

RECORD MIRROR

12 June 1976 12p

3 DISC



*Showaddywaddy
-Teddy
Boys pick
G Band in the
promise
land
Archie Bell
can't stop
dancin'*

ELTON JOHN COLOUR POSTER

RECORD MIRROR

British Top 50 Singles

1	2	COMBINE HARVESTER, Wurzels	EMI
2	5	SILLY LOVE SONGS, Wings	EMI
3	1	NO CHARGE, J. J. Barrie	Power Exchange
4	4	FERNANDO, Abba	Epic
5	22	YOU TO ME ARE EVERYTHING, The Real Thing	Pye
6	3	MY RESISTANCE IS LOW, Robin Starstedt	Decca
7	6	FOOL TO CRY, Rolling Stones	Rolling Stones
8	7	LET YOUR LOVE FLOW, Bellamy Bros	Warner Bros
9	21	THIS IS IT, Melba Moore	Buddah
10	8	ARMS OF MARY, Sutherland Bros / Quiver	CBS
11	10	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	Buddah
12	9	DEVIL WOMAN, Cliff Richard	EMI
13	42	TONIGHTS THE NIGHT, Rod Stewart	Riva
14	11	LOVE HANGOVER, Diana Ross	Tamla Motown
15	29	YOU JUST MIGHT SEE ME CRY, Our Kid	Polydor
16	15	SHOW ME THE WAY, Peter Frampton	A & M
17	18	JOLENE, Dolly Parton	RCA
18	13	I'M YOUR PUPPET, James and Bobby Purify	Mercury
19	19	HEART ON MY SLEEVE, Gallagher and Lyle	A & M
20	14	MORE MORE MORE, Andrea True Connection	Buddah
21	24	SOUL CITY WALK, Archie Bell and The Drells	Philadelphia
22	12	SHAKE IT DOWN, Mud	Private Stock
23	26	THE FLASHER, Mistura With Lloyd Michels	Route
24	37	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Vertigo
25	20	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
26	34	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
27	31	THE WANDERER, Dion	Philips
28	38	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
29	23	JUNGLE ROCK, Hank Mizell	Charly
30	35	REQUIEM, Silk	Bell
31	16	SILVER STAR, Four Seasons	Warners
32	45	THE CONTINENTAL, Maureen McGovern	20th Century
33	25	GET UP AND BOOGIE, Silver Convention	Magnet
34	-	LET'S STICK TOGETHER, Bryan Ferry	Island
35	33	TVC 15, Bowie	RCA
36	32	TROCADERO, Showaddywaddy	Bell
37	30	LET'S MAKE A BABY, Billy Paul	Philadelphia
38	27	S. S. S. SINGLE BED, Fox	GTO
39	43	DAWN, Flintlock	Pinnacle
40	50	SOLD MY SOUL FOR ROCK AND ROLL, Linda & The Funky Boys	Spark
41	24	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
42	28	LOVE ME LIKE A LOVER, Tina Charles	CBS
43	48	LEADER OF THE PACK, Shangri La	Charly
44	44	COULD IT BE MAGIC, Donna Summer	GTO
45	49	DANCE THE BODY MUSIC, Oaibisa	Bronze
46	46	PARTY TIME, Fatback Band	Polydor
47	-	LEADER OF THE PACK, Shangri La	Contempo
48	47	THE TWO OF US, Mac & Katie Kissoon	State
49	-	WHAT A WONDERFUL WORLD, Johnny Nash	Epic
50	-	I DON'T WANNA PLAY HOUSE, Tammy Wynette	Epic

Star Breakers

1	I RECALL A GYPSY WOMAN, Don Williams	ABC
2	TURN THE BEAT AROUND, Vicki Sue Robinson	RCA
3	DON'T MAKE PROMISES, G. Band	BELL
4	MISTY BLUE, Dorothy Moore	CONTEMPO
5	SUNDAY, Buster	RCA
6	THE BOSTON TEA PARTY, Sensational Alex Harvey Band	MOUNTAIN
7	SHE'S NO ANGEL, Heavy Metal Kids	RAK
8	TUBULAR BELLS, Champs Boys	PHILIPS
9	OVERNIGHT SENSATION, Raspberries	CAPITOL
10	TAKE THE MONEY AND RUN, Steve Miller Band	PHILIPS

Yesterday Charts

5 YEARS AGO

1	1	KNOCK THREE TIMES,	Dawn
2	8	I DID WHAT I DID FOR MARIA,	Tony Christie
3	2	INDIANA WANTS ME,	R Dean Taylor
4	6	I AM . . . I SAID,	Neil Diamond
5	3	HEAVEN MUST HAVE SENT YOU,	The Elgins
6	4	MY BROTHER JAKE,	Free
7	-	LADY ROSE,	Mungo Jerry
8	-	I'M GONNA RUN AWAY FROM YOU,	Tammi Lynn
9	-	THE BANNER MAN,	Blue Mink
10	5	BROWN SUGAR,	The Rolling Stones

10 YEARS AGO

1	1	STRANGERS IN THE NIGHT,	Frank Sinatra
2	2	PAINT IT BLACK,	The Rolling Stones
3	3	WILD THING,	The Troggs
4	4	SORROW,	The Merseys
5	5	MONDAY, MONDAY,	The Mamas and Papas
6	8	PROMISES,	Ken Dodd
7	9	WHEN A MAN LOVES A WOMAN,	Percy Sledge
8	-	DON'T BRING ME DOWN,	The Animals
9	6	SLOOP JOHN B,	The Beach Boys
10	8	WHAT'D I SAY,	Jerry Lee Lewis

15 YEARS AGO

1	1	SURRENDER,	Elvis Presley
2	2	RUNAWAY,	Del Shannon
3	7	YOU'LL NEVER KNOW,	Shirley Bassey
4	4	THE FRIGHTENED CITY,	The Shadows
5	3	MORE THAN I CAN SAY,	Bobby Vee
6	9	BUT I DO,	Clarence Frogman Henry
7	-	HAVE A DRINK ON ME,	Lonnie Donegan
8	-	HALFWAY TO PARADISE,	Billy Fury
9	5	BLUE MOON,	The Marceles
10	8	WHAT'D I SAY,	Jerry Lee Lewis

UK Soul Top 20

1	8	YOUNG HEARTS RUN FREE,	Candi Staton
2	2	THIS IS IT,	Melba Moore
3	4	NINE TIMES,	The Moments
4	1	LET'S MAKE A BABY,	Billy Paul
5	5	MIDNIGHT TRAIN TO GEORGIA, Gladys Knight & The Pips	The Pips
6	3	LOVE HANGOVER,	Diana Ross
7	6	SOUL CITY WALK,	Archie Bell & The Drells
8	-	MISTY BLUE,	Dorothy Moore
9	12	YOU'RE EVERYTHING,	Lee Garrett
10	15	TURN THE BEAT AROUND,	Vicky Sue Robinson
11	11	THE FLASHER,	Mistura
12	16	A FIFTH OF BETHOVEN,	Walter Murphy
13	13	PARTY TIME,	The Fatback Band
14	9	I'M YOUR PUPPET,	James & Bobby Purify
15	-	YOU TO ME ARE EVERYTHING,	The Real Thing
16	14	LIVING FOR THE WEEKEND,	The O'Jays
17	10	MORE MORE MORE,	Andrea True Connection
18	7	DISCO LADY,	Johnny Taylor
19	-	COULD IT BE MAGIC,	Donna Summer
20	18	TIME,	Edwin Starr

US Soul Top 20

1	2	I'LL BE GOOD TO YOU,	Brothers Johnson
2	4	SOPHISTICATED LADY,	Natalie Cole
3	6	WHO LOVES YOU BETTER (Part I),	Isley Brothers
4	1	YOUNG HEARTS RUN FREE,	Candi Staton
5	5	KISS AND SAY GOODBYE,	Manhattans
6	8	TEAR THE ROOF OFF THE SUCKER,	Parliament
7	3	I WANT YOU,	Marvin Gaye
8	20	SOMETHING HE CAN FEEL,	Aretha Franklin
9	7	LOVE HANGOVER,	Diana Ross
10	10	OPEN,	Smokey Robinson
11	14	YES, YES, YES,	Bill Cosby
12	12	THAT'S WHERE THE HAPPY PEOPLE GO,	Trammps
13	9	DANCE WIT ME,	Rufus Featuring Chaka Khan
14	13	GET UP AND BOOGIE,	Silver Convention
15	15	FRIEND OF MINE,	Little Milton
16	17	LET IT SHINE,	Al Green
17	23	FOXY LADY,	Crown Heights Affair
18	33	HEAVEN MUST BE MISSING AN ANGEL,	Tavares
19	25	STROKIN' (Pt. II),	Leon Haywood
20	26	THE LONELY ONE,	Special Delivery Featuring Terry Huff

British Top 50 Albums

1	1	GREATEST HITS, Abba	Epic
2	2	LIVE IN LONDON, John Denver	RCA
3	3	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
4	5	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
5	8	I'M NEARLY FAMOUS, Cliff Richard	EMI
6	6	BLACK AND BLUE, Rolling Stones	Rolling Stones
7	4	HIT MACHINE, Various	K-Tel
8	13	FRAMPTON COMES ALIVE, Peter Frampton	A & M
9	-	CHANGES ONE, David Bowie	RCA
10	9	THE BEST OF GLADYS KNIGHT AND THE PIPS,	Buddah
11	50	RAINBOW RISING, Blackmore Rainbow	Polydor
12	7	A TOUCH OF COUNTRY, Original Artists	Topaze
13	16	ROYAL SCAM, Steely Dan	ABC
14	10	DIANA ROSS, Diana Ross	Tamla Motown
15	12	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
16	-	RED CARD, Streetwalkers	Vertigo
17	20	BREAKAWAY, Gallagher and Lyle	A & M
18	15	PRESENCE, Led Zepplin	Swan Song
19	17	ROCK FOLLIES, Rock Follies	Island
20	46	CRY TOUGH, Nils Lofgren	A & M
21	19	WHO LOVES YOU, Four Seasons	Warner Bros
22	11	JUKE BOX JIVE, Various	K-Tel
23	-	FLY LIKE AN EAGLE, Steve Miller Band	Mercury
24	27	ROLLED GOLD, Rolling Stones	Decca
25	26	THE BEST OF JOHN DENVER, John Denver	Victor
26	22	DESTROYER, Kiss	Casablanca
27	23	HOW DARE YOU, 10 cc	Mercury
28	28	REACH FOR THE SKY, Sutherland Brothers & Quiver	CBS
29	30	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
31	14	HERE AND THERE, LIVE IN LONDON AND NEW YORK, Elton John	DJM
32	32	DESIRE, Bob Dylan	CBS
33	-	HAMILTONS HOT SHOTS, Various	Warwick
34	25	LOVE, LIFE AND FEELINGS, Shirley Bassey	United Artists
35	21	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
36	-	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
37	36	A TRICK OF THE TAIL, Genesis	Charisma
38	-	ELTON JOHN'S GREATEST HITS, Elton John	DJM
39	-	FABULOUS, Stylistics	Avco
40	35	TOO OLD TO ROCK 'N' ROLL, Jethro Tull	Chrysalis
41	43	STATION TO STATION, David Bowie	RCA
42	34	TUBULAR BELLS, Mike Oldfield	Virgin
43	47	I WANT YOU, Marvin Gaye	Tamla Motown
44	29	ALL AMERICAN ALIEN BOY, Ian Hunter	CBS
45	41	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	EMI
46	45	RASTAMAN VIBRATION, Bob Marley and the Wailers	Island
47	-	PATRICK MORAZ, Patrick Moraz	Charisma
48	31	LOVE AND KISSES FROM BROTHERHOOD OF MAN,	Pye
49	-	COME ON OVER, Olivia Newton John	EMI
50	-	NO EARTHLY CONNECTION, Rick Wakeman	A & M

US Top 50 Singles

1	2	SILLY LOVE SONGS, Wings	Capitol
2	3	GET UP AND BOOGIE, Silver Convention	Midland Interscope
3	4	MISTY BLUE, Dorothy Moore	Melaco
4	1	LOVE HANGOVER, Diana Ross	Motown
5	5	HAPPY DAYS, Prairee McClean	Warner/Reprise
6	6	SHANNON, Henry Gross	Lifesong
7	8	SARA SMILE, Daryl Hall & John Oates	RCA
8	9	SHOP AROUND, Captain & Tennille	A & M
9	13	MORE, MORE, MORE, Andrea True Connection	Buddah
10	10	FOOL TO CRY, Rolling Stones	Rolling Stones
11	11	RHIANNON, Fleetwood Mac	Warner/Reprise
12	7	WELCOME BACK, John Sebastian	Warner/Reprise
13	23	I'LL BE GOOD TO YOU, Brothers Johnson	A & M
14	14	BOOGIE FEVER, Sylvers	Capitol
15	18	LOVE IS ALIVE, Gary Wright	Warner Bros
16	21	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
17	19	MOVIN', Brass Construction	United Artists
18	20	I WANT YOU, Marvin Gaye	Tamla
19	22	NEVER GONNA FALL IN LOVE AGAIN, Eric Carmen	Arista
20	24	BARETTA'S THEME, Rhythm Heritage	ABC
21	27	KISS AND SAY GOODBYE, Manhattans	Columbia
22	12	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
23	30	TAKE THE MONEY AND RUN, Steve Miller Band	Capitol
24	31	MOONLIGHT FEELS RIGHT, Starback	Private Stock
25	33	AFTERNOON DELIGHT, Starland Vocal Band	Wind Song
26	32	THE BOYS ARE BACK IN TOWN, Thin Lizzy	Mercury
27	15	RIGHT BACK WHERE WE STARTED FROM, Madras Nightingale	United Artists
28	29	ROCK AND ROLL LOVE LETTER, Bay City Rollers	Arista
29	17	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
30	34	GET CLOSER, Seals & Crofts	Warner Bros
31	16	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
32	46	YOU'RE MY BEST FRIEND, Queen	Elektra
33	26	SHOW ME THE WAY, Peter Frampton	A & M
34	-	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Arista
35	42	TODAY'S THE DAY, America	Warner Bros
36	43	LET HER IN, John Travolta	Midland International
37	45	TEAR THE ROOF OFF THE SUCKER, Parliament	Casablanca
38	44	MAKING OUR DREAMS COME TRUE, Cyndi Greco	Private Stock
39	41	DANCE WIT ME, Rufus Featuring Chaka Khan	ABC
40	50	I'M EASY, Keith Carradine	ABC
41	-	TURN THE BEAT AROUND, Vicki Sue Robinson	RCA
42	-	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
43	-	MAMMA MIA, Abba	Arista
44	25	STRANGE MAGIC, Electric Light Orchestra	United Artists
45	47	THINKING OF YOU, Paul Davis	Bang
46	49	YES, YES, YES, Bill Cosby	Capitol
47	48	SIXTEEN TONS, Don Harrison Band	Arista
48	38	IT'S OVER, Bo Scaggs	Columbia
49	35	CRAZY ON YOU, Heart	Mushroom
50	-	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros

UK Disco Top 20

1	3	THIS IS IT, Melba Moore	Buddah
2	2	MORE, MORE, MORE, Andrea True Connection	Pye
3	9	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
4	1	GET UP AND BOOGIE, Silver Convention	Magnet
5	8	SILLY LOVE SONGS, Paul McCartney & Wings	EMI
6	5	CAN'T HELP FALLING IN LOVE, Stylistics	Avco
7	13	YOU'RE MY EVERYTHING, Lee Garrett	Chrysalis
8	10	SOUL CITY WALKING, Archie Bell & The Drells	Philadelphia
9	15	THE FLASHER, Mistura with Lloyd Mitchells	Route
10	7	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
11	12	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros
12	-	PARTY TIME, Fatback Band	Polydor
13	6	LOVE ME LIKE A LOVER, Tina Charles	CBS
14	4	LOVE HANGOVER, Diana Ross	Tamla Motown
15	11	JUNGLE ROCK, Hank Mizell	Charlys
16	-	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps	Arista
17	-	MY RESISTANCE IS LOW, Robin Starstedt	Decca
18	19	SHAKE IT DOWN, Mud	Private Stock
19	-	LET'S STICK TOGETHER, Bryan Ferry	Island
20	-	YOU TO ME ARE EVERYTHING, Real Thing	Pye

US Top 50 Albums

1	1	BLACK AND BLUE, Rolling Stones	Rolling Stones
2	2	WINGS AT THE SPEED OF SOUND	Capitol
3	8	FRAMPTON COMES ALIVE, Peter Frampton	A & M
4	5	HERE AND THERE, Elton John	MCA
5	3	PRESENCE, Led Zepplin	Swan Song
6	7	DIANA ROSS	Motown
7	17	ROCKS, Aerosmith	Columbia
8	6	FLEETWOOD MAC	Warner Bros
9	15	BREZZIN', George Benson	Warner Bros
10	10	AMIGOS, Santana	Columbia
11	11	HIDEAWAY, America	Warner Bros
12	14	RASTAMAN VIBRATION, Bob Marley & The Wailers	Island
13	13	MOTHERSHIP CONNECTION, Parliament	Casablanca
14	9	LOOK OUT FOR NO. 1, Brothers Johnson	A & M
15	4	I WANT YOU, Marvin Gaye	Tamla
16	16	SILK DEGREES, Bo Scaggs	Columbia
17	19	SILVER CONVENTION	Midland International
18	18	A NIGHT AT THE OPERA, Queen	Elektra
19	12	TAKIN' IT TO THE STREETS, Doobie Brothers	Warner Bros
20	34	TOO OLD TO ROCK 'N' ROLL: TOO YOUNG TO DIE, Jethro Tull	Crossroads
21	28	HARVEST FOR THE WORLD, Isley Bros	I Neck
22	26	DARYL HALL & JOHN OATES	RCA
23	23	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
24	31	NATALIE, Natalie Cole	Capitol
25	30	THE ROYAL SEAM, Steely Dan	ABC
26	27	STEPPIN' OUT, Neil Sedaka	Rocket
27	22	BRASS CONSTRUCTION	United Artists
28	21	LOVE TRILOGY, Donna Summer	Oasis
29	25	STRUTTIN' MY STUTT, Elvin Bishop	Capricorn
30	24	CLOSE ENOUGH FOR ROCK 'N' ROLL, Nazareth	A & M
31	20	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	ABC
32	29	WINGS OF LOVE, Temptations	Gord
33	33	DESTROYER, Kiss	Casablanca
34	36	THE DREAM WEAVER, Gary Wright	Warner Bros
35	49	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
36	40	JAILBREAK, Thin Lizzy	Mercury
37	41	LIVE BULLET, Bob Seger & The Silver Bullet Band	Capitol
38	39	GET CLOSER, Seals & Crofts	Warner Bros
39	43	WEDDING ALBUM, Leon & Mary Russell	Parade
40	45	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
41	-	STEPHEN STILLS, Illegal Still	Columbia
42	46	SADDLE TRAMP, Charlie Daniels Band	Epic
43	-	LEE OSKAR	United Artists
44	-	THE MANHATTANS	Columbia
45	-	BLOW YOUR FACE OFF, J. Geils Band	Arista
46	-	HIGH ENERGY, Supremes	Motown
47	47	FOOL FOR THE CITY	

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

Queen's next 'Best Friend'

QUEEN MAY have to bring out 'You're My Best Friend' as their next single. The band were not happy with the idea, as it would mean bringing another track from the 'Night At The Opera' album.

Number Two on the London Capital Radio playlist and there is growing pressure for its release as a single.

The band are currently on holiday, before going back into the studios for more recording.

Diesel duck out

DIESEL - STATUS Quo drummer John Coghlan's band - have withdrawn from Saturday's Uriah Heep concert at Wembley Empire Pool, because of a "bidding dispute".

The Pretty Things will take their place. Support band for the other Heep tour dates, Ipswich Gaumont Theatre (10), Newcastle City Hall (9), will be Widowmaker.

Single set for Dana



DANA: in studios

DANA IS currently in the studios recording a new single which should be out at the end of July. Her dates for this month include: Hereford Crystal Rooms (9-12), Watford Baillys (13-19) and Skegness Sands Show Bar (21-26).

She then starts rehearsals for a six week season at the Margate Winter Gardens.

FREE FOR ALL

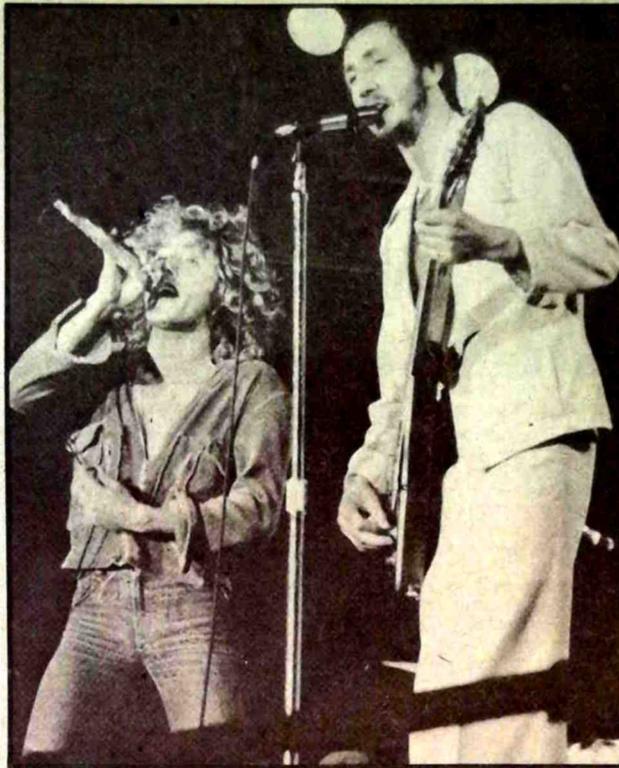
FREE POP Festivals have been given the go-ahead by a Government working party set up to establish if they should be allowed to continue in their present form. The festival that started off the row was the Windsor Free Festival in 1974, where 220 arrests were made.

