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# RECORD MIRROR & DISC

January 31, 1976 12p

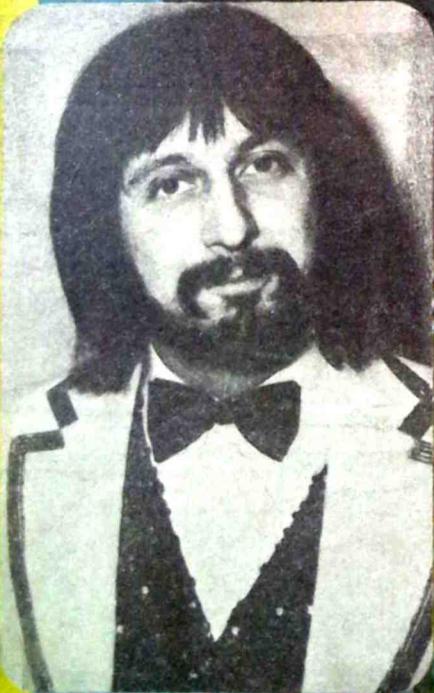
EXCLUSIVE

# GARY QUITS

-Farewell  
tour dates

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WHO-  
squeezing  
out the  
STONES?



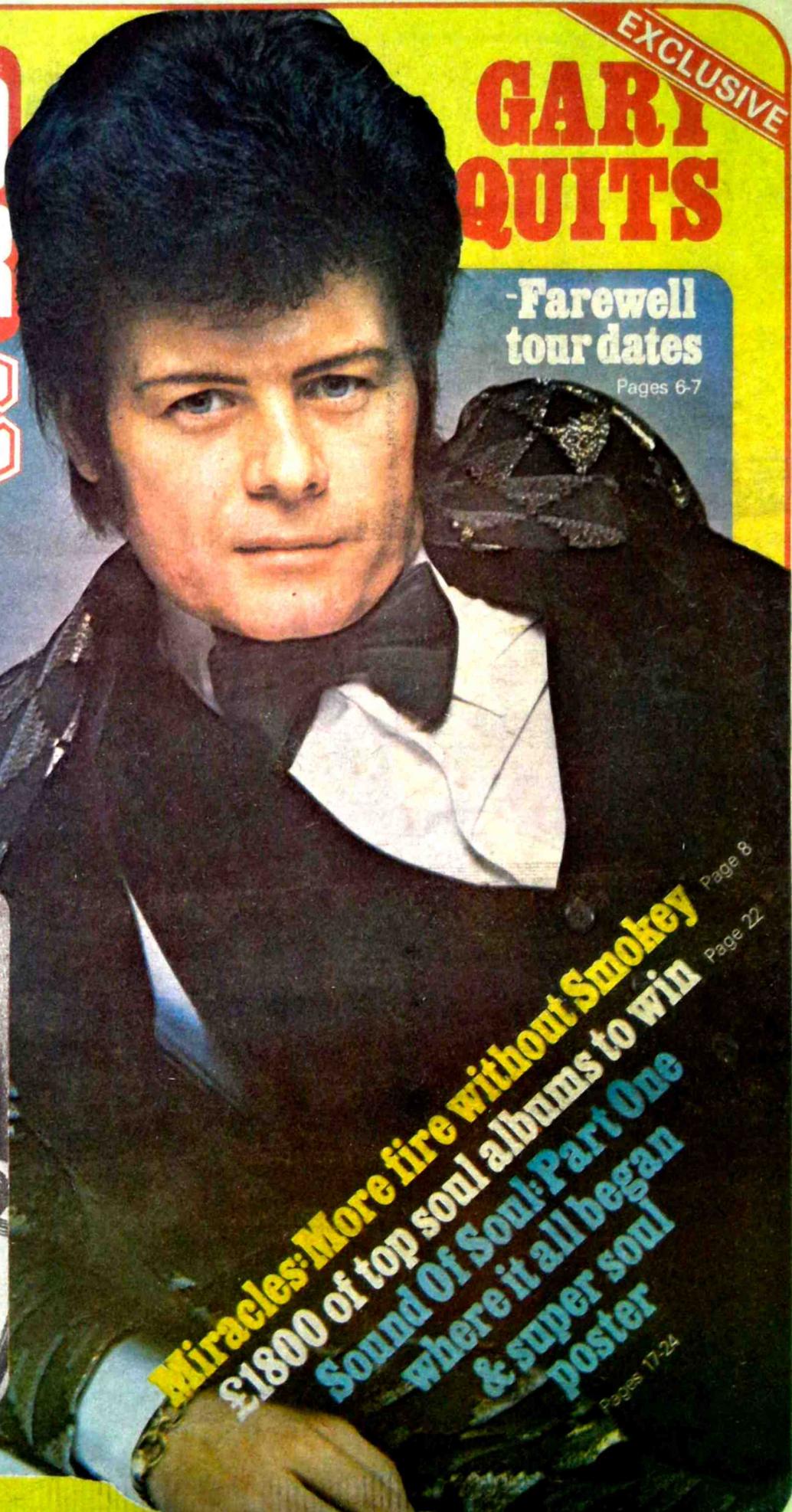
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**Miracles: More fire without Smokey**  
£1800 of top soul albums to win  
**Sound Of Soul: Part One**  
where it all began  
& super soul  
poster

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# British Top 50 Singles

1	3	MAMA MIA, Abba	Epic
2	12	FOREVER AND EVER, Silk	Bell
3	1	BOHEMIAN RHAPSODY, Queen	EMI
4	5	LOVE MACHINE, Miracles	Tamla Motown
5	2	GLASS OF CHAMPAGNE, Sailor	CBS
6	16	LOVE TO LOVE YOU BABY, Donna Summer	GTO
7	7	WE DO IT, R & J Stone	RCA
8	4	IN DULCEJUBILO / ONHORSEBACK, Mike Oldfield	Virgin
9	6	KING OF THE COPS, Billy Howard	Penny Farthing
10	14	EVIL WOMAN, Electric Light Orchestra	Jet
11	9	LET THE MUSIC PLAY, Barry White	20th Century
12	10	MIDNIGHT RIDER, Paul Davidson	Tropical
13	13	ITCHYCOO PARK, Small Faces	Immediate
14	22	ANSWER ME, Barbara Dickson	RSO
15	11	ART FOR ART'S SAKE, 10cc	Mercury
16	29	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
17	23	SUNSHINE DAY, Osibisa	Bronze
18	20	MILKYWAY, Sheer Elegance	Pye
19	8	WIDE EYED AND LEGLESS, Andy Fairweather Low	A&M
20	26	NO REGRETS, Walker Brothers	GTO
21	30	BABY FACE, Wing & A Prayer Fife & Drum Corps	Atlantic
22	18	DO THE BUS STOP, Fatback Band	Polydor
23	28	50 WAYS TO LEAVE YOUR LOVER, Paul Simon	CBS
24	38	LOW RIDER, War	Island
25	25	BOTH ENDS BURNING, Roxy Music	Island
26	45	MOONLIGHT SERENADE, Glenn Miller	RCA
27	32	DEEP PURPLE, Donny and Marie Osmond	MGM
28	-	DECEMBER '63, Four Seasons	Warner Bros
29	21	GET IT TOGETHER, Crispy & Co	Creole
30	42	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
31	44	SQUEEZE BOX, Who	Polydor
32	17	LET'S TWIST AGAIN / THE TWIST, Chubby Checker	London
33	34	HOW HIGH THE MOON, Gloria Gaynor	MGM
34	49	HONEY I, George McCrae	Jayboy
35	39	LIES IN YOUR EYES, Sweet	RCA
36	47	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
37	15	CAN I TAKE YOU HOME LITTLE GIRL, Drifters	Bell
38	35	DRIVE SAFELY DARLIN', Tony Christie	RCA
39	48	WEAK SPOT, Evelyn Thomas	20th Century
40	19	GOLDEN YEARS, David Bowie	RCA
41	40	TEARS ON THE TELEPHONE, Claude Francois	Bradley's
42	33	THE OLD RUGGED CROSS, Ethna Campbell	Phillips
43	-	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
44	-	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
45	-	I LOVE MUSIC, The O'Jays	Philadelphia
46	41	GOD'S GONNA PUNISH YOU, Tymes	RCA
47	46	I BELIEVE I'M GONNA LOVE YOU, Frank Sinatra	Warner Bros
48	-	LET ME BE THE NO 1, Dooley Silverspoon	Seville
49	-	JUST ONE LOOK, Faith, Hope and Charity	RCA
50	50	DANCE OF THE CUCKOOS, Band of the Black Watch	Spark

# RECORD MIRROR & DISC

## Star Breakers

1	HURRICANE, Bob Dylan	CBS
2	18 WITH A BULLET, Derek Harriot	Trojan
3	LADY, Supertramp	A&M
4	ONCE A FOOL, Kiki Dee	Rocket
5	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys & Dolls	Magnet
6	MISS YOU NIGHTS, Cliff Richard	EMI
7	EXTRA EXTRA, Ralph Carter	Mercury
8	BREAKAWAY, Art Garfunkel	CBS
9	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
10	GROW SOME FUNK OF YOUR OWN, Elton John	DJM

## Yesteryear Charts

— from Martin Fraser

### 5 YEARS AGO

30th January 1971

1	7	MY SWEET LORD	George Harrison
2	1	GRANDAD	Clive Dunn
3	13	THE PUSHBIKE SONG	The Mixtures
4	2	RIDE A WHITE SWAN	T. Rex
5	5	APEMAN	The Kinks
6	4	I'LL BE THERE	The Jackson Five
7	6	I HEAR YOU KNOCKING	Dave Edmunds
8	8	AMAZING GRACE	Judy Collins
9	10	BLACK SKIN BLUE EYED BOYS	The Equals
10	14	CRACKLIN' ROSIE	Neil Diamond

### 10 YEARS AGO

10th February 1966

1	1	MICHELLE BRENNING	The Spencer Davis Group
2	2	WONDERFUL PLEA	Herb Alpert & The Tijuana Brass
3	3	DAY TRIPPER / WE CAN WORK IT OUT	The Beatles
4	4	LET'S HANG ON	The Four Seasons
5	5	A MUST TO AVOID	Herman's Hermits
6	6	MY SHIP IS COMING IN	The Walker Brothers
7	7	TILL THE END OF THE DAY	The Kinks
8	8	THE RIVER	Ken Dodd
9	9	YOU WERE ON MY MIND	Crispian St Peters

### 15 YEARS AGO

28th January 1961

1	2	ARE YOU LONESOME TONIGHT	Elvis Presley
2	1	POETRY IN MOTION	Johanny Tillotson
3	4	PEPE	Duane Eddy
4	3	I LOVE YOU	Cliff Richard
5	6	PORTRAIT OF MY LOVE	Matt Monro
6	-	SAILOR	Petula Clark
7	20	RUBBER BALL	Bobby Vee
8	7	COUNTING TEARDROPS	Emile Ford
9	11	YOU'RE SIXTEEN	Johanny Burnette
10	-	RUBBER BALL	Marty Wilde

## UK Soul Top 20

1	1	LOVE MACHINE	The Miracles
2	3	LOVE TO LOVE YOU BABY	Donna Summer
3	4	WALK AWAY FROM LOVE	David Ruffin
4	2	BUS STOP	Fatback Band
5	5	IT SHOULD HAVE BEEN ME	Yvonne Fair
6	6	LET THE MUSIC PLAY	Barry White
7	7	WE DO IT RIGHT	R & J Stone
8	9	GOD'S GONNA PUNISH YOU	The Tymes
9	-	HOW HIGH THE MOON	Gloria Gaynor
10	-	JUST ONE LOOK	Faith Hope and Charity
11	8	FIRST IMPRESSIONS	The Impressions
12	13	TWISTING THE NIGHT AWAY	Sam Cooke
13	14	LET'S DO IT AGAIN	Staple Singers
14	-	I LOVE MUSIC	The O'Jays
15	11	WEAK SPOT	Evelyn Thomas
16	-	ROCK CREEK PARK	The Blackbyrds
17	15	SPELLBOUND	Tamiko Jones
18	11	I'VE GOT THE FEELING	Chuck Jackson
19	-	CHANGE (Makes You Wanna Hustle)	Donald Byrd
20	-	PEACEPIPE	B. T. Express

## US Soul Top 20

1	2	SING A SONG	Earth, Wind & Fire
2	5	INSEPARABLE	Natalie Cole
3	4	TURNING POINT	Tyrone Davis
4	1	WAKE UP EVERYBODY (Part 1)	Harold Melvin & The Blue Notes
5	3	LOVE TO LOVE YOU BABY	Donna Summer
6	6	ONCE YOU HIT THE ROAD	Dionne Warwick
7	7	WALK AWAY FROM LOVE	David Ruffin
8	14	SWEET THING	Rufus featuring Chaka Khan
9	12	LOVE OR LEAVE	Spinners
10	8	YOU SEXY THING	Hot Chocolate
11	-	I NEED YOU, YOU NEED ME	Joe Simon
12	16	SWEET LOVE	Commodores
13	19	LET THE MUSIC PLAY	Barry White
14	13	THEME FROM "S.W.A.T."	Rhythm Heritage
15	20	HOLD BACK THE NIGHT	Triumphs
16	10	LOVING POWER	Impressions
17	10	MAKE LOVE TO YOUR MIND	Billy Withers
18	11	LOVE MACHINE Part 1	Miracles
19	-	BOOGIE FEVER	Sylvers
20	-	YOU'RE FOOLING YOU	Dramatics

## Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

# British Top 50 Albums

1	3	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
2	1	A NIGHT AT THE OPERA, Queen	EMI
3	2	24 ORIGINAL HITS, Drifters	Atlantic
4	-	DESIRE, Bob Dylan	CBS
5	-	HOW DARE YOU, 10cc	Mercury
6	5	OMMADAWN, Mike Oldfield	Virgin
7	4	40 GREATEST HITS, Perry Como	K-Tel
8	6	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
9	24	STAR TRACKING '76, Various	Ronco
10	-	SING LOFTY, Don Estelle & Windsor Davis	EMI
11	21	40 GOLDEN GREATS, Jim Reeves	Arcade
12	13	TUBULAR BELLS, Mike Oldfield	Virgin
13	12	SHEER HEART ATTACK, Queen	EMI
14	7	ATLANTIC CROSSING, Rod Stewart	Warner Bros
15	22	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
16	34	ELVIS PRESLEY'S 40 GREATEST HITS	Arcade
17	18	WISH YOU WERE HERE, Pink Floyd	Harvest
18	9	THE BEST OF, Stylistics	Avco
19	19	GET RIGHT INTAE HIM, Billy Connolly	Polydor
20	20	ROLLED GOLD, Rolling Stones	Decca
21	28	ONE OF THESE NIGHTS, The Eagles	Asylum
22	8	WOULDN'T YOU LIKE IT, Bay City Rollers	Bell
23	11	GREATEST HITS, Barry White	20th Century
24	17	SIMON AND GARFUNKEL'S GREATEST HITS	Bell
25	-	MUSIC EXPRESS, Various	K-Tel
26	14	THE VERY BEST OF ROGER WHITTAKER	Columbia
27	23	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
28	33	QUEEN, Queen	EMI
29	36	SIREN, Roxy Music	Island
30	30	ALL AROUND MY HAT, Steeleye Span	Chrysalis
31	10	MAKE THAT PARTY LAST, James Last	Polydor
32	31	BEDTIME STORIES, Judge Dread	Cactus
33	25	FAVOURITES, Peters and Lee	Phillips
34	27	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
35	-	SUNBURST FINISH, Be-Bop Deluxe	Harvest
36	15	THE SINGLES 1969-1973, Carpenters	A & M
37	26	MOTOWN GOLD, Various	Tamla Motown
38	-	THE BEST OF BREAD, Bread	Elektra
39	16	ALL THE FUN OF THE FAIR, David Essex	CBS
40	32	BREAKAWAY, Art Garfunkel	CBS
41	29	SHAVED FISH, John Lennon Plastic Ono Band	Apple
42	-	ABBA, Abba	Epic
43	-	LOVE TO LOVE YOU BABY, Donna Summer	GTO
44	40	ELTON JOHN'S GREATEST HITS, Elton John	DJM
45	-	M. U. THE BEST OF, Jethro Tull	Chrysalis
46	42	DESPERADO, The Eagles	Asylum
47	35	CRISIS? WHAT CRISIS? Supertramp	A&M
48	41	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
49	44	BAND ON THE RUN, Paul McCartney and Wings	Apple
50	-	CARNIVAL, Manuel and the Music of The Mountains	Studio Two

## US Top 50 Albums

1	1	GRATITUDE, Earth, Wind & Fire	Columbia
2	23	DESIRE, Bob Dylan	Columbia
3	4	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
4	2	CHICAGO'S GREATEST HITS, Chicago IX	Columbia
5	5	HELEN REDDY'S GREATEST HITS	Capitol
6	6	THE BEST OF BOB DYLAN, Various	Arista
7	13	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
8	7	FAMILY REUNION, O'Jays	Phila. Int.
9	9	ALIVE! Kiss	Casablanca
10	8	THE HISSING OF SUMMER LAWN, Joni Mitchell	Asylum
11	14	FACE THE MUSIC, Electric Light Orchestra	United Artists
12	15	RUFUS FEATURING CHAKA KHAN	ABC
13	13	NUMBERS, Cat Stevens	A&M
14	10	BREAKAWAY, Art Garfunkel	Columbia
15	16	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
16	18	BLACK BEAR ROAD, C. W. McCall	MGM
17	21	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Phila. Int.
18	11	WINDSONG, John Denver	RCA
19	19	DIANA ROSS, Mahogany / Original Soundtrack	Motown
20	20	BAY CITY ROLLERS	Arista
21	28	FLEETWOOD MAC	Warner Bros
22	17	THE BEST OF CARLY SIMON	Elektra
23	22	RED OCTOPUS, Jefferson Starship	Gruny
24	9	M. U. THE BEST OF JETHRO TULL	Chrysalis
25	25	GREATEST HITS, Seals & Crofts	Warner Bros
26	27	NORTHERN LIGHTS - SOUTHERN CROSS, The Band	Capitol
27	29	MAIN COURSE, Bee Gees	RSO
28	32	SPINNERS LIVE!	Atlantic
29	71	AFTERTONES, Janis Ian	Columbia
30	33	TIMES OF YOUR LIFE, Paul Anka	United Artists
31	36	TOYS IN THE ATTIC, Aerosmith	Columbia
32	41	HEAD ON, Bachman - Turner Overdrive	Mercury
33	35	WHO I AM, David Ruffin	Tamla
34	34	CITY OF ANGELS, Miracles	Motown
35	39	A NIGHT AT THE OPERA, Queen	Elektra
36	31	ONE OF THESE NIGHTS, The Eagles	Asylum
37	26	THE WHO BY NUMBERS	MCA
38	38	WHO LOVES YOU, Four Seasons	Warner Bros
39	12	KC & THE SUNSHINE BAND	TK
40	24	HONEY, Ohio Players	Mercury
41	-	THE SALSOU ORCHESTRA	Salsoul
42	46	WISH YOU WERE HERE, Pink Floyd	Columbia
43	37	JUMA, Neil Young With Crazy Horse	Reprise
44	50	CRISIS? WHAT CRISIS? Supertramp	A&M
45	45	KINKS PRESENT SCHOOLBOYS IN DISGRACE	RCA
46	44	SWANS AGAINST THE GUN, Michael Murphy	Epic
47	48	RHINESTONE COWBOY, Glen Campbell	Capitol
48	30	BLAST FROM YOUR PAST, Ringo Starr	Apple
49	49	PLACES AND SPACES, Donald Byrd	Blue Note
50	-	GREATEST HITS, John Denver	RCA

## UK Disco Top 20

1	1	DO THE BUS STOP, Fatback Band	Polydor
2	5	LOVE MACHINE, Miracles	Tamla Motown
3	2	GLASS OF CHAMPAGNE, Sailor	Epic
4	4	MIDNIGHT RIDER, Paul Davidson	Tropical
5	12	LET THE MUSIC PLAY, Barry White	20th Century
6	19	BABY FACE, The Wing and A Prayer Fife and Drum Corps	Atlantic
7	3	LET'S TWIST AGAIN, Chubby Checker	London
8	8	LOVE TO LOVE YOU BABY, Donna Summer	GTO
9	-	IN THE MOOD, Sound 9418	UK
10	5	GOLDEN YEARS, David Bowie	RCA
11	10	HOW HIGH THE MOON, Gloria Gaynor	MGM
12	16	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
13	7	YOU SEXY THING, Hot Chocolate	RAK
14	-	ITCHYCOO PARK, Small Faces	Immediate
15	13	FIRST IMPRESSIONS, Impressions	Curton
16	-	LOW RIDER, War	Island
17	-	SUNSHINE DAY, Osibisa	Bronze
18	-	EXTRA, EXTRA (READ ALL ABOUT IT), Ralph Carter	Mercury
19	-	MAMA MIA, Abba	Epic
20	16	BOTH ENDS BURNING, Roxy Music	Island

## US Disco Top 20

1	1	MIGHTY HIGH / EVERYTHING IS LOVE, Mighty Clouds of Joy	ABC
2	EXTRA, EXTRA (Read All About It), Ralph Carter	Mercury	
3	I LOVE MUSIC, The O'Jays	Phila. Int.	
4	TELL THE WORLD, Harold Melvin & The Blue Notes	Phila. Int.	
5	THAT OLD BLACK MAGIC, The Softones	Avco	
6	LET'S GROOVE, Archie Bell & The Drells	TSOP	
7	MORE, MORE, MORE, Andrea True Connection	Buddah	
8	LADY BUMP / THE LADY BUMPS ON, Penny McLean	Atco	
9	JOYCE, Papa John Creach	Buddah	
10	I COULD HAVE DANCED ALL NIGHT, Biddu Orch.	Epic	
11	SPANISH HUSTLE, The Fatback Band	Event	
12	THANK YOU BABY FOR LOVING ME, Quickest Way Out	Philly Groove	
13	WOW, ANDRE GAGNON	London	
14	SALSOU, Salsoul Orch.	Salsoul	
15	SMILE, Simon Said	Atco	
16	I FEEL A GROOVE, Bobby Womack	UA	
17	CHAINS/IT'S NOT WHAT YOU GOT, Eddie Kendricks	Tamla	
18	MOVIN', Brass Construction	UA	
19	FIND MY WAY, Cameo	Chocolate City	
20	DO WHAT YOU FEEL / BUCKHEAT, Atlanta Disco Band	Arlo	

**RECORD MIRROR & DISC**  
**NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607 6411**

# GARY QUILTS

GARY GLITTER quits show-business on March 14.

That is the last date he will play with the Glitter Band in a series of farewell concerts. Gary, who is retiring for "personal reasons" has no plans to appear again in public after that date.

On February 20 a new Gary Glitter single will be released, 'You Belong To Me', and on March 5, an album of Gary's Greatest Hits will be released.

The farewell tour, which will be a spectacular rock show taking in all Gary's hits, opens at Sheffield City Hall on March 4. The other dates are: Glasgow Apollo (5), Newcastle City Hall (6), Liverpool Empire (7), Dublin Carlton, two shows (9), Belfast ABC, two shows (10), and the last show is at London's New Victoria on March 14.

Ticket prices are

## Spectacular farewell concerts

between £1 and £1.75. The Glitter Band, who have worked with Gary since 1972, will continue their own career.

See exclusive interview on page 7.

## March Man

MAN BEGIN their British tour on March 1. There will be 20 dates but these have yet to be confirmed. The tour will include one show at London's Hammersmith Odeon on March 14. The group is currently recording a new album. They begin an American tour in late April.

**EXCLUSIVE**



GARY GLITTER: farewell tour

# SLIK IN LONDON

SLIK, THE Scottish group whose first single, 'Forever And Ever', shot straight into the charts, are to play two major British concerts next month.

On February 27, they headline at the Glasgow Apollo, and the following day they make their London debut at the New Victoria. Ticket prices for both concerts are: 75p, £1.00 and £1.25. Box offices are open now.



SLIK

## Joni's foursome

AS PREVIOUSLY reported in Record Mirror & Disc, (December 6), Joni Mitchell will be playing British dates this Spring. The four UK dates are part of a European tour which takes in Germany, Holland and France.

She will play three concerts at London's Hammersmith Odeon on May 26/27/28 and one show at the Glasgow Apollo on May 30.

## Drifting into Britain

THE DRIFTERS begin an extensive British tour for promoter Henry Sellers on March 12 at the Newcastle Mayfair Ballroom.

Other dates are: Manchester Free Trade Hall (13), Wolverhampton Civic Hall (14), Eastbourne Kings Country Club (15), Southport Theatre (17), Glasgow Apollo (18), Spennymoor Top Hat (19), Hull City Hall (20), Batley Variety Club (March 21-27), Sheffield Fiesta (28-April 3), Purley Tiffanys (6), Coventry Tiffanys (8), Ipswich Gaumont (10), Caerphilly Double Diamond Club (11/12), Jersey West Park Pavilion (13), Nottingham Palais (15), Dunstable California Ballroom (17), London Palladium (18), and Batley Variety Club (April 28 for seven nights).

## Status Quo Rain

STATUS QUO have a new single and album out in March. The releases coincides with their British tour which opens in February. The single, written by Rick Parfitt, is called 'Rain' and is out March 6. The album is as yet untitled.

Among the tour dates so far confirmed are two concerts at the Hammersmith Odeon (February 27/28), two dates at Newcastle City Hall (March 8/9) and Glasgow Apollo (March 10/11/12). The rest of the dates will be available next week.

## ELTON IN THE STICKS

ELTON JOHN is to tour Britain in April. The dates have not yet been finalised, but Record Mirror & Disc understands that Elton will be concentrating on the provincial gigs. It is not known if he is considering a London concert.

Elton has recently been in Cannes. His co-writer, Bernie Taupin is in Paris promoting his new album and song book which is due out in April.



ELTON JOHN

## Rick rocks on

RICK WAKEMAN and his English Rock Ensemble have confirmed their British tour dates, news of which was exclusively reported in Record Mirror & Disc on December 13.

