

**RECORD &
POPSWOP
MIRROR**

The only paper with the BBC charts
Mud's big split - Les talks

Colour poster
and feature on
ALVIN

'It's not all
hype'say
ARROWS

February 8th, 1975 8p

PILOT:
exclusive
fan offer

**DISCO
EXTRA**



BRITISH RECORDS

Singles

This week	Last week	Single	Label
1	1	JANUARY Pilot	EMI
2	8	GOODBYE MY LOVE Glitter Band	Bell
3	10	SUGAR CANDY KISSES Mac & Katie Kissoon	Polydor
4	2	M.S. GRACE Tymes	RCA
5	4	NEVER CAN SAY GOODBYE Gloria Gaynor	Chelsea
6	5	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond	MGM
7	3	THE BUMP Kenny	Rak
8	15	PLEASE MR. POSTMAN Carpenters	A&M
9	7	HELP ME MAKE IT THROUGH THE NIGHT John Holt	Trojan
10	9	PROMISED LAND Elvis Presley	RCA
11	14	PURELY BY COINCIDENCE Sweet Sensation	Pye
12	20	NOW I'M HERE Queen	EMI
13	18	ANGIE BABY Helen Reddy	Capitol
14	21	BLACK SUPERMAN (MUHAMMED ALI) Johnny Wakelin & The Kinshasa Band	Pye
15	12	BOOGIE ON REGGAE WOMAN Stevie Wonder	Tamla Motown
16	25	FOOTSEE Wigan's Chosen Few	Pye
17	22	SOMETHING FOR THE GIRL WITH EVERYTHING Sparks	Island
18	24	STAR ON A TV SHOW Stylistics	Avco
19	13	STREETS OF LONDON Ralph McTell	Warners
20	11	ARE YOU READY TO ROCK Wizzard	Warners
21	16	STARDUST David Essex	CBS
22	40	GOOD LOVE CAN NEVER DIE Alvin Stardust	Magnet
23	17	CRYING OVER YOU Ken Boothe	Trojan
24	28	IT MAYBE WINTER OUTSIDE Love Unlimited	20th Century
25	30	YOUR KISSIS SWEET Syreeta	Tamla Motown
26	6	DOWN DOWN Status Quo	Vertigo
27	27	SHOORAH SHOORAH Betty Wright	RCA
28	32	I'M STONE IN LOVE WITH YOU Johnny Mathis	CBS
29	37	PLEASE TELL HIM THAT I SAID HELLO Dana	GTO
30	44	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive	Mercury
31	39	MY EYES ADORED YOU Frankie Valli	Private Stock
32	26	ROCK & ROLL Kevin Johnson	UK
33	-	MAKE ME SMILE (COME UP AND SEE ME) Steve Harley & Cockney Rebel	EMI
34	45	MY LAST NIGHT WITH YOU Arrows	Rak
35	19	I CAN HELP Billy Swan	Monument
36	-	YOUR MAMA WON'T LIKE ME Suzi Quatro	Rak
37	49	WE LOVE EACH OTHER Charlie Rich	CBS
38	-	SHAME SHAME SHAME Shirley & Company	All Platinum
39	29	GET DANCING Discotex & The Sex-O-Lettes	Chelsea
40	48	SIXTY MINUTE MAN Tramps	Buddah
41	-	LOVE GAMES Drifters	Bell
42	31	MY BOY Elvis Presley	RCA
43	-	LEGO SKANGA Rupie Edwards	Cactus
44	23	YOU CAN HAVE IT ALL George McCrae	Jayboy
45	43	Y VIVA ESPANA Sylvia	Sonet
46	36	ONLY YOU Ringo Starr	Apple
47	-	THIS MONDAY MORNING FEELING Tito Simon	Horse
48	-	I'M ON MY WAY Dean Parrish	UK USA
49	-	NO. 9 DREAM John Lennon	Apple
50	-	MY HEART'S SYMPHONY Gary Lewis & The Playboys	United Artists

This week
Last week

Albums

This week	Last week	Album	Label
1	2	HIS GREATEST HITS, Engelbert Humperdinck	Decca
2	4	ELVIS PRESLEY'S 40 GREATEST HITS Elvis Presley	Arcade
3	1	ELTON JOHN'S GREATEST HITS Elton John	DJM
4	3	STARDUST Sound Track	Ronco
5	6	TUBULAR BELLS Mike Oldfield	Virgin
6	11	THE SINGLES 1969-1973 Carpenters	A&M
7	8	SHEER HEART ATTACK, Queen	EMI
8	9	DAVID ESSEX David Essex	CBS
9	14	SIMON AND GARFUNKEL'S GREATEST HITS Simon and Garfunkel	CBS
10	5	WARNER BROTHERS MUSIC SHOW, Various	Warner Bros Sampler
11	10	THE DARK SIDE OF THE MOON Pink Floyd	Harvest
12	7	CAN'T GET ENOUGH Barry White	20th Century
13	-	GET DANCING Various	K-Tel
14	16	CRIME OF THE CENTURY Supertramp	A&M
15	15	BAND ON THE RUN Paul McCartney and Wings	Apple
16	17	AND I LOVE YOU SO Perry Como	RCA
17	-	SAMPLE CHARLEY PRIDE Charley Pride	Victor
18	13	ROLLIN' Bay City Rollers	Bell
19	21	COP YER WHACK OF THIS Billy Connolly	Polydor
20	19	HIS 12 GREATEST HITS Donny Osmond	MGM
21	-	DONNY Donny Osmond	MGM
22	22	NOT FRAGILE Backman-Turner Overdrive	Mercury
23	12	MUD ROCK Mud	RAK
24	25	BRIDGE OVER TROUBLED WATER Simon and Garfunkel	CBS
25	-	THE ORCHESTRAL TUBULAR BELLS Royal Phil Orchestra / Mike Oldfield	Virgin
26	-	HERGEST YELLO Mike Oldfield	Virgin
27	37	GOODBYE RICHARD ROAD Elton John	DJM
28	32	RAINBOW Peters and Lee	Philips
29	-	FREE AND EASY Helen Reddy	Capitol
30	-	SLADE IN FLAME Slade	Polydor
31	18	SHOWADDYWADDY Showaddywaddy	Bell
32	23	ROCK YOUR BABY George McCrae	Jayboy
33	30	THE BEST OF JOHN DENVER John Denver	Victor
34	20	SMILER Rod Stewart	Mercury
35	35	THE BEST OF BREAD Bread	Elekta
36	-	SOLO CONCERT Billy Connolly	Transatlantic
37	-	THE BEATLES 1962-1966, Beatles	Apple
38	44	BACK HOME AGAIN John Denver	Victor
39	-	MILES OF AISLES, Joni Mitchell	Asylum
40	42	THIS IS THE MOODY BLUES Moody Blues	Threshold
41	26	I'M LEAVING IT ALL UP TO YOU Donny & Marie Osmond	MGM
42	38	REMEMBER YOU'RE A WOMBLE Wombles	CBS
43	29	ROCK ON, David Essex	CBS
44	27	MEDDLE Pink Floyd	Harvest
45	-	DAVID LIVE Bowie	Victor
46	-	BY YOUR SIDE Peters and Lee	Philips
47	28	PROPAGANDA Sparks	Island
48	-	NOW AND THEN Carpenters	A&M
49	50	PILE DRIVER Status Quo	Vertigo
50	-	SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK	

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



ENGELBERT humperdinck; top of the British Album charts

U.S. CHARTS

from Billboard

Singles

This week	Last week	Single	Label
1	2	FIRE Ohio Players	Mercury
2	4	YOU'RE NO GOOD Linda Ronstadt	Capitol
3	3	BOOGIE ON REGGAE WOMAN Savie Wonder	Tamla
4	1	PICK UP THE PIECES Average White Band	Atlantic
5	9	BEST OF MY LOVE Eagles	Asylum
6	10	SOME KIND OF WONDERFUL Grand Funk	Capitol
7	16	BLACK WATER Dooie Brothers	Warner Bros.
8	1	LAUGHTER IN THE RAIN Neil Sedaka	MCA
9	24	LOVELY PEOPLE America	Warner Bros.
10	11	GET DANCIN' Disco Tex & The Sex-O-Lettes	Chelsea
11	12	DOCTOR'S ORDERS Carol Douglas	Midland International
12	28	MY EYES ADORED YOU Frankie Valli	Private Stock
13	17	No. 9 DREAM John Lennon	Apple
14	18	LOOK IN MY EYES PRETTY WOMAN Tony Orlando & Dawn	A&M
15	6	PLEASE MR POSTMAN Carpenters	Bell
16	7	MANDY Barry Manilow	RCA
17	21	SWEET SURRENDER John Denver	Bell
18	8	MORNING SIDE OF THE MOUNTAIN Donny & Marie Osmond	MGM
19	23	NIGHTMARE Carole King	Ode
20	13	NEVER CAN SAY GOODBYE Gloria Gaynor	MGM
21	27	LADY SUE	Wooden Nickel
22	15	ROCK 'N ROLL (I Gave You The Best Years Of My Life) Mac Davis	Columbia
23	29	CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra	United Artists
24	25	YOUR BULLDOG DRINKS CHAMPAGNE Jim Stafford	MGM
25	30	I'M A WOMAN Maria Muldrup	Reprise
26	32	BIG YELLOW TAXI Joni Mitchell	Asylum
27	31	I BELONG TO YOU Love Unlimited	20th Century
28	14	ONE MAN WOMAN / ONE WOMAN MAN Paul Anka with Odia Coates	United Artists
29	36	LADY MARIALA LaBelle	Epic
30	37	ROLL ON DOWN THE HIGHWAY Bachman-Turner Overdrive	Mercury
31	39	DON'T CALL US, WE'LL CALL YOU Sugarfoot / Jerry Corbett	Clavton
32	20	LUCY IN THE SKY WITH DIAMONDS Elton John	MCA
33	42	EXPRESS B. T. Express	Real Gone Music
34	49	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
35	22	STRUTTIN' Billy Preston	A&M
36	38	DING DONG, DING DONG George Harrison	Apple
37	50	POETRY MAN Phoebe Snow	Shelby
38	51	UP IN A PUFF OF SMOKE Polly Brown	Shelby
39	50	MOVIN' ON B. Company	Sweet Sound
40	47	TO THE DOOR OF THE SUN (Alla Porte Del Sole) Al Martino	Capitol
41	40	HAPPY PEOPLE Temptations	Mercury
42	69	MY BOY Elvis Presley	RCA
43	54	YOU ARE SO BEAUTIFUL / IT'S A SIN WHEN YOU LOVE SOMEBODY Joe Cocker	A&M
44	55	AIN'T THAT PECULIAR Diamond Rev	Bleed Through
45	56	DON'T TAKE YOUR LOVE FROM ME Manhattan	Columbia
46	26	READY CAT Stevens	A&M
47	58	SAD SWEET DREAMER Sweet Sensation	Pye
48	59	LOVIN' YOU Minnie Riperton	Epic
49	60	NEVER LET HER GO David Gates	Elektra
50	66	SALLY G Paul McCartney & Wings	Apple

Albums

This week	Last week	Album	Label
1	2	FIRE—Ohio Players	Mercury
2	3	MILES OF AISLES—Joni Mitchell	Asylum
3	4	HEART LIKE A WHEEL—Linda Ronstadt	Capitol
4	6	AVERAGE WHITE BAND	Atlantic
5	1	GREATEST HITS—Elton John	Asylum
6	7	DARK HORSE—George Harrison	Apple
7	8	WAR CHILD—Jethro Tull	Chrysalis
8	9	REYER'S GAYLES	Atlantic
9	10	NEW & IMPROVED—Spinners	Sonet
10	11	DO IT (TIL YOU'RE SATISFIED)—B. T. Express	Shelby
11	12	11—Barry Manilow	Capitol
12	13	ALL THE GIRLS IN THE WORLD BEWARE—Grand Funk	Grand Funk
13	9	BACK HOME AGAIN—John Denver	Victor
14	20	REFUSED!—Rufus featuring Chaka Khan	ABC
15	-	BLOOD ON THE TRACKS—Bob Dylan	Columbia
16	94	EMPTY SKY—Elton John	MCA
17	18	JOY TO THE WORLD/ THEIR GREATEST HITS—Three Dog Night	ABC/Dunhill
18	14	NOT FRAGILE—Bachman-Turner Overdrive	Mercury
19	19	TOLEDO WINDOW BOX—George Carlin	Little David
20	23	SOLVENIRS—Dan Fogelberg	Epic
21	21	I CAN HELP—Billy Swan	Management
22	27	PHOEBE SNOW	Bell
23	24	PRIME TIME—Tony Orlando & Dawn	Spring
24	26	CAUGHT UP—Billie Jackson	Epic
25	25	THE SILVER FOX—Charlie Rich	Hi
26	28	EXPLORES YOUR MIND—Al Green	ABC/Dunhill
27	32	SO WHAT—Jon Walsh	Philadelphia International
28	29	THREE DEGREES	Capitol
29	15	FREE AND EASY—Helen Reddy	Warner Bros.
30	46	WHAT WERE ONCE VICES ARE NOW HABITS—Dooie Brothers	Elektra
31	16	VERTICES & BALDERDASH—Harry Chapin	Elektra
32	33	THE PROPHET KAHILL GIBRAN—A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS	Atlantic
33	17	SERENADE—Neil Diamond	Columbia
34	42	IT'LL SHINE WHEN IT SHINES—Ozark Mountain Daredevils	A&M
35	48	PERFECT ANGEL—Minnie Riperton	Epic
36	22	GOODNIGHT VIENNA—Ringo Starr	Apple
37	45	SEDAKA'S BACK—Neil Sedaka	MCA
38	31	BUTTER FLY—Barbra Streisand	Columbia
39	50	SUN GODDESS—Ranney Lewis	Columbia
40	40	GOODSPELL (Musical based on the Gospel according to St. Matthew) / ORIGINAL CAST	Bell
41	52	PROMOUNCED LEH-NERD SKIN-NERD—Lynyrd Skynyrd	MCA
42	53	NIGHT BIRDS—Labelle	Epic
43	41	THE LAMB LIES DOWN ON BROADWAY—Genea	Elektra
44	36	MOTHER LODE—Loggins & Messina	Columbia
45	37	KUNG FU FIGHTING & OTHER LOVE SONGS—Carl Douglas	20th Century
46	39	I'M LEAVING IT ALL UP TO YOU—Donny & Marie Osmond	K-tel
47	43	NEW RAGTIME FOLLIES—Tony Orlando & Dawn	Bell
48	44	WATRESS IN THE DONUT SHOP—Maria Muldrup	Reprise
49	54	THIS IS THE MOODY BLUES	Threshold
50	51	PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS—Jim Croce	ABC

**RECORD
POPSWOP
MIRROR**

**NEWSDESK
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**WILLI
QUESTION
SETTLED**

ALVIN'S Heartbeats, whose solo career was exclusively revealed in R&FM last week, release their debut single on February 21.

As predicted it will be Chilli Willi - a song written and produced by Peter Shelley.

The group line-up is Tony Faehse (lead guitar and vocals); Garth Elliott (guitar and vocals); Dave Barrow (bass and vocals); Dave Buschle (drums and vocals); Kevin Bowden (keyboard and vocals).

The band are currently on a British Theatre and Ballroom tour with Alvin and will play Heavy Steam Machine, Stoke-on-Trent (February 8) and Tiffany's, Shrewsbury (10) before flying to Denmark for a short tour of Scandinavia.

Five days from March 10, have also been set aside for recording, when it is expected a new Alvin Stardust single and album will be completed for release later in the year.

**BLUE
BACK**

BARRY BLUE has just returned from Los Angeles where he has been recording with Gene Page who is Barry White's arranger.

They have put down a track for his next single due for release in March, and also some album tracks. He will be doing live appearances and television work in the near future.

EXTRA REBEL DATES

COCKNEY Rebel have added extra dates to their forthcoming tour. The full dates are:

- Plymouth Guildhall (March 14); Taunton Odeon (15); Bournemouth Winter Gardens (16); Brighton Dome (17); Cardiff Capitol Theatre (21); Exeter University (22); Bristol Colston Hall (23); Leicester De Montfort Hall (24); Liverpool Stadium (25); Manchester Palace (30); Birmingham Town Hall (31); Heavy Steam Machine, Hanley (April 1); Sheffield City Hall (3); Glasgow Apollo (6); Edinburgh Usher Hall (7); Newcastle City Hall (8); Norwich Theatre Royal (10); London Hammersmith Odeon (12).

DRIFTERS BILLED

SINCE their UK trip last year the Drifters have had a change of line-up. Bill Frederick has now been replaced by Clyde Brown. They plan to return here in March when their new album is due for release.

BAY CITY'S BOOKED UP
Tour, single, album and TV all set

BAY City Rollers are planning a major British tour to begin in April, and are working on a new single due for release on February

28. It will be called Bye Bye Baby (Baby Bye Bye), and a follow-up album to Rollin will be released in March. The first show of

their own series will go out on ITV at 4.20 pm on Tuesday April 1.

The show will be hosted by the Rollers and they will play at least three numbers during the half-

hour spot. There will also be a "remember" feature with pop being traced from the beginning up to the Rollers.

The show promises to be of interest to boys as well as girls. For

example one of the Rollers likes messing around with cars and he'll be talking about his hobby.

New groups will also be given a chance as the Rollers Tip For The Top.



SILVER SENSATION

WHAT'S that! Nine silver discs for Sweet Sensation but they've only had a couple of singles.

That's right, but Pye Records managing director Walter Woyda thought it would be a good idea if all the group were given a silver disc for 250,000 UK

sales of their chart-topping hit Sad Sweet Dreamer.

Walter is seen here handing over one of the discs to lead singer Marcel King. He is flanked on the left by Tony Hatch, who co-produced the number.

Blast from the past

AN original member of the Hues Corporation has joined the group in time for their debut British concert at the Royal Albert Hall on February 22.

He is Karl A. Russell from Venice, California, who replaces Fleming Williams. Karl was an original member of the embryonic group five years ago but left after a year to go his own way.

The Albert Hall concert is in aid of the NSPCC charity.

Other dates for the Corporation are: Wood Centre Colchester (February 23); Aylesbury, NYC (24); Madison Club, Middlesbrough (25); Zero Club, Southend (26); Barbarella's Birmingham (27); Steam Machine, Hanley (28); California Rooms, Dunstable (March 1).

While in Britain they will also be appearing on Top Of The Pops and the 45 show to promote their new single I'll Take A Melody.

Chi-Lites on tour

THE Chi-Lites who have started on a six-week tour of Britain will be headlining at London's Hammersmith Odeon on March 8.

Further one-nighter dates are being finalised for the week commencing

CHART FAILURE

BY now readers will know that each week we feature a deliberate mistake - stops you falling asleep - and that last week's was of course the charts. So for the hundreds who rang in and anyone else who wants their British Singles February 1 sorted out: 42 (17) Lonely This Christmas, Mud, Rak; 43 (37) Y Viva Espana, Sylvia, Sonet; 44 (-) Roll On Down The Highway, Bachman Turner Overdrive, Mercury; 45 My Mr Last Night With You, Arrows, Rak; 46 (48) Je T'Aime, Jane Birkin, Antic; 47 (42) You're The First The Last My Everything, Barry White, 20th Century; 48 (-) Sixty Minute Man, Trammps, Buddah; 49 (-) We Love Each Other, Charlie Rich, Epic; 50 (44) Gonna Make You A Star, David Essex, CBS.

Black music festival planned

THE biggest ever soul and reggae music festival is being planned for the Alexandra Palace on Saturday March 22.

The artists so far booked are Ken Boothe, K.C. & The Sunshine Band, The Doyle Brothers, Tito Simon, Nicky Thomas and Junior English who will play from 2 p.m. to 11 p.m.

Emperor Rosko and Greg Edwards are being asked to compere the festival.

It is also hoped the festival will be filmed for world-wide distribution.

Tickets will be £2 in advance and £2.50 at the door, and there will be a licenced bar, souvenir stalls and food.

POPPING IN

SYREETA, at 25 with Your Kiss Is Sweet, will be in Britain from Monday to Thursday to record Top Of The Pops and discuss the possibility of a tour later in the year.

GENE SINGLE

GENE PITNEY, who hit with his last single Blue Angel has a new release out on February 14. It is called Trans Canada Highway and Gene co-wrote the song. He will be in Britain in April and May for a TV and cabaret tour.

PRESLEY GIG

AND NOW for the greatest news story in the world... Elvis Presley will definitely not be visiting Britain this year regardless of what you may read in your daily paper. Believe us.

**Doobies
scrap
with
Angels**

THE Doobie Brothers had to stop their performance in Amsterdam when a gang of Hell's Angels leapt on the stage and several fights broke out.

The incident is rumoured to have been started by a derogatory remark made against the local Hell's Angels by guitarist Pat Simmons in a Dutch magazine, although he denies this. The following night of the Warner Brothers Music Show, Mick Jagger, Keith Richard, Bill Wyman, Charlie Watts and Billy Preston flew in from a recording date in Rotterdam especially to see Little Feat.



Keith Richard: back stage in Amsterdam.

THE NEW SINGLE FROM
SPLINTER

**PRODUCED BY GEORGE HARRISON
ON DARK HORSE RECORDS
MARKETED BY A&M RECORDS/AMS 5501**

FUNKY ELTON

Takes a page from White's book

ELTON JOHN completes a funky transformation at the end of this month when a new single, Philadelphia Freedom, is released featuring brass and string arrangements by Barry White's arranger Gene Page.

The single will also be the first bearing the name: The Elton John Band - the only name Elton intends using on record from now on.

On the B - side is another Beatles classic,

the much acclaimed Madison Square Gardens epic of I Saw Her Standing There, featuring John Lennon and The Muscle Shoals horns. This was recorded live in New York on November 26 last year.

Neither cut is taken from The Elton John Band's forthcoming concert album, Captain Fantastic and The Brown Dirt Cowboy, which is now expected to be released at the end of April.

GARY Glitter, who enjoyed a break from work during January, has bought himself a new home in Surrey. It is so secluded and "away from it all" that it doesn't even have a telephone.

