

# RECORD MIRROR & DISC

February 28 1976

12p

## The Complete Quo



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# BOLAN

Dragon  
or  
Dreamer?

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## Who's dat Pluto Shervington

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## Colour poster of 10cc



# Top 50 Singles

1	1	DECEMBER '63, Four Seasons	Warner Bros
2	3	I LOVE TO LOVE, Tina Charles	CBS
3	4	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
4	7	CONVOY, C. W. McCall	Polydor
5	2	FOREVER AND EVER, Silk	Bell
6	14	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
7	10	DAT, Pluto	Opal
8	11	NO REGRETS, Walker Brothers	GTO
9	17	RAIN, Status Quo	Vertigo
10	15	SQUEEZE BOX, Who	Polydor
11	18	LET'S CALL IT QUITS, Slade	Polydor
12	6	LOVE TO LOVE YOU BABY, Donna Summer	GTO
13	5	MAMA MIA, Abba	Epic
14	8	LOVE MACHINE, Miracles	Tamla Motown
15	13	MOONLIGHT SERENADE, Glenn Miller	RCA
16	12	LOW RIDER, War	Island
17	9	WEDO IT, R. & J. Stone	RCA
18	22	FUNKY WEEKEND, Stylistics	AVCO
19	21	SOMETHING'S BEEN MAKING ME BLUE, Smokey	Rak
20	34	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
21	19	BABY FACE, Wing & A Prayer Fife & Drum Corps	Atlantic
22	20	I LOVE MUSIC, O'Jays	Philadelphia
23	39	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
24	16	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
25	31	MISS YOU NIGHTS, Cliff Richard	EMI
26	24	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
27	27	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Phillips
28	26	WEAK SPOT, Evelyn Thomas	20th Century
29	45	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
30	25	ANSWER ME, Barbara Dickson	RSO
31	40	CLOUD 99, St Andrew's Chorale	Decca
32	28	EVIL WOMAN, Electric Light Orchestra	Jet
33	29	DEEP PURPLE, Donny & Marie Osmond	MGM
34	41	IF PARADISE WAS HALF AS NICE, Aman Corner	Immediate
35	30	KING OF THE COPS, Billy Howard	Penny Farthing
36	32	BOHEMIAN RHAPSODY, Queen	EMI
37	-	PEOPLE LIKE YOU, PEOPLE LIKE ME, Glitter Band	Bell
38	23	MIDNIGHT RIDER, Paul Davison	Tropical
39	42	INSIDE AMERICA, Juggy Jones	Contempo
40	-	LET'S DO THE LATIN HUSTLE, M&O Band	Creole
41	-	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
42	33	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
43	-	HEY MISS PAYNE, Chequers	Creole
44	46	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
45	48	FALLING APART AT THE SEAMS, Marmalade	Target
46	50	THE OLD RUGGED CROSS, Ethna Campbell	Phillips
47	-	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
48	47	HURRICANE, Bob Dylan	CBS
49	-	CAN'T SAY HOW MUCH I LOVE YOU, Demis Russos	Phillips
50	-	LET'S DO THE LATIN HUSTLE, Eddie Brennan	Pye

# RECORD MIRROR & DISC

## Star Breakers

1	SEAGULL, Rainbow Cottage	Penny Farthing
2	CONCRETE & CLAY, Randy Edleman	20th Century
3	OTHER SIDE OF ME, Andy Williams	CBS
4	IN THE MOOD, Sound 9418	UK
5	18 WITH A BULLET, Derek Harriot	Trojan
6	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
7	TAKE IT TO THE LIMIT, Eagles	Asylum
8	REGGAE GOT SOUL, Toots & The Maytals	Island
9	BOOGA ROOGA, Surprise Sisters	RCA
10	NEVER GONNA FALL IN LOVE AGAIN, Dana	GTO

## Yesteryear Charts

### 5 YEARS AGO

27th February, 1971

1	1	MY SWEET LORD, George Harrison
2	2	THE PUSHBIKE SONG, The Mixtures
3	3	THE RESURRECTION SHUFFLE, Ashton, Gardner, and Dyke
4	7	IT'S IMPOSSIBLE, Perry Como
5	4	STONED LOVE, The Supremes
6	5	AMAZING GRACE, Judy Collins
7	14	BABY JUMP, Mungo Jerry
8	8	YOUR SONG, Elton John
9	16	CANDIDA, Dawn
10	6	NO MATTER WHAT, Badfinger

### 10 YEARS AGO

28th February, 1961

1	1	A GROOVY KIND OF LOVE, The Rolling Stones
2	2	YOU'VE BEEN ON MY MIND, The Mindbenders
3	15	MY LOVE, Crispian St. Peters
4	4	SPANISH FLEA, Petula Clark
5	18	SHALALA LALALEE, Herb Alpert
6	7	BARBARA ANN, The Small Faces
7	18	SHALALA LALALEE, The Beach Boys
8	9	TOMORROW, Sandie Shaw
9	7	LOVE'S JUST A BROKEN HEART, Cilla Black

### 15 YEARS AGO

25th February, 1946

1	3	WALK RIGHT BACK / EBONY EYES, The Everly Brothers
2	1	ARE YOU LONESOME TONIGHT, Elvis Presley
3	2	SAILOR, Petula Clark
4	4	F. B. I., The Shadows
5	8	WILL YOU LOVE ME TOMORROW, The Shirelles
6	7	WHO AM I / THIS IS IT, Adam Faith
7	5	RUBBER BALL, Bobby Vee
8	17	RIDERS IN THE SKY, The Ramrods
9	9	ARE YOU SURE, The Allisons
10	13	CALENDAR GIRL, Neil Sedaka

## UK Soul Top 20

1	1	I LOVE MUSIC, The O'Jays
2	4	INSIDE AMERICA, Judy Jones
3	7	I LOVE TO LOVE, Tina Charles
4	2	LOVE MACHINE, The Miracles
5	3	WALK AWAY FROM LOVE, David Ruffin
6	5	LOW RIDER, War
7	8	LOVE TO LOVE YOU BABY, Donna Summer
8	6	IT SHOULD HAVE BEEN ME, Yvonne Fair
9	17	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes
10	10	FUNKY WEEKEND, The Stylistics
11	19	SPANISH HUSTLE, The Fatback Band
12	10	WEAK SPOT, Evelyn Thomas
13	9	THAT'S WHERE THE HAPPY PEOPLE GO, Trammps
14	14	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson
15	7	INSEPARABLE, Boogie Man Orchestra
16	8	SING A SONG, Earth, Wind & Fire
17	9	LOVE OR LEAVE, Spinners
18	11	HOLD BACK THE NIGHT, Trammps
19	13	HONEY I, Aretha Franklin
20	16	CHANGE, George McCrae
21	-	HAPPY, Donald Byrd
22	-	HAPPY, William Bell

## US Soul Top 20

1	1	SWEET THING, Rufus featuring Chaka Khan
2	2	SWEET LOVE, Commodores
3	5	BOOGIE FEVER, Silvers
4	4	LET THE MUSIC PLAY, Barry White
5	6	I NEED YOU, YOU NEED ME, La & Simon
6	12	DISCO LADY, Johnny Taylor
7	10	TURNING POINT, Tyrone Davis
8	16	KEEP HOLDING ON, Temptations
9	18	NEW ORLEANS, The Staple Singers
10	10	YOU'RE FOOLING YOU, Dramatics
11	14	FROM US TO YOU, Statler's
12	13	THEME FROM 'S.W.A.T.', Rhythm Heritage
13	7	HONEY I, Natalie Cole
14	8	SING A SONG, Earth, Wind & Fire
15	9	LOVE OR LEAVE, Spinners
16	11	HOLD BACK THE NIGHT, Trammps
17	15	YOU, Aretha Franklin
18	19	HONEY I, George McCrae
19	-	HE'S A FRIEND, Eddie Kendricks
20	-	PARTY HEARTY, Oliver Sain

## 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	1	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Arts
2	2	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
3	3	MUSIC EXPRESS, Various	K-Tel
4	5	DESIRE, Bob Dylan	CBS
5	-	A TRICK OF THE TAIL, Genesis	Charisma
6	9	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
7	12	CARNIVAL, Manuel & The Music of The Mountains	Studio Two
8	4	RUN WITH THE PACK, Bad Company	Island
9	11	40 GREATEST HITS, Perry Como	K-Tel
10	8	STATION TO STATION, David Bowie	RCA Victor
11	6	A NIGHT AT THE OPERA, Queen	EMI
12	7	24 ORIGINAL HITS, The Drifters	Atlantic
13	10	HOW DARE YOU, 10cc	Mercury
14	16	MOTOWN GOLD, Various	Tamla Motown
15	14	OMMADAWN, Mike Oldfield	Virgin
16	13	ABBA, Abba	Epic
17	17	TUBULAR BELLS, Mike Oldfield	Virgin
18	19	TIMELESS FLIGHT, Steve Harley & Cockney Rebel	EMI
19	15	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
20	21	SUNBURST FINISH, Be-Bop Deluxe	Harvest
21	-	ELITE HOTEL, Emmylou Harris	Reprise
22	-	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
23	28	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
24	26	ATLANTIC CROSSING, Rod Stewart	Warner Bros
25	18	LOVE TO LOVE YOU BABY, Donna Summer	GTO
26	20	SHEER HEART ATTACK, Queen	EMI
27	30	THE BEST OF THE STYLISTICS, Stylistics	Avco
28	33	BREAKAWAY, Art Garfunkel	CBS
29	34	SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
30	29	SING LOFTY, Don Estelle & Windsor Davies	EMI
31	45	SCOTCH ON THE ROCKS, The Band of The Black Watch	Spark
32	-	LET THE MUSIC PLAY, Barry White	20th Century
33	27	GREATEST HITS, Barry White	20th Century
34	-	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
35	25	ROLLED GOLD, Rolling Stones	Decca
36	23	QUEEN 2, Queen	EMI
37	39	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
38	37	MAKE THE PARTY LAST, James Last	Polydor
39	22	CRISIS? WHAT CRISIS?, Supertramp	A&M
40	24	QUEEN, Queen	EMI
41	36	ONE OF THESE NIGHTS, Eagles	A&M
42	-	THE SINGLES 1969-1973, Carpenters	A&M
43	38	THE HISSING OF SUMMER LAWN, Joni Mitchell	A&M
44	35	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
45	-	BREAKAWAY, Gallagher & Lyle	A&M
46	31	WISH YOU WERE HERE, Pink Floyd	Harvest
47	40	FAVOURITES, Peters and Lee	Phillips
48	48	DESPERADO, The Eagles	A&M
49	41	SIREN, Roxy Music	Island
50	-	THE ORIGINAL SOUNDTRACK, 10cc	Mercury

# US Top 50 Albums

1	1	DESIRE, Bob Dylan	Columbia
2	2	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	Columbia
3	4	HEAVENLY CREATIONS, Donna Summer	RCA
4	3	THE BEST OF BOB DYLAN, Bob Dylan	CBS
5	5	CHICAGO'S BEST OF BOB DYLAN'S BEST, Chicago	Columbia
6	9	TRUFFLE FEATURING SHAKA KHAN, ABC	ABC
7	10	WAKE UP EVERYBODY, Harold Melvin and The Blue Notes	Phila Intl
8	16	THE BLOOMING OF BILLY, Carole King	Cole
9	14	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
10	13	APERTONES, Janis Ian	Columbia
11	33	RUN WITH THE PACK, Bad Company	Swan Song
12	19	M. U. THE BEST OF JETHRO TULL	Chrysalis
13	15	FAMILY REUNION, O'Jays	Phila Intl
14	17	NATIVE SON, Loggins and Messina	Columbia
15	8	FACE THE MUSIC, Electric Light Orchestra	United Artists
16	18	TRYIN' TO GET THE FEELIN', Barry Manilow	Arista
17	20	TOYS IN THE ATTIC, Aerosmith	Columbia
18	21	MAIN COURSE, Bee Gees	RSO
19	22	SPINNERS LIVE!	Arista
20	23	TIMES OF YOUR LIFE, Paul Anka	United Artists
21	24	A NIGHT AT THE OPERA, Queen	Elektra
22	25	HEAD ON, Bachman-Turner Overdrive	Mercury
23	26	THE SALSOUL ORCHESTRA	Salsoul
24	29	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
25	28	SONGS FOR THE NEW DEPRESSION, Bette Midler	Arista
26	34	HAIR OF THE DOG, Nazareth	A&M
27	30	ELITE HOTEL, Emmylou Harris	Reprise
28	32	ONE OF THESE NIGHTS, The Eagles	A&M
29	35	SECOND CHILDHOOD, Phoebe Snow	Columbia
30	36	THE DREAM WEAVER, Gary Wright	Warner Bros
31	38	LOVE TO LOVE YOU BABY, Donna Summer	Orbit
32	31	HELEN REDDY'S GREATEST HITS	Capitol
33	37	RED OCTOPUS, Jefferson Starship	Grunt
34	39	ERIC CARMEN	Arista
35	38	NUMBERS, Cat Stevens	A&M
36	12	BLACK BEAR ROAD, C. W. McCall	MGM
37	-	BETTER DAYS AND HAPPY ENDINGS, Melissa Manchester	Arista
38	43	CITY OF ANGELS, Miracles	Tamla
39	-	FROM EVERY STAGE, Joan Baez	A&M
40	48	POOL FOR THE CITY, Foghat	Bearsville
41	44	WINDSONG, John Denver	RCA
42	47	CONY ISLAND BABY, Lou Reed	RCA
43	45	BREAKAWAY, Art Garfunkel	Columbia
44	46	WHO LOVES YOU, Four Seasons	Warner Bros / Capri
45	50	NEW YORK CONNECTION, Tom Scott	Ode
46	49	BORN TO DIE, Grand Funk Railroad	Grand Funk
47	-	A LEGENDARY PERFORMER, VOLUME 2, Elvis Presley	RCA
48	40	WHY I AM, David Ruffin	Mercury

