

RECORD MIRROR

May 1 1976 12p

& DISC



10cc fly high in Scotland

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Inflation: the cost of rock

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Nazareth take it all back home

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Oh what a Knight (Gladys, that is)

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Full colour poster

THE BEST OF BRITISH

RECORD MIRROR

British Top 50 Singles

1	1	SAVE YOUR KISSES FOR ME, Brotherhood Of Man	Pye
2	2	FERNANDO, Abba	Epic
3	4	JUNGLE ROCK, Hank Mizell	Charly
4	8	LOVE ME LIKE I LOVE YOU, Bay City Rollers	Bell
5	11	S-S SINGLE BED, Fox	GTO
6	5	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross	Tamla Motown
7	7	GIRLS GIRLS GIRLS, Sailor	CBS
8	6	I'M MANDY FLY ME, 10cc	Mercury
9	10	GET UP AND BOOGIE, Silver Convention	Magnet
10	14	DISCO CONNECTION, Isaac Hayes Movement	ABC
11	3	MUSIC, John Miles	Decca
12	17	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
13	20	ALL BY MYSELF, Eric Carmen	Arista
14	19	CONVOY GB, Laurie Lingo & The Dipsticks	State
15	13	DON'T STOP IT NOW, Hot Chocolate	Rak
16	27	SILVER STAR, Four Seasons	Wamer Bros
17	29	MORE MORE MORE, Andrea True Connection	Pye
18	12	HEY JUDE, Beatles	Apple
19	31	ARMS OF MARY, Sutherland Brothers / Quiver	CBS
20	40	CAN'T HELP FALLING IN LOVE, Stylistics	Arco
21	25	HONKY TONK TRAIN BLUES, Keith Emerson	Manticore
22	21	FALLEN ANGEL, Frankie Valli	Private Stock
23	9	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
24	45	LOVE HANGOVER, Diana Ross	Tamla Motown
25	42	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James	Pye
26	22	YOU SEXY SUGAR PLUM, Rodger Collins	Fantasy
27	35	MOVIESTAR, Harpo	DJM
28	33	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
29	36	REGGAE LIKE IT USED TO BE, Paul Nicholas	RSO
30	47	DISCO LADY, Johnnie Taylor	CBS
31	15	PINBALL WIZARD, Eton John	DJM
32	46	I'M YOUR PUPPET, James & Bobby Purify	Mercury
33	39	BABY I'M YOURS, Linda Lewis	Arista
34	26	MOVIN', Brass Construction	UA
35	50	NO CHARGE, J. J. Barrie	Power Exchange
36	-	YOU'RE THE REASON WHY, Rubettes	State
37	23	THERE'S KIND OF HUSH, Carpenters	A&M
38	32	GET BACK, Beatles	Apple
39	43	RAIN FOREST, Biddu Orchestra	Epic
40	28	FALLING APART AT THE SEAMS, Marmalade	Target
41	49	BLUEBERRY HILL, Fats Domino	UA
42	16	HELLO HAPPINESS, Drifters	Bell
43	-	FOOL TO CRY, Rolling Stones	Rolling Stones
44	41	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
45	-	DOOMSDAY, Evelyn Thomas	20th Century
46	-	TOAST OF LOVE, Three Degrees	Epic
47	48	RAM GOAT LIVER, Pluto	Trojan
48	-	LOVE ME LIKE A LOVER, Tina Charles	CBS
49	-	SHOW ME THE WAY, Peter Frampton	A&M
50	-	HURT, Elvis Presley	RCA

Star Breakers

1	THE WINKLE MAN, Judge Dread	Cactus
2	BARKING UP THE WRONG TREE, Don Woody	MCA
3	JOLENE, Dolly Parton	RCA
4	WILD WILD ANGEL, Smokie	RAK
5	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia
6	MANCHESTER UNITED, Manchester United Football Club	Decca
7	HERE I AM, Stevenson's Rocket	Magnet
8	DEVIL WOMAN, Cliff Richard	EMI
9	MY RESISTANCE IS LOW, Robin Sarstedt	Decca
10	NIGHT RIDER, Electric Light Orchestra	Jet

Yesterday Charts

5 YEARS AGO

1	2	DOUBLE BARREL, Dave and Ansil Collins
2	1	HOT LOVE, T Rex
3	-	KNOCK THREE TIMES, Dawn
4	-	BROWN SUGAR, Rolling Stones
5	6	MOZART 40, Waldo de Los Rios
6	2	BRIDGET THE MIDGET, Ray Stevens
7	-	IT DON'T COME EASY, Ringo Starr
8	4	WHERE DO I BEGIN (LOVE STORY), Andy Williams
9	-	REMEMBER ME, Diana Ross
10	8	WALKIN', CCS

10 YEARS AGO

1	2	YOU DON'T HAVE TO SAY YOU LOVE ME, Dusty Springfield
2	1	PRETTY FLAMINGO, Manfred Man
3	1	SOMEBODY HELP ME, The Spencer Davis Group
4	6	BANG BANG, Cher
5	4	HOLD TIGHT, Dave Dee, Dozy, Beaky, Mick and Tich
6	-	DAY DREAM, The Lovin' Spoonful
7	3	SOUND OF SILENCE, The Beach Boys
8	10	PIED PIPER, Crispin St. Peters
9	9	I PUT A SPELL ON YOU, Alan Price
10	-	DEDICATED FOLLOWER OF FASHION, The Kinks

15 YEARS AGO

1	4	YOU'RE DRIVING ME CRAZY, The Temperance Seven
2	2	WOODEN HEART, Elvis Presley
3	3	BLUE MOON, The Marceels
4	1	ARE YOU SURE, The Allisons
5	7	LAZY RIVER, Bobby Darin
6	-	THEME FROM DIXIE, Duane Eddy
7	-	WARPAINT, The Brook Brothers
8	-	GEE WHIZ IT'S YOU, Cliff Richard
9	-	DON'T TREAT ME LIKE A CHILD, Helen Shapiro
10	-	ON THE REBOUND, Floyd Cramer

British Top 50 Albums

1	2	ROCK FOLLIES, Rock Follies	Island
2	1	PRESENCE, Led Zeppelin	Swan Song
3	4	JUKE BOX JIVE, Various	K-Tel
4	5	GREATEST HITS, Abba	Epic
5	3	WINGS AT THE SPEED OF SOUND, Wings	Apple
6	13	INSTRUMENTAL GOLD, Instrumental Gold	Warwick
7	6	THEIR GREATEST HITS, 1971-75, The Eagles	Asylum
8	7	DIANA ROSS, Diana Ross	Tamla Motown
9	8	HOW DARE YOU, 10CC	Mercury
10	12	NO EARTHLY CONNECTION, Rick Wakeman	A&M
11	10	BLUE FOR YOU, Status Quo	Vertigo
12	9	REBEL, John Miles	Decca
13	27	THE BEST OF JOHN DENVER, John Denver	Victor
14	11	DESIRE, Bob Dylan	CBS
15	62	WINDSONG, John Denver	RCA
16	61	WHO LOVES YOU, Four Seasons	Wamer Bros
17	33	HAPPY TO BE, Demis Roussos	Philips
18	48	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
19	18	CARNIVAL, Manuel And The Music Of The Mountains	Studio Two
20	19	A TRICK OF THE TAIL, Genesis	Charisma
21	25	LOVE AND KISSES, Brotherhood Of Man	Pye
22	22	LET THE MUSIC PLAY, Barry White	20th Century
23	36	TUBULAR BELLS, Mike Oldfield	Virgin
24	35	24 ORIGINAL HITS, The Drifters	Atlantic
25	23	THE BEST OF GLADYS KNIGHT & THE PIPS	Buddah
26	26	DOUBLY DEVINE, Sydney Devine	Philips
27	16	PAT BOONE ORIGINALS, Pat Boone	ABC
28	14	PENTHOUSE TAPES, Sensational Alex Harvey Band	Vertigo
29	17	MOON MADNESS, Camel	Decca
30	37	GREATEST HITS, Barry White	20th Century
31	32	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
32	21	AMIGOS, Santana	CBS
33	-	GARY GLITTER'S GREATEST HITS, Gary Glitter	Bell
34	38	THE BEATLES, 1962-1966, The Beatles	Apple
35	24	BRASS CONSTRUCTION, Brass Construction	United Artists
36	15	CRY TOUGH, Nils Lofgren	A&M
37	28	SOME OF ME POEMS AND SONGS, Pam Ayres	Galaxy
38	58	THE FOUR SEASONS STORY, The Four Seasons	Private Stock
39	47	A NIGHT AT THE OPERA, Queen	EMI
40	30	JAIL BREAK, Thin Lizzy	Vertigo
41	51	FAVOURITES, Peters and Lee	Philips
42	54	MOTOWN GOLD, Various	Tamla Motown
43	-	BACK HOME AGAIN, John Denver	Victor
44	-	ELTON JOHN'S GREATEST HITS, Elton John	DJM
45	31	PATRICK MORAZ, Patrick Moraz	Charisma
46	49	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
47	44	THE BEATLES, 1967-1970, The Beatles	Apple
48	43	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
49	76	THE BEST OF THE STYLISTICS, The Stylistics	Avco
50	34	ROADHAWKS, Hawkwind	United Artists

US Top 50 Singles

1	2	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros/Curb
2	3	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
3	4	BOOGIE FEVER, Sylvester	Capitol
4	7	WELCOME BACK, John Sebastian	Warner/Reprise
5	5	SWEET LOVE, Commodores	Motown
6	1	DISCO LADY, Johnnie Taylor	Columbia
7	8	SHOW ME THE WAY, Peter Frampton	A&M
8	10	FOOLED AROUND AND FELL IN LOVE, Elvin Bishop	Capricorn
9	9	BOHEMIAN RHAPSODY, Queen	Elektra
10	29	LOVE HANGOVER, Diana Ross	Motown
11	6	ONLY SIXTEEN, Dr Hook	Capitol
12	4	SILLY LOVE SONGS, Wings	Capitol
13	24	GET UP AND BOOGIE, Silver Convention	Midland International
14	18	SHANNON, Henry Gross	Lifesong
15	17	IDO, I DO, I DO, I DO, Abba	Atlantic
16	14	DECEMBER 1963 (Oh What A Night), Four Seasons	Warner Bros/Curb
17	19	TRYIN' TO GET THE FEELING AGAIN, Barry Manilow	Arista
18	23	SARA SMILE, Daryl Hall & John Oates	RCA
19	22	STRANGE MAGIC, Electric Light Orchestra	United Artists
20	20	LIVIN' FOR THE WEEKEND, O'Jays	Philadelphia International
21	25	MISTY BLUE, Dorothy Moore	Malaco
22	26	RHIANNON (Will You Ever Win), Fleetwood Mac	Warner/Reprise
23	11	LOVELY NIGHT (Angel Face), Captain & Tennille	A&M
24	13	DREAM WEAVER, Gary Wright	Warner Bros
25	12	THERE'S A KIND OF HUSH (All Over The World), Carpenters	A&M
26	37	HAPPY DAYS (From The Paramount TV Series), Pratt & McClain	Warner/Reprise
27	15	SWEET THING, Rufus Featuring Chaka Khan	ABC
28	32	DON'T PULL YOUR LOVE/THEN YOU CAN TELL ME GOODBYE, Glen Campbell	Capitol
29	35	COME ON OVER, Olivia Newton-John	MCA
30	34	HAPPY MUSIC, Blackbyrds	Fantasy
31	36	SHOUT IT OUT LOUD, Kiss	Casablanca
32	38	YOUNG BLOOD, Bad Company	Swan Song
33	33	UNION MAN, Cata Brothers	Asylum
34	44	LOVE IN THE SHADOWS, Neil Sedaka	Rocket
35	45	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
36	40	MORE, MORE, MORE (Part 1), Andrea True Connection	Buddah
37	41	I'VE GOT A FEELING (We'll Be Seeing Each Other Again), Al Wilson	Polygram
38	42	HURT/FOR THE HEART, Elvin Presley	RCA
39	39	CAN'T HIDE LOVE, Earth, Wind & Fire	Columbia
40	46	ANYTIME (I'll Be There), Paul Anka	United Artists
41	43	WHEN LOVE HAS GONE AWAY, Richard Cocciante	20th Century
42	48	FALLEN ANGEL, Frankie Valli	Private Stock
43	49	MOVIN', Brass Construction	United Artists
44	-	BARETTA'S THEME (Keep Your Eye On The Sparrow), Rhythm Heritage	ABC
45	16	DREAM ON, Aerosmith	Columbia
46	-	FOOL TO CRY, Rolling Stones	Rolling Stones
47	-	ONE PIECE AT A TIME, Johnny Cash	Columbia
48	-	TAKIN' IT TO THE STREETS, Double Brothers	Warner Bros
49	-	HE'S A FRIEND, Eddie Kendricks	Tamla
50	-	FALLING APART AT THE SEAMS, Marmalade	Ariola America

UK Disco Top 20

1	1	GET UP & BOOGIE, Silver Convention	Mercury
2	2	SEE THE TROUBLE WITH ME, Barry White	20th Century
3	5	MOVIN', Brass Construction	United Artists
4	2	JUNGLE ROCK, Hank Mizell	Charly
5	13	YOU SEXY SUGAR PLUM, Roger Collins	Fantasy
6	7	DON'T STOP IT NOW, Hot Chocolate	RAK
7	3	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
8	17	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
9	6	SAVE YOUR KISSES FOR ME, Brotherhood Of Man	Pye
10	-	S-S SINGLE BED, Fox	GTO
11	16	FEEL THE RHYTHM, Pioneers	Mercury
12	10	MORE MORE MORE, Andrea True Connection	Buddah
13	-	BRAND NEW CADILLAC, Vince Taylor	Chiswick
14	9	I LOVED TO LOVE, Tina Charles	CBS
15	12	DISCO CONNECTION, Isaac Hayes	ABC
16	-	DECEMBER '63, Four Seasons	Warner Bros
17	-	BABY I'M YOURS, Linda Lewis	Arista
18	-	I'M YOUR PUPPET, James & Bobby Purify	Mercury
19	-	LOVE HANGOVER, Diana Ross	Tamla Motown
20	-	DO WHAT YOU FEEL, Rimshots	All Platinum

US Soul Top 20

1	1	LIVIN' FOR THE WEEKEND, O'Jays
2	6	MOVIN', Brass Construction
3	3	I'VE GOT A FEELING, Al Wilson
4	4	IT'S COOL, Tymes
5	2	DISCO LADY, Johnnie Taylor
6	10	LOVE HANGOVER, Diana Ross
7	7	TELL THE WORLD, Harold Melvin & The Blue Notes
8	9	LOVE AND UNDERSTANDING, Kool & The Gang
9	11	GET UP AND BOOGIE, Silver Convention
10	5	MISTY BLUE, Dorothy Moore
11	12	CAN'T HIDE LOVE, Earth, Wind & Fire
12	16	SPANISH HUSTLE, Fatback Band
13	8	HEAVY LOVE, David Ruffin
14	5	KISS AND SAY GOODBYE, Manhattan
15	17	GRATEFUL, Blue Magic
16	20	YOU SEE THE TROUBLE WITH ME, Barry White
17	-	YOUR HEARTS RUN FREE, Gandi Station
18	13	MAKE YOURS A HAPPY HOME, Gladys Knight & The Pips
19	19	PARTY DOWN, Willie Hutch
20	-	DANCE WIT ME, Rufus Featuring Chaka Khan

UK Soul Top 20

1	1	DISCO CONNECTION, Isaac Hayes Movement
2	13	LOVE HANGOVER, Diana Ross
3	2	MOVIN', Brass Construction
4	3	DO YOU KNOW WHERE YOU'RE GOING TO, Diana Ross
5	4	MORE, MORE, MORE, Andrea True Connection
6	5	DISCO LADY, Johnnie Taylor
7	6	YOU SEXY SUGAR PLUM, Rodger Collins
8	7	GET UP AND BOOGIE, Silver Convention
9	17	DO WHAT YOU FEEL, Rimshots
10	9	RAIN FOREST / EXODUS, Biddu
11	11	NIGHT LIFE, The Miracles
12	18	I'M YOUR PUPPET, James and Bobby Purify
13	19	I'LL GO WHERE YOUR MUSIC TAKES ME, Jimmy James
14	10	HEAVY LOVE, David Ruffin
15	8	YOU SEE THE TROUBLE WITH ME, Barry White
16	15	DOOMSDAY, Evelyn Thomas
17	-	LET'S MAKE A BABY, Billy Paul
18	14	LOVE AND UNDERSTANDING, Kool And The Gang
19	12	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps
20	-	SOUL SELF SATISFACTION, Earl Jackson

US Top 50 Albums

1	2	PRESENCE, Led Zeppelin	Swan Song
2	1	WINGS AT THE SPEED OF SOUND, Wings	Capitol
3	3	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
4	4	A NIGHT AT THE OPERA, Queen	Elektra
5	5	EARGASM, Johnnie Taylor	Columbia
6	6	FRAMPTON COMES ALIVE, Peter Frampton	A&M
7	12	I WANT YOU, Marvin Gaye	Tamla
8	8	FLEETWOOD MAC	Warner Bros
9	10	SONG OF JOY, The Captain & Tennille	A&M
10	11	LIVE, Robin Trower	Chrysalis
11	13	BRASS CONSTRUCTION	United Artists
12	14	DESTROYER, Kiss	Casablanca
13	9	DESIRE, Bob Dylan	Columbia
14	16	COME ON OVER, Olivia Newton-John	MCA
15	7	THE DREAM WEAVER, Gary Wright	Warner Bros
16	15	RUN WITH THE PACK, Bad Company	Swan Song
17	19	TAKIN' IT TO THE STREETS, Double Brothers	Warner Bros
18	20	DIANA ROSS	Motown
19	32	LOOK OUT FOR NO. 1, Brothers Johnson	A&M
20	24	AMIGOS, Santana	Columbia
21	23	CITY LIFE, Blackbyrds	Fantasy
22	18	RUFUS FEATURING CHAKA KHAN	ABC
23	17	THOROUGHLY RED, Carole King	Ode
24	30	MOTHERSHIP CONNECTION, Parliament	Casablanca
25	25	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
26	21	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
27	22	AEROSMITH	Columbia
28	28	STATION TO STATION, David Bowie	RCA
29	35	YOU CAN'T ARGUE WITH A SICK MIND, Joe Walsh	abc
30	26	THE SALSOUL ORCHESTRA	Salsoul
31	27	GIVE US A WINK, Sweet	Capitol
32	34	MOVIN' ON, Commodores	Motown
33	33	ROCK N' ROLL LOVE LETTER, Bay City Rollers	Arista
34	39	STRUTTIN' MY STUFF, Elvin Bishop	Capricorn
35	41	SILVER CONVENTION	Midland International
36	31	GRATITUDE, Earth, Wind & Fire	Columbia
37	45	SILK DEGREES, Baz Sagg	Columbia
38	42	A LOVETRILOGY, Donna Summer	Oasis
39	44	A TRICK OF THE TAIL, Genesis	ATCO
40	40	DISCO-FIED, Rhythm Heritage	ABC
41	-	ON THE ROAD, Jesse Colin Young	Warner Bros
42	43	THE LEPRECHAUN, Chick Corea	Polydor
43	29	ONE OF THESE NIGHTS, The Eagles	Asylum
44	38	HE'S A FRIEND, Eddie Kendricks	Tamla
45	37	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
46	46	FACE THE MUSIC, Electric Light Orchestra	United Artists
47	47	FOOL FOR THE CITY, Foghat	Bearsville
48	48	HISTORY—AMERICA'S GREATEST HITS, America	Warner Bros
49	-	WINGS OF LOVE, Tamla Motown	Gordy
50	-	THE SOUND IN YOUR MIND, Willie Nelson	Long Star

US Disco Top 20

1	LOVE TRILOGY, Donna Summer	Oasis
2	WHERE THE HAPPY PEOPLE GO, The Tram	

Newsdesk

01-607 6411

NEWS EDITOR: ROSALIND RUSSELL

Newton on the shelf

PLANS FOR Olivia Newton John to come to Britain for television promotion on her new album 'Come On Over' which is released this week, have been temporarily shelved.

This follows the news that Olivia has split up with her boyfriend and manager, Lee Kramer. As he has been handling her business affairs, it is not known if she will carry out her arrangements in Britain.



OLIVIA NEWTON JOHN

DUSTY ALBUM

DUSTY SPRINGFIELD is considering recording her new album and single in Britain. She has been involved in discussions with her manager Vic Billings and the two have been busy collating material for future recording use.

Record Mirror, which exclusively reported in April 3 issue Dusty's return to recording, understands that Ms Springfield would like to record in Britain. A single is expected to be released prior to the new album.



DUSTY SPRINGFIELD

Full time band for Maxine

MAXINE NIGHTINGALE, currently high in the American charts with her first single, 'Right Back Where We Started From', has just returned from a promotional visit in the States and is trying to set up her own full time band as soon as possible.

She has just finished work on her new album, which has the same title as the first single and includes the new release 'Got To Be The One'.

BRASS CONSTRUCTION, currently in the charts with their single 'Movin', have run into difficulties over their plans to come to Britain to tour.

When they made the application to come to the UK, lead singer Randy Muller discovered that his mother had failed to register him when the family came over from Guyana.

The States have now declared him an illegal immigrant and say that if he leaves America to do the tour, he may not be allowed back in.

The band's lawyers are currently trying to untangle the problems and as soon as they have, the band will be brought to Britain.

Headline tour for Gallagher & Lyle

GALLAGHER AND LYLE return from the States in May to headline their own British tour. Their follow up single to 'I Wanna Stay With You' is titled 'Heart On My Sleeve' and is out on May 7.

The tour opens at Newcastle City Hall on May 16.

Other dates are: Glasgow Apollo (18), Edinburgh Usher Hall (19), Manchester Palace Theatre (22), Preston Guildhall (23), Hull City Hall (24), Sheffield City Hall (25), Birmingham Odeon (26), London Hammersmith Odeon (28), Brighton Dome (29) and Wolverhampton Civic (30).

STAR CAST FOR JIMI

BOB CALVERT of Hawkwind has written a play about Jimi Hendrix. It is titled 'The Stars That Play With Laughing Sam's Dice' and it will be shown at the London Hampstead Theatre Club in a few weeks. Calvert hasn't released the names of the cast.



GALLAGHER & LYLE: own British tour

PAN'S OUT OF POPS

PAN'S PEOPLE are being dropped from Top Of The Pops - but two of the girls will be included in the new team which takes over next month. The new troupe will be called the Ruby Flipper dance group and will include three male dancers. Plans for the deposed Pan's People are not yet known.



PAN'S PEOPLE: deposed

PRETTY EXTRAS

THE PRETTY Things have two extra dates added to their tour. They are at Hull College Of Commerce on May 21 and Liverpool Stadium on May 22.

Poco for Britain

AMERICAN WEST Coast harmony group Poco are expected to arrive in Britain in the Summer. There are talks underway to arrange for the band to play at a large outdoor event in the UK, but details have not been finalised.

More Slik

SLIK, WHOSE British tour opens on June 1 at Taunton Odeon, are expected to add more dates. They should be available next week.

Splinter join Daredevils

SPLINTER HAVE been added to the Ozark Mountain Daredevils' UK tour which opens on Thursday at Newcastle City Hall. Other dates on the tour are Liverpool Empire (May 2) and Birmingham Odeon (4), and not the Royal Court and Town Hall as previously stated.

Construction difficulties



BRASS CONSTRUCTION: legal problems

Rollers World wide Tour

The Bay City Rollers leave for the Continent on May 13, where they will play a three week tour of Germany and Scandinavia.

There are plans for the group to play extensive tours of the States and Australia later this year, but negotiations for any possible British dates are still moving slowly.

It seems unlikely they will play any outdoor events in the summer as at first hoped.

Cut price Stones

UNLUCKY APPLICANTS for Rolling Stones' concert tickets will have a small consolation. They will be given a token voucher giving them 25p off the price of the Stones' latest album 'Black And Blue', along with their refunded money. Tickets for the concerts should all have been sent out by the end of this week.

The Meters have been announced as the support band for the Stones' shows here and in Europe.



MICK TAYLOR

Back Street Leader

MICK TAYLOR will not be replacing the late Paul Kossof in Back Street Crawler after all. New lead guitarist with the band is Geoff Whitehorn, formerly with the Maggie Bell band.

Crawler's dates will now go ahead as planned and new dates will be announced soon. The band play at the London Marquee on May 11 and 12 in a benefit concert in aid of the Free Clinic. The Clinic is a drug rehabilitation unit.



The Lone Ranger

WATT 2

The hot shot new single from

Quantum Jump

Out galloping now!



