE PEOPLE"
New Single on Firefly Records AMS 5002
Ring 01-247 9856 and hear it!

Mike steps out of his Womble suit

HE CAN walk down any street where platoons of girls hang out for their fave pop stars and not a single curl will get pulled. Yet Mike Batt of Womble fame has had as many as seven hit singles over the past two years.

On the other hand if Orinoco, alias Mr. Batt, were to walk that same strip of territory, bedlam would look him right in the furry face and the said ladies would freak.

Strangely enough Mr. Batt, although a self-confessed egoist, doesn't mind being obscure, even going as far as admitting that to jump into a Womble suit and loon around is as enjoyable as performing without any masquerade.

"It's good fun being a Womble," he says simply. "The whole thing began with just my dressing up and looning around, but it proved to be so popular we got a band together. We all enjoy what we're doing, except sometimes it does get a bit hot in those suits!"

Musically speaking Mike Batt is the brains behind the whole shebang. He not only writes, produces and arranges all the Womble songs he sings them too! Presently Mike is in the studios working on the third Womble album, which sounds as though it is full of unethical music.

Fantasies
"That's the good thing about the Wombles I'm not restricted, anything goes. On the new album, which if finished by Friday shall be released in September, I've done all sorts of strange things. It's fundamentally based on Superwomble's fantasies and adventures which are virtually anything. One track called The Myths And Legends Of King Merton Womble And His

by Jan Iles

Journey To The Centre Of The Earth is a very mild form of taking the mick out of Rick Wakeman; but not in a bitchy way. Then there's a reggae tune, as yet untitled, plus a thing called To Wimbledon With Love — a James Bond inspired ditty with wonderful John Barry type strings. I mean it's all a laugh."

Despite his last flippant remark Mike is a very competent music maker and very proud of his slicker Womble etudes. But there comes a time in every Womble's life when he feels he must come out of his fluffy cocoon and face the music.

Mike already has had two solo singles released, both of which flopped like a loaf without yeast. Although his third attempt, a more convincing number entitled Summer-time City, stands a better chance, and has already entered the charts.

"The welcoming aspect of a solo career for me is that it's much cooler," he says jokingly. "Seriously, I don't expect people to automatically flip over my solo singles, nor do I expect all the DJs to jump up and play them because moulding a solo career takes time."

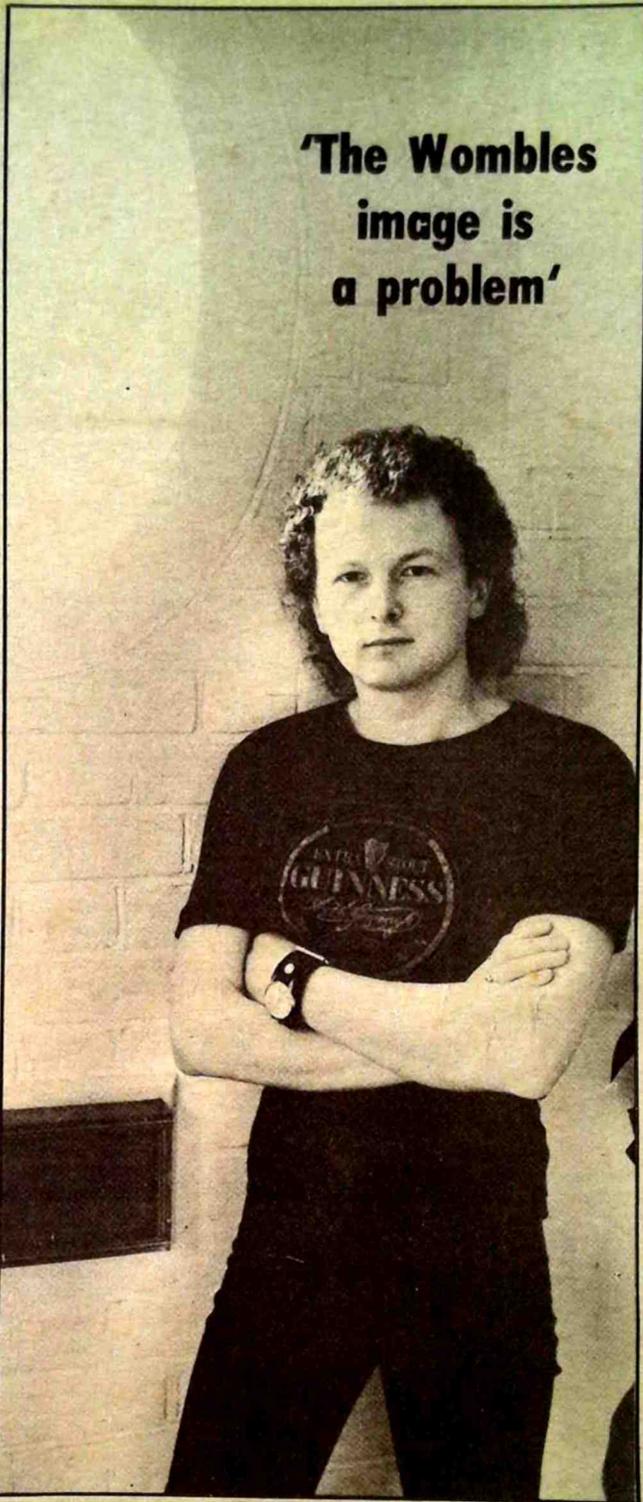
Consequently there could very well be a hiatus of Womble records

from now on. Last year there were six Womble singles unleashed on the public, but this year only two. Mike is concentrating on his solo career and is also producing Steely Span; a partnership which on the surface seems as unlikely as, say, The Banana Splits producing Mike Oldfield. But wait: underneath that Elizabeth Beresford character there's a guy whose studio genius is saluted by some of pop's intelligentsia.

Professional

Says Mike: "The band rang me up and asked if I'd produce them and I said yes please! It was great working with people who are very professional and hardworking; their talent is incredible and their co-operation even more so. It was great for me to just concentrate on producing instead of doing the whole works. I enjoyed just twiddling the studio knobs and fetching the drinks."

Mike spends a great deal of his working life in one studio or t'other. See, trouble is, the Wombles can't go on the road and do a full-scale tour. For one thing the guys inside the suits would sweat alive and second you try singing with one of those



'The Wombles image is a problem'

furry contraptions on! However there was a feeble attempt by a group of Wombles unknown, who went on the road and got themselves into all sorts of disasters.

Mr. Batt: "Before I go any further, the Wombles who went on tour weren't my Wombles. You see a concern called Wombles Ltd., hold the copyright, they own the characters, they can do whatever they like with them. I mean they can tell 'em to jump off the Eiffel Tower if they want to."

"So, Wombles Limited decided to do a tour, which needless to say resulted in a monumental flop. I was rather annoyed about the whole thing really because people held me responsible, and yet I didn't have a thing to do with it."

Cynics

This mishap must have pleased Womble cynics no end. After all a musical disaster such as this is tantamount to one paw under the pop gullotine. However, devotees of the Womble Appreciation Society will have known that the touring Wombles were not the real things, or at least the ones heard on record, and will still continue to enjoy the group's frivolous antics and sing-a-long toons.

Says Mike: "A lot of people knock the Wombles, they don't understand that the whole thing is supposed to be a joke, a bit of fun. We don't want to be taken seriously. On the other hand our music isn't juvenile, we hope older people enjoy our music as much as the kids. But since we're associated with trivial characters people think our music isn't valid, or to put it more bluntly is a load of crap."

Being a Womble obviously has its disadvantages; especially for Mike who is hoping someday to make the grade as a serious solo artist.

"The Womble image is a problem and it's gonna take quite a while to live down; but I don't regret ever having been part of it. In a funny way it's helped me enormously; I mean having been in a Womble costume is like putting a toe in the water, it has given me confidence to perform or go on TV as myself."

When will the Wombles empire eventually fall? "Oh, I don't really know. It could go on for another five years, or it might fall apart next month. Who can tell?"

Win a date with Super Womble

IF YOU want to know more about that creature currently climbing up the charts, namely Super Womble, then here's your chance. Record Mirror is giving away 40 Super Womble kits, each one containing a T-shirt, a badge and the single of the same name, with the first prize winner and a friend getting the extra bonus of a trip to London to have lunch with Mike Batt and Super Womble!



What you have to do is answer the questions on the coupon below, and send it, no later than August 25, 1976, to Super Womble Competition, P.O. Box 195, Spotlight Publications, 1, Benwell Road, London, N7.

The first correct entry drawn from the pile will win a date with Super Womble, and the next 40 correct entries will each win one of the special kits. The Editor's decision is final.



HUSTLER

"LITTLE PEOPLE"
New Single on Firefly Records AMS 5002
Ring 01-247 9856 and hear it!

Where do the Wombles come from?

2. How many singles have they had in the charts?

3. How many Wombles are there?

NAME

ADDRESS

AGE*

* If under 18, please get your parent or guardian to sign below, saying that you can accept the trip to London if you win.

Parent/Guardian's signature

JOHN DENVER'S emotional new single

I'M SORRY

RCA 2588

A new hit single by John Denver from his forthcoming album "Windsong"
Management III Jerry Weintraub. Produced by Milt Okun.



RCA
Records and Tapes

REMEMBER the times you'd shoot the kerb when your board got out of control and the blind panic as you wiped out on the High Street?

Well, looks like you'll be doing it again 'cos skateboards are back in fashion, according to Dean Torrence.

Dean, you must remember Jan and Dean, reckons that in America "skateboarding is truly 100 times bigger than ever it was." It all started round last Christmas and since then has snowballed.

"With the new technology the boards and the wheels are better. Those old ones were fairly primitive, you know. But I reckon with these new boards the sport's going to be much more popular," says Dean.

In fact he's so convinced that his record company has re-released the early Sixties classic by Jan and Dean - Sidewalk Surfin', and just as the skateboards have advanced so Dean has re-worked the disc adding new lyrics and updating the backing.

"This isn't just nostalgia," he points out. "There's a whole new audience now who doesn't know about the surfin' and skateboards era."

"What I wanted to do with Sidewalk Surfin' was to take out some of the words which are now irrelevant and add some hipper terminology."

"But in the future I will be concentrating on new stuff with Bruce Johnston (former Beach Boy) and we will be doing some



concerts." Dean already has himself a band from Santa Cruz who have been playing surfin' music for the last four years.

During his "quiet" period, after the Sixties surfin' craze died down Dean went into album design and was responsible for the Nilsson albums up till the Nilsson Schmilsson outing.

But what of Jan? A few years back he was involved in a near-fatal car smash that left him severely handicapped and after many operations he still suffers from

brain damage. Jan and Dean continue to see a lot of each other.

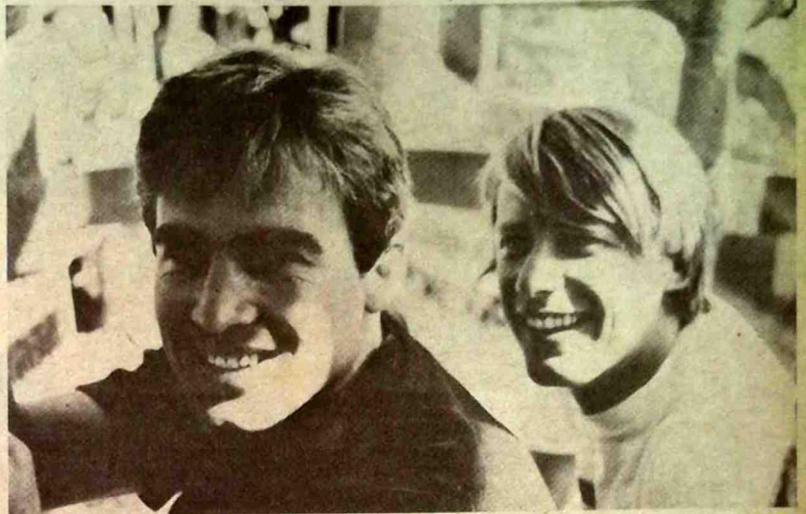
"I see him about once a week," says Dean. "He comes off like we're friends but because of the brain damage he has to be that little more clever and have more finesse to get what he wants."

"When he's with me he wants to record but I have to tell him that sometimes we can't do it musically."

"Of course he's credited on the new version of Sidewalk Surfin' because it's a Jan and Dean song, but in future on the new songs it'll probably be just me."

Sidewalk surfin' — 70s style

by David Hancock



GREAT RECORD MIRROR DOUBLE!

Barry Blue comp.

Mott comp.

ON AUGUST 22, Mr. Barry Blue is releasing a new self-penned single called *If I Show You I Can Dance* - and that's what Barry is willing to prove.

The winner of this competition, along with a friend, will win an all-expenses paid trip to London to meet Barry and have dinner with him. And, if the mood's right, he might well show you that he can dance!

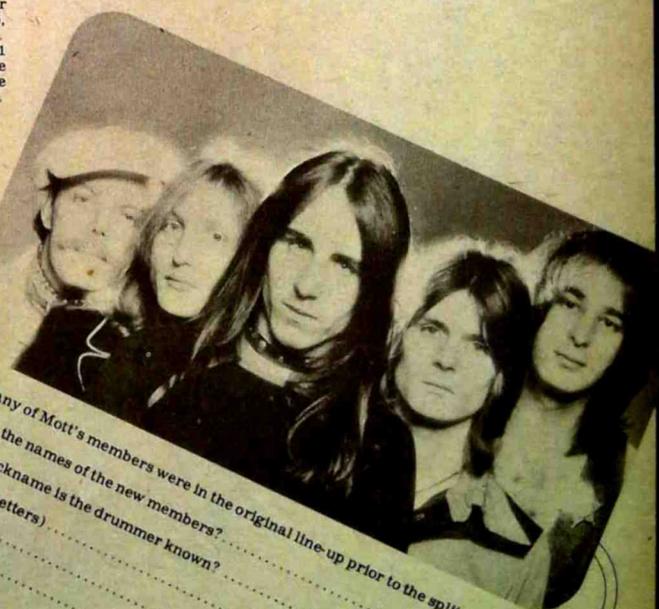
For 25 runners-up, there will be consolation prizes of a copy of Barry's new single.

Answer the questions on the coupon below, and send your answers, no later than August 25, to Barry Blue Competition, P. O. Box 195, Spotlight Publications, 1 Benwell Road, London N. 7. The first correct entry drawn from the pile will win a date with Barry. The Editor's decision is final.

TO PROVE that we mean what we say about bringing you things first in Record Mirror, we've got a great double competition this week.

MOTT, NOW ready to kick off with their new line-up, have their debut album, *Drive On*, released on September 12, and a single, *Monte Carlo*, which is taken from the album, released on August 22.

There are 50 chances for you to win a copy of this album and so be one of the first to hear it, because that's the first prize - and for 25 runners-up, there'll be a copy of the single. All you have to do is answer the questions below, and send them, not later than August 25, to Mott Competition, P. O. Box 195, Spotlight Publications, 1 Benwell Road, London, N. 7. The first 75 correct entries drawn from the pile will win copies of the album and single respectively. The Editor's decision is final.



1. What is Barry Blue's real name?
 2. Barry's often associated with another artist, in a song-writing capacity. Who is the other person?
 3. Is Barry married?
- NAME (Block letters)
- ADDRESS

1. How many of Mott's members were in the original line-up prior to the split?
 2. What are the names of the new members?
 3. By what nickname is the drummer known?
- NAME (Block letters)
- ADDRESS

If you are under 18, please get your parent or guardian to sign below, indicating that if you win the trip to London, you will be able to go.

PARENT/GUARDIAN'S SIGNATURE

SUNNY SIDE UP...

FROM FLORIDA, where there's palm trees, golden sands, orange juice, big fat retired business men, come KC And The Sunshine Band, a product of TK Studios which boasts other sizzlin' home cookin' acts - among them George McCrae.

In a hotel in London's Bayswater Road, where plastic tropical plants stand willing on the patio, KC and the gang are taking lunch and talking about their stay in Britain and their music.

They are one of the most funky set-ups you're ever likely to find.

Their past hits - all of which were penned by KC and Rick Finch - have carried more energy and sensuality than the ultimate horny fantasy.

First came Queen of Clubs, a song responsible for their breakthrough. This was promptly followed by Sound Your Funky Horn, Get Down Tonight and lastly their current single, That's The Way (I Like It).

Heading the array is Howard Casey, or KC - vocalist, keyboards, producer and writer. Rick Finch - bass guitar, studio drummer, percussion, writer and producer. Oliver Brown - percussion. Denvil Liprot - saxophone. Charles Williams - trombone. Ronnie Smith - trumpet. James Weaver - trumpet. Jerome Smith - guitar and Robert Johnson - drums.

KC and Rick are responsible for giving George McCrae his major break.

His number one in both the USA and Britain, Rock Your Baby, was written and produced by these boys, as was his album of the same name which has just gone gold here in the UK.

Shortage

In between mouthfuls of succulent T-Bone KC said: "George had been with TK much longer than we had, and I'd often see him around the studios and recording these... er... not very good singles."

"At the time Rick and myself were working together on a lot of demos, which were never ever completed."

"One of our main ambitions was to complete just one which we eventually did even though there was a national gas shortage at the time and the studio was hitting rock bottom."