The tour opens at Ipswich Gaumont on April 20. Other dates are: London Hammersmith Odeon (21/22/23), Exeter University (24), South-

ampton Gaumont (25), Bristol Colston Hall (26), Leicester De Montfort Hall (27), Wolverhampton Civic Hall (28), Sheffield City Hall (29), Liverpool Empire (30).

The dates continue at: Leeds University (May 1), Birmingham Odeon (2), Manchester Free Trade Hall (3), Newcastle City Hall (4), Preston Guildhall (5), Glasgow Apollo (6/7), and Edinburgh Usher Hall (8).

## Final Purple

DEEP PURPLE have had the remainder of their British tour dates finalised. Apart from the Wembley concerts on March 12 and 13, they will appear at Leicester Granby Hall (Mar 11), Glasgow Apollo (14) and Liverpool Empire (15).

## Long playing Spiders

DAVID BOWIE'S ex-backing band The Spiders From Mars, make their album debut, minus founder member Mick Ronson, next month. It is titled 'The Spiders From Mars'. A single from it ('I Don't Want No Limbo') will be rush released as soon as possible. The band are busy rehearsing and will tour later in the Spring.

## Dana dates

DANA, WHO had a Christmas hit with 'It's Gonna Be A Cold Cold Christmas', begins a series of dates on March 7 at Batley Variety Club, where she will appear for one week.

Other dates are: Stoke Jollees (March 17, one week), Birmingham Nite Out (March 22, one

week), Cleethorpes Bunnies (April 5, one week), Kilburn Butty's (April 11, one week), Leicester Baileys (April 18, one week), Manchester Gold Garter (May 31, one week) and Hereford Crystal Room (June 9, one week). There will be a couple of concerts at Eastbourne Congress Theatre (April 30) and Skegness, venue to be confirmed (June 21).

## Lighting Fats Domino

FATS DOMINO is to make a lightning visit to Britain, staying for only 24 hours. During that time, he will play two concerts at the London New Victoria Theatre.

The date is March 24.

The times are 6.45 pm and 9 pm.

This is Fats' only UK appearance in this country and is part of a European tour being arranged by impresario Dudley Russell. The box office opens at the New Vic on February 2 and ticket prices will be between £1.25 and £3.00.



**'Twist Again with CHUBBY CHECKER AT THE DISCOTHEQUE and SLOW TWISTIN'**

HLU 10515 London-American

Marketed by **DECCA**

# REBEL ROUSE WEMBLEY

STEVE HARLEY and Cockney Rebel have finally confirmed the London date on their British tour which opens on February 9 at the Glasgow Apollo.

They will play the London Wembley Empire Pool on April 12. Tickets for the show will be on sale from February 2 from MAM and the Wembley Box Office. Postal applications should be accompanied by a SAE and a cheque or postal order made out to MAM and the outside envelope should be marked 'Cockney Rebel.' Ticket prices are: £2.50, £2.00 and £1.50. MAM's address is 24/25 New Bond Street, London W1.

There will be no support artist on the tour, except for Wembley, and that guest has not yet been confirmed. The shows begin at 8 pm and will run for two and a quarter hours.

A new Rebel single will be released on January 30, titled 'White White Dove', from the 'Timeless Flight' album, out on January 30. After the Wembley gig, Rebel leave for a tour of the States.



STEVE HARLEY

# BUT ROD RULES IT OUT



ROD STEWART

ROD STEWART has cancelled his proposed concert at the London Wembley Empire Pool this Summer. The date, which has been on/off anyway, was finally ruled out this week.

The official reason given for the cancellation is that Stewart had experienced unforeseen recording problems.

# MUD PACK 'EM IN

MUD BEGIN their tour next month, opening at Bristol Colston Hall on February 5. The only other concert date is at Gillingham Classic Cinema on Feb 11.

The rest of the dates are: Cardiff University (Feb 6), Exeter University (7), Oxford Poly (9), Reading University (12), Salford University (13) and Nottingham University (14). The tour ends at the Batley Variety Club (Feb 22-28).

Mud will spend March recording material for a new album.

## One-off Earring



GOLDEN EARRING: one date

GOLDEN EARRING appear for a one off concert in Britain this year at London's Hammersmith Odeon on February 25. Their new single, 'Sleep Walkin' is released this Friday (30). An album, 'To The Hill,' will be out the first week in March.

## Spring Sedaka

NEIL SEDAKA arrives in Britain in April for club and concert appearances. He opens at the Batley Variety Club on April 18, for seven nights.

The other dates are: Glasgow Apollo (April 27), Southport Theatre (28), Bournemouth Winter Gardens (30), London Hammersmith Odeon (May 2), Bristol Colston Hall (4) and Manchester Palace (5).



ARROWS

## Arrows shoot for TV

ARROWS BEGIN recording their new TV series on February 11. The first show is networked on March 2 and features guest Peter Noone.

Arrows have one date confirmed for next month — they appear at Oldham Baileys on February 2. A new single, released on Feb. 27, released on Feb 27.

## Freeman's invitation

DJ ALAN FREEMAN has formed a record label with his manager John Stanley. It will be called 'Pick Of The Pops Ltd.' and in association with other record companies, will release compilation albums. The first will be with the co-operation of Atlantic UK and will be

titled 'By Invitation Only.' It will feature Led Zeppelin, ELP, Yes and the Stones.

## Andy's bubbling

ANDY FAIRWEATHER LOW has his follow up single to 'Wide Eyed And Legless' released on February 4. It is titled

'Champagne Melody.' He has an extra date added to his current British tour at Bournemouth Winter Gardens on February 11.

Andy was banned on Tuesday (27) from driving for 12 months and fined £60 after admitting that he had driven with too much alcohol in his blood stream. Commented Andy after the decision: "Now when I play 'Wide Eyed And Legless', I always give a wry smile."

## Stevenson's one-night stands

STEVENSON'S ROCKET are set to play a tour of one nighters beginning this week at Pontypridd Municipal Hall (Jan 30).

Other dates are: Crayford Town Hall (31), Silloth Sunset Club (Feb 1), Oldham Cat's Whiskers (2), Leamington Spa Royal Centre (3), Cleveland Spa Pavilion (5), Ayr Pavilion (6), Aberdeen Kintore Town Hall (7), Banff Fyfe Lodge Hotel (8), Dundee Royal Hotel (9), East Kilbridge Olympia (12), Glasgow Apollo (13), Burton - On - Trent Rollaston Youth Club (14), Shrewsbury Tiffanys (16), Relford The Porterhouse (17), Whitchurch The Swallow (21), Exeter Tiffanys (23), Milford Haven YC (24) and Ammanford Civic Centre (28).

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SPOTLIGHT MAGAZINE  
DISTRIBUTION LTD  
SPOTLIGHT HOUSE  
1 BENWELL ROAD,  
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# American hotline ...

## Hollywood

## Beatles: now it's 'Dollar-Mania'

BEATLE REUNION rumours, running rampant in Los Angeles for the past week, have suddenly taken a new turn with the announcement by promoter Bill Sargent that he has offered the Fab Four 30 million dollars for a one-night stand.

Sargent has contacted attorneys for John, Paul, George and Ringo saying the Beatles can choose the site of the concert. All he wants is a guarantee they will play for a minimum of 20 minutes and all media rights forever. Sargent suggests July 5 as the date for the concert, which would be shown on closed-circuit screens all over the world — not in theatres, but on wide screens in sports arenas and stadiums.

The promoter says 50 dollars would be a fair price for one ticket. Sargent has met with only one of the attorneys so far, David Brown, who represents George Harrison. Brown has assured Sargent that if John Lennon agrees to the concert, Harrison will agree.

"I have not been discouraged by anyone", Sargent says. "The lawyers have asked me not to say I've been encouraged, but to tell the world that I have not been

discouraged." It should be noted that Sargent's credibility has been strained by recent announcements of his that he had signed Elvis Presley and Elton John for separate presentations, when neither star had agreed to anything. It's now a matter of wait-and-see for the lawyers and Sargent to get together. Rock and roll at the Hollywood Bowl?

DIANA ROSS' number one US song 'Theme From Mahogany' has been disqualified from consideration for an Oscar by the Motion Picture Academy's music screening committee, and Berry Gordy says he is "stunned". The committee issues a list of 10 songs, five of which will be nominated in the category of Best Song. Mahogany is not included in the list and has been termed "qual-

tatively ineligible." The Academy has issued no further explanatory statement, but what they are saying is that the song may be number one on the charts, but it's not necessarily a good song.

OLIVIA NEWTON-JOHN has suffered bad back injuries after a fall from her horse at the Malibu Riding Club. She is resting comfortably in her Malibu home, and the accident is not expected to affect her February tour.

## New York

THE BAY CITY ROLLERS were back in town again, this time to do the very last Howard Cossell show. It was on his first show that they made their American debut. Although the newspapers reported much pandemonium with the fans you can take it from this eye witness that there was very little trouble at all. In fact, there appeared to be very few fans. Their single finally reached the number one spot and they've also received a gold disc, and there is a possibility of a May tour.



## Kiss change their ways

KISS, considered by many as one of the hardest working bands around, have finally changed their costumes. At first glance there doesn't appear to be much difference, but as Gene, their bass player put it: "It was getting to the point where people would know when we were coming to town by the smell of our leather." There's also been a change in their style of music as they are at present sharing their recording studio with a full boys choir and an orchestra. They now hope to be able to play in Britain by the end of April.

RICK WAKEMAN has just completed a tour of Brazil where he played before audiences totalling 184,000.

# NEWS IN BRIEF

DEMIS ROUSSOS is currently in the studios recording a new album for release in March. David Cassidy's brother Shaun due here in March for promotional visit. Eric Stewart of 10cc has been nominated for a Grammy as Best Engineer for the Original Soundtrack album. The new album, 'How Dare You, went silver within a week of its release. Ex-Paper Lace man Carlo Santana has signed to Phonogram as a solo artist. He has a single titled 'Aria' in February. American country artist Buck Owens has been forced to cancel his current British tour. He is suffering from pneumonia. Showaddawaddy are to play Batley Variety Club from February 2-7. Billie Davis makes her third comeback with a single called 'I've Been Lovin' Someone Else'. It is released on February 13. Pretty Things dates include: Hertford Bulls Park College (Jan 31), Brunel University (February 3), Nelson The Column (7), Bristol University (13) and Birmingham University (14). American post Gil Scott - Heron arrives in the UK next month. The dates so far confirmed include: Manchester University (Feb 19), Birmingham Barbra's (20) and London Victoria Palace (22). He appears on the Old Grey Whistle Test on February 17. His album, 'From South Africa To South Carolina' is released this month.

LET'S CALL IT QUILTS

YOU KEEP ME STRAIGHT -

I'LL KEEP YOU MARROW

YOU GOT THE MAGIC THAT CAN

CHILL ME TO THE MARROW

BUT I GOT SOMETHING HERE THAT'S  
BIG ENOUGH FOR 2

YOU WANT ME SWEET, I WANT

YOU PRETTY. YOU GOT SOME TUNNY LINES <sup>to Ho Ho</sup>

THAT MAKE YOU SOUND SO WILLY

BUT I GOT SOMETHING HERE  
THAT'S BIG ENOUGH FOR 1, 2, 3



LET'S CALL IT QUILTS

LET'S CALL IT QUILTS

BEFORE WE BREAK ONE ANOTHER INTO BITS

LET'S CALL A TIE LET'S CALL A TIE

BEFORE WE MAKE ONE ANOTHER

CRY  
6000

I GOT THE WAY YOU GOT THE WAY

RAPPED, HOOP LINE + SINKER + SO  
THEREFORE

I STILL GOT SOMETHING HERE  
THAT'S BIG ENOUGH FOR 2

WORDS

# 'LET'S CALL IT QUILTS'

The new single from  
b/w WHEN THE CHIPS ARE DOWN

# SLADE



**THE  
JOHNNY WALKER  
SHOW  
Record of the Week**

*Chris  
White*

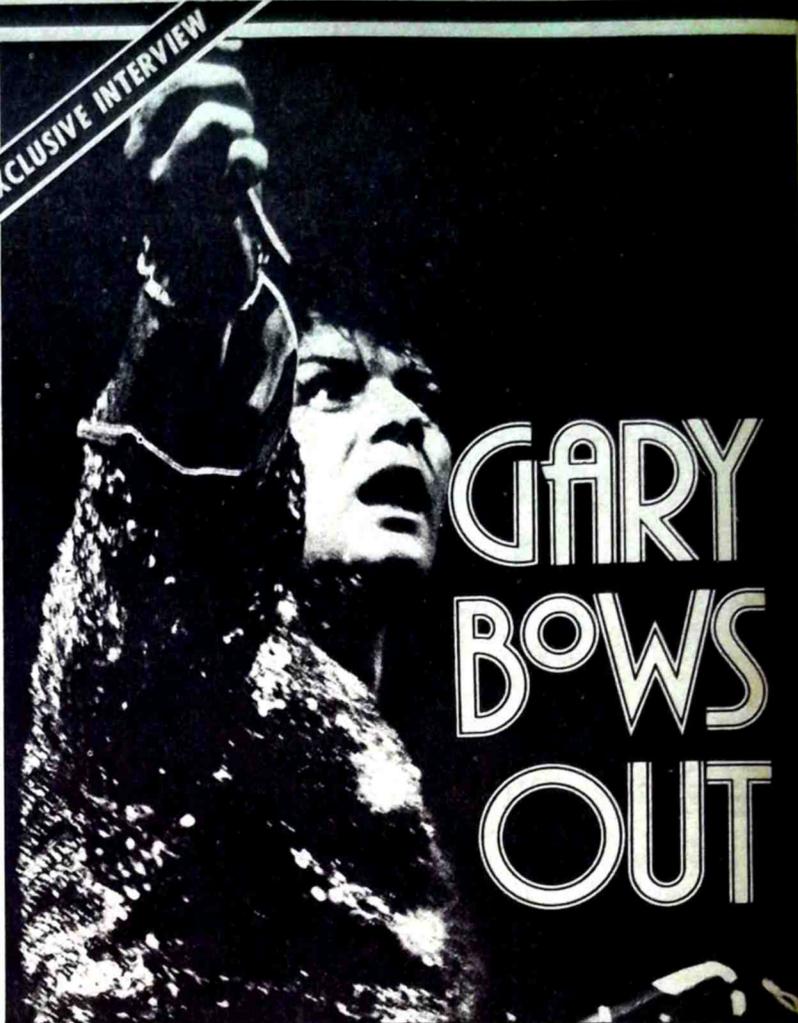
**SPANISH  
WINE** CB 272



Chris White is something special. He wrote, arranged and sang all the harmony parts on this song which is straight out of the Beach Boys' bag. Its sentimental appeal and catchy chorus make it one of the slower paced certs from an artist who is set to make a huge impact in 1976.

Record of the Week: Radio Clyde, Metro hit pick: Radio Tees, Pennine.

**EXCLUSIVE INTERVIEW**



**GARY  
BOWS  
OUT**

Gary Glitter talks exclusively to Sue Byrom

**IT TOOK** Gary Glitter 14 years and a name change to become a household word. He's remained a household name for four very successful years. On March 14, after the final date of his tour, he's giving it all up. Why?

**MIKE LEANDER** has been Gary's manager, co-writer, producer and friend for over four years. He's also a very unhappy man.

"What do you think about all this?" I asked him.

"Obviously, I'm very upset about it all. Apart from working together for so long, we're good mates.

"Gary first talked to me about giving it all up about a year ago," Mike recalled. "At first he didn't really want to talk to me about the reasons, but obviously he has since then. When he first told me, I knew it wasn't going to be immediate - I showed him a list of all the things we were committed to do, and he wouldn't have thought of letting people down. He's worked his way through those commitments, the farewell tour is the last of those, and then that's it."

I knew Gary had been

depressed about the slow appearance of his last single, *Papa Oo Mow Mow* in the charts, but Mike shook his head.

"It goes back much further than that. In a nutshell, Gary's giving it up for personal reasons. But talk to him

Which, as Gary walked in at that moment, seemed easy enough. Only it wasn't. Although looking very fit, Gary was obviously not the normal full-of-life figure he usually is. There were a lot of silences, a lot of occasions when there was little else that could be added to the basic fact that Gary was quitting for personal reasons - and did not want to discuss what they were.

"It's nothing to do with the business, or that I'm fed up with it - I'm not. Nothing like that. I think as a public person I've been luckier than most in that I've been able to have quite a lot of privacy. And it's for personal reasons that I'm leaving."

**I've made my decision and that's it**



**DECEMBER 1974:** Gary receives a Platinum Single for *I Love You Love Me Love*.

Silence. But when the news hits the front pages a lot of people are going to want to know what those reasons were. Reporters are obviously going to do their best to get more information.

"There isn't any. I don't want to discuss it. It wasn't an easy situation, I've been in this business for so long.

I love my fans, I've had some great times, but I've made my decision and that's it."

While this might sound like the most reluctant interview of all time, it was apparent that Gary was very upset about the whole thing, but that it was his problem and he was going to cope with it.

Apart from the new single that would be out to coincide with the farewell tour and an album of Greatest Hits, did Gary's retirement mean the end of records bearing his name?

"No it doesn't," answered Mike. "Obviously, looking at it from a business point of view which I have to, it's going to make a lot of difference to me. As soon as I knew what Gary intended to do, I talked about future releases with him. During the last nine months, he's been in the studios a lot, and there's a lot of new material in the can for future release."

"Gary's quite happy about records coming out, but he won't be around to promote them. I have to respect that, and he respects that. I want to see Gary Glitter singles and albums being available."

Turning back to Gary, I asked if he had any plans for the future.

"Not really. I can't really think about anything until I'm out. Obviously I have got ideas, but everything's



● I think the fans will understand ●

● It's been the hardest decision of my life ... ●

● ... But I know it's the right one ●



MARCH 1973: Gary appears at the Dutch Pop Gala.

very vague at the moment. All I want to do is finish the tour and move into my house." Gary's house is important to him. It's his dream house, complete with fishing streams and swimming pool and enough land for him to pursue his interest in market gardening.

Between the news of him quitting breaking and the beginning of the tour, he was obviously going to be in considerable demand by reporters and the like. Had he thought of what he was going to do with the time?

**Feelings**

"Well, I did think about leaving the country," he said with a very small grin, "but I'll actually be rehearsing. I haven't toured in Britain for quite a long time and I've discovered that I've forgotten some of the words!" A farewell tour is, by its nature, an emotional affair. How far had the plans for the actual content of the tour got?

"Well, I've always found that the audience like to hear the records, so the show will include a review of most of my hits. And there'll be a few spectacular bits as well, I'd like to go out with a good show."

The tour's quite a

short one, eight venues in all winding up in London. And two will be in Ireland.

"I've always liked playing in Ireland. I've tried to fix the venues so that there's one in each main area — areas where the fans have been very loyal to me."

The thousands of Gary Glitter fans throughout the world are obviously going to be upset by the news. Did it mean the end of things like his fan club?

"No, that'll carry on," answered Mike. "I think the fans will understand my decision," Gary added. "It'll be difficult, but they've always understood my need for a private life."

A pop star quitting tends to release feelings something akin to the stories people tell about drowning men — their life flashes before their eyes. Did Gary have similar feelings?

"There've honestly been so many good times that it's difficult to pick any particular one probably when 'Rock 'n' Roll Part 2' went into the charts. I think that has to be a high point for any performer. Then when we took the London Palladium for a night touring Australia having 'I Love You Love Me Love Get to the Number One and being the first ever platinum record in Britain there's been a lot

This time the silence

spread around the room like a wreath.

"I feel like bursting into tears," Mike muttered, and Gary looked miserably at his mug of tea.

Whatever the speculation that's going to abound when the news becomes public, one thing's for sure: Gary isn't going to be drawn into any elaborations. A lot of people might wonder if it's got anything to do with his health; after all, it was about a year ago that he had a serious throat operation.

There's the other question of course, especially in view of several other stars' retirements, which is the come-back. But again Gary isn't prepared to commit himself.

**Leader**

"I honestly don't know what's going to happen. After 'Rock 'n' Roll' going into the charts, things haven't really stopped. It's been on the road, recording, filming non-stop pretty well. And because of the nature of the reason, I don't see me making a come-back.

"It's been the hardest decision of my life, but I know it's the right one."

So that's it. One of the most popular figures in the current pop scene bows out on a mysterious note. From Paul Gadd to Paul Raven and years of obscurity to Gary Glitter, undisputed leader of the Glitter gang.

He brought back glamour at a time when tatty denim was the order of the day, and stayed to stamp his own unmistakable brand of entertainment on the charts and stages of the world.

Whatever you think of Gary, he's always been one of the music business' nice guys.

If writing about the retirement of a pop star is a bit like writing an obituary, then perhaps Gary's show-biz epitaph should be taken from his highly successful film and record of the same name: Remember Me This Way.

**ROADSHOWS**

**JOIN THE CAFÉ SET!**

CAFÉ SOCIETY / Hope and Anchor, London.

CAFÉ SOCIETY haven't been tipped by anyone for '76 or any other year for that matter but they should have been.

They packed out London's top pub gig and assaulted the audience with a variety of well-constructed pop songs mainly written by Hereward Hilken Swain Kaye — if you can believe that name.

Hereward is joined by Raphael Doyle who's Roger Chapman / Joe Cocker voice takes most of the vocals, and Tom Robinson, an out-front gay libber with a line in sweet harmonies.

Together with two back-up musicians (drums and bass) they make music from the timely camp 'Whitby Two Step' to Dr John's 'Such A Night' which has Tom tramping along.

Though many of their melodies seem to be drawn from the Beatles and the Band, they have an acute sense of what flows and the occasional raper sharp lyric.

Unfortunately, their long sojourn in the Earl's Court Troubadour scene has left them with a home-spun sense of message such as the excruciating 'The Creed'.

But the pubs should knock that out of them and with Hereward a writing better songs than ever and the three of them peaking on the flush of being entertainers, we should hear more from Café Society this year.

DAVID HANCOCK

ALAN STIVELL / Royal Albert Hall, London. ALAN STIVELL, the hound of the Breton villes, is such an esoteric performer that he makes

his nearest rivals, the Chieftains, sound like a hit band.

His set appears to be a bit of a shambles as he complains about microphones or lack of them. His accent is so thick you're never that sure what the hold-ups are.

The impression is that Brittany has little chance of getting independence as it's left to someone whose style is, to say the least, a little laid back.

His pastoral readings of traditional songs from places such as the Hebrides, Wales and of course Brittany, are given a relaxed feel due to his fine evocative harp playing. Add, now and again, a bass, bodhran, organ, violin and guitar, and the result is a continuing change that never actually hits the commercial aspect of either rock or folk.

He is further removed from the Chieftains (or even, dare we say, the Corries) by singing his Celtic folk songs in Bretonese in order not to lose sight of the cause.

And therein lies the mystic of a man who's charisma is so underplayed it's non-existent.

DAVID HANCOCK

SURPRISE SISTERS / Ronnie Scott's

MY FEELINGS of apprehension as to what the Surprise Sisters would be like were dispelled by a quickening interest as this vivacious four appeared, and grew into being entertainers, we should hear more from Café Society this year.

DAVID HANCOCK



CAFÉ SOCIETY

A few of the songs in their repertoire were penned by members of the group. Each of the four girls can really sing and each girl has a different tone to her voice, this combination making for perfect harmonising. This, coupled with their being very visual with their separately way out hair cuts and way of dressing, make the Surprise Sisters impossible to ignore, whether you find yourself liking them or not. I did!

KYMMIE JONES

COUNTRY JOE McDONALD AND HIS BAND / New Victoria Theatre, London.

THE JOURNEY from Woodstock to Victoria has given Country Joe a bit of a paunch.

Apparently looking for an easy time he's too ready to slip into the politico time-warp. Imagine beginning a set in 1976 with songs about Richard Nixon and the Vietnam war — subjects that have already passed from the current affairs to the history lesson?

Accepting them as crowd-pleasers, it's hard to see why he needs to get his audience to clap and then sing, when it's quite obvious they're half-hearted. Another hang-

over from the old Country Joe image?

But at least his band know what they're doing thanks to original Fish Bruce Barthol on bass and some fine piano breaks from Larry Dunlap, especially on the Joe standard 'Here I Go Again'. Then, of course, there's the flailing deep drummer who never hits a cymbal!

If they are a competently tight outfit that's all they are. There's none of the fire and spirit, none of the piercing ringing guitar work that Barry Melton stamped on 'Not So Sweet Martha Lorraine'.

Only when Joe comes up to date with the deep country feel of 'Wedding Day' (from his next album) and 'Your Love Has Been A Fire' do things sound as if they are moving in the right direction.

Fortunately he finishes his second encore on a high note — the new single 'Breakfast For Two' — but too much mish-mash has gone before.

He's still a fine artist with a good voice but 17 albums have left him a little disorientated, and while entertainment may be his business, methinks he's protested too much.

DAVID HANCOCK

**BLACKBYRDS ARE FLYING HIGH**



THE BLACKBYRDS

Hammersmith Odeon London

HAD WE needed a warm up period to fully appreciate the Blackbyrds, support group, Boombaya would have instilled the right kind of feeling in us. They are a very energetic band with a lot of talent. A Ghanaian band, they are very visual, wearing an assortment of colourful clothes.

There is no way of describing their music in one word as they play a variety of sounds ranging from heavy funk and numbers tinged with reggae rhythm to soft soul, all of which they cover equally well.

Highlights of their act included an incredible stunt by the lead guitarist. He played the instrument resting on his shoulders behind his head. They also rendered a very passable interpretation of 'Misunderstood', an Eric Burdon song from some time back.

The Blackbyrds opened the second half (during which everyone was on their feet) with 'Flying High' and 'City Life'. Every number they did, from the early 'Walking In Rhythm' to their latest 'Rock Creek Park' was met with shouts cheers

and whistles of amazing velocity.

Surprisingly though, 'Walking In Rhythm' was the only number which fell just below par. Unlike their support, the Blackbyrds are not a particularly visual band. And they don't need to be because their music says it all. Throughout the whole act the place was pulsating with their rhythm and the audience were singing along to many of their numbers.