Marketed by



Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

SILLY WINGS

WINGS HAVE a new single out this week titled 'Silly Love Songs'. It's taken from their 'Wings At The Speed Of Sound' album which has just gone gold. The band are currently in Dallas where they are rehearsing for their American tour which starts on May 3.

ELO CANCEL

ELO HAVE postponed their British tour which was due to start at the Ipswich Gaumont on May 7. They have given their reason as "exhaustion", following a prolonged American tour. It's hoped the tour will be re-scheduled when the group has rested. Dates may be announced next week.

Elegant Supremes

THE SUPREMES will be supported by Sheer Elegance on their forthcoming eight date tour. The tour opens at Paignton Festival Theatre (May 9), Eastbourne Congress Theatre (11), Bournemouth Winter Gardens (12), London New Victoria (14), Stockport Davenport Theatre (15) and Southport New Theatre (16).

Two more dates have to be confirmed for May 10 and 13 and should be available by next week.

Sheer Elegance, whose current single is 'Life Is Too Short Girl', replace the original artist put forward for the tour — Billy Ocean. It was felt that Billy hadn't sufficiently rehearsed with his new band.

Elegance have another series of dates set. They begin at Birmingham Barbarellas on April 29. They continue at Bournemouth Village

Bowl (May 1), Bedford Nightspot (2), Burnley Cats Whiskers (4), Swindon Brunel Rooms (7), Plymouth Fiesta (9), Sunderland Black Cat (21), Welwyn Garden City Campus West (22), Guernsey New Hermitage Hotel (24/25), Liverpool Arabellas (27), Norwich Pinebank Social Club (28) and London Royal Tottenham (30).



SHEER ELEGANCE

Bowie arrives at his station

DAVID BOWIE will be arriving in England on Sunday, May 2 at Victoria Station sometime between three and four in the afternoon.

On his arrival, Bowie will make a public address from the station platform on a podium to be supplied by British Rail.

Whistling Janis Ian

JANIS IAN arrives in Britain on May 26 to record an appearance for the 'Old Grey Whistle Test' to be shown in August.

She will also be

appearing in a Hollies' TV special to be produced by Mike Mansfield. There is a possibility of one live appearance at an unspecified venue at the beginning of June.

Sweet theft

SWEET HAVE had 15,000 worth of equipment stolen from their rehearsal hall at Pinewood Studios. The theft was discovered on Thursday morning. Among the instruments stolen were three bass guitars, a Dan Armstrong Flexiglass, a Fender Mustang and a Rickenbacker.

Cajun's debut LP

FOLK TRIO Cajun Moon have a short tour arranged beginning in May.

The dates are: London Lyceum, supporting the Sutherland Brothers and Quiver (14), Hull Centre Hotel (16), Sunderland Seaburn Hall (24), Threepwood Highwayman (30), Ambleside Lakes Folk Club (June 1), Liverpool Centre Hotel (6), Chester Gateways Theatre (11), Middleborough Town Hall (12), Newcastle Centre Hotel (15), Cheltenham Carlton Hotel (20), Plymouth Woods Club (21) and Worthington Festival (26).

Tina Charles rushed to hospital



TINA CHARLES: suspected fractured skull

TINA CHARLES was rushed to hospital in Glasgow on Monday with a suspected fractured skull. She was due to play a concert in Falkirk Town Hall on Monday night with Biddu, but complained of a headache while on the plane from London. However, after two sets of X-rays, doctors confirmed she was only suffering from concussion and she went ahead with the show.

Record Mirror understands that Tina fell when she was leaving a London nightclub on Sunday and hit her head. Her Falkirk concert was broadcast in part for the Radio Clyde Roadshow programme.

Frankie's full house

FRANKIE MILLER has a series of dates fixed for May, when he will be touring with his new band. It will be called Frankie Miller's Full House and comprises: Ray Minihinnitt (lead guitar), Charlie Harrison (bass), Graham Deacon (drums) and James Hall (keyboards).

The dates begin at Colchester University (May 1), Stirling University (7), Strathclyde University (8), Dumfries Stagecoach (9), Edinburgh Tiffans (10), Aberdeen Palace Ballroom (11), Hamilton College of Education (14), Glasgow University (15), Paisley Watermill (16), Stockport Warren Country Club (18), Retford Porterhouse Club (19), Kendal Arts Centre (21), Dudley JBs (22), Sheffield Black Swan (23), Doncaster Outlook (24), Huddersfield Ivanhoes (25), Scarborough Penthouse Club (28) and Harrow Tite Farmhouse (30).



FRANKIE MILLER: new band for May tour

News in brief

VAN DER Graaf Generator have added another date to their current tour at Sheffield University on May Seventh.

Pasadena Roof Orchestra dates for May are: Bath Pavilion (5), Edinburgh Leith Citadel (7), Glasgow City Hall (8), Stockport Davenport Theatre (9), Stoke Victoria Hall (10), Birmingham Town Hall (11), Guildford Civic Hall (12) and Hove Town Hall (13).

Bilbo Baggins' May dates include Cleveland Philmore Disco (1), Wakefield Tiffans (3), Grimsby Tiffans (5), Sunderland Mayfair (7), Douglas Palace Lido (8/9), Dorchester Tavern Club (14), Retford Porterhouse (15) and Chelmsford Odeon, with Arrows, (21).

'Jesus Christ Superstar' has broken all records at the London Palace Theatre where it has been running for 195 weeks. Meanwhile, tapes of the new opera

written by Andrew Lloyd Webber and Tim Rice, will be heard for the first time at the Sydmonton Festival on July 10. The opera, 'Evita', is based on the life of Eva Peron.

The Edgar Broughton Band have their first album for NEMS released on May 7, titled 'Bandages'. Dates for the band are: Croydon Greyhound (May 2), Birmingham Barbarellas (4), Southampton University (8), Twickenham Winning Post (9), Doncaster Outlook (10), Huddersfield Ivanhoes (11), Cleethorpes Winter Gardens (13), Stockport Warren Country Club (16), Manchester Pembroke Halls (17) and Scunthorpe Tiffans (18).

Queen arrived back in Britain on Sunday from their fourth tour of America, Australia and Japan. They will be recording their fifth album in June and July.



KGB: new line-up

KGB are currently touring America, having changed their line up back to a five piece. Rick Grech and Mike Bloomfield have left the band and have been replaced by Greg Sutton and Ben Schultz on bass and guitar. Remaining are Carmine Appice, Ray Kennedy and Barry Goldberg. Rick Grech has finalised the line up for his own band which will be known as SDM. Claire Hamill has joined as vocalist.

The Heavy Metal Kids leave the UK for France on May with producer Mickie Most. They will complete an album due for release mid-June at the Chateau. It will coincide with a nationwide tour being set up for the band.

Solution have been added to the Gentle Giant tour which opens at the London Theatre Royal in Drury Lane on May 20.

Joan Baez has a new single out this week titled 'Please Come To Boston'.

BERRY BANNED



CHUCK BERRY: banned from Croydon

CHUCK BERRY has been banned by the Croydon Fairfield Halls where he was due to appear on May 16. The management deny he was banned on social grounds and claim that Chuck would have disturbed a company rehearsing a play in the same building.

The BBC are currently making a documentary on Chuck Berry and it will be shown the second week in May.

Meanwhile, there have been several changes to the original itinerary and the correct dates are as follows: Sheffield Fiesta (two shows May 13), Bournemouth Winter Gardens, (two shows, 15), London New Victoria, (two shows 21), Batley Variety Club (two shows 30), Paignton Festival Theatre (two shows 31).

The dates continue at: Stoke Jollies (June 1), Newcastle City Hall (2), Liverpool Empire (5) and Douglas Lido (6).

A maxi single will be released in May, with 'Sweet Little Rock 'N' Roller' as the A side.

Head on bash

ELTON JOHN's support for his forthcoming tour will be Murray Head. Head has an album out called 'Say It Ain't So' and has formed a band especially for the tour.

His band comprises: Brian Johnstone (keyboards), Michael Keene and Bob Weston (guitars), Nicholas South (bass), Chico Greenwood (drums) and Linda Kendrick (vocals).

The tour opens on April 29/30 at Leeds Grand Theatre.



MURRAY HEAD: with Elton John

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States Secrets

Hollywood

Ian's double debut

THE BAY CITY ROLLERS, complete with an entourage of 17 persons, had a VIP tour of Disneyland and were escorted to the front of lines for all the rides.

Tarlan-clad American girls could be seen following the Rollers during their six-hour stay in the Magic Kingdom. Other Los Angeles activities included taping the weekly US rock show 'The Midnight Special', which will mark the American TV debut of Ian Mitchell.

The Rollers did at least 20 takes each of 'Money Honey' and 'Rock And Roll Love Letter', both of which were scheduled for the April 30 telecast. The Rollers also visited record stores and radio stations while in Los Angeles, and hosted an open house for the press at the Beverly Hilton.

★★★★

JOHN DENVER will play the lead in Robert Stigwood's forthcoming movie version of 'Sergeant Pepper's Lonely Hearts Club Band'. The coveted role of Billy Shears goes to the Rocky Mountain High man, and the recording rights go to RSO Records.

★★★★

THE ROLLING STONES will not have to stand trial in Rhode Island before they begin their US tour this summer. The police chief of Warwick, Rhode Island, asked the US Immigration Department to require several members of the group to stand trial on assault charges registered four years ago.

Immigration officials have ruled that the Stones cannot be barred from the US because of the unproven charges, and no trial will be held. The group begins their US tour July 10 in Pittsburgh.

FRED BRONSON



ROLLERS: TV debut

New York

GEORGE WHO?

THERE WAS a time when a Beatle was considered the most instantly recognisable person in the world. Last Thursday George Harrison walked on to the stage at Manhattan's City Centre in an R.C.M.P. uniform and sang 'I'm A Lumberjack' with the rest of the Python team in the sketch of the same name.

Hardly a soul in the audience recognised him — even when he came on to take a bow at the end.

Well, that is how the 'fab four' have always said they wanted it.

★★★★

SLADE EMBARKED on their American tour last week, but with a twist that Noddy Holder calls a 'goodwill gesture'. They are playing all the larger concert halls, as is their custom, but are augmenting these with additional performances in small clubs.

"We'd like to be able to stay in a city for a few days, do the big halls," says Noddy, "but also get to play in some smaller clubs and perform to audiences on a more personal level."

Jimmy Lea added: "We have long wanted to explore the idea of trying to perform to American audiences in this way. By doing both types of concerts this time out, we hope to get ourselves across to as many people as we can most effectively."

STEPHEN MORLEY

1000 WERE BACK in Glasgow on Saturday night, with a debt to pay.

They had touched down earlier in the year with their UK tour, but flu struck two band members and they had to stop the show after a mere three numbers.

"It was a real martyr job," joked the band. "Two beds and a doctor ready at the side of the stage."

The illness caused the tour to be rescheduled, and the UK dates completed after a European trip. To compensate for their earlier cancellation, they put in an extra date at Glasgow, their three nights there bringing the tour to a close.

Glasgow had obviously forgiven them, all three dates were sold out.

As the band opened their set at the Apollo they teased the audience about them only doing a few numbers and going off again. But what the audience got in fact was more than two hours of quality rock.

And when they apologised for the previous occasion a voice shouted from the gallery: "Don't mention it."

Break

The end of the tour means that we won't be seeing much of 10cc for some time, as they have a break and then prepare for their next album, about which they aren't saying a lot, except that it will be "something very special."

"It's been a long haul," said Graham Gouldman. "Originally there were two separate tours, the UK tour and the European one. But because of the flu thing it turned into one long tour with three legs."

How did they do on the continent?

"All the places we had been to before were sold out, which was encouraging," said Graham. "Many of the halls there are smaller though."

"In Germany we broke some new ground," added Kevin Godley. "It was pretty good apart from a couple of dates which were a bit in the middle of nowhere."

"It's a bit like starting again," said Graham. "And that's not always pleasant. It's quite similar to the situation in Britain about two years ago."

"One of the problems is that there is no real rock radio over there. All they have is AFN (American Forces Network) and that isn't just music but a bit of anything and everything. They don't seem to want to start pop radio over there. They obviously need some outlet though."

"In Munich they thought we were The Carpenters or something like that, because the audience was full of old, sophisticated people."

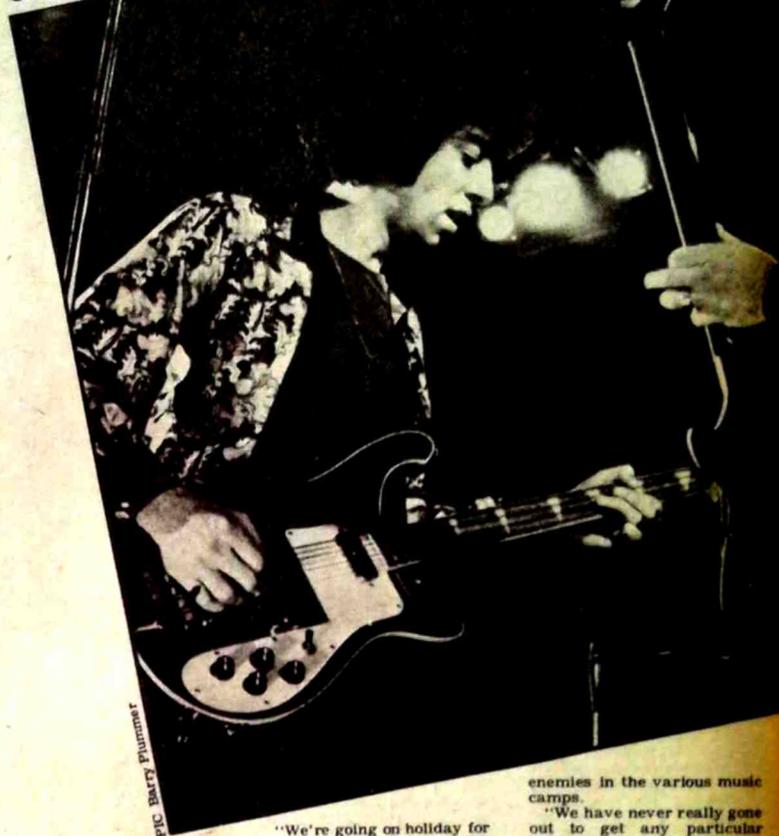
Another problem they had to face was that while most of the Scandinavians they met could speak and understand English, the German's couldn't. They weren't too sure how the German audiences took their brand of rock either.

Graham explains: "When Lol goes into his bit about wanting to dominate the world we thought we had better be a bit careful. So we substituted Winston Churchill for Adolf Hitler, and it was worse than ever."

"We heard that one paper printed a headline something like '10cc Called Audience Nazi Swines', which just wasn't true."

They also had some fun

'We're lucky because we're not at a stage where we've got to impress anyone'



PIC: Barry Plumtree

when they played Edinburgh when they made a joke about the Bay City Rollers.

"It turned out that Les was in the audience," said Lol Creme. "I hope he didn't take offence, it was only meant as a piece of fun."

"Someone told us he laughed, or was it he left, I couldn't quite make it out."

The resumed tour mainly met with their approval, and they said they had good nights in Newcastle and rock-starved Aberdeen, although the smell of fish had got them down in the latter.

Reaction

"We've done a longish set usually," said Kevin. "It has grown according to audience reaction of course, but usually about two hours ten minutes, and including a mixture of just about everything we've done."

When can we look forward to seeing them again?

"It'll be about six months or so, I guess," said Graham.



PIC: Barry Plumtree

enemies in the various music camps.

"We have never really gone out to get any particular following," said Graham. "We're not going to alienate anyone. It's better to have a wide audience. You can't knock success, though critics tend to knock you if you get popular in the charts."

"They change loyalties like underwear," adds Kevin. "They build you up and then take you down."

Pressures

"Yeah, but the more they have a go at you the more people seem to buy the records," laughed Graham.

"There are terrific pressures on musicians to produce good albums, and then the knockers come along and its like a school report. 'Could do better next year' sort of thing."

"They have been criticised for being 'too perfect'."

"We try our best," replied Graham. "Sometimes we look back on bad reviews and in retrospect we often agree that things could have been better, but instantly you tend to over-react."

"When you've been in the studios for a long time working on an album and you come out with as good a product as possible at the time, then the sheer negative criticism is a bit of a pain," said Kevin.

"It is nice to have a pat on the back occasionally too. When a new band comes along people attach themselves to them, but after a while they are not going to change that drastically, so people get bored with them and start slugging them off."

"The business moves so fast, they've got to do well to keep up. It is really down to the people who listen."

Graham adds: "I think a lot

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Released in Britain in 1976

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10cc Apollo -gise

(and are readily forgiven)

milled suicide — which had nothing to do with me — I think!"

Conversation was interrupted at this point as Paul was commandeered to play drums with 10cc's support band, whose percussionist was ill.

Meanwhile, 10cc were tuning up and before their set relaxed judging the merits, or lack of them, in an Alan Ladd western film on the TV.

"Five minutes", yelled a voice.

"It's time to turn into super stars," said Kevin, tugging at his shirt.

Out front the Apollo audience eagerly anticipated their arrival on stage. The lights dimmed to thunderous applause. Spotlights appeared, illuminating two of the stage crew doing an awful rendition of 'Art For Art's Sake', and then 'Ladies and Gentleman, the best band in the world...'

From that moment on the band did no wrong — at least in the audience's opinion — and they indulged not only every number, but every aside and joke from the band.

Flop

"Every band has to have a record that doesn't make it," says Lol. "This is ours. Thanks for making it a flop."

Roars of laughter. "It's called 'The Worst Band In The World!...'"

Roars of applause, and so on.

You could hear and understand every word that was sung, which is still remarkably rare these days.

The interplay between Kevin and Paul was in evidence with some driving drums in 'Second Sitting For The Last Supper', and in the gutsy rendition of 'Rubber Bullets' which brought the show to a close.

Their lively humour came over well, but they can be equally poignant, as in 'Old Wild Men', from the 'Sheet Music' album. The material covered their whole history from the first album, '10cc' through 'Sheet Music' and 'The Original Soundtrack', and most of 'How Dare You!' Everything met with immediate recognition and approval from the audience.

As they left the stage the audience called for the one they loved so much and wanted to hear, 'I'm Not In Love,' which they got, and more besides.

Backstage there was the usual autopsy.

They didn't seem over confident with themselves.

Clinical

"We've done better, we've done worse," was the attitude.

"I felt at times it was a bit cold and clinical," said Graham. "You know sometimes you get it dead right, every note perfect, but the feel is not there. It sounds stupid but someone singing a little out of tune can sound better!"

Meanwhile, Kevin was discussing the possibilities of a horse carrying the kettle drums on stage for extra effect. Others talked about the sound system in a more serious vein, and it showed that while some people are ready to dismiss them as being too perfect, they are eager to do their best to improve their work.

"It'll be better tomorrow night, and the next," they suggested, as they returned to the hotel for a welcome drink.

The Glasgow shuttle flight might not exactly be as exotic as Mandy's airlines, but as the familiar 'bang' heralded the "No smoking" sign lighting up, it all seemed rather familiar. I wonder what that air hostess was called?

Strawberry studios, where I had been doing some session work there with a band. Eric had heard the sessions and they thought I had the style they required to fit in with their music.

"My playing is compatible with Kevin's, almost as if we can read each others minds well, anticipate each other anyway."

"Kevin is probably a better timekeeper than I am most of the time though."

Frustrated

Did he not get frustrated just being in the background with the band?

"Hmmm, not really," he replied. "I've been doing more and more each tour, and this time round had a few solos which compensated a bit."

"Basically I'm a freelance, but 10cc have first option. It is great working with four superb writers. I'm not a writer. Never have been. I'm quite content as I am. It's a great life. I'm well looked after."

When the band go into the studios Paul usually tours with other groups in need of his services.

"It is good to have variety," he says. "One night you can be playing to a 3,000 audience with this band, and the next at some working mens' club somewhere."

Removed

"I've done clubs with people like Freddie Garrety (of Freddie and the Dreamers), which might sound rather removed from this lot, but he has a good attitude to work, very professional."

"On the cabaret circuit you meet a different sort of person, but very friendly to you. 'You alright lad? D'yer want a drink?' and so on."

Paul comes from Stockport, close to 10cc's Manchester roots, and first became interested in music around 1966.

"That's when I got my first set of Quality Street tins for a drumkit," he says. I played with some school friends in a local band playing Shadows tunes and stuff like that, even though The Cream were becoming the thing of the period."

Later he played with several bands, including that of Victor Brox, former keyboards player and vocalist with Aynsley Dunbar, before going on to session work.

"I prefer working live to recording work," he said. "It would get claustrophobic working in studios for very long. The most I've done has been a week at once."

Switching

"Working live with this band you certainly move about a lot on stage, switching instruments. There's nothing worse than sitting on a drum stool for two hours at a time."

He illustrated the fact later that evening during the set as he moved from one set of drums to kettle drums, to keyboards and back again, often playing tambourine as he went!

"On stage we have to compromise," he said. "Obviously you can't do everything like the records. But that is where I come in, to help them give as full a sound as possible on stage."

"When 10cc do an album I have a listen and work out what part I can play towards the live show."

"People criticise them saying they're only a recording band and can't do live what they do on record, but they can't have been looking or listening properly."

Paul's move to keyboards is a recent development.

"I started piano lessons while I was at primary school, and while I only got to grade three, I have remembered the basics."

"My piano teacher com-



PICTURES: Ian Dickson

of the trouble today is that everything has got to be 'super'. You know like you get in the papers, the prefix super is always there, super group, superman, super - everything."

"Can you imagine that, some poor mum getting worried that she's not a supermum 'cos she doesn't use the right margarine? People tend to get too involved in this unnecessary kind of trivia that they make seem so important today."

"I hope we never get to the stage where we ignore the fans. It is important to be very accessible. Sometimes you have got to be somewhere and you can't see all the fans, but we usually try and sign autographs. Of course you occasionally disappoint someone, and they are the ones who complain."

At the other end of the scale there are followers who see the band as some sort of intellectual revolution.

"I have a reasonable vocabulary," says Graham. "But someone did this in-depth thing on us, and I couldn't understand a word of it. Honest!"

Augments

Anyone who has seen 10cc live will have noticed that in fact there are five members on stage, not just the foursome who appear on the records.

The fifth member is Paul Burgess, who augments them on gigs on percussion and keyboards.

"He has been with us on the road since the beginning of the band," says Graham. "We never really think of him as a session man, more as a mate."

"He is a superbly light drummer," said Kevin. "We get along together well."

"I was coming out of a concert in February '73 I think it was, and I saw Eric and Graham and they said I was just the person they were looking for," said Paul.

"We had first met at the

From Russia with Mud



by David Brown

1975 WAS A good year for Mud, with no less than six singles in just over 12 months.

In January they were at number one with 'Lonely This Christmas', back at number three as soon as March with 'The Secrets That You Keep', and returning to the top in May with 'Oh Boy'.

And then there was 'Moonshine Sally', 'Show Me You're A Woman' and 'L-L-Lucy'.

So where have they been since the New Year — resting on their laurels? Not likely!

"I think there was a danger of us becoming over exposed," explained Dave Mount. "With all those singles so close together like that. You can have too much of a good thing you know. People don't want Mud shoved down their throats. It is, of course, very difficult to get the balance right between over and under exposure, people can soon forget you if you are not careful about what you do and when you do it."

There's not much chance of Mud letting us

forget them, and with a new, "fun" single out it's likely they'll soon emerge from their brief sojourn.

"Yeah", says Dave. "But don't expect a big promotion thing. That's not us."

"People are fed up with all the hype of the music business by now. People don't want to see us jumping about in gorilla suits — we want people to accept us as we are."

Different

The new Mud single, 'Shake It Down', released this week is another different sound.

"We wanted to make a disco record," said Dave. "It's a piece of fun, that's all. Obviously we hope it will get a lot of play at parties and

the like. This is about the best disco track since 'Tiger Feet', you can have a shoutalong to it, it's even complete with roadies' chorus."

"It'll be a monster", interjects Les Grey.

"It would be nice to get another number one, but that isn't that important," adds Dave.

"We don't go into the studio with the intention of cutting singles. When we record a few songs, often one will suggest itself and we think 'That's the one'. Everything is a bit self indulgent I suppose, but we like to ring the changes."

"We don't aim to be trendsetters. Mud aren't exactly the best looking band in the world are they?"

They are also working on a new album,

scheduled for release in September.

"So far there are five completely different tracks," Dave explained. "There's room for us to do that. There will probably be a 60-piece orchestra on one track. I don't know what comes next. We don't go for a distinct sound, more an atmosphere of our own."

Their new recordings feature a new producer, Pip Williams. "Pip is more like another member of the band than a producer," said Dave. "He makes us work in the studio of course, and we respect that, but otherwise he's just one of the boys and he's a great musician."