"The demo was Rock Your Baby and we took it to the studio boss who has to listen to everything before it is passed, and he went nuts about it."

"We actually wanted to make it into an instrumental but were told to put some words to it."

By
Jan
Iles

They presented the tune to George McCrae because it was suitable for his voice and within four weeks of its release it went to number one in the States.

While George and the record company were swimming in success, KC and his band also began to enjoy their own invasion upon the music scene.

And that is quite an achievement for the 23-year-old Sunshine boy who at one time had to work in TK's warehouse before anyone even considered him capable of working in the studios.

His first British tour however began on a sour note. For starters, it had to be postponed because KC had an appendix operation and when they did finally touch down on British soil things began to go terribly wrong.

KC explained: "I had only two and a half weeks to recuperate and then I came straight over to Britain to begin a really strenuous tour, sometimes playing two gigs a night."

"I felt really bad, sometimes wondering how I was gonna get through the act."

"It upset me when critics began saying: 'they refused to do an encore' and things like that."

"They were lucky to have had him on stage in the first place", interrupted buddy Rick. "He was dying on his feet."

One or two reviewers were even more unkind. One accused KC and the Band of wearing Woolworths clothes and slamming their live sound as not being as good as their albums suggest.

KC argued: "They never once mentioned that the kids were riotous to the point of screeching and trying to grab at us on stage, and really letting themselves go."

"I mean, if we could have asked some of our



fans what they thought of us they would have been quite complimentary."

Shabbily

Things haven't changed much one year on, although KC is brimming with health. Their British tour has been as shabbily arranged and conducted as a B group playing the Palais rounds.

"We wanted to bring over our own equipment, but we weren't allowed" said KC.

Said Rick: "I'm glad we didn't, they would have torn it to pieces!" Who? The fans? "No the roadies!"

KC reckons that when he's on stage his organ sometimes plays tricks on him, one minute he can't hear a note, the next his vocals are being drowned in a sea of fuzzy music.

Mmm, well Houdini must have come back as a roadie or somethin'.

During our talk, Richard Saunders their jumbo manager, British via the Bahamas, sits at the head of the table in lacy shirt winging his English umbrella and looking mean 'n' moody.

Apparently he's still chewing on the disappointment that his boys aren't able to appear on Top Of The Pops.

"I'm gonna kick someone right in the... meatballs", he declared.

"Why we had that programme all sewn up and now, at the last minute they're tellin' me you guys cannot appear."

What Richard's so steamed up about is the fact that the band have been refused permission to appear because of the musicians union.

The union said that television appearances were not included in the group's British contract.

KC is more subtle: "We were really looking forward to appearing on the programme, though it shouldn't affect our single because it's in the charts."

The single prior to That's The Way, called Get Down Tonight was a minor hit in this country which baffles KC because it's his favourite song.

He said: "It's got a kind

of mystic, just knocks me out everytime I hear it."

For buffs who didn't get the chance to catch the single on its short and sweet release can listen to the unabridged version on their latest album, which also contains That's The Way.

"I think this album is far more superior than our first one. We've learned a lot since we cut

the debut album. We all reckon this one has depth, fluency and a kinda live feel which the other failed to get over."

They all agree that in today's musical empire, Florida is an up and coming gem of all things bright and beautiful.

"Florida kinda gets left out of things", says KC pensively, "and yet we've as much musical talent

INTRODUCING KC and the Sunshine Band all the way from Florida. They have had nothing but trouble on their British tours.

as, say, San Francisco, New York, California.

"In TK alone we have people like Betty Wright, Fire which is a great all-girlie vocal group, a guy called Jimmy Bo Horne, who ain't much to look at but he sure can sing, and

oh there's so much more talent beside I can't name them all.

"People are just waking up to the fact that Florida can produce the goods. I mean we have more to offer than just palm trees!"

Twentieth Century-Fox presents
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IN THE old days of the Indian Raj, white honkey colonialists who had it together would hang out in a place called Bangalore.

The altitude, safaris in the nearby jungle, pink gins, and the occasional trips up to Poona made life idyllic. It was the age of servants and 78's.

And those 78's were the sub-continent's first taste of Western music.

Even when the British grip grew feeble and eventually let go, those seeds of decadence remained to influence a young Indian doctor's son.

Biddu grew up in Bangalore. The summer of '42 was long gone, the majority of honkeys had packed their bags and the middle class Hindus were left to ape their white predecessors.

"I was raised on cocktail music," Biddu reveals. "There was, of course, plenty of Frank Sinatra, but most of it was South American music, stuff like Pepe Aramillo and Trini Lopez.

"You know one of my favourites was a tune called Brazil and now I'm cursing myself because I left it off the album."

He's cursing because a Philadelphia disco version of the song by Crispy and Company has already entered the charts following Van McCoy's The Hustle and Biddu's Summer Of '42 it will conclusively establish the only truly new sound of the year.

Heavily orchestrated disco singles with the drumming mixed to the fore, tight black rhythms and white melodies are definitely in vogue.

Formula?

Yet Biddu has been using this magic formula since he arrived in Britain in 1969 — a formula that hitches Barry White to the best of Isaac Hayes.

"I've always been doing disco music and my own producing since I started up, yet I didn't know about soul music — it's just that my records turn out that way.

"I think that these days people are getting into writers and producers more, which is good for the music," he adds.

"You know it's been said that I only had a hit because of Van McCoy," Biddu grins.

It's not been due to Radio One, because they have not played the disc so far, although Mr B. has appeared on Top Of The Pops using the BBC Orchestra.

"Actually there's no such thing as the Biddu Orchestra," he admits.



Pink gins, cocktail music and 78s

or how we lost an Empire and gained Biddu

"I used session men for the album (Blue - Eyed Soul), though I have five rhythm musicians I use on all my records.

"When I do live work they will be going out on the road with me."

For a man who spent his first year in London agog at the strangeness of it all, and who admits he had no idea at all about producing, the album is quite an achievement.

His first attempt at producing came after he'd save £400 to buy some studio time. He got the money by working at the American Embassy making doughnuts.

"I had to start from square one and though I didn't know much about production, the important thing was that I knew what sound I wanted.

Success

"I always know how I want my records to sound and they always come out that way. The sound has not changed that much. The drum is still the same and that crisp snare sound is there.

"If it's changed at all over the years it's because I've managed to keep it contemporary by



changing with the guitar styles, but it's always stayed within the disco field.

His greatest success as a producer came late last year, with the Carl Douglas Kung Fu Fighting smash, which has since gone on to sell more than 11,000,000 throughout the world and gained Biddu respect throughout the business.

Out of the Carl Douglas sessions came the track that was to launch Biddu's solo career.

Favourite

Blue-eyed Soul pre-dated McCoy's The Hustle but never charted because of bad promotion from the record company, being pushed as an instrumental by Carl Douglas.

But it soon became a firm disco favourite and had enormous success in the States. In fact it sold a creditable 20,000 in Britain.

It's the title track, and arguably the best cut of Biddu's album.

"Trouble is I can't really release it again now," says Biddu, "because it's already too well known. It's become ideal

programme material for radio."

But back to those post-colonial days. The influence is still with Biddu and can be heard on the new album which contains three songs he didn't write.

They're songs which Biddu says he included to give the album "credence".

Aranjuez Mon Amour, Summer Of '42 and Exodus are also the type of songs which in another era would have admirably accompanied Sundowners and tittle-tattle.

Standards

"Well if you want to know I included them because they're the only three standards I have in my collection." He grins again.

The strangest track is a James Brown-type funky cut, You Don't Stand A Chance If You Can't Dance, complete with vocals.

"I wasn't the vocalist on that cut," he states adamantly "but I am a frustrated singer.

"My next single will be mainly instrumental but it will also have a couple of male voices on it and they'll be me."

But a solo career for Biddu doesn't mean he's deserting production. A new Carl Douglas single is in the can, and a 19-year-old white girl, Tina Charles, is hoping to make it big with his helping hand.

Biddu is handsome, polite, and oozes a sincere charm. He's also shrewd.

"I think that at top whack you should only bring out three singles in a year. Any more than that and you can suffer from over-exposure," he says.

Giants

His career is going from strength to strength putting him out there alone as the only writer/producer in Britain who can hold his own with the soul giants of America, though the last thing he would want to be known as Britain's Van McCoy.

His name is Biddu. Ask him what it means in English and he'll shake his head.

"Most Indian names translated mean God, peace, love and things like that," he points.

"But I come from the Kuruk region of Mysore and Biddu means absolutely nothing." Another understatement.

by
David
Hancock

HUSTLER

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RECORD MIRROR

NEXT
WEEK!

New
music-
orch 'n' funk?



PERHAPS THE Eagles really are THE all-American band. They look like a bunch of cowboys, they live in California, and until now, their songs have been about outlaws, tequila, and dusty street law.

They are the latest, and perhaps the last, in America's great tradition of West Coast rock groups. But for a long time they have remained a minority interest in Britain.

It's not surprising either. Country rock — as the Eagles music is loosely termed — has never been very big over here. It doesn't really relate to football, factories and a night out with the boys. And there's the rub. While the whole of America has been pro-Eagles since their first hit three years ago, here it's all been down to steady album sales.

Fortune

Stateside they have had one single in the charts after another while here it's taken the straight-ahead — sweet — rock of One Of These Nights to break them.

The change in fortune isn't just coincidental. Their appearance before 72,000 people at the Wembley Summer Festival drew a lot more attention to the band, and

by Peter Harvey

at the same time they presented a slightly harder sound.

A lot of the credit for that sound change must go to Don Felder. He's a slide player who has played with the Eagles for two years off and on, but only appears as a permanent member on the new, One Of These Nights, album.

Glenn Frey, singer and guitar player who co-wrote the hit single, said in a rare interview: "Since we got Felder in the band, we've had a much better second half, the rock 'n' roll half. The other part, the vocal harmony softer part, was always really good, but Felder nails down the harder stuff."

"He's like Duane Allman, he drives the band on certain songs. Some slide players, myself included, just slide

Eagles take off in Britain



THE LAST GREAT WEST COAST BAND?

along with the song, but when Felder plays slide he drives the band and the whole thing revolves around him."

Last year when their third album, On The Border, was selling really heavily, Felder helped the band to mop up on the road too. All over the States they were playing live sets which lived up to their records, and at the same time another hit single, Best Of My Love, streaked up the charts.

Still it was no more than Randy Meisner (vocals, bass), Glenn Frey, Don Henley (vocals, drums) and Bernie Leadon (vocals, guitar, banjo) ever expected. Each has an individual track record as long as a Pacific breaker.

Meisner, for example, was an original member of Poco, and formerly played with Frey and Henley in the Linda Ronstadt group. Bernie Leadon, meanwhile, was

gaining experience with the Flying Burrito Brothers. So when the four were finally urged together by producer John Boylan in 1971, they seemed assured of success.

It came quickly. The first LP, titled simply, Eagles, took off immediately via a great debut hit single, Take It Easy. Ironically, in Britain, where the album was made, the song was merely an underground

classic. But when the Eagles opened with it at Wembley this year, there was a huge roar.

The song was co-written by Jackson Browne (with Frey) and he was there to support the Eagles at Wembley.

That's what you get on the West Coast of America. All the artists hang out together, write together, and generally work to improve their music. Consequently the Eagles are the best

harmonisers — come players to have come out of California since the Beach Boys. Their songs are subtle, often soft, and mostly melodic.

By the time they delivered their second LP, the concept album, Desperados, about the life of outlaws — the band were well established. Again they cut the LP in London, which, Frey explained, was not so strange.

"Some of the best Western movies have been made in Europe. Clint Eastwood made all those cowboy movies of his in Italy. You get a whole new perspective working in England. All of a sudden you're a foreigner and it put us, LA and everything into perspective. Now, I like to stay in LA, although we did, some of the latest album in Miami.

Exciting

On The Border confirmed the view that the Eagles were the most exciting soft rock band operating out of the West Coast, even overshadowing the Doobie Brothers and Little Feat.

The fact that it has taken them so long to gain chart recognition over here is a poor comment on British taste. But as Frey has said: "What I like about playing England is the attentiveness of the audience. In America we tend to play to very boisterous crowds, but in England they sit and listen and I just thrive on that."

At present the band is on the road in the States, but hopefully they will now have an even better reason for launching a big tour over here. Being attentive is OK; buying records is a much greater sign of respect.

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EMI Parts 1 and 2 CL15833



Nolan: out from behind the hits

ONCE UPON a time most soul producers were stereotyped into one kind of image: non-existent. Or if anything, Motown's Berry Gordy the ambitious young black man who borrowed 300 dollars to finance his own company epitomised the kind of producer see making all those soulful American noises.

Well, times have changed. The British disco boom has done more than its fair share to show the States that you don't have to be black and American to know what comprises the cream of good soul music.

Varied

The producers behind some of the biggest soul records of this year are as varied as their style of soul is. Stereotypes are going down the drain.

Take this week's uncovered mystery man, Kenny Nolan. The name should ring a bell, he co-wrote and co-produced such bubblers as My Eyes Adored You, Lady Marmalade, Get Dancin', I Want To Dance Witchoo, Swing Your Daddy, Take Your Mama For A Ride, and the latest, Highwire, by Linda Carr and The Love Squad. In one short year, Nolan has been voted in the States right up in the polls along with veteran writers Neil Sedaka, Paul McCartney and Stevie Wonder. Ten years ago, Kenny Nolan's name would have only been seen printed in little letters under song titles, but now, he is an important a force as the artists he records.

Influences

A mere 25 years old and a resident of Los Angeles for most of those years, Kenny Nolan had a lot of musical influences throughout his childhood. He actually studied music formally at a conservatory and by the time he was 21 was writing top forty records. Osmonds enthusiasts will find Kenny's name on an old track called Flirt, and he also did a pre-Drift Away track for Doble Gray called Honey, You Can't Take It Back.



FRANKI VALLI



JIM GILSTRAP



LINDA CARR

"My early influences were always R&B," he said assuredly. "I was a great fan of the Beatles and early Motown; which is obvious. I used to write songs on my own. I was writing for MGM and I met Bob Crewe. At that time, The Four Seasons and Frankie Valli were still with Motown and I did a song for them called Hickory.

"Inspiration is a funny thing. Sometimes the songs write themselves. Swing Your Daddy for example. I was sitting in a room with the electric drum machine on and just started humming the do-wah, shoo-by do-wah bit, and in five minutes the rest was done and a week later I got this call from Wes Farrell and was in the studio with Jim Gilstrap. He's done the male version of the Lulu song, so it's called Take Your Daddy For A Ride."

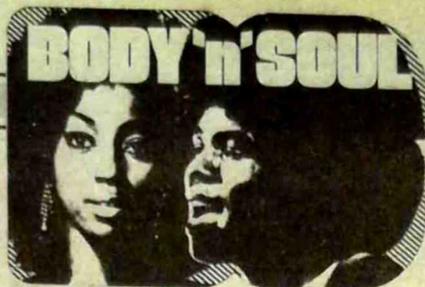
Better

Nolan also sang lead with the now defunct 11th Hour on the original Lady Marmalade, which LaBelle had an international monster with. Not surprisingly Kenny Nolan has just signed an artist's contract. BUT, it's not with Chelsea Records; the company he's penned so many hits for. His contract is with 20th Century, and he's off to the studio to cut his own album. There are upcoming records by Nolan with Dee Raindrops Clark called Ride A Wild Horse plus some new things on Franki Valli and Jim Gilstrap. But the Nolan reign of the charts might end as abruptly as it started.

"You get to the point where you can't devote your time to each and every artist properly and consequently the product starts losing quality. It hasn't come to that point and I'm not going to let it. I think five or six acts for one producer is all anyone can handle."

by Carol Small

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SHIRLEY AND COMPANY were enjoying the nearest thing they'd had to a day off in ages. And Company had gone shopping and Shirley was in her hotel room, looking forward to a quiet evening once this, the last interview of the day, was over. Then the telephone rang.

The call was from a promoter in Belgium, cajoling, insisting, begging Shirley to fly over straight away for just one more forty minute set in a discotheque.

He pleaded. She **PROTESTED**: "It just isn't possible", complained she. "I'll double the money", said he. The offer of extra cash left her unmoved, but when he went on to say how important the gig could be, she wavered and told him to call back later.

"If it had been scheduled", she says as she comes off the phone, "there's no way I wouldn't be there, but it wasn't scheduled. I only knew about it this morning."

"I'm so tired, I haven't been home since December 29. It's all been so busy, I had to cancel dates to come over here at all."

The trip to Europe is intended to promote Shirley & Co's follow-up to Shame Shame Shame, which is called Disco Shirley and set for imminent release.

Crazy

"We've been doing some promotion work in England, including a Top Of The Pops, but mainly we've been doing appearances in discos in Belgium", she says.

"It's crazy. We've been doing three shows a night in different places each time. They're supposed to last about 40 minutes each, but I always go over that. I'm not a clock watcher", she adds with a smile, "and while I'm finishing, there's always someone whispering in the wings 'come on Shirley, we've got to get to the next one'. I've never worked so hard in my life."

Ah well, she's not the only one to have got lumbered with a ridiculously overtight schedule. It happened to Betty Wright when she was here just recently.