# US Top 50 Singles

1	2	THEME FROM 'S.W.A.T.', Rhythm Heritage	ABC
2	1	NO WAY TO LEAVE YOUR LOVER, Paul Simon	Columbia
3	8	LOVE MACHINE, L. J. Johnson	Phillips
4	7	MA BY BYE BYE, Bob Dylan	CBS
5	14	DECEMBER 1963, Four Seasons	Warner Bros
6	3	DREAM WEAVER, Gary Wright	Warner Bros
7	13	LONELY NIGHT (Angel Face), Captain & Tennille	A&M
8	11	LOVE HURTS, Nazareth	A&M
9	4	LOVE TO LOVE YOU BABY, Donna Summer	GTO
10	14	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Phila Intl
11	8	BREAKING UP IS HARD TO GO, Neil Sedaka	Rocket
12	15	GROW SOME FUNK OF YOUR OWN, Elton John	MCA
13	16	BABY FACE, The Wing & A Prayer Fife & Drum Corps	Atlantic
14	38	SWEET THING, Rufus featuring Chaka Khan	ABC
15	23	JUNK FOOD JUNKIE, Larry Groce	Warner Bros
16	20	FANNY (Be Tender With My Love), Bee Gees	RSO
17	21	GOLDEN YEARS, David Bowie	RCA
18	5	I WRITE THE SONGS, Barry Manilow	Arista
19	16	SQUEEZE BOX, Who	MCA
20	24	THE WHITE NIGHT, Gladys Maggard	Mercury
21	28	DEEP PURPLE, Donny & Marie Osmond	Kelco
22	27	SLOWRIDE, Foghat	Bearsville
23	26	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
24	10	EVIL WOMAN, Electric Light Orchestra	United Artists
25	30	DREAM ON, Aerosmith	Columbia
26	32	MONEY HONEY, Bay City Rollers	Arista
27	31	BOHEMIAN RHAPSODY, Queen	Elektra
28	34	ONLY SIXTEEN, Dr. Hook	Capitol
29	38	CUPID, Tony Orlando & Dawn	Elektra
30	35	TANGIERINE, Silsonal Orchestra	Salsoul
31	22	SING A SONG, Earth, Wind & Fire	Columbia
32	36	SWEET LOVE, Commodores	Mercury
33	37	LOVE IS THE DRUG, Roxy Music	A&M
34	43	TAKE IT LIKE A MAN, Bachman-Turner Overdrive	Mercury
35	40	HOLD BACK THE NIGHT, Trammps	Buddah
36	44	INSEPARABLE, Natalie Cole	Capitol
37	36	BENECADE, Michael Murphy	Epic
38	51	JUST YOU AND I, Melissa Manchester	Arista
39	41	PALOMA BLANCA, George Baker Selection	Warner Bros
40	46	BANAPPLE G&S, Cat Stevens	A&M
41	47	GOOD HEARTED WOMAN, Waylon & Willie	RCA
42	45	'TIL IT'S TIME TO SAY GOODBYE, Jonathan Cain	October
43	19	SOMEWHERE IN THE NIGHT, Helen Reddy	Capitol
44	54	DISCO LADY, Johnny Taylor	Columbia
45	58	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros
46	48	LADY BUMP, Penny McLean	Arista
47	41	THE HOMECOMING, Haggard Hardy	Capitol
48	63	ONLY LOVE IS REAL, Carole King	Ode

# UK Disco Top 20

1	3	I LOVE TO LOVE, Tina Charles	CBS
2	2	DECEMBER 1963, Four Seasons	Warner Bros
3	1	LOVE MACHINE, Miracles	Tamla Motown
4	6	I LOVE MUSIC, O'Jays	Philadelphia
5	-	SQUEEZE BOX, The Who	Polydor
6	5	LOVE TO LOVE YOU BABY, Donna Summer	GTO
7	16	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
8	10	IN THE MOOD, Sound 9418	UK
9	7	BABY FACE, Wing & A Prayer Fife & Drum Corps	Atlantic
10	-	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
11	-	CHOO CHOO CH'BOOGIE, Louis Jordan	MCA
12	-	FUNKY WEEKEND, Stylistics	AVCO
13	12	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
14	13	INSIDE AMERICA, Juggy Jones	Contempo
15	-	SPANISH HUSTLE, Fatback Band	Polydor
16	-	EVIL WOMAN, ELO	Jet
17	20	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Phillips
18	17	OH THAT'S MY MAN, Fire	Jayboy
19	17	FOREVER & EVER, Silk	Bell
20	4	LOW RIDER, War	Island

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

**THREE DEGREES—SEVEN NIGHTS**



**THREE DEGREES**

THE THREE DEGREES are to appear at the London Palladium for one week, from April 12 to 17. This is the opening of their short British tour.

The dates continue at: Sheffield Fiestas (April 18-24), Wakefield Theatre Club (25-May 1), Manchester Golden Garter (May 3-8), Southport Theatre (May 9, one night), Stockport Davenport Theatre (May 30, one night), and Skegness Sands Showbar (May 31, one night).

**ELO see the light**

ELO ARE setting up a tour of Britain in May. The band did a few selected dates last December, before flying to the States to tour. They are due to return shortly and prepare for the UK dates. Among the venues already booked is the Manchester Free Trade Hall on May 15.

# ROSS RETURNS

DIANA ROSS returns to Britain for the first time in two years to play 11 concerts as part of a European tour which runs until mid April. The British dates coincide with the London premiere of 'Mahogany' which opens on March 25. The soundtrack album will be released in mid April.



The tour opens at Birmingham Hippodrome on March 14. Dates continue at: Bournemouth Winter Gardens (15), Leicester De Montfort Hall (16), London New Victoria (18/19/20), Southport Theatre (22), Glasgow Apollo (23), Edinburgh Usher Hall (24), Blackpool Opera House (26) and Manchester Palace Theatre (27).

The shows will last for 90 minutes and Diana will be accompanied by dancers, singers and a 30 piece orchestra. Her clothes will be designed by the team who designed the wardrobe for Cher's recent American TV series.

## JONI MAY

JONI MITCHELL will play four British concerts at the end of May. She is at the London Hammersmith Odeon on May 27/28/29 and at the Glasgow Apollo on May 31.

Tickets for London are £4, £3.50, £3, £2 and £1. Tickets for Glasgow are £3.50, £3, £2.50 and £2.



**JONI MITCHELL**

## EX-SUPREME FLORENCE DEAD

IRONICALLY, IN the week the Diana Ross Tour was announced, came the news that one of the original Supremes, 32 year old Florence Ballard, died as a result of a heart attack. She was admitted to the Mount Carmel hospital on Saturday, in Detroit, and was found to have taken a mixture of drink and drugs. She died on Sunday.

Florence left the Supremes amid much



**FLORENCE BALLARD**

controversy in 1967. Shortly before she was due to appear with Diana Ross and Mary Wilson at the Hollywood Bowl, she was told she would not be going on. She was replaced that night by Cindy Birdsong. Miss Ballard claimed she was

offered a million dollars to leave the group, but says she never received any of the money. She also lost a law suit against Tamla Motown and the Supremes when she later filed a claim against them.

Florence's marriage broke up in 1973 and she was since reported to be living with her three daughters on welfare handouts. Florence, who was reported to have been trying to make a comeback, was the one who named the Supremes, by choosing the name out of a hat. She sang on all of the groups' hits and contributed to eight gold records.

## SMOKIE BURN THE MIDNIGHT OIL

SMOKIE have just returned from the States where they have been recording their new album. They have fixed a short series of dates, before the release of the album, titled 'Midnight Cafe', which is out on April 9.

The dates open at Cardiff University on February 28. They continue at: West Runtun Pavilion (March 5), Bury St Edmunds Corn Ex-



**SMOKIE: New album and tour**

change (6), Bradford University (13), Chatham Central Hall (19) and Oxford New Theatre (20).

A single titled 'Wild Wild Angels', from the new album, will be out on March 19.

## Rollers shooting: McKeown charged

FOLLOWING AN incident when a girl was injured outside Bay City Rollers' Les McKeown's home in West Lothian, McKeown has been charged with discharging a firearm recklessly.

He pleaded not guilty through his solicitor at the preliminary hearing in Edinburgh. He will appear in court on May 20.



**LES MCKEOWN**

## Wailers burn in June tour

BOB MARLEY And The Wailers are set for a British tour in June. A new album will be out at the end of March.

The tour opens at London Hammersmith Odeon on June 16/17/18. It continues at Wolverhampton Civic Hall (20), Birmingham Odeon (22), Bristol Colston Hall (23), Exeter University (24), Leeds University (26) and Manchester Belle Vue (27).

Tickets for the tour will be available at the beginning of March.



**MARLEY**

## AWB pencil in tour

A MAJOR British tour is being set up for the Average White Band on their return to this country after a long stay in the States. They are due in around mid May and are expected to start the tour in Scotland.

Among the venues so far pencilled in is the Edinburgh Odeon on May 14 and 15. Before coming back to the UK, the AWB will finish recording their new album, the follow up to 'Cut The Cake.'

## Watch out—there's a bootleg about!

DAVID BOWIE, the Stones and Alvin Stardust are among the stars who are the victims of a new wave of bootleg scandals. It has been revealed that bootleggers in Hong Kong have been recording genuine tapes onto cheap quality cassettes which deteriorate after a few playings and are selling them in Britain at less than half the price of the genuine tapes.

The covers of the bootleg cassettes look similar to the real tapes, making the difference hard to spot. Buyers are advised to look carefully at the cassette and make sure they are buying the quality tape.



*ANN PEEBLES* singin' it...

# DR. LOVE POWER

HLU 10517  
 Her new single



marketed by



# SIX DATES FROM NAZ

NAZARETH ARE to play a short series of dates on their return to Britain after their six week American tour. The band, who have their single 'Love Hurts' in the US Top 10 this week, have a new British single out called 'Carry Out Feelings'.

Their album 'Hair Of The Dog' is also high in the US charts. 'Love Hurts' has been in the Top 10 in Norway for a year.

Naz open at Manchester Free Trade Hall on April 20, and continue at Newcastle City Hall (21), Edinburgh Odeon (22), Glasgow Apollo (23), Birmingham Odeon (24) and London Hammersmith Odeon (25).

## Bilbo: bags of dates

BILBO BAGGINS have the rest of their Spring dates finalised.

They are: Whitby The Spar (Feb 27), Seahouses Viking Club (28), Barnsley Ba Ba Club (March 4), Gloucester Roundabout (5), Hatch Globe Inn (6), Redditch Traceys Club (11), Coventry Mr Georges (12), Sutton Coldfield Belfry (13), London Paddington Fairs (16, 17), Portsmouth Tricorn Club (20), Netherthorpe Bar Inn (21), Paisley Redcar College (26).

show will be re-scheduled for the Summer, following the band's American tour. Meanwhile, their album 'To The Hills' will be out in March.



NAZARETH: tour opens April 20

## DOCTORS AT LARGE

DOCTORS OF MADNESS headline their first tour of Britain in March and have their first album released to coincide with the dates.