Many fans had been hoping the report, made by the Department of the Environment, would say that a permanent site should be set up, but this was not so. However, it seems likely that money will be made available from public funds to help the festivals run smoothly. The report also hints that

figures given by the police and the Ministry of Defence as their costs during the Watchfield Festival were exaggerated.

The report has taken into consideration similar events run in other countries and hopes they can be used as guidelines for British concerts.

London's Hampstead Heath has definitely been ruled out as a site for the Free Festival this year as facilities are not suitable. Meanwhile, Surrey University in Guildford, is giving a free outdoor concert on July 3.



THE WHO: transport facilities laid on

WAILERS—BACK TO THE ROOTS

BOB MARLEY and the Wailers have a new single out on June 15 titled 'Roots Rock Reggae'. This coincides with their five dates at the London Hammersmith Odeon. The single is already a hit in America.

The band had intended cancelling their show at Wolverhampton, to give them more time to prepare for the Cardiff Ninian Park gig on June 19, but they have decided to keep it in after all.

Hotrods on the road

EDDIE AND The Hotrods begin a 21 date British tour on June 12 at London University College to promote their new single 'Wooly Bully' which has just been released.

Other dates are: Leicester University (16), Middlesbrough Town Hall (17), Nottingham Poly (18), Dudley JB's (19), London Nashville Rooms (20), Hull Tiffanys (21), Oxford University

ELTON/KIKI DUET

ELTON JOHN'S next single is likely to be a duet with Kiki Dee. The single has been planned for some time, but as yet has not been recorded. Elton has been on holiday and is preparing to fly off to Helsinki to attend a football match.

Magdalen College (25), London Dingwalls (26), Lancaster University (28) and Plymouth Fiesta (30).

They continue at: Penzance Winter Gardens (July 1), Chelsea Football Club Private Eye Benefit (8); London Marquee (9), Burton 78 Club (16), Hastings Pier Pavilion (17), Cleethorpes Winter Gardens (23), London Nashville Rooms (23), Bristol Granary (24), Derby Cleopatras (29) and Scarborough Penthouse (30).

Who tour for Christmas

THE WHO are considering the possibility of more British gigs at Christmas. The band are keen to do the concerts, but they first have to undertake tours of Australia, Japan and possibly South America.

Pete Townshend is currently working on material for the next Who album and Moon and Daltrey are planning their solo albums. Daltrey is also considering the idea of playing the part of the convicted criminal John McVicar in his next film.

Meanwhile, the band are winding up their series of 'Who Put The Boot In' concerts. The last is on Saturday at Swansea. Fans who hold genuine tickets for Charlton, but were unable to get into the ground, can take them back to Harvey Goldsmith at 7 Welbeck Street, London W1 (basement) and either get a refund or get details of the coach trip to Swansea. The Who are laying on coach facilities for fans with Charlton tickets to take them to Swansea and back, with light refresh-

ments thrown in. The promoter has also made a special deal with British rail to get reduced rail fares to the Swansea gig. People who have tickets for the concert will be able to buy a return rail ticket for £3.50 instead of the normal price of £8.

The train leaves Paddington at 8.55 am and arrives in Swansea at 12 pm. On the return journey, the train leaves Swansea at 11 pm and arrives at approximately 2 am. There will be a buffet car on the train.

Seattle sell-out

WINGS PLAY to their biggest audience on their American tour this week when they appear at Seattle in front of 67,000 people. The band's single and album are both at the top of the charts in the States - 'Silly Love Songs' and 'Wings At The Speed Of Sound'.

Lizzy lifted

THIN LIZZY'S Phil Lynott has had his bass guitar stolen. The theft happened after a gig in Los Angeles and his London office had to fly a replacement guitar out immediately.

The band return to Britain at the beginning of July. They are presently working on material for a new album

which they will record later this Summer. A British tour will follow in the late Autumn.

DOLLY DOES IT IN JULY

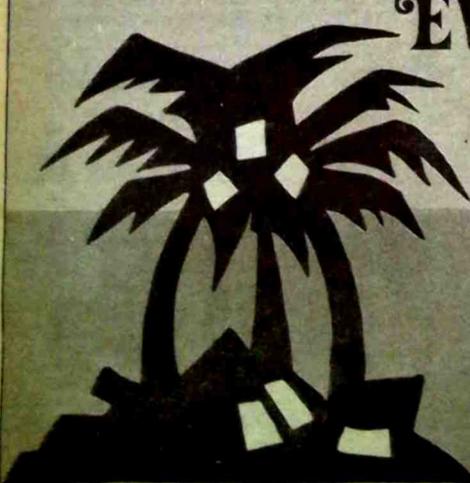
DOLLY PARTON has a new album out on July 23, titled 'All I Can Do.' It was recorded in Nashville. There is a chance Dolly will come back to Britain to promote her single 'Jolene', if her schedule in the States can be altered.

CHOCOLATE MAN

THE NEW Hot Chocolate single released this Friday (June 11) is not 'Heaven Is In The Back Seat Of My Cadillac' as they originally intended. Instead it will be 'Man To Man', the title track from their new album which is due for release next month.

EVERYBODY PLAYS THE FOOL
Typically Tropical 

GONE BUT NOT FORGOTTEN
Cissy Stone 



Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

JJ's FIRST BRITISH TOUR



J. J. BARRIE: Under his own name.

JJ BARRIE, currently high in the singles charts with 'No Charge', is to play his first British tour this month, under the name of J J Barrie. He has made appearances under a stage name in the past and for several years was Blue Mink's manager. He has also worked as half of a comedy duo.

He opens at St Albans City Hall on June 16. The tour continues at: Corby Festival Hall (17), Clacton Princes Theatre (19), Gt Yarmouth Wellington Pier (20), Portsmouth Guildhall (21), Chatham Central Hall (22), Sheffield City Hall (24), Leeds Town Hall (25) and Malvern Festival Theatre (26).

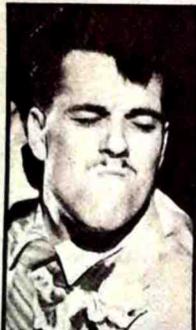
G Band Showground

THE G BAND headline a concert at the Three Counties Showground in Malvern on June 26. Also appearing are Frankie Miller's Full House and Medicine Head. Three other bands are to be announced. The concert will begin at 5 pm.

Flyer's dates

THE KURSAAL FLYERS will spend the summer recording with producer Mike Batt. Before they go into the studios, they will play a few concerts, beginning this weekend at Croydon Fairfield Halls (13).

Other dates are: Cambridge Emmanuel College (15), Ipswich Corn Exchange (18), Oxford Jesus College (19) and Oxford Poly (26).



KURSAAL FLYERS

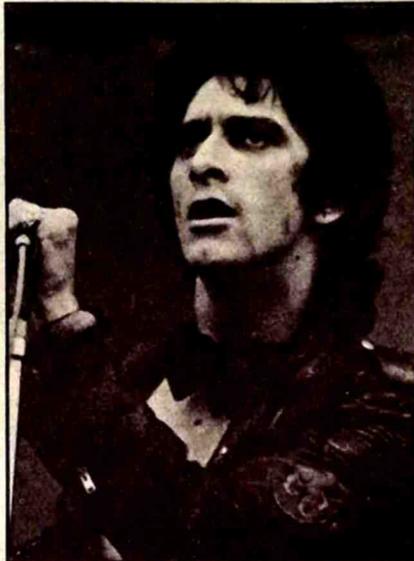
HM KIDS HIT THE SEASIDE

THE HEAVY Metal Kids are to headline an open air concert at the Douglas Lido on the Isle of Man on August 22. This will be the climax to their Summer tour of the holiday resorts which opens at the Plymouth Royal Ballet Big Top on July 10.

Other dates are: Yeovil Johnson Hall (15), Barnstaple Queens Hall (16), Truro Plaza Theatre (17), Torquay Pavillion (18), Bridlington Royal Spa (23), and Ilkley Town Hall (25).

In addition to the resort gigs, the band will play four other British concerts. They are at the London Roundhouse (July 11), Liverpool Stadium (31), Manchester Middleton Civic Hall (August 5) and Newcastle Mayfair Ballroom (6).

Their first album for RAK, produced by Mickie Most, is currently being finished and will be ready for release in time for the tour. Their follow up single to 'She's No Angel' is ready and awaiting a release date.



HEAVY METAL KIDS: Summer tour of holiday resorts

Gibbons for four

THE STEVE GIBBONS BAND play their first London date since their return from The Who / Peter Frampton USA dates, at the Marquee on Sunday, June 13. This coincides with the release of their new single 'Johnny Cool'.

Other dates are Winter Gardens, Cleethorpes (10), Club Lafayette, Wolverhampton (11), Cranfield Institute of Technology, Bedford (12).

Up periscope — U Boat are here!

WOODY WOOD-MANSEY, ex keyboards man with the Spiders From Mars, has formed his own band, U Boat. They have been rehearsing for four months and a tour is being arranged by promoter Mel Bush.

Line up of the band is: Phil Plant (bass), Frankie Marshall, ex-Jeff Beck (keyboards), Laurie Burnett (guitar) and Phil Murray (vocals). Burnett used to play in a local band with Woody and Mick Ronson.

Woody phoned Record Mirror last week to say why he had decided to start his own band: "We got the Spiders back together again, but I left before the album was released," he told us.

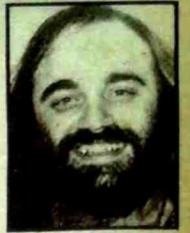
"We were just four guys with different backgrounds and different musical directions. There were personality clashes and rubbish like that, so I got this new band together."

Ohio show Muscle

THE OHIO Players have named their support act for the British dates. They are Birmingham band Muscles and they have a single out this month titled 'Jungle Strut'. The tour opens at Brighton Top Rank on June 18.

News in brief

Demis Roussos has a new maxi single out on June 11 titled 'Excerpts From The Roussos Phenomenon,' containing four tracks. It coincides with a BBC TV special being screened this Thursday.



DEMIS ROUSSOS

Deaf School's current dates include: Plymouth Woods Club (June 9), Yeovil Johnson Hall (10), Bishops Stortford Hockerill College (11), Norwich University (12), Kendal Arts Centre (13), Preston Pipers (14), Birmingham Barbarellas (15), Street Strode Theatre (18), Torrington The Plough (19), Middlesbrough Little Theatre (24) and Bedford Mander College (July 1).

Cafe Jacques has signed to CBS. The band, who come from Edinburgh, have a new single coming up, but no title has been chosen as yet.

Tina Charles' single 'I Love To Love' has gone gold in Canada.

David Essex' album, 'David Essex On Tour' has gone silver.

Alexander Robertson is a new signing to the Arista label. He appears at the London New Victoria on June 11 — the same date as the

release of his album 'Shadow Of A Thin Man'.

Streetwalkers have added an extra date to their British tour on June 23 at the Cardiff Top Rank. They have a new album out on June 19 titled 'Daddy Rolling Stone'. It's from their new single out on June 19 titled 'Daddy Rolling Stone' that several of their gigs will be recorded for possible future use on a live album.

Virgin Records have signed two new reggae artists to the label. They are Delroy Washington and Johnny Clarke. Both have albums out shortly. Washington's, titled 'I-Sus', is out August 13, and Clarke's, 'Rockers' Time Now', is out July 23.



AUTOMATIC MAN

Automatic Man and Soft Machine will appear on a one off concert at the London Hammersmith Palais on June 27. This will be Soft Machine's first London show since they played with Pink Floyd at the Rainbow over two years ago. Soft Machine have an album out on June 26 titled 'Softs'.

Sutherland Brothers And Quiver, currently high in the singles chart with 'Arms of Mary' go into the studios on June 15 to record a new album. As yet untitled, it is due for release in September. Meanwhile a new single from their last album, 'Reach For The Sky' called 'When The Train Comes' will be released on July 2.

Bill Curbishley, manager of the Who, has been announced as new European manager to American band the Outlaws. The band's dates in this country with Little Feat have all sold out. They have a single out on June 11 titled 'Breaker Breaker'. It's from their 'Lady In Waiting' album. There are plans for the band to make a headlining tour of Britain later this year.

Freddy Fender plays a concert this Sunday (June 13) at the New Victoria Theatre, London.

Danny And The Juniors' classic song, 'At The Hop', first a hit in 1958, is being re-released this Friday (June 11).

The soundtrack of the film 'Leadbelly', about the famous black blues player, is to be released on June 18.

Abba's 'Greatest Hits' album has gone Platinum less than two months after release.

Carl Perkins, who wrote 'Blue Suede Shoes', is being lined up for a short British tour in November.

Osibisa's body music album

OSIBISA ARE, currently recording a new album. The title will be the same as their new single 'Dance The Body Music'. The album should be

ready for release by the end of September.

To coincide, a British tour will be arranged, followed by a European tour. The band plan to

visit the States to promote their album, 'Welcome Home' and their single 'Sunshine Day', both of which are in the charts there.



OSIBISA: British tour being arranged

Sarstedt can't resist USA

ROBIN SARSTEDT, currently in the charts with his single 'My Resistance Is Low', is to go to the States to promote the song. He has no plans for any live British appearances, but has been writing material for a new album which should be ready for release by the end of the summer.

JEFFERSON STARSHIP may play six nights with the Grateful Dead at Wembley Pool within the next few months.

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States Secrets

Hollywood

Up-staged Eagles

THE EAGLES' manager, Irv Azoff, was the subject of some clever staging at a talent forum in Beverly Hills last Wednesday (June 2). Azoff was chairing a panel discussion when he turned to Richard Romanello, head of American Music Productions. Romanello said, "Turn around, Irv. She's got something for you."

Azoff looked to his left and was promptly served with a subpoena by a young blonde. "I'm suing you for a million bucks, Azoff," Romanello shouted to the crowd. "I'll see you in court."

Romanello is suing Azoff, the individual members of the Eagles and Front Line Management because the group allegedly did not appear at a concert in Maine they were scheduled to headline.

Romanello had to placate 12,000 persons who showed for the concert after buying tickets to see The Eagles and learned Poco would be the headliner instead.

The topic of Azoff's panel discussion: "Working Together Better - Overcoming the Obstacles to Co-operation in the Talent Business."

THE RUNAWAYS, the Southern California teen queens, were the opening act for The Tubes' show at the Shrine Auditorium, and last week gave a special performance to members of the music industry at the same Talent Forum where Irv Azoff had his good fortune.

Attending the performance at the Beverly Hilton were group mentor Kim Fowley, local celebrity Rodney Biggenheimer and members of Thin Lizzy, who were in Los Angeles for their Santa Monica Civic gig the following evening.

The Runaways, who might be described as Suzi Quatro meets The Shangri-Las, played most of the cuts from their new album for the audience, including 'American Nights', 'Cherry Bomb' and 'Secrets.'

DIANA ROSS has set a new record. With 'Love Hangover' reaching the number one position in the US singles chart, she is the only female vocalist to have four number one singles in the history of the Hot 100. Added to the impressive feat of 12 number one songs with the Supremes, Diana's voice is featured on sixteen number one songs, a record surpassed only by Elvis Presley.

LOUISE LASSER, star of the American television satire 'Mary Hartman, Mary Hartman' is rumored to be signing a recording contract with Casablanca Records. Nell Bogart, president of the label, says her voice is somewhere between Barbra Streisand and Olivia Newton-John.

FRED BRONSON



DIANA ROSS: historic



ELTON JOHN: resting?

New York

Elton's surprise concert

WITHIN a very short while of a radio announcement regarding Elton John's appearance at Madison Square Garden, thousands of fans began standing on line (they don't use the verb "to queue" over here) and ended up staying the night.

The tour came as a surprise as most people thought he would rest up after his English tour on the other hand it is a perfect time to come to America and help celebrate the bicentennial, and take the money back where it's needed to the mother country.

RITCHIE BLACKMORE (ex of Deep Purple) joined Sweet on stage in Santa Monica and together they played 'All Right Now' as a tribute to the recently deceased Paul Kossoff.

IN THE same place as the Stones had their advertisement, Stevie Wonder now has a billboard announcing the arrival of his new album. It can't be missed as one drives through Times Square, it takes at least two minutes to get by. Unfortunately the release date keeps being put back but it should be on the streets here within the next two weeks.

BOB DYLAN is reportedly unhappy with the commercialisation of his Rolling Thunder Revue (including ticket scalping) and may end the tour.

STEPHEN MORLEY

An old drape coat will never let you down



THE LIGHT glints off the finger board of the shiny red Vox guitar, as the front row musicians swing to and fro in a continuous wave movement, while the drummer concentrates on his hi-hat and snare.

It's dance night at the local hop, be it corrugated iron-walled village hall or plush Palais, the sound is about the same.

A group of girls dance to themselves in the centre of the floor, while the wallflowers and blokes chat at the sides, discussing the week's crises, eyeing the talent or just smoking a Woodbine or two in the bar, washed down with lukewarm brown ale.

The MC is a bit of a flash geezer, smart jacket with a red collar, looking like a refugee from a holiday camp working the halls during the Winter season.

As if announcing the next World War he puts all he can into announcing the band, Johnny Smith And the

Rebels or whoever, who probably came from the village down the road.

Their equipment had been set up by the band and their mates earlier that afternoon, three 30 watt amps for the guitarists, lead, rhythm and bass.

The band emerge, a rather undistinguished bunch of individuals, wearing matching teshirts but the first trousers they could lay their hands on.

First off will be an instrumental, Booker T's 'Green Onions' or the Ventures' 'Walk Don't Run' or any one of about a dozen Shadows toetappers. They are met with a far from ecstatic reception from the onlookers, a few clap, others shout abuse, and others just carry on chatting, smoking and drinking.

It seems a far cry from the 1976 cabaret clubs, scampi in the basket, vodka and limes and discos.

But at least one band have managed to incorporate some of the atmosphere of those bygone years into today's concept of pop.

by David Brown

Showaddywaddy are the eight piece band who seemed to get launched on a rock-revival ticket a couple of years back, but really it goes a bit deeper than that.

It's true that some of their numbers owe a lot to Rock 'N' Roll though they have never really gone out to be just rock copyists. They have done fairly straight copies of old rock numbers, and incorporated some of them into an energetic stage show, but their real value has been in updating the ideals of the past into something that can be appreciated today.

Perhaps their best example to date is the progress shown on their 'Troadero' album and single, which neatly sums up the situation. Examine the album sleeve and you'll see what they are on about.

The front of the double fold artwork shows a bunch of kids outside the local rock venue, the Troadero, one of a large nationwide chain. This collection of ruffians are seen being held at bay by one of those fussy commissioners, while the youths queue to hear their fave rave rip through 'Good Golly Miss Molly'.

Open the sleeve and the picture has changed, it is the 1970s, 'Curry Wins Blue

Olympics' says the evening paper ad, and a group of seventies style music fans wait as the eight members of Showaddywaddy are ushered in for their performance.

The artist didn't know what the group looked like as lads, but they reckon he's done pretty well, but then they didn't all know each other in those days either.

The Troc was a local haunt in their home town of Leicester. Band member Russ Field takes up the story.

Standards

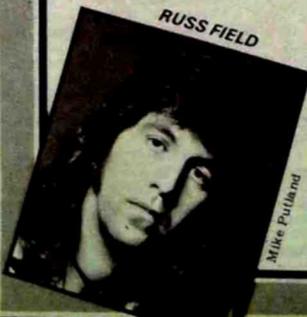
"It must be over 12 years since I went to the Troc. I used to go there when I was younger, older brothers would get you in all right."

"It was about 1963-4. Bands would play rock standards, Shadows tunes and all that. I would listen to the bands then go home and try and copy them. At the time I was mad on Hank Marvin and try to play like him."

"And Duane Eddy, added Trevor Oakes."

"A bit of everything in fact," said Russ.

It's sad to relate that Leicester's Troadero was burnt out 10 years ago and its site is today occupied by



Mike Pullard



SHOWADDYWADDY: relate to today's audience but maintain some of the old excitement

a garage. "We had hoped to get a photo of the old place," said Russ. "It was half burnt down, and we thought it would make a good shot to use on the cover, but we couldn't manage it."

"Yeah we could have given a free match with each cover and then if people hadn't liked it they could set fire to it," laughed Trevor.

After the demise of the Troc it was the local Palais and those village halls that became the group's stomping ground. When the group drew together they realised that their background could be used to good advantage as a common basis for their music.

"We never really set out to be just another rock band," insisted Russ. "People expect us to be a Rock 'N' Roll group. We've all been in different groups playing jazz, blues, soul, rock - a bit of everything."

"A lot of diehard rockers don't like us," said Trevor.

Did they think they were taking the mick?

"Yeah we are," replied one.