"I know", says Shirley. "I spoke to her when she

NON STOP SHIRLEY



SHIRLEY & COMPANY

got back to the States and before I left. The only difference is that she was carrying good money for her tour while mine's only a promotion exercise."

Shirley says that she can't remember when she last had a holiday and knows there's no chance of getting one until at least February next year.

Experience

"Still", she says, "you've got to grab everything while it's coming. Nobody gets paid for holidays in this business."

She has been in 'the business' for a long, long while, enjoying her first hit as half of Shirley & Lee

"No", she chuckles, "I just don't waste that much tape!"

Shirley has the most amazing memory and, without the slightest hesitation she pinpoints the dates things happened way back in her career. If you should compliment her on how well she recalls events long past she brushes it off.

"It's simple", she says, "the best thing for memory is to always tell the truth. It's always easy to remember what's true; you only get problems if you have to remember stories. That's why I always tell the truth - besides I have no reason to lie."

Memories

She's not even sensitive about her age and readily admits with pride to having a grown-up son, who has no interest in the music business at all, "he's into engineering and graphics", she says.

Shirley has been asked to put her memory to good use and write a book about her life.

"I'd like to do it some time", she says, "but right now there isn't the time to even begin. If I do write it though, it won't be just about me. I've worked with a great many interesting artists, some of whom have now been and gone, so it would be as much about those people as about me."

Now the phone rings again and it's that Belgian promoter back for his extra pound of flesh and, by the look of resignation on Shirley's face as she picks up the receiver, I don't think he was disappointed. Disco Shirley certainly lives up to her name.

by
Ray
Fox-
Cumming

with Let The Good Times Roll back in 1956. Since then she's done session work for people like The Rolling Stones, Doctor John and Sonny & Cher, and now, after Shame Shame Shame, she's a big name once again in her own right.

Shame Shame Shame was written for her by Sylvia (of Pillow Talk fame) and it was recorded very quickly.

"I went into the studio and made two tapes of it. They used the first one and I knew right away it was a hit."

Fooling

The new one, Disco Shirley, was done even quicker. "We'd been working in the studio on other tracks and suddenly they were all finished, so we fooled around doing this one as a joke because we'd nothing else to do."

"The record company liked it and wanted to put it out as a single so I said 'hey, let me come back again and do it properly. But they said no, what they'd got was fine."

"Does she mind?" "No, but I think I could have done it better." Does she think it'll be a hit?

move slower than Shame Shame did to start with."

Soon after the new single is out an album will follow. That too was made very fast. "All in all, I shouldn't think I spent more than an hour on all the vocals put together."

But that's incredible.

album pick

THE METERS: Cabbage Alley (Reprise K44242)

This is getting too frequent for comfort, but yes. Warners do have a legitimate excuse for re-releasing the Meters first Reprise LP. Back in 1972 they sounded earlier, closer to the street and consequently (shucks) funkier. Cabbage Alley is worth buying for one notable Leo Noncentelli cut, at least, the memorable Lonesome And Unwanted People. It's got an infectious chant - aided hook that lifts the band out of its funk - for - funk's - sake shortcoming. Out of ten tracks there are at least five strong cuts, including Do The Dirt and the title track. Compared with their latest offering (see LP reviews) this set is fresh, spontaneous - sounding, and naturally, made for dancing. PH



ALLEN TOUSSAINT

Lee Dorsey took its place along side Toussaint the singer of his own songs. There are good cuts a plenty and all of them marked by a heavy solid beat and arrangements that take in a large band. Like the Meters, his music has a fresh urgent

sound which underlines just how much softer and easy on the ear, soul / R&B has become in just a few years. Toussaint gets it all working together in a classic example of how to do it right first time. If you haven't already, check it. PH

ALLEN TOUSSAINT: Life, Love and Faith (Reprise K44202)

Another Reprise re-release and some more Second Line New Orleans music from 1972. It was on this LP that Toussaint's solid experience as a writer, arranger and piano player. Memories for the likes of Ernie K. Doe and

Lee Dorsey took its place along side Toussaint the singer of his own songs. There are good cuts a plenty and all of them marked by a heavy solid beat and arrangements that take in a large band. Like the Meters, his music has a fresh urgent

soul gossip

SOME GREAT release news from Atlantic via their vintage Black Soul label. There are ten singles planned at the moment, the first three out this week. For those whose old black label singles are amongst their most treasured possessions, this is a chance to lay in a new supply. This week's issue includes Otis Redding (My Girl), William Bell (Tribute To A King) and The Drifters (Baby What I Mean). Those due out soon are Sam & Dave (You Don't Know Like I Know), Eddie Floyd (Things Get Better), Rufus Thomas (Willy Nilly), Don Covay (You Put Me On The Critical List), Joe Tex (Papa Was Too), Caria Thomas (B-A-Y-Y)

and Sweet Inspiration (Why). **DETROIT SPINNERS'** releasing Games People Play as a single next week. **THE EXCITERS** are in at the end of the month. Dates include Civic Hall, Wolverhampton / Barbarella's, Birmingham (August 29); Wigan Casino (30); Incognito Clubs, Stockton / Darlington (September 4); Wirrina Stadium, Peterborough (5) and Four Aces, Dalston (7). They then head off to Europe for a fortnight. **PETE WINGFIELD'S** Eighteen With A Bullet now breaking into the US R&B charts - seems there's no stopping some people. **SEPTEMBER** releases from Motown include a

new Eddie Kendrick's album, The Hit Man, from which a single, If Anyone Can, will be taken and released on September 12. Also due out, The Best Of Michael Jackson, including favourites like Got To Be There and Ben. Motown have also decided to release a compilation album called DiscoTech, which will include tracks by the Supremes, the Temptations, Eddie Kendrick, Gladys Knight and the Commodores. A NEW arrangement means that the next B. T. Express label will be out on EMI, and is presently being rush-released so it should be available any time. A single from the album, Give It What You Got, is to be released in September.

US soul singles

- 1 3 DREAM MERCHANT, New Birth
- 2 4 GET DOWN TONIGHT, K. C. and the Sunshine Band
- 3 1 HOPE THAT WE CAN BE TOGETHER, Sharon Page
- 4 2 FIGHT THE POWER Pt. 1, Isley Bros
- 5 5 764351 (BLOW YOUR WHISTLE), Gary Toms Empire
- 6 8 FOREVER CAME TODAY, Jackson Five
- 7 12 THAT'S THE WAY OF THE WORLD, Earth, Wind and Fire
- 8 11 OH ME, OH MY, Al Green
- 9 10 THREE STEPS FROM TRUE LOVE, Reflections
- 10 14 YOUR LOVE, Graham Central Station

Wigan Casino Top Twenty

- 1 1 Cracking Up Over You
- 2 2 Eliza, Rocking With Soul
- 3 3 Let Me Do It
- 4 4 Try A Little Harder,
- 5 8 Notice
- 6 4 Get Out
- 7 5 Save Our Love
- 8 7 You've Come A Long Way Baby
- 9 11 No Right To Cry
- 10 13 The Champion
- 11 15 Don't Pretend
- 12 10 I Don't Like It But I Love You
- 13 9 I Can't Help Myself
- 14 12 Send Him Back
- 15 - Exodus
- 16 19 Spider Man
- 17 17 I'm Coming Home In The Morning
- 18 20 So Sweet, So Satisfying
- 19 16 Zola
- 20 18 You Touched Me

- Tommy Hunt
- Hank Jacobs
- The Bells
- The Key Men Strings
- The Fidels
- Tommy Hunt
- The Soul Patrol
- Flower Shoppe
- Mamie Galore
- Willie Mitchell
- The Mirwood Strings
- Tommy Bush
- Johnny Ross
- The Pointer Sisters
- Biddo Orchestra
- Will Power
- Lou Pride
- Bobby Treston
- King Erriop
- Judy Harris

HOT TIPS
What A Difference A Day Makes Ester Phillips (Import)
Music To My Heart Johnny Johnson and the Bandwagon (Epic)

CHART COMPILED BY RUSS WINSTANLEY AND RICHARD SEARLING



**SUPER
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RECORD MIRROR, AUGUST 16, 1975



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RECORD MIRROR, AUGUST 16, 1975

Bop shoo wubbuddy dooby doo wup, doc



James Hamilton's

Flimsy jingle - freebie!

DISCO '75 visitors will not only get the chance to see Capital Radio in action but also be given free copies of Capital jingles to use on their own shows.

The NADJ - run National DJ Convention and Exhibition, Disco '75 is to be held on September 8th/9th at London's Bloomsbury Centre Hotel, from which on the second day, Tuesday, Capital's lunchtime Cash On Delivery Show will be broadcast live. Radio freaks (as most DJs must surely be) will see how a studio works when famous Dave Cash gets behind the decks, aided by glamorous gal producer Annie Challis and an army of hard drinking engineers. There may even be an in-person appearance by the station's lofty record librarian (hullo). Seriously though, throughout the day there will be a steady trickle of Capital's celebrated DJs - stars like Kenny Everett, Roger Scott, Nicky Horne, Graham Dene, Peter Young, Greg Edwards, Tony Myatt, maybe even Mike Aspel and Gerald Harper - all behaving themselves and shaking hands with the visitors.

Better even than this though for most will be the news that every DJ visiting Disco '75 will be given a free flimsy disc containing a set of Capital jingles. The flimsies will be designed so that the jingles and linking Capital DJ greetings can be dubbed separately

HAMILTON'S TOP TEN

- 1 ALL I HAVE TO DO IS DREAM - Nitty Gritty Dirt Band **UA**
- 2 BRAZIL - Ritchie Family **Polydor**
- 3 NOW IT'S PAUL McCARTNEY, ETC Clive Baldwin **Mercury**
- 4 I CAN'T GIVE YOU ANYTHING - Stylistics Avco
- 5 MISTY - Ray Stevens **Janus**
- 6 THAT'S THE WAY I LIKE IT KC & Sunshine Band **Jay Boy**
- 7 EL BIMBO - Susan Maughan **Ember**
- 8 WHO D'YER THINK YER FOOLIN' Husler **A&M**
- 9 HOW SWEET IT IS - James Taylor **Warbers**
- 10 NOBODY LOVES ME LIKE YOU DO Joanne Burton **Seville**

- BREAKERS**
- 1 OH DOCTOR - Sparrow **CBS**
 - 2 TAKE THIS LOVE OF MINE - George McCrae **Jay Boy**
 - 3 THE BEST OF MY LOVE - La Costa **Capitol**

SPARROW: Oh Doctor (CBS 3527). What's the cure when all your girl can say is "Bop shoo wubbuddy dooby doo wup"? In best doo-wop style the creamy-singing guys in Sparrow ask the doctor (played by Humphrey Bogart), and their '50s-type slowie picks up where Mud leave off. Great.

RUSS REGENT AND HIS RHYTHM - AIRES: The Happy Organ (20th Century BTC 1004). Atmospheric subdued auditorium FX intro and then Russ romps through the old Dave "Baby" Cortez instrumental with a rapid clapping rhythm that (although not aimed that way) will probably break up North before sweeping the nation.

BANZAI: Chinese Kung Fu (Contempo CS 2068). Excruciatingly dull unless you're out on the floor, the Disco Version flip is nothing like as direct as the plug side of this disco stomping instrumental that's already selling big as an import. Catchy Chinolserie melody and lotsa Hoo! Ha! Could even hit.

new spins

PEOPLES CHOICE: Do It Any Way You Wanna: The Big Hurt (Philadelphia Int. PIR 3500). Another much imported, this buoyant disco thumper is basically instrumental yet the flip is surprisingly an authentic slow Blues vocal. Leon Huff penned/prod.

CALHOON: (Do You Wanna) Dance, Dance, Dance (Phil Spector Int. 2010007). Climbing

Stateside after a slow start, this Philly dance dancer (who's not produced by Phil) could get 'em saying yes, yes, yes.

GLORIA SCOTT: Just As Long As We're Together (In My Life There Will Never Be Another) (Casablanca CBX 512). Complicated title, especially as the flipside instrumental version is just the bit that's in brackets. Anyway, it's a semi-slow lurching ambiguous beater with a mixture of Motown and modern influences, soulfully sold by Glo.

THE SUPREMES: He's My Man (Tama Motown TMG 950). Already hailed by many as a return to form, this comes - and goes rhythm plopper ain't the Three Degrees but will please their bank manager.

AMAZING BLONDEL: Be So Happy (DJM DJS 407). A revelation if you thought a name like that meant Folk, this smoothly churning US-styled UK blue-eyed beater is truly lovely and joins Sparrow as my fave of the week.

THE MAIN INGREDIENT: The Good Old Days (RCA 2587). Nice bouncily thudding bass line but a bit low on originality. Still, it goes well with Dolly My Love.

PHILLY DEVOTIONS: I Was A Lonely Man (CBS 3453). Fine falsetto and rapid rhythm on this full fat soft and rather bland creamy Philly cheese.

BOB SEGER: Katmandu (Capitol CL 15831). Rock 'n' Roll as Tom Jones might sing it on a good day, with witty lyrics and basic big beat.

SHARK WILSON: God Is Standing By (Cactus CT 68). Reggae slowie by a guy with a telling line in soulful asides.

THE JELLY BEANS: You Don't Mean Me No Good; I'm Hip To You (Right On! RO 102). Clap rhythm girls aimed up North, with a lush 'n' dreamy flipside slowie that's much nicer and kinda Shirelles-ish.

Straight from the States

THE KAY-GEES: Hustle Wit Every Muscle (Gang GR 1325). Theme from America's Party TV show, this choppy funkier's title tells it all - tho it's nothing like Van McCoy's simpler Pop sound. Uh, get down!

MERRY CLAYTON: Keep Your Eye On The Sparrow (Ode 66110). Far removed from Gospel, Merry's walling over a terrific thundering and skittering rhythm that's a joyful noise even so. Good God!

YVONNE FAIR: Love Ain't No Toy; You Can't Judge A Book By Its Cover (Motown M1554F). Once James Brown's protegee and now Norman Whitfield's funkier vehicle, grittily growling M's Fair spits, hollers and shouts it out over filthy dirty bassy bottom and chattering rhythms on both sides here, culled from her "The Bitch Is Black" LP. Amen.

CHRISTOPHER PAUL AND SHAWN: For Your Love (Casablanca NB 838). Ed Townsend's ancient warhorse sounds strangely effective given this lushly swaying Osmonds-type treatment by some white but soulful squeakers.

THE DELLS / THE DRAMATICS: I'm In Love (Cadet CA 5710). Though it tails off, this cool vocal interplay slowie starts with a strongly positive statement that follows 10cc well.



SPARROW: best doo-wop style

DJ hot line -

Ray "Rosko" Robinson (Leicester) opines that VAN MCCOY Fire (Avco) should be the next single as the album cut is really going places... good to see Jeff Bunting (Hull) picking up on the great JEANNE BURTON Nobody Loves Me Like You Do (Seville)... Capital Radio's Mike Allen tips and flips the IMPRESSIONS Miracle Woman (WB) for soulful sophisticats... FRANKIE LAINE Cool Water (CBS) a refreshing summertime Oldie Pick from Steve Ingram (DJ Enterprises, Weybridge, Surrey)... THE GOODIES Sick Man Blues (Bradleys) in such heavy company as CLAPTON, ZEP, FLOYD & WALSHP for Peter Dunn (Coppercoats Country Club, Haverfordwest, Pembro)... busy Maurice Dale (Wymondham, Norfolk) runs fan clubs for Brenda Lee and (gulp!) Lena Zavaroni, and also programmes Zorba's disco in Majorca where the jocks have flipped for BRENDA LEE Feel Free (MCA) - at least, that's what they tell him!... John "Jay Jay" Swales (Stevenston, Ayrshire) writes weekly Plaidier Chatter for the Irvine Herald as well as DJing yet gets no freebies from Pyc or EMI... maybe we don't chart 'em but we can start 'em!... how's that for the DJ's slogan?... Jay Jay tips CHANTELLES Runaway (Black Magic), another hit sound from a DJ-serving small indie... RITCHE FAMILY Brazil (Polydor) still big for Jon Taylor (Crookers, Norwich), with MIKE POST COALITION Afternoon Of The Rhino (WB) coming up... BRENDA LEE JONES You're The Love Of My Life (UK) a breakout for Jason "Judge Jay" Mayes (Spankies, Glasgow)... please get your charts and letters in by Wednesday, and mention your club or disco's name if you want it plugged...

KOOL & THE GANG: Kool & The Gang's Greatest Hits (Polydor 2310401). No need to list them, they're all here - from the original 1969 Kool & The Gang to 1974's Higher Plane and Rhyme Time People. Some seem over energetic now maybe, but the funk don't stop.

HUSTLER: Play Loud (Firefly / A&M AMLH 33001). Status Quo copiers maybe, but they do it well and indeed will do until the real thing comes along again. Even better than their single, Little People, are Money Maker and - especially - the Down Down raver of the set, the frantic and exciting Who D'Yer Think Yer Foolin'. Yes, play it loud!

HOT TIP

From the Bindle Stiff mobile disco, Hulbridge, near Southend, Essex: "Great idea I just came across - during singalongs at such as weddings, you can have slides of the words made up, so that the people who don't know the words to things like Run Rabbit Run or Only Girl In The World can join in. It's most effective." Nice one, JR!