The next live appearance in this country will probably be in the Summer, and Dave has

MUD: not exactly the best looking band in the world.

his heart set on touring further afield.

"I'd love to do Russia," he said. "And go back to Poland." A lot of bands say there's no money in working Communist countries, but it's rewarding because people are so pleased you made the effort to play to them.

"They're not as biased as in this country. The English kids just don't know how lucky they are. Often they have so many alternatives they end up doing nothing. If I hear 'em say they've nothing to do I feel like punching them!"

Dave insists that whatever work Mud do this year it will have to fit in with his Olympics viewing.

Dismal

"I'll just sit in front of the old box and lap it up," he says. "Recently when I've been watching 'Top Of The Pops' I've found it a bit dismal. You get the impression something big is going to happen and shake everything up — I don't think it'll be me though."

"The Beatles were the ultimate for me, but with all their singles re-released it makes it harder for others to get into the charts."

"It's hard for us, and even harder for new acts."

"Pop still gets my adrenalin flowing, it's still an exciting business to be in. I'd hate to get to the stage where things stagnated. Some people will say 'Why don't you do another single like... such and such' if we did that others would say all our records sounded the same. You can't win can you? Hopefully, we feel we are on our own, not in competition with everybody."

"We just want to maintain the English pop music traditions."

'People don't want Mud shoved down their throats' — Dave



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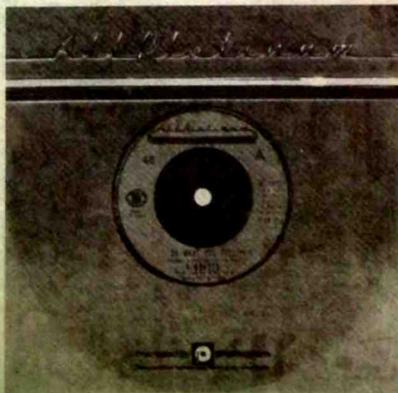
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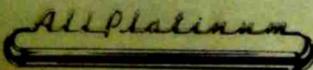
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TRIPLE DYNAMITE



Roadshows Special

Nazareth: Stand and groove

FRIENDLY TIP: When seeing Naz live (especially at the Apollo) it is wise to wear 10-inch platform shoes or to hire a pair of shoulders for the evening; for no one but no one sits down when Naz creep out of the shadows.

It's purely instinctive: One glimpse of Dan, Pete, Manny or Darrell triggers off a mechanism in the back-passage — almost like a Jack In The Box whose lid's been taken off.

Before the stand-up and -groove took place, we were mucho entertained by Widow Maker, who played a competent set and whose lead singer (one ex-Love Affair vocalist) Steve Ellis did some wonderful things with his larynx. I've got the feeling that this nifty combo might not be playing support much longer.

At around 9 o'clock the notes of Macca's 'Someone's Knocking At The Door' faded away, and Naz took the stage. Everyone sprang to their feet, clearly delighted that the prodigal sons had returned.

The opening number was 'Telegram' from their new album, a song which is a departure from the usual Naz straight-forward pop/rock. I assumed they would have saved their trump card 'til the end as highlights usually come after lesser lights. But, here we are, first number, best song, and the band peaking in the first five minutes.

'Telegram' came in four parts: Part One, 'On Your Way'; Part Two, 'So You Wanna Be A Rock 'N' Roll Star' (courtesy Roger McGuinn); Part Three, 'Sound Check' and Part Four, 'Here We Are Again'. It's a fairly experimental musical outing for Naz, and they

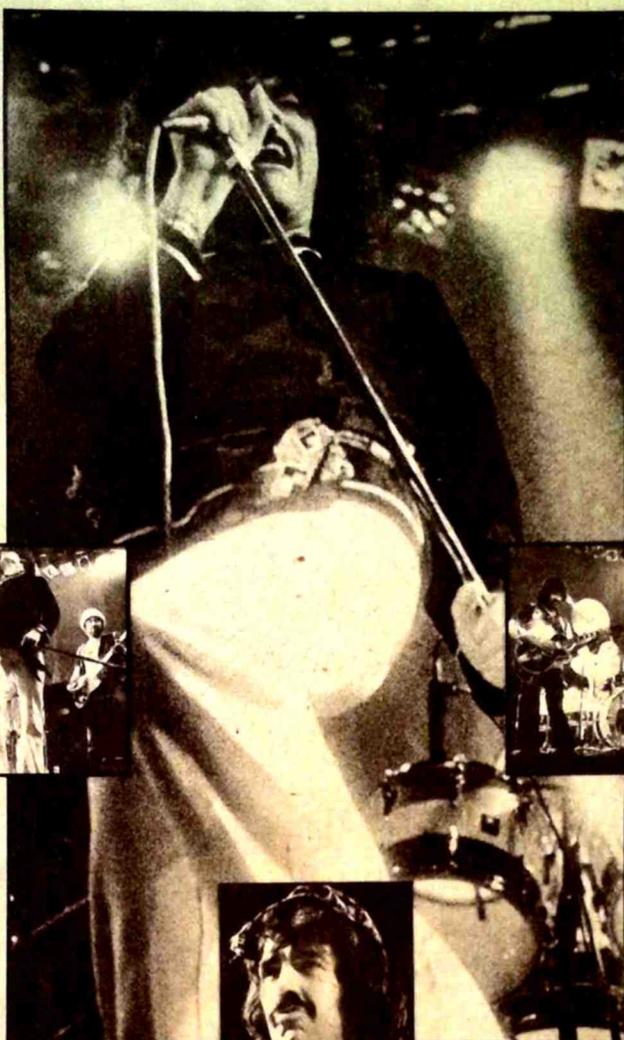


performed it exceptionally well, especially Manny Charlton, who cruised through some pretty hot guitar licks.

The composition basically deals with the apathy and distaste for life on the road. But to see Naz up there going through the motions of glamour - puss Rock 'N' Roll stars, you wouldn't think the lyric particularly applied to them.

Dan McCafferty cuts a fine sex symbol figure up front. He camps it up a bit, but isn't nambypamby or, (thankfully) too wimpy. Sometimes his voice is a bit suspect. By that I mean he sometimes emulates (inadvertently or otherwise, I do not know) other BIG singers.

On one occasion he sounded not unlike Robert Plant, on another, Rod



Stewart, and in one or two numbers his vocal performance was very Americanized / stylized. However, the Bonnie lad was particularly potent on the belcher ballad, 'Love Hurts', which Naz present in a style all their own.

The one astounding thing about the band is



the energy they feed to the crowd. Two Yank guys near me were moving about like Rubber Men to the dazzling guitar solo in 'Razamanaz', while further a phalanx of teenage rockers played pretend guitar.

The following number had a distinctive 'Amazon Rock' flavour, and rolled

along in misty, murky grandeur, when suddenly the band upped and left having been on stage only about 45 minutes.

Dan came back and announced there'd been a bomb scare, and would everybody please look under their seats for any suspicious looking parcels, etc. Nobody, except 'yours truly' appeared perturbed by the announcement, and the band continued the set, although on a very different note.

They did a rendition of a traditional Scots loun called 'The Long Black Veil', a stark song with no musical backing, just four crisp vocal harmonies weaving and whirling through the theatre. Very untypical Nazareth but very tasty.

'Whisky Drinking Woman' (they never call it Scotch up here!) and the equally boozy 'Hair Of The Dog' followed; the latter sounding really

the audience kicked the floor / stalls / each other and young persons were throwing themselves about like they were on some Kamikaze mission, Nazareth did not return.

The essence of their set isn't bewildering guitar solos (although there are plenty) that only the group themselves could get off on anyway. Nosir, it ain't any of that, the essence of Nazareth is that they're in to entertain the troops out front. If you really wanna get yer rocks off, lose your inhibitions in two easy stages, then Naz are the band to go see.

After the show I met a fresh-faced young lassie, who had lost her mate in the loo. She was very impressed by Nazareth and told me that it was her very first concert. 'Me very first time', she called it, as though she was talking about her very first sexual experience.

'I'm glad I chose Nazareth', she chuckled.

Meanwhile, back in the hall there are a gang of young cocksure, lippy lads not inhibited about mouthing their appreciation of Naz. 'F' great', one of 'em shouts. Everyone nods in agreement.

Yeah. Entertainment is definitely the name of Nazareth's game.

After the show Nazareth invited the press to join them for a typical Scottish dinner.

The menu included Cock-A-Leekie Soup and Haggis W' A Honour. Haggis W' A whatname entails bona fide Scots pipers piping in the Haggis — 'twas e'er so bonnie.

Tradition, it seems is very much part and parcel of the Scottish lifestyle, and before we finished the meal Manny informed us that Nazareth's next single might be the traditional 'Long Black Veil' which they'd performed at the gig.

Ah, Rock 'n' Roll W' A Difference, you might say.

by
Jan Iles

THERE SEEMS little doubt that the latest young phenomenon to hit the Midlands and the North East is Stevenson's Rocket.

More than 2,600 screaming, weeping, fainting, banner waving youngsters turned up at Sheffield last week to break the house record (and a few chairs), and to catch their young idols on their current tour.

The build up to their arrival on stage was masterly engineered by the DJs; the mere hint of their arrival or the mention of a member's name was met with instant frenzy. And by the time they actually appeared, the excitement had already proved to be just too much for several young ladies.

About a quarter of the audience surged forward to get closer to their favourite boys, and hands and arms stretched out as soon as singer Kevin Harris invited just that with the first number, 'Reach Out, I'll Be There', the Four Tops' oldie.

From that moment on the screamers, fainters and fakers didn't know what had hit them as they tried everything to get past the front of stage security staff and to the group, which was not helped by constant teasing by certain band members.

The front line attack made it difficult for the others to see, let alone hear, what was going on, so they scrambled for the best places in the gallery.

'Dave waved at me', warbled one fan.

'He was waving at

me!" insisted her friend. Some were content to mill around the back of the crowd trying to catch the occasional glimpse of the group, while others consoled themselves dancing.

by David
Brown

The majority of the numbers were golden oldies, including Beatles,



rock and soul classics, many of which were probably new to the latest generation of pop concert-goers.

Naturally enough they also featured their new single 'Here I Am', once in the midst of the set, and again as an encore.

Their delivery left more than a little to be desired, with announcements between songs being unintelligible, and problems with their equipment

Stevenson's Rocket: all steamed up



STEVENSON'S ROCKET / Top Rank, Sheffield

further hampering them. Obviously it's still early days for a band of this nature, and their maximum appeal relies mostly on their youthful zeal and looks, and the

excitement they create makes up for some of the shortcomings for the moment at least.

As the final scream died out, and the tears were wiped away, the fans filed

out compering notes. One 16-year-old had made the journey from London specially for the concert.

"It was worth it", she said. "I shall go back tonight on the train and

get a cab home from the station. I've saved up for it, I'm rich."

What was the big attraction for her? "Oh, Steve. I think he's great."

TAKE THAT guy Biddu for instance. He's a regular sort of fella; has a lot of hit records; eats in Italian restaurants.

He looks a bit weird, of course, but then stars are expected to be a little outlandish, and make no mistake about it, if it's down to record sales then Biddu is one of the biggest stars we've got.

He produced 'Kung Fu Fighting' — a mere 11,000,000 seller; he was the main force behind Tina Charles' 'I Love To Love'; there's his own discs like 'Summer Of '42' and the current one 'Rain Forest'; and don't forget the new Jimmy James & The Vagabonds outing 'I'll Go Where Your Music Takes Me' — another thing Biddu wrote and produced.

He's a star all right. We're in his favourite Italian restaurant and he orders orange juice with 'only a little ice'. He gets through a quart a day and at that rate admits it's pretty bad for you.

All that said, this son of a South Indian doctor doesn't come on like a star at all. He knocks the whole thing off balance by being charming, polite and completely down-to-earth.

Defined

The paradox between what he appears to be and what he is gets more defined when you notice the huge Christian cross round his neck — and then he confesses to being a Hindu.

But this isn't Rock 'n' Roll — and neither is Biddu. Brought up on a diet of Pepe Jaramillo and Frank Sinatra he was already playing to

by David Hancock

BIDDU: STAR OF INDIA

audiences of 20,000 plus when the pop festival in Britain was still a hippy dream.

"Actually that's an average gig in India. If you hold a cricket match at least 100,000 turn up," he smiles.

But it's been disco music that's made his name controversial in sahib-land. To dancers up and down the country he's the British Van McCoy — a wizard at getting people to shake those tall

feathers. On the other side of the coin he's been accused of devaluing black rhythms into disco fodder. Rock 'n' Rollers have probably never heard of him.

He eventually admits that disco music is the most instantly dismissible pop around and then defends with: "What about the rock scene? To me, I don't know much about rock and they all sound the same, but I wouldn't put it down because that's another type of music. "I would never venture into rock because if the fire's too hot it's best to stay out of the kitchen," he adds in true Hindu fashion.

"My whole thing is melody and I love the Eagles and even Status Quo but I can't get into Led Zep."

Boggle

Biddu quit India in 1969 and though he says India had its own 'Swinging Sixties' (which makes the mind boggle) he was never touched by the rock boom and so stayed out of it.

"You know my idol used to be Trini Lopez and I used to copy his act down to a tee, getting 15,000 people clapping in time with 'La Bamba'."

Now there seem to be almost as many people clammering for Biddu to write and produce for them. After Tina Charles hit the number one spot every manager with a solo girl singer was on the phone to our congenial Indian.

Biddu admits he has a certain type of sound that's becoming more noticeable. "That's because the only thing I do is dance music and the drum sound has to be fairly crisp. There aren't that many people over here making that sound so it's easy to identify me but if I was in America I'm sure I'd be lost with all those guys over there."

He prefers to make records

with little known acts and watch them race up the chart.

"There's no thrill or adventure when you have a really big act because they already have a name, but it's so satisfying to bring out the potential that a lesser known artiste has."

"I'm a single's artist first because you have to have hit singles before you can sell an album. If not the whole thing runs at a loss."

"Look at Abba, whom I admire very much, they've taken three singles from an album and both the album and the singles are selling very well."

Abba are a good example of a group who are confident in themselves and Biddu is very similar.

"Confidence comes when you feel you're good without kidding yourself," he says like some wise Baba. "That's why I only stick to the kind of music I think I'm good at."

"I don't care if it gets panned by some critics because I know it's good and I like it. I've had fun making it and if it's not a hit, too bad."

Evolving

But don't get the idea that Biddu is going to stay the same. Even within the limits of disco music his ideas are constantly evolving and he promises the Tina Charles single due in August will be different.

In America he's fast becoming a 'cult figure' with records being sold bottled and on import, but he's got no plans to move out there although he's visited Los Angeles twice — on holiday!

"I had eight hit records in America last year," he confesses quite blandly, "but that's no reason to move out there. People mainly go out there for tax reasons, but I've got a good accountant," he smiles.

BIDDU: a singles artist first.

Superstars

TAURUS

(April 22 to May 21)
Don't be fooled by fluffy white clouds and blue skies. Your week is positively grey. We don't wanna be wretched, but it looks as though the time has come to pay your dues. Hold up the local bank and give everyone their long-awaited cash. Or else be prepared for socks in the night.

GEMINI

(May 22 to June 21)
You may be infatuated with someone, somewhere, but they seem kind of aloof and

quite frankly, frumpish toward you. What to do, you cry? We know, we know. It's not a nice state in which to be. The best thing to do is throw a dice and go on to the next 'square'.

CANCER

(June 22 to July 22)
What's all this about employing lackeys to do your cleaning and cooking? We all need servants but not slaves, dear. What, you spit back in our flushed cheeks? Jealous you say! Ha, as if you lot didn't turn green. Watch it, that's all we're saying. Oh, and in case we forget, don't leave yer washing on the line.

LEO

(July 24 to August 23)
Everything is gettin' up your nose. Don't let it. Wear a nosebag if you must. But stop sniffing. Good News: You're headin' for a little bonus.

VIRGO

(August 24 to September 23)
It is going to be a bit of a nothing week, but at least you'll have time to sort out unidy bits 'n' bobs. Mid-week is a good time to pluck out the weeds and plant new fresh roots. New friends will be worth their weight in manure.

LIBRA

(September 24 to October 23)
Romance rears it's sexy head and you'll be thrown off those feet with one sloppy kiss. Love is sweet. But make sure you are too.

SCORPIO

(October 24 to November 22)
It is going to be a meaty week — honest. You'll find that wonderperson of your dirty thoughts and what's more you and he/she will make more of that sweet, sweet music.

SAGITTARIUS

(November 23 to December 21)
It isn't what you say it's how you say it that makes you so mmmmm how shall we say, refreshing. That face turns patriotic red and that dimply laugh brightens up everyone's day. Oooh you are naughty. But we like ya. And because we like ya, it's gonna be a hellava week.

CAPRICORN

(December 22 to January 21)
Peaceful, tranquil, serene, that's your scene. Might not

last forever which is fortunate 'cos it could get boring. Maybe you ought to have an action-zoomy-packed weekend. However mid-week is the best for you, it'll be mildly surprising.

AQUARIUS

(January 22 to February 17) ↓
Now you've earned that promotion howsabout showing that you are the right buff for the role? We know you've got what it takes, but does Big Brother? Beware of gettin' too cocksure on Friday. People will knock you down like a blue-assed fly.

PISCES

(February 18 to March 20)
Your crafty ways paid off last week, but this week you can settle down and be yourself. No cheating, lying ways, no back scratching. Just do what comes naturally. Unlucky fraction: 3.

ARIES

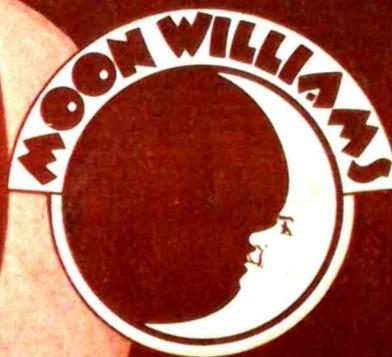
(March 21 to April 20)
Not a very good week, sorry kids, but you did ask for it. You've been so utterly depressed it ain't true. Stop worrying over minor things. Time to be big 'n' bold.

Available now from your
local **MOON BASE**
the new single from

**MOON
WILLIAMS**

**"EVERYTIME
I TAKE
THE TIME"**

WHEN THE RIVER STOPS FLOWING



**On DJM
Records
DJS 659**

HERE'S WHAT THE STARS SAY ABOUT MOON!

"He's a great artiste"—ANGIE BOWIE.

"Moon Williams is the most underrated artiste of today"—R & J STONE.

**"We, The RUBETTES hereby boldly state that we think
Moon Williams is a great singer."**

"He sounds great to me"—GREG RIDLEY (Humble Pie)

"Moon Williams—a very underrated singer, great potential, watch out!"—BIDDU

"I think he's great! No ifs, ands, or buts"—GENO WASHINGTON



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INFLATION - IS

IT DOESN'T take a fortune teller to tell you how tomorrow's pound is worth a lot less than yesterday's. Every time you go to buy a ticket for a concert you probably notice how the prices have been creeping up and up. And as for records . . . But this has hidden danger too. As the pound drops against the value of the dollar or the Deutschmark, foreign groups become more reluctant to come to the UK because they end up playing a whole tour at a loss, instead of a profit.

And the prestige of playing the British circuit just ain't what it used to be.

Whether your interests lie with Abba or Zeppelin, the Rollers or the Rolling Stones, inflation has affected YOU.

Early last year a top price album would have cost around £2.75. Now, you'd have to fork out a hefty £3.25. That's an increase of 18 per cent, which many feel in the current economic crisis is simply too much.

Already there's clear evidence that record and ticket sales have fallen considerably as a result of these increases. Figures just published show that in 1975 sales of singles slumped by more than five million (see table for full details).

But inflation isn't the rock fan's only concern. Within the past year the pound has slumped a staggering 16 per cent in

value against other world currencies.

This means that Britain is now financially far less attractive to foreign touring bands, and that includes, of course, American ones.

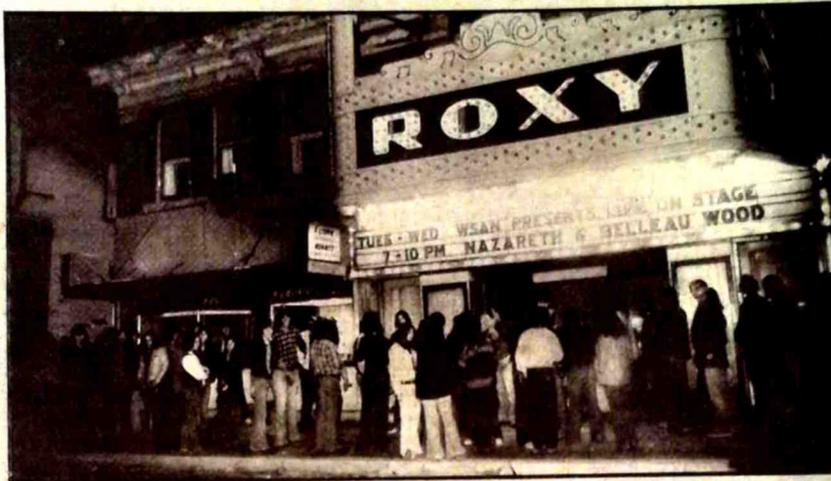
This week in Record Mirror we take a close look at the whole problem of rock inflation and devaluation, from the point of view of you, the fan in the street.

We speak to leading record companies and tour promoters and ask them point blank to justify the high prices.

We question them about future increases and suggest that today's music fan is no longer getting value for money.

Our investigation is divided into two categories: records and tickets.

A special investigation into the rising cost of records and concert tickets by Beverley Legge



Is Rock 'n' Roll pricing itself out of the market — or will these fans still be queuing for tickets at £5 a time?

Phonogram (Roy Darling - Commercial Administrator): "The British get a very fair deal compared to other common market countries. In Germany an LP costs £5 and roughly the same in Holland. Even in France the price is about £4.50."

CBS (Jack Florey - Commercial Director): "I can recall 15 years ago paying 32 shillings (£1.60) for an album. That's only half today's price, yet the cost of living has more than doubled since then. If anything, an album is cheaper today than ever before."

Bell (Ian McNay - Financial Controller): "Three pounds isn't that much to pay for an album, which after all is something of lasting value. Nowadays you can pay more for a couple of cinema tickets and you'd only get one night's entertainment."

That last question produced fairly uniform replies, with each company fiercely claiming the record buyer was getting value for money.

Opinions differed considerably, however, when we came to the question of future rises. We asked the companies whether they expected more rises this year.

Decca: "We've always tried to postpone increases for as long as possible. At the moment there are no plans for any."

"If we did change our minds it would take three months before they could be introduced. For the moment there will be no increases."

Phonogram: "All the

signs are that the economy is improving, but we've got a long way to go before there's a full recovery. In the meantime there will definitely be more price increases, particularly from companies whose top LP is only £3. Increases could

increase this year, but you can never be sure. We keep a close tab on what other companies are doing."

CBS: "In our opinion it isn't inevitable but on the other hand it's not impossible. Record companies have to be

evidence to show that sales are lower. This hasn't happened for LP's though."

EMI: "In the long term I don't think there

"In relation to other goods, records are good value. If you think they're over-priced you won't buy them"

ROGER STUBBS, Business Planning Manager, EMI

be as high as 10 per cent."

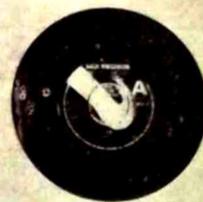
EMI: "The situation is under review all the time. We're trying to

careful about price rises. It could be there's a price barrier above which the public will not buy."

From these comments it seems that a price rise of some sort is on the cards for later this year. We put it to the companies that by raising charges so frequently they were pricing themselves out of the market. Certainly the fall in singles' sales would seem to indicate this.

Decca: "After the terrific expansion of '73 and '74 sales have definitely slowed down. It could be that fewer new people are now collecting records."

Phonogram: "In singles there is definite



will be any loss of sales. However in the short term in certain areas of the music scene, particularly 'middle of the road' there has been a slight fall."

Bell: "From our point of view there has been no drop in sales. In fact quite the reverse. Single sales have increased slightly while LP sales have actually tripled in the past three years."

"This has come about because we've acquired artists like Showaddywaddy, Silk and the Rollers."

CBS: "It's hard to measure exactly how badly sales have been hit. Overall, I think our sales are holding their own. We're still getting big sellers like Tina Charles."

There you have the

ARTIST



opinions of the people who monitor sales and set the prices that you pay. To sum up their remarks it seems that sales (with the exception of Bell) are not booming. More price rises are on the way. But despite the increases of recent months record companies still



believe they're giving value for money.

Finally, in case you are worried about their financial position, we should point out that all the companies we spoke to admitted they were still making profits. None of them, though, were too keen to discuss exact figures.