They open at Warwick University on March 4. Other dates are: Birmingham Aston University (5), Liverpool University (10), Hull University (12), Chester Quays (15), Derby College (18), Cromer Pavilion (19), Hornchurch Haver-

ing Technical College (20), Doncaster Outlook Club (22), Sheffield City Hall Ballroom (23), Newcastle Poly (26), Bath Pavilion (28), Plymouth Fiesta (29) and London Marquee (30).

The Doctors' album is titled 'Late Night Movies. All Night Brainstorms'. The band will feature in the first of Polydor's motor races this year, on March 7 at Brands Hatch.



STEVE HARLEY

## Harley: two down — six more added

STEVE HARLEY and Cockney Rebel have six more dates added to their British tour itinerary, and have cancelled out two.

The extra concerts are at: Aberdeen Capitol (April 19), Edinburgh Usher Hall (29), Wolverhampton Civic (22), Preston Guildhall (23), Cardiff Capitol (25) and Leeds Grand Theatre (26/27).

The two cancelled shows are at Leeds University on February 26 and 27. They have been changed because there has been some confusion about whether or not non student union members would be allowed to buy tickets. Ticket holders will have priority booking from now until March 14. Ticket prices are: £2.50, £2.00, £1.50 and £1.00.

## Osibisa on the loose

OSIBISA BEGIN their British dates on March 18 at Cheltenham Town Hall. They continue at: Newcastle Polytechnic (19), Salford University



OSIBISA

(20), Birmingham Rep (21), Derby Baileys (24), Bristol Baileys (25), Lanchester Polytechnic (26), Maidenhead Skindles (27), Stoke Baileys (28), Bournemouth Winter Gardens (April 5), South-end Kursaal (10) and Croydon Fairfield Hall (11).

## Fresh Tomitas

JAPANESE SYNTHESIZER expert Tomita is to make his debut appearance in Britain in March. He will play only two UK dates, at London Hammersmith Odeon on March 26 and Manchester Free Trade Hall on the 28th. A new album, based on 'The Firebird' has been released this week.

## NEWS IN BRIEF

WIDOW MAKER will be joining Davey as support act for their forthcoming tour, which opens in Leeds University on March 3.

Opening Stevenson's Rocket dates include: Weymouth Pavilion (Feb 27), Ammonford Civic Centre (28), Bromsgrove Baths (March 1), Newport The Village (2), Wolverhampton Lafayette (8), Stoke Tiffanys (9), Edinburgh Stewartson Y.C. (12), Musselburgh Town Hall (13), Buckley Tiffanys (18), Taunton County Ballroom (20). Their new single, titled 'Alright Baby' is out late March.

REGGIE WHITTAKER begins a British tour on April 12 at Gloucester Leisure Centre with 20 dates in major cities. Harvest are releasing a Wizard maxi single which features 'See My Baby Jive', 'Angel Fingers' and 'Ball Park Incident' on February 27.

ALPHA who are currently supporting Sailor on their current tour have a single, titled 'Sofa Loufa' is out this Friday. MUSCLE have been booked to open the show for the Gloria Gaynor shows at Hammersmith Odeon on March 5 and at Birmingham Town Hall on the 7th. New Warner Brothers signing Deaf School are topping the bill at the London Roundhouse on Sunday. Also on the bill are Nasty Pop, Jive Bombers and the Strangers.

## Double focus

FOCUS HAVE added an extra concert on the London New Victoria date on March 21. The first show was sold out so quickly, they have decided to play another show at 4.30 pm the same day.

## HAY GETS FEVER — EARRING CANCEL

THE LONDON concert for Golden Farring on Sunday has been cancelled. Singer Barry Hay and drummer Caesar Zuiderwijk have both come down with 'flu. The

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Distributed by:  
SPOTLIGHT MAGAZINE  
DISTRIBUTION LTD  
SPOTLIGHT HOUSE  
1 BENWELL ROAD,  
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Telephone: 01-607 64 11

# American hotline ...

## Hollywood

## Awards snub for Daltrey

THE NOMINATIONS for the 48th annual Academy Awards are not exactly a salute to rock 'n' roll. Roger Daltrey, considered a possible nominee for Best Supporting Actor for his role in 'Tommy', did not make the list. 'Tommy' is up for two nominations — Ann-Margaret as Best Actress and the song score for Best Scoring.

DIANA ROSS, mentioned as a possible nominee as Best Actress for her role in 'Mahogany', did not make the list either. But 'Theme From Mahogany', originally disqualified from competition and then reconsidered, is one of the five nominees for Best Song.

TELLY SAVALAS wants Frank Sinatra and Paul Anka to guest star on a two-hour long Kojak episode for the 1976-77 TV season. No confirmation yet from Sinatra or Anka.



ROGER DALTREY

## Evil ELO sell-out

ELECTRIC LIGHT ORCHESTRA played to a sell out crowd at the Anaheim Convention Centre, just opposite Disneyland in California. The biggest reaction was for 'Evil Woman', of course, and a spectacular laser light show that accompanied the concert.

At a party after the concert, ELO were presented a gold album for 'Face The Music'. Jeff Lynne, in a hurry to receive his gold award,

accidentally bumped into the neon ELO light bulb and fused it! United Artists Records are busy repairing the sign, which has been with ELO since before their 'Roll Over Beethoven' days.

EDGAR WINTER is in the studio with producers Gamble and Huff. Edgar goes 'Philadelphia'. Rick Derringer has split from Winter's band to form the Derringer Band with Vinny Appice (brother of Carmen) and Kenny Aaronson (formerly of Stories). Johnny Winter this week releases a 'Captured Live' LP and kicks off a US tour.

## Midler men arrested

BETTE MIDLER'S show almost didn't go on in Buffalo, New York. Seven members of her touring company were arrested at the Holiday Inn and charged with possession of drugs. They were, however, all out on bail in time for the show. Midler's manager, Aaron Russo, said the arrests were a result of illegal search and seizure.

DAVID COURTNEY, former writing partner of Leo Sayer and now a solo artist, is planning to move to the US and is looking for an American co-producer for his next album.

## Cherry draws the crowds!

FLOYD CRAMER, best remembered for his song 'Last Date' over a decade ago, is the first to capitalise on a new American craze. His new single, 'Candy Panties', refers to a new line of edible underwear. The panties, made for men and women, are made of candy (honestly!) and come in three flavours: hot chocolate, banana split and wild cherry. The shorts are held up by red

licorice drawstrings. They are already so popular that the manufacturer has four weeks of back orders. The post bilities seem endless.

DAVID BOWIE'S post-Forum concert party in Los Angeles attracted a wide army of personalities, from Rod Stewart to Steven Ford (son of the President, who was accompanied by five Secret Service agents). Also in attendance were Ringo Starr, Alice Cooper, Carly Simon, Linda Ronstadt and Flo and Eddie. Bowie spent quite a bit of time in private discussion with young Ford (if you can have a private discussion with five Secret Service agents huddling about).

FRED BRONSON



BETTE MIDLER



*With Love  
from Gladys Knight  
and the Pips*

THEIR NEW SINGLE

**'I FEEL A SONG  
(IN MY HEART)'**

FROM THEIR LATEST ALBUM 'THE BEST OF GLADYS KNIGHT & THE PIPS' BDLH 5013

BDS 450



AVAILABLE FROM  
PIPS  
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# The MARTYN FORD Orchestra



**NEW SINGLE**  
**GONE WITH THE WIND**

b/w 'Hustle With Every Muscle'

TOP 7

**OUT NOW**

# MIGHTY

## HERO OR VILLAIN?

by  
David  
Hancock

**TRIED GETTING** into Marvel comics lately? No, not just reading them, but actually appearing in them.

Hard isn't it? First you have to be a super-hero like one of the Fantastic Four; as fabulously neurotic as Spiderman or as cosmic as Silver Surfer. You can even do it by being totally misunderstood — that's if you're the incredible Hulk, of course.

Then there are the super-villains that have made it like Dr. Doom, The Mole Man and all those baddies that have it in for Daredevil.

Or you could be Marc Bolan.

What? Yeah, the bopping elf may be taking that big ride straight over the top and into fantasy if Stan Lee gets his way.

Stan The Man was recently interviewed by Marc on a TV show and realised he'd found his new super.

Super what? Well that's difficult to say because one man's hero is another's villain and in the case of the T Rex leader it's particularly true. Some people would even dispute the 'super' part.

But Bolan definitely started off as a super-hero to thousands of early rock fans who would flame on to 'Deborah' and 'One Inch Rock', but sadly they thought 'underground' meant they could solely possess him.

When the rest of the nation caught up with T Rex (after a Top Of The Pops appearance) Bolan became super-villain to the rock elite and super-hero to millions of teenagers.

Since then it's been a right duel, with the critics continually attacking his music and pitching in now and again with a "washed-up", "over the hill" or "past it".

But, of course, superstars don't fade away, there are just more of them.

So come now on a sense-shattering voyage through time, space and the congested traffic of Pimlico for a face-to-face confrontation with the fearless Futuristic Dragon.

The previous evening he had scorched his way

round the stage at London's Lyceum inflaming his audience to near-hysteria. There was no doubt in their minds that he was super-hero.

Still wearing the same outrageous red suit with fur-trimmed seams he uses for his stage act; more than the vaguest hint of rouge, and, of course, that bleached elflock, the mighty Marc is happy and confident.

"Marc Bolan, if he's finished, then that's a very nice way to go," he says acknowledging the gig. "Critics don't bother me like they did when I was in my youth."

"If someone wants to knock you I think they really do have the right, I must be very liberal about it."

"Had the kids booed the concert and the critics said it was great I wouldn't feel happy about it."

You get the sneaking suspicion that Bolan enjoys the criticism and controversy that surrounds him — after all he's had 10 years to get used to it, and enough headlines to justify the 'super' tag he'll get in his Marvel comic role.

But hero?

### Slagged

"Look at the reviews of some of my early concerts; the critics slagged me off rotten and my first four albums were criticised as pretentious trivia and the music sounded like I was playing on a rusty harp and old tin can; the lyrics were taken out of Lord Of The Rings, I had nothing original to say and I sounded like a throttled goat. Really," he says with a hint of camp.

Bolan's London concert this week was his first for two-and-a-half years and however much he may try to disguise the fact, to many people it will be seen as an attempt at a comeback.

It's given more credence by the fact that T Rex played no new songs except for the current single 'London Boys'.

"I did that on purpose because the new album ('Futuristic Dragon') is only in the shops this week and it would have been a mistake to play it."

"At the first concert we

did I put in six new numbers and the kids were restless. You have to be very careful. They want the hits and they haven't seen me for two-and-a-half years."

During that lay-off period many of Bolan's legions of fans decided he must be a super-villain after all, and consequently record sales fell.

"They dropped a hell of a lot," admits Marc. "But it was intentional, of course."

"I wanted to stop the whole thing, to stagger it, in fact I thought it would have been more radical — total disappearance and re-emergence with what I'm doing now."

"I wanted to stop it because I was becoming a hit factory. Every three months I was putting a single out; I was getting stale; I wasn't happy with the band; I was bored with the pressures of being a business machine, which I'm not now."

"It's very laid back now. Before I had valets and bodyguards, whereas last night I even carried my own guitar," he smirks.

"It was an intentional disappearance and I had to do it that way or I would have been stuck with a tag as 'the last of the glam-rockers' which fortunately I'm not now."

No, that accolade looks firmly set to go to Gary Glitter.

"Who knows why Gary's given it up, but again commercially his last record didn't make it, although that's no reason to give up. He's going out leaving a nice taste in people's mouths and it's also leaving a bit of mystique, a bit of mystery."

Point out that T Rex gave up while still on a winning streak and Marc simply smiles.

Without naming the Bay City Rollers, Bolan says it's "healthy" that other teenage idols have fitted in during his absence. Too much Top of The Pops and the image becomes jaded.

### Image

"That's why David (Bowie) changes his outward image every three months even though he doesn't change his voice. Without that he would have been stuck with Ziggy Stardust for the rest of his life. I'm still stuck with the idea of Marc Bolan, but the idea of Marc Bolan is still a big superstar whether people like it or not. I may be a faded pop star in their eyes but the kids last night wouldn't have said so."

"The tour's been a great tour, the album's doing great. I've got a great lovely public, they love me."

"I've never really had a flop record. There have been 18 hit singles but the thing is that when you peak, and I had seven No 1 records, and then you break the pattern — don't forget I didn't put a single out for a year — there's less impact when you get back in."