They really know how to play their instruments, as well as possess outstanding vocal chords (revealed by their perfect harmonising). Slotted between the vocal numbers — which most of the audience seemed to know by heart — were some solely instrumental tracks. An ideal evening for both the band and their audience.

KYMMIE JONES



THE RAVER! ... Believe it or not, this is Gary when he went under the name of Paul Raven — and battled for 14 years to achieve stardom. Times sure do change!

# miracle machine

BILL GRIFFIN

by David Hancock

## super stars

### AQUARIUS

(Jan 22 to Feb 17)

Love of your life has turned surly and big-heads have all turned into softies; in fact your safe little world has turned topsy-turvy and everybody in it has changed over-night. How interesting. Now let that be a warning about how unpredictable folk can be!

### PISCES

(Feb 18 to March 20)

You must be living in a goldfish bowl because circles seem to be the only way you travel. Handy hint: Break away as soon as possible, we don't actually want you to sell your soul to the dustman or rape the milkman, just live a little, that's all we're sayin'.

### ARIES

(March 21 to April 20)

Lots of seemingly stagnant changes may take place, but don't think they're as dull as dishwater until you give 'em the 'once round the block', and when you come panting home you'll maybe realise just how stimulating these new ventures are.

### TAURUS

(April 21 to May 21)

Hero of the dance floor, James Dean of the bus queue, oh you're so in demand you have to keep glancing in every shop window to make sure you're appearance is spot-on. Well, it seems that this week is a peach one. So stop eating bananas will ya!

### GEMINI

(May 22 to June 21)

Don't break down, keep your chin up and fight for what you believe is right! There are one or two so called peers trying to dissuade you from this mission, but pay no attention, you know better than they do. So don't be a poodle. Le a boxer, and fight 'em.

### CANCER

(June 22 to July 23)

You have knack of being just a tinged two-faced when it comes right down to it. But we can all live with that because 99 per cent of the time you're pure straight-ahead and no masin'. However, this

week that 1 per cent split-person will let you down.

### LEO

(July 24 to Aug 23)

You felt a bit like a puppet on a string last week, but will be pleased to know that someone has cut those strings and you're free to dangle accordingly. Lucky line: It is possible you might be in for a win of some kind. Don't let Fido chew the mail!

### VIRGO

(Aug 24 to Sept 23)

Magic moments with your lovers, but restless hours at work with your boss might cloud everything a spuggy grey. Never fear, fate is here. And will be playing a more prominent role in your life at the end of the month.

### LIBRA

(Sept 24 to Oct 23)

Many peculiar (albeit intriguing) haps will be taking place this week. You will feel a new, vibrant 'you' and everything you touch (ahem) will glow with gratitude. Make sure you keep your finger nails clean.

### SCORPIO

(Oct 24 to Nov 22)

You might be trying to worm your way into every nook and cranny, but quite honestly you're just getting up folks noses with your pushy punkward ways. Be more subtle, less show-offy and wait yer turn. Lucky word: Patience.

### SAGITARIUS

(Nov 23 to Dec 21)

Absence may make the heart grow fonder, but if you pay heed to Madame's crystal ball then you'll have a fab time while the cat's away. It's not that you're gonna be a wrong-doer, just have a little fun before the final goodbye to all that.

### CAPRICORN

(Dec 22 to Jan 21)

Congrats on your promotion (or whatever your achievements this week), some may pull sour faces; others may be watching your every move for slip-ups and it will generally be a period of 'help, what do I do next'. Come Feb you should have everything running as smooth as marble-topped tables.

**THINK OF the Miracles and you still think of Smokey Robinson even though he left the group three years ago. But think of them in a couple of months time and the odds are there'll be no mistake.**

You see the Motown group has already begun a blitz on Britain that should eradicate the memory of Smokey Robinson forever.

Stage one has been the phenomenal 'Love Machine' single which has hurtled to the top of the charts in only three weeks, making it the fastest-rising single in Britain for months.

Stage two begins in March when the four-man outfit begin an extensive tour here — and they promise surprises.

But it's not just luck that has brought the Miracles back into the limelight, it's a series of careful calculations that began a year before Smokey decided he wanted out.

Warren "Pete" Moore, the bass singer who with Bobby Rogers and Ron White has been a Miracle since the group's inception in 1958, was on the phone from New York this week, and he was "Knocked out" about the British reaction to their disco-orientated single.

### Happier

He's even happier because together with new lead singer Bill Griffin, he wrote the hit song.

"Many people think that while Smokey was with us he wrote everything but that isn't exactly true," explains Pete.

"Ron White helped write 'My Girl' for the Temptations as well as a lot of their earlier stuff like 'Since I Lost My Baby' and 'It's Growing,' and we helped out writing a lot of early Marvin Gaye cuts as well.

"Maybe I should explain what happened when Smokey Robinson left the group. A lot of people thought it was going to be the end of the Miracles, but Smokey told us he was leaving a year before he actually left so we had plenty of time to work things out.

"Even so, his leaving was quite psychological and a lot of people just didn't want to recognise the group without him. It was difficult to re-establish ourselves but now I think we have overcome things."

### Time

Smokey left the group because he wanted to spend more time with his wife Claudette, who had been a Miracle up till 1965, and also assume more responsibility as Vice-President of Tamla Motown.

"We weren't so much disappointed as a little hurt when he left. We'd been associated with him for so many years it was kind of sad."

But rather than brood over it the Miracles set about getting a replacement.

"We auditioned nine singers until we came across Bill Griffin who completely fitted what we wanted," continued Pete.

Bill is only 24 and young enough to remember when the Miracles were one of his favourite groups. The story goes that he actually began singing because of the inspiration he felt from the early Miracles hit 'I Like It Like That'.

His story is similar to that of Damon Harris, one of the Temptations' newest members, and an old friend of Bill's. They would often ditch school and go over to Bill's house to listen to Motown records.

Pete says: "We chose Bill because he had the same range as Smokey even though the styling was different. The range is the all important thing."

"Then with Smokey gone we decided to start changing the sound a little and it worked, we were into a new musical direction."

That musical direction has culminated in the group's latest album 'City Of Angels' — a concept LP, which, although not unknown, is still a fairly new thing, for black artists to attempt.

### Freedom

It's a routine boy - loses - girl - becomes - star - finds - girl - girl - dies story line but it does allow the Miracles a greater freedom of musical expression than they had in the days of Smokey Robinson.

"We would like to make more concept albums," confesses Pete. "I must admit we were apprehensive about certain cuts on 'City Of Angels' because we weren't sure how they would be accepted, but now we want to do more things like that."

"Over here they're calling the album a black opera, and it's a fairly new thing. Even though white artists have been doing things like 'Tommy,' black artists haven't and we want to do it."

"We have a couple of ideas for the follow-up album although it's a little premature to say exactly what form they'll take at the moment."

"We might do something along the lines of love versus hate and we've got other ideas too."

But one thing that won't enter into their music, assures Pete, is a feeling



RON WHITE (left)

BOBBY ROGERS (right)

of committed black consciousness.

"I'm for all people, it just happens that I'm black. Of course I'm interested in the black movement but I'm more interested in all people and all relationships and I don't confine it to groups."

Nor, it would seem, do the Miracles just confine it to music. At the moment they are negotiating to turn 'City Of Angels' into a film and already have scriptwriters prepared to work on it.

And if you think that's enough to keep any four men happy, you're wrong.

"We would like to branch out even more now," adds Pete. "We would like to write the music for film scores and even get into TV jingles."

"This new lease of life, for a group that's been going nearly 20 years is indeed a case of the sorcerer's apprentice and in this instance the pot that it's all been boiled in has been the discotheque."

### Disco

'Love Machine' is a typical disco hit, with its irresistible beat that can synch into just about strobe lighting system.

"Disco music has become a very viable part of the music business and we wanted a piece of the action," says Pete frankly. "It's an example of how we can adapt our sound to cover a multitude of different styles."

'Love Machine' is exciting disco music, the kind of music that's now being accepted all over the world, and it hasn't peaked at all — the disco boom is getting bigger.

WARREN 'PETE' MOORE



on Records & Tapes



# Get into Trouble with **SAILOR**

Sailor's Superlative new album  
Featuring their hit single  
'Glass of Champagne'

## SAILOR - TOUR DATES Plus ALF ALPHA

- February**
- 7th Bristol - Polytechnic
  - 8th Plymouth - Fiesta Suite
  - 9th Chatham - Central Hall
  - 11th Guildford - Civic Hall
  - 12th Southampton - Top Rank
  - 13th Eastbourne - Congress Theatre
  - 14th London - New Victoria**
  - 15th Croydon - Fairfield Halls**
  - 16th Aylesbury - Friars
  - 17th Brighton - Dome
  - 18th Bournemouth - Winter Gardens
  - 20th Glasgow - Kelvin Hall
  - 21st Leeds - University
  - 22nd Redcar - Coatham Bowl
  - 23rd Liverpool - Empire
  - 24th Rotherham - Scala Theatre
  - 25th Scarborough - Floral Hall
  - 26th Newcastle - City Hall
  - 27th Stoke - Victoria Hall
  - 28th Northampton - Cricket Ground
- March**
- 1st Birmingham - Town Hall
  - 2nd Cardiff - Capitol Theatre
  - 3rd Swansea - Branwyn Hall
  - 4th Cheltenham - Trewn Hall
  - 5th Cambridge - Corn Exchange
  - 6th Southend - Kursal
  - 7th Manchester - Palace Theatre

Here come

# Limey

SF 8463



With their first Album 'Limey.' Here's one revolution you'll want to put down again and again!!

#### Limey on Tour with Andy Fairweather Low

- Feb 4 Keele University
- Feb 6 Bradford University
- Feb 7 Sheffield University
- Feb 8 Pavilion, Hemel Hempstead
- Feb 12 Bournemouth Winter Gardens
- Feb 13 Hull College of Commerce
- Feb 14 Leicester Polytechnic
- Feb 15 Royal Court Theatre, Liverpool
- Feb 20 York University
- Feb 21 Worcester College of Education
- Feb 22 Fairfield Hall, Croydon
- Feb 25 Alsager College of Education, Cheshire
- Feb 27 North Staffs Polytechnic
- Feb 28 Pavilion, Weymouth
- Feb 29 Victoria Palace, London

**RCA**  
Records and Tapes

**AYIKOBIA, AYIKOBIA!** In native tongue that means 'Well done.' This could very well be said of Osibisa, whose let - ya - skin - shine - dance - and - have - a - good - time music makes you feel soooooo good you can forget yer troubles and just do it on the dance floor like they did it in the deepest darkest jungles.

The feeling then was Kelele Kelele (let's do it together), so are you ready?

All you gotta do is put on the band's latest album, *Welcome Home*, and you'll be rollin' your feet around yer bedsit. Whacko!

*Welcome Home*, produced by Gerry Bron, is a joyful album, with only one or two standard cuts. It begins with their latest single opus, *Sunshine Day* followed by the title track with its hauntingly melodic spiritual chants - a stunning way to open any album.

But, before we start wallowing in wonderful statements on *Osibisa*, let's bring in the man behind the machinery, Ted Osei, who's patiently holding on the other side of the world while the harsh nasal tone of the Australian telephone operator is trying to sort out a crossed line.

**Crackle**

"Hello, I'm 'ere," shouts Ted, finally. Ah, connected at last. Before the dastardly crackle takes over altogether, Ted, nifty as a nipper, begins to tell me all I wanna know.

"We're in Australia to do concerts, we flew in yesterday and we ain't had time to even sit down. When we arrived at the airport there was press men waiting for us and then we was whisked off to do three TV shows and four press receptions. The people really went wild!"

He talks like an over-excited boy revealing his first ever romantic/physical encounter with the girl across the street. He really is over-joyed about *Osibisa's* success at both ends of the globe. Makes a nice change from blasé, apathetic, com-

# Osibisa's welcome return

by  
Jan  
Iles



ments like, "Well' yeah man it's OK," etc, etc.

Says Ted: "On this album we tried to put down the whole range we covered on other albums, different sounds, ranging from typical African rhythms to the more commercial disco sounds and even some jazz.

"We are finding ways to get to people, by combining all sorts of things on the album. I mean after seven albums we know what people want so it was a matter of going round the clock, we're always going round the clock. We have to be versatile as our fans

range from five year olds to sixty year olds, see."

So does he think the band have reached their zenith?

"I dunno, To me things happen when it's happenin'. Perhaps before we muddled up the listeners' ears with so many different experiments. But I think now we're all on the same level."

To highlight the content, *Osibisa* have wrapped it in one of the most curious covers I've seen in ages. In the foreground there's drawings of the band dressed in colourful tribal wear, playing fictional jungle

instruments, and behind them are an assortment of caricatures, namely John Wayne in the guise of the Great White Missionary; Long John Silver and King Kong. Behind them is a never-ending line of people all making their way back into the jungle. It's a kind of Pled Piper fantasy.

**Chanting**

"My imagination was going on and on," says the delightfully effervescent Ted. "If you listen to the last track, *Kolomashie*, you'll hear birds singing, people chanting

and a kind of carnival atmosphere. It's supposed to be happening on a moonlight night."

Home for *Osibisa* is West Africa, although they base themselves in London for obvious reasons.

The illustrious line-up consists of: Mac Tontoh, trumpet, flugel, didgeridoo, percussion; Sol Amariflo drums, bongos; Kofi Ayvlor, congas percussion; Wendell Richardson, lead guitar, acoustic guitar, vocals; Kiki Gyan, organ, piano, clarinet; Mike Odumoso, bass guitar, vocals and a course founder member

and chief rapper Teddy Osei, tenor and soprano saxes, flutes, African drums, vocals.

"The idea of gettin' the band together," explains Teddy on a pop-crackle and fart line, "was to get more rhythm into the music by using both Western and African instruments."

"Of course African music has been played in Britain for many years, but only among the blacks. We wanted to get everyone interested."

Although African music in *Osibisa's* act may not be 100 per cent proof it is watered down tastefully

with contemporary jazz and Western influences.

"We use a lot of jazz instruments and of course the African instruments that our African tribal ancestors created. Stuff like West African drums which are twin drums both giving two completely different sounds, and we have *kyekere* which are similar to maracas and also a *Mallmba* which is a West African xylophone."

All very interestin' especially to us ignorant Limeys who stumble over African titles like *Kolomashie Choooboi* and *Densu*. Even without a drink these mumbo-jumbo sounding names are guaranteed to tie the tongue in bows.

Ted (chuckling down the receiver): "We sing some of our songs in African, it makes a change, but when we play live we just want the people to enjoy our music, we want them out front to have light entertainment."

**Sexy**

And they do of course. "Oh yeah, it's body music (chuckle), it's sexy, you feel active and very sexy because our music makes people wake up.

"The main thing is to make 'em all 'appy, and for everybody to understand black people because we are representin' the black youth and we gotta keep it goin' for them."

When Ted and the boys go back to Ghana, kids there make them feel that they certainly aren't letting anybody down. It's the proverbial heroes' welcome for the black Kings, the mighty *Osibibockers*.

Ted explains, tickled pink (metaphorically speaking that is): "They keep track on what we do all over the world. Press cuttings and pictures are sent over so they know all about it, and when we get back to Ghana it's so good. We drive in open-top limos along the streets like we was the President or somethin'."

**CAPTAIN AND TENNILLE** have the kind of wholesomeness that we once thought the *Osmonds* had sole proprietary rights to. They are both non smokers, both vegetarians and they keep everything in the family.

They talk joyfully of their achievements, sing love songs and never say a bad word about anyone. They must be very much in love to sing their songs to each other with all that conviction.

"Yes," said Toni Tennille, sounding happy in spite of the early hour in Los Angeles (- "We always get up early. It's about 72 degrees out there at the moment".) "We were just talking about that this morning."

You get the impression they never have a cross word with each other, far less indulge in a good old punch up. Toni bubbles over, chatting about her connections over here in England - "my line goes back to Sir Francis Bacon..." Daryl puts in the odd, more reserved word here and there.

Was it love at first sight for them?

"It was for me," said Toni. "I don't know about Daryl."

"Well... I fell in love with Toni's music first," he answered. "I had been asked to play piano for the musical Toni had written and I wanted to hear the tapes of the music so that I knew what I was letting myself in for."

Daryl seems to be the careful type, but fortunately, the girl matched up to the music. Toni's musical was naturally about something wholesome. It was all about ecology and was called *Mother Earth*. The musical brought them together and they have been that way for five years now. "I knew he was a very

# Togetherness Tennille-style

by Rosalind Russell

special person in my life," said Toni.

The meeting coincided with Toni's change to vegetarianism - the Captain had already been a health nut for three years. Did it, in fact, make them feel any better?

"I can really feel the difference," said Toni. "We try to eat as naturally as we can."

Apart from changing their dietary lives, this meeting of the stars brought two musical houses together, very conveniently. Toni's mother had her own TV show in Alabama, her father sang with a band and she had three sisters who also sang. Daryl's father was (and is) conductor Carmen Dragon and his brother Dennis Dragon engineered their album *Love Will Keep Us Together*.

"Whenever we're looking around for someone to help on recording, we always seem to find him or her in the family," said Toni. "I have three sisters, but as one has children, only two are involved in the tour."

Daddy Dragon will probably help on the arrangements for their next album.

Although the Captain has been to Britain when he worked with the *Beach Boys* (as did Toni at one time) Toni hasn't been over and is looking forward to coming to tour. It has always been one of her dreams. Another was to have their own TV show and that is happening soon in the States. They have already been planning their lists of guests.

"We both want Randy Newman because we love his music. And we would like to get Richard and Karen Carpenter."

**Next**

Anyway, Captain and Tennille will have to get the recordings of their show all wound up before they can come to Britain. How about their next release - would it be



THE CAPTAIN & TENNILLE: health freaks

another song from the album?

"We have a song out here called *Lonely Nights* - it's a Neil Sedaka song. That might be released over there if the present song *The Way I Want To*

Touch You does well for us."

Touch You was written by Toni during one of the tours she did with the *Beach Boys*, working as a pianist. It was during that tour that Toni and

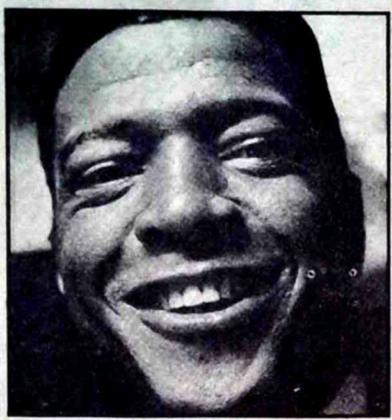
Daryl decided they had to split the *Beach Boys* and make it on their own. They seem to have done pretty well... and hopefully their show will turn out less controversial than *Sonny and Cher's*.

# The story of ROCK 'N' ROLL

PART NINE: Clyde McPhatter, who formed the original Drifters — and Kay Starr, the first lady of Rock 'n' Roll

## McPhatter — the 'Mad-Hatter'

IN JUNE 1972, at the age of 41, Clyde McPhatter, known to countless admirers as "McPhatter the Madhatter" died of a heart attack in New York. He was born Clyde (Lensey) McPhatter on November 15, 1931, outside the small tobacco town of Durham, North Carolina.



by Waxie Maxie

Clyde first started singing with his three brothers and three sisters — George, James, Leroy, Bertha, Esther, and Gladys, the latter was later to join a gospel group called The Tears of Joy.

McPhatter earned his nickname "Madhatter" by wearing a different hat at each recording session.

He was educated at Hillside High School, Durham, and when the McPhatter family moved to Teaneck, New Jersey, Clyde attended Teaneck High School, and started in show business after forming an amateur gospel group called The Mount Lebanon Singers, at the ripe old age of 14!

But when he left school, work was hard to find and a lot of singers were out of work. Being honest with himself, he turned from show business and started work as a clerk in a music publishing company, keeping up his singing career by working nights in local clubs — but not for long.

They had several successes including 'Have Mercy Baby', 'Deep Sea Blues', 'No Room', and 'Where Now Little Heart'.

But his real rise to popularity started when he left Billy Ward & the Dominoes to form his own group, the Drifters. It was 1953, Clyde, then 22, formed the original Drifters (with Gerhard Thrasher, second tenor; Andrew Thrasher, baritone; Willie Ferbee, bass; and Jimmy Oliver, guitar — he later became Clyde's partner in the small "Oli-Mac" music publishing company) and signed with Atlantic Records.

### Monster

They soon had a monster hit with their initial release, 'Money Honey' — this was about the time Willie Ferbee left the group and was replaced by Bill Pinkney. Some of their other Atlantic hits were: 'Such A Night', 'Lucille', 'Honey Love', 'Some Day', 'Bells Of St Marys', 'White Christmas', 'What'Cha Gonna Do', 'I Gotta Have You' (with

Ruth Brown), 'Long Lonely Nights', and 'Rock And Cry'.

Clyde McPhatter & the Drifters — the name given to the group by Clyde's mother — were quickly invited to appear in most of the major cities and found a warm welcome in each. "I just want to see people enjoy themselves," he once said. "I don't care if they want to leap around or if they prefer to sit back and listen, so long as they have a good time."

Clyde led the Drifters for a year before being called up in 1954 for military service with the US Army Special Services Branch — during which time he recorded 'Everyone's Laughing' (backed by the Drifters).

Soon after his discharge in 1956, he toured coast-to-coast with a Rock 'n' Roll package show, 'The Biggest Rock 'n' Roll Show', which included Bill Haley & the Comets. He also appeared at the famous Apollo Theatre, and toured with the Biggest Show Of Stars.

In 1958, his 'A Lover's Question' (written by Brook Benton) sold a

million copies and earned him a Gold Disc; but by 1959, his record sales began to drop slightly and he switched to MGM Records, toured Britain with Duane Eddy and Bobby Darin, and worked with Fats Domino and Little Richard in the States.

But he was confronted, probably, for the first time in his brilliant career with a dipping popularity graph. "I thought of chucking it all in at that time," he once told me. "But I decided to have another crack at it with Mercury Records." His first single 'Ta Ta', sold quite well, but his biggest hit came with 'I'll Love You 'Till The Cows Come Home' followed by 'Lover Please'.

### Historic

Next followed a brief spell with the Amy-Mala label, which put out two singles. They were interesting but not in the same class as his historic Atlantic recordings.

Clyde went back to America at the end of 1971, switched to his old R&B Rock 'n' Roll style and made one more record before his death in 1972.

McPhatter, the coloured Rock 'n' Roll singer with the spine-tingling falsetto voice died of a heart attack. The tragedy was that he died forgotten by all but a handful of close friends and dedicated fans. And I'm glad to have been one of those fans.



McPHATTER: signing for B&C Records



## A STARR IS BORN

THE ROCK 'N' ROLL scene was developing fast. Just around the corner lurked Elvis Presley, about to explode on an unsuspecting world with 'Heartbreak Hotel'. But some months before that momentous happening, a gal named Kay Starr was in the charts with 'Rock And Roll Waltz', million-seller which blended old with new... and therefore appealed to young and old.

Kay Starr had already been around a long time. In the pre-rock days of 1952 she'd had a worldwide million seller with 'Wheel Of Fortune'.

By Peter Jones

It made Kay Starr a household name and just about every other girl singer included an imitation of her "the-er-a-wheel-of-er-a-fortune." She played a very important part in the build-up of rock, with later hits like 'Changing Partners' and 'The Good Book'.

But in all truth she didn't much fancy being a rock pioneer. Kay, born Kathryn La Verne Starkis was born on an Indian reservation in Oklahoma, near Dougherty, July 21, 1922. When she was three she moved to Dallas and at nine was singing on amateur radio shows.

When she moved on again, this time to Memphis, she sang with jazz bands. At 16, she replaced an ailing Marion Hutton with the Glenn Miller big band and made a record, 'Baby Me'. And got herself fired.

She says: "Folk figured I'd made some money out of the deal. I didn't. Mom and I went home with just three cents left. So I finished my last year at school, and tried again."

Cashing in on the 'Wheel Of Fortune'

success, she was a London Palladium headliner in 1953, way ahead of the rock scene she was to help build. But mostly she worked with top jazz men.

Kay Starr also appeared in movies, notably with Frankie Laine and Billy Daniels and sang on radio with Bing Crosby. She's worked the whole vocal field.

It was that earthy, resonant quality that pounded forth from jukes all over the world, a female voice that was almost in a male range, and a talent strong enough to pull interest in a chart generally dominated by the men.

And Kay herself has no regrets. She listens to today's new crop of girl singers and talks in kindly terms about them. Some were hardly born when Kay was rocking away to pay the rent and jacking away to bring solace to her soul.

Soul she sure did have. Every so often she'd come up with a potboiler of a single, with whatever happened to be right at the time.

And, perhaps without intending to, became one of the leading propagandists for the rock cause.

SO MANY readers write in asking for fan club addresses that we've started giving details of how you can get in touch with various fan clubs.

If you run a fan club, and would like to see details of your particular organisation listed, please write c/o 32 Studley Drive, Redbridge, Ilford, Essex. Readers who would like to join any of the fan clubs mentioned should write to the address given, enclosing a stamped, self-addressed envelope.

KC AND THE SUNSHINE BAND Fan Club, c/o 63 Meads Road, Wood Green, London, N22 6RN. Secretary: Andy. Membership fee: Free, but members must send S.A.E.'s for biographies,

posters, photographs and monthly news letters with news of the band's activities here and worldwide. Possible free tickets for concerts when they come over to Britain and some free tee shirts, too.

MUD Fan Club, P.O. Box 4BS, London, W1A 4BS. Secretary: Linda. Membership fee: £1 per year (UK members), £1.50 elsewhere. Membership card, personally signed photograph, key ring, badge, sticker, biographical details, newsletter every two months. Offers of posters, scarves, rosettes and tee shirts. Organised trips to Mud concerts, front row

## fan clubs



MUD: Chance to meet them backstage

seats reserved. Chance to meet them backstage.