He has also been renewing old friendships with people like Elton John and Rod Stewart.

But above all Gary has passed his driving test first time. He took the test in Banbury in Oxfordshire in his silver Rolls Royce.

His instructor was his uncle who has now been inundated by requests

GARY OFF THE HOOK

from young people wanting to learn to drive, but only if they can sit in the same seat as Gary.

Pie split expected

THOUGH it hasn't been officially confirmed, Humble Pie are expected to split later this year after their American tour and a British date.

But the likelihood of Steve Marriott joining the Rolling Stones seems out of the question.

Humble Pie's forthcoming American tour is due to open at New York's Academy of Music on

February 15 and will last six weeks.

An album will be released here on their return, and they are planning a British date for the summer.

A spokesman for the band admitted that there were some musical differences within the group and they may or may not be resolved.

"Humble Pie are out on the road but who knows what the future may bring," he said.

Hallmark of SUCCESS

AMERICAN singing phenomenon Labelle will stage a show at London's Theatre Royal Drury Lane, on March 9 similar to the extravaganza recently held at New York's Metropolitan Opera House.

It is costing about £20,000 to bring the road show over which includes the five-piece band that backs the three soul singers.

Tickets are already on sale for what is guaranteed to be London's biggest "silver night". All the audience are asked to dress up in something silver and there will be prizes for the best costumes.

Free copies of the girls' latest - single Lady Marmalade will also be given away to the audience.

Now the organisers are

looking for a choir of 30 children to help out on one five minute number. It has to be an organised choir that can sing good gospel.

SWEET GOLD

SWEET, who release a new single at the end of this month, are to receive a gold disc for sales of their Sweet F.A. album.

The band are also considering an offer of more than 50,000 dollars from a major American record label.

Their business manager David Walker said this was one of several US offers for a new record deal in that territory.

GUM BOILING UP

BUBBLEGUM is back. That's what we've heard and to mark it's return the Ohio Express are getting their Yummy Yummy single re-released this Friday.

Other singles that will soon be out again will be Green Tambourine by The Lemon Pipers and the Quikie Joey Small by the Katzen - Katz Singing Orchestral Chorus.

EARLY GLORIA

THE GLORIA GAYNOR album has been rush-released and is in the shops now. It was originally intended for release in March but because of the success of the single the record company thought the quicker it was in the shops the better.

RECORD POPSWOP MIRROR

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SPOTLIGHT PUBLICATIONS SPOTLIGHT HOUSE, 1 BEN WELL ROAD, LONDON, N77AN. Telephone: 01-607-8411

The weekly adventures of THE BANG GANG



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

KOOL & THE GANG / Rainbow, London

Having been informed in advance that the concert was being recorded for a forthcoming live album, coupled with the fact that it was their first London appearance, I must admit I was slightly apprehensive about Kool & Co, being fairly sure they would stick to the funkier and somewhat repetitive side of their repertoire in order to win the audience over and keep them won.

I needn't have worried though, because last Friday's concert was as varied and exciting as anything I have seen in ages.

Sure, they did the obvious numbers: Hollywood Swinging; Funky Stuff and Jungle Boogie, but even those were embellished with fine solos from every member of the band that more than adequately displayed the range and taste of the eight musicians that make up Kool & The Gang.

Street Corner Symphony for example is a yacking interplay of horns over a rumbling rhythm section that perfectly conjures up a picture of the busy streets with their rapping sidewalk crowds that were the song's inspiration.

On the cooler side there was Summer Madness, its icy synthesiser over a chunky bass riff embroidered by Claydes E. X. Smith's silvery guitar lines, and Ronald Bell's soprano sax showpiece. ("What you are about here is not in any way, form or fashion magic.")



OHIO PLAYERS: Funky time at the Odeon.

he announced) which ended with just about the longest note I ever heard anybody play in my life.

Back on the funky track was Rhyme - Tyme People taken at full pelt which led straight into Funky Stuff.

After that the horns left the stage to the rhythm section, which, anchored by Kool's muscular bass, is as tight as anything on this planet.

They encored for the jubilant packed house with a rip-roaring I'm Gonna Take You Higher. It was a great ending for a concert, disappointing in only one respect - that it didn't last another two or three hours.

Come back soon Kool & The Gang. Like Lord Kitchener used to say:

England Needs YOU. GIOVANNI DADOMO OHIO PLAYERS / Hammersmith Odeon

The number one R & B band in America the announcer called them, and from the reaction they got at the beginning, the middle and the end of the show, you could well believe the title. It was definitely funky time at the Hammersmith Odeon last weekend; Kool & The Gang on Friday, the Ohio Players on Saturday.

John Miles tipped by Rosko as his bright hope for 75, opened with a selection of songs including Hard Road and I Can't Turn You Loose, as well as some quieter stuff from his new album. It was a presentable opening act. The fifteen

minute interval stretched into three quarters of an hour, and there was much shuffling in seats before the curtain finally rose on the band whose album and single of the same name, Fire, is currently placed at the top of the American charts.

The reception was enthusiastic to begin with, but when Pee Wee, Merv and Satch bonded on wearing red cloaks over cat suits, there were roars of approval - especially when Satch turned out to be wearing red and white shorts with fur boots!

For the next eighty minutes, the Ohio Players gave us one of the tightest musical and visual shows we've seen in a long time. It was also exhausting.

They slipped from one number into another with hardly time for the three brass players to put down one instrument and pick up another - their instrumental abilities leaving nothing at all to be desired.

They included their beautiful number Skin Tight as well as Pain, and the slightly mellower I Want To Be Free. By the time they'd swung into a chant of O-H-I-O, most of the audience were up and dancing, and there was lots of handshaking with the band. They're beautiful to watch, so together and so tight - lovely little routine between Satch and Sugar who plays double-neck guitar, where Sugar answered Satch's questions by

making the guitar talk - sure it's been done before, but perhaps not quite so eloquently!

When the end came, everyone was roaring for more, but they didn't play an encore and really there couldn't have been one because the whole show was such an entity.

If you get the opportunity, take it and see them - if you don't, catch their albums instead. They're worth it.

SUE BYROM SHOWADDYWADDY / Ipswich Gaumont

There were plenty of latter-day Teds with grey in their slicked hair amongst the mainly teenage audience for Showaddywaddy at Ipswich but there were also

plenty of teeny-Teds, using the cult as a kind of self-ridicule the way the Skinheads did.

Showaddywaddy are probably the first teeny-Ted Rock and Roll band, the EC Rollers of Jive Curtain opened to the recorded Dambusters March, are engines and bombing, and the band exploded on stage.

They rocked straight into Gonna Have A Ball Tonight, all eight of them really wanting to get involved. The strong line-up was put to good use with three vocalists and two drummers creating a powerful sound.

They continued their version of perpetual motion through Down In New Orleans and the slower Chain Gang. Five voices on numbers like Chain Gang made it, and their dancing, the focal point of an exuberant act, but the notoriously unresponsive Ipswich audience weren't tearing up any seats.

Teeny-Teds in bomber jackets, drainpipe trousers at half-mast, luminous socks and suede creepers loved it as the band powered through Temptation, Rockin' Robin, King of the Jive, The Party and Johnny, Remember Me. The band were tearing about as if their Y-fronts were on fire!

Their hit, Rock and Roll Lady, and more oldies, Sca Cruise, Boney Moroney, Teenager in Love and the timeless Rave On brought the show to a close. They managed to get some response from a sleepy audience.

DAVID VINCENT

SPECIAL ANNOUNCEMENT

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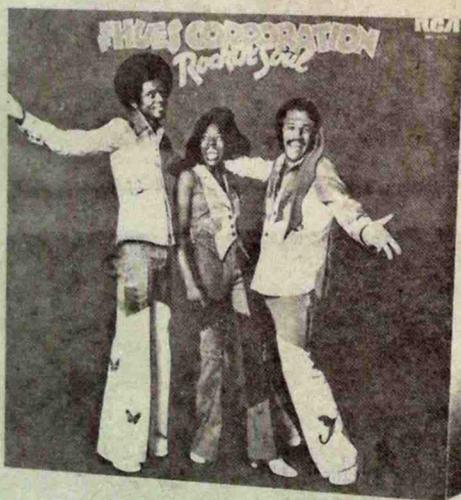
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'Rockin' Soul'



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RCA

ALSO AVAILABLE ON TAPE

MUD ENTERED 1975 with a number one hit and seemingly not a care in the world. Now, a few weeks later, they have split with Micky Most's RAK records and their future with hit song machine, Chinn and Chapman, is far from certain. Before they left for a tour of Scandinavia, Peter Harvey talked to Les Grey.



HE LOOKS like a walking advert for leather clothes. From his shoes to his earloves he's smothered with leather. The black leather pants are well worn in but Les Grey talks worriedly about the state of his new tan jacket and equally new full-length coat - with matching fur of course.

It's quite obvious that Mud's fortunes have taken a turn for the better, especially when a glossy brochure of the group's new Cadillac limmo is produced. "Just what I've always wanted," says Les, with a genuine gleam in his eyes.

It's another Thursday afternoon at Evolution. Someone slips on a copy of the new single prompting Les to begin a spot of shoulder twitching. Elvis again. He grins. Yes, he is afraid of becoming stereotyped, but not yet.

"Wait until you see my new stage gear," he offers as a further taunt.

Half an hour later we're round at Carnaby Cavern watching Les try on his new black and gold "Elvis outfit". Everything is being rushed so that Mud's new costumes can be hurried to the continent in time for a television spot.

From there we go to the offices of Private Stock Records, the new company that Mud have just signed to. It's opening night and the place is crammed with music biz people making the most of yet another party. Larry Uttal, American boss of the set-up, is there in person, and admits he got the name for the company while staying with a friend who had a marvellous private stock of wines. He looks at Les and says: "These boys are my real private stock now."

It's crazy in the half-finished offices. Les decides he wants to eat so we make for a Chinese restaurant nearby.

Whatever the reason for the split, Les is happy to describe the breakaway as a business move.

"It's purely business," he says, munching a mouthful of seaweed (quite delicious, too). "It became known within music circles that our deal was up, we were offered something and for business reasons we had to take it."

"Now all we've done is change our recording contract. We haven't changed our producers or our songwriters. Hopefully they will remain but there's a Press release out this week which says that Chinn and Chapman won't be writing for us, but I still hope they will. They write great songs and we've got no complaints at all about their production. In fact, the last time I spoke to them both we got on great, but it was difficult to speak to

MUD'S GAMBLE

them before we signed the new deal because Nicky was very ill over Christmas out in L.A. He had pneumonia with complications. But, basically, we have no wish to leave Chinn and Chapman. We just felt, for business reasons, that we had to leave Rak."

All this leads the unsuspecting reporter to think that Mud's years of chart success have been wasted financially.

"No," says Les definitely. "I've got a flat."

But it's common rumour in the music business that Mud have got no money.

"Is it?" he grins. "That's nice, because it's true. I'm very pleased that other people do realise it. We do have money in the sense that I've got my flat which I'm paying for with a mortgage, the same as a toolmaker, printer or a builder would. When I talk to such guys about the wages they get each week, I realise I'm on less money than they are."

HARD UP

He denies that Mud have been frustrated for a long time. "We've not been frustrated, we've been hard up. We're not wising up. We took a deal and we were very grateful to get it. We had nothing and the guys who offered the deal had something to offer us. Now we've just made a decision to make some money."

But if this means that there's no more Chinn and Chapman songs, what next?

"Mmmmm," he replies. "In the last three days I've had more offers of songs than you'd believe. 99 per cent of the people in publishing are offering us songs, people we've known in the business for years. They are all wishing us well. Now, if we can't get a hit song, nobody can."

For the future then, Mud are uncertain what will happen in June when their contract expires and they move over to Private Stock. Meanwhile, a single is out now, an album is due and they expect to make another single for Rak.

"There's no personality thing. Hopefully, we'll all be businesslike about it."

He admits that Chinn and Chapman guided the band to fame but feels

after the first hits the relationship became a "great partnership".

"It all worked very well, I thought," he says. "We worked very hard and put into it everything we could create, image-wise, that is. It sounds a bit arrogant to say we were playing our part, but... we haven't had any complaints."

When Mud return from Scandinavia they embark on a tour of small town venues, as Les puts it: "To get to the places where our fans are."

In the future the fans are going to have a chance to prove themselves if the boys do try different material. Les says: "We've got really good loyal fans and though I'm not suggesting they will accept rubbish, I know that they will give any record a good listen. Besides, the songs we've been offered, Rob is now pulling out some really good songs. Until we have to record someone else's material, as far as I'm concerned, we're still with Chinn and Chapman. If they want to play along with us, that's great with us. If they don't want to write for us, then it's a shame. It would seem a shame that a nice partnership has been broken up because there's no need for it."

Finally, a serious question about the Elvis imitations. What about it, Les?

"Oh, didn't you know I'm the Allan Randa of the pop business (Allan Randa is the George Formby impersonator). No really, it probably won't go any further than this single. I'll probably go onto Buddy Holly next. Is there anything really new to do? I mean Queen are a great band, a really good band, but they do a great Beatles impression. You know, how much more can you do? You can try and you can do your best and you can get an adaptation. I think the new Queen single is great. Us, we go for entertainment. The business dictates to you but I reckon for the past year, we've been dictating to the business. After Dynamite our thing with Chinn and Chapman was 50/50. We've had our taste and we're not letting it go now. In fact, we'd love to be the most creative band in the world."

EXCLUSIVE FAN CLUB OFFER FROM PILOT!

Four lucky readers will get a famous sweater



O.K. SO you like Pilot. Who doesn't? Well it so happens that the four Scottish boys think R & PM readers are their best fans and so they're making a startling offer just for you.

They are starting their fan club and R & PM readers get the chance to join first, but more than that, they are giving away those famous Pilot sweaters to the first four people who send in for an application form.

Yes, the sweater belonging to lead singer David Paton, could be yours FREE. Or you could get one from Bill, Ian or Stuart.

And if that's not enough, the next 50 people to apply will get a copy of Pilot's album, From The Album Of The Same Name. It's something you can't miss.

All you have to do is fill in the coupon below and post it to: Pilot Fan Club Offer, Record and Popswop Mirror, Box 195, Spotlight House, 1 Benwell Road, LONDON N77AX. It is very important that you enclose a stamped addressed envelope for your application form.

The fan club, when you join, will keep you in touch with the boys. You will get a monthly news letter written by them, iron-on pictures of the group, exclusive pictures of the band unavailable elsewhere, and badges to wear.

And of course, there will be special offers; Pilot scarves, and the first option on all concert tickets, and much much more.

If you're a Pilot fan, and an R & PM reader, you can know more about the fan club and win one of the great prizes by filling in the coupon.

"THE DAY we got to No. 1, with January, I got evicted from my flat," said drummer Stuart Tosh. He chose not to give the reasons, though he did admit it was a bit of a poor celebration.

Pilot are looking tired these days since the record rocketed up to the top spot in only three weeks of release. It is now selling something in the region 33,000 copies a day, and of course, it has already gone silver.

"We're absolutely knocked out by it all," said the song's writer, lead singer David Paton. "And you can take that literally. Ever since it got to the top it's been one long round of press interviews and pictures."

By **DAVID HANCOCK**

"Frankly we're knackered," Stuart interrupted. "There seems to be a lot of nervous tension in the air because we're on the go all the time," David sighed. "You see we've never missed an engagement and we're trying to fulfil every commitment at the moment."

David was at Top Of The Pops recording when the news came through that the disc had gone as high as it could.

"It was a very numb feeling when they told me we were at the top, because I didn't expect it and I don't know whether it is such a good thing to get there with only our second hit."

"I'd have much

Tales of life at the top

preferred it if every successive release had gone just that little bit higher in the charts. Now the pressure is really on for us to keep on hitting No. 1 every time.

"When I told my mother she started crying about it. Everyone is really pleased."

CONGRATS

They certainly are, including Sparks who sent Pilot a congratulations telegram - only one of many with which they have been inundated. Others include ones from Bill Martin, who used to write for Bay City Rollers, and Cozy Powell's Hammer.

Bill Lyall, the budding male model and wittiest member of the band had to have a story about the day he heard the good news.

"Well, I was in a London tube station when I was stopped and searched by the police. You see I was carrying a suitcase so I suppose they thought I was some sort of bomber or something.

"Anyway when I opened the case they could see that it was only full of pairs of shoes and material flowers from Harrods and so they let me go."

Unfortunately lead guitarist Ian Bairnson, usually very talkative, didn't have a thing to say. He had a stomach upset and

was feeling a little down.

"One thing did happen to me," added David. "I came out in blotches all over."

Bill, of course, had already had blotches and he blamed it fairly and squarely upon the water in London.

While they were discussing rashes, Stuart began explaining about setting up the fan club and how all the band would work very closely with it so they could keep in contact with their fans all the time.

SPECIAL

"It's going to be really good," said Stuart. Our real fans will know before anyone else what we are doing and there will be lots of special offers for them."

"Did you hear about one of the girl fans who lives near me," David interrupted. "When she eventually recognised me she came up and said: 'I didn't think you were him, I only thought you looked like him'."

"And that's not all, when I walk down the street in Edinburgh fans

throw open their windows and start playing the records as loud as possible.

"Only last week I was walking down the Kings Road in London when I overheard one girl say to her friend: 'Isn't it him who sings January? Isn't he small?'"

Of course, David, gets recognised more easily than the others because he's the lead singer with the group.

"It can be quite embarrassing sometimes," he added. "Once when some girls recognised me in the street they kept walking behind me and singing January and giggling. That can be very embarrassing, but on the whole the fans are really great and I hope as many as possible will join the fan club."

It was then that the phone went and the boys were told photographers were waiting for them round in the studios.

"Oh no," they all said at once. But almost holding Ian Bairnson up they left to continue the exhausting round that is the reward for any band that makes number one.

PILOT FAN CLUB

Please send me a Pilot Fan Club application form, for which I enclose a stamped addressed envelope.

If I win a sweater I would like the one belonging to:

- | | | | |
|-------------|--------------------------|--------------|--------------------------|
| David Paton | <input type="checkbox"/> | Stuart Tosh | <input type="checkbox"/> |
| Bill Lyall | <input type="checkbox"/> | Ian Bairnson | <input type="checkbox"/> |

(Place a tick by appropriate group member)

Name

Address

Age

From Manchester - Manchester

IN 1961 - a whole year before their "discovery" - the Beatles were the toast of Merseyside. They built a huge following in their own town, yet no record company would sign them. They were unknown.

In 1975, as in any other year, the same situation prevails. Hundreds of groups all over the country, potentially great bands, are being forced to quit because they remain "undiscovered".

This week the second in our new series will hopefully change all that. We've asked rock writers all over the country to sort out the top band in their locale, with one proviso: the bands must, not have been signed by a record company.

We're calling the series Stepping Stone in the hope that it is just that for the bands involved.

AN OVER-developed industrial town virtually hidden under the smokey shadow of Manchester might be regarded as an unlikely place for the North's wild birds to roost in.

Stockport - a name that sends shudders down the pines of woud - be rock superstars because of a chronic shortage of venues, a town where rock n' roll lurks in the dark

upstairs rooms of local public houses, hidden safely away from the outside world.

Yet where there's hope there's also means. Paul McCartney, Barclay James Harvest and Mike McGear have all visited and Savoury Duck have nested here.

For those who haven't sampled the delicacy, Savoury Duck is the name of a five-piece band who are surely on a flight path to massive success. Specially to confuse everyone, Duck and Bob

SAVOURY DUCK

the North West they've been gigging around what there is of the local pub and college circuit, even spreading their wings to far away colleges in Yorkshire.

Specially to confuse everyone, Duck and Bob

Harris (ld vcls), Andy "Arnie" Sage (ld gtr and kybrds), Andy Povall (kybrds), Andy Rayner (bs, vcls) and Martin Soar (drums) . . . and with three Andys, talking to the band can get somewhat out of hand.

Duck, hatched in '71 as a blues band, when Arnie and Andy P. got together. Then Arnie left, rejoining in '73 along with Martin, and Andy R. and Bob are the latest feathers in Duck's cap. A unique line-up based on



the two keyboards, a Holmer Clavinet and a Wellson Organ, gives the band a refreshingly original sound which can only be described as "Duck-Music".

The backgrounds of classical training, experience in rock, blues, soul and even cabaret and reggae make the Duck sound one which could bridge the gap between the complex music of Yes, ELP, Genesis and the more basic approach of the commercial groups.

Andy R. agrees: "We play intricate songs with time and key - changes but melody is always the important thing - we

even have verses! We feel that we have reached a compromise between the demanding and the simple." Martin points out the recipe for success: "We can appeal to the audiences of 10cc but the Genesis fans can also appreciate what we're doing."

It's music you have to admire for sheer technical skill but it's also immediately listenable which makes Savoury Duck the most promising and exciting thing to happen for a long time.

They look certain to be the North's first band to capture a range of followers that takes in

nearly all types of modern music. The music is ideally suited to albums but what about singles? Andy, the proud owner of one of the four Guild Stereo basses in the UK looks ahead: "I don't think that we would record something especially as a single but the music is such that something could be taken off an album and still be a valid piece of music."

Rather than Duck ruling the music, it's the songs that are all important. Keyboards Andy: "The music just builds up on its own and where it goes we follow. Our musical aim is for

originality and we like to think that we do have a sound that relates only to us."

Martin adds: "We never sit down and think 'Well this is going to be the Duck sound' when we're writing but when it does come out it's still something that is very much Savoury Duck music. If we're influenced by anyone, it's one another and the end result will confirm that."

Once you've seen the band you carry the music around in your head for weeks afterwards - something that doesn't often happen after listening to the ranks of semi-pro bands.

Tight

They're a "progressive" group in the literal sense. Once a number is dropped from the stage set it isn't brought back again although some of the earlier ideas may be used to inspire new compositions. Except for the solos there's no improvisation on stage and all the arrangements are so tight that if anything any changes are already written into the music.