RECORDS

WHEN YOU buy a record you are paying for more than just a circular chunk of vinyl. Your money also goes towards advertising and transportation as well as covering the cost of artist, session musicians, composer, arranger, studio technician, producer and manager, not to mention spiritual adviser and manicurist!

Last year average wages in Britain rose by 27 per cent. Petrol prices also rocketed. Every record company we spoke to was quick to blame these factors for the sharp price rises.

Jack Florey, commercial director of CBS explained: "If you take a large company like CBS there are enormous overheads. You also have to remember that the vinyl used for records is a by-product of oil, and everyone knows how oil prices have shot up."

"We try to absorb as many of the extra costs as possible, but inevitably some have to be passed on to the customer."

Put like that, it all sounds quite logical. But isn't 65p for a single and £3.25 for a deluxe album asking just a bit too much of the long-suffering record buyer? We put this point in turn to five record companies.

Here's what they had to say.
EMI (Roger Stubbs - Business Planning Man-



ager): "In relation to other goods, records are certainly good value. If you think they're over-priced you won't buy them. It's as simple as that."

Decca: (Peter Goodchild - Director of Marketing): "There's no doubt that records have gone up less quickly than other items. Four or five years ago a budget album would have cost 99p. Now it's only £1.50. Compared to everything else that's a very reasonable increase."

"There's no question of record companies overpricing their goods. Every rise we introduce has to be justified to the Prices Commission."



hold prices down for as long as we can, but I'm afraid some increases later this year are inevitable."

Bell: "I don't think there will be any more

SINGLES	1974	1975	CHANGE
PRICE	55p	65p	18%
SALES	62.7	56.9	9%

IT A RECORD?

TOP TICKET PRICE		% INCREASE
£2.00 (1973)	£3.75 (1975)	80% IN 3 YEARS
£2.20 (1973)	£4.00 (1976)	80% IN 3 YEARS
£3.00 (1973)	£5.00 (1976)	66% IN 3 YEARS
£2.20 (1975)	£2.50 (1976)	13% IN 1 YEAR
£2.00 (1973)	£2.20 (1975)	10% IN 2 YEARS
£1.65 (1974)	£1.75 (1975)	6% IN 1 YEAR
£1.50 (1975)	£1.75 (1976)	16% IN 1 YEAR
£1.75 (1974)	£1.75 (1975)	NO INCREASE (1 YEAR)

rate. Their replies make gloomy reading.

Danny O'Donovan: "Yes. As long as the pound continues to fall in value against the dollar you can expect to pay more. The majority of promoters negotiating with American bands make deals in dollars. Each time the pound sinks the band's fee automatically rises. Consequently the promoter has to charge the public more to recover the extra money."

"I'm afraid as long as the economy continues to slide we're going to have rising ticket prices."

Derek Block: "We're going to see more increases. We can't be far away from the 15 ticket for a rock concert. Someone's going to do it."

Norman Perry for Harvey Goldsmith: "We desperately hope to hold prices down. We still have £1 tickets for ordinary rock bands and we'd like to keep that till the end of the year. But in the end it looks as though prices will be forced up."

As we've already suggested, it's the fans of American bands who are hardest hit by the devaluation of the pound. Today, many US artists are having second thoughts about crossing the Atlantic. Once again our tour promoters have a grim tale to tell.

Danny O'Donovan:

'We can't be far away from the £5 ticket for a rock concert'

DEREK BLOCK, promoter.



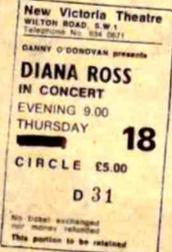
In the early Sixties it would have cost you 7/6d (37½ new pence) to see the Beatles, and 10/6d (52½ new pence), to see the Rolling Stones.

nowadays is to promote their records."

Derek Block: "The dust has not settled since the pound fell. No deal has been cancelled, but everybody is crying."

Norman Perry of Harvey Goldsmith: "It is a serious situation. Bands are still coming, but they may not be able to afford their full stage act. Economies will have to be made."

In view of the poor



DIANA ROSS: a spectacular show for a spectacular price (£5.00).

"I'm sure some promoters have been forced out of business."

Looking at all these comments it's hard not to wonder if the rock concert as we know it is a declining phenomenon. But perhaps we shouldn't be too pessimistic. In the midst of all the gloom there are a few points that might

comfort the disillusioned reader. Firstly in comparison

TICKETS

TICKET COSTS can vary considerably from group to group and venue to venue. It's not always easy to make direct comparisons. However one fact remains painfully clear. In the past few years inflation has driven prices steadily upwards.

Today, it's commonplace to pay two or three pounds for a good seat. And that, in the current economic recession, is no laughing matter.

All the promoters we spoke to claimed that ticket prices had not risen as quickly as general inflation, because most of the extra expenses had been absorbed by the promoters themselves. Nevertheless today's concert enthusiast is having to pay some fairly steep prices.

In 1973 the best seats at the Bowie Earls Court concert cost £2.00. At the Empire Foot in May, those same seats will cost £3.75.

Three years ago the top price at a Stones concert was £2.20. Later this year it will be £4.

We asked three leading promoters to say whether they expect tickets to continue to increase at such a high



JOHN DENVER: his fans paid £5.00 to see him last month.

"We've reached a point where US bands are now thinking very carefully about visiting Britain. They certainly don't come here for financial reasons. The only reason for them coming

economic state of the country we asked the promoters whether they thought concert attendances were down and whether fewer bands were now taking to the road.

Norman Perry: "Ever since the three day week in 1974 people have been buying fewer advance tickets, preferring to save their money till the day of the concert. I believe some colleges, instead of having concerts once a fortnight, are having them once every three weeks."

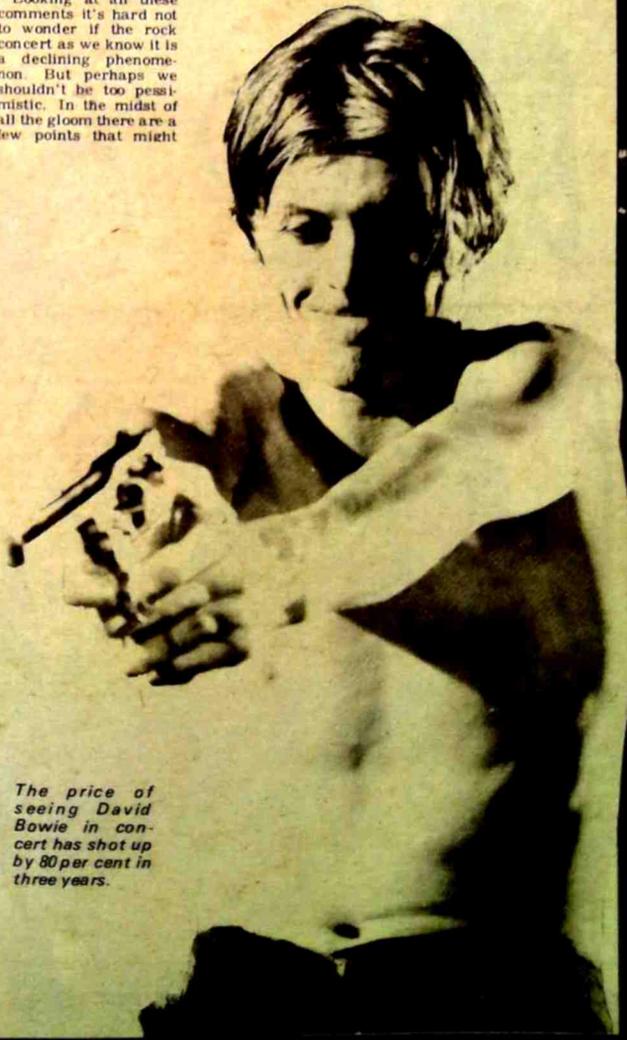
"Right now there are probably more tours on the road than there should be."

Derek Block: "I'd say theatre bookings are down by 20 per cent. There's no doubt the slump is forcing some promoters to go out of business."

"This year I'm doing fewer rock tours and switching to Middle Of The Road acts which are far more profitable."

Danny O'Donovan: "Fewer tickets are being sold. People are being more selective, though there are always bands that will attract people no matter what they charge."

'As long as the pound continues to fall against the dollar you can expect to pay more'



The price of seeing David Bowie in concert has shot up by 80 per cent in three years.

Trocadero

Showaddywaddy's
great new hit single
out now on Bell



Watch for
their new
album
'TROCADERO'
out next week

Oh What a Knight!

HAVE YOU noticed how black American female singers seem to be obsessed by just two things these days — movies and children.

First we get Diana Ross with 'Mahogany' and a lot to say about latest addition Chudney; now in steams Gladys Knight having completed her first film, 'Pipe Dream' and — yeah, that's right — she's pregnant!

But Gladys is quite sure that the pastimes which plague the world's top singers are not going to interfere too much with her role as Queen Of Soul.

She makes it clear she doesn't want to be a 'movie star' — although being regarded as an 'actress' would please her, and even though the fourth child isn't too far away Gladys will still manage to complete her hectic European tour.

The corporation, and that's what they are (PIP means 'Perfection In Performance Inc') still rolls on, and continues to expand in lots of different areas.

But ask Gladys what it feels like to be hailed as the Queen Of Soul looking after an ever-expanding empire and she just laughs it away with 'Oh I'm not really a star'. For just that split second you believe her... But of course, it's a lie.

Gladys Knight is a star. She is one of the few great black singers who have stuck to a style and waited for the rest of the world to catch up. OK she's played Vegas but she didn't sell out!

Cousin Pip, William Guest, explains: "It's Vegas that changed not us. We basically stuck to the same thing we always do and Vegas didn't influence us at all."

"A lot of acts that would never have dreamed of playing Vegas are booked in there these days, because those are the acts that draw the crowds. I mean BB King plays in Las Vegas."

Enough said.

Horizon

The horizon widens even further when you realise that last year they had their own 10-week television series in the States which had an estimated viewing audience of 50 million. That wasn't enough to get a 'fall pick up' and so continue the series for a year but it was enough for Gladys Knight and The Pips to hit middle America right between the eyes.

From then they've crossed over and instead of being the darlings of the soul music world they've found themselves

right at the top. There's nowhere else to climb when you're the top record selling act in America, or is there?

Movies are one of the ways out. 'Pipe Dream' has cost 2 1/4 million dollars — money raised by husband Barry Hankerson who stars opposite Gladys in the film and also works as Executive Assistant to the Mayor of Chicago (remember Richard Daly?)

It's a story of marital turmoil worked out against a backdrop of the Alaskan oil industry.

Opportunity

But let the star of the show herself comment: "I've always felt like I could act, and when the opportunity presented itself my husband and I formed a film company and did it."

"I wasn't out looking for a script or material to make a film it just happened. It's mostly a dramatic role but there are two spots in the film where I sing. I feel comfortable and confident as a singer but there's always room for expansion, and I'm not saying I can do as well in other areas but I'd like to try."

That's fine as far as Gladys Knight is concerned but her fans want music and they don't seem to be getting any new stuff. The record company have taken the unprecedented step of re-releasing an old track 'Midnight Train To Georgia' to coincide with the Queen Of Soul's first visit to Britain for more than two years.

"It all goes into being broader as a group," explains Gladys. "We still record, even when we had the Summer TV series, because those are our roots but at the same time we're trying to add and expand."

"Like, as soon as we finish the soundtrack album for 'Pipe Dream' we'll be going in the studio to do our regular album so we can stay current."

And the birth of the new baby will mean another break from the scene — one which Gladys is looking forward to.

by David Hancock

"We need the time because we plan to really re-vamp the act and we need time. We call it 'woodshedding' and we want to go into the woodshed and do it," she adds.

But Gladys can also see a time when she might have to abdicate her throne and spend more time with the family, though she's quick to point out it would not mean an end to the record career — only the live appearances.

But the Queen will reign a little longer yet. She likes being the Queen of Soul because she says she looks on it as "a compliment" but adds, "If people stop calling me that, it's fine. I'd just keep doing the best I could and one day maybe they'll think I am again."



Her own preferences run to Aretha Franklin, Diana Ross, Roberta Flack and even Elton John, but Gladys Knight she finds difficult. "I used to be unable to listen to myself but I can stand

myself a little better now because there's been a change in my voice."

That change seems to have come — indeed quite smartly with the group's move from Tamla Motown to Buddha.

"It wasn't a difficult decision to leave Motown because we had it in our heads and in our minds anyway that we needed a fresh outlook and change of style."

That change may well continue into the discotheque scene: "I'm not really a disco singer," continues Gladys. "I lean more towards the ballads, but the guys have a disco feel within themselves which has never really been exploited. What we would like to do is get into that and project a little more that side of Gladys Knight and the Pips. Let the guys do an album maybe."

GLADYS KNIGHT; and the Pips, pictured in London on their last visit to Britain in October 1973

After 24 years in the business Gladys is still searching out new things to do and new directions to move in. Songwriting, production, in fact the whole deal is coming under the auspices of Perfection In Performance Inc, and while it may be easy to criticise and say that Gladys has got away from her roots, that's not really the truth.

The Gladys Knight who had two hit singles at the same time with 'Every Beat Of My Heart' and who started a following with 'Operator' and 'Letter Full Of Tears' is the same person who releases 'Midnight Train To Georgia'.

Reigning monarchs don't sell out — they can't afford to.

Feedback

FEEDBACK is a new column — and it's all yours! Every week we'll answer some of the many questions you send us. So if you have a query about fan clubs, groups, records, etc, write to: **FEEDBACK**, Record Mirror, PO BOX 195, Spotlight House, 1 Benwell Road, London N7 7AX.

Cat call

COULD YOU please tell me all the albums Cat Stevens has recorded to date?

Geoffrey Green, Braunstone, Leicester.

- Eight in all: 'The World Of Cat Stevens' (Decca); 'Mona Bone Jakon' (Island); 'Tea For The Tillerman' (Island); 'Teaser And The Firecat' (Island); 'Catch Bull At Four' (Island); 'Foreigner' (Island); 'Buddah And The Chocolate Box' (Island); and 'Numbers' (Island).

Print out

I'VE BEEN trying to get hold of three books on pop: '20 Years Of British Charts', 'Rockfile' and 'Rockfile 3' but I've been told they're out of print. Is it true, if not can you tell me how I can get them?

Gethin Rhys, Rhwina, Cardiff.

- They're all avail-



CAT STEVENS

able, and your bookshop should be able to get them for you. If not write to Cash Sales Dept, RO Box 11, Falmouth, Cornwall, for the two 'Rockfiles', enclosing 75p for each book, and 10p postage and packing. The other book is available from Mrs Phillips, Queen Anne Press, 12 Vandy Street, London, EC2 enclosing 75p and 10p postage and packing.

Front Page

COULD YOU please tell me where I can get some information on Jimmy Page. Does he have a fan club at all?

Miss D Wilcox, Bootle, Merseyside.

- Jimmy Page doesn't have an official fan club but if you write to Atlantic Records, 54 Greek Street, London, W.1, they should be able to give you some information on him.

Diana Ross

I AM trying to find out the fan club addresses of Diana Ross and The Three Degrees. Can you help?

David Tumbidge, London E3.

- The address of Diana Ross' fan club is 51 South Lumley Street, Grangemouth, Stirlingshire, SK3 8BT. The Three Degrees Official Fan Club is P.O. Box 6, Dagenham Essex, RM10 8DJ.

Johnny Mathis

Please could you give me the address of the Johnny Mathis fan club?

Linda Cottle, Hornchurch, Essex.

- Write to Johnny Mathis C/O 2 Links Marple, Maple, Stockport, Cheshire, SK6 7NX.



Paul the other one...

Jan Iles talks to Paul Nicholas

PAUL NICHOLAS began his versatile career as a young punk Rock 'n' Roll pianist, but by the age of 20, he figured he was too old and quit. Ha, he should see some of the keyboard Krazies today - if he thought 20 was antiquated, then half the aforesaid rockabilies are old enough to be kicking up daisy roots. . . .

Paul's stop-start-on-off affair with pop music began a few years ago. He



had out a couple of unforgettable tunes, one of which was called 'DJ Saturday Night' and had him sounding like

Rosko, rapping to the disco queens about 'gittin' up and shakin' their thing' etc etc.

The other one, 'Shuffling Shoes' had Paul singing in falsetto ('the sharks the sharks') but which, I'm told, was none too painful - for Paul anyway.

Now he's doing all right with a jerka jerka reggae number: 'Reggae Like It Used To Be', penned by Messrs Bugatti & Musker, two highly esteemed writers.

The story of the success - story of the single is about as complex as Mr Nicholas himself.

Paul explained: "I'd been to New York and was offered a part in a Broadway production of Hamlet, a kind of rock musical. Someone had seen me in 'Tommy' and thought I'd be good for the show. Trouble was that during rehearsals I ran into trouble with American Equity who would not allow me to play the part. They thought I'd be doing an American actor out of a job.

Fed-up

"So I came back to London, but there was no work. I felt thoroughly fed-up and decided I'd like to make a record."

This time he did it his way. No do - this - do - that spiel from would-be musical know - alls (know - nothings). Paul picked everything - even the writers. He got together with Bugatti & Musker, who came up with Paul's latest single, currently trotting up the British chart and destined to get in the top whack bracket.

"Hamlet closed down after the first week", he continued, not without a sigh of relief, "I suppose things have worked out for the best as far as I'm concerned."

Sure have. But before

you start accusing Paul of putting out a lightweight 'protest' type song, he isn't at all hinting that today's reggae is a load of 'phooey'.

"I just liked the song," he said simply. "I thought it had a nice catchy beat. There's no message in the lyric."

Paul performed the song on a recent 'Top Of The Pops' and you may have seen him cavorting about on stage like a good-time vaudevillian in dazzling black and white stripy satin suit, bowler hat, and cane. But quite frankly dear Mr Nicholas was as nervous as a cat on hot bricks.

"I may not have looked scared," he admitted, "but I certainly was. When it came to singing the song my mouth was really dry."

And yet for one who's not unfamiliar with posing in front of a camera, or indeed in front of a live audience, I would have thought the odd butterflies-in-the-stomach-flutter was all he'd have to cope with?

Paul puts it straight: "I'm always nervous, whether I'm doing 'Top Of The Pops' musicals or dramas. It's just one of those things. I suppose it affects different people in different ways. I always go very quiet and shaky and I smoke non-stop".

Paul is predominantly an actor, having kicked

off his on-the-boards career in the highly successful West End musical, 'Hair', in which he played the starring role of Claude. He also played Jesus Christ in 'Jesus Christ Superstar' and then flasho Danny Zuko in the Fifties musical 'Grease'.

His silver screen gems are also worth a mention. He played the horrid little cousin Kevin in 'Tommy', one of the Stray Cats in 'Stardust' and Wagner



FANGS: aren't wot they used to be. That's 'im in 'Lisztomania'.

in another of Ken Russell's extravanganzas, 'Lisztomania' (the latter two films he hasn't even seen!). Oh, and he once played opposite Mia Farrow in 'Blind Terror' but all you could see of Paul's handsome physique were his feet!

"I enjoyed working on all those films," he said. "It was great fun working with David Essex and Keith Moon in 'Stardust' even though I had only a small part - You see I got kicked out of the group in the early stages, and 'Lisztomania' was great but it was pretty rough going."

"During the exorcism scene I was made to fly across the set on a wire and during this scene I broke my bloody ankle! For the rest of the time I had to walk around with a plaster cast on!"

It's tough at the top, Tazzan.



PAUL: as rotten Cousin Kevin from the film 'Tommy'.

FANGS



THEIR GREAT NEW SINGLE

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GO BACK 10 years . . . : 'There are two bands around at the moment who are cleaning up on the club circuit. With the increasing popularity of soul music the biggest outfits working flat out in Britain are Geno Washington & The Ram Jam Band and, of course, Jimmy James & The Vagabonds. Their success is assured.'

Or so everyone thought at the time, but they didn't bargain with Rock 'N' Roll.

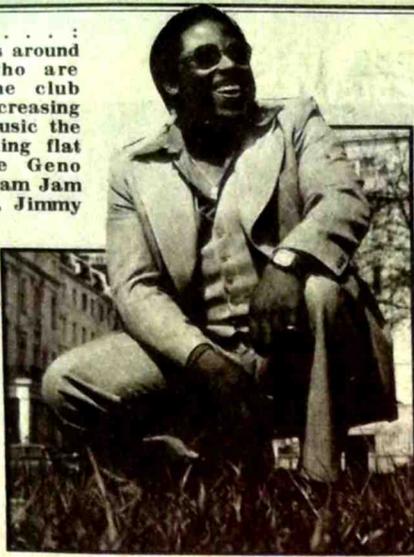
The upsurge in rock during the second half of the Sixties conveniently wiped the dance floor with most of the soulsters. But the see-saw always tips back and with everybody now partying down like crazy it's only right that out there helping things along are Jimmy James & The Vagabonds.

But although they've been around for a decade or more, it's surprising that their latest record, 'I'll Go Where Your Music Takes Me', is in fact their first hit in Britain - although they've had a 'cult' following on both sides of the Atlantic for years.

Detracting

Naturally it's a very happy Jimmy James who has found fame after years of hard work. While not detracting from Jimmy's talent, a lot of his success must be laid at the feet of British production maestro Biddu, who is hoping Jimmy James will be the vehicle for a repeat ride to the top similar to the one he had with Tina Charles.

But this is not the first



JIMMY JAMES: first hit in Britain

teaming of Jimmy James and Biddu; they've had five singles released, the first being 'A Man Like Me' which quickly became a disco classic though it didn't cross over into the pop charts.

It's the sort of luck that the gentleman has always been up against.

"Happily I've always managed to keep working even through all the different changes. When 'flower power' rock hit the scene, soul took a slump but we managed to keep going by playing discos and working the cabaret circuit, though there were times when I almost thought about giving it all up," he confesses.

"I met Carl Douglas

back in 1964 and he got involved with Biddu. In fact the whole thing is a sort of family affair.

"I think Geno, who is also a good friend, faded away from the scene because he went to Spain for some time.

Confidence

"The whole thing with Biddu gives me a lot of confidence because he only deals with a small number of acts and so he can devote a lot of time to each of them."

That devotion has already resulted in an album called 'You Don't Stand A Chance If You Can't Dance' - a mixture



JIMMY JAMES AND THE VAGABONDS: happy-go-lucky feel

Jimmy's Premium Bonds

of dance music and 'deep' soul. The single 'I Am Somebody' which was culled from the album, made 78 in America's Hot 100 and so helped establish Jimmy James in the States.

The new single is also being released there and already getting extensive play in the New York discotheques. Jimmy is the first to hand out credits for this mushrooming popularity after trying to make it for so

long. "I've never worked with a producer like Biddu before," he says. "He knows so much about what he wants from the artist and exactly how to

get it." The Vagabonds are a four-piece rhythm section that is always changing. "The one I have now is a completely different band. This one has been with me for about two years now and I'm hoping to keep it a lot longer.

"Although I've finally got a hit record, and it's my first by the way, it hasn't seemed to have affected me or made that much of an impression so far. I've been trying for a

hit in this country for 12 years, and now it's arrived. After that long you don't go wild immediately."

But Jimmy does let his hair down on stage where the accent is very much on party time: "We try and get a happy-go-lucky feel and involve the audience in the music. We like everyone to be one. But although it's essentially a happy sound we also like to get a variety of songs in - fast disco dancers and soul ballads. We'll feature that variety on the next album which is almost finished."

Hopefuls

Jimmy James is an example to all the struggling hopefuls these days who think they may never make those much coveted charts: "You've just got to grit your teeth and keep on trying," is how he explains it.