"No we're not," laughed the other.

"We don't do endless 12 bars."

"Yes we do."

Why did they wear drape suits if they didn't want to give a rock image?

"Because we like 'em" answered Russ. "We don't

have to wear them. And they are modernised drapes, not old fashioned. People think we take the mick, but we could be and then again we might not."

Well, that's perfectly clear then? What about the local links? Were they still there?

"We still play Leicester about twice a year," was the reply. "A concert at De Montfort Hall and a cabaret at Baileys once a year. We don't want to do them too often. People seem to enjoy them. A few of our mates take the mick, but it's just a lark like."

Cabaret

How did they feel about doing cabaret?

"It's all right," replied Trevor. "We do go down well with the scampi crowd."

"Chuck Berry is at Baileys tonight," said Russ "I saw him about 15 years ago."

"Perhaps he'll recognise you," interrupts Trevor.

"Yeah, I'll wave."

The band claim they have not aimed for any particular image or overall identity.

"We just want to improve constantly," said Trevor.

"It's a matter of writing better material and improving each album."

Certainly 'Trocaadero' is a firm step in the right direction, offering more of a complete album than say just a collection of singles and fillers. It also contains a

cross section of old and new and some songs that show what they are up to.

Like the cover, the title track contains that old/new idea with a Duane Eddy link riff, a chunk of 'Walk Don't Run' and using some good harmony work.

The harmony is also evident on another track, Berry's 'Rock 'N' Roll Music', lifting it out of the usual form it so often takes.

"The album is closer than anything we've done before, to what we are really trying to do," said Russ. "Making the music relate to today's audience, but maintaining some of the old excitement. Obviously that is what the track is all about, it has picked up as a single, it's a grower I think."

THE DUKE: taken to horse riding



Showaddywaddy are currently enjoying a couple of weeks holidays before starting work again. Some material is already in hand for working on for a future album, probably released about November, and they have new tours to concentrate on.

They will be touring Europe and Scandinavia in July and August and on their return probably Britain in September and October.

For the shows they will include some of the new material, especially 'Trocaadero', plus some of their earlier hits and some souped up rock classics. They are also very active outside of their immediate band commitments.

Trevor and Russ had tried their hands at stock car racing near Wolverhampton for the first time last week, Trevor coming fifth and Russ second.

"I didn't know that it was the last lap or I'd have bashed the other car," said Russ. "I'd been in front all the time 'till then."

"Yeah you started off first," Trevor ribbed him.

Russ had driven an old Rover while Trevor circled the figure of eight course in an unidentified banger called the 'Bummy Bomber'. Trevor was also excited about his chances on two wheels.

"I take my test on Monday", he proudly admit-

ted. "And when I pass I'll get something bigger. I've got a secondhand 250 now."

"It was about three months ago I became interested in motorbikes again. 10 years or so ago I had a go on one and fell off so I didn't touch one after that."

Leather

Did he go in for the teddy boy leather jacket with Trevor written on the back in big studs?

"Nah," he briskly responded. "You don't do things like that in your own town."

Why not?

"Because everyone knows who you are anyway, so what would be the point. Now Brighton, that would be different."

As if these boys wandering around on wheels wasn't enough to worry about, there were those rumours about Malcolm 'The Duke' Allured taking to horse riding.

"Yes, it's like having a new fellow in the band," said Trevor.

"He's really going in for 'The Duke' image," added Russ.

Apparently he goes in for full riding gear, red jacket, black cap, whips and all.

"He went to his first meeting at Peterborough the other day," grinned Russ. "He came last, but it was his first show jumping attempt so we'd best not say too much about that. He got the craze from his friend who is a champ or something like that."

Then there was The Duke's nightclub called Follies opened in Leicester recently. What did the lads think of that?

"Very nice," Russ said.

"I've not been yet," says Trevor. "I hear it's very smart though."

He's getting very posh is The Duke, stuck up. You can't go in this place if you're wearing jeans you know.

"Yeah, he's turning from a lout to a real ponce," they agreed. "But as long as he pulls his weight on stage, that's all that matters."

TREVOR OAKES



JKCA



Quiz

NAME THE FRAME

IF YOU'VE ever had stars in your eyes, you'll see that all the stars on this page have one thing in common - they wear glasses. Answers are at the foot of the page so get your specs on and start squinting.

1. Rave on with this gent, sadly no longer with us. At his peak he sang some of the greatest pop tunes ever written. Who is he and who was his backing band?

2. Someone who's nearly famous. He has of course been around for more

years than I can remember. Christened Harry Webb, what's the name we all know him by?

3. A former colleague of the above star, formerly with a band of shadowy origin. Now left the music biz for pastures new Name please and also the names of the two gents he formed a trio with in the early Seventies.

4. Time for a lady now. A well known Athenean. Very pleased if you guess the name of this Greek dish.

5. Another blast from the past. He had many hits during the 'Sixties' including 'Oh Pretty Woman' and 'It's Over'. Only the Lonely among you will find this easy.

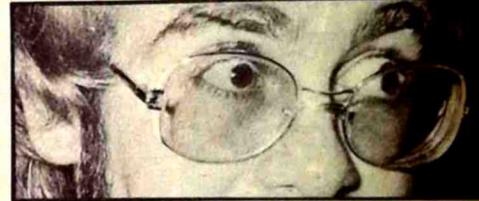
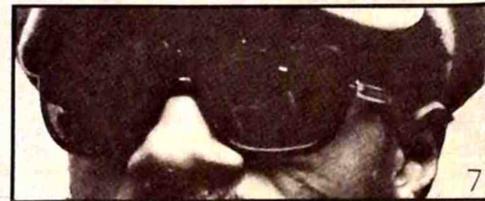
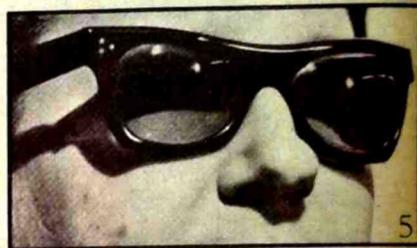
6. Spiritual time now. The photo was taken during this gent's meditative period. He's now hiding in the States. What's his name and who is his missus?

7. Ah, the sunshine of my

life. This guy has been cutting discs since he was 16. While we're waiting and waiting for his new album, you can guess his name and the name of his ex-wife, whose kiss is sweet.

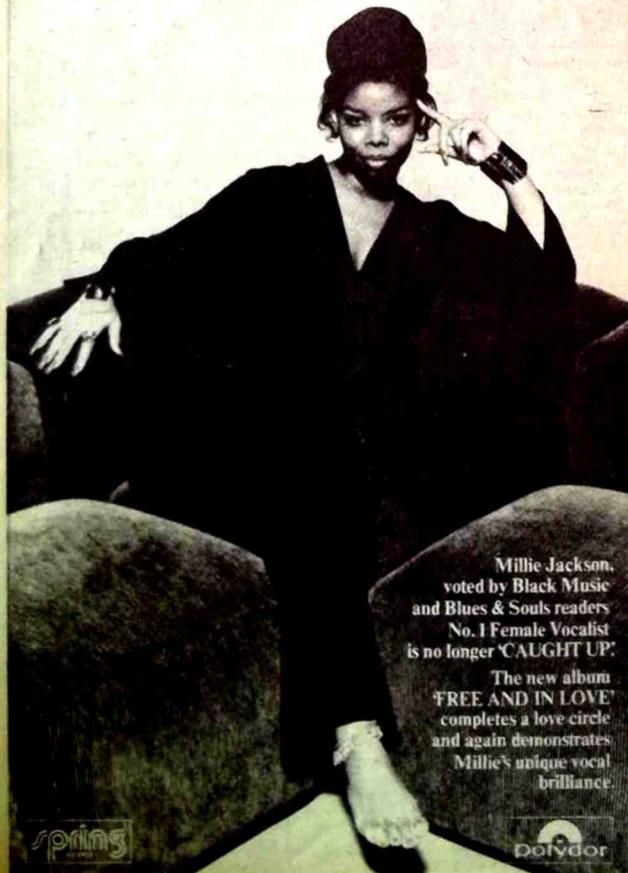
8. Here's a real honky cat. With the amount of specs he owns, he could fill this page ten times over. Who is he and which football club has he just become a director of?

- ANSWERS:**
1. Buddy Holly and the Crickets.
 2. Cliff Richard.
 3. Hank Marvin, Bruce Welch and John Farrar.
 4. Nana Mouskouri.
 5. Roy Orbison.
 6. John Lennon and Yoko Ono.
 7. Stevie Wonder, Syreeta.
 8. Elton John, Watford.



MILLIE JACKSON

Five And In Love



Millie Jackson, voted by Black Music and Blues & Souls readers No. 1 Female Vocalist is no longer 'CAUGHT UP'!

The new album 'FREE AND IN LOVE' completes a love circle and again demonstrates Millie's unique vocal brilliance.

spring

Dynador

THE SOFT throbbing noise of a motorbike ticking over dies down to reveal three girls singing a hymn to a grease hero - 'The Leader Of The Pack' has returned - once again.

He's back - not once but twice and causing a few headaches.

His story begins some 11 years ago. 'The Leader Of The Pack' was one of the hits of the classic American girl trio the Shangri-Las.

All the ooohing and questioning came from Mary Anne and Margie Gosner, while the sad tale was told in the high-pitched voice of Mary Weiss. The three girls recorded several gimmicky hits in New York in the mid - Sixties, geared to the teenage audience reared on romantic novels and comics. These songs came from mainly the Barry / Greenwich husband and wife writing partnership, and producer George 'Shadow' Morton.

Their hits included 'Remember (Walking In The Sand)', 'Long Live Our Love', 'Give Him A Great Big Kiss', and 'I Can Never Go Home Anymore'.

'Leader Of The Pack' was recorded on the American Red Bird label 11 years ago, and was a hit for them in Britain, reaching number four in January 1965. Since then it has become one of those golden oldies gaining regular airplay, mainly because of its distinct sound and strange lyric. It also appeared on several compilation albums of classic material.

In June last year the single was released by Contempo records for their 'Contempo - Rarities' series of revived '40s.

Motorbikin' with the Shangri Las

by David Brown

"We thought it had always been a goodie," explained label promotion manager Bob Killbourn. "We released it last year and it has been on catalogue ever since."

Fresh impetus has been put on the record since Levis, the denim clothes manufacturers, used the song as a basis for their jean advertising campaign.

"Levis got in touch with us about the campaign and naturally we thought that it would be to our advantage," said Bob.

But last month Charly Records released a copy of exactly the same record. Now the situation has arrived where both singles are selling well and getting in the chart. Last week's chart showed the Charly label in the

lead at 48 and the Contempo copy at 65.

"It's a weird situation," said Bob. "And getting weirder. We both have non-exclusive rights to release the song, so it's all legal. Obviously we are both watching the situation very closely to see what happens. It must be a unique occurrence."

Both companies have suggested to the other that they could come to an arrangement to avoid the clash, but the situation has reached a stalemate.

Radio play can help either version, so in the end it is all down to the dealers, some of whom are quite rightly confused by the whole affair, which is not helped by the fact that both records have prefix letters of 'CS'.

"Naturally we think

ours is the best," said Bob Killbourn. "It has a good flip, another of their hits 'Remember (Walking In The Sand)', making it a double hit record. We aren't exactly fighting Charly, it has been quite friendly so far, and may be the best man win."

The Charly record has another of their hits on the B side, 'Give Him A Great Big Kiss'.

Charly Records' publicity officer said: "We've got the complete Red Bird catalogue and we felt this should be released. It has been put out quite a few times, and done well. It is also scheduled for release on a compilation album."

Both companies have been unable to get in touch with the group, but would put feelers out if the record had more success.

Charly has already had some success with bringing back former rock stars to prominence, for example the re-discovery of Hank Misell. But at present each record is holding back sales of the other.

Phonogram have a completely different cover of the same song, recorded in 1967 by the Shangri - Las for the Mercury Label after they left Red Bird.

This has surfaced on various compilations, but the company say they have no plans to release it as a single!



SHANGRI LAS: stalemate

JAMES AND BOBBY Purify aren't really James and Bobby Purify.

Suitably confused? Good, because their hit record 'I'm Your Puppet' isn't really 'I'm Your Puppet' either.

The story opens nine years ago when two brothers from Pensacola, Florida recorded a song in Muscle Shoals, Alabama. That song went to No 1 in the States establishing James and Bobby Purify as a top soul act; 'I'm Your Puppet' as a soul standard, and Muscle Shoals as the home of the top soul sound.

Things looked set. They had a couple of follow-ups

including the outrageous 'Shake A Tail Feather' but none could match the performance of 'Puppet' and eventually the duo split up with James going home to laze around Pensacola and Bobby off to do his own thing, wouldya believe!

It's the typical story of hundreds of one-off soul hits that America spewed out in the Sixties.

But two guys purporting to be James and Bobby are in Britain at the moment adding that final twist that makes the story original...

Both nursing a couple of hangovers, James Purify (and he is the original) explains: "After Bobby decided to go solo I hung around my home town for a while and then decided to get back to work."

Contact

"I thought the name James and Bobby Purify still meant something but I wasn't having much contact with Bobby at the time. Originally I thought about going out on my own to record but then I realised it was better to build a new act round the old name."

The person who became the new Bobby Purify is old school chum Ben Moore who had previously worked with

by David Hancock

another Florida outfit, The Rounders, although they never had a recording contract.

The group with a few personnel changes now forms the backing band for the new Purify 'brothers.'

"This isn't the original version of 'I'm Your Puppet'," explains Bobby, sorry, Ben. "We decided to cut a new version of the song last December and now we have a hit with it in Britain although it's not taking off in America."

"We didn't really think about it being a hit at the time we just cut it like that. We weren't looking for a hit off the tune at all."

"But then 'Puppet' was never a hit over here the last time so that gave us a chance."

One thing different about the two versions, apart from the fact that it's different voice on the re-working is that this latest version was cut in Nashville and not Muscle Shoals.

"Muscle Shoals was great in the beginning,"

continues James. "Everybody was brought down there to record - Wilson Pickett, Aretha Franklin. That original Fame label we were on was beautiful. Everybody cared about the music and they played as if they cared. I think that's why at one stage it was taking over from the Memphis sound."

Dead

"But Nashville, man, that's the centre of nothing. It's one of the deadest cities in the States."

"You have good musicians there," says Ben. "But that's about all."

The Seventies Purify Brothers don't want to get caught up in a pure soul bag.

"We do everything in the States from Kool And The Gang through to sort of pop music as well," explains James. "But over here we'll be sticking with stuff that's more our own material."

"In fact the way things are going it looks as if we'll be coming back over here," he laughs. "This is

my fourth visit and the first for Ben, but it looks like we might have to move here for a year or two."

The duos next single is due out in about four weeks and will be 'Morning Glory', written by Mac Gayden. Because they don't write their own songs there is the problem of getting new tunes to record.

"All songwriters want to be singers these days," adds James. "We've thought about writing our own stuff but maybe we'll have to wait a while before getting that going."

So will they be updating any other original James and Bobby Purify numbers?

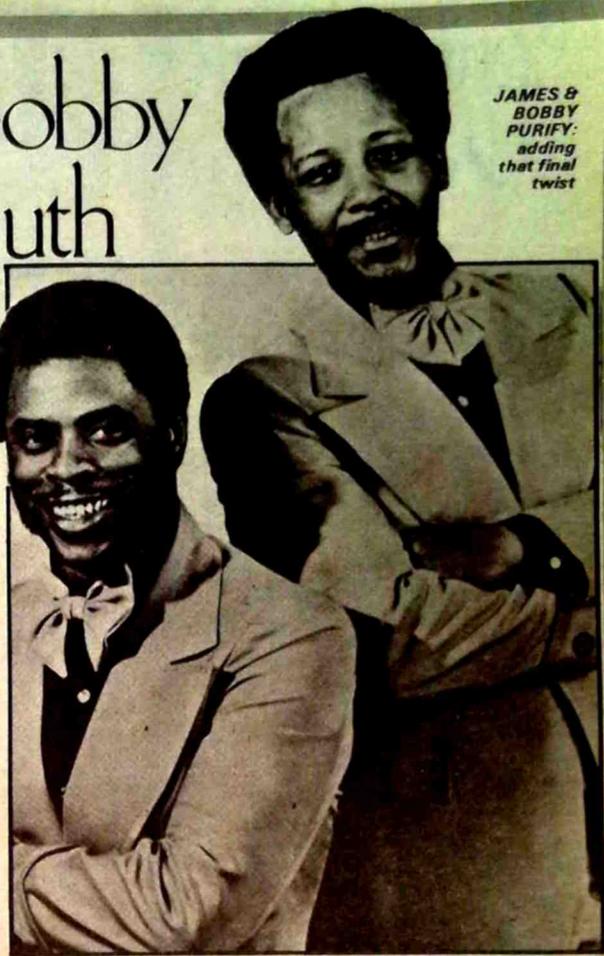
"No. I don't think so," admits James. "That was a gamble and it paid off but I can't see it happening all the time."

So there you have it. 'I'm Your Puppet' is neither the same version of the song nor the same version of the duo who topped the American charts in 1967. Now how many of you old soul buffs were fooled into thinking it was?

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Continental Nostalgia



MAUREEN McGOVERN: Academy Awards

IT TOOK Robin Sarstedt's record, 'My Resistance Is Low,' over two months before it finally started moving into the bottom of the charts. Now it's in the top three. It's an old song, initially an enormous hit for Hoagy Carmichael in 1942.

A new entry last week was 'The Continental' by Maureen McGovern. This week it's zoomed up higher, and looks as though it could well join its fellow indulgence in nostalgia at the top.

Unless you happen to watch film credits a lot, you might well think that Maureen is a newcomer to the world of showbiz. In fact, in the space of just a couple of years she's had a Number One single in the States and won two Academy Awards for songs in 'The Towering Inferno' and 'The Poseidon Adventure.' In the former she even had a cameo appearance singing the winning song.

Film themes certainly appear to play an important part in Maureen's career. 'The Continental' was written way back in 1934 for a film called 'Gay Divorce' starring Fred Astaire and Ginger Rogers.

It's a catchy little dance song capturing images of palm court orchestras and couples swirling across the floor in the days when all seemed right with the world, at least in films.

Maureen's career began in her home town of Youngstown, Ohio where her association with an agency there led her to Los Angeles. A demo tape she did caught the ear of Russ Regan, the president of the newly formed 20th Century Records. And so she recorded 'The Morning After' for the disaster movie 'The Poseidon Adventure.'

In the spring of 1973 the tune won an Oscar for Best Song of the Year. Shortly after it went to Number One in the American charts and by July the record had gone gold.

Maureen McGovern had arrived.

For the next two years she was solidly out on the road all over the world.

Between tours she appeared in another disaster film, the box office smash, 'The Towering Inferno,' singing 'We May Never Love Like This Again.' It was nominated as Best Song Of The Year and yet again she won an Academy Award.

Her third album was released last year. Called Academy Award Performance (And Now The Envelope Please), it features a collection of Oscar winning songs from over the years.

Maureen names Barbra Streisand as her most important influence. "She was my 'teacher.' I listened to her and absorbed as much as I could. When I was young I had no formal vocal training but I always wanted to be a singer."

Track Down UP ANCHOR! CADO BELL ARE AWAY

MAGGIE BELL has a lot to answer for. She has made it very difficult for most other female Scottish singers to get by without being compared to her. In fact, they don't even have to be Scots to come in for comparisons, but it just so happens that Maggie Reilly of Cado Bell comes from Glasgow.

The obvious comparisons are there, but in reality, the two Maggie's sound quite different. Ms Reilly fronts Cado Bell, who have just been signed to Anchor Records. Cado Bell chose Anchor because it was a smaller outfit, more suited to their needs and very friendly.

The rest of the line up is Stuart MacKillip (piano), Alan Darby (guitar), Gavin Hodgson (bass), Colin Tully (sax) and Davie Roy (drums). Almost all of them were at university or college and had been playing in a couple of different groups when they met each other.

The line up of Cado Bell has been working for almost two years now. Another unseen member is the band's lyricist Alasdair Robertson. He spends all his time writing the songs.

As all these people add up to rather a large family, it will be some time before the band move South and make London their home (if they do

by Rosalind Russell

at all). It's long been a tradition among Scottish artists (and those from the North and Midlands) that London is the Mecca of the music business. These days, it's all changing.

At the moment, Cado Bell are working mainly in Scotland and coming to London for a few weeks at a time when the need arises. Once they have an album recorded, they may have to move purely to get round new venues. Like the rest of the band, Maggie is content to have her base in Glasgow for the time being.

Maggie started out singing with her father, who used to sing in big bands. "I remember singing things like Shirley Bassey's 'As Long As He Needs Me' which is a pretty weird thing for a nine year old to sing! Then all I wanted to do was folk and then onto the blues.



MAGGIE & COLIN: content



MAGGIE REILLY: surprising maturity

"For a while I went on at the rest of the band to let me do just one blues number in the act. Then I got up and jammed with someone else a while ago and realised that I'd gone past all the blues thing without even realising it.

"But when I sang the blues, I was likened to Maggie Bell and people used to think I was copying her. I used to admire her a lot but I didn't copy her."

In a band bristling with academic degrees, Colin Tully is the only one to have a BA (Bachelor of Arts) in music. But all of the band have been totally committed to making the band work - perhaps even more so those who had given up their chosen subjects to the

cause of music. Getting a recording contract is the big day in the career of any new band.