It makes writing a thorough process. Andy R. points out: "Sometimes we will work on a song for five or six weeks and then throw it out. We have had one composition on the drawing-board now for some three months but we keep adding to and changing the original."

With dual keyboards and a guitarist doubling on clavinet stage performances should be more difficult? Andy Povall reasons: "When I first gigged with Arnie we were both amazed at how our styles fitted together. We found that the two keyboards ideally complemented each other and as Arnie plays exceptional guitar he plays both."

Anyone who's seen the band has to agree that Arnie is one of the new-wave guitar heroes and his playing puts many of the established big names to shame. The musicianship is of an amazingly high standard all round and he has to be good.

Clashes

The band quickly deny any rumours of clashes of virtuosity, although Andy R. thinks that five members in a band is an absolute limit. "Five is a complicated number when you're writing and playing together. Rehearsal is vital and we get together at least twice a week. We'd probably play every day if we could."

"When you start thinking in terms of six or seven there is bound to be difficulties and personality clashes which would harm the music. As it is we work hard and the music all comes together."

Bob, Andy, Andy, and Martin are at present working on new material and have several gigs lined up over the next month or so - probably one of the most vital periods of their career.

As rock and pop increasingly drift into a vast range of styles, Savoury Duck are a band of hope for contemporary music, and a "quacking good one to boot. - PAUL COLE

How Much do you know about...

'Our National Pastime'?

Rupert Holmes reveals all!

New Single on Epic Records



EPC 2939



POPSWOP SONGWORDS

Purely By Coincidence

WRITTEN BY DES PARTON
SUNG BY SWEET SENSATION

Chorus

You, purely by coincidence
Happen to be the one that I love
And you, purely by coincidence
Happen to be the hand to my glove
Just a kid in rags when I first met you
Everything and nothing to me
So I set my heart to get you
Closer than the arms I wrapped around you
Softer than the sun
Open up your heart to me
It's time our love begun.

Repeat Chorus

Would I wait for you for ever, try me

Only once I wanna hear you sayin'
fly me
Higher than the clouds that you see
Faster than the wind
Take my hand, take my heart
An' let the lovin' in.
Repeat Chorus
I was such an all-time loser
Never tried to make it all come true
But I won't stay an all-time loser
If I find my winning streak with you.
You're the princess in my story
I'm your king.
Like they say in all the love songs
You're my everything

Repeat Chorus

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tune in

BY DAVE LONGMAN



Radio Forth's presenters ganging up to get the audiences. From left to right they are; Christopher John, Mike Gower, Jay Crawford, Steve Hamilton, Barbara Brown, Dougie Crawford, Dave Anthony, and last on the list, Ian Anderson.

THAT EDINBURGH ROCK

THE FIRST week of broadcasting from Radio Forth in Edinburgh has been a resounding success. That is the feeling of all the station staff. Advertising is booked at a full nine minutes per hour well into the future, and everything taken into account, the tenth commercial station to come on the air is heading in the right direction.

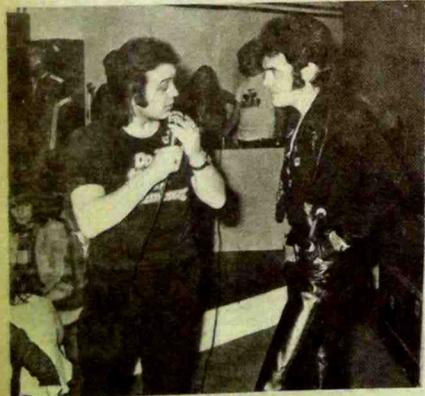
Although the station jingles, t-shirts and stickers all promote the 194 metre wavelength, the dee jays are trying to push the VHF frequency of 96.8. They are existing on a diet of 50/50 albums

and singles, ranging from the Mahavishnu Orchestra to Sinatra. Soul isn't too popular in east Scotland, with folk taking the upper hand if anything. Obviously local groups are being given top priority, with Forth claiming their own in the form of Pilot.

The Saturday afternoon sports programme is different from the English stations. This is partly due to the fact that the Scottish FA refuse to allow live football commentaries on the radio. So, music is the message in the afternoon in between the match results

and news. Drama is catered for in a big way, with Forth being the first of the IBA stations to produce and run their own drama serial.

The disc jockeys for Forth have come mainly from Scotland, with the exception being Dave Anthony who you may remember formerly worked on Radio Luxembourg and Radio One. Ian Anderson came to the station via various pirate stations, including RNI and Caroline. We at Record & Popsop Mirror wish Forth all the best during their coming years.



Tune in Alvin who?

IF YOU like flattering photos, try this one for size. Believe it or not, with Alvin Stardust (he's on the right!) is none other than Bob Stewart. The photo was taken at the Speedshow at Olympia, earlier in January. Other artists who called in to the show to be interviewed by the Luxy jocks included Cozy Powell, Slade, Franki Valli, Daniel Boone, John Deakin of Queen, Ken Boothe, Status Quo, Peter Shelley and Medicine Head.

QUICKIES

JOHNNY WALKER is now including an album feature in his show each Thursday lunch time from 12 till 1. John will play a selection of tracks from the album chart, including new entries, climbers and a track from the number one album.

Due to the economic situation at Radio City in Liverpool, freelance jock Keith Rogers has been dropped. From the letters that have come in to us at R+PM, the music playlist at City is not very popular with the young

people. The departure of Keith will not please his many fans in the area.

Nice to see Sally James at Top Of The Pops last week with the drummer from Queen. Robb Eden informs that the band he promoted a lot on RNI, Earth & Fire, have just completed a new album and will be over here in the spring for a tour. When the IBA turned on the Capital Radio new transmitter last week, it was so powerful, it splashed over on Radio City and Radio

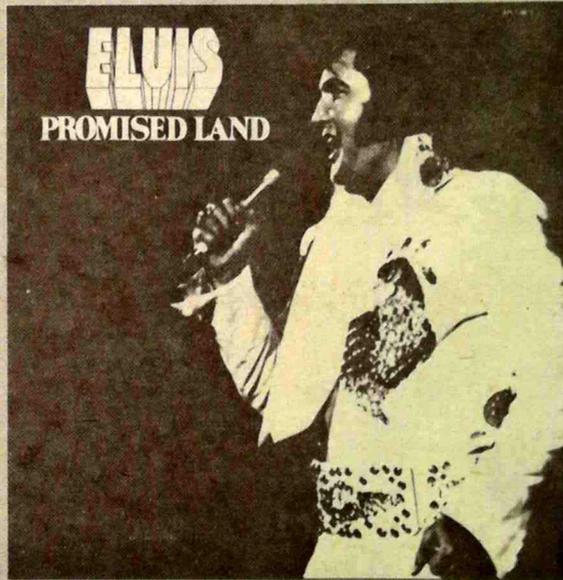
Forth. Tony Allen is preparing for his return to Caroline, hopefully next week. With him will be a collection of interview tapes which will be played over the air at Easter. Andy Archer is busy recording commercials in London, which will be aired on the commercial stations. It'll be nice to hear the old voice again on legal radio. Received a nice letter from Mickie Mercer last week, talking all about Caroline, and next week we'll try and include a few extracts from it.

ELVIS

HIS NEW ALBUM

"PROMISED LAND"

APL1-0873



ALSO AVAILABLE
TWO ELVIS SINGLES

"PROMISED LAND"

PB-10074

"MY BOY"

RCA 2458

RCA

ALSO AVAILABLE ON TAPE

Brian Protheroe . . . JUST LETTING THINGS HAPPEN

IT'S a mighty long road to rock 'n' roll and a good bit further to Brian Protheroe.

To be precise, it's all the way to Sheffield to discover a songwriter who is really an actor, and more significantly, the sort of person who could not care less that his second single is hovering around the charts.

Pinball made it without changing his life too much so why should he care about Fly Now, especially since he dislikes the record and didn't want it released.

He is the complete anti-hero. He stalks around the Crucible Theatre with the air of a parish priest welcoming guests into the vicarage, and makes it quite obvious that his is the world of the theatre.

Brian is in Sheffield to play the part of a dithering middle-class twit, in a new municipal comedy called Glorious Miles. It suits the theatre and the location. A silly plot about town hall corruption goes well with the brand new theatre which looks like a cross between one of "those" churches and a design for next year's post office.

Sheffield is a faceless town, so the theatre blends in with the concrete wasteland. How ironic that in the shiny marble foyer a little mouse is scampering about. It looks as out of place as Protheroe must feel in the rock 'n' roll business.

In his dressing room before the play he admits: "I do take it seriously in a way, but I don't like a lot of it. I don't like the business side of it. It's not me and it's not part of the way I function. It's just a different set of values that I don't connect with as a songwriter. I don't think many songwriters do."

Protheroe is the typical theatre man: well spoken, intelligent, and slightly twee in a middle-class sort of way which hints at the bizarre. Though he's been an actor for nine years, he did play in a few groups as a teenager and did the regulation coffee bar troubadour bit for a while.

The fact is that though he's proved he can make superlative records like Pinball and indeed the whole of his album, he doesn't need to be a pop star.

"You see for the last nine years I've been fulfilling myself artistically as much as I want to. What I WOULD miss if it all finished and my association with the record company was terminated, would be recording."

Anyone who has heard the album will understand Brian's love affair with recording. It is quite brilliantly produced and I for one was prompted to

say something about the return of the stereo record when I reviewed it.

This quality he attributes to producer Del Newman - a musician and arranger - and Nova studio's engineer Richard Dodd of whom he says: "He's that good it's like having a top session musician" working the controls."

There's also the variety on the album and here again, Protheroe modestly gives credit to an accomplice. With Martin Duncan he has written 15 songs for a musical collage for the theatre based on a Hollywood rags-to-riches tale.

Three songs from Lotte's Elektrik Opera Film (the title of the production) are included on Pinball and each is startlingly different.

There's Moon Over Malibu, a parody of those close harmony Hawaiian beach songs, Mickey Dollar Dream, a song to shame even the techniques of David Essex, and Interview / Also In The Limelight, which is a cynical look at the artist's life.

He calls Lotte's Elektrik Opera Film "the musical that never was". He and Martin Duncan had been writing music together for various theatre productions for several years and finally arrived at seven which Martin wrote the lyrics for and Brian the music. Martin also shot bits of film to go with the loose theme of their songs but then they decided to make it a stage production.

Eventually they were in theatre at Exeter when they managed to stage a 40 minutes version using bits of scenes and dialogue taken from film. Unfortunately the attempt to bring a full

production to the West End failed because of lack of backers. Even so, Brian reckons he'll use a couple more of the songs on his next album, though he's resigned to forgetting the musical.

That leaves him with a second-string career as a singer-songwriter which he'll be following up this summer with another album. Though he loathes the business he's still writing songs and was even quite happy about Pinball.

"I was pleased that it was successful and I was pleased that the record company put it out because it was not an obvious choice for a first single. The obvious choice would have been Fly Now.

"I wish in a way that they had followed up Pinball with something a bit more original. The choice of Fly Now was totally against what I wanted. It's not my favourite song, I wrote it a long time ago and deliberately copied the styles of a couple of other records - Gilbert O'Sullivan and Paul McCartney.

"It's just a bouncy pop song and I find I've gone off it now, I wish it hadn't been released as a single."

He finds all the paraphernalia of the business quite confusing if a little fascinating. For instance doing Top Of The Pops made him feel that the programme had no feeling for music at all.

"It's all down to lighting affects and camera angles," he says. Then there's the way people write commercial songs for the sake of having hits. "I just couldn't do that," he says. He wouldn't mind seeing the Osmonds record Moon Over Malibu

though. He admires the Osmonds as great professionals.

"I just like music I suppose," he decides. "I'm not interested in going out on the road. I don't think of myself as a performer of my songs at all. I think of the record as a finished product like a painting is a finished product - you can't reproduce a painting."

"And I don't count myself as a singer. I might want to perform on stage if I did. My voice can sound very good in the studio - all the things on the album are double-tracked and that sorts out the wobbly notes because I don't always sing in tune."

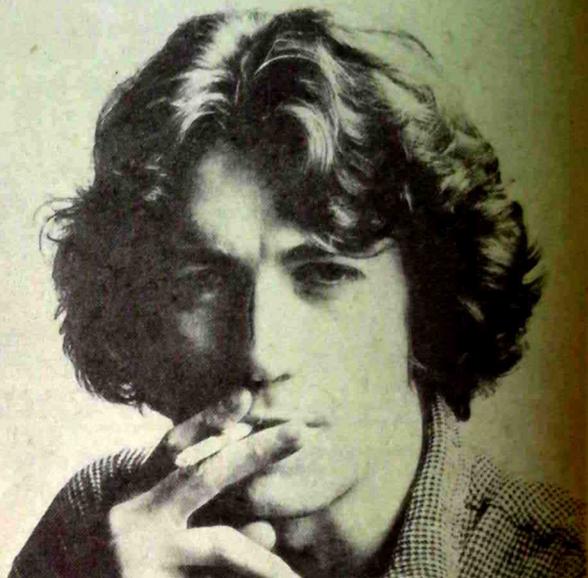
He can't understand people who say that is a cheat and we come to the conclusion it's not. It's an art form. "It sounds pretentious but that's what I believe," he says.

Brian Protheroe has no professional aspirations. Recently he played the lead in a rock musical, Lead Him To Heaven, in Leicester. He was an arrogant 30's rock star and enjoyed every minute of it.

"But I couldn't play the role for real," he confesses. "I can never look forward though. In six months I might want to be a rock star. Some of the business is a natural involvement of what an artist wants to do. The trouble comes when the business gets involved."

"I can feel myself being drawn into it as well - style and prestige - hopefully I can resist it." He hopes to continue as a singer-songwriter and actor and admits he's complacent because he lets things happen by accident.

"I'm a lazy person and it seems to work just in the things happen . . ."



ALWAYS THE BRIDESMAID

I WISH I WASN'T ALWAYS THE BRIDESMAID DOESN'T SUE LOOK GREAT SHE'S GOT SUCH BEAUTIFUL SKIN

SHE TOLD ME HER SECRET IS ANNE FRENCH

MY SKIN IS SO DULL AND LIFELESS PERHAPS ANNE FRENCH CAN HELP ME

YES CAROL, I'M SURE IT CAN. YOU NEED ANNE FRENCH DEEP CLEANSING MILK TO REMOVE EVERY TRACE OF GRIME AND STALE MAKE UP LEAVES YOUR SKIN FRESH AND HEALTHY AND DEEP CLEAN

A FEW WEEKS LATER

HELLO JILL SOMETHING WONDERFUL HAS HAPPENED BOB AND I ARE GETTING MARRIED CAN YOU COME TO THE WEDDING?

DOESN'T CAROL MAKE A BEAUTIFUL BRIDE? ANNE FRENCH MADE SUCH A DIFFERENCE TO HER.

ANNE FRENCH
DEEP CLEANSING MILK
For a lovely complexion

by our theatre correspondent, Peter Harvey

IF YOU think that Alvin Stardust's backing band are trading off his rise to stardom by going solo, then think again. It was all Alvin's idea in the first place.

Going out as Alvin's Heartbeats, the backing band have their first single released soon and there's no trace of Alvin on it at all. Alvin wants it that way because as he pointed out, there wouldn't be much point in them going solo if he was going to sing on their records.

"I want to go out and work on my own anyway," he said. "But I'd still have them working with me. As long as they want to work with me we'll work together."

"But I mean, when I'm not working they're not working, so why shouldn't they go out on their own, there are no rules that say they can't?"

"Look at the Glitter Band they must get as many offers as Gary does. So it's senseless if they don't go out and work. And what if they did break away completely, I'm sure Gary's not going to have a lot of trouble getting another band together — he'd have a band in an afternoon. They'd be just as good, maybe even better."

In fact it'll be just like old times for Alvin if the band do their own thing. It will be more like playing in a band, which he's used to, than being the front man all the time. Alvin has known the guys in his band for a long time, well before the Stardust character was invented.

"The band I've got are all guys I've worked with over the last four years in different bands. I got lucky and got away as Alvin Stardust and I needed a band to go on tour with."

"So the sensible thing was to say who do I know who plays well."

"Everyone else was telling me to pick up some guys from town, but I didn't want to work with people from town. I wanted to work with people I knew, someone that gives me a charge when they play."

So Alvin rounded up some of his old mates, people he'd worked with before and formed them into his band. So it wasn't totally unexpected when he suggested they should bring out their own single.

TERRIFIC

"The thing is," he says. "You get a record company and they're all working like mad to keep you where you are and a lot of the time they can't see the wood for the trees. They haven't got the time."

"I kept saying for ages they ought to get a single out because they're terrific. So eventually Pete Shelley said 'I think we will bring a single out for the lads.'"

"So I went home and phoned them, and told them Pete wanted to do a single with them. So before you know they're all having their hair cut and getting excited but no-one's more excited than I am."

Come to think of it

there's been a lot of changes in Alvin's career of late, the Heartbeat saga being one of two or three alterations. His current single, Good Love Can Never Die would seem to be aimed at a more MOR market, a policy which falls in line with the order of the boot given to his leathers recently. But the leathers are back now, reinstated after a policy reappraisal with himself.

"I threw all that change business out of the window. Those softer clothes just weren't me at all. I was trying to be polite and going through a confusing period as well."

"The work pressures build up and that effects

everything. Then I went through this period where I wasn't working, I was just doing plastic stuff like photographs, television and radio, and you do get very, very confused."

"You don't have contact with the public and it doesn't make you live, so you're walking around like a chap in a plastic mac and I thought you should be doing something, you should try this

or this, but I was about to go screwy over it all."

"So I had about three days off and came to square one again. I put everyone and everything into its proper place — like Pete's been an incredible producer and Michael (Levy) a great manager, and I'm a popstar which is what I've always wanted to be."

"I mean people would say why don't you try some of that heavy stuff you were playing about two years ago, or try some of your own songs. But now I'm a pop singer why should I want to start

'I'm a pop singer. Why should I want to start throwing it away?'

throwing it away when I've only just got it?"

So why did you give up the idea of softening up your wardrobe?

"Well people were saying... I'll tell you what it was, the idea behind it. Magazines were phoning up and saying we need some colours, so I put some coloured shirts on to be polite."

"But never again, no way. If they don't want to use the picture they don't use the picture. I've had what I want. I've had a number one, I've done the television and I've been the superstar. But I want to be me now, I don't want to be pressurised into doing things."

"That's how it was when we first came out, I had pictures taken for magazines and I just wore black all the time, though there were still people saying we can't use this, we can't use black."

"So I said, how do you mean, you can't use black, that's all I've got. I'm sorry, I might have had a hit record but I haven't got any money off it yet, and no way am I going to borrow money to buy a shirt for you to take a bleeding picture of me."

LEATHERS

So after reinstating the leathers so resolutely it looks as if they're here to stay, but what if the mood of the chart market changes and the costume becomes embarrassingly out of date?

"I only think idiots get embarrassed by things like that," reckoned Alvin. "I think it all boils down to what you've got going for you. I mean I felt slightly peculiar when I went into the first hotel as Alvin Stardust and when the guy at the desk said excuse me Mr Stardust I felt about half an inch high."

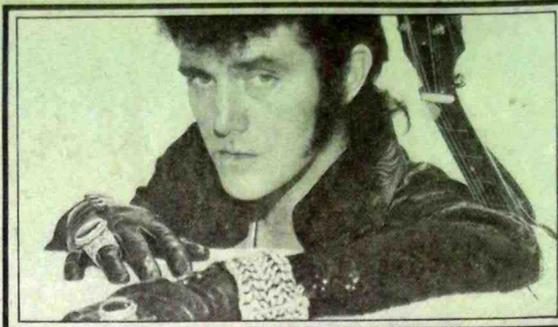
"But after the record got to number one and I started seeing what kind of royalty checks were coming in, I used to ignore them if they didn't call me Mr Stardust."

So what about that name, might that change as well?

"I don't know, it depends. If I, or we decide we're going to change the name we'll change it, again there are no rules. But the time you don't get knocked or ridiculed by somebody is when you're not making any impression on them."

"There can't be any person who has got more people that can't stand him than David Bowie, but look at the hundreds of thousands of people who think he's incredible."

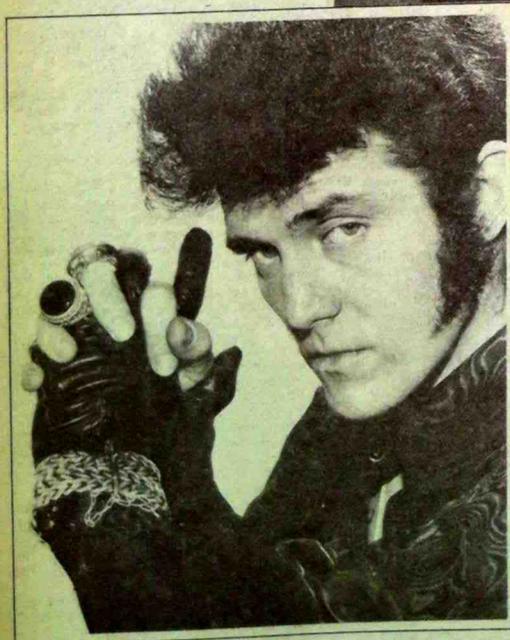
"But I mean, if it all finishes for me tomorrow I won't be that upset. I'll be a roadie for somebody and be very happy. I'll be the happiest roadie you've ever met."



Alvin Stardust finds a heartbeat and goes 'BACK TO SQUARE ONE'



BY MARTIN THORPE



NO IT'S NOT ALL HYPE

Rock 'n' roller coaster

TAPE RECORDERS are like women — temperamental . . . Sometimes they're co-operative, other times they're just . . . **BLANK** Unfortunately the office tape recorder failed to function properly (yes, I did have the "record" button switched on) during the Arrows interview so consequently half the conversation didn't come out.

"We really like to . . . fuzz . . . fuzz . . . crackle . . . squeak . . . "Yeah, Alan's se . . . crackle . . . splurt . . . pop . . . Fortunately, I do remember (roughly) what they said, so here goes:

Once upon a time, before Arrows were even thought of, Alan Merrill (Bass guitar, vocals) was looked upon as a teenage idol in the Eastern regions of the world. "I stayed in Japan for several years", he recalls. "My parents were out there so I joined them."