NATIONAL DISCO TOP TWENTY

- | | | | |
|----|----|---|--------------|
| 1 | 1 | Barbados - Typically Tropical | Gull |
| 2 | 7 | I Can't Give You Anything - Stylistics | Avco |
| 3 | 4 | It's In His Kiss - Linda Lewis | Arista |
| 4 | 2 | The Hustle - Van McCoy & Soul City Symphony | Avco |
| 5 | 11 | 7654321 Blow Your Whistle - Gary Toms Empire | Epic |
| 6 | 8 | Highwire - Linda Carr & The Love Squad | Chelsea |
| 7 | 3 | Foot Stompin' Music - Hamilton Bohannon | Brunswick |
| 8 | 9 | Jive Talking - Bee Gees | RSO |
| 9 | 10 | It's Been So Long - George McCrae | Jayboy |
| 10 | - | Disco Stomp - Hamilton Bohannon | Brunswick |
| 11 | 6 | Dolly My Love - Moments | All Platinum |
| 12 | 13 | That's The Way - K. C. & The Sunshine Band | Jayboy |
| 13 | - | Give A Little Love - Bay City Rollers | Bell |
| 14 | - | Sexy - M. S. F. B. | Philly Int |
| 15 | - | Thumb A Ride - Soul Fox | Black Music |
| 16 | 5 | El Bimbo - Bimbo Jet | EMI |
| 17 | 16 | All I Need Is Your Sweet Lovin' - Gloria Gaynor | MGM |
| 18 | 14 | Crystal World - Crystal Grass | Philips |
| 19 | 15 | Hypertension - Calendar | Pi Kappa |
| 20 | 19 | Je T'aime - Judge Dread | Cactus |

Breakers

That's The Way I Like It - K. C. & The Sunshine Band **Jayboy**
 Love Won't Let Me Wait - Major Harris **Atlantic**
 Come and Get Yourself Some - Leon Haywood **20th Century**

Johnny Mathis is not the man who considers music to be the be all and end all of his life. Appointments, both social and business, are, once made, sacrosanct and he certainly isn't prepared, should one of his records suddenly make a surprise appearance in the charts, to drop everything and do a whole day of interviews.

The people at Johnny's record company have learnt by now to grab their man when they can and get all necessary promotion work done good and early.

Interviews

Any entertainer who's been around as long as Johnny has known all the likely questions — and answers — off pat, so interviews tend to be a bit of a chore, but Johnny manages to pass the time agreeably by having a whole lot of other things going on as well.

While this particular interview was in progress, he was more than half engrossed in watching the British Open Golf Championship on telly and, armed with a number three iron, occasionally got out of his seat for a couple of practice swings himself.

It was not only I and the golf commentator competing for his attention. In the background there were The Sandpipers, warbling their way into his consciousness while every few minutes a barman, armed with a silver salver, would arrive at his shoulder bearing liquid refreshment. Then there were occasional questions from his manager and promotions people to be answered.

Amid this multi-layered hum of voices, Mr Mathis remained cool as a cucumber. He missed not a single shot being shown on the telly, caught every question first time and languidly dealt with every enquiry.

There was a time several years ago when Mr Mathis was notorious for going into hiding for days on end when the pressures of his career got too much for him, but now he no longer needs to do that. He has the art of relaxation mastered and any problem that might threaten to disrupt his day is shrugged off with infinite charm and its very existence denied with unanswerable logic.

Spaced

"I travel at a very leisurely pace these days", he says lazily. "If I have commitments I always show up for them when I'm supposed to, but I make sure that they are well enough spaced out not to trouble me."

"Music is not my whole life. I have a lot of outside interests." These include most sports, Mathis in his youth having been considered an athlete of Olympic potential and his farm with its herds of prime cattle.

"I'm not much use as a farmer though. I didn't like having my cattle slaughtered so most of



Living life leisurely . . . that's Johnny

by Ray Fox-Cumming

them have grown old and died on the hoof."

As far as the musical side of his life is concerned, Mathis is modest about his achievements, which are remarkable. In America he has had around 65 hit albums and with his Greatest Hits LP the longest — running chart success the States have ever known. Then too there are all the countless world-wide hit singles. . . . But he never talks in terms of "the best thing I ever did" or "that was a great record", preferring terms like "I

think I made quite a reasonable job of this one" or "I think the vocal was the sort of thing they wanted on that one."

"I go", he says "for consistency, so that each new album or each new show measures up well against what has gone before." He is not known as a pioneer launching new songs. Most of the numbers he handles have long, impressive histories behind them before he gets around to doing them and "I sing them mainly out of respect."

Although he scarcely looks a day over 30, he readily admits that his next birthday will be his fortieth and doesn't care a jot. "Between 40 and 50 are a singer's best years", he professes.

With all his years of experience Johnny still claims that he never knows when on of his records is going to be a hit and he never has any say in the choice of his singles. "As I see it," he says, "the music business is like the stock market. You need to employ people who think they know where to put things for the best. I haven't a clue." It's hard to believe he can still feel green on that side of things, but as he ushers me out, the smile is disarmingly innocent.



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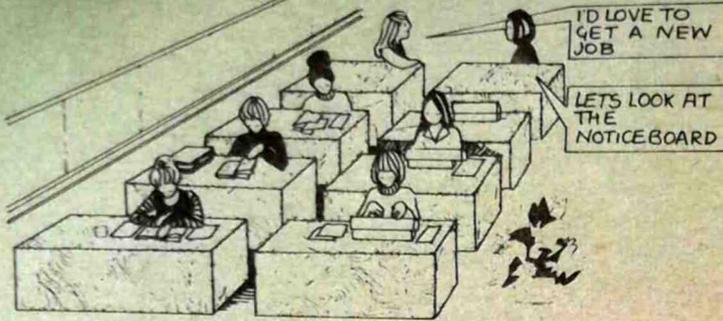
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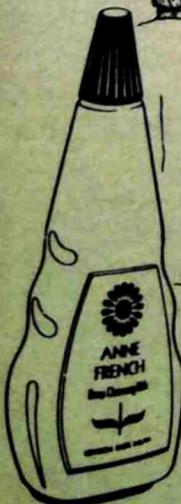


LOOK AT THAT, ORDINARY SOAP AND WATER JUST AREN'T ENOUGH

PERSONNEL MANAGER

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LOOK AT THAT SMASHING NEW BIRD IN RECEPTION



ANNE FRENCH TRADE MARK
DEEP CLEANSING MILK
 for a lovely complexion

I LOVE THIS NEW JOB, YOU MEET SO MANY INTERESTING PEOPLE.

MALMAN



OH AREN'T we a hostile lot. You defend SAHB on TOTP; slag off Peter Doyle; sympathise with Mud and many other joyous things. And all you do to get your letters printed is to write to Mailman, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX.

Anti-Doyle

IN ANSWER to Margaret Hughan's letter in the August 2 issue. It Oughta Sell A Million did not do so well because Peter Doyle is on it, it got there because it is a good, highly commercial song which has been well produced and has a brilliant singer making a fantastic job of it. Jane Yates, 2 Liddle Close, Carlisle.

●Hub, hub. D'ya reckon? Tell 'em Sorrel

Anti-Paul

THE REASON Lyn Paul's record did so well is because it was used for the Coca Cola TV commercial, and not because Peter Doyle was featured on it. Sorrel Cavendish, 3 Little Lane, Lough, Linco.

●There was quite a profusion (a lot) of letters about Miss Hughan's comments a couple of weeks back. And then there was the 'I know Peter Doyle' fraternity.

Foreign Exchange

A BIG silly billy claimed Peter Doyle is emigrating to Australia. Well what a coincidence, 'cos we saw Peter three days ago and he said he's staying here for good. Janice Dawson, 50 Northwood Road, Prenton.

PETER DOYLE is not emigrating to Australia because I have asked him myself and he assured me he had no such thing on his mind. Gina, 2 Bedford Avenue, Birkenhead.

Pop Peepers

WHEN YOU print colour posters of the ladies of pop, please picture them in long flowing gowns with their bare feet peeping out at the end. Patzy

●Get out of it will you!



NEIL SEDAKA

My, My, My

TO ANONYMOUS OF Kent (August 2): I had to sit through seemingly endless trash to catch Delilah by Alex Harvey on TOTP, and it was worth it. Nell McDonald, 80 Ealing Park Gardens, London W5.

THE ALEX Harvey Band are the best band in the world, and Alex's version of Delilah is the best record to reach the charts in years. Short haired SAHB freak, Newbridge, Ireland.

I WENT raving bonkers when I read the letter from Anonymous of Kent about Alex Harvey's appearance on TOTP. I did not see him in a state, he wasn't drugged to the eyeballs and those 'things' were Chris, Glen and Zal. Anita Marley, 73 St Ives Place, Murton.

●Drugs on Top Of The Pops? No such thing.

Dopey

WHAT THE hell's this new David Cassidy. He looked stoned up to the eyeballs on TOTP.

●Oh that's it. Stoned up to the eyeballs on TOTP - taken in large doses, the best tranquilliser around.

Chart Mess

WHATEVER HAPPENED to Neil Sedaka's single, The Immigrant? It was a hit in the States, received substantial Radio One air - play here, but the record buyers didn't want to know, which is sad because at a time when so many people are re-promoting oldies, ie Chi-lites and Bryan Hyland, or making new versions of old hits, ie Adrian Baker and the Rollers, Sedaka is into contemporary music both as singer and composer. It's a sobering thought when current trends seem to indicate that Neil would sell more records by promoting 'Oh Carol second time around', Mel Kirtley, Neil Sedaka Fan Club, 3 Hawkesley Road, Sunderland.

●Blame the record companies. It takes imagination foresight and a gamble to break new songs. Meanwhile, the charts reflect the easy way out.

Grow Up

I AM writing in support of Andrea George's letter about Mickie Most and his company Rak Records. What the hell do they think they are doing? They were glad of Mud in the beginning, but now it seems they are trying to destroy them. They are grown men who are acting like three-year-olds. A Loyal Mud Fan, London W1.

●Rak's release of old Mud records after the band's departure from the label highlights the business attitude which seeks to make money but slowly, and surely takes less and less interest in the artistic side of things. But what can you do?

McCartless

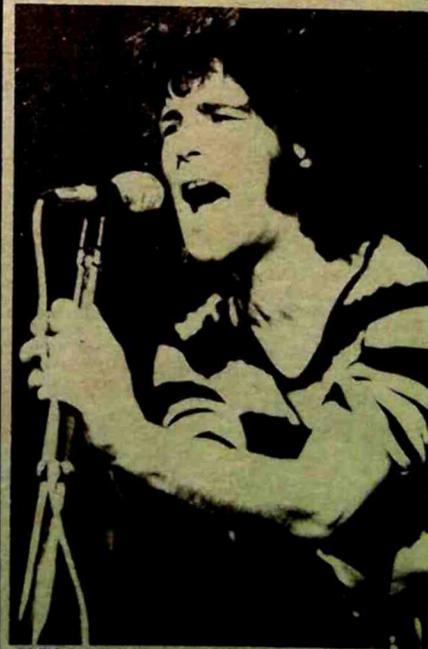
IN A recent edition of RM I was over the moon to see my hero Paul McCartney and Wings topped three of the four charts. But did we get a colour poster? An article? No we got a massive photo seven-and-a-half centimetres / three centimetres on the first page. Too much. Judy, Suffolk.

●Your problems are our problems. Interviews with Mr McCartney are very difficult to arrange, as are new and usable colour shots of him and the band. So Heather tell Dad we'd like to have a word with him.

10cc Club?

DO 10cc have a fan club and if so what is the address?

●They sure do. The address is: Margie Brownlow, 11 New Tree Road, Charwood, Surrey. Anything else you want to know?



ALEX HARVEY

DIFFICULT to believe, maybe, but it's a stone Soul fact that Gladys Knight and the Pips have already celebrated 21 years in the music business.

Of course, the delightful lady started out very young. Shw was already touring the South with the Morris Brown Choir when she was just five years of age and starting the Pips while still barely into her teens.

It's very much a family affair, Gladys' ethereal lead vocals being supported by the delightful harmonies of her brother Merald (better known as Bubba) and her two cousins, William Guest and Edward Patten, the latter having replaced William's sister Elenor after the group's first two years.

So why were they called the Pips? "Oh, that comes from another of my cousins, James Wood, who was our manager at the beginning. His nickname was Pip so we called ourselves the Pips," explained the sultry Gladys.

Nowadays it's the astute Sidney Seidenberg who guides their fortunes. Just as he lifted B. B. King from being a purely esoteric blues player and made him a rock hero, so he has helped Gladys and her boys break out of the hard graft and low pay of the "cornbread and chitlin'" circuit and into the lucrative cabaret, TV and concert scene. Incredibly, each act has been able to do it without losing touch with its roots.

Far cry

It's true that Gladys' sophisticated style of The Way We Were is a far cry from the highly gospel-spiced rendition of With Every Beat Of My Heart which gave her a first big hit way back in 1961, but both records have her own unmistakable trademarks etched on them.

by
Kevin
Allen

Spreading the gospel of Soul

"We've tried to reach over to a wider, more international audience without falling into the trap of programming a welter of show-business standards," said Gladys. "Soul is our thing, it always has been and always will be."

It was when Gladys was 12 that the group took the plunge into professional singing after a national tour with Jackie Wilson and the late Sam Cooke had won them a lot of friends.

In 1961, a young white dude named Marshall Sehorn, later to win renown as partner of Allen Toussaint, signed the group

At that time, Sehorn was working as a Southern sales rep and talent scout for Bobby

Robinson, a black street hustler who ran the Fire and Fury labels from out back of his tiny record store, just down the street from the Apollo.

Quitting

Robinson gave the group a run of hits but they didn't see too much profit from them and when Gladys became pregnant she quit the group for a year to concentrate on her family, while the boys held themselves together by working as a back-up group for various other artists on recording sessions.

When Gladys returned to the act they were booked to appear on a Tamla Motown package tour and this led to a recording contract with



Gladys on the Pips: "They've all got great voices."

the company.

Of the Motown years, Gladys recalls: "Oh, sure we had some good times and not a few hits, but we always got the impression that we were regarded as outsiders, that the interests of the Supremes and the rest of the original Motown artists would always be put first."

Thus, though their version of I Heard It Through The Grapevine was a two-million seller, it was Marvin Gaye's attempt at the song, released some months later, which got the big promotion treatment and, in terms of international success, totally eclipsed the fine effort of Gladys and her lads.

"In fairness though ours wasn't the original. That was by Smokey Robinson and the Miracles but it never came

out as a single they just used it as an album track."

Too often though, Gladys and the Pips were given material which other Motown acts were about to or had already recorded, notably I Wish It Would Rain, which became a big hit for the Temptations.

"They also kept switching us from one production team to another. We got hits with Norman Whitfield but they wanted him to concentrate on the Temps and the Undisputed Truth.

"We also worked well with Johnny Bristol and Clay McMurray. But if somebody else needed their services then we just had to wait."

Net result was that when contract time came up the group followed the

Four Tops' lead and opted to leave the company.

Freedom

"They'd moved out to the West Coast by then and the old Detroit spirit which had made the company so exciting seemed to have vanished. So when Buddah offered us a really good deal Sidney Seidenberg advised us to take it."

And it certainly has worked for them. The songs are far more sophisticated now, often country (by Jim Weatherly) given Gladys' unique Soul treatment.

Midnight Train To Georgia, Neither One Of Us (Wants To Be The One To Say Goodbye) and The Way We Were have all earned gold for the group.

"We've got more freedom at Buddah. For example, we got the

chance to record the soundtrack album for Claudine with Curtis Mayfield, who wrote the songs and produced them for us, and we've also been able to give the guys the chance to sing lead.

"On our Imagination albums Bubba, William and Edward had one song each and that's something Motown wouldn't have let us do."

Though she's the undoubted star of the show — and is currently challenging extremely hard for Aretha Franklin's title as the Queen of Soul — Gladys is adamant that the group is very much a four-piece affair and that the boys' role extends well beyond the normal duties of a back-up outfit.

"They've all got great voices and are as equipped as I am to sing lead," she said.

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Making

WHEN A new act appears on Top Of The Pops for the first time, it often seems as though they have sprung up overnight. One minute nobody has heard of them, the next they are famous. In fact, overnight successes are rare. Generally years of hard work precede it.

It's the first lesson for would-be superstars to learn. It's all very well to have your sights set on that magic moment when your first single reaches the charts, but you have to be prepared to work for it - practising, developing your act, scrimping and saving for equipment, travelling around doing dozens of poorly - paid gigs.

I shall be talking to successful pop stars about the time when they were still unknown. Hopefully, it will give some idea of what makes one act successful out of hundreds of hopefuls, and some hints for anybody with ambitions to be a performer on how to set about it.

This week Ray Stiles of Mud.

Doing it with Stiles

Rivals

When was Mud formed?