"We'd been building up to it so much that it became the logical step. So while we weren't jumping about or having a party we were really pleased," said Maggie.

"The A&R man from Anchor had heard about us and came to see us play. He was knocked out, and came back again with practically the whole of the Anchor staff."

This has led to an intended album by the band. They hope to find a producer first, then rehearse for a few weeks before going out on the road. By that time, they think, they will be ready to record.

The problem is going to be a single. The band's material has a wide range and they don't want their single to be at the extreme ends of it. Somewhere in the middle would be ideal. That way, no-one will expect to hear all the same type of songs from the band in a live show.

Cado's style drifts from the fairly simple, to the sophisticated jazz/rock, with Maggie's smooth voice giving them all a mellow quality. For a fairly new band, they have a surprising maturity.

But then, they haven't got the worry of having to write new material all the time. As they already have a writer beavering away for them full time, they can concentrate all their energies on the music.



Photos: Alan Messer

CADO: support band no longer

THE HIT SINGLE FROM

Peter Allen

"The More I See You"

AMS 7228



Photos: Mike Puffand



Tony Leonard

Gerry Shephard

Peter Phipps

John Springate

Harvey Ellison

THE GLITTER has gone, for the time being at least, and in its place comes the cowboy boots, neckties, Western style clothes, totem pole and cacti.

Totem pole and cacti? What has that got to do with the G Band you may well ask? According to them it is relevant, since their new single 'Don't Make Promises (You Can't Keep)' has a Western flavour to it.

The story goes like this: There is a Red Indian witch doctor who does a rain dance and it doesn't work so he gets the push.

Well, that's their story and they are sticking to it. So, when the band did Top Of The Pops last week it is natural the props department should come up with totem poles and some rather weedy looking cacti to give the set a small touch of authenticity. The record also gives Gerry Shephard an opportunity for a quick burst on his banjo.

"I bought a banjo in Australia when we were touring there," explained Gerry. "And I've been plucking ever since. I've been threatening to use it on a track but never get round to it before now. It seemed to fit in well with this song, we used it."

Now there is talk of Gerry getting a banjo solo spot on their concerts, but they weren't going to commit themselves - their current single's title put paid to that idea.

"We've all got this thing about the West," said John Springate. "And that doesn't mean Uxbridge. No, all those Thirties and Forties romantic type films."

Trailblazing

So, could we expect banjo plucking Western trailblazing epics from the G Band in future?

"You never know," was the reply.

The G Band recently abbreviated their former Glitter Band title. Was this a sign for big changes for the group?

"It has been our nickname in the office for a long time," said Harvey Ellison. "We're used to it and like it. We think it will be OK. I mean we still wear flashy clothes and are flashy people. It doesn't mean we've gone all heavy or anything like that."

"Glitter was beginning to sound dated," added John. "It was associated with a particular era."

It also helps get away from

How The West Was Won

or G Band in the promise land

by David Brown

people regarding them as Gary Glitter's backing group. How had they reacted to the collection of 'Glitter Band's Greatest Hits' being released about the same time as the change?

"We thought about that," said John. "But obviously all those records were made while we were called the Glitter Band, so that was all right."

"A lot of people had been asking for the album and it has sold well and is in the

over the place. "The band is going forward, it can't afford to stay in the past."

The band started a major British tour on Friday, spread out over seven weeks, and taking in university gigs as well as the concert halls. How

The mention of seaside sparked off a quick conversation on the subject of fish and chips by Yorkshireman Harvey.

"I remember coming back from touring in Europe and I really fancied fish and chips, so I popped to my local chippy, and it had changed hands and was a Chinese restaurant. Ah!"



Photo Features

G/BAND: trailblazing British tour

album charts now. Some people don't buy the singles, although they might quite like them but will go and buy them when they are available in a compilation such as this. I think it's a good idea, I would buy albums like that."

John adds: "It also enables people to see how we've changed, how we have improved. It's a history thing. Some of the criticisms of the band make me laugh. I mean some people still think of us in terms of shouting 'Hey' all

did they cope with university audiences?"

"We are quite successful I think," said Harvey.

"People weren't always sure what to expect, but they came to terms with us. I mean, it's not so strange, since a lot of people at university now were perhaps buying our singles two years ago. Some of the gigs were overwhelming."

About a third of the venues are at universities and colleges on this tour, plus concert halls and seaside gigs.

Eventually the talk drifted back to the serious business of work and in particular outdoor appearances.

"It always rains when we play outside," smiled John.

"There was one occasion at Hastings with Gary that really frightened me," said Harvey.

"I was playing sax and it was pouring down and there was Gary holding the mike to the sax and me thinking we would blow up at any moment."

They have just finished a tour of Scandinavia where they report there is something going for them.

"Pop music is in-bred into the British youngsters' way of life," said John. "But elsewhere they have a different view. They listen more and take music as just one of many interests."

"Over here the scream hysteria thing had got a bit of a joke. It is almost as though girls are expected to do it. You know, their friends say it is the thing to do so they say it. We don't mind them screaming. If it is sincere, but not if it's phoney."

In the few days between tours the band have been rehearsing and promoting the new single.

"Several days have been taken up with the promotion, but we can't knock that," said Harvey. "We should get things tidied up before the tour starts - I hope!"

Sports

"Usually it is best when you work over a concentrated period like that, surprisingly you get more done. When you have two or three weeks to do it in you tend to get diversions, interruptions and the time is lost."

In their brief snatches of time off they relax usually by indulging in some of their favourite sports. The current fad seems to be for golf. Three members of the group play golf and find that 18 holes before they play helps keep them occupied.

"When you do a soundcheck and have four hours to waste before doing a show, you sit around in the hotel and get bored," explained Harvey.

"Watching 'Emmerdale Farm' in the afternoon, or having a nap during Crossroads . . . (Harvey launches into some Crossroads impersonations despite being in the other channel's studios)"

"You should see the two cars when we go off playing golf," said John. "Clubs sticking out everywhere."

They tend to make the most of their travels round the world and fit in working holidays where possible.

"We were recording this TV programme in Germany," said Harvey. "We had three days in Baden Baden. Beautiful place. It only took a few hours to do the film so we had plenty of time to look around."

The band record in Paris, with a hotel just round the corner from the studios, enabling them to relax and avoid those interruptions the home environment can bring.

The current British tour is their first major one on their own for the best part of a year.

"We were so busy with the European things and with Gary, we began to feel we were neglecting the home market. But the tour will be a good one."

That's a promise.

FIVE SCHOOLBOYS from Dagenham are quietly causing a riot in other parts of the country. The five are Flintlock. The riot was when the army had to be called in to a gig because the bouncers couldn't cope.

But first, allow me to introduce you to the boys in the band: Mike Holoway (drums) and John Summerton (guitar) are both 15 and founded Flintlock two years ago. However, the original line-up was short lived.

Mike and John then met up with Derek Pascoe (vocals), Bill Rice (keyboards) and Jamie Stone (bass), and formed Flintlock Mk II.

Jamie used to go and watch the original line-up and admits to being rather jealous of them.

Currently in the singles charts with 'Dawn', they are also stars of their own television show 'You Must Be Joking'.

"That was our biggest break" says Mike. "It meant we reached a very wide market — not just kids. The clean cut image attracted everybody."

"When we played Sheffield, most of the audience were between 20 and 30. They were acting like young kids, bopping to the music and all that."

Why so long before a hit single?

"We didn't want any hype" explained Mike.

Bill (the looney one in the band) continued: "We weren't going to sign for a record company until we were ready. We wanted one which wouldn't treat us like just another pop band."

Disappointed

"Dawn" is in fact our third single", said Derek. "The others were build-up singles. We were all disappointed when our first record failed to make it, but we realise now that it was important for us. It made us aware that it's not all plain sailing."

by Adam Cummings

"Now we hope the fans will grow up with us. Being a teen band is a build up to becoming a heavier band."

"But we'll always keep an original sound, our own sound" stated Mike.

What then are their musical influences? "Jazz mainly" said Derek. "I think this comes through in our music. Oh, the Beatles as well of course."

Influences

"All our influences come together to become Flintlock" adds Mike as an afterthought.

Flintlock aren't going to be just another teen band, but what did they think of other pop bands?

"We respect them" said John (the quiet one), "but we don't want to be compared with them."

Bill continues: "I suppose we appeal to the young kids because of our age. I hope they will become more aware of our musical ability as they grow older."

Their producer (Mike Holoway's dad), enters the conversation: "As far as image goes" he said, "there is none. They are just five boys, all with their own personalities." Enough said. So how do

Clean cut Flintlock



FLINTLOCK: (Left to right) John Summerton, Derek Pascoe, Mike Holoway, Jamie Stone, Bill Rice

they project themselves on stage?

"By our music of course" said Mike.

Derek: "Judging by the feedback we get from our fans it must be what they want. We've got a great relationship with our fans as well. We talk to them and treat them with respect and they do the same to us. At one gig some of them did go a bit wild and smash a door

down but they went back to the manager of the theatre afterwards and apologised."

Mike and John will be taking their 'O' levels this Summer while the others are about to start their 'A' levels. How do they find the time to play and practise?

"It means we have to give up other things guys our age are used to" explains Derek.

"The school are very good to us" said Mike. "During tours we get a tutor but if we fall behind we have to cut back on the gigs. Luckily we're all fairly clever but we want to pass our exams. It seems a pity to blow it."

"During term time a car collects us after school and takes us to the gig or personal appearance. And dad is always with us, he's like a sixth member of the group."

"Dad" then told me how they work out their future plans. "We sit down together once a month and the boys discuss what they want to do. They work out all the stage act themselves including the choreography. They are quickly becoming a formidable self-contained unit."

Their first big London concert is later this month. Why have they waited so long before attempting to conquer their home town?

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MIKE HOLLOWAY

"We wanted to capture the provinces first" explains Derek. "Being Londoners we thought that if we had become big in London first it would have become impossible for us to concentrate on school with all the fans around us."

After your current tour, what then?

"We've got some more TV dates" said Mike, "and after that we may go to Europe and Japan. The new album will be out around October. We really believe in ourselves. When we make it, we'll know it's all our own work."

ARCHIE BELL'S trademark is dancing. The man invents dances, writes songs to go with them and spreads the fad around the world.

'The Soul City Walk', he explained over a crackling telephone line, "came about as a combination of things.

"We were in Washington to record a TV appearance. In a local disco we saw the kids doing a variation on the hustle that we'd never seen before.

"We remembered this dance and the next day we went to tape this local version of 'Soul Train'. But this particular show was called 'Soul City'. So we put the dance together with the name of the show and got 'Soul City Walk'."

Frantic

In Britain we're doing the Soul City Walk. In America, Archie's hot with a track called 'Let's Groove'. The dance, like the song, is a bit less frantic and more mellow.

In most European discos you'll still hear two of Archie's oldies: 'Here I Go Again' and 'Show Down'. Then of course there's 'Tighten Up', the first big Archie Bell dance record.

'Tighten Up' made Archie and the dance instantly famous. Not to mention, that unforgettable phrase 'Hi, we're Archie Bell and the Drells from Houston Texas...'

We are from Houston and proud of it," began Archie in a soft spoken voice. "We all met in Junior high school in a chorus class. The current line up of the Drells is the same as it was nine years ago except for one addition, my brother Lee came in in 1969.

"We needed a catchy name, and the obvious thing was to find something that rhymed with Bell. A drell was a slang term for a well dressed guy. We didn't adopt it to describe the way the band dressed. It doesn't really have a meaning."

Multi-million

The 'Tighten Up' was a dance craze Bell spotted at a local disco. In fact he co-credited the writing of the multi-million seller to the friend who taught him how to do the dance, Billy Butler.

But when the song was first released, it was a resounding flop as a 'B' side. Archie was in the army and serving in Germany. Out of nowhere, the record became an overnight smash.

Over a dozen different bands claiming to be Archie Bell And The Drells began cashing in on the record's success. Where was the real Archie?

"I was still in Germany.



"If you take good care of your body, your body will serve you well"

ARCHIE BELL AND THE DRELLS: from Houston and proud of it.

SOUL CITY BELLBOYS

by Robin Katz

'If we weren't up on stage dancing we'd be in on disco floors doing it'

The song was Number One. We picked up 23 different awards for it. And all I could get was a 30 day pass to go home because my mother was having a baby.

"There were all these groups parading around as us. And there was nothing I could do about it. I went back into the army, and we had a couple of smaller hits, 'I Can't Stop Dancing' and 'Show-down'."

Out of the army Archie and Co headed back out on the

road, but couldn't secure a record contract. They shelled out their savings and cut some tracks that earned them a place with Glade, one of the Florida TK labels. From there they went to Atlantic. According to Bell the group were given a strange sort of priority: "We were number 192 of their 192 acts," he said bitterly.

But during their Atlantic period, they worked with Gamble and Huff. 'Here I Go Again' is one of the best loved

dance tracks of that marriage.

"Gamble and Huff didn't just sign us for the sake of nostalgia. They believed we had something to offer. Sure we'd like to diversify and sing songs with more meaning, or slow ballads. But people know us for dancing."

"But there are going to be some changes made in our sound," said a pleased Bell. "It would make me very happy if people could accept me singing a ballad or message song, the way they accept me on dance records. But we'll just have to see."

Would Bell eventually like to slow down the pace and slip away from dance records entirely? "Oh no. I love to dance myself. It's good for the soul and it's a great form of physical fitness. Dancing is an integral part of my lifestyle. It's a priority. I'm a health enthusiast. I don't smoke or drink. If you take good care of your body, your body will serve you well.

Enjoyment

"And when you do a show that includes as much dancing as ours does, you soon learn it's not something you can fake. There's a lot of enjoyment in performing for this outfit. If we weren't up on the stage dancing, we'd be in on disco floors doing it."

Archie and the Drells have a heavy work schedule. They tour the Northern States during the Summer and head South during Winter.

"This Summer we're moving out of the clubs into bigger set ups. We've already played the Houston Astrodome and we're the opening act for the Kool Soul Spectacular in Shea Stadium next month. There's nothing like getting 50,000 people on their feet dancing at once. It's a beautiful sight.

"We're not a major attraction yet. But there have been places where the limos have been laid on and the red carpets rolled out. We get that kind of welcome in just about any place but Texas.

Admiration

"Europe is another story. I have great admiration for the fans there. Having been stationed in Germany, I can understand the things we take for granted. You really appreciate a group isn't so easy to book 'cause they live 3,000 miles away.

"I've told the other guys they won't be disappointed with Europe when we finally get there."

In the meantime Bell gave one last go at describing the dance behind the new hit: "You lean forward, put your right foot behind you left, move your arm, move your left leg... oh no, I better give this up" he cried. "You'll just have to see if for yourself."

Okay Archie, here we go again. If we all just tighten up, we may dance all night.



(What a)
'Wonderful World'
THE NEW SINGLE FROM
Johnny Nash



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IF YOU like David Bowie don't read on. Getting to know the Thin White Duke ain't the easiest thing in the world but there's one person who has seen him through the last three albums and had a chance to observe him at close quarters.

His verdict: 'He's a very sad character and I feel sorry for him. Everybody that's ever cared about his music aren't with him anymore.'

'He's got a band of studio musicians and they're only with him because it pays better than the other gig.'

Heavy? You wait, it gets heavier.

Earl Slick is a New Yorker who played flash guitar with the New York Rock Ensemble before getting picked up by Bowie to play with him during the 'David Live' cuts. He stayed with him through 'Young Americans' and left after 'Station To Station'.

Now he has his own band together and promises to visit Britain in the Autumn. In the meantime the American who has copied Bowie's two-tone hair-do has a lot of things to say about his mentor.

'I met him in 1974 through the keyboard player, Mick Ronson had just left him and he was looking for a guitar player.'

'At the beginning it was good but it got progressively worse. I

by David Hancock

toured America with him twice. On the first tour he was OK but on the second he wasn't that good at all. He was getting into himself totally.

'As time passed, his relationship with the musicians became totally impersonal. I don't know what brought about the personality change but the musical change came when he went from Rock 'n' Roll to soul.'

'You see he was hanging around at all the black clubs and discos in New York and after hearing it coming out of the speakers so many times, he got into writing it.'

'He kept telling me: 'This is the new thing', and I was saying: 'David, this isn't the new thing, when I was 15 years old I used to play in the Village to get cigarette money and that's the stuff we had to play'.'

'He was trying to convince himself it was something new by telling everybody else.'

'The other musicians couldn't care because they were studio guys. I was the main antagonist in that 'Young Americans' album.'

'It's the most boring thing I've ever played on, in fact it's one of the most boring things I've ever

heard. It was a case of like falling asleep at the wheel.'

After the Philadelphia-cut 'Young Americans', Slick left David Bowie to set up his own band, which has now released its first album, an outing of predictably crisp if uninventive rock tracks.

'I already had a band and a record deal by the time I saw Bowie again,' he confesses.

But when Bowie rang up Slick to see if he'd work on the 'Station To Station' album things were getting involved.

'I said I'd do the album but I couldn't do the tour because I had my own band and was about to cut my own album. But the more we got into 'Station To Station' the more he realised he'd have to have me on the road because I was involved in everything.'

In order to go on tour with Bowie, Slick demanded to be brought up front on stage, get more press, more pay and also pay for the other three members in the Earl Slick Band for the three months their leader was on tour.

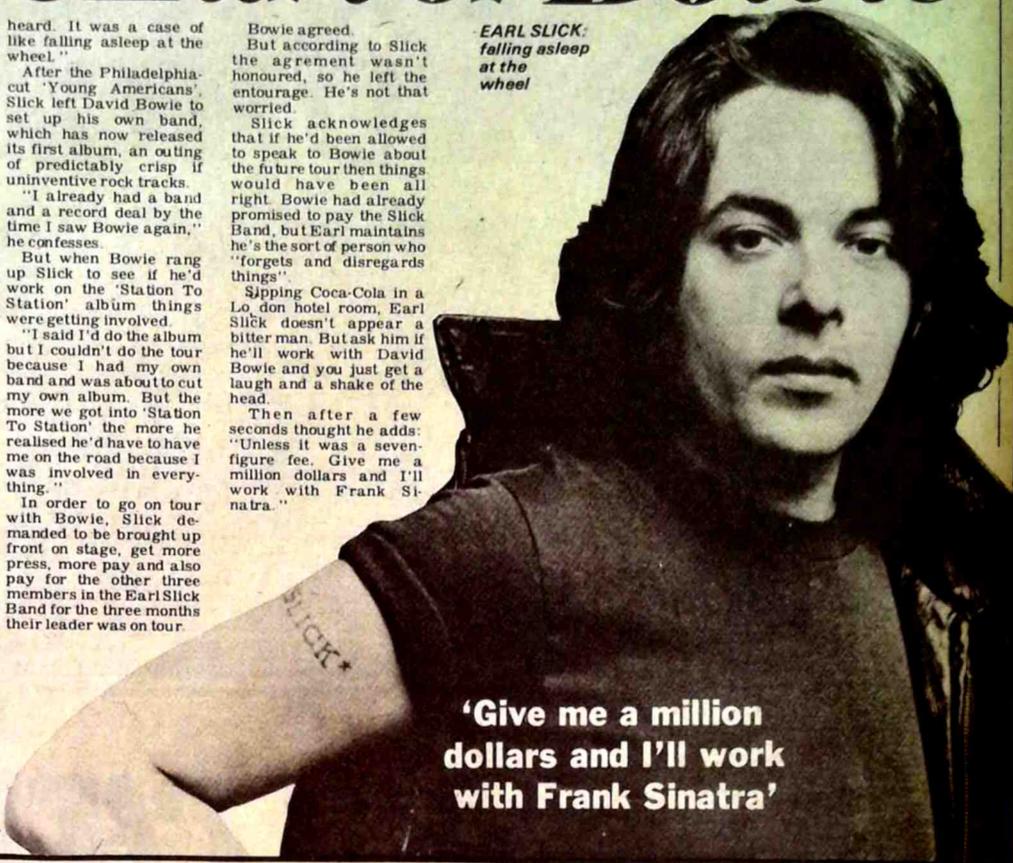
Bowie agreed. But according to Slick the agreement wasn't honoured, so he left the entourage. He's not that worried.

Slick acknowledges that if he'd been allowed to speak to Bowie about the future tour then things would have been all right. Bowie had already promised to pay the Slick Band, but Earl maintains he's the sort of person who 'forgets and disregards things'.