"Prior to that I was playing in New York with various bands, so it seemed a natural progression for me to get into the group scene in Japan; but I realised that forming a group was impossible 'cos I wasn't a professional over there. What I did was go ahead as a soloist.

PHENOMENON

"I had Tetsu, now the Faces bassist, and another guy on drums and we played there for a while. I recorded as a soloist though and used the group for concerts. During that time I recorded three albums and four singles and developed quite a following, kinda becoming a teeny bop phenomenon, if you like, but also gaining respect from other musicians.

"I did all sorts of things, ranging from studio work and commercials to blue movies —

by **JAN ILES**

not acting in them, may I add — just doing background music.

"It was a joke because they project the movie on the screen and have four musicians present. They ask us what a particular scene feels like and we might say Hawaiian music in the key of D flat, or something incredible like that."

Jake Hooker (vocals, piano, guitar) and Alan were bosom buddies at high school and played together in various bands in America — but it wasn't 'til Jake ventured to the Promised Land (England) that he met the only "Tommy" member of the combo, Paul Varley (drums).

Says Jake: "I've been in England three years now and when I first came over was in a band where Paul was drummer, but we finally disbanded. Then Alan came over to England so we got back together and I phoned Paul up and asked him to join us, and it just kind of worked!"

So Arrows were formed

and the guys brought out their single, A Touch Too Much, which got to number 8 in the chart. Then for several months after that nothing was seen nor heard of them — until their latest single, My Last Night With You, was released.

"We did bring out a single after A Touch Too Much," says Paul in a voice which sounded like a cross between Lancashire and American. "But it didn't do anything. It was a radio hit but we had some bad luck with that one."

"The reason we haven't been doing much in the way of performances or recordings is that we've been developing a style," they confess. "Which is something that three musicians who've been playing different kinds of music over a long period of time have to do."

"We came up with different ideas which took a while to mesh instead of putting out singles without any musical direction."

We used tape recorders and things over at Jake's place, experimenting with sounds to see what fits, and now we've found something that works, which is what our single's all about."

Arrows say that the



music papers have difficulty labelling them. "The real heavy papers in particular can't write about us; everyone's confused about what we are, so now it's up to us to prove ourselves and that's what we intend doing."

SATAN

Paul, the man in black who looks like a sexed-up Satan says, "We've already done one tour in Germany which was a fantastic experience because it taught us what works and what doesn't work; it was kinda like a crash course."

Unfortunately many people, particularly the Press, have been a mite unkind to Arrows; dismissing them as a manufactured band who merely cater for kids' fantasies. But Arrows fervently deny being any

part of the wet knickers brigade.

Jake's face darkens like a thunder cloud. "We got together totally as friends on a musical basis, we didn't even consider ourselves a pretty — pretty — type band. I mean Alan and I knew each other years ago. We played at Greenwich Village when we were about 16, 17, with hair down here (points to his shoulders), and sprouting little mousey moustaches. We were really heavy but we realised that there were too many people like us; so we changed our image. We didn't just get together because of our looks!"

"I agree that a lot of groups are put together for that purpose," interrupts Paul. "But we weren't put together, we put ourselves together. When Jake and I played together in the early days

we were regarded as cult-underground — we were like a living image of the Rolling Stones.

"Anyway looks don't sell records; a pretty face ain't gonna sell a bad record, no way! Kids aren't that thick. If they see a bunch of good-looking guys on TV doing a mediocre record, they aren't gonna go and buy that record."

Whilst on the subject of discs I ask the group if they write their own material.

"We didn't write our latest single. A guy called Roger Ferris wrote it for us," says Alan. "I think our particular influences are not what's currently popular on the English scene, therefore it would be senseless us bringing out a single which the majority of people might not get into."

"Besides," Paul adds, "We have a producer, Mickey Most, whose job is to find us suitable

material. Like he knows what's popular and what suits us; we've a lot of faith in his judgment.

"He brought along a demo of My Last Night With You and asked what we thought of it. We liked the basic idea but ended up changing the whole concept of the record."

"Yeah, it was like a country and western song," says Jake. "But now it's almost like a soul type song. We completely re-hashed it, like the ending of, say, the last twenty four bars, is really our own. We always throw in something!"

One thing that's bound to put Arrows on the music map is the RAK package deal tour with Suzi Quatro and Cory Powell, which begins in February.

COMPETITIVE

"It was arranged for last Autumn but there were so many bands on the road at that time we felt it would be far too competitive and also far too expensive for the kids. They can't afford to see five gigs in one week — so we figured it would be better for all concerned to postpone it 'til February. We're looking forward to the tour because it could be the break we're looking for."

During the interview the guys tell me they've been through more ups and downs than a skier on the Alps. Was the impetus to carry on deadened when they got to the dangerous position of thinking, "Sod it — let's jack it all in?"

"Never, no way!", they say harmoniously. "That's one thing about this band; none of us would stop no matter what happened. Even if we had twenty flops in a row we'd still keep going."

Alan: "We've been through hard times before and we'll go through hard times again. The further you get into the pop scene and the more successful you become, the lower the downs get and the higher the ups get: it's like riding on a big roller coaster — every time it's going up . . . Waaahhh, every time it's going down . . . Wooooohh! But that's what makes it fun!"

IT SOUNDS like something out of the mid-sixties, pop star forced out of his home by fans. Yet here it is alive and well in 1973, only the victim has changed.

This time it is David Essex, pubescent heart-throb for thousands of girls, who has fallen foul of the mis-placed devotion of his followers, devotion which would be an honour to the man in any location other than the pavement outside his house.

It's not a new phenomena in any way, the Beatles went through more than most, even down to the pinching of souvenirs from their

parent's houses years after the boys had left home.

But today it's not so common-place. The Osmonds had their fair share of fan trouble at the height of their popularity, but it's waned dramatically of late, though some of the bands around do have stories to tell.

Perhaps the Rollers have been worst hit. As you know they all live in Scotland and have recently bought their own houses because they were hounded out of their parents' homes by adoring fans. Les Kocke even had to stay in a hotel while his house was being built because his parents' house had become such a focal point of attention.

All three of the cottages the boys have had built are out in the country,

FAN-TASTIC



and as yet they remain undiscovered by the fans — they still hang around outside the parents' houses.

But the Rollers are capable of being devious when it's called for. After one gig in Glasgow the kids waited all night outside the main hotel, from six on Sunday evening until the Monday evening, hoping to catch a glimpse of the band. What they didn't know was the band weren't there, they had gone back home to Edinburgh.

Y see the Rollers have a policy of never staying closer than 20 miles from

the gig, so when the fans waited outside the Albany hotel in Birmingham after a concert, they probably would have gone home if they'd known the band were staying out of town.

None of the other current chart toppers have had it as bad as that mind you, but they've been close. In July 1973 Slade were holed up in the Holiday Inn at Swiss Cottage for about two days when fans besieged the hotel.

The hotel's assistant manager even told the band they had to leave because of the situation, though that directive was countermanded by the manager when he returned. So all Slade lost was a few days of freedom and the wing mirrors from their Rolls Royce.

Pilot, the country's latest sensation haven't yet come across any of the fanaticism they are bound to encounter when they go on the road for the first time. They did have a small taste of it the other week though, when ten girls jumped on their car as they were leaving Top of the Pops.

But the final word on all this has to go to the inimitable Ron Wood. His house lies on the Thames river bank at Richmond, with gardens going down to the river and a recording studio in the basement, a cool £140,000 worth, so there's a lot to protect.

"Sometimes a few fans turn up," reckons Ron, "but they don't worry me because I've got me own peep hole to look through. "And anyway, there's so many doors in the house I wouldn't know which one they were knocking at."

Tales of fan mania from Martin Thorpe

IT seems incredible that it's taken Helen Reddy ten attempts at the British charts before actually making it, but that's how long it's been.

Incredible when you consider that in America, this Australian-born lady has picked up practically every award going since she first hit the charts there with I Don't Know How To Love Him.

One year later I Am Woman was released and caused a sensation, as did Helen when she collected her Grammy award for that particular song and amongst others thanked God "for SHE makes everything possible".

In the last four years, Helen's rise to the top has been meteoric, but the fight to get there was quite a hard one. She found Australia stifled her creativity.

"It took me eight years to get out of Australia — and that was only because I won a talent contest with the prize a trip to the States. I knew that I had to get to America to really succeed. In Australia they don't like individual effort, only when it happens collectively.

There are tremendous pressures there that you don't get here in America."

Even when Helen finally arrived in the States, it took a long time for her career to get off the ground. The turning point really came when she married Jeff Wald, who at one point managed Tiny Tim. He finally persuaded Helen to record the song from Jesus Christ, and then spent the next few weeks persuading disc jockeys and journalists to hear the record and write about it. But it was Woman which firmly established Helen as a top performer, and that's where she's been ever since — at least in the

States. Having now broken into our charts, Helen is set for a European tour in April, taking in Germany and Holland as well as one date in London — the first time she will have performed on an English stage.

After all the singles that have been released here, including songs like Delta Dawn, it must have been a surprise that Angie Baby had been the one to break through.

"Well, I suppose so. I'd practically decided that the British just didn't want to know about me."

Quite a few people had asked what the lyrics were all about.

"I think it's a bit like a parlour game — the

REDDY AT LAST!

BY SUE BYROM

words mean different things to different people, and the meanings show more about the people who chose them."

For someone who's had as much success as she has, it's a strange thing to hear Ms Reddy admit that she has absolutely no ear for a commercial song.

"That's normally Jeff's decision, he can hear four bars of a song and know that it'll be a hit. Me, I can record a song in the studio, bring it home, play it on the turntable and still not know if it's commercial."

Peter Allen and Paul Williams are among Helen's favourite song-writers, although she has quite a writing talent herself. Apart from her commitments as a singer and a wife and mother, she also gives a lot of time to the feminist movement, and has performed concerts in several women's prisons. She's also given up a lot of time to political campaigning, and has even considered standing as a candidate.

But meanwhile, Helen Reddy will continue her career as one of the world's top female vocalists — with her eyes set definitely on the European market. Her dedication to her career is matched by her dedication to everything else she does.



Queen of sole

AMERICA BOASTS exceptional soul talent without churning artists out on a conveyor belt basis, least of all Betty Wright whose powerful vocals bring an aura of refreshment to the belching, gritty sounds of funk.

Chart Ladies

The raunchy, punchy sounds of her current single: Shoorah! Shoorah! looks like fast becoming a chart and discotheque success in true Rhythm and blues style.

Betty, who recently celebrated her 21st birthday, received her first gold disc on her 18th birthday and has since gained various other awards and nominations. Not bad going for the gal who thought of herself as a better stage performer than record maker! Even mama agrees she's better at acting than singing — through we're not so sure.

But what Betty lacks in age, she gains in her experience as a remarkable black singer. We are warned not to tread on her intelligence just because she's a minor. . . . It's not the amount of years you've worked at your profession, it's the effort and quality you've put into those years."

Her singing career began when she joined the family spiritual group Echoes of Joy at the age of three. From here on Betty played all the local talent shows in Miami throughout her school years.

Today, she has her own backing group, The Clean Up Men, featuring her Brother Philip. She says about her performance: "Most girl artists are cute, pretty or sweet. I have always been a tomboy. I love to dance and I'm very feminine when I'm dancing. I am funky, but sweet!"

Betty is from a religious family, and has never experimented with drugs, alcohol or cigarettes. She says: "I'm too sure of myself to lose one minute of reality. I must have complete awareness. I don't even like to sleep because I'm afraid I'm going to miss something."

As it is, most of Betty's days and nights are spent writing new material. Her current album, Danger High Voltage contains

completely original compositions. "I have enough material for three albums," Betty reckons, "that is if I wanted to put three albums out!"

This young lady's ambitions are staked at an amazingly high level. Betty would like to sell 25 million records, to be number one in her field and to perform all over the world. And after that? "I'd like to branch out into acting," she adds.

Her greatest fear is that she might return to the bare-foot days of the past, when she earned twelve dollars for singing What Becomes of the Broken Hearted, at her high school. Perhaps that explains why she is the owner of 197 pairs of shoes.

But the days of poverty look to be dead and buried. Instead she is being hailed as a rival contemporary to another outstanding lady, Aretha Franklin.

Not bad going for this young singer. We shoorah dig her sound anyway.



BY WENDY HODGSON

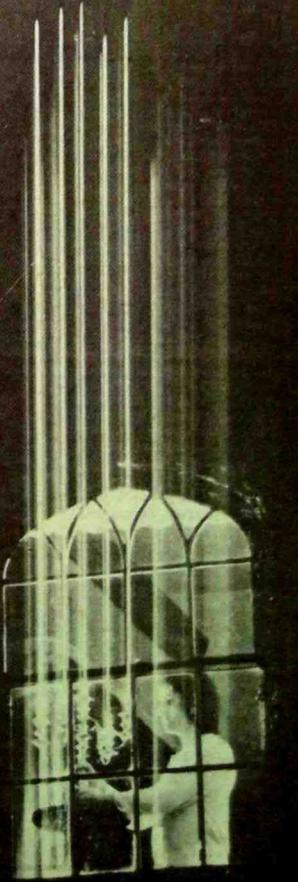
Chris de Burgh

... a name to remember.

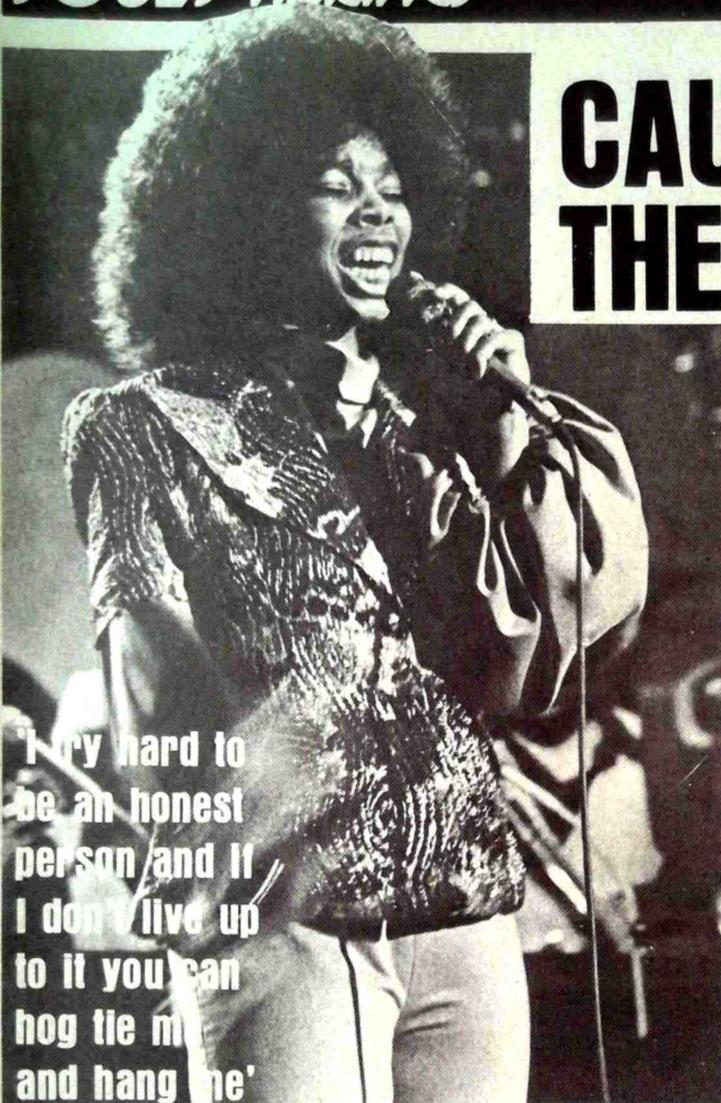
His talent is that he writes exceptionally moving material which he sings in an unusually emotive voice. It is probably the most unique expression of words and music heard in a long while.

His debut album is "Far Beyond These Castle Walls" on A&M Records and Tapes. Produced by Robin Cable. AMLH 68284 CAM 68284 YAM 68284.

Chris de Burgh is currently on the Supertramp/Gallagher & Lyle Tour.



SOUL STIRRINGS



INTERVIEW: DAVID HANCOCK

CAUGHT UP IN THE ROYAL RACE - MILLIE JACKSON

MILLIE JACKSON, Millie Jackson, Millie Jackson. That's all you hear in black music circles these days.

Hey Millie, do you know what they're saying about you over here? They're saying you're the new Queen of Soul. They're saying Aretha and Gladys have blown it.

There's silence on the transatlantic phoneline.

"I'm flabbergasted, 'cos over here they're just sayin': 'Look ol' Millie's been and got herself a hit record!'"

That's a bit of an understatement, but at least Millie is trying to put herself into perspective. The hit record is Caught Up - a concept soul album dealing with that ever likely situation, the love triangle.

Sounds boring? Believe me it's not. The album is built around the greatest soul cut in years - If Lovin' You Is Wrong (I Don't Want To Be Right). Written by Homer Banks, it was a smash for Luther Ingrams. Now Millie makes it believable. And that's only one of

seven superb tracks that might get you denying anything else you've ever heard, as Millie explores that oldest of all relationships with unerring honesty.

"Oh I try very hard to be an honest person and if I don't live up to it you can hog tie me and hang me," she admitted frankly.

For instance she comes from a religious family and like so many soul singers her relations were preachers. So you'd expect her to start singing in church - right?

"You're jokin' - I'm church dead. I had too much church. I didn't want to sing there I went there too often."

And if you think Millie's been caught up and this is some sort of autobiographical album - forget it.

"Oh no! Of course I've run into a few situations, who hasn't? But I just came up with that concept as an idea for an album."

"You see it's really

built around If Lovin' You Is Wrong, because I use that so much in my act," she added.

In fact Millie also helped co-produce the set and gave a hand in writing some of the tracks.

Now she's coming up with another album, which will probably be called Caught Up (Volume Two).

"In this one the husband and wife get back together and you have the girl friend's reaction," she eagerly explained.

BRASSY-SASSY

"It's not quite as brassy-sassy as the last one and there are three country and western tunes on it. But after that it will not be continued. That is definitely the end."

There are plans afoot to bring her over to England on a Spring soul package that will also tour Europe, but she doesn't know yet whether it will work out.

She was here two years ago when she did 56 shows in 30 days, due to double booking.

"I don't want to do that again," she said. "I would not come back under those circumstances."

"In America we play two nights in the same town and I didn't know about the English system of two towns in the same night."

She started singing on the black ghetto "chitlin' circuit" in 1962 but it wasn't for another ten years before she cut her first album, simply titled Millie Jackson.

Many of her American hits from that album were never released in Britain as singles, though It Hurts So Good was featured in the film Cleopatra Jones.

That was when her name started being banded about as Aretha Franklin's successor.

Successor or not there's plenty of room for Millie, Aretha and Gladys in the black music world. In fact she'd be the first to laugh at being called Queen of Soul.

G. D.

Try hard to be an honest person and if I don't live up to it you can hog tie me and hang me!

SOUL GOSSIP

MINNIE RIPERTON about to enter the studios to record album follow-up to Perfect Angel with assistance from members of the Crusaders. No help from Stevie Wonder this time although Stevie and Minnie are likely to get back together sometime for further collaborations.

Barry White given four prestigious image awards by NAACP. The citations were for Best Album (Can't Get Enough), best producer, best male vocalist and best female vocal group (Love Unlimited).

Mr. White's UK press office is not amused at the suggestion that maybe the big Mr. W. should've

got the male vocal group award too. A deluge of products due from Kool and the Gang in the next few months: a new studio album, a jazz album, a Best Of... compilation plus a live double set recorded at last weekend's sellout concert at London's Rainbow Theatre. This Friday (7th) is a new Javells' single Loving You Is Easy and Blue-Eyed Soul, an instrumental cut from Carl Douglas' Kung Fu Fighter elpee. Sweet sensation debut album release delayed to March 14th. St Valentine's Day soul releases include newbies from The Philly Devotions - I Just Can't Say Goodbye (CBS), a 'new' Three Degrees single on Pye Int'l Sugar On Sunday, plus new Epic albums from Booker T., Evergreen, and Labelle's Nighthbrds set.

New Philly releases on Feb 28th: Love Committee's One Day of Peace, and a re-issue for the Intruders: A Nice Girl Like You.



ALBUM PICKS

BOBBY WOMACK: I CAN UNDERSTAND IT (United Artists UAS 29715)

THIS ONE was titled Greatest Hits in the US and the UK title probably sales to cull a few extra sales from the just reissued single (and a bloody great single it is too!) of the same name. A stylist after his mentor, the late, great Sam Cooke, Bobby has a relaxed rapped vocal style that turns everything he touches into black gold, be it his comic-gospel theme song The Preacher, or such unlikely material as Neil Diamond's Sweet Caroline and the standard Fly Me To The Moon. He's also no mean shakes as a guitarist and is backed on most cuts by the sort of beautifully stumbling funk band that typified early sixties soul. Only flaws to an otherwise superb introduction to one of the least acclaimed sovereigns of soul is a tendency for some tracks to end with a suddenness that is nothing short of

startling. That apart, though, this is a superb album. Hear. Buy. Now!

G. D.

THE YOUNGHEARTS: A TASTE OF THE YOUNGHEARTS (20th Century BMS454)

IGNORE THE atrocious sleeve if you can and give this one a couple of hearings. The Younghearts are a male vocal trio probably familiar to you only for their disco hit Wake Up And Start Standing - that's also the first track on this solidly consistent (if not mind-frazzlingly original) album, and sets the pace for what follows: solid, mid-period Temps harmonising over funksome mainstream backings. Horns and strings come care of the prolific Mr. H. B. Barnum and are dependably efficient without being strikingly original. Best cut is the old Jr. Walker hit What Does It Take (To Win Your Love) which gets a tricky but highly efficacious re-run and would make a fine single.