PHIL SPECTOR Appreciation Society, Oak Cottage, Islington, Alton, Hants. President: Paul Dunford. Membership fee: 75p per annum. Society was reformed in September due to Spector's new activities with his new label. Membership card, quarterly news letters, information on Phil and his artists, old and new. Advance release information. Competitions. LINDA CARR AND THE LOVE SQUAD Fan Club, 11 Fox Avenue, Nuneaton. President: Peter Burton. Annual membership: 85p. Members receive

folder with photograph of it, a membership card, writing paper, photographs, biography, personal signed photograph by Linda, quarterly news letter, cut price records, regular competitions, cheaper show tickets. Offers of pens, key rings, tee shirts. Chance to meet Linda in person.



PHIL SPECTOR

# HELLO

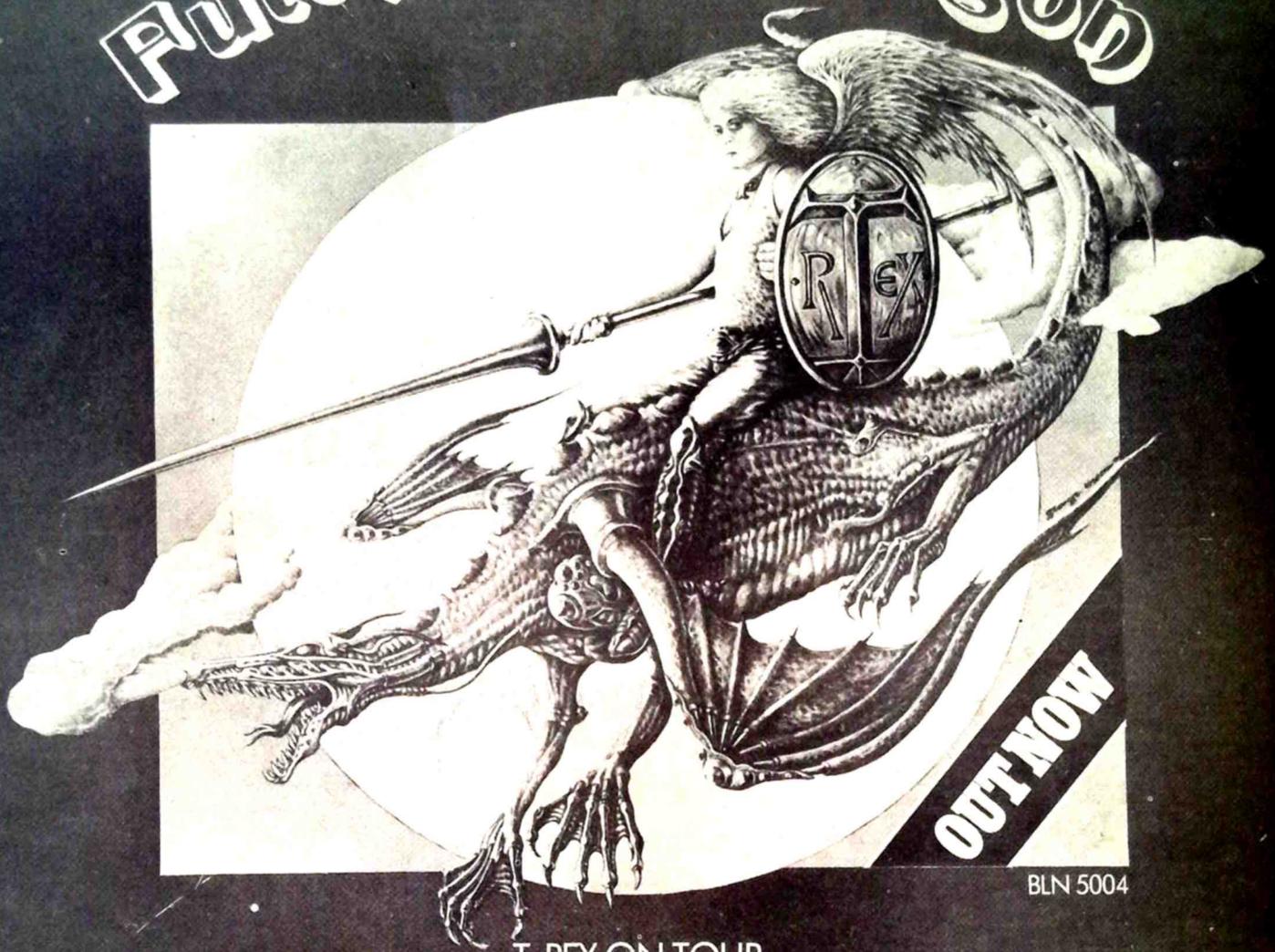
## 'STAR STUDDED SHAM'



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FEBRUARY 6th  
CITY HALL **ST. ALBANS**  
FEBRUARY 7th  
LEAS CLIFF HALL **FOLKSTONE**  
FEBRUARY 8th  
CLIFFS PAVILION **SOUTHEND-ON-SEA**  
FEBRUARY 12th  
FLORAL HALL **SOUTHPORT**  
FEBRUARY 13th  
PALACE THEATRE **NEWARK**  
FEBRUARY 14th  
GRAND PAVILION **WITHERNSEA**  
FEBRUARY 15th  
EMPIRE THEATRE **SUNDERLAND**  
FEBRUARY 18th  
LYCEUM **LONDON**



FEBRUARY 19th  
QUEENSWAY **DUNSTABLE**  
FEBRUARY 20th  
WINTER GARDENS **BOURNEMOUTH**  
FEBRUARY 23rd  
TOWN HALL **BIRMINGHAM**  
FEBRUARY 24th  
FREE TRADE HALL **MANCHESTER**  
FEBRUARY 28th  
WINTER GARDENS **NEW BRIGHTON**  
MARCH 1st  
APOLLO THEATRE **GLASGOW**  
MARCH 3rd  
LARGE MUNICIPAL HALL **FALKIRK**  
MARCH 4th  
CIVIC CENTRE **MOTHERWELL**  
MARCH 6th  
GRAND HALL **KILMARNOCK**

With guest Lennie MacDonald

**IN NEXT  
WEEK'S ISSUE  
DONNA  
SUMMER**



**WIDE  
EYED  
AND  
SEXY**

**IN THE SWING:  
THE LATEST  
DISCO CRAZE**



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**the squeeze  
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by  
David  
Hancock



JOHN ENTWISTLE

**JOHN ENTWISTLE**, musician, has five bank accounts and is a director of "about five" companies. He recently toyed with the idea of splitting up "the greatest Rock 'n' Roll band in the world."

In the end, the Who, which has a corporate identity of its own, proved to be more powerful than the four people who play in it.

Those major shareholders are presently scattered all over the world in places that seem to sum up their personalities. For instance Pete Townshend is in India; Roger Daltrey in Bermuda and Keith Moon in Los Angeles.

Bassist John Entwistle, considered by many to be the most stable part of the corporation, is in Ealing — the West London suburb he has lived in all his life.

**Anchor**

Once described as the artistic and visual foil for the other three, Entwistle agrees: "I suppose you could say I hold them together but I hate the idea of being an anchor because once they take off on some musical free form I take off with them."

"While Pete's in mid-air and Keith's drum stick is in mid-air and Roger's mike is swinging round I'm the one who's playing."

"I figured that if I jumped all over the place as well, we'd look like a bunch of lunatics."

Yet it was this stable character that very nearly brought more than a decade of Who music to its final bar.

The crunch came last year after a long lay-off from the band who were too busy involved in the Tommy film to carry on gigging, something which has always been the cornerstone of the Who's appeal.

"If the break had carried on any longer there might have been the possibility of one or two of us saying 'Look I can't exist like this I've got to go out and do some work.'"

**Dissolve**

Entwistle admits he would have probably been the first to crack.

He had already formed a group called Ox but eventually had to dissolve that because it was too difficult being involved in two operations at once.

"If I'd broken away from the Who and formed my own band and just stuck to that it would have been the easier way for me to succeed solowise. I would have had the

**at the office box**

means to promote the albums and do more extensive touring and make the actual band more definite.

"But within the confines of the Who I couldn't really plan that far ahead."

In the end, the corporate identity came first.

A new album, 'The Who By Numbers,' was recorded and the band embarked on a sell-out tour.

This time they were billed as "the greatest Rock 'n' Roll band in the world" — a phrase previously used in America to describe the Rolling Stones and immortalised production of their 'Get Your Ya Ya's Out' album.

Now, with 'Squeeze Box,' the Who's first single for two years, moving up the charts and their plans for an album and Summer concerts, it seems they have got it all

back together and are willing to give their British fans what the Stones have been falling to do — namely great Rock 'n' Roll.

Sitting on a stool in his own bar, which is even equipped with a bar billiards game, Entwistle says the last round of British gigs did live up to the slogan.

He's factual, rather than arrogant when he says: "We were playing better than ever in the whole 12 years. We've reached another peak. The visual side of the stage act's really nice with the lasers, although we were prevented from using them at the Wembley Empire Pool."

The Greater London Council argued that they could drill holes in walls, but that's only when they are tuned up."

One thing's for sure — the Who, renowned for smashing up equipment during their early years, won't be touching the

lasers — not 70,000 dollars worth!

And that's not the only direction in which they've mellowed. Their off-stage fighting has also been toned down.

"It's very friendly now. In fact it's quite unerving," explains Entwistle with a little chuckle, which is his only hint of a sense of humour.

"There's a few sort of arguments and shouting matches but there's no actual physical violence, though it could very well happen. In the rows I'm usually the one that held the others back but you can get hurt doing that."

**Active**

1976 looks like being as big and active year for the corporation as the previous couple have been in active.

"We've got a gig in Zurich and Munich and two in Paris next month and back to the West coast of the States in March. We're planning to do some European gigs in the Summer, open-air gigs. We are still working on that. We'd also like to go to Japan and then there's another album. There's a lot more activity in the Who now."

That activity is being kindled by a younger audience who are packing Who concerts.

Entwistle doesn't consider the Who are the "old men of rock," but does admit that the band give themselves deadlines and then they'll quit.

"We give ourselves, say three years to go, and then we'll retire but when that three years is up we find ourselves signing on with the record company for another three years."

He's hoping the next three years will see the Who breaking into Japan, the world's second largest record market, but strangely a place the Who have never played. They sell records there, but they could sell a lot more, Entwistle explains like a marketing manager.

In the early days, playing round Shepherd's Bush, he never realised how complicated it would all get.

"Sometimes I feel like running away from it all for a month — which we do. There was two months holiday in Hawaii last year and I'll probably take a month in Miami this year."

In the meantime he's buying a 16-bedroomed country mansion with 42 acres of land. Oh yes, things look pretty well set up for John Entwistle, musician, but there's one thing he can't do — drive a car.

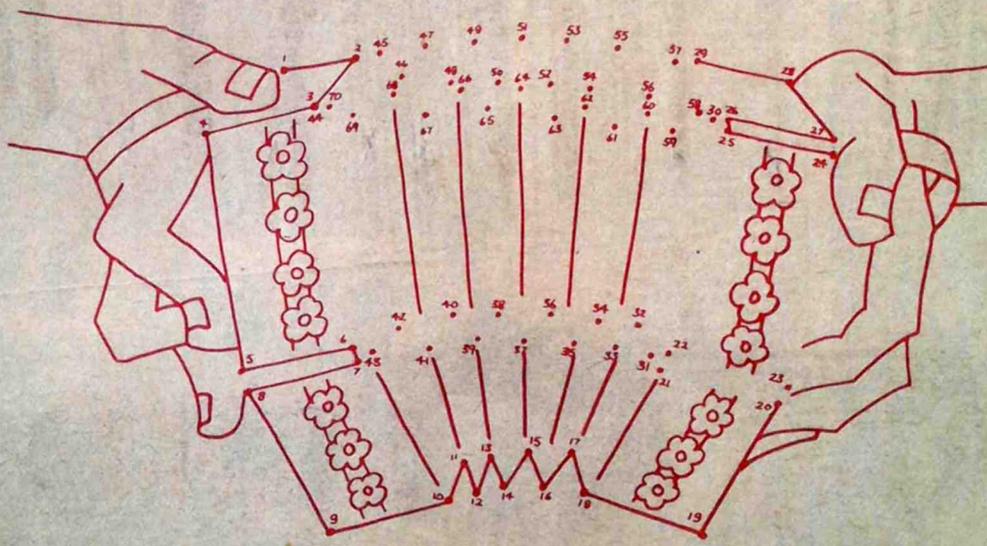
"Ah, but you see I don't need to. Ever since I was 19 I've had a chauffeur," he concludes.

# THE GREATEST ROCK 'N' ROLL BAND IN THE WORLD

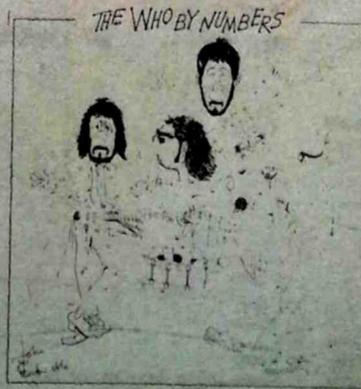
# THE WHO

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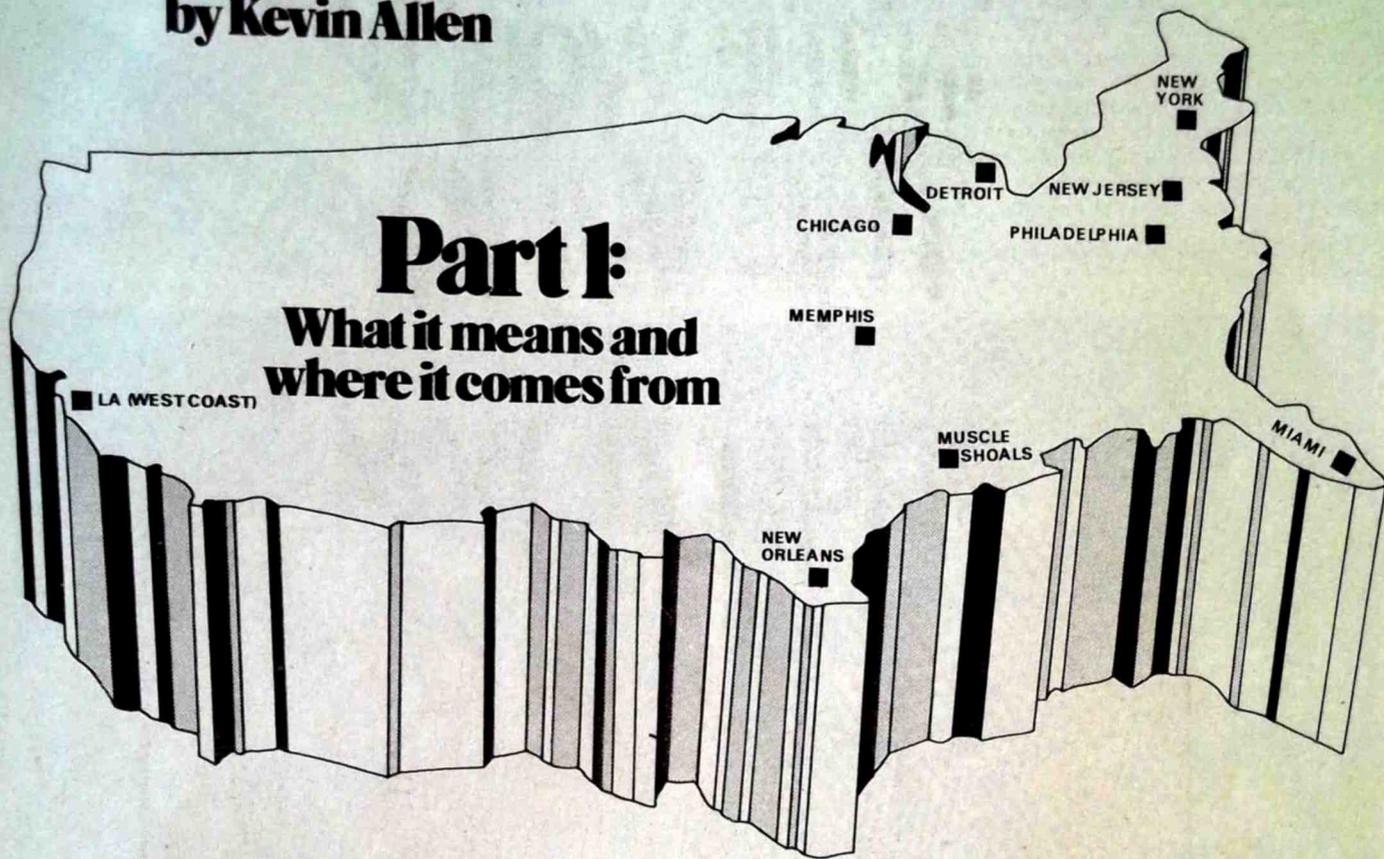




# Sound Of Soul



A special series  
by Kevin Allen



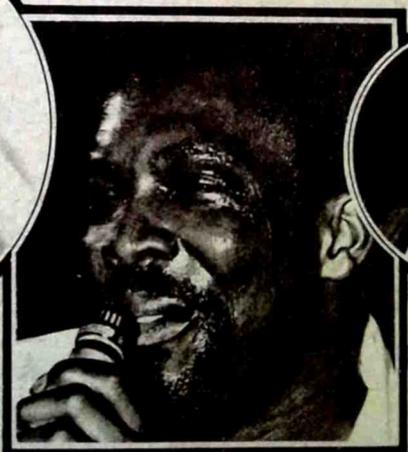
## Part I: What it means and where it comes from



STYLISTICS



SAM  
COOKE



WILSON PICKETT



RAY  
CHARLES

**WHAT IS SOUL?** — That's the question which has never been answered to everybody's satisfaction. Each definition put forward somehow falls short of a true meaning of what is, in essence, an indefinable feeling. Most of us can recognise a soul record when we hear it but none of us can put into words what it is that makes it soul.

Even the long-favoured answer: "Popular black American music" now falls far short of the mark since a lot of popular black American music today is no way soul. And truly valid soul music is now being turned out in Britain, Europe

and elsewhere by both black and white performers.

How then did the term soul evolve in the first place? Before the war, popular black American music meant, in essence, the blues. And that was dubbed, "race music".

After the war, the mass black migration from the rural South to the industrial North saw the music change into a brasher, but at the same time more sophisticated form, which became known as rhythm and blues. Essentially, rhythm and blues was pure blues given a commercial beat.

The term soul was first applied to a brand of gospel

influenced jazz. A few years later, when singers like Ray Charles and Sam Cooke started bringing a gospel element into R&B, the music's name was changed to soul.

Since those days in the late Fifties and early Sixties, soul music has gone through many changes. Diverse styles, ranging from brash, strident street funk through to ultra-smooth soft harmo-

nies thrived. Where once the music was essentially the product of black America for the consumption of black American listeners, it now has a world-wide appeal.

RECORD MIRROR AND DISC has long recognised the important contribution soul has made to the wider field of pop music, not just through the success of soul artists in the pop singles and albums charts but through their

marked influence on white artists, from the Beatles and the Rolling Stones down.

It's true to say that pop music has based its very foundations on the music of black America, right from the turn of the century when ragtime was the rage, through the jazz era, to the emergence of Rock 'n' Roll—and on to today's disco explosion.

Turn to page 19

# Buy any one of these new albums from the sound of Philadelphia and this 4 track sampler is yours - free!

With the release of four great new Philly albums comes an exciting FREE gift! **THE PHILLYFREEBIE!** All you do is buy any of the new albums shown above from M.F.S.B., The O'Jays, Billy Paul or Harold Melvin and you get a free Phillyfreebie. And what is the Phillyfreebie? It's an EP with four tracks, one taken from each album. That means you can actually try all four albums by just buying one!

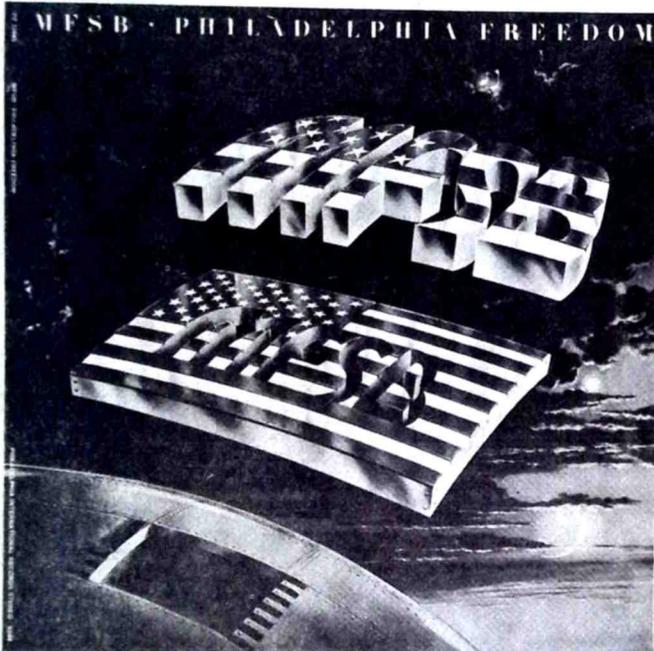
The **PHILLYFREEBIE**: free when you buy a great new Philly album. See your dealer today!



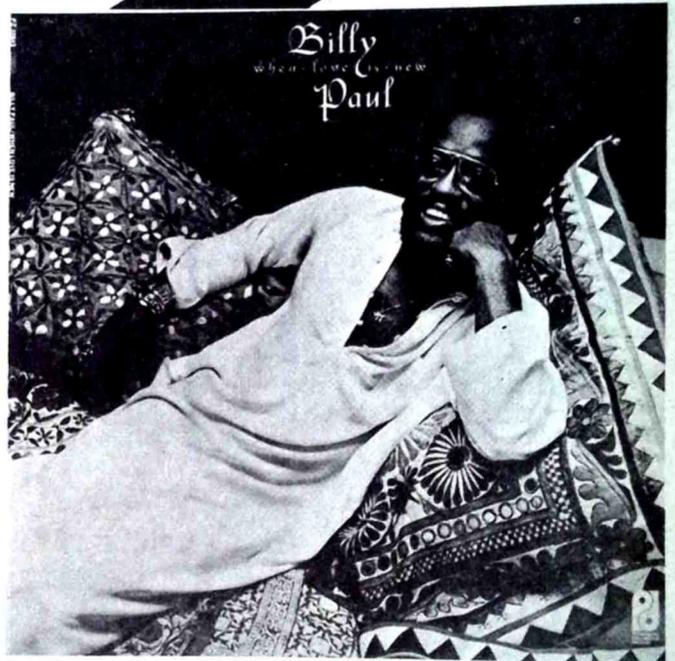
\* All on tape.



**HURRY! LIMITED OFFER ONLY**



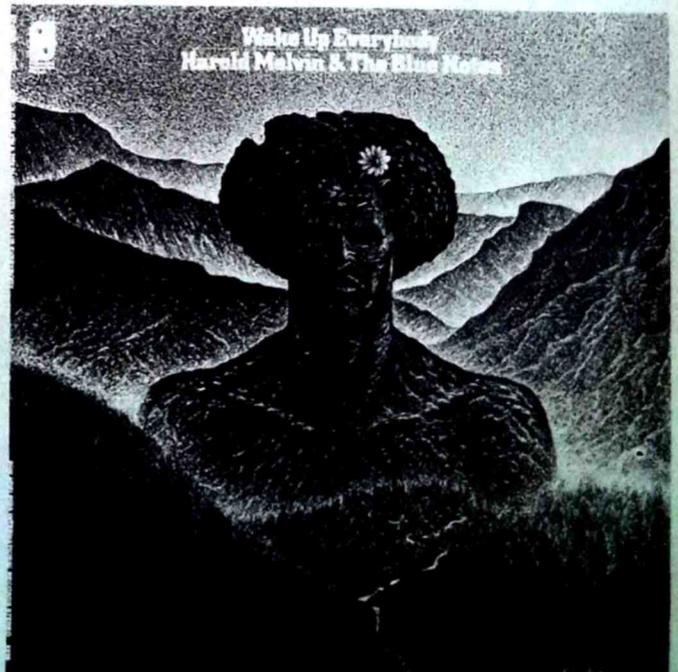
\* M.F.S.B. 'Philadelphia Freedom' PIR 69208



\* Billy Paul 'When Love Is New' PIR 69207



\* O'Jays 'Family Reunion' PIR 69196



\* Harold Melvin & The Blue Notes 'Wake Up Everybody' PIR 69193



# Sound Of Soul



## Detroit

### The 'Motor Town' that died

TO MOST pop fans, Detroit and the Tamla Motown Sound are synonymous. Motown is an adaptation of "Motor Town", the nickname Detroit has earned as capital of America's car industry. But Detroit's contribution to soul runs even deeper than the enormous impact Motown made as the self-proclaimed "Sound Of Young America".

Long before Motown, acts like the Falcons and Jackie Wilson had won the city a reputation. It was Wilson who helped provide Berry Gordy Jr (then a car factory worker and part-time songwriter/producer) with the wherewithal to launch Tamla Motown in the first place.

In 1958 Gordy wrote two massive hits for Wilson — *To Be Loved* and *Lonely Teardrops*, while a year later, he was busy producing the Smokey Robinson's *Miracles* for

Chess and Mary Johnson for United Artists.

Gordy's sister, Anna, already had her own Anna label in partnership with Harvey Fuqua. It was Anna who loaned her brother 700 dollars — and Tamla Motown was born. Originally the name was to have been Tammy but someone else already had that name registered.

Motown's subsidiary labels VIP, Soul and Gordy gave the company a broad front to fight on and amazingly, considering the handicaps for



SMOKEY ROBINSON & THE MIRACLES

any independent record company in the USA, let alone a black owned one, Motown broke big.

Barrett Strong's *Money* was most people's first introduction to the new sound. Then came the Miracles' million-selling *Shop Around*, followed by a flood of smashes for the Supremes, Mary Wells (with *My Guy* she gave Motown its first British hit), the Four Tops, Stevie Wonder, Junior Walker, the Temptations, Marvin Gaye (who married one of Gordy's sisters) Martha and the Vandellas, Jimmy Ruffin, the Contours and Smokey Robinson.