"But I'm not trying to get back into it. I've no desire to be No 1. None at all. I'm quite happy to get in the Top Twenty because the paranoia that goes with following up No 1 records is too frightening. I don't like it and I don't need it, but it is flattering and every two years it might be nice to get a mammoth, mammoth record."

Now he's coming on like the boy-next-door — the very stuff of which super-heroes are made. He doesn't want to return to the days of T Rex.

"I'm 28 years old, I've done that and it's a great thrill, everybody should be a pop star for a year, but I don't want it."

"I want what I've got now which is a following that listens to my music. I've went and toured every three months, which is what I used to do. I think I would be re-



# MARCO... ○○○

'Some people think I'm a star, others can't stand me'



discovered by 12-year-olds but my audience is a little older than that nowadays.

"I had four years of that Rollers-type thing and then it levelled off sensibly. I've got my niche in pop history which is nice. Some people think I'm a star, others can't stand me.

"I never really thought I was at the top anyway and I've spoken to Ringo about this and neither did he. You feel like you're the hottest thing that week, that's all."

In fact Marc could be branching out to the other side of the game and interviewing people who are "the hottest thing that week".

His eight interviews on the Eammon Andrews 'Today' TV news show with such notables as Telly Savalas, Roy Wood, Stan Lee and Angie Bowie were such a success that he's been offered a late night chat show which would certainly leave him wide open as hero or villain — ask Russell Harty!

"That's a possibility that's open to me. I'd like to talk to Ingmar Bergman and Orson Welles and Greta Garbo. I'd like to talk to them as a young man and find out what it was like in their day. What do they do now? What does Gloria Swanson do every morning?"

He finds current TV chat shows condescending and opinionated mainly, he thinks, because they are shows with hosts and guests of the same generation. He would like to change that.

He finds it natural to be uninhibited and think elaborate ideas. As he points out: "All real stars are natural stars and we're all self-destructive as well. Being a star is not something you can work at though Freddie Mercury does a pretty good job at it. I wouldn't know how to. I don't get at all nervous before I go on stage, I love it.

"Frankly I've always been a poseur."

"Everybody thinks I was a manufactured star but it's not true, I manufactured me and then suddenly I caught the imagination of the British public."

Then Bolanmania knew no bounds, with hundreds of Marc Bolan look-alikes



up and down the country. He says the mania was scary and one of the reasons why he wanted to cool it for a while.

"There were kids in the front row last night who were getting hurt. I could see they were getting squashed to death and you could almost see the blood dripping out of their eyes and you can't do anything about it apart from blow them a kiss.

"In fact this tour has been very hysterical. In Sunderland someone threw a champagne bottle through a window with 'I love Marc' on it and now I've got eight stitches in my arm. It was Dom Perignon though, only the best."

But while it is enjoyable to discuss the merits of the world's finest drink, we must hurry, mortals, to the end of the tale and the final clue to discover Marc Bolan — hero or villain. Come now to the New World.

Many are ready to say America destroyed Bolan, but that's not particularly true. The reason he didn't repeat the teenage dream over there is because he didn't want to. He's only ever released two singles in the States ('Get It On' and 'Telegram Sam') both of which were hits and he's picked up four gold albums.

"When I was in America I didn't work very much because I was directionally tired. I wanted to get that sort of cross between Chuck Berry and Bob Dylan which I did with 'Telegram' and 'Metal Guru' and those records. Then suddenly I'd done it and I had to find a new thing and I think I've found it but I also had to change producers.

## Respect

"I didn't want to be a teenage idol in America. I've got a lot of credibility there because Tyrannosaurus Rex was very big over there. I've also got a lot of respect in America and I would have lost that. They spit out teenage idols over there — a year and you're finished, you're a joke."

"Cassidy's a good example, he's trying to get more credibility but he's got no chance, even if he made Beethoven's Fifth they would still laugh at it really.

"In America he doesn't mean a thing.

"Americans think I'm a rock 'n' roll Tolkein and longevity-wise that's going to be much better for me."

He hasn't had a record released in America for two years due to contract hassles.

So, hero or villain; dreamer or dragon? There's only one force in the Universe that can now decide the fate of Mighty Marc. All eyes will be on those pop charts.

See Live report Page 25.



# how to have a plutonic relationship with your butcher

ARE THE radio censors getting more broad-minded or have they just been hoodwinked? The fact that 'Dat', with its mentions of drugs and the male appendage, is getting played might lead one to think the former, but I have no doubts.

You see, the record company have typed up the lyrics of 'Dat', ostensibly to assist anyone who's having trouble in deciphering them, but the strange thing is that the lyric sheet contains two mistakes.

They have "feed" where it should be "weed" and "Tripe" where it should be "pipe." It's funny that the only two "typing errors" should just happen to eliminate the two words that might have kept 'Dat' off the air.

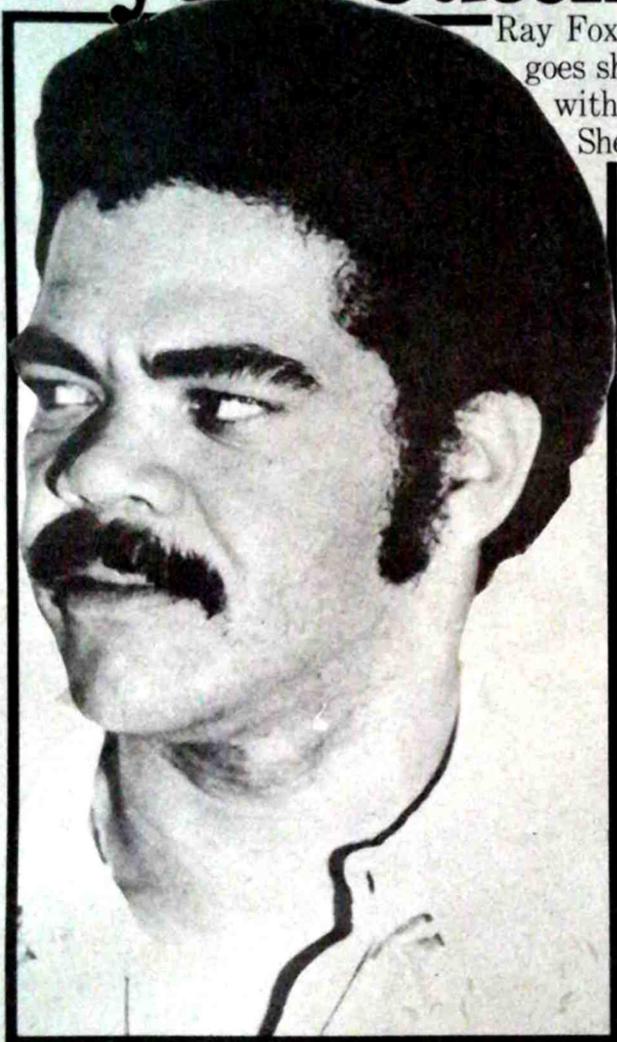
One suspects a little subterfuge went on along the following lines: Playlist panel plays 'Dat'. Can't make head or tail of the story but realises that it might just be dodgy so requests lyric sheet. Record company senses trouble so arranges for a couple of "slips," to be blamed later on cack-handed typist.

Pluto Shervington, who wrote and recorded 'Dat', takes a look at the lyric sheet and confirms the mistakes, but seems surprised that anyone should bother to cover them up since he's had no airplay problems elsewhere. Below, we've reprinted the lyrics from the first verse and chorus-as supplied to us.

Rasta Ossie from up de hill  
decide fe check pon him  
every hill  
And when him add up de  
things him need the  
money done wha'  
Him save fe buy little feed  
Him han'pon him jaw lawd  
rest him eye and just  
meditate  
The time is so hard lawd I  
mao a think about  
emigrate  
A mek up mi mind lawd a  
might as well go gainst I  
man faith  
A forward a market a sight  
a butcher lawd by the  
gate

CHORUS  
You want goat? — no I  
might a kill a queen  
Bee? — I no check fe no  
grass wha green  
foaf? — Watchya now is  
time fe a change  
fish? — God, children  
souta dat range  
steak? — Watchya now  
you no sight de ruke  
tripe? — Bus me belly  
when a pull me tripe  
pork? — Hush you mouth  
mine me brethren hear  
Send a pound of dat ting  
DEK.

He made the record in 1974 and had a big hit with it throughout the West Indies, but it's taken until now to get the song released in



Ray Fox Cumming goes shopping with Pluto Shervington

o'clock and gone on until past two.

Outside the West Indies, Pluto's played concerts in Canada and the States, but never before in Britain. This first visit was just to do "Top Of The Pops", a photo session and a couple of days of interviews, "but I'll be back in May to do a month of concerts — mostly in cabaret I expect. I'll be bringing about five musicians from home and adding three or four English horn men if I can get them."

## Musician

Apart from being an accomplished singer and songwriter, Pluto is a fine musician, playing guitar, bass, organ, piano and harmonica. But he makes a policy of never playing on his own records.

"I often play guitar and bass on other people's records and I've produced one song — Davidson's 'Midnight Rider'."

Ever since he can remember he's had to cope with a bad stutter.

"Strangely enough though, I don't stutter when I'm talking on-stage. I think it's because I'm at my most relaxed onstage." At the start of this interview Pluto's stutter brought his sentences to a halt every other word, but after about half an hour it had almost disappeared.

Between the day's business commitments, he sits poring over glossy brochures. He's decided to treat himself to a Mercedes and busies himself comparing the performances of different models and converting currencies to work out prices. The anticipation of his new toy seems to excite him far more than the success of his record, but then he was always fairly confident of that anyway.

"Humour is fairly universal. Even if people can't understand all the words, they can tell something's funny just by the tone of the voice."

"By the way," he asks, "is it true that the British don't like humour that's in any way vulgar?"

No, most of us like a dirty joke — if it's funny.

He grins. "Good."

Lyrics reproduced courtesy of Nones Publishing, 3 Hill Street, W.

Britain. He's already explained the story of the song hundreds of times but is happy to do so again.

"It's about a Rasta," he says, "But I want to make it quite clear that I'm not poking fun at Rastas. Rasta is a way of life, rather like being say, Jewish. Rastas are good, genuine, hard-working people, but there are a lot of frauds and it's the frauds I'm poking fun at."

## Money

"Rasta Ossie wants to cut down on the money he spends on meat," explains Pluto, "so he's got some left over to buy his weed. Now, pork's cheap, but Rastas aren't allowed to eat pork. So he goes to the butcher's and gets offered goat, beef, fowl, fish, steak, tripe and then pork, to which he says 'no, but I'll have some of dat' and dat is pork."

How did you get the idea for the song?

●Humour is fairly universal. Even if people can't understand the words, they can tell something's funny●

"I got it because things like this actually happen."

Before 'Dat', Pluto had another humorous hit with 'Ram Goat Liver', which is likely to be the follow-up to 'Dat' in Britain. "But I don't always write funny songs. I do everything — reggae, claysso, ballads, American soul. I don't write all of the songs I sing either, but I do write all the singles."

Pluto's touring schedule around the West Indies is a busy one and he reckons to return to each venue on the

circuit about once a month. "But each time I go back, I do a completely different show. I know at least 500 songs well enough to perform so it isn't difficult."

"For each concert I rehearse about a dozen numbers with the band, then when we've done about half of them, I send the band off for a drink or two and do my one man band act for as long as I feel, before bringing the musicians musicians back again. I've done shows that have started at ten



BILL FRIES: he invented C. W. McCall for an advertising campaign.

# McCall's over the breadline

THE NEAREST C. W. McCall (alias Bill Fries) has come to trucks was when he painted advertising slogans on the sides of them. Having started out on a musical career he switched to commercial art and joined an advertising agency.

It was while he was with the agency he got the idea about the truck drivers. He was asked to come up with an idea which would sell bread and it was this job which created C. W. McCall. He invented the character to drive a truck-full of Old Home Bread, and from that came the whole concept of the world of truck drivers.

The advertising campaign was a massive success — and sold loads of loaves. It also brought Bill back to music. He couldn't find anyone with a suitable voice to do the commercial, so he did it himself. It seemed a shame not to exploit the idea further, so a record was made, using the basics of the ad.

The single 'Convoy' has since been an enormous success across the States and looks like doing the same in the UK. But while the American truck drivers can actually drive across the country in the way described in the song it doesn't seem likely they'd get away with it in Britain. Anyway, we've got enough problems with the Common Market juggernauts...

## TRUCKIN' TALK

For those of you who can't make head or tail of the lyrics of Convoy, we've printed a brief rundown on the terms the drivers use. Keep on truckin'!