US Soul Singles

- 1 2 HAPPY PEOPLE - Temptations
- 2 1 FIRE - Ohio Players
- 3 1 BELONG TO YOU - Love Unlimited
- 4 4 LET ME START TONITE - Lamont Dozier
- 5 5 RHYME TYME PEOPLE - Kool & The Gang
- 6 6 I AM I AM - Smokey Robinson
- 7 9 DON'T CHA LOVE IT - Miracles
- 8 8 PICK UP THE PIECES - Average White Band
- 9 10 DOCTOR'S ORDERS - Carol Douglas
- 10 12 MIDNIGHT SKY Part 1 - Isley Bros.

**Chi-Lites
in
Britain**

'It's the love sound'

"Hi, you wanna hear our next single, it's really great, all sorts of Japanese introductions, you know, Chinese - style . . ."

Marshall Thompson of the Chi-Lites breaks into a huge grin and paddles to and fro Chinese-style across the hotel room, while the tape plays It's Time For Love, currently favourite to follow Toby, their present single.

It's Holiday Inn time once again, folks, and the Chi-Lites are half-way through their first week of cabaret at Bailey's, Leicester. It's been nearly eighteen months since they were last here, in Britain and since then they've notched up several successes in the charts - Have You Seen Her and Too Good To Be Forgotten amongst them.

On this trip there are only three Chi-Lites: Marshall, Eugene Record and Robin 'Squirrel' Lester. Creedel Jones is continuing the on-off relationship he's been having with the band for sometime going off to do his own thing, re-joining for a while and then leaving again.

"At the moment we're trying out a new guy, T. C. Anderson," Marshall explained, "but the most important thing is the audience reaction. Like if we get someone who's got the right sound, that's great, but it could be totally wrong personality-wise. At the moment, the three of us are O.K., and I'd rather keep it like that

than risk any personality thing going wrong."

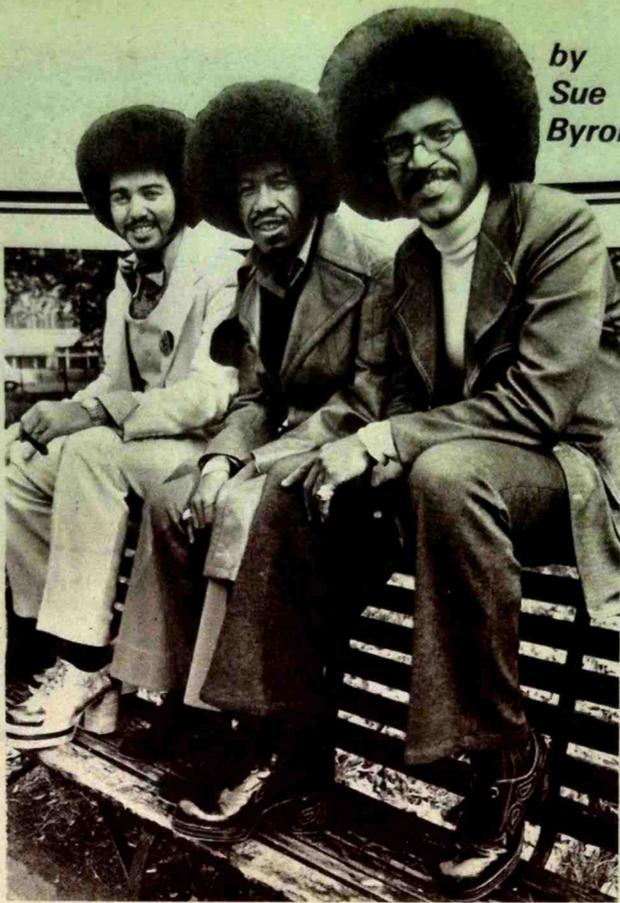
Way back in 1960 when the Chi-Lites were the Hi-Lites (They found out that another group had the same name, so they added the "C" because they all hailed from Chicago), there were five. A few years later they'd trimmed down to four, had innumerable hassles with assorted record labels and not much success. Then in '68 they signed with Brunswick, who they're still with, and things started working out from then on.

1970 saw them with their first big commercial hit (For God's Sake Give More) Power To The People, and since then they've gone from one literal strength to another.

Eugene is the originator with the band, and the songwriter. He also does the mixing for their records.

"People really think of the Chi-Lites as a group who sing pretty songs. We do harmonies, you know, that's the sound that the people seemed to like, and it's the sound we've tried to stay with," Marshall explained as he flashed another of his great grins. "When it comes to mixing and producing, Eugene is the best. He gets those really pretty sounds - they kinda hover in the air. If we was to try something with a bit more funk, then maybe Squirrel would do the sound. He's the one for the faster numbers."

And Marshall? Well, if you get a chance to see them - and it's a show



by
**Sue
Byrom**

you won't want to miss - then you'll see Marshall bopping around and flashing his teeth. Along with Billy Jackson of the Tymes, he has to be one of the few people who really looks as if he's enjoying everything he does.

"It's the love sound, that's what we stick with," he added. "You know, they've been a few acts who've started with love songs and been successful but then they've changed. For our kind of group though, it's really the only thing. Lots of love."

And the group found plenty of love when they bounced onto stage. Backing them was Dynamic Sound, who provided them with just the right amount of sound, including a four-piece brass section.

After a couple of numbers from the band, it was, "ladies and gentlemen, from the United States of America, the one and only" . . . and on they bounced, rivaling the Delfonics for natty attire with their pale blue suits and bow ties.

Strangely enough, the opening number was the

old Harold Melvin and the BlueNotes' hit Where Are All My Friends, before they went into one of their own hits, I Found Sunshine. The pace was slick, as was the choreography, and Eugene was in front for most of the lead vocals in the act: singing as though he meant every word he sang, while Squirrel always looked the smooth dude of the act and Marshall kept on smiling.

They included most of their more recent numbers, and then slowed the pace down with The First Time Ever I Saw Your Face.

Toby and Stoned Out Of My Mind, which for some reason never did much here, got the mood up again and they climaxed with Homely Girl. This number had us up and slapping, and a nice touch was getting girls from the audience up on stage, with each of the band singing his part of the song to the girl he had his arm around. The British love a bit of audience participation - so much so that the Chi-Lites sang it again with three different girls.

The encore number, The Coldest Day Of My Life revealed quite a few pre-chart success fans, and it was with that tear-jerker that the act finished to another standing ovation.

Talking to Marshall afterwards, I asked him if he didn't ever worry about coming off the stage and moving amongst the audience.

"Well, you know, on our first night here, I didn't do that. But you know, you feel that you're holding back, and I don't think that's so good. I only do it in clubs, otherwise it can get a bit dangerous."

"We were playing in the Virgin Isles, you know, there were about 3,000 kids there, and I was reaching out and they were grabbing hold. It was my own fault in a way, 'cause I pulled back and fell over. Busted my arm! I've never heard 3,000 people go so quiet so quick, soon as they realised what'd happened. But I still signed their autographs at the end, busted arm 'n' all - all the way to the ambulance!"

POPSWOP SUPERSTARS

AQUARIUS
(20 Jan to 18 Feb)
If there's any numbers in need of discussion make sure it's carried not in an order's fashion. Talk the problem over quietly and discreetly and be wary of other people's feelings.

PISCES
(19 Feb to 18 Mar)
Money is scarce but if you need to borrow make sure you don't get yourself in debt. A whirl-wind is in the air.

ARIES
(21 Mar to 20 Apr)
People around you will be very moody and touchy so try not to get on the wrong side of them. You do have the knack of putting your foot into things so try being a bit more careful in what you say to others.

TAURUS
(21 Apr to 20 May)
An acquaintance is on its last legs - just about to flie out in a fiery, heated manner. While you will lose one friend, there's plenty more on the verge of being discovered.

GEMINI
(21 May to 20 June)
Keep yourself out of trouble that's brewing. Don't be afraid to say "no" because of looking a "scaredy cat".

CANCER
(21 June to 20 July)
A love is looking for a shoulder to lean on, to cry on and to talk to you, but you're so wrapped up in your own little world that you don't even notice the distress of your partner.

LEO
(21 July to 21 Aug)
There has been far too much bustle and bustle going on at home and at work. It's time you calmed down a bit and got away from all the hassles and problems which are getting you down.

VIRGO
(22 Aug to 21 Sept)
This group is likely to take place amongst working colleagues. Try to refrain from taking part in these malicious vendettas then that way no one can start pulling you to bits.

LIBRA
(22 Sept to 22 Oct)
You're such a misery! You wonder why no one's talking to you or acknowledging you? Well, if you started treating people with a bit more respect and understanding then you wouldn't always be left out of things.

SCORPIO
(23 Oct to 21 Nov)
A letter will arrive with seemingly bad news, but don't jump to conclusions. Read between the lines first and you'll see the situation for some interesting happenings in store.

SAGITTARIUS
(22 Nov to 21 Dec)
If you're anything to say - then say it. It's the perfect time if you're in need of your fair's approval. After you've got it all over with you'll be amazed at the result.

CAPRICORN
(22 Dec to 19 Jan)
A good time is in the air and surprises are being set and awake and aware of something that's happening. A great time for you

The New Single From

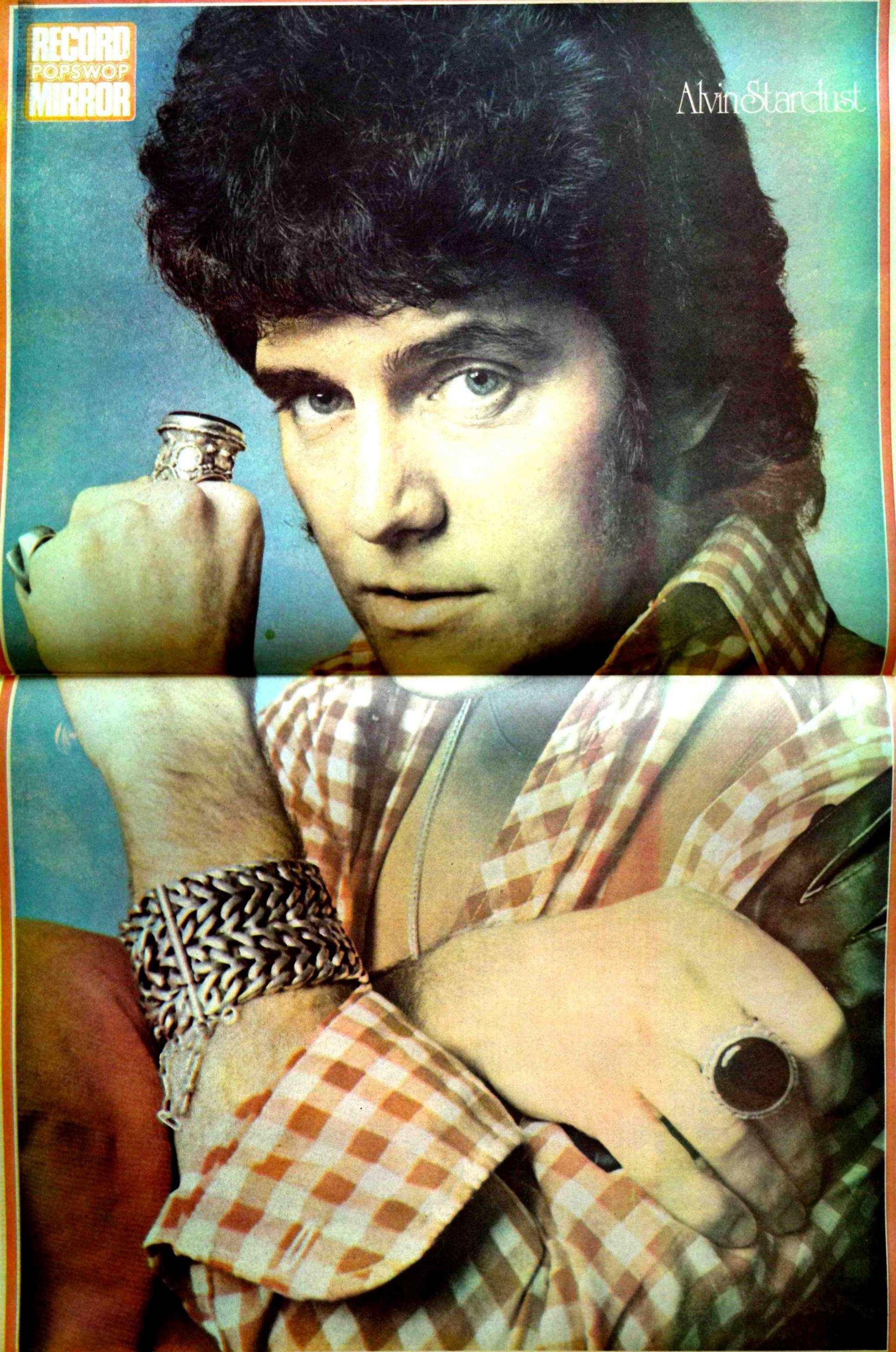
Andy Fairweather Low

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AMS 7136





NEWCASTLE HOTELS just aren't up to it, people roaming around the corridors at three in the morning. It's in bed by eleven and up for the early shift.

So when Splinter plus backing band arrive back late from recording a set for Geordie Scene, hotel management training course etiquette goes straight out the window, especially when the strains of a saxophone drift up from reception through the drummer's plughole.

With just a towel to hide his embarrassment he bolts down stairs to join the jam, by which time the piano player has heard the word and arrived as well.

So Harold's got no chance when he comes hairing down the stairs clutching a guitar, bangs his amp on the counter, plugs in and starts to play.

"Now that's boogey, real boogey," shouts Harold.

I don't care says the manager, you can't do it here.

And the porter was just getting into it reckons Bill Elliot from Splinter.

Harold "the wig" Bergen had been helping Splinter out with backing on the TV set, something which turned out to be quite an ordeal. Harold is affectionately known as "the wig" because he has got just that. But no ordinary one, no Harold's a cosmic kid and he's got a multi-coloured wig, so while they were on the recording the camera kept panning in on it.

'75 hopefuls SPLINTER have been out on the road

Sneaking in the backdoor

"He was the star," reckoned Billy, "we were all so busy laughing at him."

The Geordie Scene appearance is one of a number of TV and radio dates Splinter have been doing since they became nationally known through their single Costafine Town. Now you might think that they'd find some more lucrative way of spending their time now they're famous, like going on the road for example, but not Splinter. They were brought up a thousand chart positions away from Top of the Pops and know that just because they've had one break with one single, it doesn't mean it's going to last.

"Our whole career has been one step in front of the other, play it by ear," explained Bob Purvis the other Splinter, "so we've got no plans to go on the road as yet. We'd like more record success before we headline any gigs."

But Splinter, being inquisitive boys, had to find out how they would go down live. So away from the glare of publicity they fixed themselves up a couple of secret gigs, just to see what would happen. One was at Bourmemouth with Hot Chocolate and the other at Aberystwyth with Charlie and the Wideboys.

"At Aberystwyth it was amazing how many people had heard of us,"



explained Bobby. "The date was just slipped in at the last moment. We went on first and things went really well. They reckon we're the first support band since the Tremeloes."

"We just went to clear the bar with guitars and a kazoo had everyone clapping and singing in no time. I think the audience get off on the fact that you're trying, and of course they relate to Costafine Town."

"But a few good gigs doesn't mean anything. They might have been freaks."

"We just played those two dates to see how we would go on stage," added Bobby, "and now we're dying to do more. But we still laugh to ourselves when we're asked for autographs, and when we meet people like Elton John and even George we're still

amazed! We're still serving our apprenticeship they've done theirs."

"With George there's still that thing where he's a Beatle, it's like working with an idol. So when we recorded the album (The Place I Love) he was producing so we let him get on with it. But perhaps I didn't say all that I wanted to, not that I had any valid criticisms to make anyway. We just accepted that he knew far more about it than us."

"We'll probably be in a better position to help on the next album, that's if George can find time off to produce it."

Bobby would like to get the album recorded before May, because after the hayfever deadline he can't sing a note. But all the tracks for the album are written and ready, more than they need or know what to do with really. They're hoping that this album will take up where the other one left off. Both were very pleased with the reception for that.

"We're really pleased

to see it selling so well in America," said Bobby. "And George was very pleased with it," added Billy, "and when he's pleased we believe it because he knows what he's talking about."

"We make no bones about the fact that people probably bought the album because Billy Preston or someone was on it. But we were satisfied because it's a very full album."

"I don't play it very much but when I do I'm impressed and I'm pleased I'm impressed."

One of the tracks on the album will be the theme music to a film made by ex-Beatle roadie Mal Evans called Little Malcolm and his Struggle Against the Eunuchs, in which Splinter appear briefly.

This is yet another connection the boys have with the Beatles, because apart from their liaison with George Harrison, Bill used to work at Apple and both of the boys are great Beatle fans.

"If we'd had this interview a year ago,"

reckoned Bob, "we'd have been a little more sheepish about mentioning the Beatles. But I got off on them at the time and still do, and there is some Beatle motivation in my songs."

"In fact I've got songs I wrote around the Beatles' era in 1966 which I'd love to record someday."

The next step on the recording scene for Splinter is a new single called Drink All Day, which is taken off the first album, though they've released another track from that album, China Light, for the US. "Drink All Day was a majority decision," added Billy. "We don't think it's the best track on the album, but everyone seemed to think it should be released as a single including George's dad. We hope it'll do better than Costafine Town."

"I mean we were surprised as any new band would be that it got in the charts and we were literally flabbergasted when it got in the Top 20."

"Andy Fairweather Lowe said it was good that we got in the charts just as a duo, because if you need five or six people behind you it means the song's not so good."

"In fact the duo format has gone down very well, especially in the north and that's the way it's going to stay. We've shown that audiences can get off on a guitar and a Kazoo, and anyway you get all that clash of personality stuff in a band."

Yes, they've learnt a lot from the Beatles.

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ONLY THE devil and his pessimistic followers would relish the idea of the Bay City Rollers as has-beens, particularly now that an 18 month clanship (sic) between the band and their producers / songwriters, Bill Martin and Phil Coulter, is over.

The split was not to prove the group's independence or the "big star bit," even if they have shaken off old ties, now that their roots are firmly established in the pop market.

According to Eric Faulkner, the Rollers simply wanted a change by breaking away from their songwriters who, they all agree, contributed greatly to the group's devastating success.

"We're very grateful for everything Bill and Phil have done for us! We learnt such a lot from them! chimes the Scottish tones of Eric Down the receiver. "We're still very good friends!"

The Rollers are now with a new producer / songwriter, Phil Wainman, who has Sweet and Alex Harvey under his wing.

"We're still gonna be the same ol' Rollers," explains Eric. "There won't be any drastic change."

"We feel an awful lot happier writing our own material. It'll be far more satisfying knowing our records are hits because we wrote them," he assures me.

The teenage dreams are hurtling back this month with a re-arranged version of a former Four Seasons hit, Bye-Bye Baby. Did this mean they were lacking confidence in their own, self penned, material. Eric replies: "No. We think that if a song is strong enough, and good enough to be a hit, we will



'There'll
be no
change'
says Eric

BY WENDY HODGSON

release it whether we've written it or not.

"We wrote a few songs for Roll!" he emphasises. And they did indeed. They came up with a lovely Latin - American number, written by Eric and Woody, called Just A Little Love.

The last four weeks have been spent busily in the recording studios writing and compiling tracks for the Rollers' second album. Eight of these tracks were written by the lads themselves.

"We have so much material that we could issue another album next week!" claims Eric.

But what if the Rollers find it impossible to get a hit record with their own melodies — a nasty suggestion yes, but it is a thought! Eric has the perfect answer: "If the record wasn't better than our last, we'd never have released it in the first place."

"If we did make the mistake of releasing one of our songs which turned out to be a flop, we'd all have a good think about it and find out where we went wrong."

The Rollers' most credible single so far has got to be Keep On Dancing. "This record always goes down well," agrees Eric. "People are still asking for copies of it in the shops, but unfortunately it's no longer available. We have a re - arranged

version of Keep On Dancing, which I personally prefer, featured on our forthcoming album."

This album, as yet untitled, is scheduled for release in March.

The Bay City Rollers are facing an interesting and hectic few months. A 40 date tour is lined - up for April, and in between is the long awaited Roller's TV series appropriately titled Shang - a Lang.

One particular Roller's fan leaving school at Easter is looking for part-time employment so that she won't miss this forthcoming TV spectacular! Now that's what we call a truly devoted and dedicated pop fan!

Shang - a Lang will be shown throughout the entire country for a total of 15 weeks. Hosting the show of course, are the boys, who will be appearing in front of an audience of 400. The security men will have to be well endowed (with muscles) to prevent scenes like the stage siege when the Rollers appeared on the 45 show.

Eric tells the story. "We were half way through a number when all the fans rushed on to the stage knocking aside the cameras and their crew. It was great fun, I hope this sort of thing happens on our TV series!" Hope you know what you're letting yourself in for having said that Eric!

Regular meetings are held for putting forward ideas and suggestions for the show. "We'd like to show everyone how we get sounds and effects on our records in the studios!" he continues. There'll be lots of surprises in store."

Each week there will be a life - story of each individual Roller "With real funny photos of us when we were younger," laughs Eric.

"We will choose our own guests and most will be young groups who still haven't made it. It's really very difficult for young bands to make names for themselves; we should know 'cause it happened to us!"

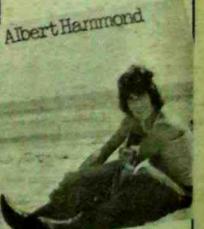
Basically, it will be a musical programme, the first of it's kind the Rollers have ever taken part in. They, themselves will sing three or four numbers, aside, of course, from all the other goodies and packages they have in store for us.

There can't be any doubt now, that the Rollers will continue in their splendid and entertaining way even though they're without their former two songwriters who wrote the group's previous smash hits.

They've proven they possess the qualities an professionalism it takes' remain in the business their own esteem, and say good luck to 'em!



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Love me!

Dear Face,
I'd just like to second "Amy of Bournemouth" (R&PM Jan 25) she said that she enjoyed your page and your comments. I too think your replies are bloody funny and quite reasonable. So ya boo to all the little punks

who write in and complain. Keep up the good work, its a good job some people can take a joke.
A Face fan, London.
Well how about that. This is gonna make it heaven for anyone who complains from now on (?)