Called "America's greatest living folk poet" by no less than Bob Dylan, Bill "Smokey" Robinson wielded great influence within the

company. Eventually he left the Miracles to concentrate on his duties as a vice-president whilst maintaining a singing career as a solo act. The writing/production team of Eddie and Brian Holland and Lamont Dozier also commanded such influence.

In the early Seventies the old Motown Sound was changing enormously, and many members of the one-time close-knit family had split for pastures new — Gladys Knight and the Pips, the Detroit Spinners, the Four Tops and others.

With the company's move into the film world (Diana Ross in *Lady Sings The Blues*), Motown shifted its base to Los Angeles and to all intents and purposes the Detroit Sound had died.

## Philadelphia

### 'Twist' of faith

THE PHILLY Sound, pioneered by Thom Bell, Kenny Gamble and Leon Huff, has replaced the old Detroit Sound as the major movement in pop-soul today but Philadelphia's part in soul's evolution goes back much further.

Philly-based jazz organists Jimmy Smith and Jimmy McGriff laid down much of the basis on which instrumental soul styles were later based. Meanwhile, the Cameo Parkway label gave an early boost for black music in selling to white consumers via the Chubbey Checker spearheaded "twist" craze.

Other Cameo artists like the Orions and Dee Dee Sharpe are also remembered fondly while Swan, also operating out of Philly, also released a lot of cuts which have since been re-born as

Northern Sounds' favourites.

With the demise of Cameo - Parkway, the way was open for something new in the city. Vocal groups, singing a cappella (unaccompanied) spawned on every corner, all they needed was an outlet.

Stan Watson provided one for the Delfonics with his Philly Groove label and, using Thom Bell as arranger, they set the pace for the evolution of today's smooth, sophisticated style which is epitomised by the words "The Philly Sound".

After a couple of false starts with short-lived labels, producers Kenny Gamble and Leon Huff got their Philadelphia International label off the ground and the flood-gates were opened.

Some of the talent was local, and acts came from afar to adopt the Philly Sound: the O'Jays from Ohio; New York City from NYC; the Detroit Spinners ex-Motown. Not all were signed to Philadelphia International (whose major successes were with the O'Jays the Three Degrees, Billy Paul, MFSB, People's Choice, Harold Melvin and the Blue Notes, the Intruders) but all relied on the same Sigma Sound Studios.

Thom Bell switched his attentions from the Delfonics to the Stylistics and later to the Detroit Spinners.

Seeking the magic Philly format, already established artists like Wilson Pickett, Joe Simon and, lately, Dionne Warwick went there for sessions and emerged with hit records. Currently, a crop of new home-grown talent, like Blue Magic, is emerging in the city.



GAMBLE AND HUFF

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### ENTRY COUPON

1. Who is the new lead singer of the Miracles?
2. Who was the Impressions' famous lead singer who left to form his own record label?
3. Can you name three of Little Richard's best known hit singles?
4. In which American city does Al Green record?
5. Which group does Barry White's wife sing with?

Please indicate by entering your choice: 1st, 2nd, 3rd, 4th.

NAME .....  
 ADDRESS .....

Set A    Set B  
 Set C    Set D



20 Sets of D









ENTER NOW



# Sound Of Soul



## Memphis

### The Sun shines for Memphis

STANDING ON the mighty Mississippi, Memphis has long been a major watershed of American music. But with his Sun label, and artists like Elvis Presley, Jerry Lee Lewis, Roy Orbison and Carl Perkins, a certain Sam Phillips supervised the birth of Rock 'n' Roll.

Though his previous career had been in black music, Sam Phillips left the soul explosion to others in the city, most notably one-time C&W fiddle player Jim Stewart and Estelle Axton. Later, they formed Satellite Records from their record shop in the heart of the black ghetto. Satellite soon became Stax, and the subsequent rise and fall of the label could fill a book.

Using Booker T and the MG's and the Mar-Keys as house session band and working from a converted cinema on East McLemore Street, Stax churned out a whole run of soul classics, by Otis



BOOKER T. JONES

Redding, Sam and Dave and others.

William Bell, Eddie Floyd, the Mad Lads, and many others hit it big, and Otis Redding was acknowledged "King of Soul" until his tragic death in an air crash.

Then, at the dawn of the Seventies, the company was sold to the massive Gulf - Western conglomerate. To celebrate the vent, a massive schedule of 30 albums was recorded in just over a week, with Booker T and The MG's, the Mar-Keys and the Bar-Kays

working a shift system as back-up musicians. The company's leading songwriter, Isaac Hayes, came up trumps with the biggest seller of the lot, "Hot Buttered Soul".

Eventually, Jim Stewart bought the company back but at the same time got himself up to his neck in debt to various banks and to Columbia who were handling distribution.

The demise of Booker T and the MG's led the company to look beyond its own operation for product, licensing

records from products like Wardell Quezergue (the Malaco Sound of Frederick Knight, Jean Knight and others), and smaller labels.

Trying to diversify into white rock (and even country music) further depleted the company resources and short payment of royalties led to a mass exodus of artists (first Hayes, then Johnny Taylor, the Staple Singers and all the other front-runners) which served to hasten the company's final recent demise.

Now the Memphis flag is being flown by the smaller but perhaps more solid Hi operation, headed by bandleader Willie Mitchell.

Founded by the late Joe Cuoghi, Hi won early success with the R&B flavoured instrumentals of Elvis Presley's one-time bass player Bill Black and another white artist, ex-man Ace Cannon, besides signing Willie Mitchell, who was eventually to take over the running of the company.

Using a clipped, rhythmic sound, Mitchell took Al Green and Ann Peebles to stardom.

## West Coast

FLOWER POWER and psychedelic rock made San Francisco a major recording centre. But that city made little impact on soul music.

Further down the Californian coast we come to Los Angeles, now shaping up as America's dominant musical capital and has an involvement with soul music to match its pre-eminence in the rock and pop fields.

The early 'Fifties saw the emergence of a welter of black-orientated labels in Los Angeles, aiming to cater for the black population explosion triggered by the job opportunities in West Coast factories during the war years.

Aladdin, Specialty, Kent / Modern, Imperial and others catered to this new market, often with product licences from producers in the South. Kent / Modern's Bihari brothers, for instance, would spend several months of each year touring round the Southern States looking for talent, often recording on the spot with a portable tape machine.

Most of the more successful artists discovered this way moved West themselves, al-

### Let's go to San Francisco



IKE AND TINA TURNER

tracted by the chance of more recordings and better paid live appearances.

Ike Turner for instance took his wife Tina to live in LA and set up his own Bolic Sound Studios, while Southern blues singers, like Jimmy McCracklin and Lowell Fulson, also made the move and added enough of a soul tinge to their sound to attract a new, younger audience.

Gospel music has

always thrived in the store-front Baptist churches of Los Angeles and many major talents like Billy Preston, Bettye Swann, Lou Rawls and, most notably of all, Sam Cooke, emerged from this background.

Cooke, tragically shot dead in a motel incident when at the summit of his career, was one of the true fathers of today's soul music.

Like New York, LA has always been full of small, usually short-lived but often highly creative record operations and it was from a background as freelance producer / arranger that Barry White emerged as THE superstar of soul '75.

Tamla Motown's move to LA in the early seventies brought a host of new talent into the city; Stevie Wonder, Marvin Gaye, Diana Ross and former Temptation Eddie Kendricks heading the new, West Coast sound of Motown to add to the already established talents of locally based stars like Ike and Tina and Bobby Womack.

## Muscle Shoals

AWAY FROM the major recording centre of Memphis, and New Orleans, the Deep South is studied with small-time operations, most of which lease their product to major Northern companies.

But while such outfits may be relatively small, their contribution to soul music has been enormous.

Since even most Northern artists hailed originally from the South (including Wilson Pickett, Johnny Moore of the Drifters, most of the Temptations, Jimmy and David Ruffin, hosts more) the importance of those roots is obvious.

Among the more suc-

cessful operations is in Muscle Shoals, Alabama, where Jim Hall, besides producing all the early Osmonds sides, has worked with many of the soul greats and, through his own fame label, gave us talents of Clarence Carter and Candi Statton.

Almost as successful has been the Macon Sound, developed by Otis Redding's one-time manager Phil Walden.

James Brown, the generally acknowledged consistent brand-leader of the whole soul movement, still bases his complex activities in the Deep South, working out of Augusta, Georgia.

Nashville, capital city of country music, has also produced a lot of fine soul, notably by Joe Tex - "The Preacher" - Joe Simom, and a variety of artists on the Exxello A-Bet and Nashboro labels.

Virtually any town of size in the South has a recording operation of some sort or other, and most concentrate on black artists and soul music.

## Miami

THOUGH IT has only been with the merger of George and Gwen McCrae, KC And The Sunshine Band and their cohorts that the Miami Sound has won recognition in its own right, it has long played an important role in black American music.

Given Florida's proximity to the West Indies, like New Orleans it has influenced the devel-



GEORGE McCRAE

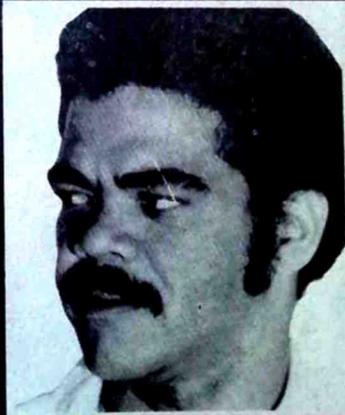
opment of reggae and the large numbers of Cuban exiles living their have also added flavour.

Atlantic have their important studios in Miami and they, like the nearby TK set-up, rely on a close-knit team of session musicians and back-up singers, most of whom have also found stardom in their own right.

Masterminded by veteran white pop singer Steve Alaimo and wily old white producer Henry Stone, the TK operation might be relatively small but it hasn't been afraid to take on the majors and has managed to survive by the expedient of licensing deals with those better equipped for national distribution.

Stone gained early experience working with Ray Charles, and equally experienced are such TK producers as Alaimo, Clarence Reid and Willie Clarke, who churned out a stream of hit records for talents like Betty Wright (signed by TK to RCA), Miami, George McCrae (whose "Rock Your Baby" was THE hit record of '74) and his wife Gwen.

# 'DAT'S A HIT!



# 'DAT' BY PLUTO



nems

Opal on PAL 5



JAMES BROWN



# Sound Of Soul



## New York

IT'S THE sound of New York which dominates today's disco boom in America where Gloria Gaynor is rightly dubbed "Queen of the Discos" and arranger / performer Van McCoy can seemingly do no wrong. The Big Apple has now been restored to the place it long held as melting pot of the nation's soul sounds.



**GLORIA GAYNOR**

Atlantic's first soul super - star, his jazz and gospel orientated records for the company being his creative best though his later ABC recordings far surpassed them in sales. Ruth Brown, the Coasters (who split their time between LA and New York) and the locally developed Drifters were other major Atlantic acts. New York's Apollo Theatre has long been the Mecca for live soul, the goal for aspiring soul stars from all over America and a whole host of labels sprang up to sign and record these newcomers. Old Town, Calla, Gone, End, Roulette, Fire,

Atlantic was the first, and remains the most important New York based soul operation. Yet many of that company's biggest successes were recorded elsewhere, notably in Memphis, Miami and Muscle Shoals where artists like Aretha Franklin, Wilson Pickett, Solomon Burke, Don Covay were sent to record. Many other Atlantic hits actually came through licensing deals with smaller Southern companies (the case with Joe Tex and Percy Sledge). Ray Charles, himself a native of the South, was

Fury, Bang, Shout, Heritage and many other labels, big and small vied with each other not just for artists but for his songs churned out by the legendary writing "factory" operating from the Brill Building on Broadway. The "factory" included writers like Mike Leiber and Jerry Stoller, Gerry Goffin and Carole King, Barry Mann and Cynthia Weill, Phil Spector and Bert Berns.

Working alongside Leiber and Stoller, Phil Spector evolved the "Wall of Sound" style which brought hits for the Crystals, the Ronettes and Bobby Sox and The Blue Jeans. He later shifted his operation to Los Angeles, while Leiber and Stoller along with Atlantic's Jerry Wexler persevered with their own Latin - influenced beat which had given them success with the Drifters and Ben E. King.

Today, New York's Latin - speaking black and Puerto Rican population is again exerting an influence through the salsa style, very big in the discos. But the city still has some way to go before it again enjoys the pre-eminence it found when the girlie groups like the Shirelles, the Royalettes and the Chantelles were the biggest thing around.

## New Orleans

OF ALL America's cities, New Orleans has evolved, arguably, the most distinctive form of soul music, with its basis not in the guitars but in the piano and the brass, styled on the music of the old street marching bands.

Today, New Orleans' soul is totally dominated by the work of multi talented Allen Toussaint. Together with his white business partner Marshall Sehorn, Toussaint has master - minded a consistent run of distinctive hits, not just for local artists but also for visitors.

But in earlier days, the Crescent City Sound hinged round what came out of the old, run-down Cosimo Studio.

Building their music on the earlier New Orleans Rock 'n' Roll styles laid down by black artists Fats Domino (working with bandleader Dave Bartholomew), Paul Gayten, Smiley Lewis, Little Richard, local soul artists evolved their own simple and laid back style, relying on gently hypnotic rhythms and small combos, rather than the welter of strings and brass employed elsewhere.

## New Jersey

AS ONE Half of the Mickey and Sylvia partnership, Sylvia Robinson was a big R&B star of the Fifties, notably with 'Love Is Strange'. Today, she and husband Joe Robinson are the key figures behind the emergence of the New Jersey Sound.

Owners of the All Platinum group of labels, Joe and Sylvia have nurtured their sound and seen it grow from modest early success to its current high.



**SHIRLEY & CO.**

Members of the Moments are also company executives and one engineers many of the recording sessions besides being the cousin of Shirley Goodman who as Shirley hit big in 1975 with 'Shame, Shame, Shame'.

## Chicago

CHICAGO - "The Windy Centre" has long been a major recording centre for black music.

Chess Records was the major force in Chicago during the great blues boom of the early Fifties which made major stars of Howlin' Wolf, Sonny Boy Williamson and Muddy Waters.

When tastes swung to Rock 'n' Roll, Chess came through with Bo Diddley and Chuck Berry. Then came the advent of soul, and Chess scored with such diverse talents as Etta James the smooth harmonising Dells, Fontella Bass and Little Milton.

Vee Jay was another major company in the city. Besides issuing early Four Seasons and Beatles hits they also had a large roster of black artists including bluesman John Lee Hooker and then teenage organ playing prodigy Billy Preston. But despite their hits, Vee Jay folded, so too did lesser known but artistically important operations like Revlon.

Okeh, the old R&B arm of Columbia Records, found much of its product in Chicago and artists like Major Lance and Billy Butler have subsequently become heroes of the Northern Sounds movement over here.

## Blue Eyed

WITH THE success of Scotland's Average White Band, blue - eyed soul (the tag given to soul music performed by white artists) is at last gaining deserved credence as a valid offshoot of the music.

What really made the breakthrough was the acceptance of the Average Whites by black American audiences. That was the ultimate seal of approval blue - eyed soul lacked.

Actually, there have been some classy white soul performers on the scene right from the early days of the music. Bill Medley and Bobby Hatfield, (Righteous Brothers) recorded 'You've Lost That Lovin' Feelin', the ultimate Phil Spector "Wall of Sound" classic, regarded by many as the greatest pop record ever.

**NEXT WEEK:**  
**PART 2:**  
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- (Sending Out An) SOS  
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- 7-6-5-4-3-2-1 (Blow Your Whistle)  
RIMSHOTS
- Hypertension  
CALENDER
- Dolly My Love  
THE MOMENTS
- Wedding Ring  
TIMOTHY WILSON
- Sho' Nuff Boogie  
SYLVIA & THE MOMENTS
- Singing The Blues  
ELENORE MILLS
- Night People  
HANK BALLARD & THE MIDNIGHTERS
- Beautiful Woman  
DEREK MARTIN
- Hey There Sexy Lady  
HANK BALLARD & THE MIDNIGHTERS
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11. PINK FLOYD



12. PANG PEOPLE



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14. YES

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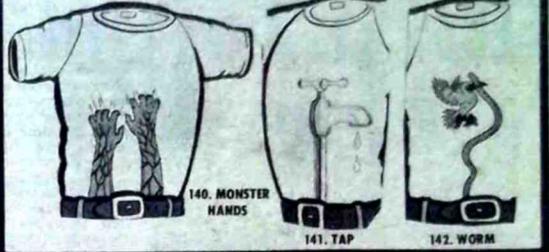
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76. BOOT AND FRIEND



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78. STATUS QUO



93. BOOZE



94. JAMES DEAN

**DESIDERATA**  
GO PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE AS FAR AS POSSIBLE WITHOUT surrendering on good terms with all persons. Speak your truth quietly & clearly, and listen to others, even the dull & ignorant; they too have their story. Be Avoid loud & aggressive persons; they are vexatious to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Be Kept interested in your own career; however humble it is, a real conviction in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is, many persons strive for high ideals, and everywhere life is full of heroism. Be Kept cheerful in the worst of times; for a cheerful mind is the best of all.

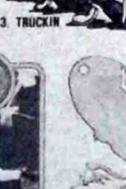
80. DESIDERATA (Complete Poem)



97. HEDGEHOGS



98. THE WHO



99. NEW ZEPPELIN



100. BOWIE



101. SAVE ENERGY



92. MCEWAN'S



102. ROLLERBALL



103. TUBULAR SHELLS



104. COLT 45



105. ELTON



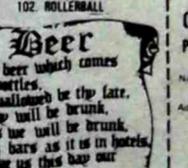
106. BEER RUNS OUT



107. EAGLE



112. NEW ELTON



119. OUR BEER



108. SPARKS



109. ALEX HARVEY



110. ROXY



111. COCKNEY REBEL



116. ENGLISH LION



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# james hamilton's DISCO PAGE

## 'Disco Forum'— dateline USA

LAST WEEK, (January 20-23), there gathered at the Roosevelt Hotel in the heart of Manhattan a forum of disco DJs, club owners, equipment manufacturers and record producers who had journeyed from all corners of the United States and Canada and from as far as Britain, Hong Kong, Trinidad, Puerto Rico, Japan and Nigeria.

They all came together to exchange ideas and exhibit their wares at Billboard magazine's First International Disco Forum, DISCO 76. As the only disco DJ to attend from Britain, I hope that I represented your interests well. Rather than talk about the Forum now though, I'd like to tell you everything I learnt about the fascinating New York disco scene.

So much US disco music these days is dominated by a metronomic beat carried by loudly slurping cymbals and hissing hi-hats that there has to be a reason — and there is.

The Americans have finally gone back to dancing, and typically have become hung up on doing formalized dance steps, just like in the old days of the classic dance crazes. The current craze is still the Hustle, and knowledge of the Hustle explains everything. Latin or Spanish in origin, the Hustle is excitingly like a slowed-down version of the Jitterbug! In fact, champion dancer Barbara Tucker even refers to it as the Swing-Hustle, for to dance it in the New York style you do not let go of your partner's hands at all. Because it needs a steadily constant beat, all the records designed with dancers in mind have a

### The Americans have finally gone back to dancing and the old days of the classic dance crazes'

constantly ticking rhythm.

More than that — the New York style of DJing has become possibly the most demanding and skilful of all, because the DJs have to keep the rhythm going even when changing from record to record if they don't want to lose their dancers in mid-step.

This has led to the use of turntables with variable speeds (more next week about other equipment). As DJ Alex Kabbaz uses them, he will start by playing a record at its normal speed, then gradually speed it up until it's the same speed as the next record he's going to play, which he then synchronizes over the one that's already playing, with no discernible joins!

The rest of this page — just for this week — is given over totally to the type of sounds that are currently being played by DJs like Alex in New York's discos. Some are known, others less so.

THIS WEEK James Hamilton devotes the whole of his page to the American Disco scene. He was there last week representing Britain at Billboard magazine's First International Disco Forum.

## import picks

### The New York sound starts here

THE SALSOU ORCHESTRA: Salsoul Rainbow / Salsoul Hustle / Tangerine / Chicago Bus Stop (Salsoul LP, Salsoul SZS 5501)

If at times Disco '76 seemed a bit like the Salsoul Convention it was deservedly so, as no other music or label so aptly sums up the New York disco sound. The Hustle is a Latin (Spanish) influenced dance, as is this music, which was produced in Philadelphia by Vincent Montana with most of MFBS playing. Due out here soon on Epic.

THE FATBACK BAND: Spanish Hustle / Do The Bus Stop (Raising Hell LP, Event EV 6905)

You all know the hit, but the Spanish Hustle is a different and pure NY sound with hi-hat ever present. Basically fast instrumental with just a few chants and gruff "ole"s amongst the pronouncedly Latin percussion.

EDDIE DRENNON & BBS UNLIMITED: Let's Do The Latin Hustle (Collage LP, Friends & Co FS 108)

Already a popular import here, The Latin Hustle is joined by other similar rhythmic items on this hot new album, which was one of the big attractions at Disco '76. THE MIGHTY CLOUDS OF JOY: Mighty High (Kickin' LP, ABC ABCD 899)

Being played like a number one single on the Soul stations, this is the Mighty Clouds' best yet since going secular. Smashing cymbals and a beautifully bouncy beat push the smooth though frantically hollered jigger along.

BRASS CONSTRUCTION: Movin' / Chargin' / Dance (Brass Construction LP, UA UA-LA 545 G)

Decidedly the hottest new album — and indeed act — of the last week, these hunks of funk are from the same stable as B.T. Express. Polyrhythmic as hell, with just a few chants amongst the brass, they get a groove going that literally don't quit.

DENNIS COFFEY: If You Can't Dance To This You Got No Business (Finger Lickin' Good LP, Westbound W-212)

Super-session guitarist



FRANKIE AVALON



FATBACK BAND: Latin flavour

Coffey (who scored with Scorpio four years back) comes up with some nice guitar tones on a bouncing funky album that is full of good instrumentals to please both Hustlers and Funksters. Check his version of Bowie's Fame.

THE ATLANTIC DISCO BAND: Bad Luck / Do What You Feel / It's Love / Buckhead (Bad Luck LP, Ariola America ST-50004)

Britain's DJ's have been onto Bad Luck as an imported single (Ariola America P-7611) for months, but in the States it's only recently broken through. Propelled at socking pace by ace drummer Earl Young and sweetened by strings, it's an archetypal fast hustler, joined now on LP by other choice instrumental cuts.

THE SOFTONES: That Old Black Magic (Aveo AV 4663)

Some measure of the current standing of this Silver Convention-styled remade standard is that when things got serious for the few remaining competitors in Disco '76's Hustle heats, this is what they wanted to dance to.

CAMEO: Find My Way (Chololate City CC 001)

Slurping cymbals (but of course!) and a bouncy beat make this soulful falsetto group thumper a real goodie, which should be big in Britain.

ANDREA TRUE CONNECTION: More, More, More (Buddah BDA 515)

A huge NY hit, this Tom Moulton mixed girlie group hustler locks perfectly over the beat on Donna Summer's similar cooling — hence its popularity with disco DJ's.

to burbling bass rhythms that push along at a terrific rate.

HOUSTON PERSON: Disco Sax (Get Out'a My Way! LP, Westbound W-213)

Although none of the other good tracks have the disco power of this bouncing thudder that's so big here, they do confirm that Houston could be a sax player in the Jr. Walker mould. Good listening, while the hit track is a must.

MICHAEL ZAGER'S MOON BAND: Do It With Feeling (Bang B-720)

Ex-10 Wheel Drive, Zager (who doesn't know Evans from Adam!) gets a fast thump beat bounding along in front of some chanting, and should win many friends in Britain for doing so.

BOBBY MOORE: Try To Hold On (Scepter SCE 12417)

The Anything Man is back, talking to an excitable young lady on the phone, begging her to try to hold on until he can get her in person! All to a Tom Moulton-mixed volume beat that's bound to get Britain all excited too.

FRANKIE AVALON: Venus (De-Lite DEP 1578)

Likely to be the biggest hit of them all, as radio will love it, here's Frankie back doing a 1976 disco remake of his 1959 oldie. And it works beautifully!

CY COLEMAN: Chlao (RCA PB 10440)

And still they come this time the lovely oldie (still linked in my mind to Spike Jones's send-ups) gets a sparse but fast instrumental — with voices treatment.

RHYTHM HERITAGE: Theme From S.W.A.T. (ABC 12135)

Sounding much like Shaft, the telly theme is currently a big hit. THE CHARLES RANDOLPH GREEN SOUNDE: Star Trek (Ranwood R 1044)

The best disco treatment yet of the telly theme, this gives the haunting melody a typically hustling setting which should make it big here.

## new spins

UNFORTUNATELY, ONLY a few of the really typical New York-style disco records are available in this country. Luckily the WING & A PRAYER FIFE & DRUMS CORPS' Baby Face (Atlantic) is the epitome of the sound (and has itself been an immense influence), as is



BOBBY WOMACK

THE O'JAYS' I Love Music (Phila Int). Another of the real NY biggies is PENNY McLEAN's Lady Bump (EMI), while BIDDU's Jump For Joy (Epic) and his production of JIMMY JAMES & THE VAGABONDS' I Am Somebody (Pye 7N 45472) — both incidentally British B-sides — are huge over here. Also RALPH CARTER's Extra (Mercury) is another of the few UK-issued NY hits. The following are the only other current Hustlers that are available here.

PAPA JOHN CREACH: Joyce (I'm The Fiddle Man LP, Buddah BDLP 4039)

Although the NY discos are using a single of this ultra-fast instrumental, it is available here in album track form. Fiddling Papa John doesn't get much of a look-in amongst the busily wukka-wukking music of his Midnight Sun Group, who are excitingly energetic.

THE DISCO SOUND OF ANDRE GAGNON: WOW (Decca FR 19618)

Full marks to Decca for rushing this Canadian import that's currently getting hotter by the minute in NY. A fast instrumental with impressively dramatic piano noises, it's truly typical.

JUGGY JONES: Inside America (Contempo CS 2080)

Most eagerly awaited release of the week, this much-imported bubbling bouncer is long past its peak in NY. A two-part instrumental featuring incredible rhythm that both funks and hustles. It could be a British smash and is certainly the most UK-orientated of the lot.