- Advertising — A marked police car that has its lights turned on.
- Back Door — Last truck in a string of three or more. All in contact with each other.
- Bear — Policeman.
- Bear Cave — Police station on highway.
- Bodacious — Clear transmission.
- Break One-O — I want to talk.
- Camera — Police radar unit.
- Catch you on the old flip-top — Catch you on the radio on the return trip.



Chicken Coop — Highway truck weigh station.

- Clean — No smoking around.
- County Mooty — Country sheriff on highway patrol.
- Cornie Books — Log books.
- Ears — Radios.
- Eatm Up — Roadside restaurant.
- Fat load — More weight than the law allows.
- Feed The Bear — Offer a ticket from Smokey.
- Five Five — 55, the speed limit in most places.
- Four-wheeler — Passenger car.
- Grass — Side of the road.
- Green Stamps — Dollars.
- Green Stamp Road — Tollway.
- Hammer — Accelerator.
- Hammer Down — Driving fast.
- Keep your nose behind the ditch and smiling out of your britches — Drive safely and look out for speed traps.
- Let the channel roll — Let others break in and use the channel.
- Mercy — Oh Wow!
- Negatory — No.
- On The Move — Driving.
- Plain Wrapper — Police car with no markings.
- Picture Taker — Police radar unit.
- Put the good members on you — Best regards, etc.
- Ratched Jaw — Non-stop talker.
- Rest Um Up — Roadside rest area.
- Rocking Chair — Vehicle that's between the front and the back vehicles.
- Rollerblade — Small car.
- Sausages — Occupants of passenger car.
- Smokey — Police.
- Smokey on four legs — Mounted police.
- Smokey the bear — State police patrol.
- Smokey with ears — Police listening on CB.
- Stitch them tight — Best regards.
- Thirty Three — This is an emergency.
- Tijuana Taxi — Well marked police car.
- Truck station — Traffic court that fines every body.
- Two-Wheeler — Motor bike.
- Well to well bears — High concentration of police and traps.

# "LONDON BOYS"

MAR 13

## the New Single from **T. REX**

### APPEARING ON TOUR

FEBRUARY 24TH	FREE TRADE HALL	MANCHESTER
FEBRUARY 28TH	WINTER GARDENS	NEW BRIGHTON
MARCH 1ST	APOLLO THEATRE	GLASGOW
MARCH 3RD	LARGE MUNICIPAL HALL	FALKIRK
MARCH 6TH	GRAND HALL	KILMARNOCK



New album  
"FUTURISTIC DRAGON"  
BLN 5004

and thanks for voting T. Rex into 9 categories in the 1976 Record Mirror & Disc Poll



# SPLINTER

on tour  
with the Kinks

February 27, Exeter University

February 29, London, Theatre Royal, Drury Lane

March 2, Manchester Palace

March 3, Southport Theatre

March 5, Newcastle City Hall

March 8, Bristol Colston Hall

March 9, Bournemouth Winter Gardens

March 10, Cardiff University

Their new album  
on Dark Horse Records



"Harder to Live"

AMLH 22006



# Top hat 'n' Transfer



**LISSUN, DO you want to know what's going to be the next rave style of music; the sound that the hipper-than-hip will be into first?**

You do? Well you'll just have to wait a while . . .

Exactly a year ago you were told that Manhattan Transfer were the new phenomena. This newspaper was the first to write about them and herald a stylish move back to be-bop and swing.

What did you do about it? Nothing!

Then, suddenly, swing did come back into fashion (surprise, surprise) and would you believe it The Manhattan Transfer go up in the charts courtesy of a record-buying public looking through Glenn Miller-coloured glasses.

That's the story so far. But the Transfer aren't prepared to stand still while you lot catch up with them - don't forget this quartet has style.

So a quick phone call this week to the red-haired Southern belle, Laurel Masse, whose biography reads "no known personal history".

"Hello, this is Tim Hauser."

It should be added that Laurel is also "elusive".

Hauser, who formed the group, sports a pencil-thin moustache, top hat, and, of course, those shades.

The other two members are equally over the top: Janis Siegal, who's been "liberated" all her life and pin-up Alan Paul

who's what they call a singer - dancer - actor - arranger - composer (you know the type).

These four dictate revivalist fashion. They are half-way through finishing their second album and it's not anything at all like the first one.

The new sound is going to be (wait for it) late-Fifties, early Sixties rhythm and blues.

"That first album was made a year ago," says a relaxed sounding Mr. Hauser. "Since then we haven't had a chance to get in the studio because we've had so many appearances to make."

Anyway we reckon that one album a year is OK. This new one really is different and does have a Sixties feel.

"We've included the old Tamla Motown track 'Helpless' and used a great baritone sax on it and also the Fifties track 'Linda Lu' (recorded originally by Ray Sharp). We've got a very primitive sound on that," he adds reassuringly.

"Mind you there's also a latin tune called 'Thought Of Loving You', but mainly we're putting The Manhattan Transfer in an R&B bag this time."

## Origins

It's a style that blends perfectly with Hauser's musical origins. He began singing in 1958 with an R&B group, The Critteries, who had two hits, 'I Remain Truly Yours' and 'Don't Say Goodbye'.

Hauser got into be-bop and swing because people were not writing lyrics like they did in the Thirties and Forties. "But we are not musical stereotypes," he quickly adds. "Continually doing one type of song can be tacky so we just look out for whatever we think is good enough for us and then we tackle it."

The latest fad for swing in Britain has not been mirrored in the USA where there are so many people that it has never really gone out of fashion.

The Manhattan Transfer have been rushing around from Reno to Las Vegas to the Waldorf Astoria Hotel in New York.

"We've had so many hotel bookings and when in Vegas we worked with

BB King (what!!! the guitar wizard in Las Vegas). You see there are so many young people going to Las Vegas these days.

"I don't like the place personally, but practically you can make a lot of money. Even Alice Cooper is playing at Lake Tahoe these days.

"But what we really want is to get The Manhattan Transfer on to the college circuit so we can sing for younger audiences."

The group hit America big last Summer when

they did a four-week TV replacement series for the Cher show and their guests included Fred Astaire and Gene Kelly, of course.

"We don't really want a series though," says Hauser, "because if we had one it would mean 13 straight weeks and we couldn't do any shows. That's the way we operate. If we're not hip to something we won't do no matter how prestigious it is."

Luckily the foursome are hip to Britain and plan a visit and tour here in April and May.

"Last time when we played Biba's it was fabulous. You know that's one of the best gigs we've done. But this time we'll be touring round the country, I hope. Of course, there'll be a lot of this new r&b stuff that we're into. We're going to look a lot different to the last time. It should be interesting because a lot of people don't like to change or accept change," he continues knowingly.

"But the swing and be-bop stuff will still be in the act. There's enough stuff there to please everybody."

So now you know - it's all change to the Fifties and Sixties rhythm and blues. But what's the point in telling you. I suppose it'll be another year or so before you start to believe it.

Get hip.

by David Hancock



## Super stars

### AQUARIUS

(Jan 22 to Feb 17)  
Once bitten, six times shy seems to be your motto, but this time you can afford to let yourself go and trust the new person in your life. They don't all bite ya know. The going's been a bit tough for you lately but you'll be relieved to know all the bad times are behind you.

### PISCES

(Feb 18 to March 20)

Whoever said you were a wet fish didn't know you too well, did they? You're beaming love and goodwill all around this week and you'll find other people warm to you too. In the middle of all this idyllic glow, you might make an impulsive offer you could regret later, so have the occasional peek over the rose tinted numbers now.

### ARIES

(March 21 to April 20)  
The trouble with you is you're a perfectionist. So there's dust under the bed and the ironing ain't done. It's not going anywhere, but you should be. Leave everything to look after itself for a while and put yourself around and about.

### TAURUS

(April 21 to May 21)  
There are times and places for hanging on, but this ain't one of them. It's no good trying to flog a dead horse. Let this one go and you'll find the rest will be queuing up to ask you out - and you'll be

surprised why you didn't think of it sooner.

### GEMINI

(May 22 to June 21)  
If you've been up to something you ought not to be, it's time to listen to your better half. What might seem a lark right now could do a swift about turn and leave you high, dry and friendless. Better to cut your losses.

### CANCER

(June 22 to July 23)  
You could charm your way out of a snake pit and the way things are this weekend, you might have to. Someone can see through your game, so cross your pretty fingers and hope they don't blow the whistle on ya.

### LEO

(July 24 to August 23)  
It's easy to see why everybody loves a Leo. Your sunny face is attached to a shoulder that someone wants to cry on. Be sympathetic, but don't get wet.

### VIRGO

(August 24 to September 23)  
You'll get an ideal opportunity this week to turn the tables on the people who thought marg wouldn't melt in your mouth. Sling the meek image to wind and go all out to get what you want.

### LIBRA

(September 24 to October 23)  
This is the time to

practise what you're best at - weighing up both sides of a situation. You might get caught in the middle of some pretty fierce cross fire, so keep your head down and don't duck to either side. You'll come out of it smelling sweetest of all.

### SCORPIO

(October 24 to November 23)  
It's very frustrating when you can't lay your sticky hands on your heart's desire, but there are subtle ways of getting round this. Try not to approach this in your usual straightforward way. A bit of low cunning never did anyone any harm.

### SAGITTARIUS

(November 23 to December 21)

Watch what you're doin' with that bow and arrow. It may seem like a good idea to you to do the Ivy Gibson bit and bring two young lovers together, but if anything goes wrong, they'll both shoot at you. Better to leave things alone.

### CAPRICORN

(December 22 to January 21)

Why the king face? You haven't been hit by your own personal earthquake, or anything else of a disastrous nature, so look forward to the good things that are happening. An invasion shouldn't be turned down because the weather's lousy.

STATUS QUO celebrated their 13th year together in May 1973 by bringing out an EP. It is only one of 40 releases, with just two record companies throughout their career.

Quo was started by Francis Rossi and Alan Lancaster who were at school together. By the time they were 14-year-olds, they were playing publicly, with drummer John Coghlan. Later, they were to add Mick Parfitt (who they met while playing at Butlin's) and organist Roy Lynes. The group was known as the Spectres.

Having finalised their line up, the group was introduced to one of the producers from Pye, John Schroeder. With great excitement, the band was signed up and brought out their first single — a cover version of Shirley Bassey's 'I (Who Have Nothing)'. It was an immediate flop. As was their next single, 'Hurdy Gurdy Man'. It was not a promising start for the band which was to go on to be one of the most prolific bands Britain has spawned.

On their own admission, Quo didn't have too great a grasp of their musical abilities in the early days. Francis Rossi could play only rhythm guitar and Roy Lynes had to play the lead on an organ.

**Strident**

By the time they had pushed out a few more recordings, the strident Quo sound was beginning to emerge. But their own musical personality had to be kept low while they did backing work for other people. They worked for a while with Madeline Bell, who let them play a lot of their own material incorporated into her set.

"We never recorded with her," said Alan. "But it was a lot of fun because she was so good to us."

# From Spectres to Status

by Rosalind Russell

SINGLES released on Pye as the Spectres

'I (Who Have Nothing)'  
'Hurdy Gurdy'  
'We Ain't Got Nothing Yet'

SINGLES released on Pye as Traffic Jam

'Almost But Not Quite There'

SINGLES released as Status Quo on Pye

'Black Vells Of Melancholy'  
'Everything'  
'Face Without A Soul'  
'Gentleman Joe Sidewalk Cafe'  
'Gerardula'  
'Ice In The Sun'  
'In My Chair'  
'Lucky Lady'  
'Mean Girl'  
'Make Me Stay A Bit Longer'  
'Pictures Of Matchstick Men'

ALBUMS released on Vertigo as Status Quo

'To Be Free'  
'When My Mind Is Not Live'

SINGLES released as Status Quo on Pye

'Aunty Nellie'  
'Down The Dustpipe'

ALBUMS released as Status Quo on Pye

'Picturesque Matchstickable Messages'  
'Spare Parts'  
'Ma Kelly's Greasy Spoon'  
'Dog On Two Head'  
'Best Of Status Quo'  
'Down The Dustpipe'  
'Price Of Love'  
'Golden Hour of Status Quo'

SINGLES released on Vertigo as Status Quo

'Paper Plane'  
'Caroline'  
'Break The Rules'  
'Down Down'  
'Roll Over Lay Down'  
'Rain'  
'Quo (E.P.)'