Vegetable

Dear Face,
If only we could get our hands on that Wilma Allen from Ayshire, we'd make sure she didn't say any ridiculous things about Bowie again. Who the hell does she think she is? She obviously couldn't

have listened to any of his albums. She must need her head tested if she thinks that that fat, hairy chested, walking Brillo pad can sing. Oh and we don't like being called "carrot heads" okay? Bowie fans, Glamorgan.

I received many letters defending Bowie, and chose to print this one as it contained everything the other letters argued about. Oh, sorry about calling you a "carrot head" carrot head.

Bong

Dear Face,
In your R&PM issue dated Jan 25 the Poll Results were published Ninth in the British Single section was Sweet with Teenage Dream. Sweet have never sung Teenage Dream so could you please correct your mistake.
Sweet fan, Dumbarton.
We wondered whether anyone would spot our deliberate mistake, good excuse, and as you should



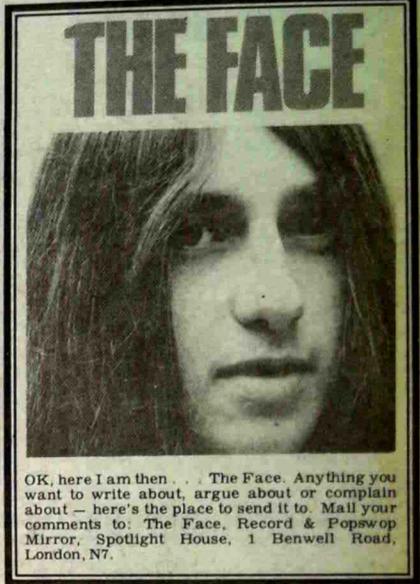
know it should have read T. Rex . . . Teenage Dream. Now will you get off my back, huh.

Pigs

Dear Face,
I'm glad to see all your letters slag male groups. This means that female groups such as Fanny are just perfect. So one up to us girls, you male chauvenist pigs!
Female music fan, London.
No it doesn't. Us fellas are too gentlemanly to put down a lady, and just to prove it, here's a pic of Fanny. Besides Fanny's June Millington has got big . . . would ja believe, eyes. Didn't think you would. The following letter gets my "thicko of the month" award.

Marie

Dear Face,
I wish to tell all readers of R&PM that the only female vocalist worthy of any praise is Marie Osmond. It's disgusting that she only came fourth in the International Section. She came nowhere in the British Section which shows how ignorant the voters are in not recognising real female talent. O.K. the rest of the Osmond family may not be up to much but Marie is an absolute dream to look at and to listen to.
 Mick Ralphs, Romford.
Of course she didn't come anywhere in the British Section, she's not British is she, she's one of yer actual Americans ain't she? Get it right stoopid!



star letter

Dear Face,
I was surprised to see Showaddywaddy out of the reckoning for the best newcomer of 1974 in your poll. I don't think their fans appreciate how good they really are. They produced arguably the best rock 'n' roll single of the year and their debut album is unique in that every track is sheer entertainment. If they can produce that sort of

music on their first album I shudder to think what they can achieve in the future. When I saw them in Manchester I was amazed to see how much motion and energy they put into their act. So come on, let's have a bit of recognition for the World's greatest rock 'n' roll band.
Paul Connor, Cheshire.
Greatest rock n roll band is debatable but your letter earned you a £2.50 record token Paul. You are this week's star writer.

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Area Code 615 - Stone Fox Chase (old Grey Whistle Test)
Beach Boys - Good Vibrations
David Bowie - Space Oddity
David Bowie - 1984
Beatles - She Loves You
Elvis Presley - Tutti Frutti/
Blue Suede Shoes
Johnny Preston - Running Bear
Sweety Dan - Do It Again
Stevie Nicks - Reeling In The Years
Jimi Hendrix - All Along The Watchtower
The Wind Cries Mary
Wings - Give Ireland Back to the Irish
Steve Stills - Love The One You're With
Santana - Jng/Evil Ways
Alice Cooper - Muscle of Love
Monkees - I'm A Believer
Buffalo Springfield - For What It's Worth
Gary Glitter - Happy Birthday Wings - Uncle Albert
Canned Heat - On The Road Again
Tommy Roe - Sheila
Rolling Stones - Street Fighting Man
Who - Behind Blue Eyes
B. Bumble - Nut Rocker
Lloyd Price - Personality/
Stagger Lee
Four Seasons - Sherry
Big Girls Don't Cry
Joe Cocker - With A Little help From My Friends

SECTION TWO 55p
Mel and Tim - Backfield In Motion
Johnny Nash - Cupid/
Hoid Nite Tight
Private Bell/Judy Clay - I Will Be Your Number One
Felicie Taylor - It May Be Winter
Kool And The Gang - Funky Stuff
Wings Chosen Few - Footsie Del Carter - Dreams
Ronniettes - Be My Baby
Curtis Mayfield - Move On Up
James Brown - Funky President
Booker T - Green Onions
The Tams - Hey Get Don't Bother Me
Dooley Silverspoon - Bump Me Baby
Billy Preston - Billy's Bag
First Choice - Armed And Extremely Dangerous
Creative Source - Migration
Staples Singers - Repeat Yourself
Curtis Mayfield - Superfly

SECTION THREE 70p
Betty Wright - Clean Up Woman
Fontella Bass - Rescue Me
Booker T - Green Onions
Van McCoy - Boogie (Instrumental)
Jackie Wilson - You Left The Fire Burning
Little Anthony and The Imperials - Going Out Of My Head
The Philly Sound - Don't Depend On Me (Instrumental)
Arthur Conley - Sweet Soul Music/
Soul Street

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Real high

Dear Face,
I thought the R&PM poll results were quite reasonable apart from one thing, the stage act. The children who voted the Bay City Rollers into second place could never have seen them live. I saw them at the Pier Pavilion, Lowestoft and when they came on stage they had been in the booze. They forgot most of their words and could not reach the high notes.
Queen fan, Lowestoft.
Funny, drink always makes me hit the high spots. You should have seen me last Saturday or Sunday or Monday . . .

Bedazzled

Dear Face,
Just who the hell does that Gary and Rollers fan think she is? Just take a look at the International Section of the R&PM poll and you will find that Gary Glitter and his records were not mentioned. By comparison I may add that Donny came 5th in the male section, Marie 4th in the female section, the group themselves 3rd in the

group section and Love Me For A Reason 1st in the single section. After all that the Gary fan must see who the petty artist really is, or is she too dazzled by the glitter to see it?
Male Osmond fan, No Address.
A male Osmond fan, gee I'll be getting letters from male Bay City Rollers fans next.

Off key

Dear Face,
If you don't do an interview on keyboard king Rick Wakeman I won't buy your stupid paper any more. Rick Wakeman, if you've heard of him, has made two solo albums, both are brilliant. Judging from the answers you write to readers, letters you sound a great thick dunce. Bet you a quid you don't print this letter.
No Name or Address supplied
You owe me a quid Buster. May I return the

compliment, brick. Of course I've heard of Rick Wakeman, I have both of his albums and I too am looking forward to his third. Nuff said.

Too late

Dear Face,
I was absolutely disgusted and shocked to read that David Essex has got to move again, the third time. These so called fans can't be real fans if they constantly bother and pester him at home making his and his family's life a complete misery. Surely our stars are entitled to some privacy.
Jackey Croker, Berks
Quite right, if any of you lot out there are reading this and helped in his decision to move again, well I hope you're happy. And you wonder why some of the stars have to hire bodyguards to protect themselves from this kind of thing. Some people take idol worship too far.



win your favourite records

TO WIN your two favourite TOP FIFTY singles study the adverts in this feature, and tell us the name of the advertiser who has got a Jailhouse Rock.

Send us the name of the advertiser, and your name and address, along with the titles of your two favourite top fifty singles, the first five correct answers opened will win. Send to: Alan Edwards, Record & Popsop Mirror (Comp 4), Spotlight House, 1 Benwell Road, London N7 7AX. Good Luck!

Congratulations to last week's winners (listed below), who will receive their prizes very shortly.

1. Laurence Mannion, 146 Boyer St., Derby. 2. S. Tahernia, 14 Brookfield Park, London, NW5. 3. Mr G. Styles, 43 Cleveland Rd., Chichester, Sussex. 4. Paul Thompson, 11 St Andrews Avenue, Thorpe, Norwich. 5. J. Osborne, 14 Duncan Drive, Guildford, Surrey.

SLADE: How Does It Feel (Polydor 2058 547)
 Another two songs from Flame — and the A-side is very different from the usual Slade material, with far less reliance on guitars and far more on an orchestral arrangement. There's a gentle piano intro before Noddy's voice comes in, singing in an almost subdued voice. Even when the song kicks off, the arrangement is very different. Be interesting to see the fans react, but I don't think they'll have too much trouble succeeding.



MUD: The Secrets That You Keep (Rak 194)

A special Valentine cover on this new single, where Les and the lads seem to have decided to keep on the Elvis kick and have another bash with a fairly down tempo song. I personally thought that Lonely This Christmas was the worst record Mud had done to date, and hated the Elvis impression. Although there is more backing from the rest of the lads than on the previous single, it's very much in the same vein. Shame, because they can do some great numbers.

THE OSMONDS: Having A Party (MGM 2006 492)

H. B. Barnum, who co-wrote this number, also recently released his own version, which didn't quite take off. Now The Osmonds have released it, and who wants to bet that this will make it? Obviously lots of party noises and general merriment, and funk Osmond-style.

PAUL McCARTNEY AND WINGS: Sally G (Apple R 5995)

Weeee — ha, let's go hoe — down with Paul and the band to Tennessee, fiddle playing and all. Very pleasant and everything, but I wonder what the reaction would have been if it hadn't been sung by Paul McC and friends. Not really something to set the turn-tables on fire.

SWEET DREAMS: The Best Of Everything (Bradleys 7502)

Here comes Polly Brown again in her darker image, with a nice, bounce — along number with a good catchy tune behind it. The male half of the duo contributes a bit more on this one, and it should be an obvious chart contender.

JANIS JOPLIN: Me And Bobby McGee (CBS 7019)

This is a classic Joplin number from her Pearl album showing her amazing voice in one of its slightly less frantic moods. The song really doesn't need any introduction, more of a why — has — it — been — released question.

WILLIE HUTCH: MARK OF THE BEAST (Tamla Motown STML 11280)

WILLIE HUTCH has all the ingredients for possible future soul superstardom neatly displayed on this, his third solo outing with Tamla: he did all the arrangements, wrote 95 per cent of the material and produced it



PICK OF THE WEEK

SHIRLEY & COMPANY: SHAME, SHAME, SHAME (All Platinum 6146 301)

First on a new label that's being run under the guiding hand of Sylvia (Pillow Talk) Robinson, who also wrote this single. It's the best disco record I've heard in ages, and it's one of those records that once heard, wiggles away in the brain and drives you mad. It's a huge smash in the clubs and if it doesn't make number one I'll sulk for months.

himself. The result is an album that's impossible to fault technically but lacking in that extra little spark that sets the really great apart from the merely competent. As things stand, Mark Of The Beast is a pleasant but unstartling blend of contemporary soul styles (Whitfield, Curtis Mayfield etc.) that promises more for the future than it delivers right now.

G. D.

SUZI QUATRO: YOUR MAMMA WON'T LIKE ME (RAK 191)

Funk hits Ms. Quatro on this new single with a much fuller backing sound that stirs things up and sets them down in a very soulful way. There's still Suzi's vocals ripping through the whole thing, but the combined sound is certainly one of the best things she's done.

THE JAVELLS FEATURING NOSMO KING: LOVIN' YOU IS EASY (PVE 7N 45435)

Follow-up to Goodbye Nothing To Say stays pretty close to the rhythms set out in the first single: fast beat that swings into a chorus and

keeps you dancing right the way through. Perhaps not the same immediate drive as their last one, but a winner all the same.

PARLIAMENT: UP FOR THE DOWN STROKE (CASABLANCA CBX 506)

American funk that's tailor-made for current disco dancing — strong bass and brass sections, with a few whistles thrown in for good luck. They say that the difference between the way the British dance and the way the Americans dance is that one dances on the up beat, the other on the down beat, so this one should work as a good compromise.

PAPER LACE: HIT-CHIN' A RIDE '75 (BUS STOP 1024)

It took much beating of heads against walls and frowning of brows before we managed to remember that this song was previously a hit for Vanity Faye. Light and bouncy, it doesn't have a lot of depth, but maybe people fancy something a little on the flighty side.

Singles

REVIEWED BY SUE BYROM



EMPEROR ROSKO

OHIO PLAYERS: Fire (Mercury 6167 058)

Huge hit for the Ohios in the States, like the song says, when you're hot you're hot, and that's what they most certainly are. Tight funk that's already a great favourite in the discos, strong bass riffs running all through it. It's only a matter of time before they make it, they've got everything else.

EMPEROR ROSKO: Al Capone (Trojan TR 7949)
 In my far — away

different. Having grown up with a mellow — yellow Donovan, it's strange to hear him with accompanying backing vocalists and full orchestration. The combination doesn't go somehow.

NEIL SEDAKA: The Queen Of 1964 (Polydor 2058 546)

When I was sorting out all the singles this week I thought what a lot of singles there were by established chart names, and it should be good for some fighting in the charts. I don't know

about fighting having listened to a few of them now, more like surrender! From Sedaka comes this dreadful saga of an over — aged groupie sung to some kind of samba beat and oohs and aahs from anonymous voices in the background. Having given us so many great songs recently, where on earth did this come from?

O'JAYS: Sunshine Part II (Philadelphia PIR 2950)
 From the O'Jays Live In London album, this is really where the track

should be left — for a club / cabaret performance. The rapping intro never sounds successful on a single, and the song itself isn't nearly as strong as some of their previous material, being slower and dramatic in an unnecessary way.

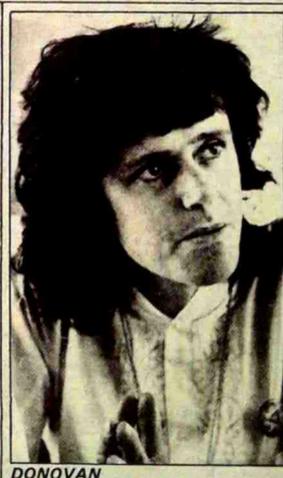
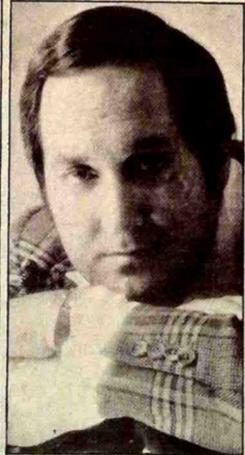
AVERAGE WHITE BAND: Pick Up The Pieces (Atlantic K 10489)

Previously released last year without achieving too much in the way of chart success, AVB have since gone from strength to strength, especially in the States, where this went to number five. Because of that, Atlantic have decided to re-release it. It still sounds as good as it did before: a funky instrumental number. With the soul sound having taken off recently, it should have a good chance of success.

MIKE McGEAR: Sea Breezes In Love / Givin' Grease A Ride (Warner Bros. K 16520)

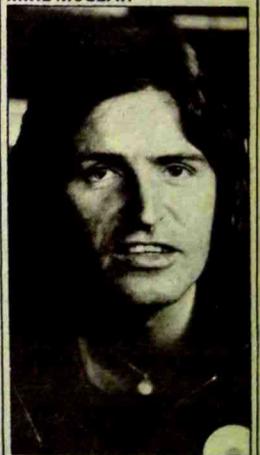
Double A-side from Our Kid, and on Sea Breezes he sounds more like Paul than Paul sometimes does. Both sides are from his McGear album. Taking Sea Breezes first, there are about four changes of pace on this Bryan Ferry song, including a semi-reggae phase, which makes it difficult to see how it would go down with listeners. The Flip A is a McCartney song and a McCartney production, and is one of the Deadman's Curve-type songs — screaming tyres in the background. Can't see either of them doing much, but the latter gets my vote.

NEIL SEDAKA



DONOVAN

MIKE McGEAR



BEATLES

- ★ Hard Days Night
- ★ Hey Jude
- ★ Let It Be

ELVIS

- ★ In Concert

ROLLING STONES

- ★ Gimme Shelter
- ★ Rolling Stones on Tour

DAVID BOWIE

- ★ Jean Genie

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DISCOS

by DAVE LONGMAN

The Johnnie Walker Road Show

JOHNNIE WALKER now credits himself with having one of the best disco set-ups in the country. He's been developing his shows over the last six months, so now when he goes around the country he reckons he gives pretty good value for money. Most of the halls and clubs where he plays hold between 500 and 3,000 people, so you can imagine it is a pretty terrifying prospect having all those faces staring at you.

"I was down in Taunton recently at the Club Camelot, and it was really strange. I was putting on the records, and instead of the kids dancing, they were crowding around the stage staring at me.

"I felt I should have stood on my head or something. It is then that you have to be more of an entertainer than a disc jockey.

"Other clubs you go to like Racquel's in Basildon, they'll really get into the music. It was at Racquel's that I picked up on the Ruple Edwards' single.

"Radio One wasn't playing it at the time, and as the kids seemed to like it so much when I got back to London I put it on my show. Since then it became a Top 30 hit.

"The same sort of thing happens all around the country, and I picked up on the Dandy Livingstone single, Suzanne Beware Of The Devil, when I was in Birmingham.

"The discos are very useful for my radio show in that they keep me aware of what is happening around the country.

"I work on the principle that if the kids are paying more on the door to come in and see 'Johnnie Walker - Radio One', then they should have something a bit special.

"I use some really good stereo equipment, and at the moment I'm thinking of moving in to the Quad market, but one step at a time."

What is most worrying for Johnnie is the increase in costs, especially petrol. "I don't know how some of the groups are going to survive going around the country with the costs as they are."



Johnnie talks about his disco equipment . . .

IT HASN'T been an easy task in bringing all the equipment together. One of his main criticisms of the disco business is that there isn't any one company that you can go to if you require a sound system of the type he requires.

"It's great if you want a relatively small system, in which case you can go to somebody like Roger Squire (where Johnnie went first off), but if you require something in the region of 1,400 watts, in his opinion, there is nobody.

"I've built up my present system over the last six months with the

help of my roadie, Martin Sayell. I started off with a Roger Squire Citronic console, specially fitted out with Bang & Olufsen turntables adapted for instant start.

"The turntables continue to track even with the stage vibration, and have lasted very well, especially when you realise they are being put to a use they were never designed for. Then, in the console I've got a Roger Squire Jingle Machine fitted.

"I don't use many jingles, though the machine is very useful for playing short interview tracks from albums. Jingles are a very

individual thing, and I won't use them unless they are of as good a quality as the music I'm playing.

"From the deck, the sound goes into two Amron DC 500A amplifiers, and this passes into either the Emphasis Bass Cabinets or into the Vitavox High Frequency Horns. I use four of each, but the original speakers in the bass cabinets blew up when I first used them, so I now use Gauss speakers there."

As regards the microphone, Johnnie uses an Audac Radio Microphone. This means that he can wander all over

the stage free of wires. As a back-up, Johnnie also carries a lead mic, which also comes into use when he has anyone up on stage for competitions.

Lighting is the other item on the list for Johnnie. At the moment he is looking into the idea of using big-screen projection at his gigs.

He's thinking of this in favour of video, mainly because of the difficulties of carrying four or five television monitors around with him.

Anyway, for the moment he is just using some Rank Aldis Tutor Two projectors together with some strobe lights.

RECORD & POPSWOP MIRROR 3RD NATIONAL DISCO TOP 20

- | | | |
|---|------------------------|----------|
| 1 | Ms Grace | RCA |
| | Tymes | |
| 2 | Never Can Say Goodbye | MGM |
| | Gloria Gaynor | |
| 3 | Only One Woman | Rocket |
| | Nigel Olsson | |
| 4 | The Bump | RAK |
| | Kenny | |
| 5 | Down Down | Vertigo |
| | Status Quo | |
| 6 | I Can Help | Monument |
| | Billy Swan | |
| 7 | Boogie On Reggae Woman | Tamla |
| | Steve Wonder | |
| 8 | Are You Ready To Rock | Warners |
| | Wizzard | |



- | | | |
|----|-----------------------------------|-----------|
| 9 | Help Me Make It Through The Night | Trojan |
| | John Holt | |
| 10 | Shoo Rah Shoo Rah | RCA |
| | Betty Wright | |
| 11 | Now I'm Here | EMI |
| | Queen | |
| 12 | Goodbye My Love | Bell |
| | Glitter Band | |
| 13 | Doctor Love | Bell |
| | Pearls | |
| 14 | Under My Thumb | PYE |
| | Wayne Gibson | |
| 15 | Get Dancin' | Chelsea |
| | Disco Tex | |
| 16 | Toby | Brunswick |
| | Chi Lites | |
| 17 | Do It Till You're Satisfied | PYE |
| | B.T. Express | |
| 18 | January | EMI |
| | Pilot | |
| 19 | Mandy | Arista |
| | Barry Manilow | |
| 20 | You Can Have It All | Jayboy |
| | George McCrae | |

This month's chart was compiled with the help of returns from 61 disc jockeys from around the country.



FIFTY ROSKO SINGLES TO WIN!

HERE YA then, a chance to win a copy of the new single from the Emperor Rosko. This particular record out on Trojan, goes under the title of Al Capone. We've got 50 copies to give away, and all we want you to do is answer these three questions about Rosko and the Trojan label:

- 1 In which country was Rosko born?
- 2 Which band did Rosko first introduce on stage? Was it: The Dave Clark Five, The Stones or the Beatles? A clue, it was in Paris.
- 3 How many volts has John Holt got on his latest album?

Write your answers on the coupon, together with your name, age and address, and send it to the address shown.

ROSKO CONTEST COUPON

Name

Age

Address

To: Rosko Competition, Record & Popswop Mirror, PO Box 195, 1, Benwell Road, London N7. Closing date: 24 February, 1975.