With a fast bass groove goin' on and a galloping tempo, this long track is well established as the prime disco cut from Bobby's new album, while the truly lovely Daylight is a lazy throbber that's got radio play all sewn up.

hit hustlers. Teddy by the way has split from Harold, whose Blue Notes feature Sharon Paige while Teddy's version of the group has him backed up by three guys and three gals, also called the Blue Notes (for the time being).

HAROLD MELVIN & THE BLUE NOTES: Tell The World How I Feel About 'Cha Baby (Wake Up Everybody LP, Phila Int PIR 69193)

This fast-sizzling album track is getting played by the Soul radio stations like a smash single, and a rightly too. Long with a flowing melody and a great throaty vocal by Teddy Pendergrass. It features continually hissing hi-hat as do all the big

## james' top ten

This week my Top Ten is compiled by ALEX KABBAZ, editor of Discotheekin' and the DJ responsible for the great music heard at Disco 76 (of which this chart is an accurate record). Discotheekin', a monthly disco trade magazine of immense interest to anyone wanting info about the US scene and upcoming disco hits, is available air mail at one dollar fifty cents per issue from 24 W 87th St - Suite One, New York, NY 10024, USA.

- 1 MIGHTY HIGH, Mighty Clouds Of Joy (Kickin' LP, ABC)
- 2 SALSOU RAINBOW, Salsoul Orchestra (Salsoul LP, Salsoul)
- 3 FIND MY WAY, Cameo (Chocolate City)
- 4 SUPER QUEEN, Wall Of Steel (Smile, thru GRT Canada)
- 5 SUN, Cameo (pre-release)
- 6 I AM SOMEBODY, Jimmy James & The Vagabonds (UK Pye)
- 7 SALS.A, Louis Ramirez (Cotique)
- 8 LET'S GROOVE, Archie Bell & The Drells (Dance Your Troubles Away LP, TSOP)
- 9 W.O.W., Andre Gagnon (UK Decca)
- 10 MOVIN' etc, Brass Construction (Brass Construction LP, UA)

## star tip

"J.W." OF the J.W. Roadshow (Haverhill, Suffolk) wants to know the cure for a problem that's especially common with imported American singles. He finds that continual cueing of the most popular singles often makes the start of the record very crackly, as the stylus cuts a hiss into the grooves.

Well, J.W., my own answer to this problem — which is likely to upset hi-fi freaks! — is to cue up any new single that might be

pressed in low-grade vinyl, and then to wind the turntable backwards about a quarter revolution, at which point I press down on the pick-up head while moving the turntable slightly from side to side. This leaves an audible snick in the lead-in groove, so that when cueing — up in future I just need to catch the record on the slip — mat immediately after hearing the snick and I know then that the stylus is poised at the start of the music.

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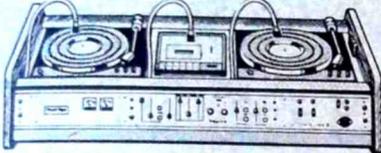
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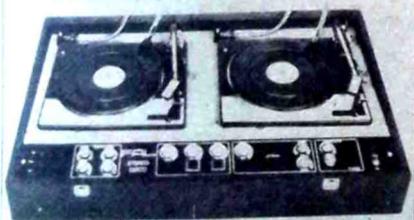
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With effect from the FEBRUARY 76 edition DISCO MIRROR will be available on annual subscription only.

Exciting expansion plans for 1976 are already being formulated to further expand the services offered by DISCO MIRROR, and, for only £5.00 per year you can participate and benefit from the massive growth potential of the disco market to be reflected only through the pages of DISCO MIRROR.

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**THE HIT SINGLE FROM JETHRO TULL - LIVING IN THE PAST**

CHS 2081

ON **Chrysalis** RECORDS

# TUNE IN

## Radio

# Beacon ready to march on

READERS have been writing in about Beacon Radio, mentioned recently in the Tune In columns. To answer some questions, Beacon Radio is the Wolverhampton station in the IBA network, which is due to open in March this year on 303 metres.

The managing director, Jay Oliver, is appointing staff, and you may remember Chris Carey (Spangles) had his name linked with the operation some time ago.

Allan McKenzie is the programme director Mark Williams and Mike Baker are two disc jockeys already signed.

Roger de Freitas, the radio and TV editor of the trade paper Broadcast is also joining the station in the news department.

The station will be serving the West Midlands, the Black Country, and is based in Wolverhampton on the Tettenhall Road.

### LOOK FOR

Look for Bo Flyers, Rupert Bear and Arrows on Saturday Scene on January 31st. Also Alan Price, Sailor, Chris Spedding, Fancy, Roy Wood, Slik, R & J Stone and Rogue, on Super-sonic.

### LISTEN FOR

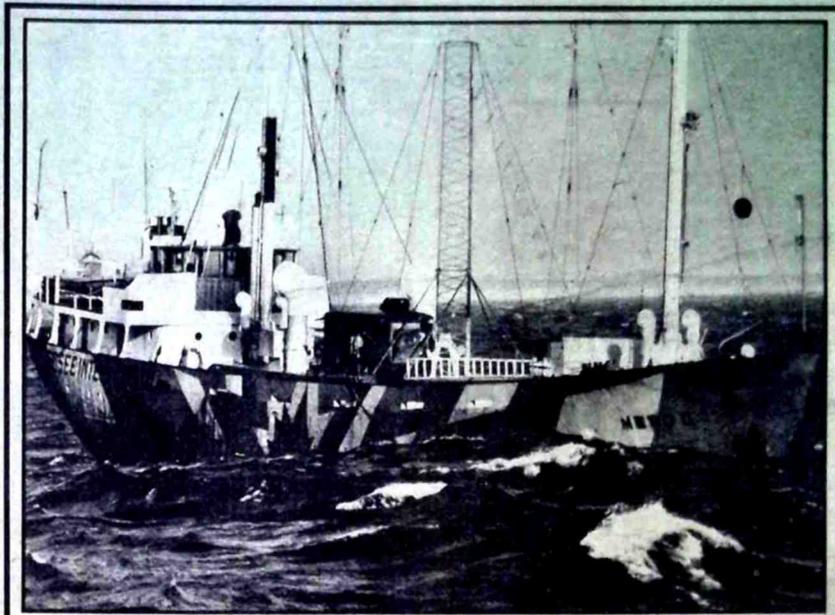
Listen For Ralph McTell's Top 12 at 1 pm Radio One on Saturday January 31. In Concert at 6.30 will be Ace and AJ Webber. Radio One on

Sunday at 5 pm Insight is about the Sound of New Orleans. Charlie Gillett, Allen Toussaint and drummer Earl Palmer talking about times from Fats Domino and Lee Dorsey to Labelle and Dr John.

### BLEEPS

RONAN swallowed his Corn Flakes the wrong way last week when he found out that the Radio Mi Amigo boss had been having talks with Meister and Bollier. Former Caroline man Dennis King in London last week looking around Radio Luxembourg resting its Battle of the Giants series.

DONNY OSMOND albums part of a package being exported by record company to Russia. Crispian St John amongst those keen to know about the future of the Mebo. Robin Banks on his way back from the Peace Ship Full review next week of your letters about the letter from Aeronautical and Maritime.



### Film



## Bottoms up and carry on

**CARRY ON BEHIND:** Cert A. General Release Now.

THIS film is unbelievably, the 27th in the long - running Carry On Series. The story (!) is set on a caravan holiday site somewhere in the country which is run by Major Leep, played by Kenneth Connor.

Staying on the site are an archaeologist, Kenneth Williams, his assistant, Elke Sommer, and a variety of other characters played by the Carry - On regulars.

As can be expected, all sorts of crazy situations arise which enable the cast to either shed their clothes (discreetly, as this is family entertainment!) or utter typically British double entendres (again, not too naughty) mainly constructed around the word "it".

If all this gives you a sense of deja vu then don't worry. If you've seen one Carry On film, you've seen them all. It still amazes me that the series is so popular, but judging by the audience reaction to Carry On Behind it will be a monster hit.

For regular fans the film also stars Bernard Bresslaw, Joan Sims, Jack Douglas, Windsor Davies and Peter Butterworth.

MIKE CHILDS

# All quiet on the Mebo front

RNI BOSSES Erwin Meister and Edwin Bollier are keeping quiet about the future activities of the Mebo 1 and 2.

Despite the story in last week's Record Mirror & Disc, there is still no firm news about the future of the station, though the disc jockeys on their way to the ship are still banking on the ship returning to the North Sea.

The Caroline organisation has strongly denied that the Mi Amigo operation will pull out of Caroline, and it was learnt this week that there is a two year contract at present in operation between both Ronan and Radio Mi Amigo.

However, it is not expected that the Mebo will be run by Meister or Bollier, but instead another financier would organise the programmes from the ship. A possible candidate for station manager is Adrian Van Landschoot, the former Radio Atlantis boss.

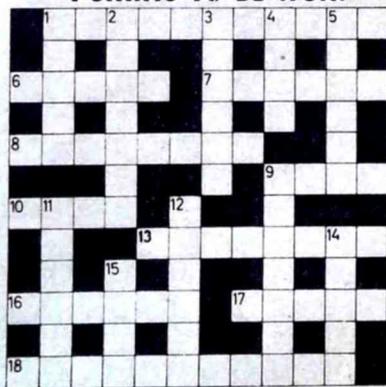
Bollier told Record Mirror & Disc this week that he would have "news in seven days."

## RECORD MIRROR & DISC

### CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Frescoe - Le - Rave Record Mirror & Disc Freak T - shirt. Send your entries to Crossword P.O. Box 195, Spaight House, 1 Bonwell Road, London, N7. Entries must arrive by February 4.

### FIVE FRESCOE-LE-RAYE T-SHIRTS TO BE WON!



#### DISCWORDS No. 508

#### ACROSS

- 1 Joni's hissers (6, 5)
- 2 Not Mars (5)
- 7 One whose existence is questioned by Supertramp (6)
- 8 They have extra associations with George Harrison (8)
- 9 As snug as Mr Powell, by the sound of it (4)
- 10 How James Taylor's Slim went down the mud? (4)
- 13 The Captain's mate? (8)
- 16 Jim, a singer of forty golden grats (6)
- 17 Defence system which Golden Earring loved? (5)
- 18 First ones of a band with the same name (11)

#### DOWN

- 1 A name to go with Hackett (5)
- 2 How Mud's Dave got on? (7)
- 3 Stevenson's one (6)
- 4 Eager to be embraced by David Essex (4)
- 5 Daft ones which were heard at Christmas? (6)
- 9 US city band (7)
- 11 Setting for Bob Marley's live album (6)
- 12 Annoys in the way that Tommy Bolin's LP does (6)
- 14 People like Steely Dan's Katy (5)
- 15 "It's all... Now Baby Blue" (4)

#### DISCWORDS No. 507 Solution.

ACROSS: 1 Hard Times, 7 Admit, 8 Darlin', 9 Knight, 10 Change, 13 Miller, 15 Marc-e!, 18 Ramble, 19 Dread, 20 Serenader.

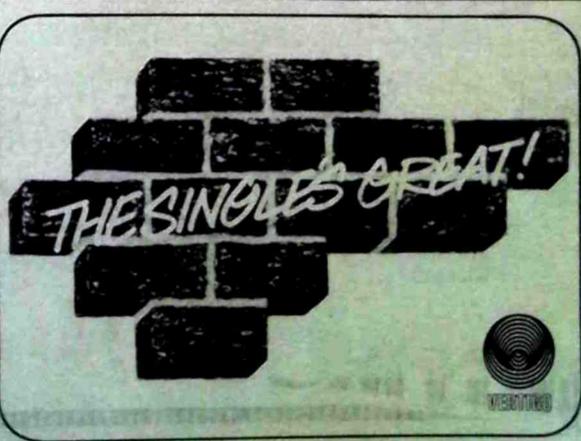
DOWN: 1 Ham-mill, 2 Ritchie, 3 Todd, 4 Martha, 5 Jack, 6 Intae, 11 Hoarded, 12 Nuclear, 13 Moore, 14 Leiber, 16 Lady, 17 Dean.

### No 508

NAME .....

ADDRESS .....

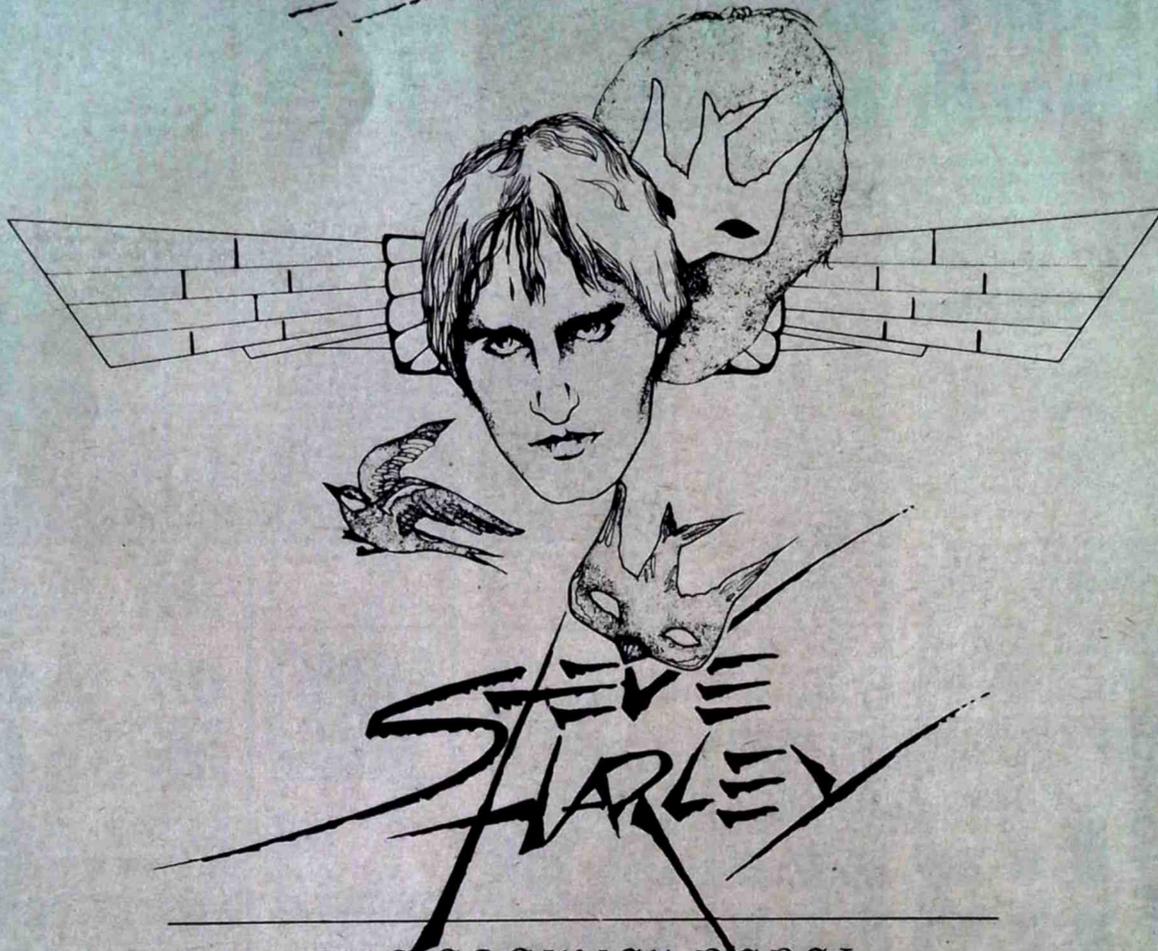
Please state T-shirt size: Large / medium / small. Ring appropriate size.



# WINGLESS FLIGHT

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FEBRUARY 12th **NEWCASTLE CITY HALL**

FEBRUARY 13th **NEWCASTLE CITY HALL**

FEBRUARY 15th **LIVERPOOL EMPIRE**

FEBRUARY 16th **MANCHESTER FREE TRADE HALL**

FEBRUARY 18th **BIRMINGHAM ODEON**

FEBRUARY 19th **BIRMINGHAM ODEON**

FEBRUARY 21st **BRISTOL COLSTON HALL**

FEBRUARY 22nd **BRISTOL COLSTON HALL**

FEBRUARY 24th **SHEFFIELD CITY HALL**

FEBRUARY 25th **LEEDS UNIVERSITY**

APRIL 12th **EMPIRE POOL, WEMBLEY**

ALBUM INCLUDES THE NEW SINGLE

# 'WHITE WHITE DOVE'

EMI 2409



# essinglessingle **singles** nglessinglessii inglessinglessi **singles** essinglessingle

by Ray Fox-Cumming

## SLADE'S RUDE ROCKER

**SLADE: Let's Call It Quits** (Polydor 2058 690)

One of Slade's best, a slow, heavy rocker with rude words that are just about oblique enough to get by on any radio play and some deliciously lascivious guitar, the whole beautifully produced by Chas Chandler.



**RONNIE WOOD: miss Bayou** (Warner Bros K 16679)

Ronnie Wood's one of those musicians that nobody seems to say a bad word about these days, so this'll probably be thought blasphemous. I don't like this record; the vocal's a pain and the guitar sound is muddy and I don't care if he is the best thing since sliced Clapton.

**COMMANDER CODY & HIS LOST PLANET ARMEN: Lightnin' Bar Blues** (Warner Bros K 16700)

Hillbilly sound with plunkety plunk guitar, frisky fiddle and yowling vocals. It doesn't add up to a hit.

**THE FOUR SEASONS: December 1963 (Oh What A Night)** (Warner Bros K 16686)

Superior disco record with highly infectious vocals and nice use of brass. Already justifying the thumb up.

**SMOKEY ROBINSON: Quiet Storm** (Tama Motown TMG 1019)

The title track of Smokey's latest album. Soft and smoochy and a LP trailer, but unlikely to make any impression on the charts as a single.

**HELLO: Star Studded Sham** (Bell 1470)

New York Groove showed that Hello had at last got a style of their own and this confirms it. It's got a good beat with handclap effects helping out, Bob Bradbury's lead vocal is really excellent and the back-up voices are most skilfully deployed. The chorus isn't as good as New York Groove's, but no matter - this will be a hit.



**JONATHAN KING: The Happy People Song** (UK 122)

Jonathan at his most whimsical and silly. Absolutely frightful, the chorus especially unspeakable and thankfully it won't be a hit.

**DES O'CONNOR: I write The Songs** (Pye 7N 45574)

Barry Manilow and David Cassidy have both done good versions of this recently, so now by way of a change here's a really rotten one from the O'Connor person. He delivers in a phoney American accent with no feeling for either the words or the melody. He certainly doesn't deserve the arrangement, which is very good.

**BRIAN PROTHEROE: The Good Brand Band Song** (Chrysalis 2083)

This, (I think), is the second single to come off Brian's splendid *Pick Up* album and it has a much better chance of making it than his last. Very much the same kind of sound that gave him a hit with *Pinball* some time ago with extra fortification all round.

**AMEN CORNER FEATURING ANDY FAIRWEATHER LOW: (If Paradise Is) Half As Nice** (Immediate IMS 103)

They used to be called just Amen Corner, but immediately are obviously determined to cash in all they can on Andy's present success. This was an enormous hit in its time and I suspect it will be an enormous one again.

**ALAN PRICE: Goodnight Irene** (Polydor 2058 682)

The song is much beloved of sentimental drunks falling out of pubs and enough of them should buy it to make a big hit. Not quite what one usually expects from Mr Price, but he sings it delightfully.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

**THE ISLEY BROTHERS: For The Love Of You** (Part 1 and 2) Epic EPC 3865)

Super - smooth soul and an each-way chart bet.

**ARTHUR MULLARD: Yus My Dear** (RCA 2639)

Arfer sings the theme from the TV series of the same name in which he stars with Queenie Watts. The result sounds like the theme from *Those Magnificent Men In Their Flying Machines* meeting *Bernie Cribbins* with a sore throat.

**COMMODORES: Sweet Love** (Tama Motown TMG 1018)

Superlative piece of soft sophisto soul of the kind that's admired by many but bought by too few to land a chart placing.

**MURRAY HEAD: Say It Ain't So** (Joe Island WIP 6252)

Murray Head is one of my very favourite singers and here he puts his high, haunted, desperately sad voice to stunning effect on a beautiful epic song of his own making. It isn't remotely commercial and it won't be a hit, but I do hope some brave and enterprising DJ will at least give people a chance to hear it.

**TOBY: So Good I Had To Come Back For More** (Rak 229)

Mediocre up-tempo number performed by a group that prefer to shriek rather than sing - maybe they can't help it.

**ANDY WILLIAMS: The Other Side Of Me** (CBS 3904)

I was hoping there'd be a record which would allow me to astound you with my latest word discovery - *The Big Apple* - but sadly Andy Williams seems scarcely appropriate. Shame. Andy does exactly what you'd expect with Neil Sedaka's song and I prefer Neil's version. Hang on a mo, Neil comes from the Big Apple doesn't he?



ALAN PRICE: unusual

Songwords



### FOREVER AND EVER

Written by Martin & Coulter

Sung by Silk

As it was in the beginning then so it should end  
Don't let a lover become just a friend oh no  
I made you a promise I vowed I would keep  
The candle's still burning  
The river runs deep my love.

Didn't you know didn't you feel  
Couldn't you tell that it was real  
Couldn't you tell that it was real.

Chorus:  
I'll dedicate to you all my love  
My whole life through

I'll love you forever and ever  
Everyday every hour we share  
I'll treasure you I swear  
That I'll love you forever and ever.

What we joined together let none tear apart  
We give one another our hand and our heart my love  
Ashes to ashes  
Dust to dust  
Will love last forever I know that it must my love  
Now you can see now you can feel  
Now you can tell that it was real.  
Now you can tell that it was real.  
Repeat chorus and fade.

(c) copyright 1975 Martin & Coulter Music Ltd.

THE ALBUMS GREAT!

# albums albums albums albums albums

## Harley's flight of fancy?

**STEVE HARLEY AND COCKNEY REBEL: Timeless Flight (EMI EMA 775)**

This is not as consistently good or disciplined as *The Best Years Of Our Lives*, but then I never expected it to be. Steve Harley's a man of erratic talents and self-control and it was virtually inevitable that, once he'd become accustomed to his new musicians, his work would return to a mixture of brilliance and boredom, peppered equally with successes and excesses. Well, that's what has happened, but there's enough of Harley at this best to make this album a must (for me at any rate) and his musicians—serve him so well that it's easy to overlook some of the mistakes.

To start with the album's finest points, the closing track on side one, *All Men Are Hungry*, is without a shadow of a doubt the best thing Steve has ever written, with an exquisitely constructed lyric and haunted feel. Side two's highlights are *Nothing Is Sacred (It's Everything Else)*, jam-packed with lyrics but all of them fascinating, and *Black or White*, which I still rate as a great track despite the densory snorts that have assailed it from all quarters of the business ever since it was released as a single.

The album's first and last tracks both ought to have been great, but both are seriously flawed—the former, *Red Is A Mean Mean Colour*, by a heavy-headed and long-winded lyric, which Steve could easily have pruned properly had he had the mind to do so and the latter, *Don't Go, Don't Cry*, a splendid spiky thing, simply by the fact that Steve didn't know when to stop it.

The rest of the album (three tracks) is so-so background music. Despite all the imperfections, I'll be surprised if *Timeless Flight* doesn't end up among my favourite five albums of '76.

Ray Fox-Cumming



**STEVE HARLEY**

tracks penned by her and husband Don Bryant. Witness the agony of 'I Needed Somebody' or how she throws away Mitchell's funk on 'Love Played A Game'. A great stylist who will always have to live in the shadow of Al Green and Willie Mitchell unless she does something about it quick. In the meantime we have an excellent album that might not sell as many as it should unless you all wise up, quick.

David Hancock

**LIMEY: Limey (RCA SF 8463)**

This is without doubt one of the best "first" albums I've heard from any band. Usually bands rush into their first album full of enthusiasm and short on sense. Limey have produced a polished, exciting set of songs you would expect from a band who already had a few albums under their belt. They are currently being supported by a fair amount of pre-release publicity, which sometimes is a bit suspicious.

However, in this case, it's not to prop up a weak product, but to ensure everyone knows how talented Limey actually are. There isn't one weak song here. If comparisons are to be drawn, they sound a little like early Lindisfarne, but meatier. They have a

mature sound — and what may be even more important, they have really good song words. I liked *Kensington Cowboys*, but the first track, *A Patchy Sky*, would make an excellent single —

Rosalind Russell

**GALLAGHER AND LYLE: Breakaway (A&M AMLH 68348)**

If success was judged on talent alone, Gallagher and Lyle would be stars. However, things don't always work out that way so G&L are having to make it the hard way. They've already produced a few competent albums, a couple of hit singles (when part of McGuinness Flint) and are now enjoying a small resurgence via Art Garfunkel's rather good job with their song *Breakaway*. I'm not sure it was a good idea for G&L to use the same track as the title though. They have retained their basic sound, with the acoustic guitar working in harmony with the accordion, and added a strong backing of other musicians. It's just a pity they didn't get *Breakaway* out as a single before it got such a lot of airplay as part of Art's new album —

Rosalind Russell

**THE THREE DEGREES LIVE (Philadelphia International PIR 9197)**

Recorded live at Baileys in Leicester, the Three Degrees are introduced as "The angels of song" (Oh really!); but alas this isn't a very heavenly offering, in fact it's down-right hellish in parts. Like most live albums, the sound quality isn't exactly the best, and it doesn't do the three ladies much justice as 90 per cent of the Degrees magic is seeing the sexy ladies in the flesh. The album contains most of their hits such as *When Will I See You Again*, *Dirty Ol' Man*, *Year Of Decision* plus one of their faces, *El's Don't Let The Sun Go Down On Me*. Sorry, I think it already has — Jan Iles

**THE ISLEY BROTHERS: Twist & Shout (DJSLM 2028)**

Early Sixties Isleys are not so far removed from the stuff they're doing now thanks to that very original vocal style, and this twist-based album

holds up better than early material by their contemporaries. Although the modern guitar work isn't there, the legendary title track makes it an album worth investigating, and not just dismissing as a re-issue for the purists. —

David Hancock

**DAVID BYRON: Take No Prisoners (Bronze ILPS 9342)**

A high-energy album from Uriah Heep's lead singer should please the head-nodders and the band's not so 'umble, or for that matter, subtle fans. More cacophonous than symphonic Byron allows a melody line then rocks it right on to overkill. Mick Box and Lee Kerslake are present with Ken Hensley sound-alike, Lou Stonebridge, on keyboards. It'll please the Heep fans because it's easy - to follow rock a few steps sideways of the Rollers but without the same success. If you can spot the almost note for note rip-off of *Bring It On Home* you'll notice it takes hostages rather than prisoners, bargaining them for delusions of adequacy.