"Well it was around 1965-66, but really you have to go back a bit because originally there were two groups in Mitcham, where we lived. One was Remainder, one was the Mourners. Dave Mount and I were in Remainder, Les Gray was in the Mourners, and Rob Davis was in both. When Rob eventually left us to play just for the Mourners they

changed their name to Mud. We were like the two rival groups. We thought we were better than them, but there were more successful -"

Why was that?
"They were very ambitious, I suppose. They used to answer all the ads

in the pop magazines, you know, go for auditions and so on. They went in for a national beat contest and actually won it in 1967. They got involved with an agent through answering an advert, and he got them bookings in the Midlands. We were



really jealous. They even had a manager. It was all much more professional than us. Like they all used to wear white suits and have matching Selmer gear and things like that. They could afford to go into hire purchase, which we

couldn't -"
When did you and Dave join them?
"At different times. Remainder eventually packed up because we weren't getting anywhere, and I was all set to sell my gear and concentrate on my day-

time job when they asked me to join. At the time Les's brother was on drums so Dave went off and played in various soul bands. Then when we finally went professional, Les's brother decided to drop out and Dave took his place. That

wasn't till 1968 though. Up till then we were semi-pro, trying to fit playing in the band in with our daytime jobs -"
What decided you to go professional?
"We got offered a month in Sweden. We had been doing a lot of work



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Organs - every one a Gem.



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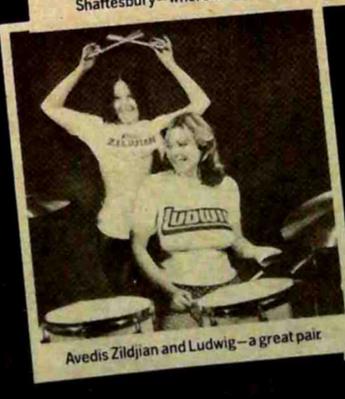
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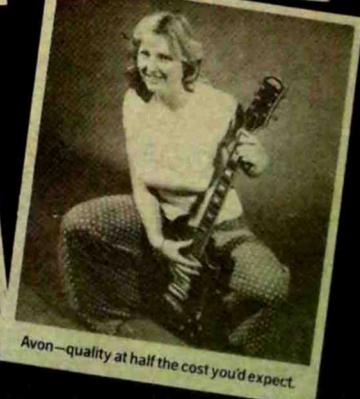
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music

Get plugged in

IF YOU are a young guitarist just getting to know your instrument, then sooner or later I guarantee you will want to go electric, to feel the power of a stack of speakers pumping our your dazzling solo.

On the other hand, of course, you may not quite have your solos together yet, and you don't actually play in a group at the moment, and anyway you've only got three quid in the bank.

If that's the case, you'll have to settle for something a bit more modest.

Fortunately you don't even have to buy an electric guitar to go electric. Nowadays there are literally dozens of "fix-on" pick-ups on the market, some of them for not much more than three quid, all ready to transform your battered old steel-string acoustic into a Strat or a Les Paul.

Well maybe not quite. With pick-ups, like everything else, you get what you pay for, and in terms of responsiveness, versatility, tone, freedom from hum and so on, you shouldn't expect miracles from cheap models. What you can expect, whether you buy a pick-up for a steel-string or a contact mike for a nylon-strung guitar, it quite simply a device for making more noise.

The only problem now is to find something to

plug the thing into. Buying an amplifier is a tricky business. There is a temptation to go after the biggest amp you can afford, but remember that biggest isn't necessarily best or even loudest. The Vox AC30, for instance, which has been incredibly popular with professional groups for many years, has only a 30 watts rating, but it produces more noise, and with less distortion, than some 50 watt or even 100 watt amps. Probably you will only be playing around the house anyway, so what you need is a good quality small amp at a reasonable price.

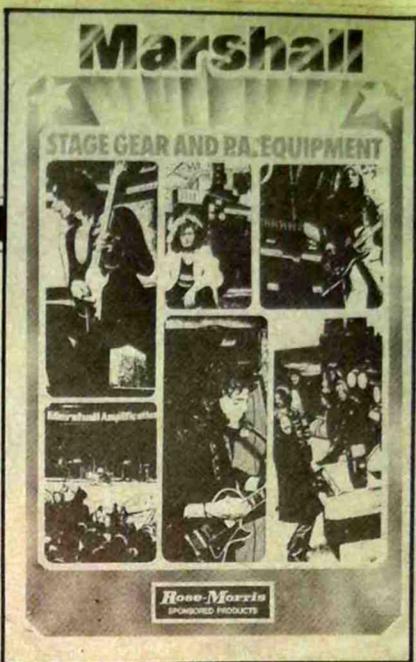
One of the best small amps is the Fender Champ, which has been on the market for six or seven years now. For an output of eight watts it produces a surprising volume of sound, and it

has been used for studio work by guitarists as famous as Eric Clapton. Fender amps are not cheap, though. The Champ would cost you around £80.

Portable

Another excellent small amp is the Pignose. It is not much bigger than a book, so it about as portable as you can get, but is very sturdily built and again surprisingly loud for its three watt output. The Pignose is distributed in America by Martin, the guitar firm, but unfortunately it is not yet readily available in this country. However, CBS Arbiter, who run the Fender Soundhouses, say they know a bloke who brings a few in, and they do have a few in their shops. For around £40 the Pignose is worth searching out.

There are a number of more generally available models worth investigating. Boosey and Hawkes distribute the Hawk range which



includes the 9860 and 9865. The 9860 costs around £26 without VAT and has a five watt output, and the 9865, a 15 watt amp, costs £41.70, again without VAT. Carlsbro, who have a strong reputation, make the 10 watt Wasp amp at £42, and the 25 watt Hornet for around £60.

Hohner and Selmer both make reliable amps. Hohner's Maribro range includes the GA2 and GA, small, low-priced amps, and Selmer's includes the 15SS for just over £30. Novanex have recently put on the market a range of Dutch-made amplifiers, attractively

designed and with very clear sound. They are the Automatic Three, Automatic Six and Automatic 10, the figures referring to the power output. Prices are around £35, £40 and £60 respectively.

The list could be longer and is only intended to give an idea of the kind of price range involved and the variety of models available.

However, if you want to jump into the deep end straight away there is the Rose-Morris catalogue of Marshall amps. Expensive, OK, but you get what you pay for, like the Artist reverb 50 watt combo which retails at £196 (ex VAT). This has amp and cabinet complete. If, though, you need to do not include a cabinet, the cheapest Marshall amp on its own is the 50 watt Artist Reverb Amp at £156 (ex VAT). The cabinet Rose-Morris recommend to go with that is the 2ft x 12in Artist 60 Watt cabinet £113 (ex VAT). So weigh it all up and take your pick.

before; we'd been on the radio, we'd even had a record out through a deal via our manager, but it was a big decision —

How did it work out? "Terrible, at first! The money we got in Sweden was awful. We were living on sweets and oranges. Then when we got back there was no work, nothing. We were getting about two quid a week, and all living with our parents —"



songs. It was all down to copying other people's stuff, and though we couldn't read music we got very good at that. We used to listen to the records and just learn our own parts from it. That was where Les got so good at imitating other singers. He can do Elvis, Adam Faith, Jerry Lee Lewis, everything. It's good training because you develop a very good ear. Recently we've become more interested in the theory side of it. Rob has been doing classical guitar lessons for four years now and I would like to learn to read music so that I can do some sessions."

How did you finally get a deal with Mickie Most? "He happened to see us

one night when we were playing at a place called the Revolution, and rang up the next day. At the time we couldn't do anything because we were tied up with someone else. It was a long time after that we finally joined him. It was Christmas time and we were really at a low ebb. We'd just smashed the van up and came to the brink of packing it all in. Then one night Nicky Chinn and Mike Chapman, who had already written hits for Sweet, turned up at a gig and said, you know, we can write hits for you. Mickie had sent them.

Necessity

There was a TV documentary a while back that suggested Mud didn't get a very good deal, financially, from Rak Records. Is that right? "Well, I don't really want to go into that, except to say that all groups have to make the same decision when they get to the point of getting a recording contract. You need the contract for your career, so is it better to have, say, 10 per cent of something or all of nothing? We're certainly not bitter."

Get into scales

FOR SOME reason, guitar tutors generally ignore scales, though they are the basis for all solo work. They are simply the sequence of notes in any given keys, and if you can bring yourself to practise them for even a few minutes a day you will find they are not as boring as people make out.

In the first place they will teach you the quickest way round the fingerboard, and it won't

take you long to build up an impressive turn of speed.

In the second place they will develop your ear for melodies, since many tunes in a particular key use only the notes for that particular scale.

In the third place, once you can play scales, you can play solos of a sort. They won't be very interesting solos if you stick strictly to the scale notes, even if you swap their order around, but at

least they will fit over whatever your mate is bashing out on rhythm guitar.

For instance, have him play a simple chord sequence like G Em C D7, and you play about with a G scale. Then, when you are familiar with the scale, you can start departing from it, chucking in odd extra notes, and that's when you will start to produce some interesting sounds.

Ideas

The great blues guitarist B. B. King has this to say about scales: "It never seems to fall that I won't discover something else while I'm running the scales that leads me to some new idea or new discovery. Scales are supposed to lead you into the music. Listen to scales for whatever they might want to tell you."

At any rate, here is a basic major scale in G. All you have to do to change key is to move the whole thing up the

	G Scale		
E	1	2	
B		2	4
G	1		3 4
D	1		3 4
A	1	2	4
E		2	4

fingerboard. Thus, for A sharp start at the fourth fret on the bottom string instead of the third, and so on. For A, start at the fifth fret, for C, at the eighth. If you are using a plectrum play alternate up and down strokes. The numbers show which finger of the left hand to use.

Practise

Couldn't your agency get you work? "Well, we did get occasional things: cabaret and so on. But the agency really had its hands full with successful bands like Marmalade and the Tremeloes and Love Affair. They weren't really that interested in us."

How good do you think the band was musically at that period? "It's hard to say. We had always practised a lot, right from the beginning. Three nights a week in a hired hall. Les was the only one with a musical background; he'd played trumpet in a trad jazz band. At the time it was almost unheard of for bands to write their own

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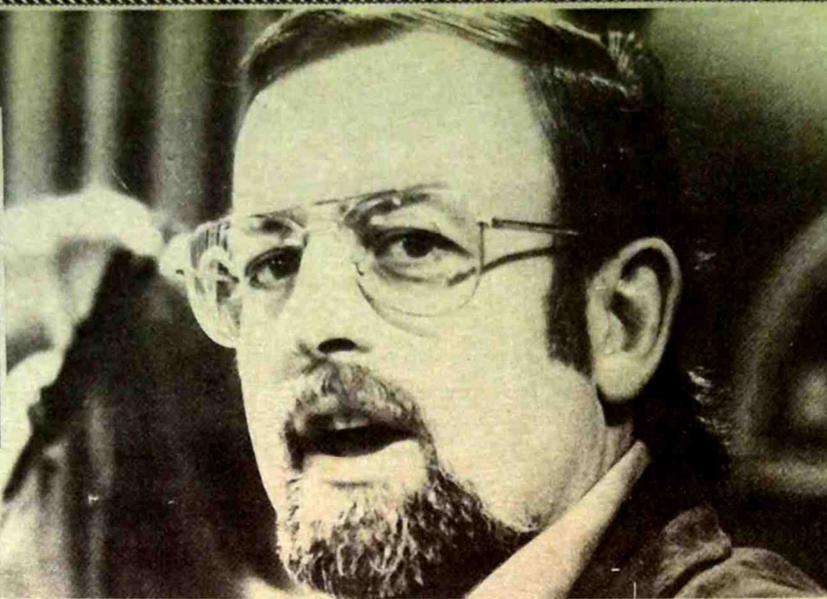
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CILLA BLACK



Hear her like you've never heard her before

I'll Take A Tango

b/w "To Know Him Is To Love Him"

Cilla's new single on EMI

EMI 2328



THE APPEARANCE of Roger Whittaker in the charts after two years, must have taken a lot of people by surprise – not to mention Mr R. Webster from Solihull.

For Roger's current chart hit, *The Last Farewell*, was written by Mr Webster, well, the lyrics at least, some five years ago in response to a call from the show Roger had then on Radio Two. Roger received over 100,000 songs from the appeal, the best of which he set to music and released on his *New World In The Morning* album.

Then about six months ago the album was picked up by a radio station in Atlanta, Georgia, USA and that particular track came out top of a local chart. Next stop was the US Top 100 where it reached the top ten, Whittaker's first excursion into the American charts.

Since then, of course, he's taken the hint, and has been playing in America more than any other country in the world. Explained Roger:

"I didn't think I had the sort of material the US likes, but I've been proved wrong and so I'm playing there more now."

Travelling isn't something new for Roger though, because he travels around the world most of the time. He estimated that during one 14 day period in 1971 he covered a distance equal to one and a half times around the world.

Roger was born in Nairobi, Kenya, and was first influenced by African folk songs. After a short stint in the army Roger went to University in Cape Town but promptly failed his exams because he was singing too much. That's when his career began in earnest.

"Money has never been a pre-occupation," explained Roger. "I like to live, I like my family, squash, my roses and wine. I suppose if I'd put my mind to it I could have made a lot more money than I have."

One of Roger's main difficulties is that since the advent of Radio One and Two in this country, he has found it difficult to get his songs played on Radio One.

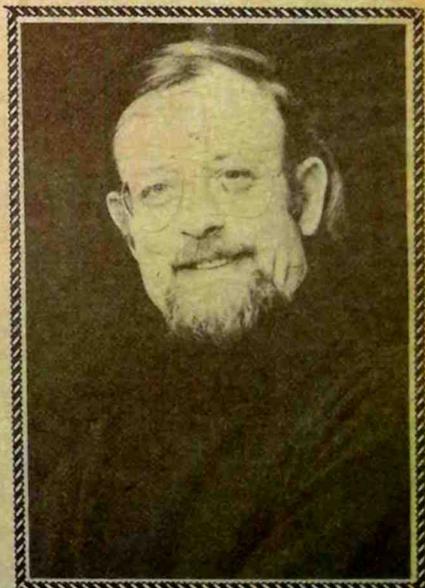
"When they made Radio One and Two," he added, "Radio One automatically became a Top 40 station and so middle-of-the-road music had a hard time getting heard."

That attitude also reflects itself in Roger's policy where live gigs are concerned. In this country he plays no concerts, just cabaret and the odd TV date. However in other areas like Scandinavia Roger will do concerts and sell out convincingly.

And what's next on the recording front? Well, Roger is planning an album containing another 11 songs from Mr Webster of Solihull.

SO LONG INDEED

by Martin Thorpe



RECORD MIRROR

NEXT WEEK!

Gary Benson

essinglessingle **singles** inglessinglessii

by Sue Byrom

Instant smash!



KENNY: Two plays and you're hooked.

KENNY: Julie Anne (Rak 214)

Another smash hit on the way for Kenny bouncy rocking verses followed up by that chi - chi - chi chorus line that hooks everybody after two plays. It's instant pop but it works.

HELLO: New York Groove (Bell 1438)

Bo Diddley lives! And there's some very basic drumming which reminds me of another band that shall be nameless. It's the kind of record that needs a couple of plays before it sticks - and that's what it's going to be down to. Ten plays equals a hit.

REPARATA: Shoes (Polydor 2066 562)

Presumably the lady who used to be the captain of the ship, only without her Delrons. This has been getting an amazing amount of air - play on London's Capital Radio and deservedly so. At chorus time, it sounds like a frenzied Greek party, and it's equally infectious. Should be an enormous hit.

TONY ORLANDO AND DAWN: Mornin' Beautiful (Elektra K 12186)

Whilst Tony and his ladies have moved away from their instant singalong numbers that gave them so many hits, they don't seem, on this new label, to have fixed on a formula that repeats that success. This takes a long time to kick off, and even then it tends to sound average at best.

AVERAGE WHITE BAND: If I Ever Lose This Heaven (Atlantic K 10655)

The darlings of America are back with a single from their latest album, Cut The Cake, and what a beautiful one it is. Superb instrumentation and vocals done their own way - let's hope enough people like it and buy it.

OTIS REDDING: My Girl (Atlantic K10601)

Atlantic are launching a Vintage Soul Label - which will mean the release of exactly that - classic

Key to-symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

although the type of song getting into the charts at the moment sung by lady vocalists tend to be a little on the funky side. Still, it's easy listening stuff, and maybe the heat-wave will make people want something a little on the balmy side.

THREE DOG NIGHT: Til The World Ends (ABC 4070)

Gentle number from Three Dog Night, taken from Coming Down Your Way. Lots of harmonising on it, with crescendos and build-ups and lord knows what. As a chart single, it probably doesn't have much chance - but there is a slight one.

DANA: Are You Still Mad At Me (GTO23)

Comparatively up-tempo song for Dana this time,

BYRDS: Full Circle (Asylum AYM 545)

From the album, Byrds, which was released in 1973, this is produced by Dave Crosby - who also joins in. It's the original line-up, with Chris Hillman's mandolin taking instrumental honours. Nice to listen to, but chart-wise don't see it.

JONATHAN KING: Una Paloma Blanca (White Dove UK 105)

Not hiding behind any of his usual by - lines this time, it's Mr King himself. The blurb reckons that this could well be 1975's answer to Y Viva Espana. Well, there's currently about

four records running for that title, and in my ever so 'umble opinion, I don't reckon this'll be one of them.