After all, who knows what might happen in the next 10 years?

by
David Hancock



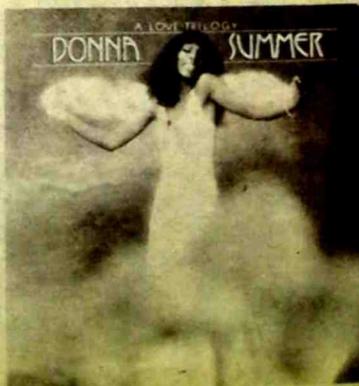
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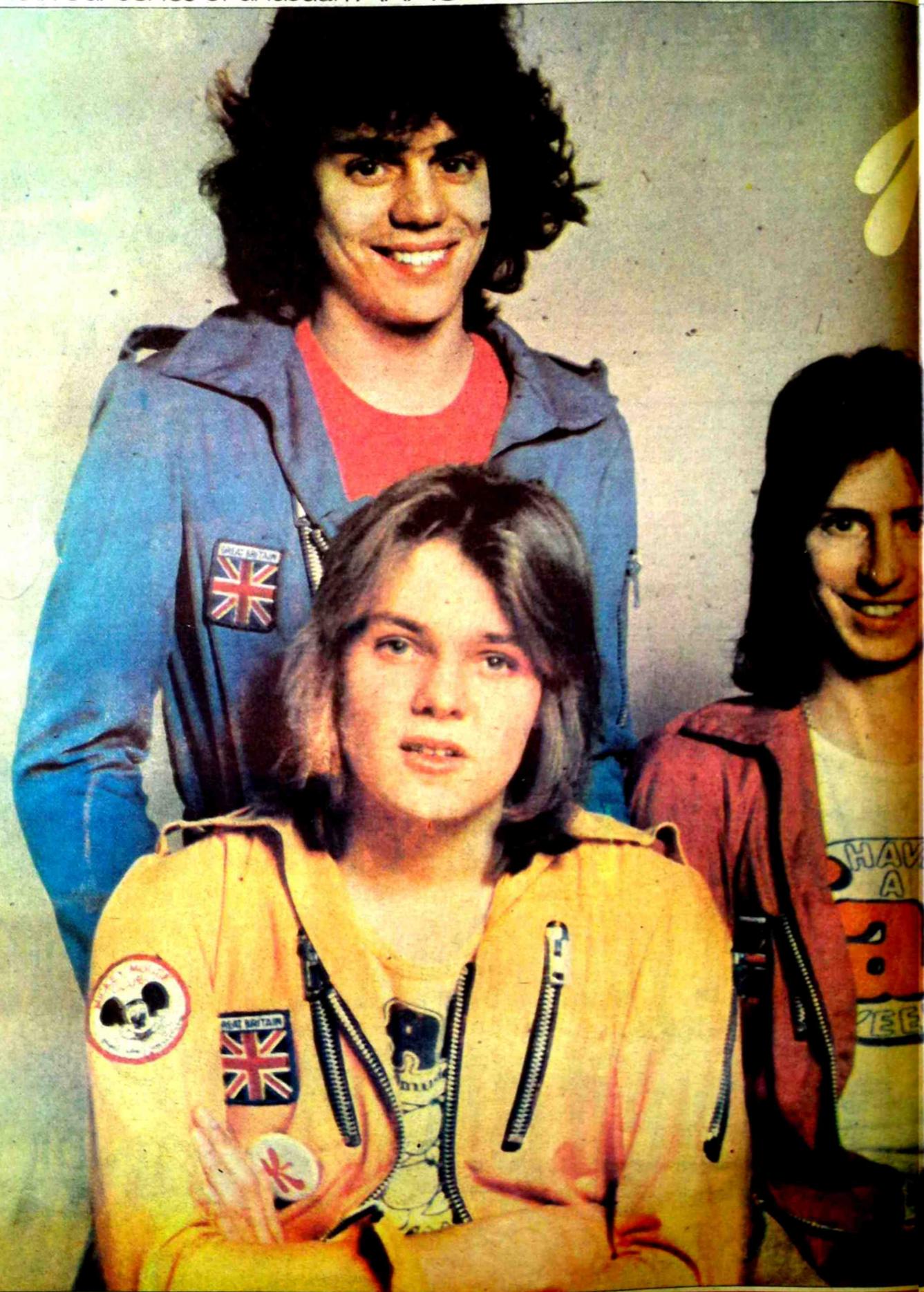
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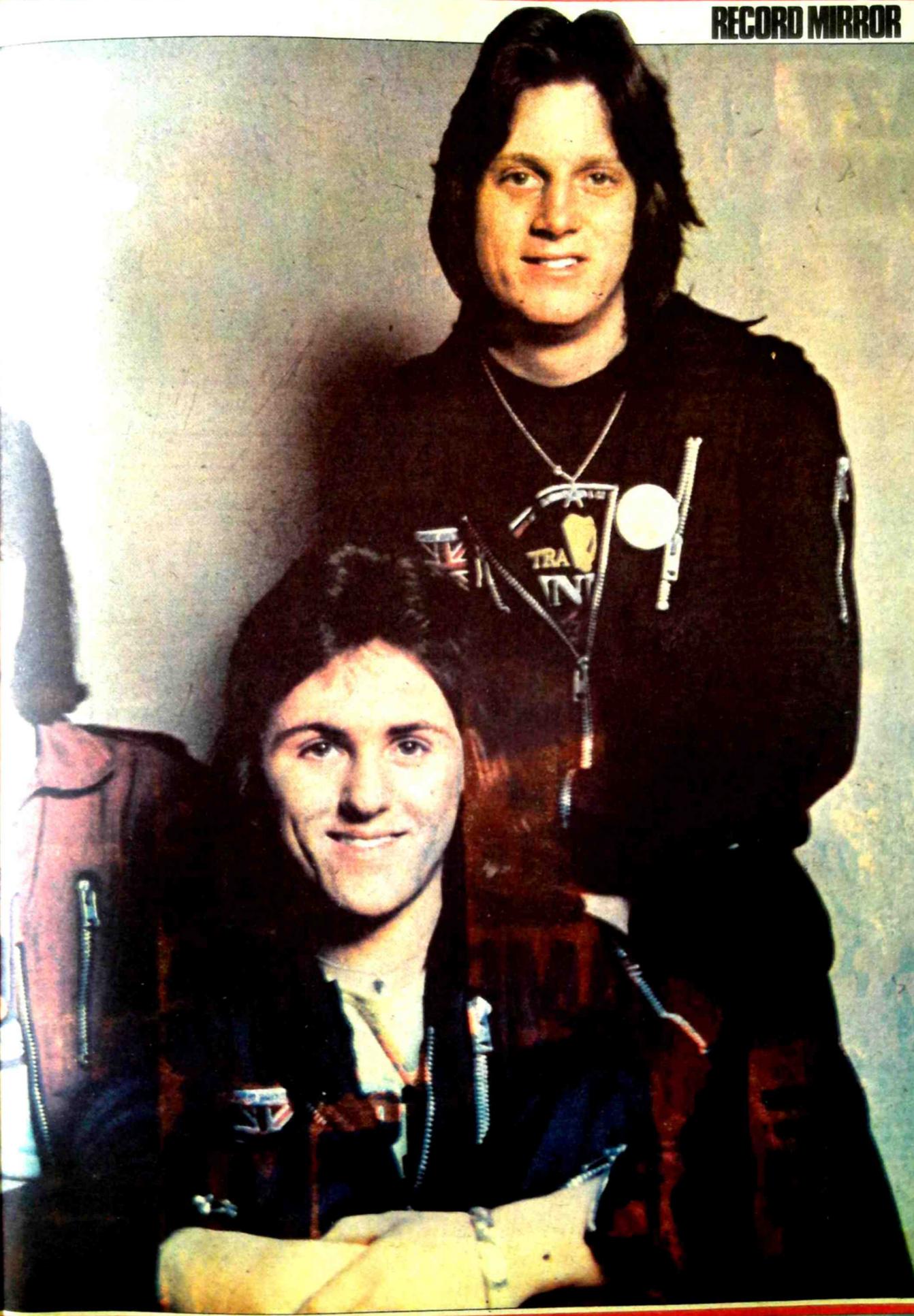


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RECORD MIRROR



Singles

CRAZY STONES

Hits...

THE ROLLING STONES: 'Fool To Cry' (Rolling Stones RS 19121)

Flipped with 'Crazy Mama', also taken from the 'Black And Blue' album, the A-side is the Stones in a gentler (if the Stones can be described as gentle) mood, but quite a few people will probably prefer 'Crazy Mama', which is raunchy and loud and more like the Stones of yore! Either side can't really miss.



BOWIE: edited

charts for the man's concerts.

DAVID BOWIE: 'TVC 15' (RCA 2682)

Edited down by two minutes from the album track, it still stands as a superb number, especially the beautiful "transition-transmission" chorus line. Lots of piano and a great build before the fade vocals at the end. Should be nicely in the

MUD: 'Shake It Down' (Private Stock PVT 65) Betcha don't recognise this is Mud when you first hear it. It's about as different as peanut butter and marmalade from anything they've done in the past. Bongos, a disco rhythm, snatches of



MICK JAGGER

whistling and generally a good-time sound. Infectious seems an appropriate word, and it wins nods of approval from **Record Mirror**.

THE STYLISTICS: 'Can't Help Falling In Love' (H&L 6105 050) Yes I know this is already in the charts, but there still seems to be this problem with the record company only letting us have a copy after everyone else! Whilst I like the Stylistics, I have to say I think this is one of



KEITH RICHARDS

the dullest most repetitive songs they've recorded. Riding a crest of a wave they may be, but unless the product bucks up a bit, it might be back to the paddling pool.

SHOWADDYWADDY: 'Trocadero' (Bell 1476) Finally breaking away from the Eddie Cochran/Buddy Holly type vocals, Showaddy have come up with something more original, despite the Ventures' guitar break in the middle. A nostalgic



CHARLIE WATTS

reminder of those dear old Trocadero coffee houses, this one should do very well. I like the shades of 10cc on the chorus.

BOB MARLEY & THE WAILERS: 'Johnny Was (Woman Hold Her Head And Cry)' (Island WIP 6296)

If there's such a thing as laid-back reggae, then this is it. Marley in an almost soulful mood, with girlie backing vocals singing gently in the background, and his voice weaving through the music. Nice one.



BILL WYMAN

ises it somewhat in the arrangement, and nicely so, but apart from Radio Two spins, I don't see it getting much else aught.

HEAVY METAL KIDS: 'She's No Angel' (Rak 234)

The HMK emerge with their first Mickie Most produced single and an obvious eye on the charts. Lots of pounding drums and guitar riffs, but I think it's still a bit too heavy for our Top 50 buyers.

PAUL AND AVIS: 'Every Time You Touch My Hand' (Charisma CB 273)

Having just had a successful appearance on *New Faces*, this mini duo (Avis is 15, Paul a mere 13) seem to be fairly popular. This record though is a bit insipid, all la-la-la rhythm and chorus. A bit twee.

FLEETWOOD MAC: 'Rhiannon' (Reprise K 14430)

If FM were a bottle of wine, one could say this is an unprepossessing little vintage. The same goes for the song. Easy on the ears, but nothing that grabs yer.

MANCHESTER UNITED SUPPORTERS' CLUB: 'Just One Of Those Teams' (Jet 775)

Well, if their team's got a record into the breakers, why not the Supporters' Club? A re-write of 'One Of Those Songs' to



RON WOOD

accommodate suitable footie feelings including a totally un-funny spoken bit in the middle. Hasn't the cricket season started ...?

ALBERTO Y LOST TRIOS PARANOIAS: 'Dread Jaws' (Transatlantic BIG 541)

Reggae rhythm swims through this one, a fairly typical Alberto rendering of their vision of 'Jaws'. The flip side is an alternative version, with a 'guest' appearance by Rolf Harris. Don't reckon it'll get played much with the line 'Wave that stump about', but Alberto's fans might enjoy it.

MELBA MOORE: 'This Is It' (Buddah BDS 443)

And yet more disco, this time a Van McCoy penned number. This lady can deliver a lot more than this kind of song which will get lost in the incredible barrage of disco material currently overwhelming everything.

THE MAJORS: 'My Dance' (Magnet 64)

Well, if you like the Drifters you might well enjoy this, because it's so similar it's silly. There isn't the fullness on the chorus that you get with the Drifters, but the phrasing and rhythms are practically note-for-note. Rip-off time.

SANDI SHELDON: 'You're Gonna Make Me Love You' (Epic 4186)

Second Van McCoy number of the week, and no better than the first. There's a very Sixties feel to this - none of the soul you'd expect from a McCoy number. Sandi's vocals are a bit flat and it just sounds dated.

LIPSTICK: 'Come Back Beatles' (Polydor 2058 725)

Having already been unmasked as Horslips in disguise, this plea to the Beatles sounds more like the Byrds than the Mop-Tops - discounting the 'Daytripper' bit in the middle, and another snatch from 'Ticket To Ride' at the end. Not destined for great things.

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BOB MARLEY

Miss...

KATE T. FIELDS: 'April Showers' (Buk 3004)

Currently supporting Jose Feliciano on his tour, this is her debut single and it's awful. Delivered as if she were singing in a pub, it has little subtlety and less appeal.

BROOK BENTON: 'My Funny Valentine' (All Platinum 6146 315)

Now enjoying a revival of interest, Brook's single is a re-working of that old, old, number. He modern-



KATE T. FIELDS

Impact

Cassidy's cool fire

and Maybe.

DAVID CASSIDY: 'On Fire' (RCA 2680)
After the surprising non-appearance of 'Tomorrow' in the charts, David comes back with an up-tempo sound complete with some rather tasty string arrangements. It'll probably be a crucial record - finding out if he

really has been accepted on his new musical 'level' or not by the fans. There's certainly more to it, but its fate is open.

WING AND A PRAYER FIVE AND DRUM CORPS: 'Charleston' (Atlantic K 10750)
Both sides are edited versions of their album tracks, and in a similar vein to 'Babyface' - instantly danceable to. This one obviously is for Charleston lovers, or just anyone who wants a bit of fun in the disco.

PETERS AND LEE: 'The Serenade That We Played' (Philips 6006 496)

Don't know why they've got another single out so soon, especially as 'Hey Mr Music Man' has just dropped out of the charts. Still, this one is a quieter, gentle ballad in practically the same as



DAVID CASSIDY: probably a crucial record

their version of 'Dance In The Old Fashioned Way'. They've probably got enough fans to put it in the charts, but it's very forgettable.

TINA CHARLES: 'Love Me Like A Lover' (CBS 4237)

Very repetitious chant from Tina, basically consisting of the title repeated over and over. Bouncy disco beat, and Tina's high vocals, but not as good as her previous entries.

AUSTIN ROBERTS: 'This Time I'm In It For Love' (Private Stock PVT 58)
After his success with 'Rocky', Mr Roberts is

back with a mid-tempo ballad that with repeated play probably stands

some chance of success. Nothing rivetting here, just lush arranging and easy listening.

THE DOOBIE BROTHERS: 'Takin' It To The Streets' (Warner Bros K 16735)

Title track of their recently released album, which has had a mixed reception. Possibly not the best track to convert into a single, but its got some nice breaks and a thumping chorus that holds it all together.

VICKI SUE ROBINSON: 'Turn The Beat Around' (RCA 2673)

New York disco smash now getting an airing over here. Fairly predictable:

fast dance rhythm, bongos bonging and speedy vocals. Disco fodder.

SUPERCHARGE: 'Lonely And In Love' (Virgin VS 145)

Not as funky as their last single, with Supercharge opting for rather more melodic sounds this time. Again, it's probably one that'll get played in the clubs.

TERRY WEBSTER: 'I Want To See You Dancing' (Satri 102)

One of those records that if it got played might well do something - but will it get played? Good arrangement and nice solid sound.

BREAD: 'The Guitar Man' (Elektra K 12110)
With rumours that Bread might re-form in the near future, here's a release to pass the time. Coupled with 'Baby I'm - A Want You', its a nice coupling of two of Bread's biggest hits written by maestro David Gates.



AUSTIN ROBERTS



TINA CHARLES

Competition Winners

Here are the 100 winners of the Amen Corner Competition. Each will receive a copy of the album 'Return Of The Magnificent Seven'.

MR NEWBURY, Stevenage, Herts. Ian Coates, Colgrave, Nottingham. Mr Craig Colchester, Essex. Mr Addebon, Loughborough, Leics. Mr Williams, Evesham, Staffs. Mrs Jones, Aldridge, Staffs. Mark Sudmore, Hockley, Birmingham. Jane Brady, Boole, Merseyside. Greg Horwill, Addlestone, Surrey. Angela Jones, Walsall, Staffs. Andrew Pedder, Nr Lancaster. Mrs M. Finch, Southall, Middx. Mark Adeson, Nr Finchley, London. Miss Mellons, Kegworth, N. Derby. Mr Bogue, Northfleet, Kent. Neil Anderson, Trowbridge, Wiltshire. Ronnie Murdoch, Paisley, Scotland. Steve Sheldon, Edgware, Middx. Gerry Leonard, Glasgow. John Waller, Alvechurch, Birmingham. Bob Altman, Timperley, Cheshire. Valerie Burr, Galleyside, Wiltshire. Essex. Peter Liddle, Hinstead, Tyne and Wear. J. Lawson, Rugby, Warks. Julie Norwood, Morden, Surrey. Miss L. Rutherford, Sherwood Estate, Nottingham. Michael Thomas, Newport, Isle of Wight. Brian Upward, Hove, Sussex. Bill Burnett, H'riene, County Durham. Mr P. H. Hewitt, Nottingham. Glenn Howell, Leigh, On Sea, Essex. Mr D. Edwards, Walsall, Staffs. Miss M. Day, Fulham, London. M. A. Randle, Leicester. Linda Forward, Nr Bridgnd, Mid Glam. Steve Britton, Stoke On Trent, Staffs. Miss Pauline Westley, Teddington, Middx. Mrs Andrew Leach, Lechworth, Herts. Miss J. E. Dixey, Leicester. Mark Hedges, Chester Le Street, Co Durham. Chris Atkins, Finchley, London. K. Noble, West Kirby, Wirral. Merseyside. Mary Ward, Castlemilk, Glasgow. Ian Smith, Glasgow. Solomon, Pinner, Middlesex. Mrs L. E. Hewitt, Nottingham. J. Poole, Dudley, W Midlands. Mr Peter Allen, Weston Coyney, Stoke On Trent. Fiona Grant, Edinburgh. Kenneth MacLennan, Scotland. Mr Ian Tapell, Canterbury, Kent. S. Hurrell, Brentwood, Essex. Mr T. Humphrey, Retford, Notts. Jan Riches, Fakenham, Norfolk. R. G. Heddery, Huddersfield. Anita Saxby, Thirsk, N Yorkshre. D. Fletcher, New Earswick, York. Ian Fretwell, Moab Wirral, Merseyside. A. Hawke, Ectingham, Sussex. Keith Bryan Ducker, Norwich, Norfolk. E. Protheroe, Gwent, Wales. Andrea Edwards, Dyfed, South Wales. S. Spackman, Ely, Cambridg. Paul Bibby, Hull, North Humberside. Glenn Godfrey, Beshwood Park, Nottingham. Peter Barrett, Bromley, Kent. David Over, Bovey Tracy, Devon.

Christy Conlon, Coolock, Dublin. Ireland. Carole Uphill, Dunstable, Beds. Miss Viv Gyte, Manchester. Douglas Nye, Gilmerton, Edinburgh. Hazel Masson, Aberdeen, Scotland. M. Jolliffe, Newbury, Berkshire. Mr A. Walters, Aisworth, Notts. Martin McCormick, Belfast, N Ireland. Andy Reid, St Helens, Merseyside. A. Worgan, Bridgend, Mid Glam. Lorraine Hibbert, Stabroke, Sheffield. David Braines, North allerton, Yorks. Maurice Berry, Co South, Eire. Jane Costello, Harrow, Middx. L. Scanlan, Newcastle Upon Tyne. Tyne and Wear. David Foster, Carney Island, Essex. A. Young, Walasey, Merseyside. B. Graham, Stanley, Co Durham. Carol Carpenter, Tonbridge, Kent. Philip Bramley, Chester, Derbyshire. Brian Adamson, Newcastleton, Roxburghshire. Roger Hawke, Plymouth, Devon. G. Clifford, Tebury, Glouc. G. Andrew, Salford, Lancs. Maureen Allan, Granton, Edinburgh. E. Combs, Southall, Middx. Martin Ridge, Newcastle Upon Tyne. Tyne and Wear. Susan Richardson, Carlisle, Cumbria. Paul Martin, Shoreham by Sea, Sussex. Alyn Smith, Whitchurch, Hants. Elizabeth Keville, Newcastle On Tyne. T. Smith, Wigston, Leicester. Brian Powell, Redwell, Birmingham.

Sister - '20 Hit Tracks', 'Best Of Woody Herman', 'Best Of The Andrews Sisters', 'Sixteen Big Band Greats', 'More Hits Of The Andrews Sisters'.
2nd Prize Six Great Singles: Andrews Sisters - 'Boogie Woogie Bugle Boy / 'Rum & Coca Cola', Woody Herman - 'Woodchoppers Ball', Louis Jordan & 'Choo Choo Ch' Boogie', Joe Bob Nashville Sound Co - 'In The Mood', Andrews Sisters & 'Beat Me Brothers With A Solid Duple', At The Wheel - 'Bump Bounce Boogie'.
50 Runners - up Prizes of singles - A. Choice of: Woody Herman - 'Woodchopper's Ball', Louis Jordan - 'Choo Choo Ch' Boogie', Joe Bob Nashville Sound Co - 'Choo Choo Ch' Boogie', At The Wheel - 'Bump Bounce Boogie'.
141 prize: Judith Taylor, Tunbridge Wells, Kent.
2nd prize: David Carney, Bootle, Merseyside.
Runners - up: G. Harding, Twickenham, Middx. Kevin Jackson, Waltham Abbey, Essex. Philip Wright, Woodford Green, Essex. J. Brinde, Thundersley, Essex. Les Marquis, Skelmersdale, Lancashire. S. Beames, Dudley, West Midlands. H. Osborn, Lee, London. Fiona Gray, Fife, Scotland. B. Hubbard, Sunderland. Irene Kavanagh, Romford, Essex. Shirley Morgan, Swansea, Glam. Adrian Meredith, Doncaster, S. Yorks. Susan Airey, Shipley, West Yorks. Steven Hartley, Keston, Yorkshre. Pauline Ledgawood, Plumstead, London. Mr Taylor, Renfrewshire, Scotland. R. J. Emmons, Leigh, on Sea, Essex. Elaine Cordwell, Hightown, Hedgesford, W. Hants. Worcester. Marie Dillon, Warrington, Cheshire. M. Burton, Somerset. Somerset. Paul Lapham, Nr Bath, Avon. G. Mayor, Grangeotown, Cardiff. Stephen Bourne, Camberwell, Bob Smith, Selby, Dak, Birmingham. Sheila Johns, Hove, Sussex. H. Vivian, Birtley, Co Durham. T. Corish, Horsham, N Humberside. Lee Van Geleens, Scarborough, North Yorkshre. Sabra Williams, Porsdale, Brighton. Martin Tacey, Nunceaton, Warks. Mr Condy, Kingswood, Bristol. Carole Holme, St Helens, Merseyside. Tony Medicott, Glamorganshire. S. Walkes, Ivy Hicks, South Yardley, Birmingham. Peter Reilly, Ash Aldershot, Hants. John Wardhaugh, Selby, Yorks. R. Barton, Nr Ormskirk, Lancashire. Steve Standere, Ipswich, Suffolk. A. Frampton, Nr Bridgewater, Somerset. Paul Nicholas, Ludlow, Salop. P. Houghton, Crumpton, Manchester. Richard Turner, Burton, on Trent, Staffs. Freddy Michals, Bootle, Merseyside. Paul Keylock, New Southgate, London. Philip Elk, Chesham, Staffs. June Suddell, South Ockendon, Essex. Doris Whitehead, Solihull, West Midlands. W. Kirby, South Yardley, Birmingham.

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HARPO, ANOTHER glam, G-plan, streamlined rock product from Sweden, and reportedly one of the leading teen lights in his native land.

Little is known of Harpo in Britain, except that he has a single in the chart, a self-penned number entitled 'Movie Star.' It was originally meant to be produced by Bjorn and Benny of Abba, but they were busy on other projects. Instead Abba's other half - Anna and Freda did the honours on back-up vocals.

The song was written about Harpo's friend who wants to be (you've guessed) a big movie star. "You think you're like James Bond when you smoke your cigar" he sings.

Harpo explained: "The song is really about a friend of mine who thanks he's a big Swedish star. I sang it in English because I didn't want to lose a friend. Some of the words aren't very kind."

'Movie Star' is currently topping the charts around Europe and it looks as though Britain will follow suit. This is Harpo's first British single, but he's no stranger to our land. In 1973 he came to London with his songs and met the fab-u-lous Mickie Most who instantly signed him to Rak Music. "Mickie liked my songs very much," he reflected, "he said there was something fresh about them."

Too true. Not only were the three songs fresh they were downright commercial. They all went to Number One in the Swedish charts and were Top 10 smashes in Germany, Holland and Denmark. But what about over here?

"I don't really know what happened," said the puzzled Swede, "Maybe I got too involved with my tour of Sweden, or maybe the material was too weak for the British market?"

He also said he wrote those songs solely for Swedish audiences and well, there's a big difference between us and them.

Appealing

Over to Harpo: "We have the old Swedish folk music, the slager thing from Germany, Euro rock, and all these things are mixed in the Swedish music so perhaps they aren't appealing to people in Britain?"

However Harpo said he preferred writing in English: "It's difficult to write pop songs in Swedish."

At one time Harpo divorced himself from music. He said he stopped listening to music after 17, and just read about upcoming bands in music rags, but not having the faintest idea what kind of music those groups were playing. All very odd.