THE DISCO biggies are heading your way in grand style this February.

First off my pile this month is a single from Bobby Womack, I Can Understand It, on the United Artists label. It's a great little number first put on disc in 1972. Given the chance, it could make the grade.

Everybody, is the current title from Brinsley Schwarz, also on UA, and could register if the sounds you play are on the heavier side.

Probably the record with the best chance of making it this month is from Barry Manilow, Mandy. It is a re-hash of the old hit, Brandy Was A

DISCOS

by DAVE LONGMAN

Single soundings

Fine Girl.

With the new words, and judging by the fact that it has just been Number One in the States, well, it has to be a big hit.

That's on the Arista label.

I liked the chart contribution from Johnny Rivers last year, Six Days On The Road, but I

can't see his newie, Sitting In Limbo making the 50 when the others didn't. Johnny Rivers is on Atlantic, as is Blue Magic. Now this one could be the smooth single you've been searchin' for, going under the banner of Three Ring Circus. Love Don't You Go Through No Changes On Me is the offering from Sister Sledge, also on Atlantic.

This record is one of four that the record

down a treat last week when I played it. It was a top five hit in Holland.

Kool and the Gang are coming on strong with Rhyme Tyme People, and this Stateside band must break over here soon, but perhaps this isn't the one for them.

Syl Johnson is being tipped by one and all as being the best thing since fried buttered sliced bread, and judging by the track, Let Yourself Go, he could be on a winner. That's on the London label.

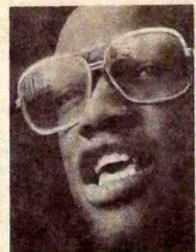
You may remember a short note we printed recently about Sonet Records. Well, in true tradition they've resurrected the Shepherds Bush Comets to rock through Amazing Grace.

With the current interest in Sonet via Sylvia, this is guaranteed a big disco playing, and depending on the Radio One producers, could be a comet to watch!

Warners, not always noted for their efforts in the disco market, have a new single out from Mike McGear, which frankly won't do a thing. Sorry Mike.

Reminder to Warners about sending me a cracked copy of the Tower of Power single, So Very Hard To Go. Pity because from what I can make out, it sounds very promising!

And, from the worst record going the rounds, take a listen to Rosalind Clark trying to perform hari-kari to the James Taylor number, Night Owl, which was so well performed by Carly Simon on her No Secrets album. Boo Hoo to Rosalind.



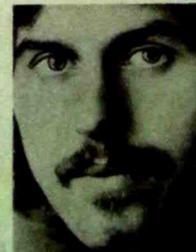
BOBBY WOMACK

company are billing as Disco Picks, and certainly lives up to the titling. The Jimmy Castor Bunch must win the prize for the most outrageous title of the month, the Bertha Butt Boogie. Nice one, as is Rex Garvin's Sock It Too 'Em J.B., and this could do really well in the clubs. The trouble is, that although the clubs will react well, it doesn't mean the punters will be willing to spend the pennies.

The Rex Garvin is a re-release from 1966. The last of the Atlantic bunch is from Hot Ice, and fits the bill well if you fancy a good old Boogie Jogie.

Ronnie Williams on the Chelsea label is Dreamin, and this, his first contender for the year, deserves a few radio plays, and I don't think anyone will be surprised to see him in the charts before too long.

Coming out of Holland are Spooky and Sue, with the old Big Dee Erwin classic, Swinging On A Star. This ditty on Polydor has a great middle section that went



JOHNNY RIVERS



It's the hops!

ALL THAT beer being brewed in Kent seems to be driving everyone mad! Sampling some of those pints has been "Barney Steve Haines", a local jock.

Steve has built up quite a reputation in the Bromley area for the stunts he gets up to. He's done just about everything, including fire blowing, sword swallowing, riding a horse around the disco, and acrobatics.

He does all of this while dressed up in outlandish glitter clothes and huge platform shoes.

He also uses a pair of glasses which light up, and he sometimes fits fireworks to them which

explode in his face. Sounds dangerous!

In the past, he's ridden on top of a double-decker bus, streaked up the mast of the Cutty Sark, and has been towed behind the rowing eight at Putney.

Steve is, at the moment, open to any challenges which give him a 50/50 chance of survival, so if you've got any challenges, write in to R&PM, care of the Disco page.

Preparations are underway for Steve to kick off on an extensive tour of the UK, taking in as many of the colleges and clubs as possible. He's just bought another £800 worth of equipment, so watch out!

CALBARRIE STAMPEDE?

BEFORE CHRISTMAS in one of our issues, we included a piece about Calbarrie, a disco company from Luton.

Well, so many of you wrote in to us about the units they produce, we thought we would give you their address.

They have recently opened a showroom in Luton at 88, Wellington Street, and frankly, if you take the trouble to visit them direct, you'll get the equipment quite a bit cheaper. Their gear is some of the best on the market.

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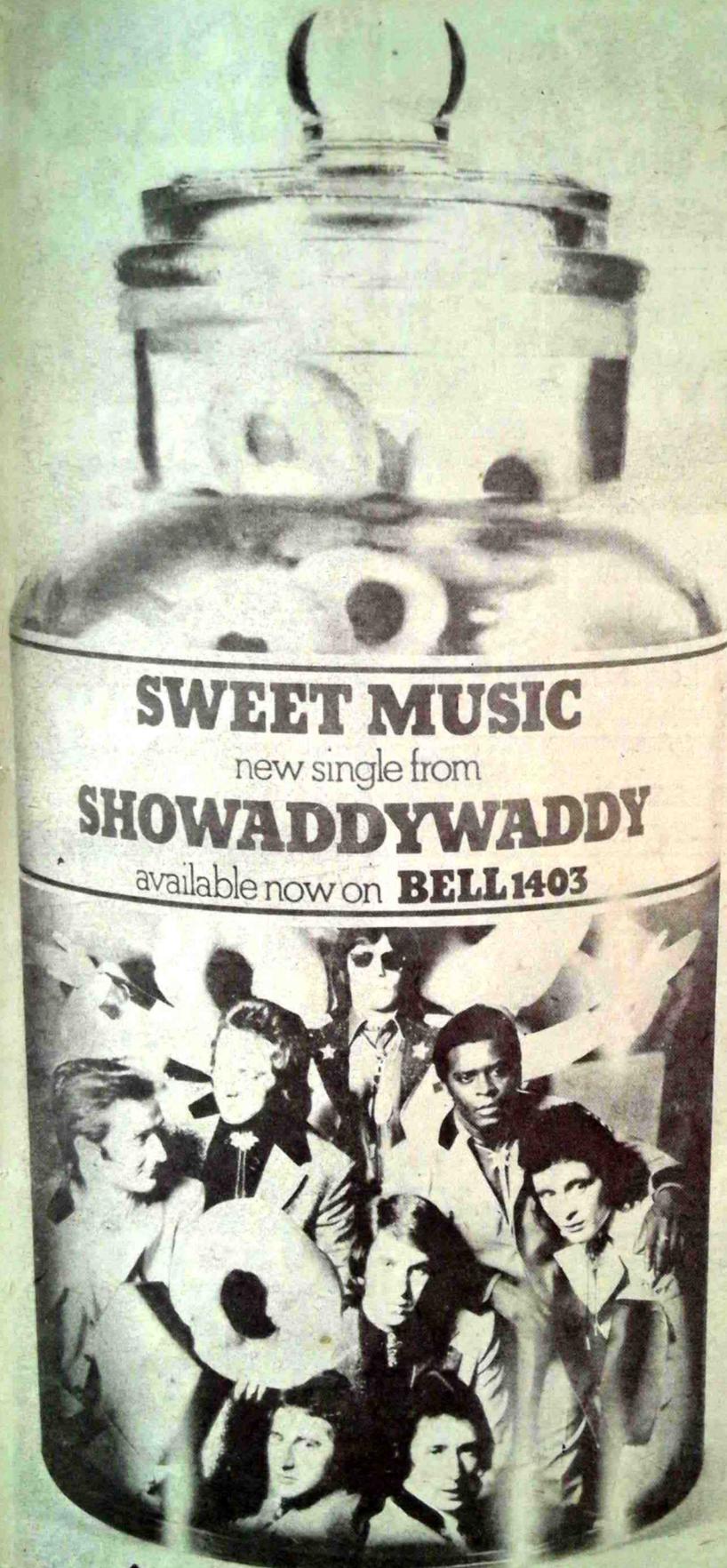
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DISCOS

BY DAVE LONGMAN

Like the man said— Soundsincredible!



NICK: the man from Soundsincredible

IF YOU'RE looking to hire a disco in the London area, Soundsincredible are a good bet.

They do all manner of gigs for a very reasonable price, including barbecues, riverboat shuffles, charity discos, and the most important of them all, wedding receptions.

Nick is the boss man for the company, which also runs Redbox, a subsidiary company which has resident jocks in clubs around London.

At the moment they're going head over heels about lighting and the 360 degree prism lenses. The lenses rotate, so instead of the lighting effect from the projector being focussed on one wall permanently, it means that they move all round the room.

That and strobe lights, and it fair knocks your head off!

To get into the clubs where Nick has discos it costs, on average, 50 pence, and by the sound of it, it's good value for money.

Most of the radio style dee jays play soul at the discos, so if that's your style of music, try Redbox.

TONY HADLAND, one of the runners-up in the recent R+PM Jingle Competition has written in from Reading.

Tony works for Quadrodisco, one of the only Quad disco companies in the UK. In recent years, Tony has worked in radio and television at home and on the Continent, including presenting a show in Flemish for BRT, the Belgian television service.

The show was a British Rock Special, featuring Queen, Middle Of The Road, Geordie, Medicine Head, Collin Blunstone and Barry Blue.

Back on the home front, he's been recording jingles for the BBC Radio London shows Pop Shop, The Other Programme, and Reggae Time.

During the last few years, he's also been working for BBC Radio Oxford and Radio Belgium.

Quadrodisco, as Tony said, is one of the only Quad companies doing the rounds, and was, in fact, the first. Due to the amount of space that the speakers and the console take up in the van, they're rather limited to the

number of discs they carry, but they still manage to cram in over 1500. The records aren't just soul, but take in anything from a waltz to rock and roll.

Tony, who incidentally is the home counties regional officer for the NADJ, with the rest of the Quadrodisco team travels the whole of southern England, going from Birmingham to Portsmouth to London.

As with Johnnie Walker, Tony's gigs take in anything from 300 to 3,000 people. Try and catch them one night. It's well worth a listen to the Quad sounds of Dark Side Of The Moon, Tubular Bells and Santana 3.

Och aye, all of you north of East Cheam, here's news about your very own disco men,

Butterfly Discotheques.

The strange thing about Butterfly is their note paper. In the top left hand corner is a lepidoptera known as the Herald. Unfortunately, the Herald is a moth. Anyway, read on.

Butterfly is based in Irvine, Ayrshire, and they cover 34 resident halls and 15 mobile dates in and around the west of Scotland. Each of the jocks works from either their own Soul Top 30 or the Ever Popular Top 30, and from the looks of things, the Northern Soul boom hasn't touched that far north.

Reggae and soul are the main requirements at the discos in Scotland according to Butterfly, but there are certain gigs where the audience is quite happy with the Top 30.

One of the guest jocks with Butterfly from time to time is Brian Ford from Radio Clyde, and in return several of the Butterfly people have guested on his shows.

The company have been on the road for about six years altogether, working in all the big halls. Door prices here again range quite a lot, but most places you can get into for around 50 pence.

DISCO CHAT

RADIO DISCO

BBC RADIO London, broadcasting on 206 metres in the medium wave are at present hosting a disco service each Friday evening on the Pop Shop programme from 10 till 2.00 am. Working on the programme from now on will be yours truly, supplying the disco tips and news of what's happening in London and the home counties.

Other regular features in the programme include a full review of all current single releases. Also being hauled into the studios are top record company executives talking about their company prospects and projects for the future. You'd better keep your ears tuned in!



DYLAN

ANDY WILLIAMS

GLORIA GAYNOR

ELVIS PRESLEY: Promised Land (RCA APL 1-0873).

There can't be anyone over the age of ten who has not enjoyed at least one of Elvis Presley's records; whether it be fast, raunchy rock or deep, soothing ballads. Those who prefer the King singing in the latter style will thoroughly enjoy his current album. The only dance-jerking track being Promised Land. The rest of the album bursts with that unmistakable voice of the true king in the record world. If You Talk In Your Sleep is perhaps the only other number you'll already be acquainted with. So, if you're wanting calm, relaxing melodies, this album is a must. **WH**

THE CH-LITES: (For God's Sake) Give More Power To The People (Brunswick BRLS 3011). A Lonely Man (Brunswick BRLS 3012).

In their infinite wisdom Decca have seen fit to re-release these two early Ch-Lites albums while the group are currently in this country. We should be grateful because they contain some of the strongest singles the group have ever made. If your money won't spread to both, then go first for A Lonely Man, which contains the incredible The Coldest Days Of My Life, as well as their other smash, Oh Girl. The Power To The People album with its title track and Have You Seen, also has its fair share of beauties, but lead singer Eugene Record still hadn't quite perfected the delicate techniques of production that would distinguish their later work. It's possible that with A Lonely Man he reached a peak that even now he's only holding on to. A classic soul album. **DH**

GLORIA GAYNOR: Never Can Say Goodbye (MGM 2315 321).

The success of Ms Gaynor's single of the same name has been responsible for the rush-release of this album, previously scheduled for March. The single was one of my favourites of last year, and it's been extended to over six minutes on the first side of this LP - sandwiched between two other disco numbers: Honey Bee and Reach Out, I'll Be There - also both in the six-minute length slot. There's also no separation between the three bands, so marathon dancers prepare. The second side is more orthodox, five songs of more usual length, but still keeping the tempo register on up. She's rated the Disco Queen in the States, and must be eligible for that title here - this album should get her the necessary votes. Smashing. **SB**

Albums

RALPH McTELL: Streets (W. Bros. K56105).

This is Ralph McTell's third album on the Warner Brothers label and is one of the most enchanting works he's ever produced. The legendary Streets Of London begins the album and one might assume that this magical song, loved by many, would be difficult to follow; but in actual fact some of the more obscure numbers, though not as mesmeric, have a kind of haunting charm all their own - particularly the melancholy Grande Affair, which Ralph tackles with a kind of Marlene Dietrich wistfulness. All the compositions are very versatile - there are love toons, lullabies and calypso beats and a song in French, to boot. To highlight the songs Ralph has used the creme de la creme of the music world, including Jerry Donahue (lead guitar); Dave Pegg (bass) - both ex-Fairport Convention; Danny Lane (drums); Rabbit (piano); Lindisfarne bassist Rod Clements; and hyaline vocalist Maddy Prior of Steeleye Span. So overall Streets is a flawless piece of entertainment which cannot fail to please everyone; from the milkman to grandma. **JI**

ARETHA FRANKLIN: With Everything I Feel In Me (Atlantic K50093).

It should be ridiculous to talk about the impersonal feel of an Aretha album, but that's exactly the impression you get from this set of high gloss songs. If she has deserted her roots for the lucrative top night club circuit - good luck to her. It's when she starts working out on silly Burt Bacharach songs like You'll Never Get To Heaven that you start to wonder why. The arrangements are a little too lush maybe but the voice still has great quality and all the right people are here like Chuck Rainey and Cornell Dupree but in the end it's a little bit too supermarket and only the title track really works well. Perhaps it's just that Aretha has become a little demode for me. **D.H.**

TOM RUSH: Ladies Love Outlaws (CBS 80282).

Well you've got Jeff (Doobie Brothers) Baxter; The Memphis Horns; James Taylor and Carly Simon, all involved somewhere or other on this slickly professional folk/country rock album and the result is a very pleasing laid-back 10 tracks that wander in style between very good Tom Paxton and Hoyt Axton. Tom Rush's vocals have never been distinctive enough to make him over-popular and unfortunately this album will change nothing but it has found one convert, and if you give it a chance you could be surprised too. **D.H.**

ROBIN TROWER: For Earth Below (Chrysalis CHR 1073).

It's hard to define this album. If you define the vocals, bass player James Dewar is a dead ringer for Paul Rodgers. The Aethra track even sounds like the Stealer when you're only half listening. Or, perhaps, you define it by the album title which sounds like some conversation concoction from Manfred Mann. But as Trower is a guitar player we should define the album from that point of view, which is easy. Hendrix, pure Hendrix. But it's not a rip-off. Trower has paid his dues with Procol Harum and is now using his abilities with the axe to perpetuate the Woodstock dream, so it isn't such a cheap stunt. In fact, if Trower continues beyond the '69/'70 Hendrix stage he's reached at the moment, then we could be in for some reincarnation rock, past the stage where Jimi left off. What a thought. **MT**

ROBIN TROWER



ANDY WILLIAMS: You Lay So Easy On My Mind (CBS 80490).

Love seems to be the name of the game for Andy on this album, as five of the ten tracks have the word in the title. Some of the songs are instantly recognisable: I Honestly Love You and the Jim Croce song I'll Have To Say I Love You In A Song. For the rest, it's an easy listening album, with Andy in fine voice. Your Mum'll like it. **SB**

BILLY SWAN: I Can Help (Monument MNT 80615).

Billy Swan, who's no ugly duckling, was totally unknown in this country before he had a hit with that dinky three-chorder, I Can Help. Now he's released an album for us all to get steamed up about. It's a hot piece of boogie, but it won't cause any orgasms 'cos it's purely cute and cheezy like a high school belle. Billy adds a distinctive 50's flavour to his songs that aren't complex mind-blowers but head shakin', finger clinkin' goodies. His hit single, I Can Help, which lends its name to the album's title, was possibly one of the freshest singles of '74 and is perhaps the best track of all. However, that doesn't mean the rest of the content is weedy. There's some fine piano on Shake, Rattle And Roll, and on Queen Of Clubs there's a nostalgic piece of Bert Weedon-type geezer and tumeft harmonica, with Billy crooning in a Yankee doodle droll: 'You make me go blue, hoo hoo / like Fats used to do.' Next, there's a slow version of Presley's Don't Be Cruel, incorporating funeral march drumming with Billy sounding quite like Elvis instead of Ringo... A fine 'n dandy album to cruise along to. **JI**

DETROIT SPINNERS: NEW & IMPROVED (Atlantic K50102).

From Detroit to Philadelphia is quite a ride, but how glad we should be that the Spinners made the trip because this album is a total improvement on anything they ever made with Tania Motown. The smooth distinctive harmonies make this a killer Philly album produced,

arranged and conducted by Thom Bell. It even includes their hit single Then Came You with Dionne Warwick helping out on the lead vocals. The melodies roll gently on with effortless ease giving it that late night satiny feel that only the finest 'uptown' soul acts can hope to achieve. Here it works perfectly. Listen to the amazing Living A Little, Laughing A Little. **D.H.**

BOB DYLAN: Blood On The Tracks (CBS 60097).

So Dylan's no more than a rich Jewish hippy peddling his albums at increasingly frequent intervals to keep the home fires burning. Who cares? It hardly matters. Even if he has lost all but a trace of his former bile and vitriol, Mister Dylan still looks over his shoulder at the rest of the world. This time round he's dropped the Band and gone for the simple subjective approach. His voice is better than ever and far more emotional than on his last few outings. The subject of his writing is almost exclusively relationships, making this an album of rare insight and moving realism. It is also an album of great Dylan songs in his best tradition: Idiot Wind, Simple Twist Of Fate, and Jack Of Hearts, are the sort of songs to fuel the Dylan following for another year. The treatments, mostly acoustic but also featuring Buddy Cage on steel guitar and Eric Weissberg and Deliverance, are subtly infectious in the classic Dylan mould. This is an honest work of art which stands comparison with anything he's ever done. **P.H.**

SHANGHAI: Shanghai (Warner Bros).

Whatever happened to Mick Green? Well, after swashbuckling with Johnny Kidd's Pirates and globetrotting with Engelbert Humperdinck, he's back with a new band who perform some harmless enough white funk on this album but, all the same, don't really seem to lift off. Heard It and Hobo both sound a bit too much like the Temptations to really ring true. There are some fine vocal harmonies on Sparks Of Time and Darling Come To Me, the lead vocal on the latter being a dead ringer for Curtis Mayfield. The funkier numbers are mainly made up of repetitive riffs and catchy choruses, but on the whole are fairly well performed. Green really comes to the fore on Keep The Faith with strange, bending notes, and a great choppy rhythm solo on If You Can't Live. A well-produced, well-performed album, but lacking aggression. **EP**



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WHO, WHEN AND WHERE

THURSDAY

February 13
STAN KENTON, Fairfield Halls, Croydon
HAWK WIND, Winter Gardens, Malvern
JUNIOR HIGH & THE ROCKETTS, The Place, Hanley, Stoke on Trent
GORDON GILTRAP / MCKENZIE COOKE, Bolton Town Hall
RICHARD DIGANCE, Dyfed College of Art, Carmarthen
DAVE CARTWRIGHT, Warwick University
MARTIN CARTER,

Rockingham Arms, Wentworth
CHILLI WILLI / DR. FEELGOOD / KOKOMO, Leeds Polytechnic
STACKRIDGE, Newcastle University
SUPERTRAMP, New Theatre, Oxford
COUNTRY JOE McDONALD / BARRY MELTON, Carlton, Dublin
WALLY, Corn Exchange, Bury St Edmunds
GREEP HARD ROCK, Manchester
RONNIE ROSS 8+1, Seven Dials, 27 Shelton Street, London WC2

ACE continue their British tour this week, heartened by the news that they are to headline their first major London concert at the end of March probably at the New Victoria Theatre. They're at Taunton County Ballroom (February 6), Hereford Flamingo 7, Llanelli Glen 8.

As well as all this they've been at Rockfield Studios recording a new single due for release in March.