KRAFTWERK: Comet Melody 2 (Vertigo 6147 015)

Taken from Autobahn, from whence came their last hit single, this one, as the name implies, is far more melodic. It's completely instrumental, which is possibly where it loses the impact of Autobahn. Definitely better as an album track.

DEBBIE FLEMING: Long Gone (Bradley's 751.)

One of the first records on Bradley's new black soul label, let's hope there are better things to come. Whilst soul might have got poppier, it's difficult to see how this can come anywhere near that label. Light and bouncy, but not much else.

LEO SAYER: Moonlighting (Crysalis 2076)

Taken from his forthcoming album, Another Year, which is produced by Adam Faith and Russ Ballard, this is vastly different from Long Tall Glasses, Leo's last single. There's a very heavy repetitive beat throughout, with the title taking up most of the chorus vocals. Not an obvious single hit, but then Leo isn't too concerned with singles anyway.

BANZAI: Chinese Kung Fu (Contempo CS 2068)

Well, if the dancers who learned to dance the kung fu last year have been waiting for a chance to bring

those steps out of moth-balls, here you go. Basically, an instrumental with a few 'huhs' and 'has' thrown in for luck, it's fine for a hip kick, but can't see it crossing over to the pop charts.



LEO SAYER: Different.

TREMELOES: Be Boppin' Boogie (DJM 406)

Strange mixture of sound here: bit of the thirties' swing, bit of boogie, bit of a skip with the drummer - bit of everything really. Quite a happy little number, but nothing that special.

TAVARES: It Only Takes a Minute (Capitol CL 15832)

With so many records aimed at the disco market, this one is bang on target, especially for discos with a good soul slant, and at the same time is strong enough commercially to stand a chance of getting air-play. Can see them bopping already!

RICHARD HARRIS: MacArthur Park (ABC 4042)

Dear God, was it really seven years ago that this son was riding high in the charts? One of Jimmy Webb's

best-known songs, not to mention Harris' version of it, it's been a perennial ever since it first came out. Now a whole new generation is about to be exposed to Webb's most puzzling mystery as laid out in seven and a half minutes - who left the cake out in the rain?

THE MAIN INGREDIENT: The Good Old Days (RCA 2587)

Taken from their recent Rolling Down A Mountain Side, this single shows off the sweet soul sound of the Main Ingredient - which last year got them into the charts with Just Don't Want To Be Lonely. This hasn't got the magic of that last hit, but the sound is nice enough to stand a chance.

SIMON TOWNSEND: Janie (Warner Bros K 16596)

Who's got a glamorous brother then? For regular readers, you'll know that the brother in question is none other than Pete of the Who. There's no vocal resemblance - if anything, Simon sounds a bit like Gilbert O'Sullivan, as does the song. Easy ballad, that gets better about half-way through.

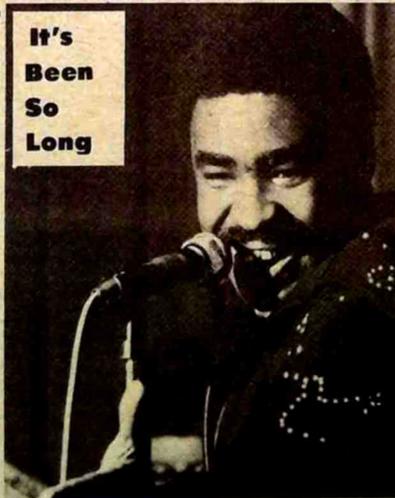
JIMMY 'BO' HORNE: Gimme Some (RCA 2585)

Another artist from the ever-growing list of Miami soul singers, Jimmy is highly rated by Betty Wright, and has had his single written and produced for him by H. W. Casey - better known as K.C. Already in the American R&B charts, it's got a hard drum riff all the way through. Fifty - fifty chance of repeating that success here.

SONGWORDS

It's been so long since I've seen you
Come over darlin'
It's been so long since I've seen you
Come over darlin'
Make me feel good once again
Then Oh turn me on my friend
It's been so long since I've seen you
Come over darlin'
It's been so long since I've seen you
Come over darlin'
I wanna see your smile child
Only for a little while child
It's been so long since I've seen you
Come over darlin'
It's been so long since I've seen you
Come over darlin'
It's been so long oh long
Come over darlin' baby honey
Yeh oh yeh
Yeh oh yeh yeh
Oh darlin' darlin'
I love you darlin'

It's
Been
So
Long



Written by H. W. Casey and R. Finch + Copyright 1975, Sunbury Music

"WATCH OUT FOR LABOOGAROOGA!"

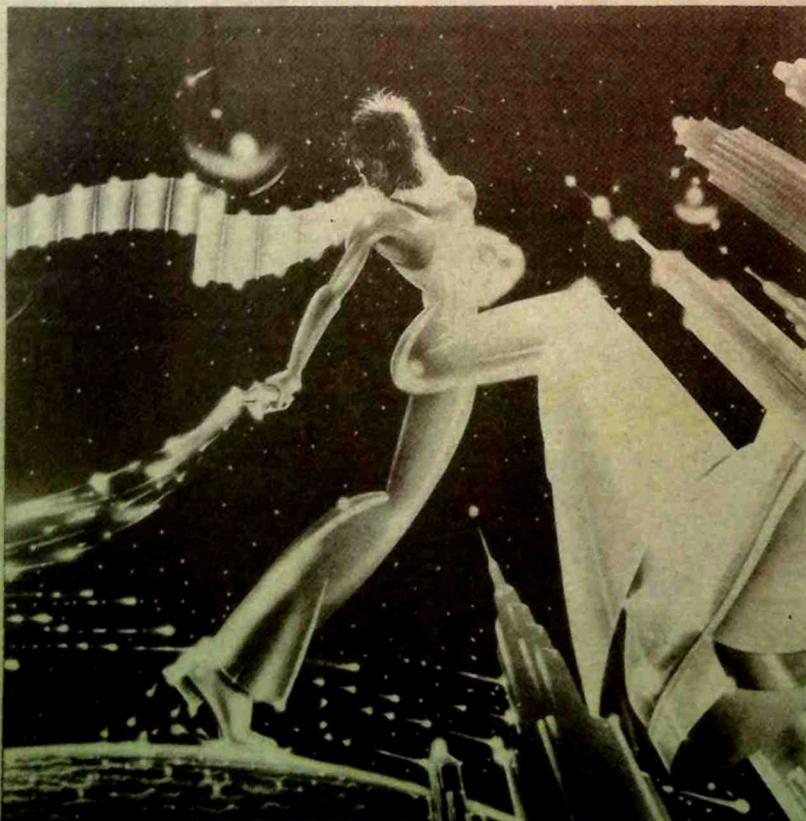
ROD STEWART ATLANTIC CROSSING

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WHARRADAY for an interview. Friday midday. Just off Oxford Street. A heat haze rising off the microphone and Cilla Black looking much cooler than she ought to — she's carrying a third little Willis under her smock and talking about her new single I'll Take A Tango.

On its first whirl round the deck, I was thinking Melanie with a touch of Dory Previn, but second time round, yep, it's Cilla, really having a good time.

"It's very tongue-in-cheek and having a go at rock and roll as well. I put on a voice because I wanted it to be sendy-appy. I'm not really trying to do any vocal gymnastics cos the high notes aren't a problem in me Minnie Mouse voice. We did it very early in the morning which was good for my voice and Dave McKay, who produced it, kept saying 'Ere! Can you do a few more croaky bits like that.' So I had a go and that's how it turned out. It's the only track on the new LP that we didn't do in America." Yes folks, even Cilla, who's as English as chip butties has been sneaking across the pond to the City of the Angels and hand-picking her favourite tunesmiths.

"We got a really good drummer that Jimmy thing, who wrote Layla. Him. And that guy who did that lovely guitar on Maria Muldaur's single — I've forgotten his name — him as well. Dave McKay was there" (ten out of ten) "and we had some great sessions. I think we've got better equipment over here, actually, but the way they work in LA is much easier, more relaxed. They're not clock watchers which they are here unless you get a nice bunch of young kids and I'm not bothering with the ones that clock in and clock off cos they've got to go to Pye or whatever. If your musicians are working hard for you, you're going to give more."

America is the big question - mark for Cilla. Is she ever going to be able to ask Alfie what its all about from the stage of Carnegie Hall?

Conquer

"We've been trying so hard all through my career to break the record scene in America because it's really the only thing I've got left to conquer. Really I suppose, I can't be that desperate or I would have packed my bags and lived there eight years ago when I had all the opportunities but I loved my home too much, and you've gotta do all the bit, the tours. I don't want to go to do the classy thing. I'd never go in the B room in Las Vegas cos I've done all that. Everyone says 'The only reason you've never broken in America is cos you're only there five minutes and you're crying to come home.' True. But I was there more than five minutes this time. What's that saying about Mohammed and the Mountain? Anyway we went. And a label over there have gone potty about Tango. The only worry is, they might cover it. It's happened to me so many times with Conversations, Step Inside Love, but I think it's fair really. We've had hits with a lot of songs we've Britished."

So what about the album you came down the mountain with?

"It's out in early October and it's called it

CILLA EXPECTS GREAT THINGS



CILLA BLACK: Senty-appy.

Makes Me Feel Good, which is one of the tracks. It's going to surprise a lot of people. The things is, on my other albums, I've always done songs that people could relate to me but there's not one on this LP that is typically Cilla. I think it's the best I've done."

Because you had more to say in it?

"Yes. All the early bits of mine were other people's suggestions. I liked them but they might not have been my choice if I'd had a free hand cos after all I did start as a rock 'n' roll singer and then fate and people turned me into a ballad singer, which I'm not knocking because it helped me win the success I've got today."

Remember it's thirteen years since Cilla sashayed around the Cavern with those mop-tops.

"And people still ask me that ridiculous question do I want to go back there?"

Cross out that ridiculous question.

"I mean, what have I got back there? I'm a thirty-two-year-old mum about to have her third child. I couldn't relate to the things I did

then. It's silly to say I'd love to go back. I'd be like an old woman. I've done my time. I don't want to compete with young kids."

She's so honest it fair takes the wind out of your sails. OK honestly Cilla, don't you ever have any conflict between your family and your career?

"D'you know, people are always asking me that. I have to think, are there any problems? It's like going to confession when you're a kid and making up sins because you haven't done any. The making up sins because you haven't done any. The thing is, I had kids was lovely going on stage but afterwards there was nothing. I wanted a home to go to and I wanted to share what I'd got with some children. Now I've got Robert John who's five, and Benjamin who's fifteen months. I take them with me everywhere. I wouldn't leave them behind and this one's due on Christmas Day but I hope it'll be before. I'd like a girl but it wouldn't get on top of me if it was a boy. Bobby keeps saying 'My three sons' which sounds good."

Six weeks after she's given birth, Cilla starts a new TV series. And who's she going to be singing cheek to cheek with?

"I don't know yet. I have to phone me mum and ask her who she fancies. She's Joe Public she is — but we do draw the line at Max Jaffe!"

by Jan Etherington

albums albums albums albums albums

A case of deja-vu

MILLIE JACKSON: Still Caught Up (Polydor 2391 185)

Caught Up, the album that earned Millie a gold disc and a Grammy nomination, became one of my favourite albums when it was released. This follow-up continues the theme of the eternal triangle that she established in that album — one side dedicated to the wife's point of view, the other side to the mistress's point of view. Trouble is while the format worked beautifully on Caught Up, it becomes very much a case of deja-vu (or heard) this time around. There's a section like The Rap, there's similar phrasing and arranging. It's impossible not to compare the two albums, and Still Caught Up suffers in the comparison. **SB**



MILLIE JACKSON: similar phrasing

KOOL & THE GANG: Greatest Hits (Polydor 2310 401)

Hopefully, this Greatest Hits compilation won't mean too long a gap before there's some new material released, especially as six of the tracks on this album are taken from their last three albums, therefore already owned by quite a few people. If you have missed out, there's some of their best numbers included like Higher Plane, Funky Stuff, Hollywood Swinging and Rhyme Time People. The one thing this album guarantee though, is a solid floor of sound if you wanna party. **SB**

THE METRES: Fire On The Bayou (Reprise K54044)

What's this? the Metres turning from granite to clay? There's a subtle shift in the repetitive funk of New Orleans' best known R'n'B band. They are just that much tighter (can you believe it), smoother round the edges, and slightly Latin and Affro in rhythm. The title track keeps "fire" as the funkier word of the year and two other cuts, Talking About New

Orleans and Liar, beg dancing. The rest of the mixture has few departures save in numbers with novelty value. There's goodtime in They All Asked For You, Latinish feel on Middle Of The Road, and a little Mardis Gras Mambo. Otherwise The Metres are obviously moving towards filling in that old "stripped down" sound, but until they slip away from one or two-riff compositions, it ain't going to work. **PH**

SALSA (Island Help 20)

So you really want to know what's going down in those Latin clubs in Manhattan's barrio? This sampler from the local Fania label compiled by Island's Richard Williams should provide most of the answers. Instant excitement this LP may have but it has not too many examples of the great Latin/Soul/Rock merger that has been promised. Apart from Raffi Pagan (a sort slicker funky Santana) Mark Dimond and Joe Bataan (latin flavoured soul and protest) the new wave relies mostly on punch and tighter brass licks to distinguish it from the

traditional Edmundo Ross approach (that's probably blasphemy). Excellent sleeve notes (as usual) and the mostly Spanish lyrics add to make it a welcome oddity. **PH**

THE FATBACK BAND: Yum Yum (Polydor Super 2391 184)

The New York based Fatback Band don't worry 'bout musical perfection or sound quality. They just get on in the studio, start the tape and begin playing. They also bring along a phalanx of

groovers who provide inspiration and a party atmosphere so that the music really takes off. The sound they achieve is spontaneous and energetic with plenty of funk and rhythm. Several of the tracks on this album though are pretty dire, sounding like a Ray McVay and his Band Of The Day jamboree at the Lyceum on a Saturday night. However on slicker tracks like Feed Your Love, the beat is so fat and juicy and fluent that it grabs where it tickles. For house parties Yum Yum is



KOOL & THE GANG: solid party sound

a must. No dedicated dance freak will be able to sit this one out. **JI**

FLEETWOOD MAC: Fleetwood Mac (Reprise K54043)

This should have been their best album but it doesn't quite make it despite the addition of Americans Lindsey Buckingham and Stevie Nicks and the fact the band is based in L.A. The relaxing guitar sound is still there but too many of the tracks lack real substance with the group content to re-work the past. They make a few stabs at it with Over My Head and I'm So Afraid, but that haunting quality they got with Future Games has eluded them. Nevertheless they're still a loss to Britain. **DH**

RAY CHARLES: Renaissance (London SHU 8485)

It's a pity the "genius" should have chosen this rather mediocre set of songs to be re-born with because after the promising opening cut of Stevie Wonder's Living For The City it settles into a Ray Charles set that we've all heard so many times before - the over-brassy orchestra on a handful of supper club toons. No re-birth here only over-dramatic

schmaltz like For Mama which exhibits his powerful range and phrasing while at the same time insulting his talent. He finds the magic on a couple of tracks, but sadly he's now just a black man's Frank Sinatra. **DH**

MANDRILL: The Best of Mandrill (Polydor Super 2391 186)

Though never highly rated in this country Mandrill have clocked up quite an impressive list of soul rock tracks over the past three years and for once here is a true best of set showing the band to be as tight and funky as any of their competitors. On many cuts they have continued a tradition that Santana lost after the third album. If you haven't dug them before this is a very good way of catching up on lost time. **DH**

JIMI HENDRIX: Crash Landing (Polydor 2310 398)

He's been dead since 1970 but his music lives on. This album, one of a projected series, contains tracks laid down by Jimi some time before 1970 and previously unreleased. In such high esteem is the album held that all the old Hendrix barrel-scraper albums have been taken off the market to make way for what is a new direction for the guitar hero. The album has been highly acclaimed and reached the US charts with little trouble, mainly because this is totally new Hendrix, and Hendrix as his available recorded material would have progressed eventually. **IMT**

FLASH CADILLAC AND THE CONTINENTAL KIDS: Sons Of The Beaches (Private Stock PVLV 1002)

The rock and roll revivalists have changed direction and progressed

onto the heavier responsibilities of apeing surf music. They've coped with it quite adequately, but even though they beat Sha Na na to the idea, there are enough Beach Boys albums standing the test of time to render this package somewhat redundant. **MT**

THE CAPTAIN AND TENNILLE: Love Will Keep Us Together (A&M AMLH 63405)

This is the pretty pair's debut album which is already doing wondrous things in the American chart. It's fairly lightweight; but the tunes are nice enough and the Capt gives a wondrous display of keyboards panache. Seven of the tracks are their own, and there's the cotton wool textured Disney Girls plus several other Beach Boys classics. Toni's legendary The Way I Want To Touch You and their latest single Love Will Keep Us Together are also included. It sure is a family affair with a handful of Toni's sisters helping out on back-up vocals and giving some of the songs a semi gospel flavour. Nice album to play when you're feelin' low. **JI**

BLUE MINK: The Hit Making World Of Blue Mink (Gull SPAR 437)

Mention Melting Pot, Good Morning Freedom or Our World, and most people will recognise the titles as being three of Blue Mink's biggest hits. Sadly, since that time, they haven't really been able to regain their chart status, but instead continue playing together in the studio and occasionally in cabaret. Some of the lesser-known tracks on this album illustrate their musical talents very well, as well as their adaptability. **SB**

HOWARD WERTH

MOONBEAMS

MIDNIGHT FLYER

New single on Charisma Records
Produced by Gus Dudgeon



WHO, WHEN AND WHERE

THE BAND who bought Northern Soul south of the border, Wigan's Ovation, are gigging this week, as are Kenny. Hamilton Bohannon will be appearing in London on Saturday, which promises to be an interesting date, and for those with memories on the long side, Roy Orbison is appearing at Fairfield Hall in Croydon on August 19.