Harpo: "I just listened to my favourites like Dylan, Ravi Shankar, and some old jazz records. I read a lot about new bands, so I was familiar with the names but not the sounds."

"The first time I heard Cat Stevens was two days ago at a concert. His music was not very different from how I imagined it to be, but I thought he would be . . . tougher."

Not listening to other artists' music means that young Harpo can't rip off any ideas and moreover can't have a clue what's considered to be schlock or red hot by the public.

"Not listening to music means I'm not influenced by anyone," he reckoned, "but of course I don't know what kind of standards to set either. So I just write what I feel."

Long before the Stockholm lad began writing songs he studied at the famed Calle Flygare Theatre School, graduating as a teacher of mime. Indeed, mime and improvisation play a large part in Harpo's stage presentation. On stage he employs a five year old ballerina; a pink kangaroo and a marionette mime sequence. It's all too wonderful!

"I like to entertain," he said definitely, "Of course I would like to bring the show to Britain, but I think it would be too expensive."

Harpo has just written a song called 'The World is A Circus,' and that's just how he sees it: "People like to laugh, to be jolly, so I try to bring joy into peoples' lives."

When Harpo tours he has his own three-piece backing group 'The Banana Band.' Usually the five year old ballerina can do only matinees because she isn't allowed to stay up too late, but



HARPO: causing mass hysteria

she's OK when the entourage do TV specials.

"The band is very good," he enthuses, "but I often change it from time to time. I like to have strange names, like one time it was called 'Harpo's Helicopter,' then 'Esperanto,' but I had to change it because there is already a band called 'Esperanto.' Now I call them 'Banana Band' which I think is very funny."

Another mime special Harpo has up his sleeve (literally) is a show based on a puppet called 'Peter Blue.' "I hold the small puppet in my hand and then in the next scene I become the life-size Peter Blue. I'll be taking the show to Belgium, France and Germany, and I would love to take it to Britain also . . . but," his voice faded away because he knows it's impossible to do so (ie. cash shortage).

Getting back to raw, basic, downhome music, I asked Harpo what the Swedish youngsters rock to?

"We haven't many Swedish rock stars but 'Abba' are already well known in your country. Basically, the Swedish young are more into

Harpo's Blue Swede Shoes

British music, particularly acts like Deep Purple and Sweet. They also like the soul thing from America, that is becoming very popular today."

Modesty prevents him from adding Harpo to the list. But as true as the sea is blue, Harpo is a Swedish Heart-throb of the first degree. His live performances cause mass hysteria throughout Scandinavia, but the guy who's been described as looking like a cross between Roger Daltrey and Leo Sayer can still get his head through any regular-sized door.

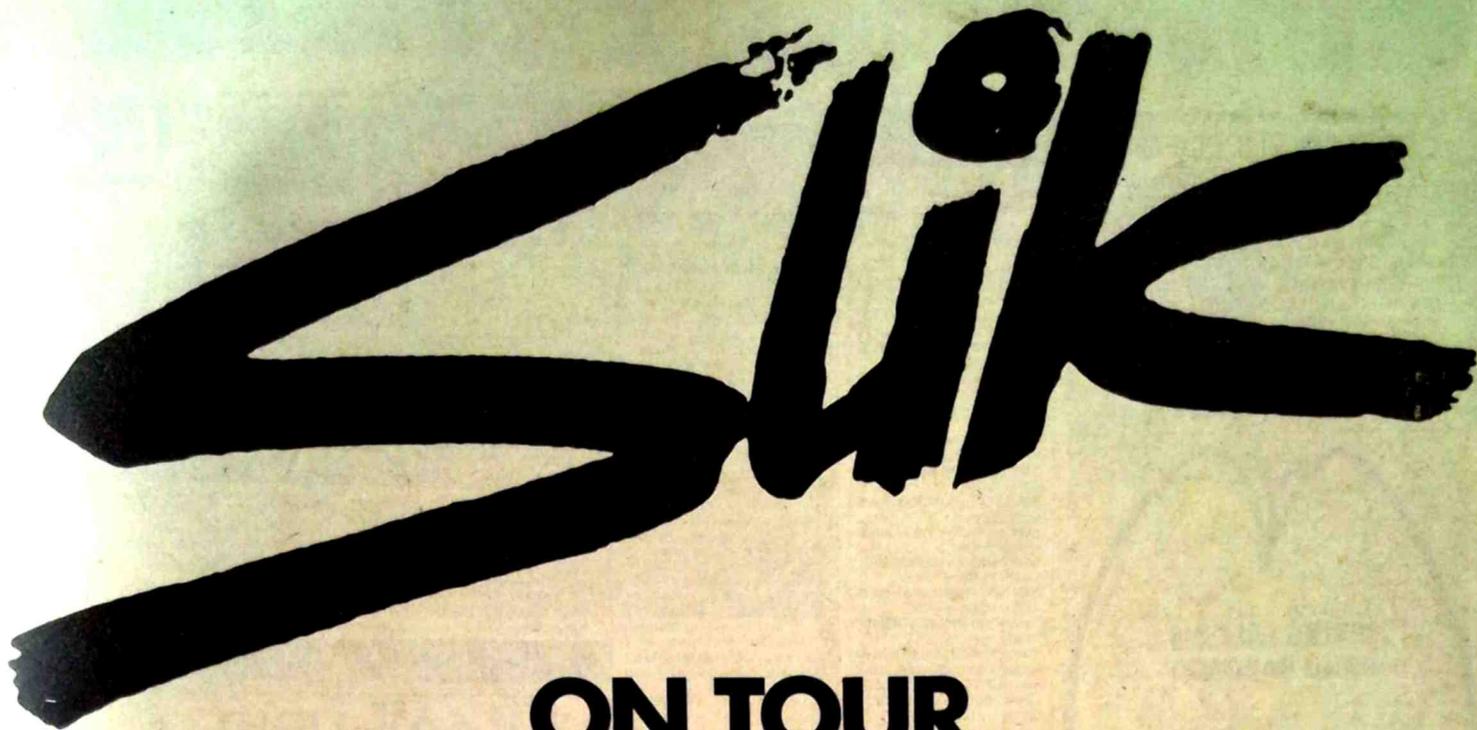
"It's nice to be noticed," he said sounding blasé, mostly due to the stern tone of his voice than cockiness, "if people are nice to me, then I am nice back."

If that's his philosophy, then he must love DJM Records, who had so much faith in Harpo that even though 'Movie Star' was released nine long months ago, they still backed it and him up every step of the way.

Looks like the waitin' game has paid off. For both parties.

**'Not listening to
music means I'm
not influenced
by anyone'**

by Jan Iles



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June 12th	SOUTHPORT Southport Theatre
June 13th	LEEDS Grand Theatre
June 14th	HULL ABC Theatre
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June 18th	
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Disco Kid

Circles in a New Spin

AS MENTIONED recently, Harrow DJ TONY BARNFIELD is organising the first of his regular DISCO NEW - SPIN nights on Monday, May 3.

held then and the first Monday in every month at Arcades Disco, Shaftesbury Circle, South Harrow, Middlesex, between 8 pm and midnight, the New - Spin is planned to be a showcase for all the recent disco - oriented records that only DJs may otherwise overlook.



TONY BARNFIELD: Showcase for recent disco releases

Mobile jocks in particular are encouraged to attend, especially as several record company pluggers with freebies will be there too.

Tony will be spinning all the disco singles released during the previous month, plus many pre - releases (though not necessarily

any imports), and will be providing all visiting DJs with a list of the records featured, together with full info and even space for notes.

If you're not on many disco mailing lists, this could at least be an opportunity to hear what you've been missing and to decide what is indeed

worth getting. To pay for the privilege, tickets are £1 on the door or 70p in advance - cheques / POS payable to 'R. A. Barnfield (Disco New - Spin)', plus 3A.E., to Tony Barnfield, 90a Roxborough Road, Harrow, Middx HA1 1PB, telephone 01-863 8570 / 422 9770. See you there!

New Spins

MUD GO DISCO!

MUD: 'Shake It Down' (Private Stock PVT 65). After many doubts, not to mention flights with the record company, Mud have made the big break and put out their first foray into the hustling New York disco sound. They needn't have worried - it's an extremely exciting Pip Williams production, immensely infectious, that comes complete with false finish to catch you on the hop!

VEICI SUE ROBINSON: 'Turn The Beat Around' (RCA 2673). This invigoratingly fast percussive hustler has been galloping along at the top of the NY disco charts for some time, and will obviously be big here too. 'Common Thief' flip is similarly good.

O'JAYS: 'Livin' For The Weekend' (Philadelphia Int PIR 4189). With more initial impact than 'I Love Music', which was too skitteringly tricky for many, this power packed frantic pounder is truly music for the guts!

DERICK HARRIOTT: 'Why Do Fools Fall In Love' (Trojan TR 7981). The 20 year - old Frankie Lyman classic sounds great reggaed with mid - tempo rhythm and falsetto multi - tracking. Good slower 'Dancing The Reggae' flip has stereo FX.

WARREN SMITH: 'Red Cadillac And A Black Mustache' (Charley CS 1006). Another Rockabilly oldie that's already huge with the boppers, this is one that they dance to in double time. Sun worshippers will love the 'Dear John' flip too.

DAVID BOWIE: 'TVC 15' (RCA 2682). Despite DJ expectations that 'Stay' would be the single from 'Station To Station', this Roxy Music - ish 'uh - uh - uh - uh - oh' complex rhythm joggler is it.

THE CHARLES RANDOLPH GREEN SOUNDE: 'Star Trek'



MUD: exciting

(UK USA 15). Already causing a stir with DJs, this hustling hi - hat treatment of the popular Jelly theme ties in nicely with the series' return.

ARCHIE BELL & THE DRELLS: 'Let's Groove, Pt 1' (Philadelphia Int PIR 4250). His best since the similar 'Tighten Up', Archie's huge NY disco hit surprisingly fared less well as a single than the official A - side here, the less subtle 'Soul City Walk'.

STYLISTICS: 'Can't Help Falling In Love' (H&L 6105050), via Phonogram). Elvis's 'Blue Hawaii' hit gets a cantering archetypal NY hustle treatment that's brightly perky if ultimately vacuous.

JACOB MILLER: 'Sitting On The Dock Of The Bay' (2nd Tracs SK 5, via President). Otis Redding's autobiographical classic transfers perfectly to a Trenchtown setting, with mid - tempo reggae rhythm, scat singing and 'Version' flip.

GENE AUTRY: 'You Are My Sunshine' (Ember EMBS 348, via Pye). The Singing Cowboy may seem unlikely disco material, but his happily swirling fast waltz treatment of the Governor Jimmy Davis classic is ideal for the old folks at MoR GIGS.

WING & A PRAYER FIFE & DRUM CORPS: 'Charleston' (Atlantic K 10750). Thankfully edited, their discolored version will be fun for some - but if so, why not try a proper version? Relaxed 'Eleanor Rigby' flip.

CHARLIE: 'The Old Fashioned Way' (Power Exchange PX 215, via President). Charlie's a chick, who hustles so darned fast that the fox-trotters will be able to dance to her quite happily at half speed.

THE WURZELS: 'The Combine Harvester' (EMI 2450). Rustic accents do a suggestive - sounding re - write of Melanie's 'Brand New Key', which could be good! 'The Blackbird' flip is kinda 'My Old Man's A Doodman'. Jolly stuff, you know!

PEGGY LEE: 'I've Got Them Feelin' Too Good Today Blues' (A&M AMS 7225). Jaunty vocal ragtime, slurred Mae West - style for MoR jocks.

CHOCOLATE: 'Brasillia Carnava' (Aquarius 5Q 1, via President). This year's Continental contender for the 'El Bimbo' stakes.

FRANNIE GOLDE: 'Stop (And Look Around)' (Atlantic K 10737). Modern B - side with squeaky chick and the sort of beat that might be good up North.

ROBIN SARSTEDT: 'My Resistance Is Low' (Ozora F 13824). Exquisite Hoagery Carmichael lilt taken at a tricky fast waltz tempo which might now go MoR following all the radio plays.

QUEEN'S 'BOHEMIAN Rhapsody' was possibly the start of it, and now JOHN MILES' Music, 'ABBA'S Fernando' and the FOUR SEASONS' 'Silver Star' continue the puzzling pattern.

All these records are extremely popular as chart hits, but do you actually dance to them?

They have all cropped up in our contributing DJs' Disco Chart returns, which would suggest that you do, but if so - how do you dance to them? Their common characteristic is a muddle of tempos, some fast and danceable but others being patches of dead slowness.

If the DJs slip just the fast bits into their show,

Pops the question

that might be the answer. If you manage to dance to both the fast and the slow bits, you're better than I thought! And if you go and sit down to listen to the record, it's not really a disco record.

Just because a record is popular, it isn't automatically a disco hit. Discos are for dancing, and that is what this page and the Disco Chart are all about. If Pop hits are appearing in the Disco Chart yet are only there because they've been requested by people who don't dance to them, they don't deserve to be there.

DJs and dancers alike, please let me know the answer to this question! And DJs - if they don't dance to it, please don't chart it!



QUEEN: can they dance?



BOWIE: complex

DJ Hotline

... THE 'FIFTIES are truly back as VINCE TAYLOR 'Brand New Cadillac' (Chiswick, via President) now adds tips from Theo Loyla (Banana Power Discos, Bridge), Steve Day (Cricklet Club, Chingford), Colin McLean (Acce Club, Hamilton), Jay Jay Sawers (Breakaway Discos, Stevenston), Ashley Eatly (Ashley's Disco, Ferryside) and Peter Greig (Route 66 Disco, Plympton). Peter gets 'em hopping every Sunday to 1956/62 Oldies at the Mountbatten Inn, Plymouth, too. DON WOODY 'Barking Up The Wrong Tree' (MCA), already huge in London, spreads to Les Aron (Ball-Hal, Bognor Regis) and Mark Ryman (South Wales clubs) - the other top new add - on

is of course the LP cut of DIANA BOSS 'Love Hangover' (Tamla), with Ken Davis (Sound Machine, Welwyn) and Doug Forbes (Klounds, Warwick) joining many of the above. Mark Eymann joins Jen Taylor (Crookers, Norwich) for BABE RUTH 'Evasive' (Harvest), while Les Aron tips DAVID RUFFIN 'Heavy Love' (Tamla) along with Colin King (Sale). Colin's offering a reward for return of 350 singles, mainly Motown, stolen from his car a few Sundays ago - call him on (061) 969-7008. Steve Day joins Dave Porter (Oscar's, Liverpool) and Chris Hill (Goldmine, Canvey) for MOMENTS 'Nine Times' (All Platinum). Chris's big newies are STRUT 'Front Row Romeo' / 'Time Moves on'

(US Brunswick LP) and LEE ELDREN 'How's Your Love Life, Pt 2' (US Mercury), for which he's joined by 'Tricky Dicky' Scanes (Hford) ... as a change from the AR MADA ORCHESTRA (Contempo), now at last CHANTER SISTERS 'Band Of Gold' (Polydor) picks up for Colin McLean and Ron Wylie (Road Runner Discos, Grimsby) for JIMMY JAMES & THE VAGABONDS 'I'll Go Where Your Music Takes Me' (Pye). Bill was disappointed by the lack of interest shown in visiting DJs by many exhibitors at Disco North, who he reckoned by the Tuesday had been on the beer - and not without reason, Bill! Ron

Wylie joins Dave MacRae (Primitive Disco, Seaham) for the B-side BIDDU 'Exodus' (Epic) and then gets a thing going on BIMSPOES 'Do What You Feel' (All Platinum) with Doug Forbes and Doctor Schu (Disco - Tech, Stafford) not necessarily disco, my fave album at the moment is WILLIE HUTH 'Concert In Blues' (Tamla) - try especially 'I Wish You Love!' ... now Stuart (Raquel's, Wakefield) picks CAMEO 'Find My Way' (US Chocolate City). Tom Russell (Kirk-intiloch) tips PETER FRAMPTON 'Show Me The Way' (A&M) along with Alan Gold (Brighton), who joins Arthur Dyke (Exeter) for KEITH EMERSON 'Honky Tonk Train Blues' (Manticore)

James' Top Ten

FOR A change, here are 20 key records which I play at just about every gig and which are far more important than any chart of newies. Many more are equally important to me, but these are the ones around which they pivot. Other mobile jocks are invited to send in their own (shorter) lists!



ROXY: No 19

- 1 THE OLD FASHIONED WAY, Helen Reddy (Capitol)
- 2 YOU'RE SIXTEEN, Ringo Starr (Apple)
- 3 RETURN TO SENDER, Elvis Presley (RCA)
- 4 CASTATSCHOK, Dimitri Dounakine (Columbia)
- 5 ROCK AROUND THE CLOCK, Bill Haley (Brunswick)
- 6 SIMON SAYS, 1910 Fruitgum Co (Pye)
- 7 MACK THE KNIFE, Bobby Darin (London)
- 8 SINGIN' IN THE RAIN, Gene Kelly (MGM)
- 9 CAN'T GET ENOUGH, Bad Company (Island)
- 10 BROWN SUGAR, Rolling Stones (Rolling Stones)
- 11 ROCK YOUR BABY, George McCrae (Jay Day)
- 12 TOP HAT, Ray Noble & Al Bowlly (RCA LP)
- 13 THAT'LL BE THE DAY, Crickets (Coral)
- 14 TEA FOR TWO CHA CHA, Tommy Dorsey Orchestra (Brunswick)
- 15 GLAD ALL OVER, Dave Clark 5 (Columbia)
- 16 BLUE DAN UBE, Halle Orchestra (Columbia)
- 17 THINGS, Bobby Darin (London)
- 18 MISTY, Ray Stevens (Janus)
- 19 LOVE IS THE DRUG, Roxy Music (Island)
- 20 GET BACK, Beatles (Apple)

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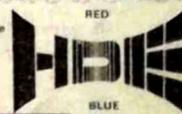


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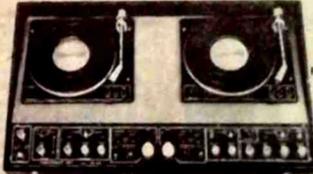
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STAGE LOUDSPEAKER ENCLOSURES

by Robin Katz

Soul Mirror

Stephanie's a wiz!

STEPHANIE MILLS: over the rainbow with David & Bacharach



AND NOW 'The Wizard Of Oz' with a new twist. Dorothy is not a farm girl from Kansas. Instead, she's from New York. Not only does she escape the ferocious tornado, but whisks into view of one Jermaine Jackson (and wife Hazel).

They start her up the yellow brick road to a record contract with Motown. Dorothy clicks her heels and gets Hal David and Burt Bacharach to produce her first album. The citizens of Oz are amazed.

Bacharach and David haven't worked together for years nor have they ever produced a female vocalist besides Dionne Warwick. Dorothy releases a stunning single called 'If You Can Learn How To Cry' and is profitably ignored by the British public at large. Oh, well back to — uh, would you believe the Broadway theatre?

Dorothy is actually one 21-year-old New Yorker named Stephanie Mills. For the last two years Stephanie has become the hitmaker Dorothy in a black version of 'The Wizard Of Oz' simply called 'The Wiz'.

The basic plot of the soul musical is the same as the Judy Garland film. But instead of singing 'Follow The Yellow Brick Road', Dorothy husses and bumps through 'Ease On Down The Road'.

Anyway, 'The Wiz' is highly contemporary and

full of ghetto relevance. The Tin Man, for instance, sports a costume of old rubbish bins and beer cans and the wicked witch of the West keeps a whole team of slaves called winkles.

Originally, 'The Wiz' opened on Broadway to less than dazzling reviews. There was talk that the show was going to close within weeks of its debut. But gradually word-of-mouth made up for the lukewarm reviews and the theatre started filling up.

Awards

'The Wiz' became the hottest musical in town when it won seven Tony Awards including best musical. (The Tony is the Broadway Oscar). And so it came to pass that Jermaine and Hazel Jackson made a special point of seeing the show on their last visit to New York.

They were so impressed with Stephanie's performance that they rushed Motown Vice-President Suzanna De Passe to see the show for herself.

It took six months persuasion, but finally

Stephanie signed with Motown. The production deal with Bacharach and David was sealed. Stephanie went off on her long-awaited holiday to Jamaica with a cassette full of new songs to learn.

"I learned the first five just by singing along with the tape," she explained. "We wanted something that was sophisticated and young sounding. I did 'Loneliness Remembers' and one of Dionne's old songs, 'This Empty Place'. Working with Hal and David was great.

Everything was very straightforward and we all became very close. Burt will push you until you give your best performance because he can sense when you're doing well."

If Stephanie doesn't

sound overly impressed by all the fuss going on around her young self, it's not surprising. A professional actress since the age of 11, she's already recorded one flop album for Paramount, shared the stage with Jack Cassidy and Maggie Smith and done heavy dramatic stunts with the acclaimed Negro Ensemble Company.

School

'The Wiz' means a gruelling eight shows a week, which doesn't leave young Stephanie much free time at all.

"On a typical day, I'll go to school, then maybe have an interview or a costume fitting and then the show. Every night

you work extra hard to make the show a little different. By keeping the other actors and yourself on your toes, you keep the show feeling lively.

"I'll graduate high school this year, but I won't have time to go on to college. As it is now, I don't have much of a social life. You get used to it after a while."

As a direct result of 'The Wiz' Stephanie has an autograph book full of famous signatures, and has just bought her family a 27-room house in Mt. Vernon, New York. Offers to play Dorothy in 'The Wiz' have come from both Los Angeles and London. I suppose if you can ease on down the road, you can learn to laugh.

Chart Chat

IT'S TAKEN a year to follow up 'Shame Shame Shame' but Shirley and Co. are into the American soul 100 with 'I Like To Dance'. (Vibration) Other new entries in the singles top 100 include Marvin Gay's 'I Want You' (Tamla) from the new album of the same name. Oldie but goodie Little Milton is starting the big climb with 'Friend of Mine' (Glade) as are the disco group Crown Heights Affair with their latest, 'Foxy Lady' (De-Lite).

From a group called Foxy comes 'Get Off Your Ahh! And Dance' (Dash) and Sun's 'Wanna Make Love' (Capitol) is finally selling. Newcomers include Pat Lundy's 'Ain't No Pity In The Naked City' (Pyramid), Bobby Patterson's 'If He Slipped and Got Caught' (Granite) and Parliament's 'Tear The Roof Off The Sucker' (Casablanca).

In the next fortnight, VAN MCCOY: running it's likely that these new singles will move into the R&B Top Thirty. Van McCoy's 'Night Walk' (H&L) is running rather than walking as is Smokey Robinson's 'Open' (Tamla). Alex Brown's 'Love Really Hurts Without You' (Roxbury) is showing so much promise as is the Joneses 'In A Good Groove' (Mercury). Speaking of grooves, Gwen and George McCrae have come out of the Florida sunshine long enough to move 'Winners Together and Losers Apart' (Cat) up the charts. What are they trying to tell us with that title? Love won't let Major Harris wait and 'Jealousy' (Atlantic) has taken over. Powerful emotions make for big hits. So do strange situations. Denise LaSalle's 'Married But Not To Each Other' (20 Century) is one of the most controversial new hits of the moment.

Albums

The week's most volatile albums are coming from a variety of musical soul sources. Melba Moore, the diminutive black Staxian has gone disco and hit the mark with 'This Is It'. (Buddah) The Eleventh Hour are going to go gold with 'Hollywood Ho!' (20th Century). Lee Oskar (United Artists) selling frantically within an album of the same name as the one on his birth certificate, The Temptation's 'Wings Of Love' (Gordy) has done more than fly, it's soared into the Top Ten from nowhere and winging in close behind are Santana's 'Amigos', (CBS) Charles Earlard's 'Odyssey' (Mercury), George Benson's 'Breezin'' (Warner Brothers) and Silver Convention's 'Silver Convention' (Midland Int).

What goes up must go down, but some records drop drastically. Taking a nose dive towards oldies status are Bobby Womack's 'Daylight' (United Artists), Archie Bell and The Drells ungroovy 'Let's Groove' (TSOP), The Tavares vocally light 'The Love I Never Had' (Capitol), Eddie Kendrick's Philly produced 'He's A Friend' (Tamla), the Blackbyrd's monotonous 'Happy People' (Fantasy), and Dorothy Moore's biggie 'Misty Blue' (Malaco). Sliding down from the album charts are Gladys Knight and The Pips' (Best Of' collection, Hank Crawford's 'I Hear A Symphony' (Kudu) and Smokey Robinson's 'Smokey's Family Robinson' (Tamla).

Yakety Yak...