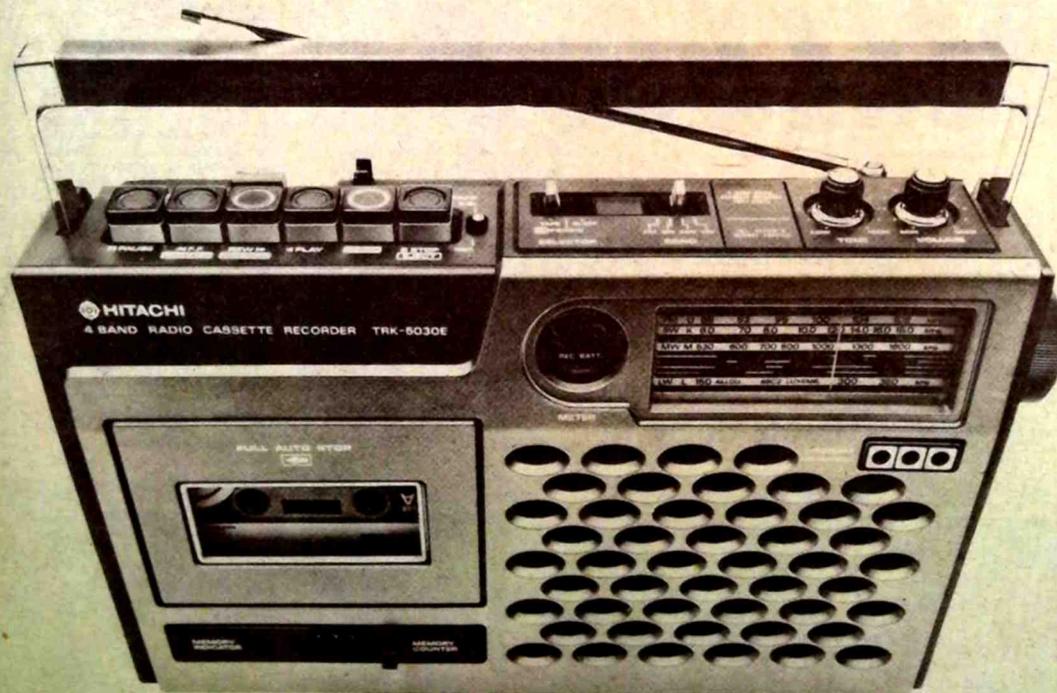
Sipping Coca-Cola in a London hotel room, Earl Slick doesn't appear a bitter man. But ask him if he'll work with David Bowie and you just get a laugh and a shake of the head.

Then after a few seconds thought he adds: 'Unless it was a seven-figure fee. Give me a million dollars and I'll work with Frank Sinatra.'

EARL SLICK: falling asleep at the wheel



'Give me a million dollars and I'll work with Frank Sinatra'



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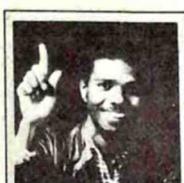
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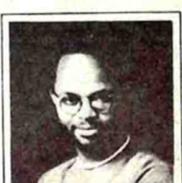
PAPA DEE ALLEN



HOWARD SCOTT



HAROLD BROWN



B. B. DICKERSON



CHARLES MILLER



LONNIE JORDAN



LEE OSKAR

YOU COULD be forgiven for thinking War were a new band from the USA after 'Low Rider' became a hit earlier this year. Truth is, they were around before the Beatles were even a twinkle in John Lennon's eye.

1959 was the year drummer Harold Brown got together with his friend and sax player Charles Miller to form a band. They met up with Howard Scott who played guitar, his nephew B.B. Dickerson on bass and keyboard player Lonnie Jordan. At first they called the band the 'Creators' but later changed it to 'Night Shift'. Over a period of years they built up a reputation as a good club and back-up band in California. Then fate took a hand. Eric Burdon, who had just left the 'Animals', went along to see the band at a club called the 'Rag Doll' in Los Angeles. He was so knocked out with them that he asked to jam with them. Together with harmonica player Lee Oskar, he joined the band.

Strength

In 1969, Eric Burdon and War were born. Things went from strength to strength so that by the time Burdon left the band in 1971 suffering from exhaustion, the band could continue and still sell records. Since 1971, War have released six albums of which 'The World Is A Ghetto' is regarded as a classic. The single from the album, 'The Cisco Kid' went gold only 50 minutes after release.

Their latest album, 'Why Can't We Be Friends' went to the top of the US charts and the single 'Low Rider' finally gave them their first British hit.

Basically coming from a Latin soul background, they now play such different kinds of music they reach the ears of everybody, white or black.

War are now trying to conquer Britain and Europe. They are in this country on an eight gig tour and I spoke to harmonica player Lee Oskar.

Commercially

How did he think Eric Burdon had helped the band?

"He was known all over the world" said Oskar. "So it gave us a platform commercially and it also gave me personally a chance because he really got off on the harmonica. If most people asked you what you play and you say harmonica, they then ask, what else do you play?"

If Burdon had not come along, would the band still be just a Los Angeles back-up band?"

"No, I don't think so," he said. "Most of the band have been together since they were little kids and they really believed that they would make it one day. If it hadn't been Eric, it would have been something else. There's no telling other than what happened."

Why did Eric leave? "I think maybe he got tired of life on the road and wanted to get into other creative things."

War are a difficult band to categorise - how could he describe their music?

"Free" he said. "By that I mean it's a totally sincere experience. We've got a lot of room

to breathe and to express what we feel among each other. It's as though we're one, the way all seven of us flow together.

As a mainly black sounding band (Lee is the only white member) how did they manage to break the barrier between black and general audiences?

"In the music sense there was no difference," Lee explained.

"But our music was being exposed to a white market. My solo album in the States was being pushed to the soul audience. So Steve Gold, our manager, said to the record company 'why are you doing this? Is Lee Oskar white or black?' Now the album's in the Top 40."

Is this also the reason why apart from 'Low Rider' you've had no hit singles in Britain?

"Definitely" he replied. "All our hits in the States were released in this country and they all flopped. Now, our new record company Intire, is re-issuing the entire catalogue."

Influences

War's influences are diverse. What is surprising is that Lee Oskar's early influences were classical and middle of the road.

Lee explains: "When I was young our family did not have a record player so that is all I was really in contact with. Once my parents borrowed a record player for a party and I went crazy listening to Louis Armstrong. Other than that I wasn't really exposed to any particular kind of music, except for one time when I was seven. I was at Summer camp and there was a guy playing a sort of boogie on the piano. I hadn't been aware of this sort of music before and I went wild about it. When the guy stopped I

begged him to go on and then they called everybody in for lunch and the guy stopped so I went crazy. I started tearing the piano open!"

Being a big band was it difficult to work together?

"Not at all" he said. "We all feed off each other. Sometimes I have to count that we're all there because it doesn't feel like it. We don't plan, we just flow."

Is this current tour very important to the band?

"This is very much a work tour for us" said Oskar. "We've got to expose ourselves to the people over here. After

the tour we will be playing a few gigs before going into the studio at the end of July to finish off our new album. Part of it has already been used as the soundtrack of a film called 'The River Niger'."

War's producer Jerry Goldstein said the group had sold eight million records in four years with five albums.

"I can't think of five other artists who have done that" he said.

"Now we are going to conquer Europe one country at a time!"

He could well be right.

'Now we are going to conquer Europe - one country at a time'

Interview by Adam Cummings

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Alan Caswell
with his new single
GEORGINA ON MY MIND
UP 36124

United Artists Records



WAR: reach the ears of everybody

Jill Fermanovsky

ELTON JOHN



Disco Kill

edited by James Hamilton

New Spins

IT'S WAR — BY PUBLIC DEMAND

WAR: 'Me And Baby Brother' (Island WIP 6303). Re-issued truly by public demand, War's best - ever dancer has a hockey Conga - type Afro rhythm and bags of vitality. I even remember my Mum dancing to it on the first time around!

DONNIE ELBERT: 'A Little Piece Of Leather' (Klik KL 617, via Klik Records, 2 Library Parade, London NW10). Amazingly, this is the original version of Donnie's mid - Sixties classic soul stomper, slightly stereo - fied. There's even a re - mixed backing - track instrumental version of his lovely slow 'Who's It Gonna Be' for 'Gip'!

DANNY & THE JUNIORS: 'At The Hop' (ABC 4123): The time is absolutely right for this all - time Rock 'n Roller to hit again, what with some discos playing imports of it to please their bopping clients! It's flipped by Rock & Roll Is Here To Stay!, and is a must.

EDDIE COCHRAN: 'C'mon Everybody' (UA LP 36121). Bang in the bopping groove, Eddie's classic is another re - issue that's timed just right.

T. REX: 'I Love To Boogie' (EMI MARC 14). Living up to his nickname, the Bopping ER has gone rockabilly and given his newie an authentically bopping backbeat that makes it his freshest dancer since his hey day.

EDDIE & THE HOT RODS: 'Woolly Bully' (Island WIP 6306). Minus the countdown Intro but otherwise much like the original, Sam The Sham's classic makes a great vehicle for these hotter - than - a - pistol punks, who are ready ready Teddy to Rock 'n Roll.

HANK MIZELL: 'Kangaroo Rock' (Charly CS 1011). Useable if less than vital new bopper, which surely should have been called 'Kangaroo Hop'?

SCREAMING LORD SUTCH: 'Rang - Tang - A - Lang' (SRT SRTS 76361). Creditably raunchy bopper that'll be good for Rock 'n Roll discos. I fear we wuz had over the 'Monster Ball' A - side, which is pretty dire.

RODGER COLLINS: 'She's Looking Good' (Fantasy FTC 134). A fave fast Soul screamer from the '60s, when he wore a short - sleeved Bermuda Suit, this was covered by Wilson Pickett

but always remained far superior. Exciting stuff!

THE YETTIES: 'She'll Be Coming Round The Mountain' (Decca F 13664). Very silly and ultra - jolly treatment of the old folk song, probably just right for Wurzels fans!

BOB ROWE'S O.M.O.: 'The Rio Convoy' (Charisma CB 284). A strange mixture of synthetics, party noises and smatches of conga rhythm. It's already picking up DJ raves and should be good MoR - type fun.

PARLIAMENT: 'Tear The Roof Off The Sucker (Give Up The Funk)' (Casablanca CBX 518). A huge funky import hit, this bouncy though purposeful mid - tempo chanter is destined to be a disco biggie. The much more complex gimmicky 'P. Funk' flip has its fans too.

CROWN HEIGHTS AF - FAIR: 'Foxy Lady' (Polydor 2001664). Much re - mixed from their album version, this sizzling hustler with 'Tubular Bells' bits has the right beat to give CHA a hit here, although it's not their best.

FOXY: 'Get Off Your Aahh / And Dance' (Jay Boy BOY 109). A big hit New York hustler, typical of its kind but good of its type.

ISLEY BROTHERS: 'Harvest For The World' (Epic EPC 4369). Pleasant fingersnapping swayer, low on Pop appeal.

DOOLEY SILVERS - POON & JEANNE BURTON: 'American Music' (Seville SEV 1017, via President). Clever little Sonny Casella has produced a minor masterpiece in honour of the Bi - Centennial, teaming his two stars with a hustling rhythm that suddenly embraces such US music styles as Bluegrass and Brass Bands!

HELLO: 'Love Stealer' (Bell 1482). Another clomping stomper, it's slightly disjointed before reaching top singalong gear.

BILLY OCEAN: 'L.O.D. (Love On Delivery)' (GTO GT 62). Talented Billy borrows his song



BILLY OCEAN: borrowed the title

title from the Reflections and his singing style from The Four Tops. Anticipate the rest.

THE EXCITERS: 'Swallow Your Pride' (20th Century BTC 1019). Ultrafast Northern stuff which surely has been out before? Dunno though, all these Ian Levine productions are beginning to blur!

PITTONS PARTY: 'Pay Day! (Friday Night)' (Riverdale RR 101, via President). Murkily mixed funky chanter with an exciting fast beat that's clearer and more percussive on the instrumental Part 2.

LIMMIE: 'Get It All Together' (Pye TN 45600). The Family Cooking brother gets it together on funkily leaping flipside that should have been on top.

RON WALTON: 'Soul Disco' (Gull GULS 40). Almost painfully distorted though soulful voiced Ron sings trite material that seems like a custom - made for Soul Sam.

ATLANTA DISCO BAND: 'Do What You Feel' (Ariola America AA 103, via EMI). Fairly ordinary funky chanter, edited from their LP.

GLAMOURPUSS: 'Superman' (Bus Stop BUS 1045). Five lip - smacking yummys, big girls all, on a slab of shrill Euro - Disco type froth.

ASH: 'Mediterranean Woman' (EMI 2473). Continental - style jollity, though English - made, which could be good MoR bounciness for holiday campers.

NORMAN BROWN: 'Funky Reggae' (CBS 4289) . . . or then again, Reggae Funky'ied. Whatever, it's picking up some DJ tips.

STEP THIS WAY !

THE FUNNIEST letter I've had in a long time was sent by Harry Scott of Explosion Discos, Stockton. It said quite simply -

'SAVE YOUR KISSES FOR ME'

Standing with feet slightly apart:
IN OUT UP Left foot. IN OUT Right foot.
IN OUT UP Left foot. IN OUT Right foot.
Forward Right foot. Forward Left foot. SIDE RIGHT FOOT.
Back Left foot. Back Right foot. CLOSE.
Forward Left TAP. Forward Right TAP.
Turn circle to the right to count of Six.
To the left side Close side.
To the right side Drag.
To the left side Close side.
To the right side Drag.

And recommence

● I thought you'd like to share that! And remember, let us know if there are any special dance steps being done in your area.

DJ Hotline

LEE ELDRED 'How's Your Love Life' (Mercury) gets hotter by the minute for Philip Evans (Cardiff M. Disco Services), Steve Day (Chingford Cricket Club), Big John (Lights Fantastic, Plymouth), John DeSade (Reverberation Discos, Maidstone), Jon Taylor (Crookers, Norwich), and more.

VICKI SUE ROBINSON 'Turn The Beat Around' (RCA) is gradually growing for Billy The Kid (Cats Whiskers, Oldham), while Jon Grant (Soul Stop, Glasgow) tips both Vicki and the flipped **CANDI STATON** 'I Know' (Warners) - also, **WALTER MURPHY** 'California Strut' (Private

Stock) is the flip tip from Brian Cardno (Tiffanys, Berwick) and others, whereas Les Spaine (Timepiece, Liverpool), Ashley Eady (2nd City Sound, Ferryside) and more keep on with the 'Fifth of Beethoven' plug side . . . It was Ashley who first alerted me to **BOB ROWE'S O.M.O.** 'Rio Convoy' (Charisma), a biggie in Wales. **SANDY NELSON** 'Let There Be Drums' (UA) was broken with the Wild Wax Show at their Thursday night London Lyceum gigs - now it raves from Johnny Diamond (Diamond Discos, Brighton), Dougal DJ (Hawick Town Hall),

The original Hit

YOU WERE ON MY MIND
CRISPIAN ST. PETERS
IMS 107

IMMEDIATE

James' Top Ten

- 1 AT THE HOP, Danny & The Juniors (ABC)
- 2 THE WANDERER, Dion (Phillips)
- 3 COMBINE HARVESTER, Wurzels (EMI)
- 4 THE CONTINENTAL, Maureen McGovern (20th Century)
- 5 MY RESISTANCE IS LOW, Robin Sarstedt (Decca)
- 6 HOT STUFF, Rolling Stones (Rolling Stones LP)
- 7 ME AND BABY BROTHER, War (Island)
- 8 LADBROKE GROOVE, Sugar cane Band (Alpine)
- 9 LET'S STICK TOGETHER, Bryan Ferry (Island)
- 10 TONIGHT'S THE NIGHT, Rod Stewart (Riva)

BREAKERS

- 1 I LOVE TO BOOGIE, T. Rex (EMI)
- 2 WOOLLY BULLY, Eddie & The Hot Rods (Island)
- 3 C'MON MARIANNE, Donny Osmond (Polydor)

Superstars

GEMINI

(May 22 to June 21)
Remember what we said last week about clear heads? Well sorry, we got it a little shall we say, muddled. Things won't be as clear as initially forecast. But then you always did like a mixture. But don't try mixing friends and family at the weekend — the combination could be lethal, or at the very least, leave you with a cracker of a hangover.

CANCER

(June 22 to July 22)
Right, stand to attention, shoulders back, seat tucked in nice and neat, and hold yer breath and SHOUT FOR HELP! You're sinking fast. No turning back. Quick hang on to the duck - printed inflatable lifebelt and hope that you won't spring a leak. However, as you're goin' down for the third time, it would be as well to watch out for the life guard.

LEO

(July 23 to August 23)
The situation isn't very clear from where you're standing and you would really like to have the guts to say 'come clean' but you're worried about which tactics to adopt. You don't wanna scare away the lamb (who may of course be a cow dressed in sheep's clothing) but natch, someone or somethin's

gotta give. Get up on higher ground and see how the picture looks from there.

VIRGO

(August 24 to September 23)
It's unfair to say that you've been a bit blue and green lately — so we'll just say that you've been just blue. What you need is to get some stars back in your eyes and also those butterflies in the tum. In short, you need more than a friend. The first one along might seem like an attractive deal cos he's a good listener.

LIBRA

(September 24 to October 23)
Your lucky period is still with you so you won't have to worry 'bout a thing. They do love you, you know. It's time you stopped looking over shoulder to see who they're saying 'I love you' to. It's stopping right at you honey, so bask in the glory while the goin's good

SCORPIO

(October 24 to November 22)
You are infuriated about one close pal who keeps letting you know his mind (and who doesn't even cut out the X bits to spare your feelings). If they persistently slag you to the ground, hit them over head with your bucket and spade. After all, in

the end it's gonna be you getting love letters left in the sand and he'll be out in the bay without a paddle.

SAGITTARIUS

(November 24 to December 21)
A mildly better week, with your dreams being fulfilled and you being complimented by those people who matter. If that sounds run-of-the-mill (bighead) then let's just say that come the weekend a mystery will occur. Should shake yer liver just thinking about and let's face it, it's time somethin' shook you up.

CAPRICORN

(December 22 to January 21)
A very fruitful period this, when things will get done, ends will be tied, and the dustbins of your mind will be sorted out. You may attract a member of the other sex and this will not just flatter you it might flatten you. Getting bowled over isn't usually in your line. You're usually above all that common chat up. But this character is different and knows how to tackle ol' icebergs like you.

AQUARIUS

(January 22 to February 17)
You better button up your shirt, pull up your socks and generally smarten up, 'cos you baby, are being stared out and we don't mean by some old

cruiser. This could be it. Check out the symptoms — weak knees, mist before the eyes, leaving your socks on in the bath?

PISCES

(February 18 to March 20)
You are in love with the idea of love, but at the same time your idea of love is so damn weird that you fall out of love just thinking about it. If that sounds confusing you're right. C'mon, it's time to unravel the spaghetti brain and fix your beady eye on a clear goal.

ARIES

(March 21 to April 20)
Just stretch your neck a bit and look up at the Pisces reading. You aren't amused, are you. Well, of course you shouldn't be. You're in the same boat. And if you don't want to end up floundering you should hurry up and set sail. Mind you, you have the advantage of being more single minded than poor old Pisces, so finding the right solution won't come so difficult.

TAURUS

(April 21 to May 21)
Please don't give up. That's the message from the clouds. It might have been tough recently, with exams and all, or some kind of test you've had to endure, but the result isn't half as bad as you've feared. Give up now and all will be lost. Keep at it, and you'll get a lot more than you bargained for

IN NEXT WEEK'S ISSUE OF RECORD MIRROR



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Singles

Hits...

BOLAN LOVES BOOGIE

T. REX: 'I Love To Boogie' (EMI MARC 14)
Not quite the same rhythm as 'Get Up And Boogie,' but one that bopping elves everywhere will be able to tap their toes to. Simpler than his last couple of releases but nevertheless effective.

BILLY OCEAN: 'L. O. D. (Love On Delivery)' (GTO GT 62)

Another up-tempo number from Billy which for once doesn't sound like an exact copy of 'Love Really Hurts Without You.' There's enough there to strike a vague chord of familiarity but enough freshness to enjoy it. Nice and happy.

BROTHERHOOD OF MAN: 'My Sweet Rosalie' (Pye 7N 45602)
Well folks, if you have the Eurovision winner on your hands, what do you do as a follow-up except an almost note-for-note copy! Same intro, same beat, same kind of chorus — and same nauseating ending only this time it's a puppy we're singing about and not a three-year-old baby. Help...

THE EXCITERS: 'Swallow Your Pride' (20th Century BTC 1019)
Bouncy, fast disco tripper from a group who make a very good disco music. Exactly the right number of beats to the bar, and just the right mixture to give it a good chance of making it in the charts.

POLLY BROWN: 'Love Bug' (GTO GT 61)
Biddu gambles his heavily orchestrated sound for a pared down mid-Sixties sounding ditty that has Martha Reeves crossed with a Supremes B-side. Polly has good phrasing and with obligatory ooh's and ah's, this'll do it but only just.

Misses...

STAR STRUCK STEVIE

STEVE MARRIOTT: 'Star In My Life' (A&M 7230)

A track pulled from his new album, Steve's joined by a full vocal chorus, turning the song into a big production. Nice break in the middle before rejoining the main verse, it reminds me a lot of the Staple Singers.

EDDIE COCHRAN: 'C'Mon Everybody' (UP 36121)

First released in 1962 — and who knows how many times since then — it's Eddie's classic track. However there can be few people left in the world who've either never heard of it or don't possess a copy of the song already.

BEANO: 'Monte Carlo' (Decca F 13645)
The rhythm sounds very similar to that of Twinkle's 'Terry' (anyone under 16, ignore me), and the vocals aren't that dissimilar either, telling the tale of how he lost his heart in Monte Carlo. Well, it makes a change from breaking the bank



T. REX: boppers toe tapper

ADAM MILLER: 'The Last Word' (Chelsea 2005 014)

A new name to me, but a voice that had most of us saying 'Don McLean', because there's more than a passing similarity. Gentle ballad, nicely sung, but maybe not quite strong enough.