THURSDAY

AUGUST 14th
SUPERCHARGE, Banyan Tree, Liverpool.
ALAN JACKSON QUARTET, Seven Dials, Shelton Street, London WC2.
GLOBAL VILLAGE TRUCKING COMPANY, Winter Gardens, Penzance.
OSIBISA IN CONCERT, Fairfield Hall, Croydon.
THE McCALMANS, Greyfriars Monastery, Uddingston.
KILGABON, The Granary, Bristol.
SOUNDS SUMMER SHOW, Johnson's Hall, Yeovil.
FBI, Dingwalls, Camden Lock, London NW1.
KENNY, Blue Lagoon, Newquay.
PALM BEACH EXPRESS, Speakeasy, 48 Margaret Street, London W1.
HARDIN & YORK & FRIENDS, Marquee, 90 Wardour Street, London W1.
PEREGRINE, Angel Folk Club, Estow Road, Bedford.
SATISFACTION, White Hart, Church Road, Willerden, London NW10.
ROB, Windsor Castle, 309 Harrow Road, London W10.
FATSO, Kensington, Russell Gardens, Holland Road.
LEE KOSMIN BAND, Brecknock, 227 Camden Road, London NW1.
STARRY EYED AND LAUGHING CHAMELEON,

Nashville, 171 North End Road, London W14.
STRUTTERS, Hope & Anchor, 207 Upper Street, London N1.
GOOD HABIT, Gullivers, 11 Down Street, London W1.

FRIDAY

AUGUST 15th
GOOD HABIT, Marquee, London, W1.
HELLRAISERS, Penthouse, Scarborough.
WIGAN'S OVATION, Queensway Hall, Dunstable.
BANDANA, Speakeasy, 48 Margaret Street, London W1.
JUDAS PRIEST, Palace Theatre, Newark.



HAMILTON BOHANNON: Saturday

KENNY, Flamingo, Hereford.
THIRD WORLD/SALUTATION, Dingwalls, Camden Lock, London NW1.



OSIBISA:

MAGNUM OPUS II, Fossey Hotel, Newark.
BRIAN DEWHURST, Old Horns Inn, High Bradford, Nr Sheffield.
GONG, Mayfair, Newcastle.
JIVE BOMBERS, Crown Hotel, Marlow.
JOHNNY MADDOCKS JAZZ MANIACS, The Granary, Bristol.
MUSCLES, Tiffany's, Mirfield.
FIVE HAND REEL, Grizedale, Ambleside.
GLOBAL VILLAGE TRUCKING COMPANY, Blue Lagoon, Newquay.
MILOWTA, Sundown, Charing Cross Road, London WC2.
YAKETY YAK, Bailey's, Stoke.
SPARROW, The Roll-eston, Swindon.
SME, Soho Poly, Riding House Street, London W1.

WIGAN'S OVATION, Penelope's, Paignton.
HELLRAISERS, Midland Hotel, Manchester.
MOTORHEAD, Roundhouse, Dagenham.
APRIL, Sundown, Charing Cross Road, London WC2.
YAKETY YAK, Bailey's, Stoke.
SPARROW, The Roll-eston, Swindon.
UNICORN, Nashville, London W14.
TANGLEFOOT, Black Rock, Cromford, near Matlock, Derbyshire.
TEENAGE REBELS, Bettina's, Great Portland Street, London W1.
MUSCLES, Nevada Ballroom, Bolton.
THE McCALMANS, Merymass Folk Festival, Irvine.
FOGG, The Granary, Bristol.
SOUNDS SUMMER TOUR, Guild Hall, Plymouth.
GENO WASHINGTON, Maxims, Barrow in Furness.
MAGNUM OPUS II,

White Crane Club, RAF, Cranwell, Sleaford.
STRIFE, Priory Hotel, Scunthorpe.
BRIAN DEWHURST, Old Blue Bell, Bury.



ROY ORBISON: Tuesday

SHANGHAI/BUNNY, Dingwalls, Camden Lock, London NW1.
KENNY, Glen Ballroom, Llanelli, South Wales.
JUDAS PRIEST, Casino Club, Wigan.
HAMILTON BOHANNON & HIS

AMERICAN BAND, 48 Margaret Street, London W1.
HEAVY METAL KIDS/TEEZER, Links Ballroom, Cromer.
GASWORKS, Marquee, 90 Wardour Street, London W1.
KRAZY KAT, JB's, Dudley.

SUNDAY

AUGUST 17th
KRAZY KAT, Reeves, Bristol.
SHANGHAI, Torrington, Lodge Lane, London N12.
FBI, Marquee, 90 Wardour Street, London W1.
THE ROCKIN' BERRIES, Grand Pavilion, Queen Street, Withernsea.
MAC & KATIE KISSOON, Lido Palace, Isle of Man.
SHORTY, Tow Bar Inn, Egremont.
CANDLEWICK GREEN, Park Hall, Charnock, Lancs.
BRUCE LACEY & JILL, BRUCE present their

Fantastic Fantasies Show, Dingwalls, Camden Lock, London NW1.
STRIFE, Black Swan, Sheffield.
GENO WASHINGTON, Bailey's, Stoke.
MALOMBO MUSIC/ALAN WAKEMANTRIO, Teenage Rebels, Pied Bull, Islington.
FIVE HAND REEL, White Horse Hotel, Quorn.
PETE ATKIN, Centre Folk Club, Centre Hotel, Portsmouth.
FACTORY, Target Club, Reading.
SPARROW, Nite & Day, Birmingham.
GOOD HABIT, Fishmonger's Arms, Wood Green, London W14.

MONDAY

AUGUST 18th
UNICORN, Hope & Anchor, 207 Upper Street, London N1.
GOOD HABIT, Fishmonger's Arms, Wood Green.
MARVO THE MAGICIAN, Railway Folk Club, Railway Hotel, Fratton, Portsmouth.
TONY ROSE, Whitby Folk Festival.
SOUNDS SUMMER TOUR, Memorial Hall, Barry.
EDDIE & THE HOT RODS, Dingwalls, Camden Lock, London NW1.
TUESDAY, Blue Lagoon, Newquay.
HANDBAG, Speakeasy, 48 Margaret Street, London W1.
TRAPEZE, Marquee, 90 Wardour Street, London W1.

TUESDAY

AUGUST 19th
BABE RUTH, Marquee, 90 Wardour Street, London W1.
A1, Speakeasy, 48 Margaret Street, London W1.
JUDAS PRIEST, Paignton, Wood Green, London W14.
UFO, Ivanhoe's, Huddersfield.
LONG JOHN BALDRY, Dingwalls, Camden Lock, London NW1.
SOUNDS SUMMER TOUR, Glen Ballroom, Llanelli.
TONY ROSE, Whitby Folk Festival.
ROY ORBISON, Fairfield Hall, Croydon.
UNICORN, Russell Gardens, Holland Road, Kensington, London W14.

Stones for Radio One

RADIO ONE has scooped an exclusive interview with the Stones on their US tour to be aired at a future date.

Broadcaster James Griffin has arrived back from the States with tapes, but no trans-

mission date has yet been fixed.

It is likely that the material will go out in the Insight slot, probably in September or October.

Meanwhile expect changes on Radio One soon - announcements to be made early September.

ALL SET FOR VICTORY

PORTMOUTH'S Victory station is now 100 per cent complete and anxiously awaiting the outcome of discussion with the IBA this week to determine test transmissions and an on-air date.

The new studios are already staffed

by the likes of Nick Jackson, Glenn Shepherd, Andy Ferris, and Sarah, daughter of Alvar Liddell - the wartime voice of BBC radio.

In the newsroom are Paul and Tricia Ingrams - again no strangers to broadcasting.

Electronic installations should be complete by early September, and station idents are being prepared by Dave Symonds.

tune in Quickies

JOHNNY WALKER'S outburst against the Rollers neatly coincided with Smokey's similar views in last week's Record Mirror. All credit to the Beeb too, for sticking with Johnny on this emotive subject.

Still with Radio One, Peel's guests (August 14) are Dr Feelgood and Rab Noakes. Then there's Alexis Korner taking a break from making

commercialism to tell us his Top-12. Saturday's in Concert slot has Alan Black introducing the Allman Brothers (from whence cometh the tape no one seems to know) and Sunday's Insight programme has 10cc on Crisis in Pop. Monday's John Peel guests are Henry Cav, Sutherland Brothers and Quiver.

Rather grisly incident at Capital when young lady fell to her death from an adjoining building onto the station's office roof.

No denials, but no IBA confirmation either, that test transmissions are in action on 901 - perhaps following our piece last week on the conflict with Caroline's signal. Only slight problem is that University Radio Essex at Colchester broadcasts on 901 - although on small wattage.

RAIL-ROADED!



BACK TO STEAM: the presenters and staff at BRMB (Birmingham) gave the local Severn Valley Bewdley to Bridgnorth steam service a boost when they boarded the train to entertain passengers. Radio power was proved by a fivefold increase in customers.

LIVES . . . LIVES . . . LIVES . . . SUPER KC HAS THEM SHAKIN' ALL OVER

KC AND THE SUNSHINE BAND / Odeon, Hammersmith.

KC AND the Band shone a light on the sweat-drenched Hammersmith Odeon on Thursday night with a set full of hip-shakin', back-breakin' action - the kind which makes you pant for more even though you've shaken to the pounding funk all night long.



KC AND THE SUNSHINE BAND: Back-breakin' action

The audience, a mixture of black and tans, must have been disco regulars as they were on their feet or shaking in their seats from the word go.

KC and the boys danced and pranced their way through every record forcing everyone to just forget their troubles, worries, sickness, and rave on.

The brass section comprising Denvil Lip-trot, sax (looking like one of the seven dwarfs in woolly cap and loose floor length robe), Charles Williams trombone, and Ronnie Smith and James Weaver, trumpet; played some hellraisin' notes for the opener, Sound Your Funky Horn, while the bare bodied Oliver Brown, percussion, ran his nimble hands over the congas at break-neck speed.

Boogie Shoes, a track from their latest album was performed so tightly you could hear the squeaks and half-expected a musical explosion.

In the event, it was their instrumental numbers from the Sound of Sunshine album which implored everyone to get in the swing. Three little black maids all in a row freaked out, persuading their guys to join in, and before you could say 'C'mon everybody' half the audience were up and wriggling their bums in someone's face.

It's gotta be said that this band display a magic on stage which their albums fail to capture. Their recorded stuff sound like James Last trying to go funky compared to their live interpretations.

While the band took a quick two minute breather, KC took time off to introduce the members. It was tantamount to a beauty contest with people wolf whistling and clapping. All the guys received equal applause, but I'm sure the clapperometer would have shown a marginal victory for the pretty leader of the pack.

The finale, Get Down Tonight, their best number to date, included KC telling everyone to do a little dance.

During this number he threw bunches of carnations into the audience, but there were no walling buzzards screaming and fighting, just a sea of outstretched hands hoping to catch a flower or two. Horn player James Weaver, the cat in the sunshine yellow sweat-shirt, began dancing like he had no bones a la Loopy Lou.

KC and the band are the freshest thing in funk right now. A young Cockney bloke talking to his friend after the show summed it up adequately, saying: 'Cor, I didn't 'ave a good o' dance. I just couldn't keep still.' **JAN ILES**

Old gold?

PROCOL HARUM / London Palladium.

HAVING a distinctive voice like Gary Brooker sure is a handicap.

While it can maintain the thrill during the four or five minutes of Whiter Shade of Pale, dragged over a long set it begins to grate, and that's just what happened on Sunday.

The more familiar songs (who can claim to know all nine albums?) stood up better because there was no need to strain to get the lyrics, but with an organ mixed a little too forward and the far from brilliant accoustics, the rest became turgid.

The familiar deep drumming from B. J. Wilson gave the band a distinctive sound but it was on the simpler songs,



PROCOL HARUM'S Gary Brooker.

such as The Final Thrust from their latest album, that they really excelled with Brooker being given the chance to play a little melody on his piano.

But that was all too rare and for most of the time it was crescendo after crescendo ending in that sizzling harmonic guitar of Billy Grobham.

Fortunately for the

band this was what the packed house wanted, but they seemed to be trading too much on a legendary few tracks.

The new album, Procol's Ninth, is their best for some time and with simpler songs could point to a renaissance that Sunday's concert showed they need.

DAVID HANCOCK

Enter Captain Fantastic

DICK DEADEYE / Cert U. Plaza 2 and ABC Fulham Road from August 14.

WITH THE exception of the Walt Disney blockbusters, feature length cartoon musicals are few and far between. Dick Deadeye is a brand new cartoon featur-

ing the talents of a galaxy of British singers and actors including such names as Linda Lewis, John Baldry, Victor Spinetti and Miriam Karlin.

Loosely based around some of Gilbert & Sullivan's best loved and best known characters, it manages to cram into its 81 minutes more than two

dozen songs.

Salior Dick Deadeye is commanded by Her Gracious Majesty Queen Victoria ('I now declare this movie, on!!') to go and find The Ultimate Secret which has been stolen by the Wicked Magician.

However, the King Pirate (of Penzance) is also after it to further his gains and Dick Deadeye has no easy task trying to find it. After plenty of narrow escapes and adventures all the characters find themselves on the Island of Utopia populated solely by scantily clad maidens and the Ultimate Secret is finally revealed to be LOVE.

Although this film seems to be primarily aimed for kids, the fantasy aspect should be enjoyed by most people and certainly the use of Linda Lewis and John Baldry will influence many who would not normally go to something like this. **MIKE CHILDS**

RECORD MIRROR

NEXT WEEK! George McCrae

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AUGUST 30 ISSUE

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America - Home With No Name
Paul Anka - Lonely Boy/Puppy Love
Beach Boys - Good Vibrations
Beatles - Slowdown / Matchbox
Beegles - Lonely Days/Words
Chuck Berry - Sweet Little 16
Johnny B. Goode
Bobby Bloom - Monte Bay
D. Bowie & Space Oddity
Bread - Baby I'm A Want You! Everything I Own
Judy Collins - Amazing Grace / Both Sides Now
Alice Cooper - Muscle of Love
Spencer Davis - I'm A Man / Somebody Help Me
Deep Purple - Hallelujah
Donovan - Mellow Yellow / Sunshine Superman
Doobie Bros - Listen To The Music / Long Train Running
Pink Floyd - Time/Us And Them
Gary Glitter - Happy Birthday Norman Greenbaum - Spinn in the Sky
Humble Pie - Natural Born Woman
Elton John - Crocodile Rock
Moody Blues - Nights in White Satin
Billy Paul - Me and Mrs Jones
Elvis Presley - Blue Suede Shoes/Tommy
Shelby Long - Listen To The Music / Long Train Running
Lloyd Price - Stagger Lee / Personality
Redbone - Witch Doctor/Magoo
Boyz n the Bay - Do the Strand / Virginia Plain
Ringo Starr - Oh My My
The Who - Behind Blue Eyes

Wings - Give Ireland Back to the Irish
Yes - And You and I
Led Zepplin - Whole Lotta Love
Sam Cooke - Twisting The Wheel
Arthur Conley - Sweet Soul Music/Funky Street
SECTION 2 60p
Lou Christie - I'm Gonna Make You Mine
Derek & Dominos - Why Does Love Got To Be So Bad
Booker T & MGs - Time Is Tight
Gary Glitter - I Don't Know 1
Loved You Till I Saw You Rock 'n' Roll
George Harrison - Dark Horse
First Choice - Guilty
Sweet Sensation - Purity by Coexistence
Tempers - At Last
Terry Jackson - Season's In The Sun
Mott The Hoople - Golden Age of Rock 'n' Roll
Loni Reed - Sweet Jane
Rubin Steward - Street Fighting Man
Cedric Brooks - South African Roggan
Eddie Harris - I need some money
Blue Bayars - This Man is Rated X
Kool & The Gang - Rhythim Train People
Willie Henderson - Gangster Boogie Bump
Sweet - Backbuster
Wings - Band on the Run
Ringo Starr - You're So Beautiful

Above is just a sample of our fortnightly lists which cover 1,000 hit Oldies, Latest Soul, Funk, R&B. We have the very best Soul, Disco, Soul, Funk, R&B, Blues, Jazz, Special offers. Get on our mailing list now by sending 50p for one year's lists or 60p for six months of lists to:

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Clapton v Louis

(a war amongst friends)

ARTHUR LOUIS is a totally bewildered man.

After a whole year of preparation, his debut single — first on his own Plum label — looks like bombing because his friend Eric Clapton has brought out a cover.

OK, both versions are covers of Dylan's Knockin' On Heaven's Door, and true, GT Moore was the first artist to record a reggae version of the song, but... Arthur's version was made with the help of Clapton!