ALBUMS released on Vertigo by Status Quo

'Piledriver'  
'Hello'  
'Status Quo'  
'On The Level'  
'Blue For You'



FRANCIS ROSSI: compositions criticised



STATUS QUO: Lucky thirteen

As a final fling, the Spectres released their last single under that name and it followed the other two into the abyss. A new name was produced — Traffic Jam. It wasn't entirely unconnected with the fact that the other Traffic were already on the go. A bit of public bickering over rights to names hasn't lost anyone any publicity. But as a stunt, it was as about successful as Quo's previous singles.

When it didn't work, more strategy was called for. And in a flash of someone's genius, they came up with the name Status Quo. It's stuck by them thick and thin

ever since (and there have been many thin times).

When you think of Quo, you think of the immediate impact singles. It's startling to find out that they have a whole catalogue of awful mistakes behind them. Or at least, if they weren't mistakes, they didn't get the chance to prove otherwise.

Quo's break came with a Rossi composition 'Pictures Of Matchstick Men'. It was a huge success and brought them up to the top league at last. It was Rossi's second number he'd written himself — the first was the only single by

Traffic Jam.

Rossi's follow up to 'Matchstick Men' was 'Black Vells Of Melancholy' and it was heavily criticised for the similarities. In fact, the Quo style was so pronounced, it was a criticism that was continued.

Soon afterwards, Quo lost their organist. Roy Lynes just decided one night on the way to a gig that he wasn't going on. He didn't turn up at the venue and was never seen again. Quo have since learnt to cope without a keyboard man.

However, it was then that the lean times were hitting hard. Quo began to think that the reason

for their growing pile of ignominious flops was the fault of other people's interference in their image. Quo have never come much for the smooth, groomed and polished image. A more rough and ready approach matches their music.

Their first attempt at making it their way was the album 'Price Of Love', the title track was the Everly Brothers' hit. But it still wasn't right. In fact, it has only been in the last five years with hits like 'Roll Over Lay Down' and the current 'Rain', that Quo have really got together any kind of successful cohesive musical policy.

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PHILIPS

# KINGS OF SWING



1. An easy one to start. This chart artist did more to popularise a style of spectacles than even John Lennon! His music ain't bad either. Who is he?

2. Died last year at the age of 66, this alto-sax player made the immortal "Is You Is Or Is You Ain't My Baby" as well as "Choo Ch' Boogie" which has just been re-released. Do you know him?

3. Recently in London to play a series of dates at the Palladium with Frank Sinatra and Sarah Vaughan this man has swing's royal blood running through him, but what's his name?

4. A little harder. Who's this American trumpet player? A clue: He was once married to screen star Betty Grable and made a famous version of 'Flight Of The Bumble Bee'.



5. Known as the British King Of The Big Bands this man groomed literally dozens of stars of the Fifties. He's often confused with a former prime minister. That's a giveaway

6. His signature tune was 'Take The A-Train' and as a top jazz and swing pianist/composer he soon joined the royal hierarchy - as a Duke!

7. Here he is at age 55, the man who sent the world crazy with the dance just after they heard 'The Woodchoppers Ball'. One of the Rollers has a similar nickname

8. One of the greatest swingers of all time - the man who introduced Gene Krupa and Lionel Hampton to the world. There's been a film made about him and his orchestra has appeared in numerous Hollywood movies. He plays clarinet and alto-sax. Who is he?

OK, so you think you're pretty hip, eh? You're digging swing music, you think the big bands are where it's at in 1976?

Well here's a little quiz we've devised to sort out the true hipsters from their poseur friends. If you can answer all these questions correctly then you deserve the highest accolade - YOU REALLY ARE THE CHAMPION OF THE BALLROOM.

Even if you only get half of them right it shows you're moving (or should that be gliding) in the right direction.

Anyway have a go and see how you get on. You can even get mom and dad to have a go, and who knows you might beat them. Good luck, swingers.

Answers at bottom of page.

If you fared well in this little quiz, turn to page 17 for details of our exciting Swing Competition - great prizes to be won!

Answers: 1. Glenn Miller; 2. Woody Herman; 3. Benny Goodman; 4. Louis Jordan; 5. Duke Ellington; 6. Harry James; 7. Duke Ellington; 8. Duke Ellington.

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# BACHMAN TURNER OVERDRIVE

FRANKIE VALLI



BOB GAUDIO, the man who has written or co-written most of the Four Seasons' biggest hits, knew that 'December '63' had topped the British charts, but he didn't realise that it was the first time the group had ever done so.

"I'm sure we must have had a number one at some time," he said down the line from New York. Then on being told that the nearest they'd got was with 'Rag Doll', which reached number two, he exclaimed: "Well then, we've

got even more reason to celebrate."

Bob has been a member of the Four Seasons right from their

inception in the very early Sixties, but during the last two years his songwriting and production commitments have prevented him from appearing with the

group onstage. He still records with them however.

"I'm quite surprised," he admits, "that 'December '63' has done so well so

THE FOUR SEASONS: Valli centre



# ALWAYS IN SEASON

quickly in Britain. We normally reckon we can pick out which tracks are going to be the best ones for singles but frankly I don't think we're much in touch with the pulse of the British market.

"After all, we haven't toured in Britain for about three years, although Frankie Valli did come over about 18 months ago."

The Seasons are now preparing to return to Britain after their long absence. "The band are putting together a completely new show for the British tour, which runs from April 1 to 14," says Gaudio. "It will be quite lavish, a mild extravaganza and it's going to be quite expensive."

So you don't think it'll make money for the group?

"I'm positive it won't. As far as we're concerned it's a freebie. It's going to be a very diversified show covering yesterday, today and tomorrow. The group will be playing all the old hits — some of them in medley form maybe, then show what they are doing right now and then give some idea of what's going to be happening in the future."

"The group will all come on together at the start and do some numbers and then Frankie will do a solo spot of around 20 minutes to half an hour before the whole group return again."

Frankie Valli is a busy man, who has solo recording commitments — as a solo artist he's on Private Stock — as well as his work with the Four Seasons, who are on the Warner Bros label.

Gaudio is equally busy since he writes both for Valli and the Seasons as a whole. "Sometimes I can keep pace with their requirements or even get a little bit ahead, but at the



BOB GAUDIO (left) when he appeared on stage

by Ray Fox-Cumming

moment I'm fighting to keep up."

"At the moment we're in the process of choosing what's going to be the next Frankie Valli single and then the next big project is Frankie's album, which will be recorded immediately after the British tour."

The general policy is for the Four Seasons to average two albums and two singles a year and Valli likewise. "but," says Gaudio, "you can't stick to that rigidly. If you get a failure or two with singles you may need to put out more a year, whereas if you get a big hit in the States it can hang around for months, so you don't need to put out so many."

Over the years, the Four Seasons' line-up has gone through several changes and Frankie Valli says that each new member has to be carefully hand-picked to preserve the group's sound. The present line-up of Valli, Garry Polci (vocals and

drums), Don Ciccone (vocals and bass), Lee Shapiro (vocals and keyboards), John Palva (vocals and guitar) plus Bob Gaudio has been together for two years now and, both Frankie and Bob agree, it's the best they've ever had.

For the British tour, the group will be augmented by two American musicians and perhaps as many as six British players.

In America, the Seasons have enjoyed a fairly steady stream of hits ever since they first broke into the charts in 1962, between '62 and '70 alone, they notched up 29 hit singles and sold an estimated 50 million records worldwide.

In Britain, however, after a spate of hits in the Sixties, the Seasons had a lull in the early Seventies when virtually nothing was heard of them. "That," says Valli, "was all to do with record company difficulties," and he makes it clear that he doesn't remember the group's short stay on the ill-fated Mowest label with much fondness.

Now, on Warner Bros, the group have hit their winning streak again in Britain and, with the tour coming up, there's every reason to believe that they're going to be a significant chart force for a long time ahead.



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THEIR NEW SINGLE

**CARRY OUT FEELINGS** TOP 8



# Knocking The Knockers

"OH YES, we're cold and cynical, aren't we lads?" Lol was having a go at the present trend amongst certain liverish critics, who not a million reviews ago were loud with unqualified praise, and are now desperately snuffling around to find a chink in 10cc's musical armour.

"It seems to me," said Lol, "that they've run out of things to say. Good things. Like they've been building us up for a couple of years and they just don't feel they can go on saying 'Oh, yes, they were really good tonight,'" so they have a dig".

Could it be the bands' communistic attitude to writing and arranging has made it appear a less personal thing than say, one guy writing his own songs?

"Communitistic?!" Lol drew himself up to his full five feet whatever and conjured up an 'I wanna rule the world' expression.

"I prefer the word democratic, IF you don't mind. We're all for free speech, aren't we brothers? Ask them if we're cold, they're the one's that matter." He flung his arm towards the Brighton Dome audience. "We sell out a gig, every gig. They come to hear the music. We're out to have a laugh. It's fun. They don't think we're remote or cynical."

And yet one of the strongest traits amongst 10cc's fans is politeness. Walking through the stage door with the band, not a shriek rent the air and yet there were lots of handshakes and "It's really nice to meet you Kevin Good luck tonight."

Admittedly, that was before the show. By the first encore half the audience was dancing in the front stalls and two girls had tried to take Lol apart. He returned to the dressing room flushed but happy. "That was really nice. That



10cc: writing their own reviews

hasn't happened for ages," he grinned.

On the second night Lol caught flu in Manchester. Panic set in. Everyone on the road was given flu jabs. But in Lol, and by now, Eric's case it was a bit like shutting the stable door. Lol and Eric, rattling with Phensic, were flown up to Glasgow for the Apollo gig while the rest of the

crew, with Kevin and Graham, followed by road.

Lol and Eric were bundled straight into some hastily acquired beds in the Apollo dressing rooms and it was more than an effort to get them on their feet for the show. After twenty minutes on stage, Lol had to admit that he couldn't carry on. "The fans were marvellous,"

he said, "someone went out and told them we were ill and couldn't do the show and when we were being driven away, hundreds of kids came up to the cars and just said "Hope you feel better soon."

They went home to recover, four dates in all were cancelled and the tour picked up in Cardiff. The new tour is primarily a showcase for the new album 'How

Dare You!' which took them three months to get together up at Strawberry studios. Judging by its number one position in the charts, promotion is the last thing it needs. It's a masterly exercise in preception.

Each track analysing an individual, from the obscene phone caller in 'Iceberg' through the flying phobia on 'I'm Mandy Fly Me'. To the megalomaniac of 'I wanna rule The World'. It was Graham Greene who talked about the "writer's eye," the essential trait of a good writer - observation.

## Observe

"Yes, I'd say we observe," said Eric. "In fact that's probably the word which describes us best."

"Occasionally we draw from life, from people we've met," said Lol, "but often it's something we just all know about like the adolescent view of sex on 'Headroom'."

'Headroom' has received the rare distinction of being banned by the BBC which is fairly standard stuff to 10cc but also by the more liberal Capital Radio. "I don't think we'll suffer too much," Lol grinned. "We happen to think sex is a very exciting subject. And again, we're only

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- 1884 GLEN CAMPBELL - Wichita Line
- 1826 CILLA BLACK - You're My World/You've Lost That Lovin' Feeling
- 1941 CONNIE FRANCIS - Who's Sorry Now
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observing. Drawing attention to something everybody knows about."

"We observe everybody else but we haven't looked in the mirror yet."

Dead silence greeted Kevin's remark, followed by a lot of back-slapping.

"Hey that's really good, Kev. Very profound."

"Maybe we're afraid of what we might see."

"What do you mean, Kevin?"

"I dunno, but it sounded good."

A blink, a smile. Kevin was having a silly night.

**Immortal**

In fact, it wasn't just Kev, Eric was wearing a brooch with the immortal inscription "fresh pyjamas". A nice expression, it was decided. On a par with "pristine sheets."

Even Graham, who can usually be relied upon to lift the conversation, suddenly took a gulp of coke and came out with the showstopper.

"We attract a lot of boys you know."

"Oh, really Graham, now that is interesting." Time to give up and go home? "No, I mean it. It's a good sign. Bands that just pull crowds of screaming girls might look good but it's not usually the music that's attracting them. With us, I think it proves that there's something good to listen to. I remember standing by the stage listening to a good guitarist, 'yeah, yeah, play that again'."

"You know what I mean? It's the music that's most important to 10cc's fans. They know that they're hearing a good thing. And they listen. It's quiet when we play. They're really very sophisticated."

Certainly the music is the main attraction but 10cc this time round have conjured up a very slick light show, extending even to a neon 'Fasten your seat belts' sign for 'I'm Mandy Fly Me' and their stagecraft has improved dramatically even since their last outing not many months back.