ARETHA FRANKLIN'S 19-year-old son Clarence scouting for a record deal. He should take a tip from Diana Ross' kid brother T-Boy Ross who has recently earned credits working on Marvin Gaye's new album 'I Want You'... Speaking of keeping it in the family, Quincy Jones to tour the States with new brother act, The Brothers Johnson... The Tavares are also all brothers and their new single 'The Love I Never Had' is all together.

Locked away in the recording rooms these days hoping for big results are Jermaine Jackson on his own with Frank Wilson producing amongst others. The Supremes, Minnie Riperton, The Sylvers featuring hot heartthrob vocalist Foster, War and Jr. Walker... And now a disco comedy album? Laugh your feet off (so they tell us) with Weldon McDougall's 'Dap Sugar Willie From North Philly Live'... anything from North Philly has to be funny, painfully funny. Imagine a disco comedy album from Neasean. Hilarious thought.

Johnny Mathis grossed half a million buckeros on his recent UK swoon tour... Wilson Pickett is back on hot wax. His new album 'Chocolate Mountain' features all the funky fakes from Musele Shoals who made all his oldies soul classics.

Quote of the week from Smokey Robinson: 'I feel sorry for dudes who get so much money that they lose touch. I think if I had a billion dollars I wouldn't want anyone to know it. A friend of mine told me I should have a chauffeur and a bodyguard. For what? I want to drive my own car and go where I want to go. You know if you lose touch with normal life and then lose what you have, it's harder to ever accept the normal things in life again.'

Competition

LOVE ME DO

A musical love letter of February 7, 1976

Sweet Thing.

Breaking up is hard to do. Love hurts all by myself. How dare you desire Baby Face? It should have been me.

Joyce

The above letter is made up of various current chart titles. ('Sweet Thing' by Rufus, 'Breaking Up Is Hard To Do' by Neil Sedaka, 'Love Hurts' by Nazareth, 'All By Myself' by

Eric Carmen, 'How Dare You' by 10cc, 'Desire' by Bob Dylan, 'Baby Face' by Wing and Prayer Fire and Drum Corps, 'It Should Have Been Me' by Yvonne Fair, 'Joyce' by Papa John Creach.

Readers are invited to submit a letter of 20-25 words using any titles in this week's Record Mirror charts including Star Breakers, but not any of the Yesterday listings. Song titles using brackets (i.e. 'Lonely Night' (Angel Face)) may be used without including the bracketed words. But the bracketed words may not be used on their own.

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DIDDLEY-DADDY OF 'EM ALL

JUST ONCE in a while an artist comes up with the right song at the right time — and immediately goes into orbit, professionally. For Bo Diddley the right song was the one he wrote about himself, 'Bo Diddley', and the right time, May 1955 — the time, incidentally, when Cleveland disc jockey Alan Freed decided to call the R&B music he played on his New York radio show Rock 'n' Roll.

Bo Diddley is the easily recognisable fellow noted for his different shaped guitars and self-designed amplification systems, reluctance to change chords, and, in recent years, a cowboy-styled hat with a high, rounded crown and upturned brim.

Bo Diddley is also a down-home guitarist who was amongst the first amplified rock guitar players, a title he shares with Chuck Berry.

He has an impressive list of hit records which include 'I'm A Man', 'Diddle Diddle', 'Mona', 'Road Runner', 'You Can't Judge A Book By Its Cover', 'Who Do You Love?', and 'I'm Sorry'.

On December 30, 1928,

Elias McDaniels, better known as Bo Diddley, was born in a log cabin in McComb, Mississippi. He was brought up with the Blues and listened during his childhood days to such legendary bluesmen as Big Bill Broonzy, Blind Lemon Jefferson, and Joe



Tuner

Like many of his contemporaries, Bo started singing in his local church, and at the age of 10, a friend of the McDaniels family gave him an old Salvation Army tambourine. "I've been singing — and enjoying it — since I was belly button-high," he says. "Down in the boondocks, you know, Mississippi, the folks used to have regular church revival meetings in the woods by the creek. Everybody bought homemade cakes and ice-cream. I used to hit my tambourine and shout gospel songs across the creek."

Two years later, Bo decided to learn to play a musical instrument. "But my attempts on the

The story of ROCK 'N' ROLL

Part 21 Bo Diddley

piano," he says, "were knocked on the head after only six lessons when my music teacher remained unmoved by my interpretation of 'King Porter Stomp' and assigned me to the violin."

Switched

Eventually, Bo switched instruments and taught himself to play guitar, joining in with visiting Delta blues bands at local logging camp dances. He also worked with the Doctor Jive Rhythm & Blues Review, before deciding to make it on his own.

"I realised that if I wanted to be a bright lights entertainer, there was only one place to go — Chicago. And so I



Chuck Pulin

BO DIDDLEY: noted for his different shaped guitars

went, ready or not. " But getting work, however, wasn't so

easy. "Gig-hunting in Chicago was not a piece of cake, but at the '708

by Waxie Maxie

Club' they thought I looked a good bet to them — I had a good voice, they liked my body movements and they gave me a chance.

"Rock & Roll was big news then, and I quickly worked out a nifty stage act, including my famous gait — between the legs jig and Bo Diddle guitar sound — you know, slapping my hand against the strings of my specially designed Jupiter Thunderbird guitar to get a kind of grating effect."

Famous

Soon after he formed the now famous Langley Avenue Jive Cats band (later changing the name to the Hipsters) including James Kirkland on drums, Jerome Green on maracas, and the Duchess, Bo's sister, on second guitar.

However, it wasn't until January, 1955, in New York, that Bo got his big break by joining Chess Records on their Checker label.

In May, 1955, 'I'm A Man / Bo Diddley' was released, and this (and subsequent Checker releases: 'Diddle Way Diddle', 'I'm Bad', 'I Am Looking For A Woman') saw Bo Diddley in the American R&B charts. He became one of the

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| Kiki Dee/I've got the music in me | Cory Powell/Na na na |
| Dryden/Down on the beach | Queen/Now I'm here |
| David Essex/America | Roxy Music/All I want is you |
| George Harrison/Give me love | Rufus/Tell me something good |
| Hot Chocolate/Changing world | Showaddyaddy/Three steps to heaven |
| Intruder/She's a winner | Ray Stevens/Misty Stylistics/Can't give you anything |
| Mae West/Katie Kisses/Don't do it baby | Ten CC/Life is a minestrone |
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Johnny Kidd/Shaking all Over
Stevens/Stills/Love the One You're With
Pink Floyd/Time/Us and Them
Rolling Stones/Street Fighting Man
1910 Fruitgum Co./Simon Says
Isaac Hayes/Theme from Shaft
Gary Glitter/Rock and Roll Yes!/And You and
Yes/America
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RECORD CORNER 27 BEDFORD HILL, BALHAM SW12 9EX 01-673 6130



His nifty stage act earned him a gig at Chicago's 708 Club

'I looked a good bet — I had a good voice, they liked my body movements and they gave me a chance'

most popular black Rock 'n' Roll performers of the mid-60s and served as a link between R&B and Rock 'n' Roll. Suddenly, things gradually came to a halt for him. By his own admission the sixties gave him a hard time — largely due to misrepresentation and lack of work. Then, in 1969, he got a call from promoter Richard Nader to meet him in New York, and there he

joined a new kind of show — The Rock & Roll Revival Show. These touring package shows became a large part of his working schedule, and he was able to meet many of his old rock era friends. Of his own tastes in music Bo says: "I'm forced to choose another artist's records for desert island exile, I suppose. I'd have to settle for Fats Domino."



Stephen Morley

MANHATTAN TRANSFER, who brought their band of nostalgia back to Britain when they played the Palladium this week, had a few things to say about that "nostalgia" tag at a luncheon held for them in New York, shortly before they left for London.

When they played at Biba's Rainbow Room last August, many critics marvelled at their elegance, authenticity and talent — their ability to slip in one breath from Duke Ellington or Glenn Miller to late Fifties Rock 'n' Roll. Band member Alan Paul remembers how amazed he was at their reception. "I'd been told that British audiences are very sceptic-

Transfer Call

al. No way. They loved us and we loved them. My only regret was that we weren't playing to more people. But it looks as though that has been changed this time around."

How different would their repertoire be — if they had made any changes at all?

"These days people are opening their ears to everything," they agreed. "This creates far more musical possibilities for us. We can start with the Twenties and move through to the Sixties and thus cover virtually any musical style we feel good about."

There aren't that many bands around who have such a vast selection to choose from.

But what of the current Forties revival in Britain. Will they cash in on this?

"I've heard about what's going on there," answered Alan. "I think it's great. British people have realised that a Forties revival, or any

revival is not necessarily a negative statement. It's more a recognition of greatness. The music has become contemporary. We're often labelled as a nostalgia group, and we're not Young people now, and I mean those under 25, can't remember the big band sound. So how can it be labelled nostalgia? For them it's contemporary."

No arguments with that. So how about the band itself. Is their story of how they all got together true? Did Tim really meet Alan in a cab on Broadway? Apparently so. Alan was working in the

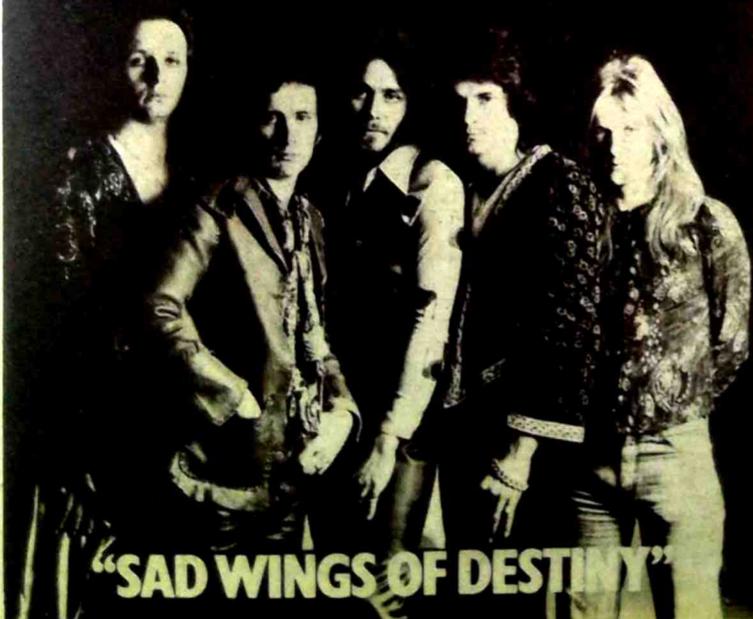
chorus line of the musical Grease and one night, as he made his way home, he hailed a cab and Tim was the driver. They then went on to find the two girls, Janis and Laurel, working as waitresses and asked them to join them.

Well, fame and fortune has come in stranger ways. While they are all aware that the European tour is going to be no picnic, they are looking forward to it. And if things go as well for them in Britain there could well be a TV show the likes of which would make 'Old Time Music Hall' sound like 'Sing Something Simple'.

So if you've always wanted the chance to slip into your father's spats or climb into your mother's stilletos, now's your chance. It'll at least make for a more colourful Brighton beach this Summer.

by Stephen Morley

Judas Priest



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FEATURING THE NEW SINGLE "THE RIPPER" GULS 31

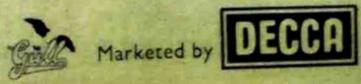
TOUR DATES

- 28 April, Scala Cinema, Rotherham
- 29 April, Town Hall, Middlesborough
- 30 April, Mayfair, Newcastle Upon Tyne
- 1 May, U.M.I.S.T. Manchester
- 4 May, King George's Hall, Blackburn
- 6 May, Polytechnic, Leeds
- 8 May, Technichal College, Harlow
- 9 May, Civil Hall, Guildford
- 12 May, Civic Hall, Dunstable
- 13 May, Skindles, Maidenhead
- 14 May, Slough University, Slough
- 15 May, Thames Polytechnic
- 16 May, New Victoria Theatre**



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Round

Who, When & Where

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

Thursday

April 29
ABERDEEN, Capitol Theatre, (23141), Leo Sayer
BARROW, Maxims Club, Real Thing
BARRY, Memorial Hall, Stray / Racing Cars / Darty
BATLEY, Variety Club, (Leeds 475151), Drifters
BIRMINGHAM, Alexandra, Godspell
BRISTOL, Granary, Welsh Back, (28267), Krazy Kat
CHELSEA, Pavilion, Budgie
DERBY, Cleopatra, (44128), Nutz
DERBY, Kings Hall, Gentle Giant
DUNDEE, Caird Hall, (22399), Roger Whittaker
EDINBURGH, Leith Hall, PFM
FALKIRK, Town Hall, Sadista Sisters / Castle
FOLKESTONE, Leas Cliffe Hall, (53193), Arrows
GRANGE TOWN, Rockefeller, Bilbo Baggins
HIGH WYCOMBE, Nags Head, Upp
HONINGTON, Raf, 101'ers
LANCASTER, Polytechnic, Caravan
LEEDS, Grand Theatre, Elton John
LONDON, Marquee, Wardour Street, (01-437 6603), Ian Dury and the Kilburns
LONDON, Nashville, North End Road, (01-603 8071), Stranglers / Snakes
LONDON, Palladium, (01-437 7373), Tony Bennett
LONDON, Sundown, Charing Cross, Eddie and the Hot Rods

MANCHESTER, Piccadilly Club, Diversions
MIDDLESBROUGH, Town Hall, Judas Priest
NEWCASTLE, City Hall, (20007), Ozark Mountain Daredevils
NORTHAMPTON, The Keep, Kingsthorpe, Red Hot Rhythm Orchestra
POYNON, The Folk Centre, Park Lane, Via Garbutt
SHEFFIELD, City Hall, (27074), Rick Wakeman
SOUTHAMPTON, Gaumont, (22001), Marty Robbins
SOUTHSEA, King Theatre, John Paul, George, Ringo and Bert
STOKE, North Staffs Poly., Edgar Broughton Band
TOWCESTER, Cornhill Manor Hotel, Hedgehog Pie
WEST CROYDON, Star Hotel, London Road, Bob Pegg

Friday

April 30
ANDOVER, Country, Bumkin, (4833), Sweet Sensation
BATLEY, Variety Club, (Leeds 475151), Drifters
BIRMINGHAM, Aston University, (021-359 3611), Babe Ruth
BOURNE MOUTH, Winter Gardens, (26446), Neil Sedaka
BRADFORD, University, (34135), Alvin Lee & Co.
BURTON-ON-TRENT, 76 Club, Upp



ELTON JOHN: starts his 28-concert British tour at Leeds Grand Theatre on Thursday. The three big nights at London's Earl's Court are on May 11, 12 and 13. Now for the bad news - every single show has been sold out for weeks.

CAMBRIDGE, Corn Exchange, (Bury St Edmunds 3937), Gentle Giant
CARDIFF, Top Rank, (26538), Budgie
CARMARTHEN, Trinity College, Al Matthews + Last Word
CHELMSFORD, Odeon, Marty Robbins
CLEAVELAND, Filmore Disco, Bilbo Baggins
DUNSTABLE, California, (62804), Manhattan Transfer
EDINBURGH, Usher Hall, (031-229 7807), Leo Sayer

GLASGOW, Apollo Centre, (041-332 6055), Ozark Mountain Daredevils
GLASGOW, Savoy Centre, Diversions
IPSWICH, Gaumont, (53641), Alex Harvey Band
LEEDS, Grand Theatre, (40971), Elton John
LIVERPOOL, Empire, (051-709 1555), Rick Wakeman
MANCHESTER, Free Trade Hall, (061-834 0943), Caravan
NEWCASTLE, The Mayfair, (23109), Judas Priest

SOUTHSEA, King, John, Paul, George, Ringo and Bert
SURREY, University, Widow maker
UXBRIDGE, Brunel University, (0895-39125), Pretty Things
WEST RUNTON, Village Inn, (203), Mother Superior / Foggy
WOLVERHAMPTON, West Park, Dave Lee Travis Roadshow
YORK, University, (56128), PFM

Saturday

May 1
ANDOVER, Country Bumpkin, (4833), Real Thing
BATLEY, Variety Club, (475151), The Drifters
BERWICK, Caesars Palace, Diversions
BIRMINGHAM, Aston University, (021-359 3611), Pretty Things
BIRMINGHAM, Barbarellas, (021-643 9413), Upp
BIRMINGHAM, Odeon, Alvin Lee & Company
CLEAVELAND, Filmore Disco, Bilbo Baggins
COLCHESTER, Essex University, (44144), Frankie Miller / Widow Maker
CREWE, College of Education, Mother Superior
DUBLIN, Stadium, Leonard Cohen
DUNSTABLE, California Ballroom, (62804), Al Green
EDINBURGH, Usher Hall, (031-229 7807), Ozark Mountain Daredevils
FARNBOROUGH, Recreation Centre, Junior Walker & The All Stars
FISHGUARD, Frenchmans, (3579), Al Matthews / Last Word
GLASGOW, Apollo, (041-332 6055), Leo Sayer
LEEDS, University, (39071), Rick Wakeman
LEICESTER, University, (50000), Gentle Giant
LONDON, Royal Festival Hall, South Bank, (01-928 3191), Neil Sedaka
MADENHEAD, Skindles, Babe Ruth

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MELODY MAKER

I mean, no amount of listening or dancing to a single like "Now (Hoy)" (Spark) by Bill Pursell And The Nashville Sweat Band would give you a clue to its identity.

And its identity you'll really want to know because here's a disco smash. One of those purple, lush orchestrations which swell and blaze with piano arpeggios, flute solos, string ripples and brass bashes - the lot set against a funky unrelenting percussion chukka-chukka.

Not to mention the breathy girl choir ah-ahing and do-it-nowing to great effect. This particular number feels very pop-classic Rachmanin-offish. It's a find.

Deejays who want it should ring Pye. And it would sound as good in the chart as it does in the discos.

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About



NEIL SEDAKA: Winter Gardens, Bournemouth on Friday

MANCHESTER, Belle Vue, (061-223 2071), Elton John
 MANCHESTER, U. M. L. S. T., (061-236 9111), Judas Priest
 NOTTINGHAM, Polytechnic, (61998), Strapps
 NOTTINGHAM, Kursaal, (66276), Alex Harvey Band
 SOUTHSEA, Kings John, Paul, George, Ringo & Bert

Sunday

MAY 2
 BATLEY, Variety Club, (Leeds 475151), Brotherhood of Man
 BIRMINGHAM, Repertory Theatre, Bert Janssch
 BIRMINGHAM, Odeon, (021-643 6101), Rick Wakeman
 CHESTER, Double Diamond, (056777), Gene Pitney
 COVENTRY, Theatre, Alex Harvey Band
 DORKING, Dorking Horse, Tammy Jones
 LIVERPOOL, Empire Theatre, (051-709 1555), Ozark Mountain Daredevils
 LONDON, Hammersmith, (01-748 4081), Neil Sedaka
 LONDON, New Victoria, (01-834 0671), Al Green
 MANCHESTER, Palace Theatre, Leo Sayer
 NEWCASTLE, Mayfair Ballroom, (32109), Diversions
 PRESTON, Guildhall, (21721), Elton John

Monday

MAY 3
 BATLEY, Variety Club, (Leeds 475151), Brotherhood of Man
 CHELTENHAM, Everyman Theatre, John, Paul, George, Ringo and Bert
 CHESTER, Celebrity Club, Alvin Stardust
 HULL, ABC, Leo Sayer
 MANCHESTER, Free Trade Hall, (061-834 0943), Rick Wakeman
 OXFORD, New Theatre, (44544), Alex Harvey Band
 SHEFFIELD, Civic Hall, Ozark Mountain Daredevils / Brewer and Shipley
 STAFFORD, Top of the World, The Drifters
 WAKEFIELD, Tiffanys, Bilbo Baggins
 WEMBLEY, Empire Pool, (01-902 1234), David Bowie

Tuesday

MAY 4
 BATLEY, Variety Club, (Leeds 475151), Brotherhood of Man
 BIRMINGHAM, Barbarellas, (021-643 9131), Sadista Sisters
 BIRMINGHAM, Odeon Theatre, (021-643 6101), Ozark Mountain Daredevils
 BLACKBURN, Leo's Hall, Judas Priest
 CARDIFF, Centre Club, Al Matthews
 CHELTENHAM, Town Hall, (21333), Pasadena Roof Orchestra
 EASTBOURNE, Kings Country Club, Jimmy Walker and the ABS Stars
 LIVERPOOL, Empire, (051-709 1555), Elton John
 LONDON, New Victoria, (01-834 0671), Caravan
 MEXBOROUGH, Jester, Manvers Road, Drifters
 NEWCASTLE, City Hill, (20007), Rick Wakeman
 PETERBOROUGH, Key Theatre, (52427), Godspell
 WEMBLEY, Empire Pool, (01-902 1234), David Bowie

Roadshows

A swell affair

MANHATTAN TRANSFER & PASADENA ROOF ORCHESTRA / London Palladium

The look-alikes were out in force, joined by the inevitable ticket touts. Gents nattily attired in bow ties and spats, ladies in 'Thirties' skirts, everyone ready for an evening of Seventies nostalgia.

The Pasadena Roof Orchestra got everyone in the mood, taking us through some of the songs our Mums and Dads swooned over, with John (Paz) Parry doing delightful vocals while the Orchestra blew and fiddled behind him — special mention to Barry (Champagne) Williams for a divine solo! It was a swell affair.

To an off-stage intro of a short chorus of 'Doo-wop, doo-wop', it

was time for Manhattan Transfer, who swanned onto the stage to a roar of approval. Despite conversations with Tim Hauser earlier in the year, the act they showcased at Biba's 10 months ago was virtually the same as the one they went on to perform. There were a couple of new additions, but not too many glimpses of the Fifties and Sixties numbers some had been led to expect.

Still, there was 'Blue Champagne', 'Tuxedo Junction', 'Operator', and Alan Paul's pastiche of a Fifties' idol, complete with vest-ripping. The audience loved every last wiggle, and if some of the cruder lines went over their heads it was more down to ignorance of American argot than prudery.

At Biba's it worked better, but possibly Manhattan Transfer will always work better in a club atmosphere. Still, there were no complaints from the packed house, even those who had seen the show before.

Sue Byrom



PASADENA ROOF ORCHESTRA

Manfred's time warp

MANFRED MANN'S EARTH BAND / Marquee Club, London

IT GETS increasingly hard to keep pushing forward the barriers of rock music, and Manfred Mann's philosophy would appear to be — why bother?

That's not meant to be derogatory it's just that the excellent musicians who make up the band seem to have decided that round about 1971 was the best time for rock.

It's rock with everything in its place: The guitar solos; building riffs and, of course, the cosmic feedback. It's obviously a winning formula (London's legendary 'sauna' night spot was packed and very hot).

Surprisingly it was two Bruce Springsteen songs that stole the show, 'Sprits In The Night' and 'Blinded By The Light' although Bob Dylan's 'Father Of Day, Father Of Night' received the biggest acclaim and gave lead guitarist Dave Flett, who's only been with the band five months, a chance to shine.

It's obviously a well rehearsed set with effective lighting and if Manfred Mann is not breaking any new ground then at least he's giving a section of the rock audience what they want. David Hancock

Good-time Wakeman

RICK WAKEMAN & THE ENGLISH ROCK ENSEMBLE / Hammersmith Odeon, London

A TOUR usually coincides with an album release and most bands use the gig as a vehicle to promote the new album. With Rick Wakeman it would be expected of him to perform his latest creation 'No Earthly Connection', but Rick, as always, tried to go one better, he decided to play all of his four albums in a spectacular two-hour show.

A feature of Wakeman's live appearances is that with the Rock Ensemble a lot more bite is added which is sadly missing on the albums. Some parts of 'Six Wives Of Henry VIII' could even be described as approaching a funky level.

The big question of the night, however, was how would Wakeman fare without the London Symphony Orchestra. No worries, 'Wakeman and the ERE' form the ideal partnership and is visably noticeable that the ERE lift Wakeman unlike some of his work with the LSO where he may lose himself occasionally.

However, the result was a

highly polished performance, spectacle guaranteed, and as always with Wakeman's gigs, he enjoyed himself, the band enjoyed themselves and the punters most definitely loved every minute. Michael Thomas

JOSE FELICIANO / Royal Albert Hall, London

A NOT quite full house saw Kate T. Fields open — albeit briefly — the evening's entertainment. She sang six songs of vastly different kinds, ranging from 'River Deep Mountain High' to 'Vincent', and although there's no doubting she has a voice, it was a strange presentation.

Jose Feliciano opened with 'One Of These Nights' and it took a long time for the sound problems to sort themselves out. Still, it was the Jose we all knew and loved. Or was it? After 'Chico And The Man', Feliciano switched to electric guitar, and with the aid of a bass player, keyboards and drums he then went funky, jazzy and just plain messy. It was a relief to have him switch guitars and end the first half with 'Ain't No Sunshine'.