From his Islington flat, this Jamaican born, American-raised musician explained: "I did the original backing track and played it to Eric. He just flipped and came into the studio to play on it."

He explained that he met Clapton at a party and got to know him very well. "We got really close," he says.

"I don't understand why he has to bring out a version after that. I'm a great fan of Eric's, I like him and I like his music, so I considered it a great honour when he recorded one of my songs (Someone Like You) for the B-side of the single.

"I think one of the main reasons for him cutting the Dylan song was that he'd been playing it on his American tour and it was getting the best reaction.

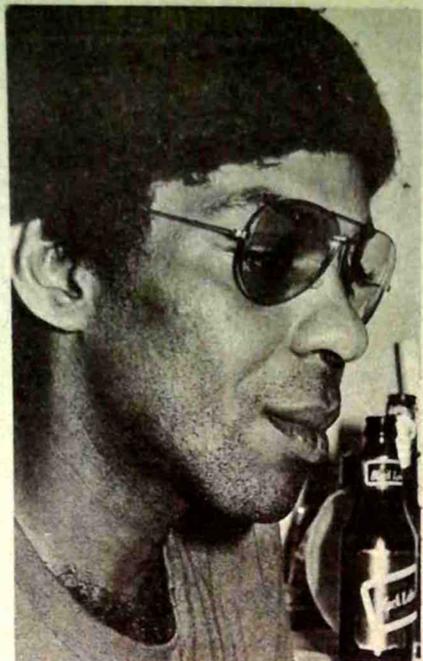
"I didn't even hear the GT Moore version until after I'd cut mine and I was pretty sick then to know it has already been done. But Eric's version is just like mine, even down to the synthesizer parts.

"Now everyone believes he has spoiled our chance of having a hit with our first release, but to me our's is better. I don't think it will stop sales. I think my version is better and I think Eric plays a better solo on mine than on his own. It's a pity he had to do it. I'm just bewildered and will have to await the outcome."

Despite the news that Arthur's version was topping Island's sales

figures, the Clapton version enters the chart this week.

Louis says he doesn't know what they will say to each other when they meet again but he's sure that Clapton will play with his band any time it goes on the road. He



'S ARTHUR

agreed that Clapton was to have played with him at the Chelsea gig which has been postponed.

Louis, himself a guitarist, writer and arranger, says there are three guitarists on his single and each are equally as good. "That's myself,

Eric and Winston Delandro."

Already he has an LP ready for release on the Plum label and if Clapton's flip side is anything to go by, it should be a good one.

Now, what price rock 'n' roll honour?

Silly season (part two)

GOONTIME IN the sunshine or the continuing saga of the silly season.

This week's chuckler comes from a Curved Air press handout, which begins: "A spokesman for Curved Air announced this week that their bass guitarist Phil Kohn decided to leave the band

when he discovered Darryl Way was not Jewish. "Kohn was studying to be a rabbi before Curved Air invited him to join the band on their comeback tour of November, 1974.

"Says Kohn: 'I was training to be a Rabbi but was dismissed suddenly when the chief Rabbi

caught me in a cupboard drinking a pork milk shake. Fortunately the offer to join Curved Air came along right after that.' No decision has been taken yet with regard to locating a new permanent bass guitarist. It is understood that Phil Kohn is now available for barmitzvas — only!"

Obituary

IT GIVES us great pleasure (sob, sob) to wave bye, bye, to Mister Martin Thorpe, Record Mirror's erstwhile staff writer and frustrated football correspondent.

During his year on the paper Martin — or Thorpola as he became known — cut an aggressive swathe through the comparatively soft business he found himself in.

It was not uncommon to see him leap into the air with a fierce blood-curdling yell, sending typewriters crashing to the ground and fellow reporters scuttling behind their piles of albums. This performance usually accompanied the dis-

covery of some stunning headline, or more probably the latest Manchester-United result.

In truth, Martin was a sturning headline writer (it hurt) a clever caption writer, and a great champion of text book

journalism. S'pose we will miss him, and of course, we wish him well in his new job as Press Officer for Bradleys Records.

Oh yeah, and watch out Stephanie De Sykes!



Spot the loonie on the left (BYE XXX)

sssh..

WELL, I NEVER. It's a Rollers Backlash. Don't say we didn't warn you. Honest did you hear the divine Johnny Walker on Radio One. He doesn't care whose toes he steps on does he? Mind you we've heard all's not well inside the Rollers camp. Could we even suggest there are a couple of rebels among em? Now what about all these orchestrated instrumentals in the charts? Our resident (what shall we call him

— oh me) reckons the music biz has gone dizzy full circle and is back to pre-rock 'n' roll boredom (sounds a bit like over the top actually). Now, have we got any gossip? Oooh yes, which record company press officer said: "But don't we all work in such a glamorous business." Meanwhile, our apologies to Uriah Heep. We understand Mick Box was not actually inebriated but fell over as a result of rickety stage and over-exuberant fans. Get well soon. Now about that Tory party. They

are all simply spell bound by Gavin Barrett's single, Oh Margaret. She even wrote him a personal letter. And which well-known teenage dream offers to pay his fan's expenses to attend his gigs? Why did the Stones, part from Bill Wyman, snub invitations to dinner at Howling Wolf's house? And why oh why did Elton go on stage with them when he only knew one Stones song? Reeeeccelly, these so called stars hardly know how to conduct themselves. Tut, tut. BYE BYE XXX XXX.

REFLECTIONS

EDITED BY PETER HARVEY

More Cochran plea

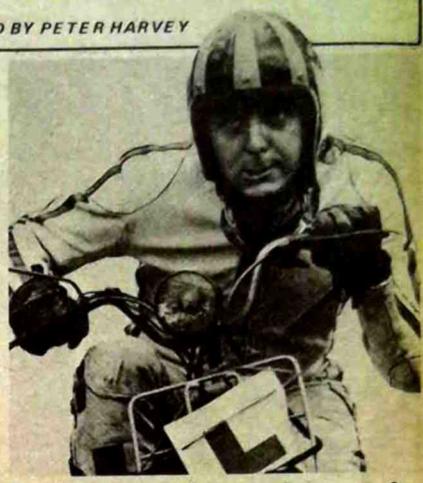


EDDIE COCHRAN who lost his life fifteen years ago in a car accident is proving that dead geniuses aren't easily forgotten.

Eddie's loyal fans are demanding that more of his songs be released. No new tracks have been issued since 1972 because Liberty / United Artists say there are no more unissued tapes of the Fifties hero.

But one Peter Morgan believes this to be untrue and hereby presents a list of Cochran material which the said record companies seem unaware of.

Tracks recorded for Silver and Ekko and



Jasper's bit of magic

WHO IS this wildly daredevilish 'erbert cruisin' on a mark one moped? It's none other than Jasper Carrott, one time Butlin's groupie and mentor of the renowned Boggy Folk Club in Solihull. Now he's a rude boy comic and has his debut single on DJM Records called Funky Moped, but it's the flip side, Magic Roundabout, which is causing the tongues to wag.

His bawdy backroom humour about Dougal and friends has been banned by the Beeb. Still you could say Carrott is just tantalising the ass!

Crest in the USA before Eddie hit the big time include Tired and Sleepy, Fool, Paradise and Doing The Hully Gully.

The following tracks are all rare, being deleted in '61 when London lost the Liberty outlets: Summertime Blues, Love Again and Lonely.

Other unreleased material includes the original

song from Eddie's film, Untamed Youth, and many tapes recorded on the radio Milk Cow Blues with an interview to boot.

Mr Morgan reckons it will be a good idea to collect all these recordings and issue a new album for disc-starved Cochran fans. Here, here, and so say all of us Mr. M.

Which music paper has the most exclusives every week?

sounds

of course!

This week we've got an interview with Stephen Stills and THREE exclusive album previews — Eric Clapton, Joe Cocker and Ritchie Blackmore. Plus interviews with Roxy Music's Andy Mackay, Procol Harum, Chris Farlowe, Uriah Heep and Sweet. SOUNDS has also got the hottest news and reviews in the music press!

BUY IT YOU'LL LIKE IT!

yesteryear charts

- 15th August, 1970
- 1 The Wonder Of You, Elvis Presley
 - 2 Neanderthal Man, Hot Legs
 - 3 Lola, The Kinks
 - 4 Something, Shirley Bassey
 - 5 All Right Now, Free
 - 6 Natural Sinner, Fairweather
 - 7 Rainbow, The Marmalade
 - 8 In The Summertime, Mungo Jerry
 - 9 I'll Say Forever My Love, Jimmy Ruffin
 - 10 Love Like A Man, Ten Years After
- 14th August, 1965
- 1 Help, The Beatles
 - 2 We've Got To Get Out Of This Place, The Animals
 - 3 You've Got Your Troubles, The Fortunes
 - 4 Mr Tambourine Man, The Byrds
 - 5 Catch Us If You Can, The Dave Clark Five
 - 6 Tossing And Turning, The Ivy League
 - 7 Everyone's Gone To The Moon, Jonathan King
 - 8 There But For Fortune, Joan Baez
 - 9 In Thoughts Of You, Billy Fury
 - 10 Summer Nights, Marianne Faithful
- 13th August, 1960
- 1 Please Don't Tease, Cliff Richard
 - 2 Apache, The Shadows
 - 3 The Girl Of My Best Friend / A Mess Of Blues, Elvis Presley
 - 4 Shakin' All Over, Johnny Kid And The Pirates
 - 5 When Will I Be Loved, The Everly Brothers
 - 6 Because They're Young, Duane Eddy
 - 7 Good Timin', Jimmy Jones
 - 8 Tie Me Kangaroo Down Sport, Rolf Harris
 - 9 If She Should Come To You, Anthony Newley
 - 10 I'm Bitzy Teenie Weenie Yellow Polk Dot Kikini, Brian Hyland

RM small's

Personal

SINCERE BOY wanted 18+ who doesn't mind girl with slight limp. — Edinburgh area. Box Number 338R.

MODELS WANTED. 18-25, high earnings. Nude, bikini, send photo details. Callers welcome. — Rays, 491 High Road, Ilford, 01-553-4569.

ANNA MARIE Introductions opposite sex. Sincere and confidential nationwide service. Free details — 56R Queens Road, Buckhurst Hill, Essex.

LONELY BOY, 17½, seeks girl for genuine friendship. Photo if possible, Maidstone area. — Box 339R.

Make new friends! For free questionnaire and brochure write to Europe's most successful computer dating service: **Dateline** (RM) 23 Abingdon Road London W8 01-937 0102

FELLAS WANTED!! Our introduction dating service has acquired many female members. Cut out this ad and send brief details of yourself, with SAE to: **INTROLINE-CUPID CITY** 12 Chertsey Road CHOBHAM SURREY GU24 0NB

HOW TO GET A 100 GIRL FRIENDS I will show you how to go up to any girl you fancy and ask for a date. **S.A.E. FOR FREE DETAILS** Send to: **MATCHRITE PUBLICATIONS** 167 WINCHESTER ROAD BRISLINGTON, BRISTOL 4

PENFRIENDS WANTED anywhere, any age. SAE to — Pen Society (N38) Chorley, Lancs.

LONELY GUY (21) seeks sincere girlfriend to brighten up dull days and nights. Medway Kent. — Box Number 341R.

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ADVENTUROUS PEOPLE wanted to work and hitch-hike around Europe and Africa with me. — Jim Randle, 198 Warrinton Road, Leigh, Lancs.

PHOTODATES. YOU choose from hundreds. SAE for free details — CE1 (RM) 3 Manor Road, Romford, Essex.

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POSTAL FRIENDSHIP CLUB. Private introductions arranged by post for all ages. — Stamp for details in confidence to Miss Chidgey, 124/RM, Keys Avenue, Bristol, BS7 0HL.

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

PENFRIENDS WANTED anywhere, any age. — Sae to Pen Society (N38), Chorley, Lancs.

BEAUTIFUL GIRLS from all Continents want

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POP PAINTING of your favourite star. — Send sae for full details. — Joe Hermon, 23 Littleworth Road, Downley, High Wycombe, Bucks.

ATTRACTIVE GUY seeks girlfriends, London area. — Box Number 337R.

LONELY GUY (21) seeks friendly, sincere girlfriend, 16-19. — 399 1819 (5-6pm or 12.30 am).

SHY NORTHAMPTON GUY, 29, seeks girl, 16-29 living anywhere, for friendship. — Brian Cullop, 50 Avon Drive, King's Heath, Northampton, NN5 7HZ.

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EXCITING! DIFFERENT! The best services for dating / penfriends or romance or marriage. Thousands of members all ages, England abroad. — For free details send sae to WFE 74 Amhurst Park, London, N16.

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

ARE YOU ADVENTUROUS? If so you can make exciting new friends. — Write SIM Computer Dating (RRM/3), 100 Queen's Road, Reading.

Records For Sale

5,000 SINGLES (1957/74) — soul, pop, progressive, vintage rock 'n' roll. — Send 10p for catalogue (a must for every Dee-Jay). — Rox (RM) 67 Mill Lane, Wallasey, Merseyside.

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LP'S FROM 20p, 45's from 5p — Large SAE — Lists, "Pat", 47 Larbreck Avenue, Blackpool.

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SINGLES AND ALBUMS! Sae. — Huge lists. P. Stevens, 77a, Galsford Street, Kentliah Town, London NW5 2EE.

COLLECT SINGLES? Then send Sea for bargain lists: "Absolute Records" (dept 4) High House, Tinsley All Saints, Kings Lynn, Norfolk.

ROCK, POP, TAMLA oldies. Large sae. — Baxter, 6 Shaftsbury Ave, Portswood, Southampton.

FANTBLASTERS! 2,000 available. — Sae, 24 Southwalk, Middleton, Sussex.

1,000's OF GOLDEN OLDIES (1955-75) from 10p. — Send sae for lists, 82 Vandyke Street, Liverpool, L8 0RT.

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CHARTBUSTERS! 1954-74. — Sae, 89-87, Western Road, Hove, Brighton. **500,000 SINGLES** to clear. Pop 25. £1.30. Sae for list. — 54 The Albany, Old Hall Street, Liverpool 3.

Records Wanted

RECORDS WANTED, all types. — Send lists + sae Dee Gee Music, 46, Ullswater Ave, Jarrow, Tyne and Wear, NE32 4EY.

ALL YOUR UNWANTED 45s and LPs purchased. Good prices paid. Any quantity but records must be in good condition. — Send sae with lists for cash offer: F. L. Moore Records, 167a, Dunstable Road, Luton, Beds.

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POSTERS, 15p ONLY (with free Dutch music magazine), Shocking Blue, Jimi Hendrix, Middle Of The Road, Rod Stewart, Sweet, Golden Earring, Neil Diamond, Slade, Robert Plant, Joe Cocker, Creedence Clearwater Revival, Mick Jagger, Bee Gees, David Cassidy, Sweet II, Slade II, Cats, Osmond Brothers, David Cassidy II, Sweet III, Donny Osmond, Gilbert O'Sullivan, Alice Cooper, Osmond Brothers III, Deep Purple, Paul McCartney, Mud, David Bowie, Alice Cooper III, Alvin Stardust, Cats II. — Postal order / cheque to: Peter Lenton, 101, Pytchley Road, Kettering, Northants. Ask for a free copy of Holland pop magazine, listing some 600 cheap discs.

FABULOUS MUD concert photos. Also Faces, Elton, Gary, Steve Harley, 10cc, Sparks, and many more. — State faves, sae for details to: Dick Walls, 23, Dulwich Wood Avenue, London, SE19.

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THREE DEGREES official fan club. — Send SAE: P O Box 6, Dagenham, Essex, RM10 8DJ.

THERE'S NO FAN CLUB LIKE THE GUTS AND DOLLS FAN CLUB Please send SAE for details: Janet and Paul, 48 Ashford Road, Ashford Common, Middlesex TW15 1UE **MAGNET RECORDS**

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RADIO ATLANTIS is on 187m on Sunday afternoons at 2.30.

2,000 JINGLES, cassette. £1. — Mr. Oliver, 122, Glascoate Road, Tamworth, Staffs, B77 1DA.

Songwriting

ATTENTION LYRIC writers! Make most of your material — Details (sae): Glovers, 243, Regent Street, London, W1R 8PN.

LYRICS WANTED by music publishing house. — 11, St Albans Avenue, London, W4.

HOLLYWOOD COM-PANY needs lyrics for new songs. All types wanted. Free details. — Musical Services, 1305/R, North Highland, Hollywood, California, 90028, USA.

SONGWRITING MAGAZINE free. — From International Songwriting Association (RM), New Street, Limerick.

Situations Vacant

YOUNG DJs, without equipment, wanted for pub work. — Mervyn Thomas. 01-965 2991.

PART-TIME AGENTS REQUIRED To sell records/tapes from our catalogue. Excellent commission, bonus scheme, free gifts. For further information please send sae to: Brian (Dept. A1) 2 Haslemers Road London N21 3AA

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TEE SHIRTS. Specially printed for discos, groups, clubs, promotions, advertising, etc. — Send stamp for details. Multi Screen Services, Southill Road, Chatham, Kent.

Wanted

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AUGUST 30
ISSUE

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