RHYTHM MAKERS: 'Zone' (Polydor 2001 651)

Competent but largely uninspired New York disco instrumental that establishes a great beat but then does nothing with it. I suppose it could be called hypnotic — but in a way that induces a trance rather than excitement.

WIDOW MAKER: 'Pin A Rose On Me' (Jet 782)

A track from their latest album, this stands up well on its own and is the best choice for a single — although not that representative of their work, being a bit more melodious.

BARNEY JAMES: 'All The Prizes Taken' (Sol-Doon SDR 005)

Barney was formerly Rick Wakeman's drummer, and is due to be hitting our screens soon, starring in the film 'Sebastian'. This is from an album based on a Viking saga — and whatever its merits they don't come across on a single. Long instrumental breaks, and background vocals from Barry — the result is a miss.

SANTANA: 'Let It Shine' (CBS 4335)
Raunch on a jangly-riffed dancer is down-to-earth Carlos that'll pick up a few disco plays and then fade away.

NORMAN BEATON: 'Family Man' (Creole CR 130)

Some weeks you just know it's not going to be a good week for singles, and this could be one of those times. Norman Beaton is Dad in 'The Fosters', and here delivers a vocal version of the TV theme tune. It's pretty awful — he can't sing too well, the lyrics are feeble — all in all, thumbs down!

ROY "C": 'Shotgun Wedding' (UK 136)

Remember this oldie? If you weren't around in 1966 you probably won't, but that's when it was a Top hit for him. Slow, chugging rhythm with bullets ricocheting all over the place, can't see it doing much.

JOE WALSH: 'Walk Away' (ABC 4121)

Live medium paced rocker that plays it too straight to do a Peter Frampton even allowing for the half-minute guitar flash from Joe. Confidently strident that's all.

SANTIAGO: 'Girlfriend' (BUK 3005)

Long sparse ballad that builds to a production peak and then trails off. Good harmonies back it up but there's no hooks in sight to hang on to.

Maybes...

Cashin' in on junk

JOHNNY CASH AND THE TENNESSEE THREE: 'One Piece At A Time' (Polydor 4287)

The title refers to a car that Johnny literally builds one piece at a time by nicking bits from the car assembly factory he works at. Sung as only Mr Cash sings songs, with just a small dig at 'Convoy' at the end, and more than a touch of 'The Auctioneer' it might be a smallish hit.

LIMMIE: 'You Make Me Feel Good' (Pye 7N 45600)

Presumably the first solo outing by Limmie without his Family Cooking, and not bad either. Pounding bass and good use of pace make it a cut above the usual disco-prientated singles.

HANK MIZELL: 'Kangaroo Rock' (Charly CS 1011)

Well I have to be honest and say I hated 'Jungle Rock', so there's not much chance of my changing my mind about Hank's follow-up. Still, I suppose anyone who can record a record in 1976 and still keep that 'recorded in a garage sound' can't be all bad.

EDDIE AND THE HOT RODS: 'Wooly Bully' (Island WIP 6306)

Eddie and the lads release this Sam The Sham classic to coincide with their current tour of Britain. Produced by Andy Mackay, it's delivered at what's best described as a cracking pace, with a sax solo from Andy in the middle. One to get rockers rocking.

STARBUCK: 'Moonlight Feels Right' (Private Stock PVT 61)

A seven-piece group from Georgia, USA, this pleasant, happy harmony number is currently climbing the American charts. It might take a couple of plays to get to you, but it's nice when it does.

CHRIS RAINBOW: 'All-Night' (Polydor 2058 738)

Chris has come up with some clever songs in the past, but none of them have yet made it — 'Solid State Brain' probably came closest. This time Chris seems to have concentrated more on the song than the effects and the result is better, with some good harmony build-ups.



JOHNNY CASH

CROWN HEIGHTS AG-GAIR: 'Foxy Lady' (Polydor 2001 664)

Hypnotic rhythm about half way through this record should set most dancers off immediately. Basically a funky instrumental track with a few vocals thrown in for luck, it's a cert for the clubs and possibly a chance of chart action.

MARBOO: 'Falling In Love In Summertime' (EMI 2478)

Well, there's a clue in the title, because the rhythm is a disco-fied adaptation of Mungo Jerry's 'In The Summertime'. Waves break on the shore in the background and Marboo (any relation to Yarbo?) trips his way through the words. Some appeal for dancers.

BILLIE DAVIS: 'Any-way That You Want Me' (UA UP 36117)

Infinitely better than her last single, this is a re-make of the old Troggs number. It's still strong and beaty, but with enough elements of disco rhythms to make it acceptable today. Watch out for the hook at the end.



BEANO: similar sounds



EDDIE AND THE HOT RODS: crackin classic



BILLIE DAVIES

THE BELLAMY BROTHERS' "LET YOUR LOVE FLOW."

IT'S ONLY THE BEGINNING
OF ONE OF THE MOST
BEAUTIFUL ALBUMS OF THE YEAR.



K56242

Albums

Rod's Hot Night On The Town

ROD STEWART: A Night On The Town (Riva RVL 11).

It's here, arrived after weeks of anxious waiting and hurried re-mixing. Is it worth it? Most certainly, without reservation. Like 'Atlantic Crossing' it's divided into a fast side and a slow side and like most albums, there is one real cracker of a number, in this case, it's the single 'Tonight's The Night'.

The arrangement, whole sentiment and feeling in the song makes it stand out as a Stewart classic. I assume it's Britt breathing away in the background here and there and adding a Jane Birkin touch near the end of the track. Shame on the Beeb for banning it.

As to the other slow tracks, 'Fool For You' runs a close second in the classic stakes. A wistful love song, true to form of Rod's personal style of singing to every girl as though she's listening to her stereo alone.

The surprise on the album is 'The Killing Of Georgie'. It's a sad story, sensitively sung, but musically quite out of character.

On the fast side, the ace track is the B side of the single, 'The Ball Trap'. Also included on the fast side is the rather slow 'Trade Winds'. I can only assume there wasn't enough room for it on the other side, but that doesn't detract any from it's quality.

The only number I'm not keen on is 'Pretty Flamingo', but only because I never liked the song much anyway, and nothing to do with it's arrangement here. It's good to know that America hasn't smoothed down all the rough edges. **Rosalind Russell.**

'BILLY SWAN' (Monument MNT 81387)

Just occasionally you find someone working in a field of their own. Billy Swan is one such talented performer. He seems slightly out of time, playing Fifties' rock and early Sixties' pop ranging from a Carl Lee Perkins classic of '55 to his current infectious single 'Just Want To Taste Your Wine'. It is debatable whether he adds anything with versions of 'Blue Suede Shoes' and 'I Hear You Knocking', but otherwise the selections are impeccable. Billy's 1961 song 'Lover Please' gets a new treatment with a choice selection of musicians and backing vocals from The Holladay Sisters. The nearest British equivalent to this sort of music was Nick Lowe's fine writing with Brinsley Schwarz, and we lost out on that, so don't miss out on this one. **David Brown**



BILLY SWAN: alone

BONNIE RAITT 'Bonnie Raitt' (Warners K 56255); 'Give It Up' (Warners K 46189); 'Taking My Time' (Warners K 56254).

All three recorded before 'Streetchlights', Warners have seen fit to re-release two of them and make available the 'Bonnie Raitt' outing for the first time. Strident advances between each album are immediately noticeable and they range from the heavily blues-based first showing to the crisp West Coast feel of 'Taking My Time'. It's a lot to swallow at one time but it's a good potter' history of the distinctive American singer who recently scored with her British debut appearance. Junior Wells and AC Reed help get the sacred blues feel of the



ROD STEWART: rough and ready classic

first album which includes four live tracks. Less spontaneous is the second, 'Give It Up' which shows a move away from the blues and into country rock and at times even a traditional jazz feel. The production and quality of Bonnie's voice has improved, but it's by the third album 'Takin' My Time' that she emerges as a real force. Working with Lowell

George and Bill Payne from Little Feat, as well as the legendary Van Dyke Parks, Bonnie shows how varied her repertoire can be from Motown to Jackson Browne and even includes a memorable calypso.

David Hancock

CHRIS HILLMAN: 'Slippin' Away' (Asylum K 53041).

With a spate of country-

rock albums around from 'Firefall' to 'Gram Parsons', this set of mainly self-penned songs manages to retain more distinction than most. The musicians are all top-notchers like Steve Cropper Joe Lala and Al Perkins and the songs range from Stephen Stills' 'Witching Hour' to the Colorado sounding 'Blue Morning'. Comprehensive soft country sounds are not the most musically innovative at the moment but that doesn't stop this from being as easily pleasing as anything since the Eagles.

David Hancock

JOHNNY AND EDGAR WINTER: 'Together' (Blue Sky SKY 81338).

This is a great collection of old classics - neatly done by the Winter Bros and many friends (including Rick Derringer on guitar). I can't think when I've heard a better live album. Recorded in San Diego, the sound is clear, the atmosphere is lively and the production admirable. Mind you, you can't go far wrong with 'Harlem Shuffle', 'Tutti Frutti' or 'Jailhouse Rock'. Perhaps the vocals were a bit off on 'You've Lost That Lovin' Feeling' but you'd have to move some to catch the Righteous Bros anyway. Johnny and Edgar have already built sizeable reputations individually. This album together seems like fun, rather than any kind of serious musical statement and can only do them good. **Rosalind Russell**

THE ISLEY BROTHERS: 'Harvest For The World' (EPIC EPC 81268).

The Isley Brothers have pioneered many different forms of black music. Remember Lulu singing 'Shout' and the Beatles rocking to 'Twist And Shout'? It was the Isley's who first wrote and recorded both of those. During the early Seventies they drifted away from the music scene. When they re-emerged three years ago with 'That Lady' and 'Summer Breeze', their style had changed. Nowadays their music is softer soul but played funkily as on this new album. It's the

Savoury soul from Ohio

OHIO PLAYERS: 'Contradictions' (Mercury 9100 024).

These seven super cool sons of America are on their way over the Atlantic to give us some of their exciting soul, and this is a savoury forerunner to herald their arrival. Owners of OP albums will need no more recommendation than the name, but for those who have yet to be converted this is a healthy slab of body heat to investigate. Try the soul stripping 'Far East Mississippi' with

hollering harp, predominant lick and burning vocals, or hand clapping funk on 'Who'd She Coo', or the slow tempo 'Precious Love' and 'My Life'. There's also another of those Bicentennial songs with a mother-lover, brother-truster, faith-in-one-another lyric. It's a superior studio job, with neatly layered vocals, tight brass, and key-boards and percussion in all the right places. It's great on record fellas, now let's see you do it live. **David Brown**



OHIO PLAYERS: super soul

arrangements which bring out the funk in the brothers. They are superb. Everybody is working for everybody else both vocally and instrumentally. Tracks like 'You Still Feel The Need' and 'People Of Today' boogie along so well that comparisons with Stevie Wonder cannot help but be noticed. But the title track is pure Isley's and the magical 'At Your Best You Are Love' could well rank among the best soft soul tracks ever recorded. **Adam Cummings**

FAIRPORT: 'Gottle O'Geer' (Island ILPS 389).

Members may come and members may go, but Fairport it seems will go on forever. This is another intermediate stage for the great British institution bridging the gap between yet another set of personnel changes. This set originally started

life as a Dave Swarbrick solo outing but has grown into a band exercise. Guest musicians are used, including Gallagher and Lyle, who contribute one song. There are a couple of traditional reworkings by bassist Dave Pegg 'When First Into This Country' and the tune 'The Frog Up The Pump'. Most of the original material comes from Dave Swarbrick with an only too familiar sentiment expressed in the boozey ballad 'Lay Me Down Easy' to an effective scat treatment on 'Limey's Lament'. They are obviously having a good time, and this is a vast improvement on the last Fairport airing (they have wisely dropped 'Convention' from their name), and hopefully the new band will build on this happy foundation. **David Brown**

FRANKIE VALLI: 'Fallen Angel' (Private Stock PVL 1005).

Frankie Valli fronts the Four Seasons, but there is little difference between his solo hits and the band's recordings. This is a predictable album - in the kindest possible way. It's smooth, professional and inoffensive. There are no surprises, just a continued middle-high standard. The title track, being the single, tends to overpower the other songs, but 'Walk Away Renee' came close to it. I didn't like his version of 'Our Day Will Come'. I felt he was pushing his luck a bit with pop audiences dishing up such old-fashioned, schmaltzy stuff. But one duff song out of 10 can't be bad. **Rosalind Russell**

THE WURZELS: 'The Combine Harvester' (OU 2138)

● Exclusive preview

Those champion dung throwers follow their massive chart hit with a set of glass clinking singalong numbers recorded at a country club near Bristol.

While their West Country humour may seem at home at a place such as this, their rural tomfoolery has obviously got a lot of supporters up and down the country where they are in constant demand performing at clubs and in cabaret. Their music draws on down to earth humour for much of its effect, being suggestive but unlikely to offend anyone.

So when they chant about 'My Somerset Crummet Horn' it is up to the listener to interpret it however they like. Also there is some country nostalgia showing a love for the old ways and the changing scene in the countryside.

They even launch into some 'Scrumpy and Western' music with 'Call Of The West'. Purists might object to groups such as this enjoying chart success but chances are The Wurzel's reply would be a big fat raspberry or a load of muck dumped on your doorstep. So watch it! **David Brown**

Wurzels latest harvest



WURZELS: 'Scrumpy & Western'

Round

Who, When & Where

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

Thursday Saturday

June 10

BEDFORD, Night Spot, Lonnie Donegan
BIRMINGHAM, New Cresta (021-743 7001), New Seekers
BIRMINGHAM, Town Hall (01-236 2392), Streetwalkers
BOURNEMOUTH, Winter Gardens (26446), Clancy
BRIGHTON, Dome (682127), Tangerine Dream
CAMBERLEY, Lakeside Club (Deeput 5939), Guys 'n' Dolls
CARDIFF, Capitol Theatre (31316), Dr. Feelgood
CLEETHORPES, Bunnies Club (67128), Del Shannon
CLEETHORPES, Winter Gardens (62925), Steve Gibbons Band
DUBLIN, Drake Inn (342338), Frankie Laine
IPSWICH, Gaumont (53641), Urial Heep
LEEDS, Town Hall (31301), Hot Chocolate/Andy Desmond
LONDON, Bumbles, Wood Green, James and Bobby Purify
LONDON, Hammersmith Odeon, Queen Caroline Street (01-748 4081), Genesis
PRESTON, Guildhall (21721), G Band Snaps
WATFORD, Baileys (39848), Jimmy James & the Vagabonds
YEovil, Johnson Hall (22884), Supercharge/Deaf School

June 12

AYLESBURY, Friars Vale Hall (88948), Mott
BEDFORD, Night Spot, Lonnie Donegan
BIRMINGHAM, New Cresta (021-743 7001), New Seekers
CAMBERLEY, Lakeside Club, Guys 'n' Dolls
DUDLEY, JB's (53597), Supercharge
DUNSTABLE, California, Ballroom (62804), War
EDINBURGH, Leith Theatre (031-552 7295), AC/DC
FRONE, Hexagon Suite, Real Thing
GLASGOW, Apollo (041-332 8055), Diversions
GREENHAM COMMONS, USAF Base, James and Bobby Purify
HARLOW, Town Park, Spurriers Area, Faltport/Mad
LEICESTER, University (50000), G Band / Snaps
LONDON, Alexandra Palace (01-444 7203), Crazy Cavan 'n' the Rhythm Rockers / Remember This / Rock Island Line / Shakin' Stevens & The Sunsets / Thunderbirds / Timespan
LONDON, Hammersmith Odeon, Queen Charlotte Street (01-748 4081), Genesis
MAIDENHEAD, Skindles (25115), Eric Burdon
SALTBURN, Philmore Disco, Emperor Rosko
SHEFFIELD, City Hall (27074), Dr. Hook
STOKE, Baileys (23958), Sheer Elegance
SWANSEA, Football Ground (42858), The Who / Little Feat / Sensational Alex Harvey Band / Widomaker
WATFORD, Baileys (39848), Jimmy James and the Vagabonds
WEMBLEY, Empire Pool (01-902 1234), Urial Heep

Friday

June 11

BATLEY, Variety Club (475228), Jimmy Ruffin
BIRMINGHAM, New Cresta (021-743 7001), New Seekers
BOURNEMOUTH, Civic Hall (22066), G Band Snaps
BRACKNELL, Sports Centre (54203), Dr. Feelgood
BRADFORD, The University (34135), Albertos Y Los Tríos Paranolas
BRIDLINGTON SPA, Royal Hall, Hot Chocolate / Andy Desmond
BRIGHTON, Dome (682127), Streetwalkers
BRIGHTON, University of Sussex (66755), Bridget St John
BURTON-ON-TRENT, '76 Club, Frankie Millers Full House
CAMBERLEY, Lakeside Club (Deeput 5939), Guys 'n' Dolls
CLEETHORPES, Bunnies Club (67128), Del Shannon
WEST RUNTON, Pavilion (203), Mott
DURHAM, St Bede's College, G Band
FINNINGLY, Rose and Acorn Club, Emperor Rosko
GLASGOW, City Hall (041-552 5961), AC/DC
LEIGH, Casino, James and Bobby Purify
LONDON, Hammersmith Odeon (01-748 4081), Genesis
NEWCASTLE, City Hall (20007), Dr. Hook
WATFORD, Baileys (39848), Jimmy James and the Vagabonds
WOLVERHAMPTON, Civic Hall, Jasper Carrott

Sunday

June 13

BIRMINGHAM, Odeon (021-643 6101), Little Feat / Outlaws
BLACKPOOL, Tiffany's, War
FALKIRK, Maniqui Club, Diversions
GUILDFORD, Civic Hall (67314), Streetwalkers
LEICESTER, Baileys (26462), Real Thing
LEICESTER, Beaumont Club, Del Shannon
LONDON, Hammersmith Odeon, Queen Caroline Street (01-748 4081), Genesis
LONDON, Roundhouse, Chalk Farm Road (01-267 2564), Eric Burdon Shanghai / Ian Dury and the Kilburns
MANCHESTER, Richard Park Hall, New Seekers
NORTHAMPTON, Paddock, Guys 'n' Dolls
OXFORD, New Theatre, (44544), Dr. Hook and the Medicine Show
SHEFFIELD, Fiesta (70101), Frankie Laine
SOUTHPORT, Floral Hall (40404), AC/DC
WATFORD, Baileys (39848), Dana
WOLVERHAMPTON, Civic Hall, G Band / Snaps



THE WHO: still putting the boot in. Will Keith Moon turn up in evening dress and harnessed to the big bass drum? . . . or will he pour another bottle of vodka over another Australian reporter. . . ? Find out at Swansea Football Ground this Saturday

Monday

June 14
DUBLIN, Drake Inn (001 342338), Frankie Laine
LEICESTER, Baileys (26462), Real Thing
LIVEPOOL, She Club (051-236 8309), Jimmy James and the Vagabonds
LONDON, Hammersmith Odeon (01-748 4081), Little Feat
MANCHESTER, Free Trade Hall (061-834 0943), Dr. Feelgood
MANCHESTER, Richard Park Hall, New Seekers
NEWCASTLE, City Hall (20007), War
STOKE, Baileys (23958), James and Bobby Purify
WATFORD, Baileys (39848), Dana

Roadshows

Standing room only for Janis

JANIS IAN / New Victoria, London
 THE TURN out for Janis Ian on Sunday evening was quite astounding — standing room tickets were issued at the door. Her band, and second vocalist Clare Bey, have been with Janis for two years. The two work well together, but Clare has such an imposing presence and good voice it would be easy to see her front a show of her own.

Janis opened with 'When The Party's Over', one of the best tracks from the album 'Between The Lines'. In fact, all her songs show her to have a strong perception of human frailty, either her own or other people's. She reminded me a lot of Dory Previn. But unlike Ms Previn, Janis is a tough character — at least she appears that way in song and movement — and doesn't look as if she's going to faint away with the pain of it all.

If the songs are autobiographical, then she's weathered her storms particularly well. I was pleased she performed so much material from the 'Lines' album because every song there is a gem.

She puts so much strength and feeling into her music, I felt amplification was unnecessary. She can project well and with ease on her own.

'Jesse' is one of Janis's biggest



JANIS IAN: fine debut

triumphs in writing. Roberta Flack's version has been the one to get a lot of notice, and although she performs it superbly well, Janis is the one who sings it with most feeling. The presentation of the song — first saying how lonely she is and then half blurring out the request to 'come home' — was excellent.

The encore, she took on her own. 'Stars' is an impressive song, again seemingly about herself, and commanded complete silence in the audience. It was a highlight in a performance that was all high and a fine British debut for an artist that should floor us with a nationwide tour the next time.