The second half was somewhat better, but I got the feeling that quite a few Feliciano fans were none too happy with the more modern sections of the concert. Sue Byrom

Radio

Clyde's 'fortnight of fun'

'A FORTNIGHT of fun for all the family' is being planned for the Clyde 76 Festival, promoted by Radio Clyde, Glasgow, from May 12.

The festivities range from a brass ensemble recital to rock concerts.



ETHNA CAMPBELL

and special events organised and sponsored by the station.

Edinburgh's folk comedian Bill Barclay heads a concert at the City Hall, Candleriggs, on May 20, and a seven-hour folk cruise on the paddle

steamer 'Waverley' down the Clyde on May 23.

Ralph McTell, who guested as a DJ with Clyde last year, has a concert in Glasgow's Kelvin Hall on May 20, and the Average White Band join in the proceedings with concerts at the Apollo, May 21-22.

Sydney Devine appears in concert at the Kelvin Hall, on Monday, May 28, in a show which also includes Ethna Campbell, who owes her recent success to Clyde broadcaster Frank Skerrett discovering her 'Old Rugged Cross' single in a junk shop and giving it airplay.

Beacon beams in

BEACON RADIO 303 came on the air recently serving Wolverhampton and the Black Country and so completed the first stage of the commercial radio network in Britain with 19 commercial stations covering the UK. We are still a long way behind America which has over 7,000 commercial radio stations.

Before Beacon went on air the transmitters were putting out test broadcast tapes, prepared by the staff which loosely followed the music policy of 30 singles, 30 oldies, 30 breakers and 30 albums.

Among the disc jockey line up at Beacon are a few familiar faces. Dave Owen from Radio Atlantis and Piccadilly Radio is hosting the breakfast show on Saturday and the breakers show on Sunday afternoon.

Phil Brice was with LBC and hosts the commercial production department as well as having his own show.

Mike Baker is another familiar name having been with Capital, the IBA, and more recently the United Biscuits Factory Radio station in London. UBN. He hosts the regular daily breakfast show.

Finally George Ferguson is the other key personality. Having started his career with Maxx Radio, but more recently he has been with BRMB in Birmingham he will host the evening pop show from seven till 10.

Listen for . . .

On Radio One on Saturday (May 1) at 1pm will be the first part of a four part exclusive series on David Bowie. The first part includes an exclusive interview with Bowie recorded in Hamburg during his recent European tour. The title of this week's programme is 'Love You Till Tuesday'.

On Sunday at 5 pm 'Insight' features Bob Gaudio and is called 'A Man For All Seasons'. Bob Gaudio has written most of the Four Seasons' records.

Andy Finney presents a recording of Isao Tomita's Hammersmith Odeon concert of March 26, in BBC Radio London's 'Breakthrough' programme on Saturday, May 1, at 6.30pm.

TV

Nash 'rested' from TOTP

TOP OF THE POPS' producer for the past four years Robin Nash, is to be rested from the programme during the Summer and Autumn.

Films

Watergate uncovered

'ALL THE PRESIDENTS MEN': Cert AA. Warner West End, Leic. Sq. from April 29

TWO SUPERSTARS. Robert Redford and Dustin Hoffman star in this film adaptation of the best-selling account of the Watergate expose.

They play the two Washington Post reporters who first uncovered the scandal and eventually toppled the Nixon administration in America.

The film shows their attempts to get to the roots of the cover-up and the fight they had to persuade the world, and their own superiors at the newspaper, that their revelations were not just figments of over-keen journalistic minds.

The amazing thing about this film is that it is not a work of fiction and one has to keep remembering that everything we see on screen actually happened not

to sum up, 'All The President's Men' is a fast, exciting film, based on fact and certainly valuable for money with it's two superstars.

MIKE CHILDS

His replacement will be Brian Whitehouse, who has previously produced the programme, and recently worked on the Michael Parkinson show.

Robin Nash is to work on 'The Generation Game' programme, which returns in September.

Look for . . .

LONDON WEEKEND Television's 'Saturday Scene' has Alvin Stardust and Arrows as guests, and features at 11 am Sailor in concert with The Sutherland Brothers and Quiver.

Their Sunday night feature film has James Bond 007 in action in 'From Russia With Love'.



DUSTIN HOFFMAN more than three or four years ago.

Whether or not people are particularly interested in the film about American politics will not make much difference to the success of 'All The President's Men'. Just by having Redford and Hoffman in the star roles will ensure full houses wherever it plays and there are plenty of other good acting performances to watch as well.

Stars like Martin Balsam and Jason Roberts as the newspaper editors and the film has been lavishly directed by Alan J. Pakula, famous for 'Kluge' and 'The Parallax View'.

To sum up, 'All The President's Men' is a fast, exciting film, based on fact and certainly valuable for money with it's two superstars.

MIKE CHILDS



ROBERT REDFORD AND HOFFMAN

Albums

Showaddy's variety show

Exclusive preview

SHOWADDYWADDY: 'Trocadero' (Bell Sybel 8003).

The third album to date marks a great improvement for the band. To start with it is more of a complete album than just a collection of hit singles and fillers, and it shows more versatility and confidence.

Three of their singles are included, 'Heartbeat', 'Heavenly' and the title track, and a couple of contenders for the future.

Much of the band's attitude, and that of the album, is summed up in the double cover. One scene depicts them as a bunch of kids outside an early haunt, while a later view shows them stealing the scene in a different way.

The theme of updating the music of their youth is well illustrated in 'Lookin' Back',

with some nice Duane Eddy style guitar, 'Record Machine', and 'Trocadero' itself. Chuck Berry's 'Rock And Roll Music' gets the treatment, with some good vocal harmonies interjected into the usual Berry licks. There's a big production job on 'Paint Your Picture', and hopping strings on 'Sweet And Innocent You', reminiscent of all those Bobby Vee, Adam Faith type singles.

There is certainly variety here, ranging from straightforward boogie to some sounds that might surprise fans and critics. Showaddywaddy have spent longer on this album than the others, and the extra work appears to have paid off.

David Brown

GRAM PARSONS: 'GP' (Reprise K44228).

As the world's greatest rock casualty and the most charismatic star ever to enter a recording studio, it's really good news that both this and 'Grievous Angel' are getting re-released. Although it's argued that he doesn't sound as desperate on this as on the Burrito's 'Gilded Palace Of Sin', the cosmic cowboy still manages to get enough agony going. Emmylou Harris is there of course - natch, and the combination is tasteful wastefulness highlighted by the incredible 'A Song For You', with Gram pointing the finger at all of us when he breaks on, "Some of my friends don't know who they belong to..." The originator of country rock, the rich boy who rode right through the sunset illusion, is about to be revalued. The cult is growing every day and not before time.

David Hancock

FRANKIE VALLI: 'Inside You' (Mowest MWS 7007).

Issued in America last year with a slightly different track listing, this is older Valli material. Several of the tracks have never been issued before, others have appeared on singles, and 'The Night' was a hit in its own right.



SHOWADDYWADDY: updating music of their youth

It's a mixed album. Some of the numbers sound good irrespective of how long ago they were recorded, others have obviously remained unreleased before now for a good reason: they weren't that good. Valli and the Four Seasons are big sellers now, but this album isn't the best about at the moment.

Sue Byrom

ELVIN BISHOP: 'Struttin' My Stuff' (Capricorn Super 2429 136).

It's good to see the seasoned guitarist grabbing a little action in the American charts with 'Fooled Around And Fell In Love', and hopefully it will get some more plays over here. The album the track comes from is a choice selection of country rock and down home soul. It represents more of a band album than his previous set, which put too much emphasis on the star guests. Elvin's vocals and lyrics reflects the earthy nature of the music, well matched by the striking guitarwork. The title track is deadly, with its infectious shuffling beat, and he even adds some solid boogie to the Tamla classic 'My Girl' - can



ELVIN BISHOP

you dig that? Sho' nuff 'n' yes I do, y'll

David Brown

JESSE COLIN YOUNG: 'On The Road' (Warner Bros K56223).

Nice guy Mr Young, he of the totally distinctive voice, has managed to produce and mix one of the clearest live albums for ages without sacrificing any of the spontaneity he was obviously after. The songs range from the delicate 'Sunlight' through to several heavy blues and are all given stand-out treatment thanks to great horn and woodwind playing from Jim Rothermel. Although this is no 'Elephant Mountain' and the obvious comparisons with James Taylor are littered about all over the place, it still comes out as a musical winner even if no new ground is directly broken. Still can't see him breaking big over here, but if you're in the know then you shouldn't really miss this.

David Hancock

THE NATURAL FOUR: 'Nightchaser' (Curton K56224).

Miracle man at Curton, Leroy Hutson, manages to dominate the same time as adding a little more 'oomph' to the group than they had the last time out. Unfortunately the whole thing still comes over as Curton-tailored sweet soul muzak and while the Impressions were on to a winner with similar ingredients in 'First Impressions' this does nothing to develop the sound. Curton's defined sound has neither the inventiveness of Motown at it's height or the melodies of Philadelphia. The result is slick glib soul of the forgettable disco fodder type. Sheer 'Uncle Tom' that's neatly summed up in the fashionably black chic cover shot. Someone should stop the disco boom - NOW.

David Hancock

VARIOUS ARTISTS: 'Doowop Doowop' (DJM DJSLM 2026)

With nostalgia riding the crest of a running board, mono lives in the form of 18 tracks taken from 1953 - 1961, but mainly from the late Fifties. Some of the acts just had one enormous hit, others had a string of hits. Adam White again provides fairly comprehensive sleeve notes on each of the groups included, with information on other releases and what happened to the artists over the years. So if you fancy a memory - jorking ride, try 'Could This Be Magic' (The Dubs); 'In The Still Of The Nite' (The Five Satins) and 'Long Lonely Nights' (Lae Andrews & The Hearts).

Sue Byrom

NUCLEUS: 'Direct Hits' (Vertigo 9286 019)

This mid-price collation is a useful reminder of the good music Nucleus have brought us, and shows that British jazz rock can be just as exciting, and occasionally exasperating, as that of our Transatlantic cousins. It spans four years, 1970-74, seven albums and 16 musicians. The musicians include Ian Carr, Jeff Clyne, Kenny Wheeler, Karl Jenkins and John Marshall, who do battle on seven compositions. While much of their material remains jazz

orientated, they get to grips with some provocative rock on 'Song For the Bearded Lady,' with some noteworthy playing from Chris Spedding.

David Brown

JOHN DENVER: 'Live In London' (RCA RS 1050).

Before the dust has settled from Denver's sell-out tour of Britain, RCA release 'Live In London', taken from the concerts at London's Palladium. The 13 songs selected could easily qualify for a 'Best of' album. The production is excellent, the actual concert was better, and his studio albums surpass this by miles - but once again, the selection of material make it a must for Denver fans. Included are 'Starwood In Aspen', 'Sunshine On My Shoulders', 'Back Home Again', the beautiful 'The Eagle and The Hawk', 'Calypso', 'Leaving On A Jet Plane', and of course 'Annie's Song'. Full marks to producer Milton Okun for keeping the audience applause and chatter to the minimum - on some tracks this is cut out all together. The only bad move (at least until video records are part of everyone's audio system) was to include Denver's 'juggling bit' - that's strictly for personal appearances.

Derek Canty



JOHN DENVER: good selection

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★ STAR LETTER

DEAR MAILMAN,

I wonder why people call Elvis Presley the "King"? Sure he had 27 gold singles while the Beatles only had 22. Does anyone ever mention that the "King" achieved this over 20 years while the Beatles made their hits over a period of eight years.

Did the "King" write these hits — or even play on them? Did the "King" ever put two hits on any of those singles like the Beatles?

Did his unreleased album tracks get more air play than many ordinary hits? Many Beatles songs did.

Now, after taking that into consideration, who is are the "King's"?

Peter Scott,
Edmonton,
Alberta,
Canada.

● £2.50 is winging its way across the Atlantic to you — but how much it'll be worth when it gets there is beyond our control!

Slim King

DEAR MAILMAN,

It's nice to see a picture of Elvis Presley in *Record Mirror* once again. Elvis was pictured with a dog — when he was as slim as the dog!

Everyone is shouting about how fat he has become. So what? — It's the singing that counts, what difference does size make?

Anyway, Elvis is still the King.

Philip James N Morgan,
Kingswood,
Bristol.

● Ruddy Eli King - fused readers!

How Dare She?

DEAR MAILMAN,

How dare she? I'm referring to that letter criticising 10 cc's 'I'm Mandy Fly Me' (*Record Mirror*, April 17). 10 cc are the most original band to come onto the music scene for many years.

Andrea,
Mountain Ash,
Mid Glamorgan,
South Wales.

Artificial epics

DEAR MAILMAN,

I had to wonder if Madam Hollander (Air Hostess), has been listening to the same, unoffensive 'I'm Mandy Fly Me' that I have. 10cc have written epics, e.g. 'Une Nuit a paris', which I prefer to the contrived, artificial epics she listed.

Julie Hartley,
Chitheroe,
Lanes.

Call it quits

DEAR MAILMAN,

To the air hostess who thought that 10cc's 'I'm Mandy Fly Me' was rude, nothing can be more rude than Slade's 'Let's Call It Quits'.

Anon,
Sheffield

Jolly Follies

DEAR MAILMAN,

We think Julie Covington, Rula Lenska and Charlotte Cornwell should go into the music business. They all have terrific voices, especially Julie. Their position in the charts with 'Rock Follies' proves it.

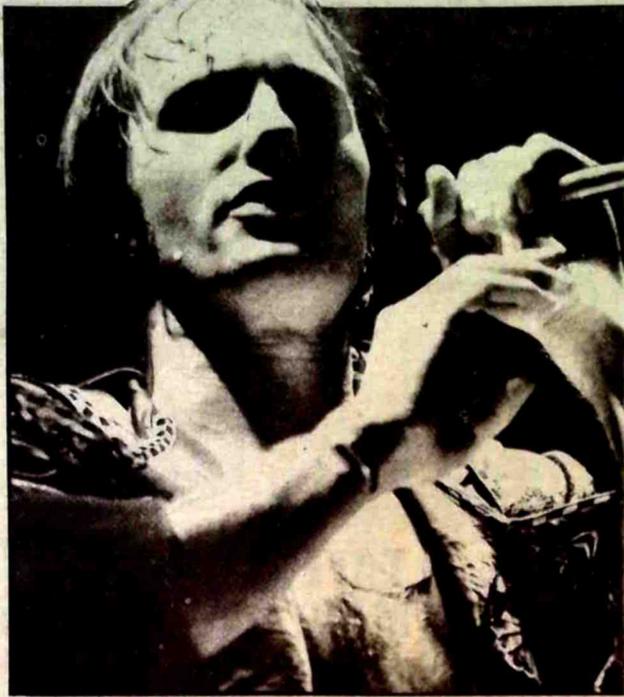
Fiona and Amanda,
Edinburgh,
Scotland.

● At this rate they'll have to call themselves The Not So Little Ladies.

He's so fine

DEAR MAILMAN,

I look forward to seeing an interview with Jona-



STEVE HARLEY: didn't desert his fans

than King. His new single 'He's So Fine' should reach Number One. This single shows how brilliant Jonathan really is.

Carol Mansfield,
Preston,
Lanes.

● Keep looking.

Dedicated Harley

DEAR MAILMAN,

I'd like to thank Steve Harley for not deserting his fans and for such brilliant concerts and a magnificent LP 'Timeless Flight'.

Just because a couple of singles don't make the charts Steve Harley doesn't give up, this shows what a dedicated person he is.

S.H. & C.R. fan,
Swindon,
Wilts.

● What a warm and wonderful gesture

Roll on to recovery

DEAR MAILMAN,

I'm writing to wish Eric Faulkner better and to tell him all his fans are thinking of him and

wishing him a speedy recovery.

From a mad B.C.R. fan,
Essex.

● And another

ELO Power Failure

DEAR MAILMAN,

We would like to express our deep dissatisfaction in the Electric Light Orchestra's choice of venues for their proposed tour of this month. There is more of Britain than they obviously think. If they don't come down here soon we will personally fuse their light bulbs.

Anon,
Portsmouth

● Power failure?



ERIC CARMEN

Carmen to the garden

DEAR MAILMAN,

Thank you very much for the interview with the gorgeous and talented Eric Carmen. 'All By Myself' is brilliant. Oh yeah, can you tell me how old he is and if he's hitched? Thanks, Sailor and Eric Carmen freak,
Swansea.

● I've never been close enough to him to count the number of rings on his bark, or on his hand for that matter.

Abba-nother poster

DEAR MAILMAN,

Thank you for putting a poster of Abba in *Record Mirror*. I think they're great. Could you please put in some more of Abba, Queen, and Sweet Dreams.

Gareth,
Dorset

● If you put two double-sets of our centre pages around the place where you sleep, you could call it a four poster bed.

James Dean, Big Screen

DEAR MAILMAN,

No offence to John Miles, but in your issue April 24 you gave the impression that the re-release of the film 'Rebel Without A Cause' is all thanks to him.

May I point out that James Dean addicts within the film industry have been fighting scepticism for more than three years now to give a new generation of fans the chance to see J.D. on the big screen.

Decisions about someone as great as Dean aren't made snappily or because a man with a similar haircut has a hit record.

Eileen Stow,
Ilford,
Essex.

● Goodness, someone actually takes us seriously.

Coloured

Bee Gees

DEAR MAILMAN,

I think it's time we had a Bee Gees poster in the

middle of *Record Mirror*. Remember: 'World Words', 'First Of May', 'Gotta Get A Message To You', 'To Love Somebody', 'Massachusetts', '1941 Mining Disaster', 'Jive Talkin'', 'Saved By The Bell', 'Fanny (The Tender)', 'Nights On Broadway' — to name a few? Thank you.

Bee Gees fan,
Sussex.

Curry along

DEAR MAILMAN,

We like shouting out "Curry" to passing pop stars. It's real good fun!

Yours,
Len Thorne and Betty Alison,
Eltahm.

● So, what's new about that? We did it years ago.

Seeking a chance

DEAR MAILMAN,

It's good to see the New Seekers back together again, but I don't think they'll make it. Firstly, they have lost their best singer and stage performer, the lovely Lyn Paul.

Secondly, with groups such as Guys 'N' Dolls, Abba, and Brotherhood of Man now having great success, I don't think the New Seekers have much chance.

A. Milne,
A Lyn Paul Fan
Aberdeen,
Scotland.

● Thanks for your expert, unbiased opinion.



THE NEW NEW SEEKERS: don't think they'll make it

Her new single 'Love Me Like A Lover'

following up her No.1 hit 'I Love To Love', from the CBS debut album of the same name.



Small Ads

Personal

SUPERDATE! DATING service for modern guys / gals, 18 - 30 - 267A Anlaby Road, Hull. Tel: 21236.

BORED? LONELY? Make genuine new friends now - Write for details in confidence to Sue Carr, 5 Station Bridge, Harrogate, Yorkshire.

JANESCOTT for genuine friends, introduction opposite sex, with sincerity and thoughtfulness. - Details free, stamps to Jane Scott, 3 RM North Street, Quadrant, Brighton, Sussex, BN1 3GJ.

SHY NORTHAMPTON guy, 30, seeks girl 16-25, living anywhere, for really sincere friendship - Box No. 668R.

BEATLES FANS want a Sae Music Fans Friends Club, 10 Stratton Road, Tetbury, Glos.

DAVID LONELY, 25, 5ft 10, seeks sincere non-smoking (if possible) girlfriend, London area, radio, phone appreciated, genuine replies please - Box No. 647R.

DATING / PENFRIENDS, MARRIAGE. Thousands of members England / abroad. - Details, sae, W.F.E. 74A Cheshurst Park, N16.

GET PEOPLE who enjoy doing your kind of thing. Dates in all areas, selected by computer. All ages, interests, personality types. - Write to M. (Dept RMD), Hammer House, Queens Road, Reading.

STEPHEN, 21, seeks sincere girlfriend, 17-19, 0991819, 5.30-6.30.

PENFRIENDS WANTED. International Penfriends Society, Knocknong, Limerick, Eire.

CHARLIER WANTED - Gary, 18, good looking, must live in Leeds area. - Tel: Leeds 48220 and speak to Gary.

BOY, 18 years old, seeks girl 15-18 for genuine relationship, Tyneside area. - Tel: 0682 885468.

LONELY GIRL, 18, seeks boyfriend, Lincolnshire area. - Box No. 655R.

100+ PEN PALS LONELY? BORED? Would you like to have new friends of the opposite sex all over Britain? For FREE details, send me my **TWO'S COMPANY (RM)** PO Box 22, Dartford, Kent DA3 5JL. A modern, friendly and Personal Service.

LONELY MALE, 24, seeks girl for sincere friendship, 16-23, Surrey / London areas. All answered. - Box No. 681R.

I WOULD like to write to a female Roller fan, who would be interested in moving to Scotland around July time. 17+. Please send photo. - Box No. 680R.

RICHARD, 22, seeks quiet girl in Bury area into Status Quo, Tangerine Dream. - L/G 1 R. Kanuk, A Sq, 17/21st Lancers, B.F.P.O. 38.

PENFRIENDS WEEKLY (50PO) contains hundreds of people of all ages. From here to Alice Springs, all seeking new friends like YOU. Send your name and address and pay after receiving five issues. - The Pen Society, Dept RN 35, Chorley, Lancs, PR7 4BS.

HANDSOME GUY, shy, lonely, seeks girlfriend, age 19 for friendship. - Phone 48009 Potters area, 6.00 pm. No jokers.

DENISE, 18, wanted bloke 18+, SE London area for foursome holiday, Torquay, end June. Photo appreciated. Genuine. Scroungers not considered. - Box No. 689R.

GUY, 23, seeks girl for holiday abroad, July or September. - Box No. 688R.

YOUNG MAN, 23, wishes to meet lady for holiday and friendship anywhere. - Box No. 687R.

LONELY GUY, 19, seeks girl for friendship, Sussex or London area. - Box No. 684R.

LONELY QUIET London guy, 18, interested in films, discos, music, seeks a girlfriend with similar interests in London, preferably American or English. All letters answered. - Box No. 685R.

SHY GIRL, 17, seeks boy, North London area. Photo if possible. - Box No. 691R.

POSTAL FRIENDSHIP CLUB. The modern way to get more letters! Meet more people! Postage stamp for details in confidence to: Miss Chidgey, Dept RM, Postal Friendship Club, 124 Keys Avenue, Bristol BS70FL.

BEATLES MONTHLIES £1.25, others, early singles, all LP's to Sergeant Pepper posters etc. Send sae price list - K. Baston, 16 Faversham Road, London, SE6 4XP.

BOWIE TICKET 4th May for exchange with 6th May (any buyers interested) - Phone Caerphilly 884324 after 7pm.

ART FOR ROCK'S SALE! Everyone has posters. Be different, have your favourite rock star hand painted on black velvet. Striking luminous quality. £7. Money back guarantee. Send photo. - Briony's Studio Shop, Little Haven, Higher Town, Melborough, S. Devon.

BADGES: HEPP, Sabbath, Queen, Wings, 10cc, Rebel, Quo, Sparks, Essex, Rollers, 20p post free. Scarves: Heep, Sabbath, Queen, Wings, 10cc, Slade, Quo, Faces, Rollers, 60p post free. Programmes: Heep, Queen, 10cc, Sparks, Roxy, Slade, Faces, 20p post free. - 0 Windsor Road, Manchester, M19 2FA.

RARE BOWIE, Zeppelin, Who, Yes Sae. - David, 81, Melrose Avenue, Sutton Coldfield, West Midlands.

20,000 OLDIES available. Send your wants lists to me with prices offered. - Box No. 678R.

"BEST OF Elvis", 10in HMV LP. £15 - 01-907 0798.

BE BOP De Luxe. Teenage Archangel, autographed single. Offers. Send money and sae. - Box No. 686R.

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OLDIES SALE. Sae. Free lists. - Dave Latter, 23, Lyndhurst Road, Chesham, Bucks.

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BEATLES PHOTOS off stage Sae Lyn Gilbert, 14 Newcombe Road, Shenley, Herts.

BOWIE TICKET May 6th. Good position. Genuine Offers. - Phone Coventry 457060.

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LYRIC WRITER needing composer partner. - Carrie, 18 Langdale, Stanhope Street, London NW1.

Fan Clubs

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Wanted

OLIVIA NEWTON-JOHN, urgently wanted, "Love Song", and "Till You Say You'll Be Mine", also photos. - Box No. 690R.

TICKET (13) for Elton's Taunton concert, May 30th. - Phone 0579 42074.

LENA ZAVARONI, TAMMY JONES, wanted anything, everything, will buy. - Barrie, 62, Victoria Road North, Southsea, Hants.

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