Lol is emerging as the front man, the band jester, "the dreaded life and soul of the party" as he puts it. He's becoming masterly at throwaway lines. For instance, the lights were playing up as he was preparing to sing 'I Wanna Rule The World' Lol hollered, "Listen Frank! He does the lights. Frank, I'm trying to rule the world here and I'd like a little co-operation!"

**HOW DARE THEY?**

"And yet," said Lol, "I'm not conscious that I've altered. I haven't studied stagecraft or whatever. It's just a question of practice. Getting on stage more often. I just get more relaxed."

10cc have a way with words, there's no doubt, so have they ever written anything apart from songs like books, stories, whatever?

"No," said Eric, returning.

"Yes," said Lol, looking profound. "You forget. We have been known to write on toilet walls but only when we feel inspired. Seriously," he said, falling about "we are thinking of doing a little journalism. Writing our own reviews for a start. In fact we thought we might do a little nipping in the bud on this tour by writing out a review like '10cc were extremely disappointing at Hammersmith' slipping it inside a couple of well-known music papers and reading it out on stage. That'll learn them!"

It was time for Eric, Lol and Kevin to be driven back home to Surrey. Eric started talking about the new studio near their homes which will be just for their own recording... No time for more rap the car's waiting.

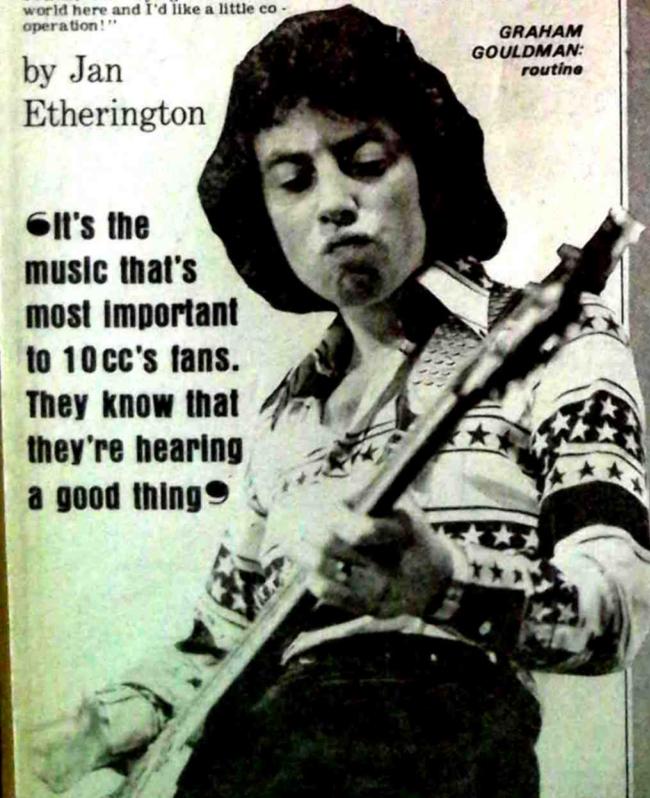
Graham, who's home is still near Rochdale, is staying the night in Brighton. He hitched himself up on the table.

"Well, now that those bunch of jokers have gone we can talk seriously. We'll start with breakfast. I do love a nice big fry up. Sausage, the works. But no cereal, that's a waste of time. We all have a big breakfast because you never know when you're going to eat next. You are finding this interesting? And we all like a strict routine when we're on the road. We rise from pristine sheets to breakfast at nine!" A silly night, but a nice one.

**GRAHAM GOULDMAN: routine**

by Jan Etherington

It's the music that's most important to 10cc's fans. They know that they're hearing a good thing



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If chosen a 'runner-up winner', my choice of single is:

# Tina's six year itch



**TINA CHARLES to Rubber Duck:** "He's probably prevented me from getting to No 1 which is a bit disappointing. I was looking forward to the excitement of being at the top with 'I Love To Love'."

Surprisingly Tina Charles comes on as a level-headed girl-next-door who, unlike many artists, would welcome a No 1 smash.

"When it comes to following it up, you have to do as well as you can. I can't think of any reason for not wanting to get to the top," she says.

## Sessions

Tina has been trying to get to the pinnacle of the charts ever since she was 15, just six years ago. In fact her first record, "Good To Be Alive" had Elton John playing on it.

"Of course he wasn't quite as famous then as he is now," explains Tina. "He was doing backing sessions and it just

happened that he was on my record.

"Excuse me if I turn the radio on but they are going to play a part of 'Good To Be Alive' and I haven't heard it for years, in fact I haven't even got a copy of it. I doubt whether Elton has either. It was deleted a long time ago."

Having been in the music business all her working life, Tina finds it easy to accept her

apparent overnight success.

"If I'd had a hit when I first started at 15 or 16 I don't know whether I would have been able to handle it. Now I get excited but I'm level-headed about it and I'm glad it didn't happen to me when I was young.

"Anyway in those days, as far as the music was concerned, I was in the wrong direction."

After her early encounter with Elton John, this cockney girl went through a variety of musical experiences including work with bandleader Tony Evans at Ruislip Air Base and then a spot at the Empire, Leicester Square.

The charts seemed miles away

until she cut another single in 1971 titled "Baby Don't You Know Anymore". She then went on several tours with stars like Tom Jones, Engelbert Humperdinck and Gilbert O'Sullivan before getting a regular spot on the TV show "The Two Rinnies".

## Festival

Fame? No, not really. After that she went into the relative obscurity of doing sessions and even appeared at the Reading Festival with Cockney Rebel.

The change in fortune came nine months ago when a friend of hers, Lee Vanderbilt, put her in

by David  
Hancock



touch with Biddu — the young Indian producer/writer who was making a name for himself as a one-man hit factory — Britain's answer to Van McCoy.

"I'd been running round in circles until I met Biddu," she confesses.

**Prestige**

"When I was first introduced to him I was very sceptical and thought here's another person that's offering me the world again. But when he played me 'Kung Fu Fighting' I was sure he was going to be one of the best things in my life.

"Biddu is the kind of person who is after success and is much more interested in the prestige of having a No 1 record than making a lot of money out of it."

Tina reckons Biddu has got the best out of her voice on the smash 'I Love To Love'.



and it made the charts in Los Angeles.

"But 'I Love To Love' is selling on such a big scale that it can't just be discotheque enthusiasts who are buying it."

Tina, who has picked up quite a few tips about production and songwriting while she's been in the business, has no intention of developing in that direction at the moment. "I would rather stick with Biddu and let him guide me," she confesses.

"I once tried songwriting but the result wasn't too good. The song sounded like another one with only the words changed."

At this point the man himself — Biddu — walks in the room. He's delighted that Tina's record is so high in the charts. "I'm cutting an album with Tina next week," he explains. "It will include a couple of ballads to show off her voice."

"There's also the possibility of

**'I can't think of any reason for not wanting to get to the top'**

"In the past I have always been produced wrongly," she adds. "They were taking the soul out of my voice whereas Biddu put it all back."

The question of 'Can a white girl sing the Blues?' has been solved by Tina Charles. She most certainly can and to such an extent that many people buying the record thought her to be black. Tina Charles, it would appear, has emerged as Britain's very own Disco Queen.

"I'm not a heavy soul singer and I'm certainly not into progressive soul whatever that means but I like the commercial stuff like Ohio Players. I was brought up on Diana Ross And The Supremes and I reckon that Barbra Streisand is one of the very best soul singers," she says.

"My records certainly seem to be aimed at the disco market and the first single I did for Biddu, 'You Set My Heart On Fire' was No 1 in the New York disco charts



a tour which will be a sort of soul show package with Tina, Carl Douglas, Jimmy James And The Vagabonds and the Biddu Orchestra.

"Shh," says Tina, turning up the radio. The snatch they play of 'Good To Be Alive' has Tina putting her hand to her mouth in mock horror. It's more like Cilla Black than the soulful Tina Charles we know today.

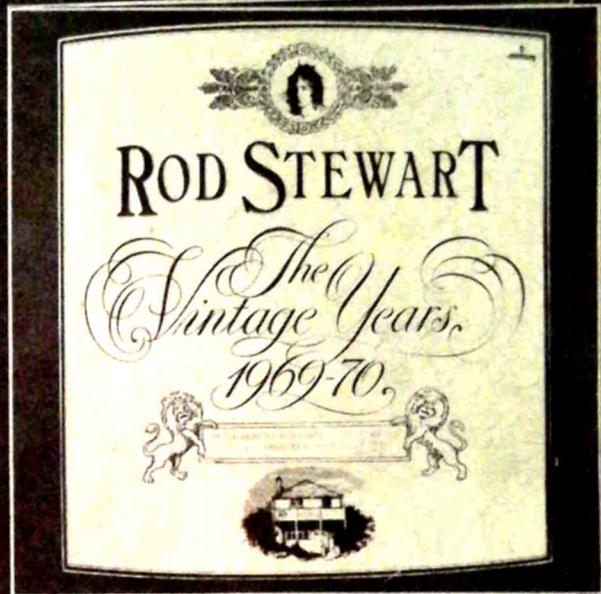
**Pleased**

"Oh don't I sound awful," she says. "Now I'm beginning to realise the way Biddu is producing is a lot simpler and always looking for something different. A lot of people think the new record is orchestrated disco soul but it's not, the real secret behind it is the rhythm."

"Yeah and you know how many that rhythm sold yesterday," continues Biddu "32,800."

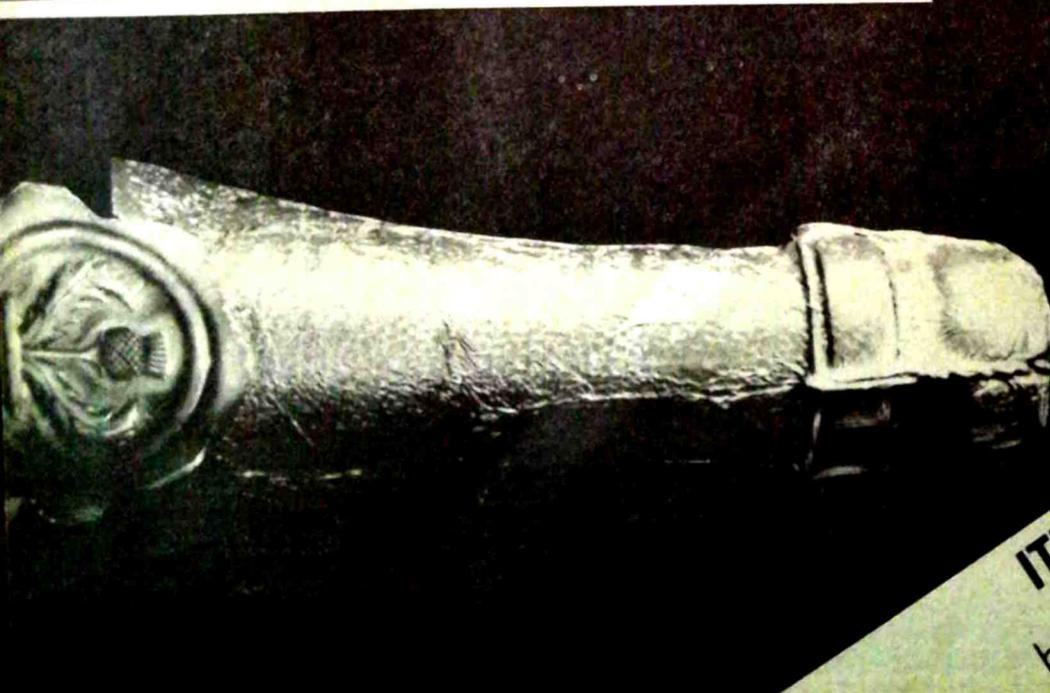
They both look very pleased.

*For The Sophisticated Palate*



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# soul stirrings

by  
Kevin  
Allen

## Johnson delivers the goods

TO FIND yourself rocketing up the British charts while still a total unknown in your own country must be weird. But the experience has done nothing but please L J Johnson, even if he did have to plead for time off from his day job with the United States Postal Service in order to come over to promote his debut single 'Your Magic Put A Spell On Me'.

It was Blackpool Mecca deejay / record producer Ian Levine who brought Johnson his sudden bizarre spurt to stardom after years of frustrated attempts to make it. "My mother even wrote a letter to Ian and his parents and said 'Thank God for you', that's how grateful we are for the help I've had," said Johnson.