ROSALIND RUSSELL

We got what they got and a whole lot more in this week's action packed SOUNDS journeying into the depths of the unknown with latest punk sensation AC/DC, a rasta interview with BOB MARLEY, complete coverage on the WHO, Hall & Oates, Tom Waits and a whole lot more in

sounds

Tuesday

June 15
BEDFORD, Nite Spot, Del Shannon
BRISTOL, Colston Hall (291768), Electric Light Orchestra
CAMBRIDGE, Pembroke College, G Band
IPSWICH, Traceys (214911), James and Bobby Purify
LEICESTER, Baileys (26462), Real Thing
LONDON, Hammersmith Odeon, Queen Caroline Street (01-748 4081), Bob Marley and the Wailers
MANCHESTER, Richard Park Hall, New Seekers
SHEFFIELD, Fiesta (70101), Frankie Laine
SHEFFIELD, The University (24076), Doctors of Madness / Strife / Ian Dury & The Kilburns / Pat Travers Band / Fast Buck / Plummet Airlime / Cafe Society / Smicks Band / Circus / Roger / Natural Gas
SOUTHEND, Talk of the South, Sheer Aighan Hounds (dogs)
WATFORD, Baileys (39848), Dana

About

Roadshows

Dr Hook's fun and tonic

DR HOOK AND THE MEDICINE SHOW / Civic Hall, Wolverhampton. THIS GAGGLE of freaks made a coming look easy. But the natural way in which they fall all over the place like a permanently blitzed squadron of refugees from the funny farm only serves to highlight how musically good they can be as well.

They range from a powerful rock beginning up to the band's biggest American hit for some time — 'Only Sixteen' with the easily distinguishable Dennis Locarriere vocals. In between Ray Sawyer manages to raise a hundred and one laughs with a mike stand.

Then just as everyone and everything seems to be cracking up again after 'From The Jungle To The Zoo' Dennis pulls out more of his masterly desperate singing on 'Carry Me Carrie'.

The tensely dramatic opus is the first rush of the night carrying band and audience right over the top. It's this juxtaposing of seemingly high emotion and throw-away laughs that makes Dr Hook's a delightfully paced show.

'Sylvia's Mother' has Dennis on stage alone, although he's joined by Ray for the next — 'The Wonderful Supertone.' And then, the song that



DR HOOK: exceedingly professional

should be their anthem — 'The Freakers Ball' before Dennis lays in again with their latest single 'A Little Bit More.'

For all the untogtherness they try and portray it's quite clear these guys are exceedingly professional — the music testifies to that.

Any way it ain't easy to behave like fools and they do it well.

DAVID HANCOCK

AC/DC: current champions



AC/DC: punkiest band around

AC/DC/The Marquee, London

IF YOU thought that all Australia had to offer was Rolf Harris and Frank Ifield you're in for a shock. True, Strine bands are rarer than a duck-billed Platypus in this country, but perhaps AC/DC are the reason why. The title of their 'High Voltage' album is apt, but not adequate for their staghound.

The first point of interest is the supposed 16-year-old guitarist Angus Young in his schoolboy gear. He literally spewed out licks from his guitar, building up some deadening riffs, stripped to the barest of necessities musically, but packing the maximum punch and worming their way into the brain.

By the end of the set he was through with strutting around the stage firing electric bullets at the crowd and was throwing himself in frenzied fits on to the floor, kicking his way round and still playing.

Screaming down the mike was Bon Scott, often inaudible but since the lyrics weren't exactly what you could call subtle, it wasn't too hard to get the drift.

The head shakers were having a fine time, there were clouds of dandruff flying everywhere, and this sweaty band have earned the 'punkiest band around' title for the time being, until someone can come up with something even more evil.

DAVID BROWN

Noel repeats history

NOEL REDDING BAND / Marquee, London

It's not often that history repeats itself, but there they were two members of Jimi Hendrix's Experience back together again on the Marquee stage. And what a reunion night it turned out to be.

The evening started out normally enough, with the group looking uncomfortably like just another rock outfit.

The changing point came with B.B. King's 'Four O'Clock In The Morning', allowing guitarist Eric Bell to show his skills.

From there they launched into The Move's old belter 'I Can Hear The Grass Grow', once again from an important period, and with relevant opening lines.

Next was one of the better efforts from the band's poor first showing 'Clonakilty Cowboys' album, a slow track called 'Snowstorm', and featured David Clarke's gritty vocals.

After a drum tour de force by L.T. Sampson he handed the kit over to Redding's old sidekick Mitch Mitchell for a loose jam. The two old friends seemed happy enough together again.

From that point on the house was really rocking, and the evening, which had opened so flat, ended on a high note with 'Eight Nights A Week' giving Noel a chance to really attack those bass strings.

DAVID BROWN

Books

What the papers say

FOR ALL Slade fans a copy of The Slade Papers, £1.95, will be a must.

They will most likely have some — if not all of the info contained within, since it's a compilation of their fan mags from July 1971 to March this year.

But this slim volume is much easier to use and keep than all those flimsy fanzines.

Readers of their mag will know that the band get full coverage, individually and collectively, all the news, tour dates, competitions etc.

This book tidily and attractively brings all that information together, and has the words to 25 Slade songs and lots of pics of the boys, some of which are published here for the first time.

The book is to celebrate their 10 years together and five years in the charts, and is a way of telling the fans that Slade are crazee about them.

A to Y of the Beatles

IT WAS inevitable that someone someday would get round to writing a definitive Beatles discography.

John Neville Leppert has done just that with 'The Beatles A To Z' (available from £1 from PO Box 3, Crosby, Liverpool, L23 3DF).



SLADE: compilation of fan magazines

reviewed by David Brown

The thin pamphlet lists in alphabetical order all the tracks released in Britain by the group, with the exception of EPs taken from LPs.

Each track from 'Across The Universe' to 'You Never Give Me Your Money' (A to Y in fact). Some tracks are illustrated with the bare facts, while others are embellished with assessments ranging from 'fab' to 'terrible'.

There are also enlightening facts on the backgrounds of some songs. For example the author remarks on 'I Am The Walrus' as being inspired by a New York police siren!

It's useful to have info like that at your fingertips, but will people be prepared to pay a quid for it? A specialist publication for Beatles specialists only.

Radio

BIRMINGHAM'S BRMB Radio, (261 MW, 94.8 VHF), is staging a special week of programmes featuring America from June 27 to July 4. Their playlist will favour American acts, which will be played every third record. Also, a top US act will be featured daily, including Andy Williams, Beach Boys, Frank Sinatra, Supremes, Diana Ross, Simon and Garfunkel, Barbra Streisand and Elvis Presley.

In addition will be the Story of Motown, soul music, American jazz from New Orleans to the Fortie's, country music from Nashville, and other US favoured music programmes.

TV

TWO NEW pop shows are promised by London Weekend and Granada TV.

LWT present a series called 'Supergroup '76', a series of 12 one-hour specials filmed at the Wimbledon Theatre.

Granada introduce a late night magazine programme 'So It Goes' from July 3, the first show featuring The Chieftains and Tom Waits.

Leadbelly's colourful life

LEADBELLY, Ritz, London: Showing now

OF THE American blues figures, few, if any, would make better film subjects than Huddie Ledbetter — Leadbelly.

He lived a colourful, violent life. By no stretch of the imagination could it be called romantic, indeed the seedier side of his life makes many of his earlier blues so much more appreciable.

When making films, there is a natural tendency to romanticise events in order to turn it into acceptable cinema for the masses. So when the opening strains of the film music reveal strings — an unnecessary addition to the stirring field holler 'Go Down 'Ol Hannah' (Ol Hannah being the sun they wanted to see set so the day's work was over), you begin to worry

But Gordon Parks' film is an enjoyable excursion into the world of the blues, which is acceptable as long you don't take it as being totally accurate. It is in fact a mixture of fact and fiction. Surprisingly

Roger Dean's view

'VIEWS': By Roger Dean (Dragon's Dream Books £3.95 (Second Edition)

ALBUM SLEEVES have improved drastically from the days of the static studio shot of the singer/group on the front and "great promise" notes on the back.

With the advent of the double fold sleeve, fresh designs were possible, and things have now reached the stage where a cover is a real piece of art, and an important factor in buying a record can depend on what the cover is like — and its appeal to the viewer in representing what is offered on the disc.

Among the most imaginative and perhaps popular of such artists is Roger Dean.

He came to prominence through his striking cover work for Yes, with the striking cover illustrations for 'Close To The Edge', 'Yessongs' and 'Tales From Topographic Oceans'. But he is also responsible for the memo-

rable sleeves for Osibisa's flying elephants, Badger, Budgie, Paladin and many more.

First published last November, a book of his work, 'Views' is published by Dragon's Dream books at £3.95, is now available again in a welcome second edition.

Dean's world is full of a wonderful imagery, transporting the viewer into a strange dimension, though often based on real enough situations and objects.

The book includes some intriguing aspects of his design, such as furniture and architecture, as well as all the major sleeve artwork, label logos and stage settings.

Though £3.95 might seem a bit pricey for a collection of posters at first thought, at closer inspection it seems well worthwhile especially since art books usually cost a good deal more — and this one does contain some of the prime examples of contemporary pop art around.

Films

ROGER E. MOSLEY: as Leadbelly



ROGER E. MOSLEY: as Leadbelly

enough Leadbelly's life was more violent than suggested by this film.

The part of Leadbelly is taken by a previously unknown actor, Roger E. Mosley, but his portrayal in this film should soon change his status. He is of strong physique, like the man himself, though probably a bit taller, and just as attractive to the ladies.

The music is just as important as the story and it would have been interesting to use some of the original material.

Fred Karlin's score makes particular good use of some of the basic themes of Leadbelly's

music, especially 'Black Girl'.

Hopefully the film should bring to people's attention the importance of figures, such as Leadbelly, in the construction of contemporary music.

He brought us songs such as 'Goodnight Irene', 'The Midnight Special' and 'In New Orleans' ('House of the Rising Sun'), and has influenced everyone from Lonnie Donegan to Led Zeppelin.

If the film can just establish his achievement in the music field, rather than just his remarkable story, it will have done a great job.

HISTORICAL NOTES: Huddie Ledbetter was born in 1885 near Caddo Lake. At 16 he played in Fannin Street, Shreveport's redlight district. Blind Lemon Jefferson taught him the Blues. He spent a year in Harrison County jail for assaulting a girl, escaped and used the name of Walter Boyd. At 33 he was sentenced to 30 years on a murder charge. Paroled from prison, he went on to become a popular figure among white audiences, making a quick trip to France which helped start the European interest in blues. Ironically, this former violent figure often played to an audience of children. He died in 1949.

— DAVID BROWN

Soul Mirror

This week, Soul Mirror goes to the cinema, Broadway, and the import shops to check out what's coming in from ole Bicentennial land

FIRST STOP the movies. 'The Mack', a 1973 film is now on release in Britain. It stars Max Julien, a man who considers himself to humbly be God's gift to the American film making industry.

He plays the part of Goldie, who is 'a Mack', that is the highest pimp on lotum pole.

In this cliché ridden film, Goldie finishes a five year jail sentence and decides to finish with poverty as well. He goes straight to the streets and becomes a superb woman hustler.

Surrounded by a white Cadillac, full length furs plus a bevy of broads, Goldie's "success" story is neither heroic or tragic, just pathetically inadequate.

Defeat

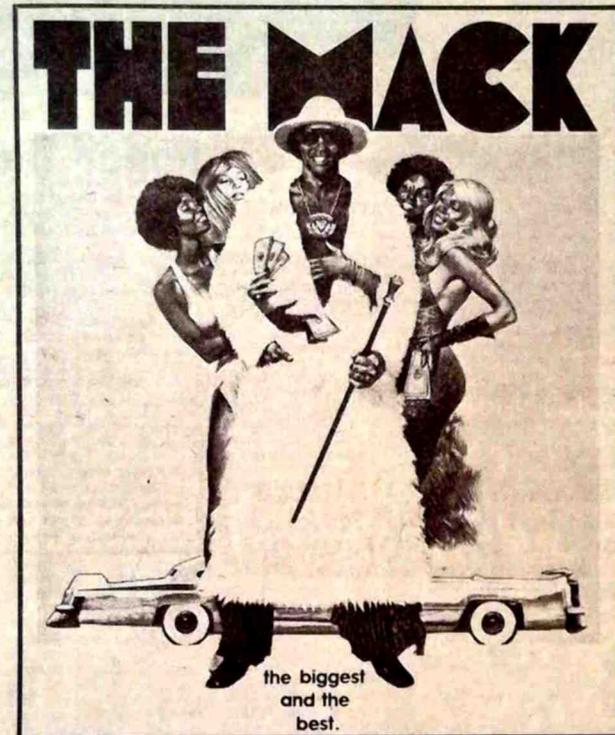
When our hero ends his story in defeat, Willie Hutch breaks into an up tempo song of optimism called 'Brother's Gonna Work It Out'.

Who is he kidding? Richard Pryor should have won an Oscar for keeping a straight face during the filming. 'The Mack' asks us whether a good pimp will be run out of town before he's run out of the bedroom. The posters tell us Goldie's 'The biggest and the best', but they don't tell us what.

Perhaps the missing word is embarrassment. Next up on the big screen is 'Cooley High'. This is a black version of 'American Graffiti' without all the consideration for detail that made the original so great. However, as B movies go, it's enjoyable.

Urgent

Glynn Turnman and new heart-throb Lawrence Hilton-Jacobs star as two high school students in Chicago in 1964. Backed by the urgent sound of some of Motown's finest hits, the duo cut through school, fights and girls to give us an idea of what it was all about in the Windy City.



THE MACK: now on release in Britain

The ending is destined to be traumatic. A potential basketball star never sees graduation day. But on the whole, 'Cooley High' is a good look at the way it was 12 years ago.

'Uptown Saturday Night' was a half baked comedy that starred Bill Cosby and Sidney Poitier. According to legend, the film was so successful, that before it even left Hollywood a sequel was rolling.

The new film, 'Let's Do

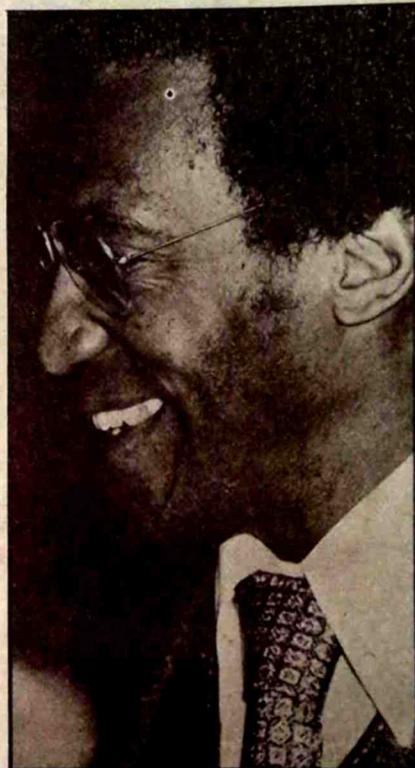
It Again' is once more a black star studded affair. Cosby and Poitier play two working men who get caught up in a boxing match that lays their lives on the line.

Comedian Jimmie 'Dyn-o-mite' Walker has a cameo appearance as the great black hope of the boxing ring. There are a few amusing moments as the tension builds, but unfortunately they don't come often enough.

However, if you liked the first film, you'll love the second. And hearing the Staple Singers doing the theme song will be worth the price of admission to many.

On Broadway

BROADWAY is a staggering 3,000 miles away. But shows that do well there are frequently bounced around the world



BILL COSBY: films and album

or into movies. The latest name to remember is 'Bubbling Brown Sugar'.

The show is a tribute to Harlem in it's golden days, some 50 years ago. Josephine Premice and Avon Long play two Vaudevillians recalling the old days.

The script is minimal, but the music more than compensates. 'Honey-suckle Rose', 'Stompin' At The Savoy', 'Swing Low Sweet Chariot' and

'It Don't Mean A Thing' are just some of the numbers that recall Harlem nightclubs at their best. Watch for the cast album in the import shops.

Coloured comedy

COMEDY ALBUMS don't always do well on their

Atlantic crossings. The humour is different and funny as a word of mouth name like Richard Pryor may be, his slang is often beyond understanding.

There are two comedy albums that rely heavily on black and white situations, and off colour material. The first is Jimmie Walker's 'Dyn-o-mite' (Buddah BDS 5635).

Walker is currently a hot item on American television. 'Dyn-O-mite' is his catch phrase. But it sounds like this audience wasn't too sure what to expect of Walker out of the range of the TV camera.

Suburbia

Most of his material consists of putting down show biz, suburbia, school and white folks.

'Dap Sugar Willie From Philly North (Live)' (Philadelphia International X698) is advertised as X rated disco comedy. This rather clever idea merely means that the comedian is performing his rap to a disco background band. Dap Sugar Willie's material covers ghetto poverty, commentary on Al Green, and mean women. Somewhat funny, but neither of these two comes within a cough of any of Richard Pryor's albums.

Hysterical

However, the good news is that Bill Cosby's back on Capitol Records. 'Bill Cosby Is Not Himself These Days Rat Own, Rat Own, Rat Own' (Capitol ST 11530) is hysterical. On this album Cosby diffuses his humour through song. And he sounds and sings exactly like the people he's taking off. Barry White, The Pointer Sisters, Stevie Wonder and irresistible James Brown on 'I Love Myself Better Than I Love Myself'. In 'Yes Yes Yes' we get the definitive Barry White track.

I hope Capitol sees fit to release it here soon. If not, Cosby fans who shell out for import copies will find it worth their funds. One of the year's best and funniest.

Trivia Time

A DASH OF RHYME

HERE'S SARAH DASH of Labelle getting it on in a recent concert. Your job is to caption the picture. This can be done in one of three ways.

- (1) Give me a song title that relates to the whole picture.
- (2) Suggest a song Sarah could be singing.
- (3) Tell me a lyric that she may be singing but be sure to name the song it is from.

Also, please tell me who sings the song title or lyric you submit.

Competitors are not limited by any charts. The songs may come from anywhere, but remember — this is a family paper! **FIRST PRIZE:** FOUR LABELLE ALBUMS (what else? 'Pressure Cookin' (RCA), 'C'est La Vie', featuring their early classics of 'I Said My Heart To The Junkman' and 'Danny Boy' (DJM) plus 'Nighthbirds' featuring 'Lady Marmalade' and 'Phoenix' (Epic). **SECOND PRIZE:** 'Nighthbirds', 'Phoenix' and 'Pressure Cookin' albums.

THIRD PRIZE: 'Nighthbirds' and 'Phoenix'. Plus a soul track from Decca, Fantasy and Ariola to the next 10 runners up. The winning captions will be printed in a fortnight's time.

Send your captions to 'Sarah Says' / Record Mirror / PO Box 195 / London N7. Entries must be in by Monday, June 14.



? Write a caption for this picture and win a prize. See rules (left)

Yakety Yak

'The Iceman' Jerry Butler recently gave away 10,000 dollars worth of food to needy families in Chicago. Butler was aided by an American brewery and several beverage distributors.

'Brothers', a film based on the romance of George Jackson and Angela Davis is to star Ron 'Superfly' O'Neal. Condolences to the Tempt's Melvin Franklin who lost his sister only hours before his father's funeral in Detroit. 12,000 dollars was recently raised in an all star basketball playoff game between

the Jackson Five and the Soul Train All Stars. The Jackson Five lost Marvin Gaye and Chuck Jackson played for the victorious side.

Richard Pryor, who won the 1975 Grammy Award for best comedy album ('Is It Something I Said'), is going to be on the big screen in four different ways. He's playing baseball in a feature film called 'Bingo Long And The Travelling All Stars'; makes a cameo appearance in 'Car Wash'; with Gene Wilder in his new film 'Silver Streak'; and



MARVIN GAYE: winner

has a starring role in an all Black version of 'Cyrano de Bergerac'. Quincy Jones named his second daughter by Peggy Lipton 'Rashida' after Jon Lucien's album. Lenny Williams, once of Tower of Power, is the proud papa of a girl, La Donna Peni. Eddie Kendricks joined the Tempts on stage in Los Angeles.

Freda Payne seen working onstage with the Earl Dyke Band.

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MUNGO JERRY - In The Summertime
YES - And You And I
PINK FLOYD - Time/Us And Them
CHICKEN SHACK - I'd Rather Go Blind
SHANGRI LAS - Leader Of The Pack
GRAND FUNK - The Location
BOB DYLAN - Knockin' On Heaven's Door
ROLLING STONES - Satisfaction
JOHNNY KIDD - Shakin' All Over
K.C./SUNSHINE BAND - Sound Your Funky Horn
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MELANIE - Brand New Key
ELVIS PRESLEY - Milcow
ELTON JOHN - Daniel
BUDDY HOLLY - That Will Be The Day
BEATLES - Eight Days A Week
PERCY SLEDGE - Warm And Tender Love
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Mailman

Record firms should pull up their sleeves

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DEAR MAILMAN

I think it's about time record companies began to put decent sleeves on their cassettes. Take for example 10cc's 'Original Soundtrack' LP, with the record one had a double sleeve and an extra sheet with the lyrics on, yet with the tape there was no special sleeve and no lyrics. And tapes cost more than equivalent LPs.

Perhaps record companies will soon realise that if they don't improve the quality of cassettes then the number of people who record LPs onto blank tapes will increase more and more.

Martin Hatter, Ashton Gate, Bristol.

• £2. 50 is our contribution to your next purchase.

Woolly jumpers

DEAR MAILMAN,

With reference to your two page article 'That's The Wonder Of Woolworths (May 22) I would just like to say that it was an excellent piece of work.

Things must be bad when you cannot ask at the country's largest stores to have a record ordered. I think it's a shame Virgin Records only have 22 branches

and that there is not one in my area.