David Hancock

**DOLLY PARTON: Dolly (RCA LSA 3260)**

Oh what a gall Dolly Parton would definitely keep you warm on a cold night if you put her on the turntable. Here she has selected personal favourite love songs, all of them penned by her own fair hand. It begins with the wonderful weepola *We Used To*, with a guitar intro not unlike the one used on Zep's *Stairway To Heaven*, and her rich sob-soaked voice and sincere phrasing makes any romantic hungry for more. Other Dolly faves are the tear-making bellyaching *My Heart Started Breaking*, complete with effective rain-type string sounds; *Because I love You* and *The Seeker*, Dolly my love; you are soooooo super-sentimental, sigh —

Jan Iles

**GLENN MILLER: A Legendary Performer (RCA DMP 20653)**

With the Swing being the thing in discos up and down the country, Glenn Miller's double album should be a fave amongst young jitterbug freaks. This collection of live and previously unreleased

performances by Glenn and his orchestra are unique, first because it's worth adding to your collection and second because it gets you in the swing; puts you in the mood and gives you the feeling that you're actually there at one of his pre-war shows. The sound isn't too hot (do not adjust your stereo sets 'cos it's in mono) but that doesn't matter one iota because the atmosphere is so electric. There's a good selection of material starting with *Moonlight Serenade* recorded at the Island Casino in 1939; *Pennsylvania 6-5000*, recorded at the Cafe Rouge of the Hotel Pennsylvania in 1940, and Glenn's sad farewell on his final Chesterfield radio show. Also included are a ton of his well-known swingers — *Tuxedo Junction*; *Little Brown Jug*; *Chattanooga Choo Choo* and *At Last*. A must for nostalgia bods. —

Jan Iles



**THE THREE DEGREES: not much justice.**

**KINKS: Schoolboys In Disgrace (RCA RS1028)**

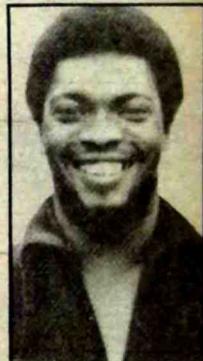
This can be loosely described as a concept album, although in a couple of places, the songs have been squeezed a bit to fit in with the concept. The theme, as you'd imagine from the title, deals with problems of being a schoolboy, bringing with it the difficulties of adolescence. But 'I'm In Disgrace' is a mature love song and doesn't fit in so well. Lyrics apart, the album is superb — and a vast improvement on the style they adopted for the 'Preservation' albums. There's more guts, more rock 'n' Roll and a little

less pretension. I think that's more than sufficient to carry the initial idea, which hasn't worked out so convincingly —

Rosalind Russell

**ANN PEEBLES: Tellin' It (London SHU 8490)**

Bed luck and mishandling have prevented Ann from fully achieving the world-recognition she so well deserves. Another factor could be her too close association with the ultra-distinctive Memphis sound of Willie Mitchell. Though it's here again, she manages to win out with some sensitive vocals, especially on the



**BOOKER T and the MG's: bunch of beauts.**

**BOOKER T AND THE MG'S: Union Extended (Stax 1045)**

Booker T And the MG's have become a household name thanks to their illustrious Green Onions hit way back in 1962. Now they have released an album of hitherto unreleased material. A must for Booker T fans because this bunch of beauts, with some fine orgasmic organ music, is as impressive as anything they've ever recorded. 1975 saw the tragic death of souldaddy Al Jackson, but forget the tears because Booker T's music still joyfully lives on and will do for years to come.

Jan Iles

THE HIT SINGLE FROM  
**JETHRO TULL - LIVING IN THE PAST**  
 CHS 2081  
 ON **Chrysalis** RECORDS

# Billbo Baggins

## "BACK HOME"



## NEW SINGLE



# WHO, WHEN AND WHERE

# Casino



G. T. MOORE AND THE REGGAE GUITARS, The University, Keele (Keele Park 371)

**'CRAZY'**  
b/w 'So Much Love'  
New Single available  
on State Records **STATE**



## THURSDAY

January 29  
CILLA BLACK, Bailey's, Leicester  
BARRON KNIGHTS, Nite Out, Birmingham  
MIKE REID, Bailey's, Watford  
CHAIRMEN OF THE BOARD, Variety Club, Batley  
SUTHERLAND BROTHERS AND QUIVER, The University, Warwick  
JULIE FELIX, Civic Hall, Aylesbury  
BROTHER LEES, Double Diamond, Caerphilly (867777)  
GENO WASHINGTON AND THE RAM JAM BAND, Bailey's, Oldham (061-652 8421)  
KURSAAL FLYERS, Pavilion, Hemel Hempstead  
SASSAFRAS, Memorial Hall, Barry  
TROGGS, Tivoli, Buckley  
ACE, Swansea University (24851)  
LABI SIFFRE, Bailey's, Stoke (23958)  
GEORGIE FAME, Bailey's, Derby (363151)  
CAJUN MOON, Cambridge Union Theatre, Cambridge  
RONNIE LANE'S SLIM CHANCE, College of Education, Leicester  
CANDLEWICK GREEN, Fiesta, Stockton (553046)  
MARMALADE, Bailey's, Hull (24000)  
MAC AND KATIE KISSOON, Showboat Club, Cardiff  
SNAFU, Garden Ballroom, Penzance (2475)  
DIVERSIONS, Nashville, North End Road, London, W14 (01-603 6071)  
G. T. MOORE AND THE REGGAE GUITARS, The University, Keele (Keele Park 371)  
SASSAFRAS CITY BOY, Memorial Hall, Barry  
HEAVY METAL KIDS, Warrina Stadium, Peterborough  
HUSTLER, Nag's Head, High Wycombe

## FRIDAY

January 30  
KURSAAL FLYERS, The University, Lancaster  
SASSAFRAS, Trinity College, Carmarthen  
REAL THING, Top Hat, Spennymore (815237)  
DANA GILLESPIE, North Stafford Polytechnic  
EDDIE "GUITAR" BURNS, Durham University, (64466)  
ACE, Victoria Hall, Hanley  
GEORGIE FAME, Bailey's, Derby (Derby 363151)  
LABI SIFFRE, Bailey's, Stoke (23958)  
RONNIE LANE'S SLIM CHANCE, University of Brunel (Uxbridge 39125)  
SUTHERLAND BROTHERS AND QUIVER, Southampton University, (556291)  
MAC & KATIE KISSOON, Showboat Club, Cardiff  
MARMALADE, Bailey's, Hull (240000)  
BE BOP DELUXE / DOCTORS OF MADNESS, University of East Anglia, Norwich (52068)  
PEOPLE'S CHOICE, Mr Georges, Redditch, Coventry  
HEAVY METAL KIDS, The Aberystwyth University (3812)  
ALVIN STARDUST, Pavilion, West Runton (203)  
CANDLEWICK GREEN, Fiesta, Stockton (553046)  
BARRON KNIGHTS, Nite Out, Birmingham, (021 622 2233)  
CHAIRMEN OF THE BOARD, Variety Club, Batley  
G. T. MOORE & THE REGGAE GUITARS / KURSAAL FLYERS / MOON, The Polytechnic, Leicester (27652)

## SATURDAY

January 31  
GENO WASHINGTON & THE RAM JAM BAND, Bailey's, Oldham (061 652 8421)



ALVIN STARDUST: West Runton, Friday.

GERRY & THE PACEMAKERS, Porterhouse, Lletford (Reford 4981)  
NUTZ, Casino Club, Wigan (Wigan 43501)  
HEAVY METAL KIDS, Grand Hall, Harrogate  
SUTHERLAND BROTHERS & QUIVER, College of Education, Hitchin  
LABI SIFFRE, Bailey's, Stoke (Stoke 23958)  
PEOPLE'S CHOICE, Rebecca's, Birmingham  
BE-BOP DELUXE / DOCTORS OF MADNESS, Cricket Ground, Northampton  
MARMALADE, Bailey's, Hull (Hull 24000)  
MAC & KATIE KISSOON, Showboat Club, Cardiff  
CAJUN MOON / GAY & TERRY WOODS / ANDY ROBERTS, The Polytechnic, Bristol  
COMMANDER CODY & HIS LOST PLANET AIRMEN / BARRY MELTON, University of Essex, Colchester (Colchester 44144)  
RONNIE LANE & SLIM CHANCE, Town Hall, Birmingham (021 236 2392)  
ACE, University of Strathclyde, Glasgow (041 552 1270)  
DANA GILLESPIE, Nottingham University (Nottingham 869032)  
EDDIE "GUITAR" BURNS, Newcastle University (Newcastle 28402)  
CHAIRMEN OF THE BOARD, Variety Club, Batley  
REAL THING, Cosmo's, Carlisle  
SASSAFRAS, Reading University (Reading 806222)  
GALLAGHER & LYLE, Civic Hall, Guildford  
CANDLEWICK GREEN, Fiesta, Stockton (553046)  
BARRON KNIGHTS, Nite Out, Birmingham (021 622 2233)  
CHAIRMEN OF THE BOARD, Variety Club, Batley  
A BAND CALLED O, The Polytechnic, Sunderland  
G. T. MOORE & THE REGGAE GUITARS / KURSAAL FLYERS / MOON, The Polytechnic, Leicester (27652)

## SUNDAY

February 1  
SASSAFRAS, Oasis Club, Swindon  
BE-BOP DELUXE, Winter Gardens, Bournemouth (Bournemouth 26446)  
EDDIE & THE HOT RODS, Greyhound, Fulham Palace Road, London  
BARRON KNIGHTS, Nite Out, Birmingham (021-622 2233)  
FLIRTATIONS, Bailey's, Watford (Watford 39848)  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
FRUUPP, Civic Hall, Wolverhampton  
CAJUN MOON / GAY & TERRY WOODS / ANDY ROBERTS, Centre Hotel, Liverpool  
COMMANDER CODY AND HIS LOST PLANET AIRMEN / BARRY MELTON, De Montfort all, Leicester (Leicester 22850)  
RONNIE LANE & SLIM CHANCE, Colston Hall, Bristol (Bristol 291768)  
EDDIE GUITAR BURNS, Nashville Rooms, London, W14 (01-603 6071)  
GALLAGHER & LYLE, Victoria Palace, London, SW1 (01-834 1317)  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
PEOPLE'S CHOICE, RAF Bentwaters, Ipswich  
ACE, Pavilion, Hemel Hempstead (Hemel Hempstead 64451)  
STRAY / NUTZ, Roundhouse, Chalk Farm, London, NW1 (01-267 2564).

## MONDAY

February 2  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
DALLAS BOYS, Bailey's, Leicester (Leicester 26462)  
AL MATTHEWS, Bailey's, Derby (Derby 363151)  
SHOWADDYADDY, Variety Club, Batley (Batley 475228)  
COMMANDER & HIS LOST PLANET AIRMEN / BARRY MELTON, The Polytechnic, Oxford (Oxford 61998)

18cc, City Hall, Sheffield (Sheffield 27074)  
RONNIE LANE & SLIM CHANCE, Fiesta, Plymouth  
SHIRLEY MACLAINE / BUDDY GRECO, Palladium, London W1 (01 437 7373)  
TROGGS, Aberystwyth University (Aberystwyth 3812)  
PEOPLES CHOICE, Tiffany's, Shrewsbury  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
BLACK BOTTOM STOMPERS, Red Lion, Great North Road, Hatfield  
TONY CHRISTIE, Blighy's, Farnworth  
AL MATTHEWS, Bailey's, Derby (Derby 44128)  
ELKIE BROOKS BAND / MOVIES, Ronnie Scott's, Frith Street, London W1 (01 0747) 4047  
BRIDGET ST JOHN, College of Education, Barry, Glam.  
CLANCY, Marquee, Wardour Street, London W1 (01 437 6603)  
SHOWADDYADDY, Variety Club, Batley (Batley 475228)  
BROTHER LEES, Allinsons, Liverpool

## TUESDAY

February 3  
SHOWADDYADDY, Variety Club, Batley  
BROTHER LEES, Allinsons, Liverpool  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
DALLAS BOYS, Bailey's, Leicester (Leicester 26462)  
AL MATTHEWS, Bailey's, Derby (Derby 363151)  
10 cc, Fred Trade Hall, Manchester (061-8340943)  
RONNIE LANE AND SLIM CHANCE, Guildhall, Portsmouth (Portsmouth 24335)  
TRAMPPS, Spa Centre, Leamington Spa  
CAJUN MOON / GAY AND TERRY WOODS / ANDY ROBERTS, University of East Anglia, Norwich (Norwich 52068)  
DANA GILLESPIE, Southampton University (Southampton 56291)  
EDDIE GUITAR BURNS, Open University, Milton Keynes  
LABI SIFFRE, Fairfield Halls, Croydon (01-688 9291)  
PEOPLE'S CHOICE, Bailey's, Derby (Derby 363151)  
COMMANDER CODY AND HIS LOST PLANET AIRMEN / BARRY MELTON, Apollo, Glasgow (041-332 8655)  
ANDY FAIRWEATHER LOW, Spa Centre, Leamington Spa  
MARMALADE, Bailey's, Stoke (Stoke 23958)  
TONY CHRISTIE, Blighy's, Farnworth  
JACK THE LAD, Tiverton Motel, Tiverton  
MICKY JUPP BAND, Nashville, North End Road, London W14 (01-603 6071)  
SPARROW, Madison Club, Middlesbrough  
ELKIE BROOKS BAND / MOVIES, Ronnie Scott's, Frith Street, London W1 (01-439 0747)  
BE - BOP DELUXE / DOCTORS OF MADNESS, Music Hall, Shrewsbury (Shrewsbury 52019)  
BRIDGET ST JOHN, College of Music and Drama, Cardiff



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0057	Beatles	Please, Please Me
0058	Beatles	From Me to You
0060	Beatles	I Want to Hold Your Hand
0072	Beatles	Lady Madonna
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# Dana's high-stool days

WE GET a whole lotta letters asking "whatever happened to Dana Gillespie?", so here's telling those that haven't already discovered... she's back!

She spent most of last year touring in The States with her band, then returned in the Autumn for an operation on her knee to deal with an old war-wound acquired in the days when she was a water-ski champion. "In America the knee got so painful that I had to be helped on to the stage and plonked on a high stool to do my set. I couldn't move around at all."

Now, happy to report, she is fully mobile again and playing a series of dates at various colleges and imbibing places up and down the country. On her last series of British dates, she appeared in high heels, black seamed stockings, suspenders et al, pushing the image launched on her first RCA album 'Weren't Born A Man'. For this new tour she's generally going out in jeans and sloppy joes with the intention of shifting the focus away from her bustline, and on to the music.

In America I'd never had the sex thing to contend with and people came just because they wanted to hear my music. I'm hoping that I can now work on the same basis in Britain."

She's doing the tour just because she wants to. There are no new records to promote and, in fact, at the moment she's without a record deal. She left RCA after giving them two LPs, the aforementioned 'Weren't Born A Man' and 'Ain't Gonna Play No Second Fiddle', because her manager Tony De Fries decided it would be best to go elsewhere when he and



DANA GILLESPIE. Fully mobile

another of his stars, David Bowie, parted company Bowie remained with RCA.

"I'm in no hurry to get another record deal," says Dana, "because when I do get one, I want to be sure it's right. In the

meantime, soon after the tour is over, I shall be opening in a new musical called Mardi Gras in the West End. EMI have got the rights to the cast album for that and I expect they'll be putting out a single from it."

In Mardi Gras, she'll be playing "a tart with a heart" like she did in Jesus Christ Superstar as Mary Magdalene. "I don't mind doing those kind of parts, because they are good parts and I think this one is going to be a lot of fun."

Of her career in general Dana says: "I'm in no rush to make it in a big way, because I don't want any success I have to be short-lived. I want to die onstage when I'm 90 if I can. That's the way I want to go."

"At the moment I'm really enjoying myself. This tour is what I want to do and when I go into the musical I'll be wanting to do that too. It'll be a funny transition from one to the other though. They're two totally different worlds."



## WITS' END

### LIFE BEGINS AT FORTIES

"WOW, HONEY, is that a real radiogram?"  
"You bet your two-tone spats it is."  
"One of those eight-stack new automatics?"  
"That's the one."  
"No wind up, no kidding?"  
"No kidding, buddy, sometimes you just got to move with the times."  
"Yeah, well I've got the dance to go with it. Stick the latest Benny Goodman on and I'll show you."  
Have you learnt how to jitterbug yet?

## HAPPY PAPPY



ICI MARC BOLAN with three-month-old son Rolan. Marc was always hoping for a Rolan Bolan son, so the sizzling question remains: What would 'he' have been if 'he'd been a 'she'. Any suggestions folks? After all, we might as well give the man a few ideas for Marc 2 should she be a she!



BOLAN and ROLAN

WELL WELL, what about old Gazza then? Upping and offing just like that especially with all those personal reasons... talking about personal reasons what's behind all these bountiful little gifts our El's been dishing out to all and sundry? Record Mirror would like it to be known that anything not looking like a rep's car would be terribly welcome... Also terribly welcome would be just a teeny hint as to the real reason behind Rod's pulling out of Wembley, there just has to be one, doesn't there, dear? ...

Real action packed can-we bear-the-suspense news from the States this week, including the imminent riveting announcement of the Carpenters' new manager... the saga of Elton's hair-line continues with the news that he was seen staring closely at Tony (I've had a hair weave and I don't mind who knows) Bennett's flowing locks in Cannes recently... back in snow-bound London, the news of Kenny's recent activities had everyone gasping - a riot by 50 fans! 50 fans! What will they think of next... little birdies currently twittering about meetings between the very fabulous Bowie and not-so-main man Tony De Fries. Next single to be titled 'Well Meet Again...'

Announcement from a certain Mr Scott Walker that he doesn't wear dark glasses as a pose, it's because it helps his hangovers... and we thought it was because he suffered from bright lights... lovely to hear that Andrew Oldham returns to the fold with a job title described as 'Executive Catalyst'... sounds a little painful to us... staff member Jan lies contemplating an imminent retirement after being described as 'past it' by some youthful Moonlight Serenaders last week...



ELTON: hair, hair!

Which leads in rather nicely to the news that our very very old theme tune In The Mood released this week... what did you do in the Disco War, daddy?... A link in the Curtain at last! News that Czechoslovakia wants Mac and Katie Kissoon for concerts was received with a rather large British chorus of Hear Hear. Nice to see East-West relations are so keenly followed... are Grand Funk writing their own epitaph with the title of their new album Born To Die? Will it be followed by Bury St Edmunds? Will we ever finish this column...?

BYE BYE!!!



## FISHING FOR MONEY

IF YOU thought that Country Joe's desire to re-form The Fish (or at least Barry Melton and any three from eight) was prompted by the upsurge in San Franciscan rock, you're right.

With Jefferson Starship hitting America's No 1 spot with an album and single, the wake has been strewn with re-formed Quicksilver, re-formed Iron Butterflies, those Flying Burrito Brothers and Country Joe and The Fish.

"The decision to re-form The Fish is prompted by a desire for a little money", says honest Joe.

And that's not surprising when you consider that a man who's released 17

albums in nine years has been permanently in debt.

He blames it on a bad deal he had with his former record company, but now he's changed to Fantasy (17th album entitled Paradise With An Ocean View - free plug, he needs the money) things will hopefully be different.

And the kind of music The Fish will be playing?

"Oh it'll be back to the stuff on the first album Electric Music For The Mind And Body", adds Joe confidently.

After all that protesting it seems Joe has not only found his sense of mystic, but also his awareness of what sells.

## BEHIND THE BREAKERS

HMMM... DESPITE considerable air-play, Monsieur Dylan has got to content himself with perching at the top of the breakers instead of actually getting into the charts. Hot on Bob's heels comes our friend from Jamaica, who might, with a bit of push, make it next week. Maybe the weather's putting people off, but don't despair reggae fans.

Supertramp are still there, although they have moved up a few slots from last week. Shame really,

'cos it's a great sound. Next in the line-up comes Kiki with her song, Once A Fool. Considering it's been out for ages, it's interesting to see that she's currently higher than her friend and mentor, Elton John, who drops down the list of the breakers. Taken from his Rock Of The Westies album, it seems that old Elton should have grown a bit more funk.

Jolly old Guys and Dolls make their first appearance in the Breakers with their re-make of

Dusty's old hit, You Don't Have To Say You Love Me, which is another record that's taking a long time to get anywhere. In too, comes Cliff with Miss You Nights, the hastily released follow-up to Honky Tonk Angel which produced a few too many honks from certain people!

15-year-old Ralph Carter bounds in with his American disco hit, Extra Extra (Read All About It). Doing great business in the clubs already, it

shouldn't be too long before it gets into the main charts. Art Garfunkel also debuts with Breakaway, but it looks as though this one is going to suffer the same fate as My Little Town, and Art will have to watch Paul Simon taking the honours in the race. Finally we have Manhattan Transfer, who might, at last, get some chart action with Tuxedo Junction. Especially bearing in mind the enormous upsurge in Forties' sounds currently abounding.

SOUNDS 56 Page Poll  
Winners issue contains exclusive interviews with the people you want to read about most:  
MIKE OLDFIELD,  
RICK WAKEMAN,  
RITCHIE BLACKMORE,  
FREDDIE MERCURY,  
MADDY PRIOR and a report from America on JONI MITCHELL.

All in this week's 56 page

# sounds

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**JOHN** (19) is looking for a girl for friendship East Kent if possible. 17-20 - Box Number 551R.

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**DATING / PENFRIENDS / MARRIAGE**. Thousands of members England / Abroad Details S.A.E. W.F.E. 74a Amhurst Park, N16.

**100+ PEN PALS LONELY? BORED?** Would you like to have new friends of the opposite sex all over Britain? For FREE details, send us to: **TWO'S COMPANY (RM)** PO Box 23 Dartford, Kent DA9 5JL A modern, friendly and Personal Service

**Contact a friend in the best way!!** Make sure you get your Valentine! For your target send a stamped addressed envelope to: Dept. RMD **Cupid City**, Intronale 12 Chertsey Road Chubbam, Surrey GU24 8ND

**LONELY GOOD** looking guy, 19, seeks girl 18 upwards for sincere friendship Basingstoke area. Photo if possible. - Box Number 554R.

**LONELY GIRLS** shy male 25 seeks friendship, Southend only. - Box Number 558R.

**LONELY PLYMOUTH** girl 16½ seeks sincere boyfriend, same town. - Box Number 557R.

**SHY GUY** 25, wide interests, seeks girlfriend with view to marriage, Merseyside area. - Box Number 556R.

**POEMS PUBLISHED** free. Send poems now - International Poetry Guild, Rynne, Quin, Clare, Ireland.

**PHOTODATES**. YOU choose from hundreds. - SAE for free details: 29 Westfields Avenue, London, SW13 0AT.

**DON'T BE LONELY!** Genuine introductions, friendship / marriage. Confidential details. - SAE, Elite Bureau, 243 Regent Street, London, W1R 8PN.

**EXCITING! DIFFERENT!** The best services for DATING! Penfriends or romance or marriages. Thousands of members, all ages. - For free details send SAE to WFT, 74 Amhurst Park, London, N16.

**BEAUTIFUL GIRLS** from all Continents want interesting correspondence, friendship, even marriage. - Details and free photos, Hermes, Berlin 11, Box 10600 / RM, Germany.

**JANE SCOTT** for genuine friends, introductions opposite sex with sincerity and thoughtfulness. - Details free, stamps to: Jane Scott, 3 RM North Street, Quadrant, Brighton, Sussex, BN1 3GJ.

**ATTENTION MUSIC FANATICS!** - SAE Music Fans Penfriends Club, 10 Charlton Road, Tetbury, Glos.

## Records For Sale

**GOLDEN OLDIES:** You've tried the rest, now try the best. - Large SAE, H. Baxter, 6 Shaftesbury Avenue, Portswood, Southampton.

**THOUSANDS SECOND-HAND** records, all types. - Send 15p for fantastic free flyer list. Stop Look & Listen, Hayle, Cornwall

**RAVESOUNDS 1952-75.** - Large SAE, 20 Browns Bridge Road, Southam, Leamington, Warwickshire.

**WE LOVE THE PI-RATES** + Roaring 60s £1.65. For catalogue with over 2,000 titles, oldies, newies, from 6p each. - Send 15p to **RADCORDE**, Ewhurst Road, Cranleigh, Surrey.

**LARGE SELECTION** ex-juke box records. - SAE, 47 Chelmsford Street, Weymouth, Dorset.

**POP, SOUL, Reggae**, past British, States hits (1960-75). - SAE, 207 Gloucester Road, Patchway, Bristol.

**ALL YOUR** unwanted singles purchased. Also collections. - Send lists and prices. SAE, Axis Entertainments, 104 Scott Street, Perth.

**CHARTBUSTERS!** 55-75. - SAE, 88-87 Western Road, Hove, Brighton.

**PASTBLASTERS!** THOUSANDS available. - SAE, 24 Southwalk, Middleton, Sussex.

**TAMLA SOUL** sounds. - SAE, 1 Drake Avenue, Mytchett, Camberley, Surrey.

**AMAZING SELECTION** of golden oldies, 1955-1975, from 10p. - Send SAE for lists, 82 Vandryke Street, Liverpool, L8 0RT.