Gryphon are playing their first gigs in this country since last July. As well as their last album *Midnight Mushrumps*, they will be performing their new

Transatlantic album *Red Queen* to Gryphon Three which is a rock symphony in four movements. This week you can see them at Brighton Sussex University (February 7), Southampton University 8, Exeter University 10 and Stoke University 11.

ford College of Education
MEDICINE HEAD, Wolverhampton Polytechnic
JAMES HOGG, Bridgend Y.C.
TUESDAY, Gulliver's, Liverpool
SASSAFRAS, Harper Adams Agricultural College, Newport
WISPER, North Staffs, Polytechnic
TRUE EXPRESSION, The Village, Newport
KENNY, South Pier Pavilion, Lowestoft
FOUNDATIONS, Grenadier Club, March, Cambridge
MAC & KATIE KISSOON, Bubbles Club, Carlisle
MCGUINNESS FLINT, Aberystwyth University
ARGENT, Imperial College, London
BEES MAKE HONEY, New University, Ulster
LEE KOSMIN BAND, Roundhouse, Dagenham

ARMY, Free Trade Hall, Manchester
BARCLAY JAMES HARVEST, Oxford Polytechnic
JOHN JAMES / HENRY VIII, City Hall Ballroom, Sheffield
SUPERTRAMP, Guild Hall, Plymouth
JOHN MARTYN / LUCAS & McCULLOCH, Cambridge University
SUNDANCE, Usher Hall, Edinburgh
GORDON GILTRAP / MCKENZIE COOK, Marquee Club, 90 Wardour Street, London W1
MICHAEL MOORE, Recreation Hotel, Colchester
MR. GLADSTONE'S BAG, The Angel, High Road, Ilford
STACKRIDGE, St. Andrews University
ISOTOPE, Outlook Club, Doncaster
GRYPHON, Exter University
ALBERTOS y LOST TRIOS PARANQOS, Dingwalls, Camden Lock, London NW1
LINDA LEWIS, Ronnie Scott's, 47 Frith Street, London W1 (for two weeks)
THE TWADDLE BAND, White Hart, High Street, Acton
SHAKIN STEVENS & THE SUNSETS, Tiffany's, Bristol

SUNDAY

February 16
STAN KENTON, Town Hall, Oakenates
HAWK WIND, Odeon Church, London
BARCLAY JAMES HARVEST, New Victoria, London
SWEET SENSATION, Woodville Hall, Gravesend
GRYPHON, Guild Hall, Plymouth
GLOBAL VILLAGE TRUCKING COMPANY, Albemarle Club, Romford
GOOD HABIT, Tithe Farmhouse, Eastcote Lane, South Harrow
SUNDANCE, Civic Centre, Wolverhampton
LINDISFARNE, Globe Theatre, Stockton
GORDON GILTRAP / MCKENZIE COOKE, Canterbury University
CHI-LITES, Bailey's, Watford (until 15.2.75)
MARTIN CARTER, Salford University Union
COUNTRY GAZETTE / STARRY EYED & LAUGHING, Victoria Palace, London
MICHAEL MOORE, The Talisman, Hitchin
STACKRIDGE, Dundee University
SUPERTRAMP, Colston Hall, Bristol
KILBURN & THE HIGHROADS, Torrington, 4 Lodge Lane, London N12
MAGNA CARTA, Deanwater Folk Club, Manchester
BLACKFOOT SUE, Golden Diamond, Sutton in Ashfield
BROTHER LEES, Talk of the Midlands, Derby (until 16.2.75)
THE McCALMANS, Dudley College
GEORGE MELLY, Cambridge Hotel, London Road, Camberley, Surrey
BUDGIE, Greyhound, Croydon
GONZALEZ, Greyhound, Fulham
THIN LIZZY, Winning Post, Twickenham
DAVE CARTWRIGHT, Cherry Trees, Alcester
RICHARD DIGANCE, Gypsy Hill College, Kingston

February 18
ELEVENTH HOUSE, Barbarella's, Birmingham
BARCLAY JAMES HARVEST, Reading Town Hall
READING, Lamplight, Old Ash Tree, Rainham Road, Chatham
JOHN MARTYN / LUCAS & McCULLOCH, Nottingham University
GLOBAL VILLAGE TRUCKING COMPANY, Newlands Tavern, 40 Stuart Road, London SW15
BAKER-GURVITZ ARMY, Pier Pavilion, Hastings
SUNDANCE, Manchester University
LINDISFARNE, Manchester University
RICHARD DIGANCE, University of East Anglia
GRYPHON, Stoke University
KILBURN & THE HIGHROADS, Manchester University
COUNTRY JOE McDONALD / BARRY MELTON, Municipal Hall, Caernarvon
MIKE ABSALOM, Crypt Folk Club, Wetherby
JOHN MARS & THE SUNFLOWER BOOGIE BAND / STRIKE A LIGHT, 100 Club, 100 Oxford Street, London W1
F.B.I., Dingwalls, Camden Lock, London NW1
FUSION ORCHESTRA, T.B.A., Cardiff
MEDICINE HEAD, Cardiff University
SHAKIN STEVENS & THE SUNSETS, Lyceum, Portsmouth
THE TROGGS, Locarno Ballroom, Portsmouth
GOOD HABIT, Bank House, Worcester

Monday

February 17
BAKER-GURVITZ

JIMMY POWELL & THE DIMENSIONS, Dingwalls, Camden Lock, London NW1
HALFBREED, Middlesex Polytechnic, Crouch End Hill, London W8
THE TREMELOES, Copdock Hotel, Ipswich
BLACKFOOT SUE, Nowlich Memorial Hall
FUSION ORCHESTRA, Marquee, 90 Wardour Street, London W1
HECTOR, 6th Angels, Burnley
ZOOT SIMS, Ronnie Scott's, 47 Frith Street, London W1
FBI, Hope & Anchor, 207 Upper Street, London N1
GONZALEZ, Speakeasy, 48 Margaret Street, London W1
MEDICINE HEAD, Top Hat, Spennymoor
SASSAFRAS, Globe Inn, Bath
KENNY, Tiffany's, Ballroom, Furlley
FOUNDATIONS, Concorde Suite, Manchester
GOOD HABIT, Blackpool Technical College
BEES MAKE HONEY, Trinity University, Dublin
JESS RODEN / GARY FARR, City of London Polytechnic
JONATHAN KELLY, Nag's Head, High Wycombe
TOO HOT TO HANDLE, Sundown, Charing Cross Road, London
FROGMORTON, Golden Lion, 490 Fulham Road, London SW6
BOB DAVENPORT / WEBB'S WONDERS, The Clarion, Park Hill, London SW14

WALLY, Sussex University
GREEP, Owen's Park College, Manchester
MAGNA CARTA, Home-ron College, Cambridge
HARRY STRUTTERS HOT RHYTHM ORCHESTRA, Biba's, Kensington High Street, London
STAN TRACEY TRIO, Architectural Assoc., 34 Bedford Square, London WC1
JONATHAN KELLY, Dingwalls, Camden Lock, London NW1
HECTOR, Adam & Eve, Chesterfield
SLACK ALICE, King Alfred College, Winchester
BRIDGET ST. JOHN / GORDON GILTRAP, Goldsmiths College, London
HOWADDY WADDY / WILD ANGELS, Jubilee Halls, Burton on Trent
ROCK ISLAND LINE, Hatfield College, Durham
SUPERCHARGE, Newlands Park College, Chalfont St. Giles
BUDGIE, Town Hall, Reading
ZOOT SIMS, Ronnie Scott's, 47 Frith Street, London W1
FBI, Upstairs at Ronnie's, 47 Frith Street, London W1
GONZALEZ, Brunel University, Uxbridge
MEDICINE HEAD, Newcastle Polytechnic
GLOBAL VILLAGE TRUCKING COMPANY, North London Polytechnic, Holloway Road
BREWERS DROOP, Kensington, Russell Gardens, Holland Road, London W14
JAMES HOGG, Brewery, Kendall
SASSAFRAS, Hull College of Commerce
JET MORGAN, Nowhere Club, Bicester
FOUNDATIONS, Home-ron College, Cambridge
KENNY, Harvey's Ballroom, Ross on Wye
MAC & KATIE KISSOON, Dreamland Ballroom, Margate
GOOD HABIT, Penthouse, Scarborough
BEES MAKE HONEY, Brunel University
DR. FEELGOOD / KOKOMO / CHILLI WILLI, University of London Ball

FRIDAY

February 14
BARCLAY JAMES HARVEST, Aberystwyth University
MIKE ABSALOM, City of Birmingham Polytechnic
ALBERTOS, Brunel University, Uxbridge
HAWK WIND, Granada, East Ham
SUNDANCE, Lancaster University
RICHARD DIGANCE, Pembroke Comprehensive
KILBURN & THE HIGHROADS, Lanchester Polytechnic, Rugby
LEO SAYER, Maxwell Hall, Salford University
GEORGE MELLY, Sussex University, Brighton
STACKRIDGE, Glasgow University
SUPERTRAMP, Dome, Brighton
JOHN MARTYN / LUCAS & McCULLOCH, East Anglia University, Warwick
ISOTOPE, Red Lion, Leytonstone
GRYPHON, Sussex University

February 15
STAN KENTON, Pavilion, Hemel Hempstead
HAWK WIND, Corn Exchange, Cambridge
BARCLAY JAMES HARVEST, Bradford University
SWEET SENSATION, Baths Hall, Scunthorpe
G.T. MOORE & THE REGGAE GUITARS, Berkshire College, Reading

SATURDAY

February 15
STAN KENTON, Pavilion, Hemel Hempstead
HAWK WIND, Corn Exchange, Cambridge
BARCLAY JAMES HARVEST, Bradford University
SWEET SENSATION, Baths Hall, Scunthorpe
G.T. MOORE & THE REGGAE GUITARS, Berkshire College, Reading

February 15
STAN KENTON, Pavilion, Hemel Hempstead
HAWK WIND, Corn Exchange, Cambridge
BARCLAY JAMES HARVEST, Bradford University
SWEET SENSATION, Baths Hall, Scunthorpe
G.T. MOORE & THE REGGAE GUITARS, Berkshire College, Reading

JIMMY POWELL & THE NEW DIMENSIONS, The Place, Hanley, Stoke on Trent
MIKE ABSALOM, College of Education, Sutton Coldfield
JOHN MARTYN / LUCAS & McCULLOCH, Guild Hall, Portsmouth
GLOBAL VILLAGE TRUCKING COMPANY, Percy's Boys' Club, Bath
BAKER-GURVITZ ARMY, Leeds University
SUNDANCE, Notts University
EDGAR BROUGHTON BAND, Civic Hall, St. Albans
ZEBRA, Barnet College, Opposite Barnet Church, London
LINDISFARNE, Nottingham University
GORDON GILTRAP / MCKENZIE COOKE, Farnborough Technical College
HUMBLE PIE, Loughborough University
RICHARD DIGANCE, Chatness Hall, Rochdale
GRYPHON, Southampton University
SUPERTRAMP, Civic Hall, Guildford
SUTHERLAND BROS. & QUIVER / WET WILIE, Charities Ball, Strathclyde University, Glasgow
ISOTOPE, London School of Economics
WALLY, Friars, Aylesbury
BABE RUTH, Leicester University
JACK THE LAD, Derby College of Arts & Technology
GREEP, Marquee, London
MAGNA CARTA, Bromley Technical College
HARRY STRUTTERS HOT RHYTHM ORCHESTRA, Bibas, Kensington High Street, London
TONY KELLY'S EYE, Dingwalls, Camden Lock, London NW1
GROUNDHOGS / HALF HUMAN BAND, Charly Rag Dance, Oldham College of Technology, Rochdale Road, Oldham
NICKY THOMAS, Clapham Manor Baths, London SW4
SLACK ALICE, Lancaster Hall, Cranfield
JOHN PEEL, Birmingham University
FUSION ORCHESTRA, Crewe College of Education
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PRINT CLEARLY

MARKET PLACE

You wanna knuckle-sandwich?

DUH. LET me tell you right now, you do not mess with Sha Na Na. Like, you do not even jest that you would like to mess with Sha Na Na. Especially Bowzer.

For those who is too ignorant to know, Bowzer is what we here would describe as a 'Big Man on Campus', ah, that is BMOC for those in da know. Now what happened is dat Sha Na Na flew into London straight from Paris in France, and da boys was like real tired from all da travelling dey had done. And dey did not want to be dis-toiled as dey was very tired-like. Butta, knowing that youse-all wanted to hear some polls of wisdom from dem, I endeavored to get me an interview.

I waited in de hotel lobby. I was mindin' my own business, like. And then I saws it. I tought it was a mirage, but I rubbed my eyeballs and it was dere. On da floor was this shadow.

It looked like da shadow of da hulk. I swallowed; like, and tried very hard to remain clam. Slowly I looked up from da floor and I saw a pair of ginormous feet. Like dos feet looked like two London taxis and up from dere were dese long legs.

Suddenly I looked around me, and like, da lobby was desolated. I felt a lump in my throat. I started chewing de end of my ball point pen - and swallowing it. I looked at da ginormous coat, and petruding (ah, dat means sticking out) from de neck was this face. I ain't neva seen nothin' so mean. And alldem teeth man. It was - it was Bowzer.

"Whaddaya wanna know, punk?" he asked lurching towards me. "Make it quick, or I'll giveya a knuckle sandwich and a sock right in da kisser."

"Ah, Mr Bowzer," I squeaked, "our readers would like to know - ah, how many times you have greased up today."

Bowzer pulled a spike rat tail comb outta his back pocket. He ran it trew his hair, and then flicked da grease . . . all over my notepad.

"I detoimline at least four times today. And you can quote dat," he said.

"Now if I was you, dork, I'd take a powder. I wanna hit da sack."

Andda, wit dat, ah, he uh, lurchted off inta da distance. And a, like I made for da door. **BLANCHE BAGEL.**

REFLECTIONS

STAR BREAKERS

- HEY GIRL DON'T BOTHER ME Tams Anchor.
- SOUTH AFRICAN MAN Hamilton Bhannon Brunswick.
- ONE MAN WOMAN/ONE WOMAN MAN Paul Anka with Odia Coates. United Artists
- DREAMER Supertramp A&M
- DOCTOR LOVE Pearls Bell
- YOU ARE YOU Gilbert O'Sullivan MAM
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- I'LL TAKE A MELODY Hues Corporation RCA
- MANDY Barry Manilow Arista
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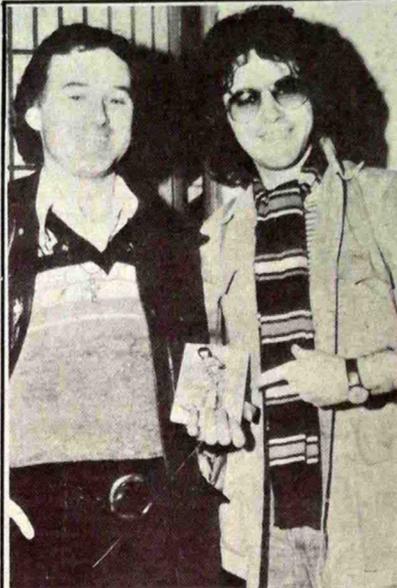
Ain't they Sweet ?

IT'S NICE to discover that in the music business, hard that it is at times, some people don't set themselves aloof from everyone else. Take twelve-year-old Ray Harris from Hackney for instance, he came across this not long ago.

Ray is an avid fan of Sweet Sensation, so avid in fact that on more than one occasion he has rung up the band just to say hello, and of course been to most of their gigs.

So knocked out were Sweet Sensation by this that the other day they invited him up to the centre of London for a day out and took him to the recording studios where they were working. So knocked out was Ray by this that he thought he'd try to contact his other great love Carl Douglas. He phoned up his manager and asked if he could have Carl's home telephone number, but the manager was unable to oblige, so Ray said, well perhaps you can tell Carl I called and get him to ring me.

Well Carl did and now the two are great buddies and call each other up every two days or so!



Cultwally speaking . . .

MIRROR-MAN, Tony Jasper travelled to Heathrow airport last week to present a copy of his new book, Jesus In A Pop Culture, to David Essex. What Essex is saying is: "I'm in it too." Nice plug eh Tony? Now give us the money . . .

Sssh..

AS I was saying to Lorenzo only this week, you can't expect to cruise around the music biz AND understand what's going on . . . It's like those silly poseurs who wanted to make Vera Lynn Britain's next Eurovision entry, then of course someone would suggest Gary (I've just passed my driving test) Giltter, but the coup de grace goes to the wakey wakey enfant terrible who said: "Look at the charts, there's a chappie here with two albums. How about him." He was of course referring to Mike Oldfield . . . anyway everyone knows that Britain no longer wishes to win the silly competition - it only means another costly host job for the Beeb . . . sorry to bore you with all that my little snoogle pussies but it really has been quite a quiet week - apart from hearing how Pyp Press officer Norman Lewin ran on stage NAKED at the Chelsea Drug Store, there's very little to report . . . mind you, we do have a sneaking suspicion that Steve Harley may have gone to do the proper thing . . . all we know is he and Yvonne have disappeared together for a few days before C. Rebel depart for the States . . . now about this Bowie business . . . according to a source too close for the man's comfort, we hear he's had as they say in the pop press "a major disagreement" with Tony Derries and has said BYE BYE to Mainman . . . no doubt all will be revealed

when he arrives here next month . . . finally WHY are Status Quo absolutely fuming over TOTP and just WHO IS this affected publicist . . . Bebe sends her love, Sally can't dance but she's a good streeker, and Carole's cat does it in the bath . . . how can we say BYE BYE? XXX

All puffed up

THE rumours concerning Elvis Presley's illness and refusal to be seen by anyone since Christmas were explained this week.

It was learned that he had been suffering from an intestinal blockage caused by a twist in his bowel which secreted poisons which puffed up his body to an enormous size.

When he entered hospital in Tennessee his face was reported to be so swollen he could barely see and he had severe stomach pains.

He is on a course of drugs which should see him released from hospital in a few days and ready to begin performances by March 18.

Yesteryear Charts

- 1970
- 1 LOVE GROWS, Edison Lighthouse
 - 2 TWO LITTLE BOYS, Rolf Harris
 - 3 REFLECTIONS OF MY LIFE, Marmalade
 - 4 LEAVIN' ON A JET PLANE, Peter, Paul and Mary
 - 5 COME AND GET IT, Badfinger
 - 6 WITCH'S PROMISE, Jethro Tull
 - 7 RUBY DON'T TAKE YOUR LOVE TO TOWN, Kenny Rogers and the First Edition
 - 8 I'M A MAN, Chicago
 - 9 FRIENDS, Arrival
 - 10 TEMMA HARBOUR, Mary Hopkin Apple

7 February 1970

- 1965
- 1 YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers
 - 2 TIRED OF WAITING FOR YOU, Kinks
 - 3 GO NOW, Moody Blues
 - 4 COME TOMORROW, Manfred Mann
 - 5 YOU'VE LOST THAT LOVIN' FEELIN', Cilla Black
 - 6 KEEP SEARCHIN', Del Shannon
 - 7 CAST YOUR FATE TO THE WINDS, Sounds Orchestral
 - 8 YEH YEH, Georgia Fame
 - 9 GIRL DON'T COME, Sandie Shaw
 - 10 TERRY, Twinkle

6 February 1965

- 1960
- 1 WHY, Anthony Newley
 - 2 A VOICE IN THE WILDERNESS, Cliff Richard
 - 3 STARRY EYED, Michael Holliday
 - 4 WAY DOWN YONDER IN NEW ORLEANS, Freddie Cannon
 - 5 POOR ME, Adam Faith
 - 6 HEARTACHES BY THE NUMBER, Guy Mitchell
 - 7 PRETTY BLUE EYES, Craig Douglas
 - 8 SLOW BOAT TO CHINA, Emile Ford Fye
 - 9 WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR, Emile Ford
 - 10 BEYOND THE SEA, Bobby Darin

6 February 1960



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Hammill's big chance

PETER HAMMILL is a poet and songwriter who has suddenly erupted into pop reckoning with an alter-ego character named Rikki Nadir.

This perpetual sixteen-year-old who loves smashing guitars has already taken tangible form and can be found on Hammill's latest album titled Nadir's Big Chance.

It's a strange twist for a man who's previously been thought of as an artist of the intelligentsia, but with typical guile, Hammill says: "I do have several alter egos. Nadir, a later arrival, is my pop component . . . there's very much a place for him."

The album is full of contemporary wierdo rock sounds and telling songs in the Bowie/Harper tradition.

It worked for Bowie, it worked for Gary, it worked for Alvin so why not another manufactured pop hero? The coming of Nadir, we are told, is at hand.

smalls

Personal

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LYRICS WANTED by Music Publishing House, 11, St Albans Avenue, London, W4.

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ADD.....

R&PM SMALLS—order form & advertisement rates

PLEASE PUBLISH MY ADVERTISEMENT UNDER THE HEADING..... for..... insertion(s) commencing with the first available issue. I enclose Postal Order/Cheque value £..... to cover cost and made payable to RECORD MIRROR.

Under the headings:
FAN CLUBS, PENFRIENDS, SITUATIONS VACANT, RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT and other private announcements.
6p PER WORD

Under the headings:
SPECIAL NOTICES, PERSONAL TUITION, RECORDING and other trade announcements.
8p PER WORD

ALL TRADE ADVERTISEMENTS under any heading:
8p PER WORD

All words in BOLD FACE type (after first two):
5p PER WORD EXTRA

BOX NUMBERS: Allow two words plus 20p service fee. Replies to Box numbers should be addressed c/o RECORD MIRROR and will be forwarded to advertisers on the day of receipt.

ALL RM SMALLS must be strictly pre-paid.

SEMI-DISPLAY ADVERTISING:
£4.00 per single column inch.

SERIES DISCOUNTS:
5% for 6 insertions.
7 1/2% for 13 insertions.
10% for 26 insertions.
12 1/2% for 52 insertions.

The Publishers reserve the right to withdraw advertisements at their discretion.

To: CLASSIFIED AD. DEPT. RECORD MIRROR 1 BENWELL ROAD LONDON N7 7AX Tel: 01-607 6411	NAME..... ADDRESS.....
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R&PM SMALLS
for **BIG**
results