A. A. Doyle Wallasey, Cheshire.

+ Perhaps they'll try Pick 'N' Mix record racks next?

Troc 'n'

Roll

DEAR MAILMAN, I have just bought Showaddywaddy's new album, 'Trocadero' and I think it's great, better than their first LP.

Ian Shaw, Ulverston, Cumbria.

• Keep on Trocing, mate.

Offer we

can refuse

DEAR MAILMAN, So we have had Gang to replace the Bay City Rollers, then Flintlock and now all the way from

Liverpool, Buster. I fail to see what these young lads have to offer that any of the aforementioned didn't have to offer.

Yours amazed, Pastel Shades.

• Take those shades off and start looking then.

Sweet

surrender

DEAR MAILMAN, Why should Sweet return to Britain? They've had four consecutive LP flops and their last single only got to 35.

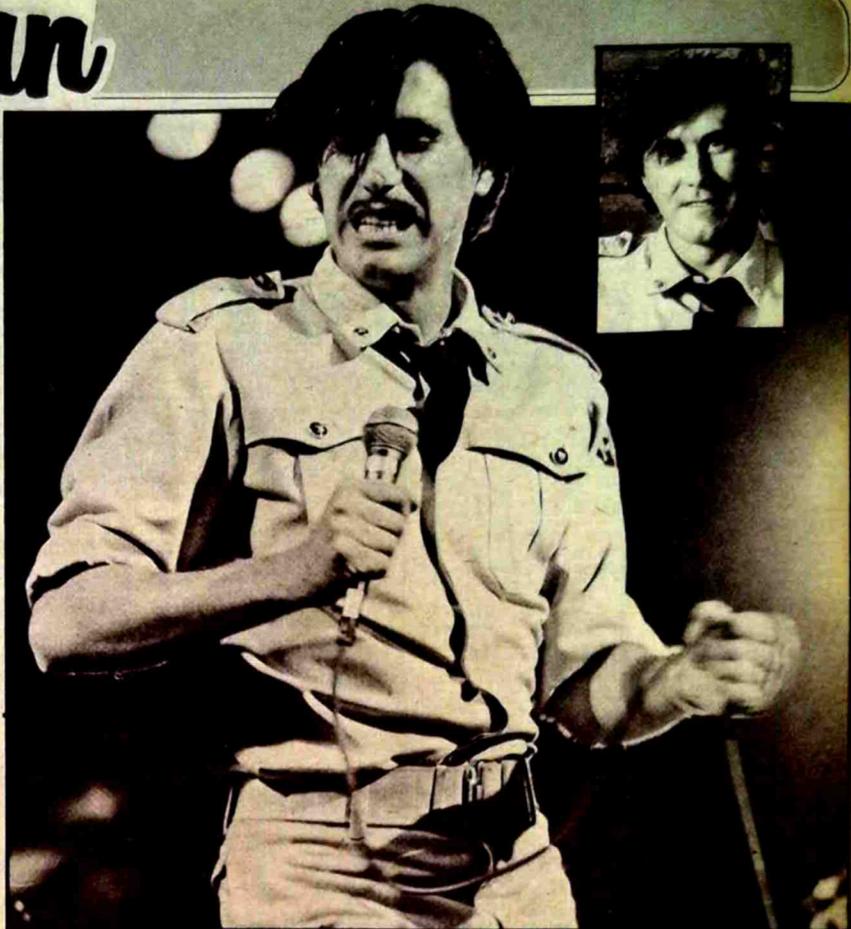
C. Blackmore, Ex-Sweet fan, Offwell, Devon.

+ Perhaps for them the grass is greener on the other side.

Special

Slade

DEAR MAILMAN, In recent years there



BRYAN FERRY: with and without 'tash (inset)

have been TV specials by the BBC and ITV on groups such as The Osmonds, David Essex, Gary Glitter and many others. I think one should be made about Slade, who must rate as one of the most successful groups of the Seventies.

David Kemp, West Hampstead, London.

• How about a guest spot on The Magic Roundabout for starters?

Clean shaven Ferry

DEAR MAILMAN, Please, please, could you tell Brian Ferry to shave his moustache off as it destroys his sex - appeal.

Carol and Wendy, Canterbury, Kent.

• Doesn't it tickle your fancy then?

DEAR MAILMAN, Re that so called exclusive Bryan Ferry interview. Next time do us all a favour, be fair to him, and maybe he'll give you a fair honest answer back.

Female Roxy fan, West Yorkshire.

• Who says there'll be a next time?

Drop of Mott

Who's the greatest rock band in 170,000,000 years? The answer is Mott! They said they'd never make it without Mick Ralphs and Ian Hunter - chicken droppings. They'll make it anyway because they're great.

Jill, London NW1.

• They are not that old are they?

Bridge that gap

DEAR MAILMAN, I am surprised at the gap in time since the last Sparks single 'Looks, Looks, Looks'. They could release either 'Reinforcements' or 'Talent Is An Asset' to bridge the gap.

Gerald, Whitley Bay, Tyne and Wear.

• They could release a blank record featuring the gap.

Why don't you write me?

DEAR MAILMAN, How about an article on the Osmonds? Osmond fan. No address given. • Why should I? They never write about little 'ol me.

Show-stoppers

DEAR MAILMAN, I am sickened by people who go out and buy LPs of some way out groups just for show.

Pat Lynn, Saltcoats, Scotland.

• Some of them are better carried than played.

I spy Steeleye

DEAR MAILMAN, I would like to see more features on Steeleye Span, because I think they are brilliant.

Mick, Birmingham.

• They agree.

Atlantic crossing

DEAR MAILMAN, I am disgusted in the choice of music some people in Britain have. It is obvious to me that America knows what records to promote so I guess I'll emigrate if only to be with people who know music.

Hannah Knight, Caversham, Reading.

• Bon Voyage.

Neapolitan Poster

DEAR MAILMAN, Every week you print posters of all the teenybopper groups, so please let us see Alex Harvey, Bowie, Floyd, Genesis, Uriah Heep, Yes, Rick Wakeman, Sabbath, Kiss, Cockney Rebel, Deep Purple, Led Zep, Thin Lizzy, The Who, Status Quo, and any others you can think of.

K. Kent, Newport, Gwent.

• I don't think they'd fit on two pages.

Dropper Clanger

DEAR MAILMAN, How dare Eve Dropper insult Eric Stewart of 10cc by saying he bulges and has creases in his jeans. Can't she judge talent when she sees it?

Upset 10cc fan, Essex.

• Perhaps she dropper clanger...



SPARKS: gap

Feedback

Send your questions to: Feedback, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX

Barbra's plans

I AM a great fan of Barbra Streisand but find it increasingly difficult to find out when her latest album is being released in Britain.

M. McKenzie BFPO Ships, London

• That's because there are no plans for a new album yet. Her last album was called 'Lazy Afternoon', was on CBS, and was released earlier this year.

Ross touch

WHAT NUMBER did 'Touch Me In The Morning' by Diana Ross make in the charts. Also,



DIANA ROSS

did the 'Anthology' album make the charts?

• 'Touch Me In The Morning' reached Number Nine but 'Anthology' didn't make the Top 50.

In Season

COULD YOU please tell me the address of the Frankie Valli & The Four Seasons fan club.

Jane Mullett, Wolverhampton

• They have no fan club in this country.

Insane fan

I HAVE been trying (unsuccessfully) for six months to buy 'Am I Going Insane' by Black Sabbath. Could you please tell me the catalogue number?

Shelley Bennett, Dartford, Kent

• The song is on the album 'We Sold Our Soul For Rock And Roll', catalogue number 6641335. It is on Polydor Records.

Seeker lost

COULD YOU please tell me what has happened to Peter Doyle and what his

plans for the future are?

S Serpant, Staines, Middx.

• Since Peter left the New Seekers he hasn't signed a new recording contract, and didn't renew his contract with Polydor.

Telly baby

COULD YOU please tell me if the album 'Who Loves Ya Baby' by Telly Savalas is available in this country?

S. Lewis, Wadesmill

• Yes. It was released on March 1, 1976, catalogue number MCF 2745, on MCA Records.

Elt's friends

CAN YOU please give me some information on Elton John's earliest albums. The earliest one I have is 'Friends'. Could you tell me the catalogue numbers of any earlier ones?

K. Davies, Essex.

• 'Friends' was Elton's first album.

People's choice

DEAR MAILMAN, In a recent issue of Record Mirror someone said he used to be a regular Top of the Pops viewer but now finds better music on New Faces. I have just been to the 'TOTP' studios to see the programme and can tell him that a lot of work goes into the programme. It doesn't just take 40 minutes you know.

Paul Cherryman, Mill Hill, London.

• Some weeks there is better music on The News At Ten.

Who's your Taylor ?

WELL, TIMES are tough for everybody, what with the pound going up and down and all this hot weather, but really there's no reason to react like that Elizabeth Taylor.

The one time actress and professional marriage guidance consultant decided to take her daughter to see the Who rock combo when they had their little thrash at Charlton.

Of course, she missed the show because her limo was caught in traffic, as usual. Mind you, that nice Mr. George Davis (who leans his name to so many railway stations) was there, and free - OK.

But anyway, the point is that the next day Liz phoned up the Who's publicity officer and asked for a free copy of the combo's latest long playing record 'The Who By Numbers'. Now we know money's a bit tight, Liz, but I doubt if it's as tight as those diamonds on your finger.

BUT NOT so tight as we thought is that Bryan Ferry moustache. Yes, dears, it's off.

All that playing at Douglas Fairbanks has come to an end and evidently there were quite a few sighs of relief from people who are close to him, but of course I can't tell you whom.

What I can tell you is that old Bryan Ferry is back and just in time to promote his single (although, of course, I'm sure it's all a coincidence). But in the meantime the clean-shaven young man is



Roger Daltrey chatting to that other well known celebrity, George Davis

holidaying in Sardinia, which unfortunately doesn't rival Keith Moon's holiday island of Bora Bora. Sorry Bryan - no style.

Ticket for a Kiss

AND CONTINUING the story of Kiss and Elton John. Kiss would like it to be known that

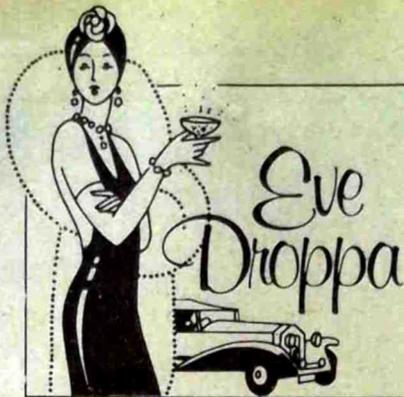


Give us a ticket and I'll give you a kiss

when they asked for tickets to see the recent Elton John show in Earls Court they had a reply from the Elton John office saying they had managed to get them tickets. But they were at the box office and Kiss would have to pay for them when they picked them up.

Kiss, still playing at Liz Taylor, felt rather outraged, or so we are told, and so went to see Back Street Crawler at the Marquee. It is not on record whether or not they paid the entrance fee to one of London's hottest niterys.

WELL DEAR, there I was shopping in jolly Oxford Street when I felt like a cup of Earl Grey. So I pooped into one of those unpretentious places above a chain store. There was delicate triangular cucumber sandwiches, strawberries and cream and fancy cakes, but oh when they brought the tea they demanded 'Red or white?'. Yes the teapots were full of wine.



And over in one corner was a noisy beat combo called 'Liverpool Express'. Evidently it was their record company's idea of a good wheeze, which was OK. But when I demanded some real tea they hadn't got any.

After a tongue lashing they found some, but honestly fancy putting wine in a teapot! They get my Nick Noff Award for the week.

Bad taste award

BUT IF you think that's in bad taste, you should have seen the piece of paper advertising a new group of musicians that landed on my desk this week.

The propaganda begins: "Five youths were shot today by agents of the Special Branch while trying to escape from detention camp in the Balls Pond area. Armoured cars took them to hospital but four boys were dead on arrival. The fifth, a girl, handed the police a piece of paper

before she died. It said: 'Sic transit gloria mundi.'"

We are advised the name of this new combo is Gloria Mundi. You are left to make your own mind up on just how sick they are.

NOW THEN, what about all this squabbling that's been going on at the moment.

A party held for Rod Stewart's manager, Billy Gaff, ended in uproar. Unfortunately I didn't get an invitation but then who likes rowdies? Anyway I heard that in a moment of



Elton: prefers his drink in a glass

Good guy of the week



Robin's resistance is low - not to mention his oil pressure

euphoria Rod's tour manager, Peter Buckland, welcomed Mr. Gaff with a bucket of ice cubes, but unfortunately some hit Elton John.

Well, then Elton's manager John Reid hit Mr. Buckland and then... well, in the other corner a Fleet Street journalist was throwing a dainty left hand at Rod's P.R. Evidently something had been said about Britt Ekland's social standing.

Hope you like that piece of malicious gossip, I do.

BUT AWAY from all that distasteful little-tattle and into the good guy of the week, who just happens to be Robin Starsted.

Mr Starsted was at Brands Hatch motor racing circuit this Sunday taking part in a charity race. The man who's high in the charts with his single 'My Resistance Is Low' was raising money for the National Deaf Children's Society

Yes, well we'll leave it to you to sort that one out.

AND FINALLY, something to make you wonder. As all you darling pop fans will know the gracious Silk have had to cancel the provincial part of their first headlining British tour because the good-looking Midge Ure went and put his arm through a car windscreen.

Luckily a photographer was there to let us see both his arm and the shattered windscreen. Convenient.

This business being the bitchy, back-biting little number it is, rumours started flying about. But when it was decided to phone the cancelled gigs and find out how many tickets had been sold, surprisingly no figures were given. The hall managers had been told not to divulge that information to the press.

And would you believe Silk's latest single is titled 'Requiem'.
Toodle-oo

J. Edward Oliver

The Stone Age, The Iron Age, and now . . . The Garb Age!

YOU MAY HAVE NOTICED THAT, DUE TO LACK OF SPACE, THE OL' INSTANT GARBAGE COLUMN HAS BEEN MISSING FROM MY HALF-PAGE RECENTLY AND SO, ESPECIALLY FOR BOTH (GOPS, WHAT A GIVE-AWAY!) I MEAN ALL OF YOU GARBAGE GROWERS, HERE GOES WITH THIS SPECIAL...

J. Edward Oliver's GIANT garbage COLUMN

FLOP TWELVE
1. NOBODY'S FOOL - HAROLD WILSON
2. PART OF THE UNION - THE GOVERNMENT
3. ONE AND ONE IS ONE
4. FAMILY PLANNING ASSOCIATION
5. MY DING-D-LING - THE ADON LADY
6. HELP ME MAKE IT THROUGH THE NIGHT - PERCY THORNER
7. SOMEONE SAVED MY DREAM TONIGHT - RICHARD BAKER
8. REGGIE LIKE I USED TO BE - ELTON'S MUM
9. BLOWN DOWN - ARTHUR MULLARD
10. I'M FREE - GEORGE PAVES
11. PINBALL GIZARD - FLIPPER
12. NO CHARGE - PETER HAIN

ROCKER-DOODLE
EGYPTIAN RULER
ANSWER: NODW-BYC-N31-0078
FROM PAUL KERR, SOUTHAMPTON

SCREENBALL SCRIBBLE
FROM JANICE HOARE, CARNOUSTIE, ANGLUS

SILLY SOUND-EFFECTS
DAMN! I'VE MADE A MISTAKE!
SO HAVE I
HELLO, I'M RONALD BIGGS
PLEASED TO MEET YOU I'M RASIN
A PAIR OF KICKERS
FROM BRIAN MCGLINCHEY, CHITRE HILL, BIRMINGHAM

FRESQUE-L'RAYE
I'M NOT IN A VERY HAPPY MOOD TODAY.
IN FACT, I'M FEELING EXTREMELY DISGRUNTLED.
HOW COME NOBODY EVER GRUNTLES ME ANY MORE?

Loneliness is...
ALWAYS STARTING YOUR DIARY ENTRY WITH "I"
FROM JANICE HOARE, KINLOCH STREET, CARNOUSTIE, ANGLUS

PUTRID POETRY
The coffin was lowered gracefully:
Goodbye, Auntie Flo.
There were tears and sobs and screaming...
She didn't want to go.
FROM ANDRIS HAPPE, GOMMELING

FOOLISH FOREIGN DICTIONARY
POLICY - COLD WEATHER IN POLAND
POLITE - POLISH MUSICAL INSTRUMENT
BULLRUSH - STAMPEDE OF BULGARIAN ANKLET - PERMISSIVE AMERICAN CHECKMATE - FRIEND FROM PRAGUE
ITALIC - ITALIAN WITH A LOLLIPOP
AUSPICES - AUSTRIAN SEASONING
HUNDRED - FEAR OF GERMAN'S ROMANTIC - SMART THE ROMANS GOT UP TO AFFRAID - ZULU INVASION
AFFORD - ZULU CAR
AFRAME - ZULU DIRT
FROM WICKY KITTING, ST. MARYS CHURCH, TORQUAY AND ALSO BEST THIS...
LOONY LABOUR DICTIONARY
LABORATORY: LABOUR SPEECH
LABOUR: LENGTH OF A LABOUR SPEECH
LABOURING: LABOUR WOMEN'S LIBBER
LABOUR EXCHANGE: SHIRLEY WILLIAMS FOR PRIME MINISTER

THE INVISIBLE AARDVARK
I STILL DON'T BELIEVE YOU'RE THE INVISIBLE AARDVARK.
I DON'T BELIEVE ANYONE HAS THE POWER TO BECOME INVISIBLE.
ALL RIGHT THEN, I'LL PROVE IT TO YOU.
JUST CLOSE YOUR EYES A MINUTE.
BY GOLLY, HE'S RIGHT.

INSANE IF JOKES
IF GARDUCHO AND HARPO TEAMED UP WITH RON AND RUSSEL MAEL, THEN'D BE KNOWN AS MARK AND SPARKS.
IF BILLY GLITTER HAS DIPPED IN LEMON JUICE, FRIED IN BUTTER, THEN THROWN AWAY, HE'D BE A BUTTER GLITTER LITZER FRITTER.
BY LINDA ALEXANDER (MRS), MARION, BLACKPOOL

WHACKY WINNER
WINNER OF OUR ECCENTRIC EVERETTAL CONTEST (RND 4 FEB 78) IS: SUPERDUFF, ('SUPERDUFF'), BARTLETT STREET, CASHPHILL, MID-GLAM. ('SUPERDUFF' 787)

DIRTY JOKE THAT'S TOO RUDE TO PRINT
FROM ANDRIS HAPPE, GOMMELING

KNUTTY KNOCK-KNOCKS
KNOCK KNOCK!
WHO'S THERE?
CARBINE.
CARBINE WHO?
CARBINE TO THE GARDEN, MAUD.

DAFFY DOORSIGNS
ACME LAUGHING GAS
HAD TO GUFFAW LUNCH
HOME SECURITY ADVISORY SERVICE
GONE OUT KEY UNDER A

STUPID SPELLING MISTAKE
N73 P ELARAGONUTM

AMAZING COINCIDENCES
BRYAN FERRY AND BERT FAGG HAVE THE SAME INITIALS!
BOTH ROBIN STARSTEDD AND DIANA ROSS CHARTERED ACCOUNTANTS!!
DONNY OSMOND AND MARIE OSMOND HAVE EXACTLY THE SAME MOTHER!

MAD MICROBES
FROM B. L. ANDERMAN, MINDSOR, DERBYSHIRE, ETC

RIDICULOUS ROAD-SIGNS
STOP
LETTER BOX AHEAD
URI GELLER PROHIBITED

BEWARE OF THREE ONE-LEGGED CONTESTANTS IN A KNOBBLY KNEE CONTEST

STOKE NEWINGTON EXAMINATION PAPER
1. EXPLAIN EINSTEIN'S THEORY OF RELATIVITY OR WRITE YOUR NAME IN BLOCK LETTERS.
2. WHAT TIME DOES 'NEWS AT TEN' START?
3. APPROXIMATELY HOW MANY COMMANDMENTS WAS MOSES GIVEN?
4. THERE HAVE BEEN SIX KINGS OF ENGLAND CALLED GEORGE. THE LAST ONE WAS GEORGE VI. NAME THE OTHER FIVE.
5. WHO INVENTED STEVENSON'S ROCKET?
6. WHAT INSTRUMENT DID PAUL THE FLUTER PLAY?
7. DO YOU UNDERSTAND HEILTON'S LAW OF GRAVITY? (ANSWER YES OR NO)
8. IN THE STROKE NEWINGTON SHEEPDOG TRIALS, HOW MANY WERE FOUND GUILTY?
9. SPOT THE DELIBERATE MISTAKE 'AN APPLE A DAY GATHERS NO WOSS'.
10. WHO IS THE ODD MAN OUT?
(A) CARDINAL HEENAN
(B) THE ARCHBISHOP OF CANTERBURY
(C) THE POPE
(D) JACK THE RIPPER

FROM: BEARA BUTCHER, BATHLAND, WINTER, ANTS, COINCIDENTALLY, ALSO FROM MARTIN BATES, GARY GUEZZING, ESSAY (NO RELATION).

FROM: B. L. GIMP, SGR, BEARKS.

FROM: MRS. KAREN OGDEN, 64 H. T. TROOP, HQ. SOH., 4 DY. HG. 6 3199, REPT., 8 R. G. 16