**SOUL, POP** singles, from 5p. - For lists, send large SAE, Soulescene, 68 Stafford Street, St Georges, Telford, Shropshire.

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

**LPs FROM 20p** 45s from 5p. Large SAE lists - Pat, 47 Larbeck Avenue, Blackpool.

**YOUR PRICES** paid for any Cilla Black EPs, LPs and singles. - Write: John Mitcham, 191 Cemetery Road, Sheffield 11

## Records Wanted

**CLIFF RICHARD** EPs LPs desperately wanted. Details condition, price. - 28, Gateways, Guildford, Surrey.

**MALCOLM ROBERTS** Love Is All, mint condition. - Wendover, Bucks 623622.

**A TOUCH** of Velvet Sting Of Brass - Second City Sound - Image Alan Haven - I Will Drink The Wine Frank Sinatra - PS

**I Love You / Girlie Peddlers** - Your Wanted High Price Paid. - Peter Lenton, 101 Pynchley Road, Kettering, Northamptonshire.

## For Sale

**ROCKSTARS - FULL COLOUR CONCERT PHOTOS.** Set of 10 different glossy Kodak prints - 3½in by 5in - only £2.55 plus 10p P&P. Choose from: Bowle, Ronson, 10cc, Kids, Bad Company, Sparks, Slade, Queen, T. Rex, Wizzard, Rebel, Quo, Roxy, Faces, Elton, Purple, Essex, Cassidy.

**NEW C. Air, Stones.** Many more. 8 - page **ILLUSTRATED CATALOGUE** available - 240 illustrations. - SAE please. Money back Guarantee. - Cheque / P.O. to: Ian Clegg, 11 Woodside Crescent, Bately, W. Yorks. WF17 7DZ.

**OFF STAGE** photos Beatles, Who Concert, Wings, Who, Faces. - SAE details L. Neale, 14 Newcome Road, Shenley, Radlett, Herts.

**POP MAGS**, years 74-'75, offers and Eagle microphone - £4 ono. - Norm, Hazeldene, 5 Maidstone Road, Ashford, Kent.

**RECORD BROWERS** three tier fit spur uprights. - Contact Manager, Boots, Market Street, Blackpool.

**BING CROSBY** photo club - Send 75p for list and sample, 5 postcard pack. - Frank Murphy, 32 Ferndale Avenue, Wallsend, NE28 7NE.

**ALL ACTION** concert photos. Choose from proofs. No obligation whatsoever. Colour and black / white, David Essex, Mud, Roxy, Wings, Bowie, Who, Faces, Elton, Harley, 10cc, Purple, Pilot, Sparks, Glitter, Garfunkel, Kiki. - SAE to Dick Wallis, 23 Dulwich Wood Avenue, London, SE19.

**TRANSPARENT** key rings with two colour close-ups inside. Choose from David Essex, Bryan Ferry, Rod Stewart, Bowie, Paul McCartney, Mud, Springsteen, Garfunkel, Who, Kiki Dee, and 10cc's Eric Stewart. Complete with leatherette cover and money back guarantee. Only 76p - Send SAE plus order to Dick Wallis, 23 Dulwich Wood Avenue, London, SE19.

**PRINTED T-SHIRTS.** We will print any name or message on shirt. No minimum order. Send SAE for brochure to - Sue Moss, Brookhouse Cottage, Ham Green, Redditch, Worcs.

## Fan Clubs

**MEMBERS. S.A.E.** second T. Rex Newsletter, Jenny Merriman, 4, West Common, Haywards Heath, Sussex.

**SASSAFRAS FAN Club**, Heather and Hazel, Flat 7, Linwood House, 213 Kennington Lane, London, London SE11. - Telephone 0222 371346.

**RIKFI FAN Club.** SAE Liz, 45 Roosevelt Avenue, Leighton Buzzard, Beds.

## Songwriting

**AN OPPORTUNITY FOR SONGWRITERS!** Song lyrics required for setting to Music and marketing. SAE to: **DONOVAN MEHER LTD** Excel House, Whitcomb St. Leicester Square London WC2 7ER

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

**LYRIC WRITERS** required by recording company. Details (S.A.E.), Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**ATTENTION LYRIC WRITERS!** Make most of your material. - Details (S.A.E.) Glovers, 243 Regent Street, London W1R 8PN.

**LAUNCH YOURSELF** into the pop world - B.C. M. Bleeber Music, London, WC1V 6XX.

**LYRICS SET** to music by professional composer - Rynne, Quin, Clare, Ireland.

**HOLLYWOOD COMPANY** needs lyrics for new songs. All types wanted. Free details. - Musical Service, 1306R, North Highland, Hollywood, California, 90028, USA.

## Special Notice

**I SEEK** employment as a fan club secretary as a full time job. If interested contact Theresa, Schleuniger, 135 Walton Drive, High Wycombe, Bucks.

## Situations Vacant

**DYNAMIC DISC JOCKEY** Required for residency in large lively disco in Birmingham area. Must have bags of personality, be smartly dressed with good selection of sounds.

Reply enclosing photo to: **GO GO DANCER** For full time work. Apply enclosing photo to: **BOX NO 555R**

**DISC JOCKEY** Required by mobile unit with excellent potential. No equipment moving, records not essential, own transport preferable. Experienced in MOR & Wedding type bookings. Must be prepared to respect £3,500 worth of equipment, Yorkshire and northern England. - Write to Box Number 550R.

**EARN CASH.** S.A.E. 49, Bedford Road, Bootle, Merseyside.

## Situations Wanted

**DISC JOCKEY** (experienced), seeks work preferably abroad. - Box Number 538R.

## Services

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

## DJ Jingles

**TAILOR MADE** jingles featuring your own name, puts real sparkle into your show. Wide range available. Top studio quality, low cost. - Tel. Barbara, Roger Squires (DJ Studios), 01-722 8111.

## Radio DJ Courses

**RADIO DJ Courses** held weekly at our St John's Wood Studio. Don't miss your chance with commercial radio. - Tel. Barbara, Roger Squires (DJ Studios), 01-722 8111.

## Disco Equipment

**AARVAK AUTUMN Giveaway Soundtrunk Converters**, one channel 1,000 W, £9. 3 channel 1,000 W, £16. Strobes, 1 joule, £22. 4 joule, £30. Bargains, catalogue, - 12a 'R' Bruce Grove, N17 6RA. 01-808 8923.

## Free Radio

**PIRATE RADIO** "The End"? This is the latest Offshore Radio record and for the first time ever includes Peter Chicago who fought against the British Government until the last moment when Mi-Amigo went off the air on November 14, 1975.

Including also SOS calls from Mi-Amigo Steph Willemse of Radio Condor, Rob Out, Adrian Van Landschoot, photo cover of radio ships Veronica, RNI, Capital, Condor, and Mi-Amigo. Single £1.35. Continental / Mi-Amigo records available including Earth and Fire. - SAE for Dutch chart including LP Top 50 over 1975 - Peter Lenton, 101 Pynchley Road, Kettering, Northamptonshire.

**OFFSHORE DOCUMENTARIES.** Ten years in 2 hours, 14 stations. Top quality on cassettes, £5 (POs) from - Dolfin Recordings, 13 Bowmans Road, Dartford, Kent. **COMPLETE CAROLINE** story. Tape / cassette, £1.50. - C.R.A.M., 21 Forest Gate, Anstey, Leics.

**EXCITING 72 PAGE GUITAR AND AMPLIFIER CATALOGUE FREE**

Packed with exciting instruments and professionally illustrated with actual photographs it contains absolutely the latest - model after model of all types and makes of Guitars.

Pick ups, Amplifiers, Echo-units, Microphones, Accessories, Discs, Units, etc. Wonderful cash bargains or easy terms. All instruments available. Call or write for your FREE copy today.

**BELL MUSIC** (Dept. 84) 157-9 Ewell Rd, Surbiton, Surrey. Callers welcome. Open all day Saturday.



## Small Ads Order Form

**Rates and Conditions**

Under the heading: **RECORDS FOR SALE, RECORDS WANTED FOR SALE, MOBILE DISCOS, FAN CLUBS, PEN FRIENDS, SOUND EQUIPMENT, ETC.** and other private announcements.

5p per word

Under the heading: **PERSONAL, SPECIAL NOTICES, TUTION, RECORDING, SONGWRITING, ETC.** and other trade announcements.

10p per word

All words in Bold Face after first two words.

10p per word extra

**BOX NUMBERS** Above with prices plus 60p service fee.

**SEMI DISPLAY** £5.00 per single column inch.

**SERIES DISCOUNT** 10% for 26 insertions, 12% for 52 insertions.

PLEASE PUBLISH my advertisement under the heading for insertion(s) beginning with the first available issue.

I enclose a cheque/postal order for £\_\_\_\_\_ to cover the cost, made payable to Record Mirror & Disc.

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Send completed form to: Small Ads Department, Record Mirror & Disc, 1 Benwell Road, London N7 7AX. Tel. No. 01-607 6411

Record Mirror & Disc for the best results

**RESERVE YOUR VALENTINE**  
Classified Advertisement  
**NOW!**  
Phone: Nicki on  
**01-607 6411**

# A Sweet disguise

What a rip-off. Sweet's *Lies In Your Eyes* takes its guitar riff straight off the Stones' Satisfaction. I think it's great.

Hadge De La Jones, Manchester.

• What the hell are you complaining about then?

# Boring rhapsody

DEAR MAILMAN, I'd like to say "Ta" for the poster of Queen, "Ta" to Capital Radio for making *Bohemian Rhapsody* the longest running Countdown No. 1 of 1975, "Ta" to Capital listeners for making *Bohemian Rhapsody* the longest ever Hit Line No. 1, "Ta" again to Capital listeners for voting *Bohemian Rhapsody* in at No. 9 and *Killer Queen* No. 35 in the all time top hundred.

Tina Holgate, Wembley Park, Middlesex.

• This letter went on to say Ta to a whole lot more people, but offensive ta's are not only naff but boring. Come to think of it, I'm extremely bored with everything to do with *Bohemian Rhapsody*. T.ta.

# Decent people

DEAR MAILMAN, We are two decent, law-abiding local government workers, but we won't be for long if we don't see a nice pic of Brian May, that sensational sexy guitarist with Queen. Of



**SWEET: disguise**  
course we love Freddie too, but papers always print pictures of him so a change would be nice. Please could you oblige? Bren and Cynth, Exeter.

+ In the interests of continuing decency in Exeter, your wish, m'dears, is granted.

# Divine search

DEAR MAILMAN, Could you please give me details of any LPs made by Bette Midler. At the moment I've only got two - *The Divine Miss M* and *Bette Midler*. I have searched record shops in vain for more albums. A. Nicholson,

Doncaster, Yorks.

• Start searching again soon and you should be rewarded. A new Bette album has just appeared in the Americas and will no doubt appear in Britain in the immediate future. Apart from that, your collection is complete.

# POST CARD

Dear Mailman,  
I think that pop music is so boring nowadays. The only major artists are Queen and The Rollers.  
David Kemp

Mailman  
Spotlight House,  
1 Benwell Road,  
London N7 TAX



BRIAN MAY: your wish is granted

# One Degree under

DEAR MAILMAN, Firstly, the Three Degrees' live album is the biggest hype I've ever come across. It contains

mostly old material and it's time those girls realised that talented and glamorous they may be, but with repetition wonder dies. Not only do their albums constantly repeat tracks but over two years their stage act has varied very little - even the patter remains the same.

Secondly, I read with interest that "poor" Tam Paton had to have 12 stitches in his gums. It's a pity the dentists didn't make a good job of it and stitch them together permanently for the good of all mankind.  
Thirdly, will you please stop printing pictures of

that revolting Freddie Mercury. He gives me nightmares.  
Fourthly, why don't the staff of your comic make a resolution to stop being so disagreeable towards the Rubettes this year?  
Christine Sutherland, Goodley, Cheshire.

• Come what may, we'd find it hard to be as "disagreeable" as you've just been.

# Flowerpot men

DEAR MAILMAN, will you please let me know when a good single comes out, because I haven't heard one since 1972. I quite like *Show Me You're A Person* though, at least it melted well.

Willenhall, West Midlands.

• Ah yes, it may have melted well, but did it make a good flowerpot? Recycling is a serious business these days. I only wish they'd bring out 18 inch records so I could make a pot large enough for my splendid aspidistra.

# Cold mustard

DEAR MAILMAN, Are Jet Records trying to finish Roy Wood's long career? This can be the only explanation for releasing the pathetic *Look Through The Eyes Of A Fool* as the single from Roy's otherwise excellent album *Mustard*.

I have virtually all Roy's records and I think



**ROY WOOD: weak**  
this is the weakest single he's made and I'm delighted to see it's failed to make the top 50.

The album does, however, contain two obvious hit singles: the Beach Boys' impersonation *Why Does A Fretty Girl Sing Such Sad Songs?* and the Move styled *Any Old Time Will Do*. So Jet, how about releasing either of those and restoring Roy's rapidly declining popularity and respect?

Dave Fowler, Horley, Surrey.

• I don't agree with your opinion of the single, but you can't put all the blame on Jet anyway. Last time I spoke to Roy, he made it quite clear that *Look Through The Eyes Of A Fool* was his own first choice for a single from *Mustard*.

# Bowie tickets

DEAR MAILMAN, Please could you tell me how I get tickets for the David Bowie concerts at Wembley?

J. Nicklin, Kidderminster, Worcs.

• With extreme difficulty, one gathers, but they are on sale (if not already sold out).

# J. Edward Oliver

# ... draws a blank

AND NOW, HELD OVER FROM OUR JANUARY 3rd ISSUE BECAUSE I WOULDN'T GIVE HIM ANY EXTRA SPACE WE FINALLY BRING YOU THE TOP HALF OF

**J. Edward Oliver's NEW YEAR BUMPER FUN PAGE**

EDITOR

**PUZZLE PICTURE**

HOW MANY OBJECTS BEGINNING WITH THE LETTER W CAN YOU FIND IN THE PICTURE BELOW?

**ODD-ONE OUT!**

BELOW ARE SIX BLANK SPACES. CAN YOU SPOT THE ODD-ONE OUT?

**MYSTERY MUDDLE**

HIDDEN IN THE JUMBLED-UP LINES BELOW ARE SIX MYSTERY OBJECTS. HOW MANY CAN YOU FIND?

**COLOUR BY NUMBERS**

HERE'S YOUR CHANCE TO COLOUR THIS DELIGHTFUL PICTURE OF THE SKY ON A BRIGHT SUMMER'S DAY USING PAINTS OR CRAYONS. MERELY FILL IN THE NUMBERED SPACES ACCORDING TO THE COLOUR GUIDE BELOW.

COLOUR GUIDE  
1 - BLUE

**MAD MAZE**

HERE IS A MAZE, ESPECIALLY DESIGNED FOR PEOPLE WHO ARE NOT VERY GOOD AT MAZES. WITHOUT CROSSING ANY LINE OR RETRACING YOUR STEPS, CAN YOU FIND THE PATH FROM 'A' TO 'B'?

ASTOUND YOUR FRIENDS WITH

**THE AMAZING APPEARING WRITING TRICK**

SHOW YOUR FRIENDS THE SQUARE BELOW AND ASTONISH THEM BY DECLARING THAT, WITHOUT THE AID OF PEN OR PENCIL, YOU CAN CAUSE MYSTIC WRITING AND STRANGE SYMBOLS TO APPEAR WITHIN THE BLANK SPACE

THE SECRET OF THIS INCREDIBLE TRICK IS REVEALED IN THE ANSWERS SECTION BELOW.

**J. EDWARD OLIVER'S INSTANT GARbage COLUMN**

**FLOP TEN**

- 1 THE HAIR THAT I BREATHE - ROY WOOD
- 2 SHOW ME YOU'RE A WOMAN - JACK THE RIPPER
- 3 LET'S PUT IT ALL TOGETHER - JIGSAW
- 4 LET ME TRY AGAIN - SUZI QUATRO
- 5 HOLD ON TO LOVE - LIZ TAYLOR AND RICHARD BURTON
- 6 THIS OLD HEART OF MINE - FRANK SINATRA
- 7 I ONLY HAVE EYES FOR ME - LIBERACE
- 8 IF I COULD DANCE A HIT - GARY GLITTER
- 9 MAKE A DAFT MOVE FOR CHRISTMAS - LAUREL AND HARDY
- 10 THE TRAIL OF THE LONESOME PINK - COUNCIL FOR THE PREVENTION OF DUTCH ELM DISEASE

COMPILED BY: (1) & (2) WILLIAM WATTS, (3) ANDRZEJ, (4) CAMERON, (5) & (6) LIZ TAYLOR, (7) SUSSEX HILL, (8) SUSSEX AND (9) PHOENIX HILL, (10) GADLING, HOTT, WHO ALSO SENT US THE FOLLOWING ROCKER DOODLE

**ROCKER DOODLE**

DECEAL ANSWER!

VE  
ANSWER: A  
GOOD-CAN  
YEAR 6

**WHACKY WINNER**

THE WINNER OF THE PLASTIC BARRIER IN BRIC'S PLASTIC BARRIER CONTEST (20 AUG) IS VIBES DEBORAH COOPER, FLOPER PLACE, SPARTAN, BANFRESHBURG, SCOTLAND.

**Loneliness are...**

THE INITIALS OF THE LITERARY OBSERVERS OF NIGHTINGALES EATING LIZARDS' INTESTINES (NEARLY EVERY SATURDAY) SOCIETY.

FROM: ROBERT & LORNA AND HIS BROTHERS BARHAM, HAYFIELD, BIRMINGHAM, WHO ALSO SUPPLIED THIS WEEK'S

**DAFFY DOORSIGNS**

**JOIN THE DOTS**

JUST SELECT THE APPROPRIATE DOTS FROM THOSE PROVIDED BELOW, JOIN THEM TOGETHER IN THE CORRECT ORDER, AND YOU CAN DRAW YOUR VERY OWN PICTURE OF A EARTHQUAKE

OR CHOOSE OTHER DOTS AND DRAW YOUR OWN PICTURE OF MARLINE SMITH IN A SAUNA BATH OR THE LEANING TOWER OF PISA OR SIX PLATES OF PIGEONS' VOMIT OR JUST ABOUT ANYTHING, REALLY OR DON'T JOIN ANY DOTS AT ALL, AND YOU'LL HAVE A FINE ILLUSTRATION OF A SWARM OF HUMPLES LOOKING FOR DAVID CASSIDY

**MAGIC DRAWING**

USING A SOFT PENCIL, CAREFULLY SHADE IN THE ENTIRE AREA BELOW AND YOU WILL SEE IT MYSTERICALLY CHANGE FROM A PLAIN WHITE SPACE TO A SORT OF DIRTY GREY COLOUR

**SPOT THE CLUE!**

SOMEWHERE IN THE FOLLOWING ILLUSTRATION IS A SUBTLE CLUE TO THE SECRET METHOD USED BY WORLD-FAMOUS UNDERPAID POP CARTOONISTS WHEN THEY WANT TO CUT DOWN ON THEIR BUDGET. CAN YOU SPOT THIS SUBTLE CLUE AND DECODE THE SECRET METHOD?

**MAGIC PAINTING**

USING AN ORDINARY PAINT-BRUSH AND CLEAN WATER ONLY, CAREFULLY BRUSH OVER THE ENTIRE AREA BELOW, AND YOU WILL SEE IT MYSTERICALLY CHANGE FROM A PLAIN WHITE SPACE TO AN EXCEEDINGLY WET PLAIN WHITE SPACE.

**ANSWERS**

HALF A PAGE '71

THE SECRET METHOD USED BY POP CARTOONISTS IS TO USE A CLEAN POINT SHOWER-STRONG BRUSH FOR DRAWING ALL THE LINES. THIS IS AN EXTREMELY LIMITING TRICK.

THE AMAZING APPEARING WRITING TRICK

THE SIX HIDDEN OBJECTS ARE:

- 1 A TANGLED FISHING LINE
- 2 AN UNRAVELLED BALL OF WOOL
- 3 AN EXTREMELY SKINNY BOA CONSTRUCTOR
- 4 A BATH PLAIN OF THE BIRMINGHAM TRIVIA INTERSECTION
- 5 ANOTHER EXTREMELY SKINNY BOA CONSTRUCTOR
- 6 A STRAY OF SPAGHETTI
- 7 A PIECE OF STRING
- 8 THE INITIALS OF THE LITERARY OBSERVERS OF NIGHTINGALES EATING LIZARDS' INTESTINES
- 9 A BALL OF STRING
- 10 THE TRAIL OF THE LONESOME PINK

THE SECRET OF THIS INCREDIBLE TRICK IS REVEALED IN THE ANSWERS SECTION BELOW.

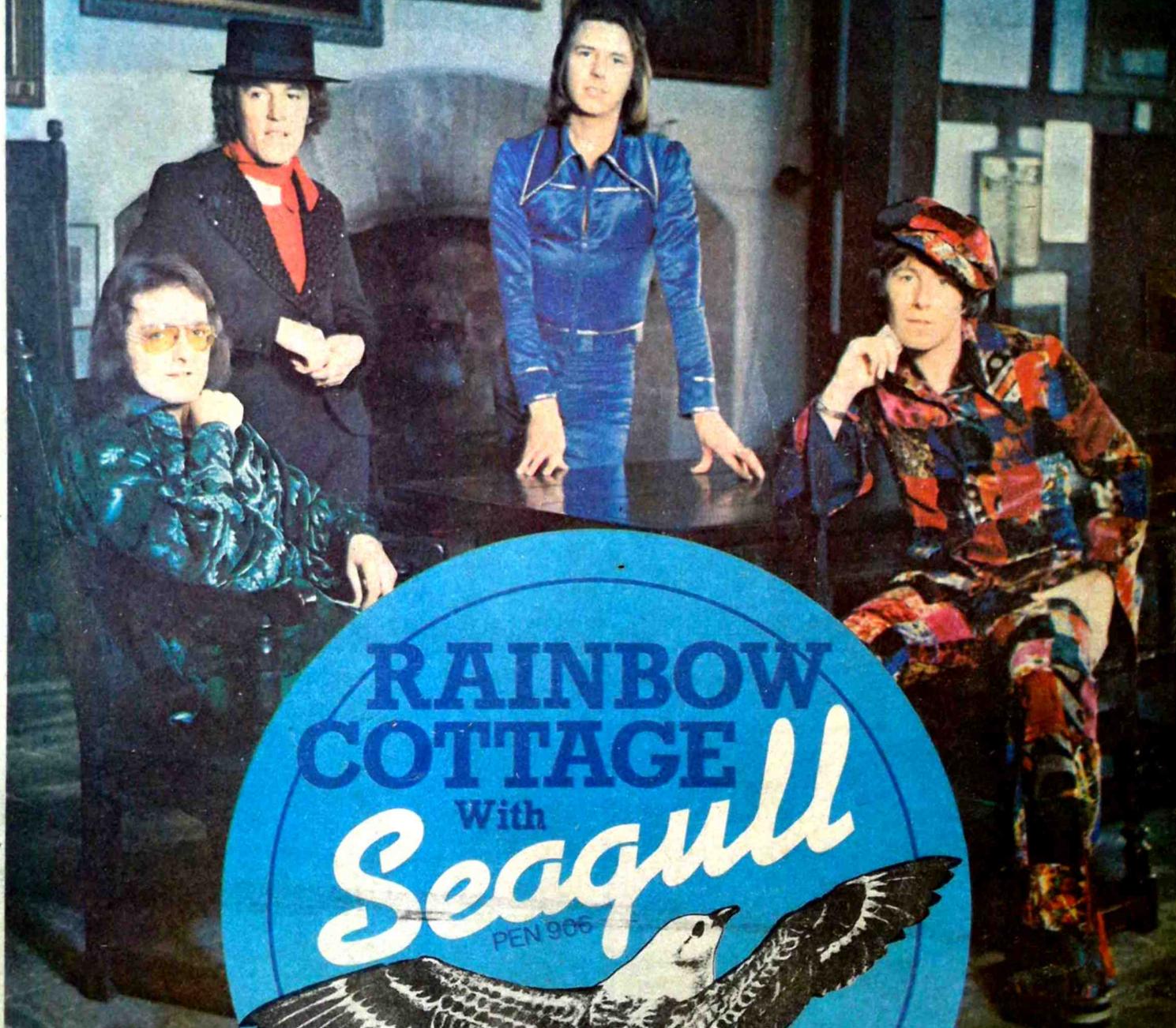
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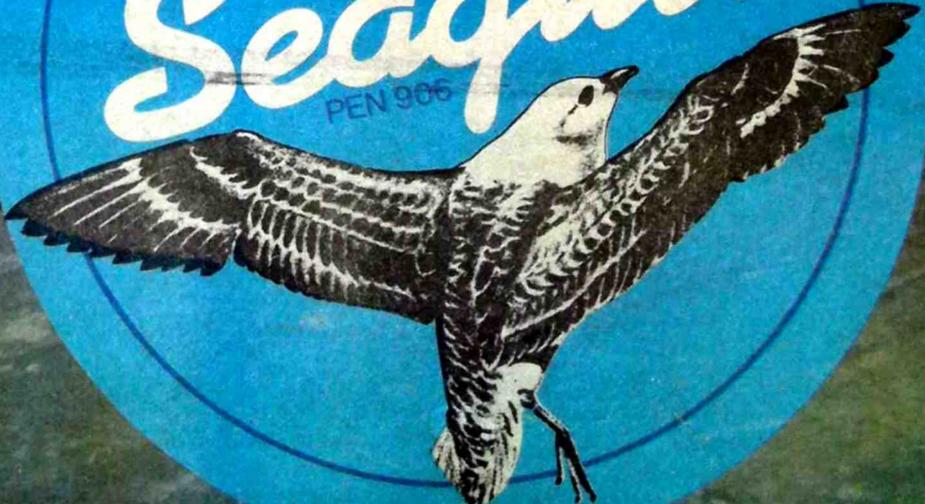
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- 9 A BALL OF STRING
- 10 THE TRAIL OF THE LONESOME PINK

Let Your Senses Take Flight  
On The Wings Of  
This Fresh New Single



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With  
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