Knowing the British Northern Soul Scene inside out, Ian Levine is aware of what the soulies want and, with the supply of undiscovered high-pace oldies - but goodies drying up, he hiked himself off to the States. There, he set about creating, or rather re-creating that old galloping 'Sixties sound Northern Soul thrives on.

Scoring first with the Exciters' 'Reaching For The Very Best', he has followed up with Evelyn Thomas's 'Weak Spot' - and L. J. Johnson's 'Magic'.

"Ian came to Chicago looking for talent and Evelyn and I met him through his co-producer Danny Leakes. We were both signed to his production company," Johnson told me.

L.J.'s story starts singing gospel in his native Chicago. Then, at the age of 13, he formed a group called the Family Affair with his sister Sherry and brother Robert.

"Our mother was our manager and people would tell her: 'Your kids sure have that barber shop harmony'."



IAN LEVINE

"Then we decided to fill our sound out a bit so we brought in bass singer Joe Smith, Roosevelt Smith, (no relation), baritone, and Willie Fair, singing tenor. We called ourselves Everyday People.

"A smooth-talking guy wanted to manage us. He took us to a fancy Club for our first gig and introduced us as a big name act from out of town when we'd never even been out of Chicago!

"With 'Love Bonus,' a song written by my sister, we won a 200 dollar talent prize but he just put it in his pocket and split, leaving us stranded at the club.

"After four years of hustling around I got my draft papers for the services. We had just

"My first posting was to Okinawa. I went to see a group of guys and they really sounded really terrible. The Director of Special Services was standing behind me and heard my comments so he asked me if I could do any better.



L. J. JOHNSON: "still can't believe I've made it"

"His name was Logan Walker. He told me there was a talent show coming up and suggested I go in for it. I'd met three guys who were working as the Persuasions - not the accapella group.

"I teamed with the group and we did La La Means I Love You' for our audition. We were accepted for the show and won. The Special Services had two talent shows to go and we were told if we won those we'd be sent on an 18-month world tour, entertaining the troops.

"We went to Korea and won there, then we were

off to Hawaii. Logan said: 'I know you won the last two but we've gotta come up with something different for the big one' so we brought in extra people and did a big spectacular, a version of the musical Pearly Victorious. We ended up winning six of the seven awards - 'Best Vocal Group', 'Best Speciality Act', you name it.

"Then we were off around the World. We built quite a name and a lot of record company people told us to get in touch as soon as we came out of the services but when we did the attitude

was 'Who the hell are you?' so we got discouraged.

"Later, I met a three piece group called the Inspirations but they broke up. I came in contact with a fabulous piano player, Steve McCarthy, and a bass player, Ben Costin. I persuaded the guys from the Inspirations to give it another try and put everyone together under the name Mood Mixers and we added a girl singer called Venus Mays. She sang like a bird, and then one day she said she'd heard a voice from above and she was gonna become a gospel singer.

"I thought 'Oh no, not again, not when we're just beginning to happen.' I could see yet another group breaking up but along came Evelyn Thomas. She sang 'Hypnotised' for us and she knocked me out!

"Danny Leakes saw us in a big show we did and told Ian Levine about us. When Ian heard Evelyn he said: 'I must have this girl, she's terrific,' so he signed us up. He already had Barbara Pennington."

Next in line is an album, which Levine will cut in Chicago with him at the beginning of April.

"I still can't believe I've made it after all these years. Now I'm hoping it will spread back to the States."

## Bank on the Union

The Union Planters National Bank of Memphis plan to recoup the 10-million dollars owing to them by bankrupt Stax Records by getting the company back in action in a different form with "responsible black businessmen at the helm."

A bank spokesman said: "Without Stax there simply will not be enough work and opportunity for the many black singers and musicians who now live in Memphis."

Immediate plans by the bank are for the recording of a special historical / music album compilation featuring big name artists and with profits going to the Martin Luther King memorial fund. Can't imagine Natwest or Lloyds Bank putting out an album, can you? It's troubled times for lots of people: Denise LaSalle, the deep-soul exponent currently contracted to Westbound Records, is on bail for 2,000 dollars having been accused of attempting to harbour bank-robber Nathaniel Doyle Jr. Westbound also have problems with a heavy law-suit pending against them by the Ohio Players, who previously recorded for the label. Westbound released an album titled 'Rattlesnake', stated to be by the group, who claim several of the tracks were not. The cover says 'New from Westbound' but most of the cuts on which the Players do appear (and are recognizable) have already appeared on previous albums.

Northern Sounds' freaks watch out for Eddie Spencer's 'If This Is Love I'd Rather Be Lonely' which has just appeared here on Power Exchange and has already sold more than 5,000 on advance orders. The record was cut in Detroit back in 1967 by black Canadian Spencer, whose present whereabouts are unknown. Toronto-based Ahead Music, who own the master, received a call for 3,000 imports from a British-based importer so they persuaded Power Exchange's Paul Robinson to give the disc a UK release and it now seems chart-bound. To my ears it sounds a messy, over-produced effort with undistinguishable lyrics.

Though his "tailor-made" Northern Sounds may annoy some



WOMACK: married

critics, Ian Levine's efforts are certainly getting chart success: the Exciters, Evelyn Thomas and L. J. Johnson have made the listings in quick succession for 20th Century. Pye and Philips respectively. Levine's Volfine Productions' company has also signed Carol Woods, Tyrone Ashley and Doris Troy. A lot of interest surrounds the Isley Brothers right now. Besides their current hot Epic product, Tami Motown's masterful 'Super Hits' album (STMA 8024), DJM have just re-released the group's classic 'Twist And Shout', which was covered here at the time by the Beatles.

The Vee Jay label, which went under in 1965 after 10 highly productive years, has resurfaced with Calvin Carter back at the helm. David Yates of DJM (who have picked up UK rights for the label) says his company will re-package many of the old albums by Jimmy Reed, Billy Preston, Little Richard, Betty Everett and John Lee Hooker as well as releasing new product.

Top Atlantic producer Joel Dorn has formed his own label, Wolf. Gladys Knight is to make her film debut in 'Pipe Dreams', playing the wife of an Alaskan bush pilot. Soul Train's Don Cornelius is set to star in the 'Journey To Nowhere' movie. Donna Summer has returned to the US after five years in Germany.

Gary Stromberg has signed Norman Whitfield to produce the soundtrack music for 'Car Wash' and R&B musical film South Shore. Commissioner's Train Called Freedom's single is a salute to the Freedom Train crossing the USA to celebrate the Bicentennial. Gospel king the Reverend James Cleveland presided over the marriage of Bobby Womack to 19-year-old New Yorker Regina Bank. Soustar Womack was formerly married to the late Sam Cooke's widow.

## album pick

ISLEY BROTHERS: 'Super Hits' (Tami Motown STMA 8024). Super hits by name, and super hits by nature. Of all early Motown recordings perhaps the Isley Brothers' efforts have weathered the passage of time the best. They still sound remarkably fresh and, in the case of 'Take Me In Your Arms (And Rock Me A Little While)', exciting. With 16 tracks (and not a weak one among them), this set offers fine value.

Most British soul fans regard the Isley Brothers' Motown recordings as the summit of their career, and certainly the teaming of them with the great Holland / Dozier / Holland team gave forth true masterpieces of the old Motown Detroit sound. They also worked well with other Motown producers like Ivy Hunter ('Behind A Painted Smile'), Norman Whitfield ('That's The Way Love Is'), Smokey Robinson ('Little Miss Sweetness') and Frank Wilson ('All Because I Love You').

It's still great disco music, even though the recordings date from 1965-1968.



EVELYN THOMAS: stable mate



ISLEY BROS: 'Twist n' Shout' re-released

**THE SPIDERS** first came to fame as David Bowie's backing band. Originally there were three of them: Mick Ronson (guitar), Trevor Bolder (bass) and Woody Woodmansey (drums).

Later on additions were made to the line-up, but the band ceased to exist on July 3, 1973, when Bowie made his famous "retirement" announcement on stage at the Hammersmith Odeon.

After that, Ronson went on to do his solo thing. Bolder worked with him for a while and Woodmansey played in a jazz band and got involved in Scientology. Bolder, however, always had the idea of one day putting a new Spiders together: "I didn't want to go on just being the bass player in a band and, frankly, if I were to stay in that position I'd rather do it with David than Ronson."

In February last year, he achieved his aim. Back came Woodmansey on drums and then Newcastle provided a singer and guitarist. The guitarist, Dave Black, had been with a group called Kestrel, and the singer, Pete McDonald, had fronted a band called Bullfrog.

Immediately they'd formed, the new Spiders From Mars set about writing material, separately or in pairs, then they demo-ed it, rehearsed it and recorded it and by May had an album ready. Then came trouble: "Management hassles," says Trevor, "there was no money to pay for the album so it just had to stay in the can."

By Autumn the group had secured themselves a recording deal with Pye and the way was clear for the album to be released. First, however, came a single.

"We didn't really want to put out a single first," said Trevor. "But the

by Ray  
Fox-Cumming

record company wanted one as a trailer for the album, so we brought out a track called 'White Man Black Man'."

Before one has time to ask how it fared, Trevor and Pete chorus: "It got lost in the Christmas rush."

"I don't really think it was right for a single anyway," adds Pete. "It was too laid back, a bit McCartney-esque."

Just before Christmas the group played their first series of dates — six of them in all, but few people knew about them because there was no press coverage.

"Our manager decided it would be best for us to play ourselves in quiet-ly," explains Trevor, "but then he saw how well we were doing and rushed round trying to get journalists to come to the last date. It was too short notice though and nobody'd come!"

Now the album is out. It's called just 'Spiders



**SPIDERS: well received.**

From Mars', "because we want to get the name of the group across" and there's a second single from it out as well, called '(I Don't Wanna Do No) Limbo'.

In radio quarters, the album's been well-received. "Flut's playing it," says Trevor, "so's John Peel and the single's getting a few plays too." To further interest in both album and single, The Spiders are spending the next few days touring the country's radio stations, but they are not pinning all their hopes on radio and TV to break them.

"In March," says Trevor, "we'll be doing a

British tour of somewhere between 12 to 16 dates."

In an exclusive **Record Mirror & Disc** news story (February 14), it was announced that negotiations were proceeding for the Spiders to follow their Spring tour by opening Bowie's Wembley shows for him in May, but they are very cagey about saying anything on the subject.

"It was supposed to be a secret," says Trevor, "and Bowie had asked us not to say anything about it. When we read the story, we were worried that he'd think we'd put it out, but apparently he's let it out all over

America."

"No offer has been made," chips in Pete. "David's thinking about the idea and so are we, so you had better just say that negotiations are still preceding. It's got no further than that."

In the meantime the Spiders are firming up other plans. They'll make a second album in the Summer and then tour America in the Autumn. Trevor makes it clear that he wants people to think of the Spiders as a new band. "People shouldn't expect us to play just the kind of thing we were doing in the Bowie days. We couldn't do that, we'd get murdered for it. We want to cover as wide a scope of music as possible."

Did you do any Bowie numbers on your pre-Christmas dates? "Yes," says Trevor. "Two, 'Suffragette City' and 'Man Who Sold The World', but we did the Lulu version of that, not the Bowie one."

For the next album, Trevor hopes that the whole group will write songs together. "I think too that there'll be a little more rock on it than there is on the first one."

Hopefully for the second album they'll avoid the last-minute panic they had on the first one. "We spent so long doing the backing tracks," says Trevor, "that Pete has to put on all the vocals in one day."

"I don't know how I ever did it," grins Pete. "I must have had 50 cups of tea that day, just to keep the voice going."

## How the Spiders crept back

marketed by  phonogram

### CITY BOY

At various times throughout City Boy's set, I was reminded fleetingly of the Kinks, Steely Dan, 10CC and the Beatles — all unimpeachable influences.

.....Birmingham  
Evening Mail



VERTIGO

by Sue Byrom

# Singleless single

## Tex goes Latin!

**DISCO - TEX:** 'Hot Lava' (Chelsea 2005 060)

The high priest of camp returns, having dropped the out - and - out disco screen for Latin shuffles. Much softer than his previous sounds, though he doesn't deprive himself totally of screams and a few lines of chat. Disco pick.

**CHRIS WHITE:** 'Spanish Wine' (Charisma CB 272)

Great favourite on Capital radio, this is a lovely slow dreamy number, with gentle reminders of Beach Boys' harmonies. Perfect for warm evenings, which might be one reason for it not doing much, but it's a lovely song.

**THE TYMES:** 'Only Your Love' (RCA 2658)

After the surprising stop/go movements of 'God's Gonna Punish You', a hasty follow-up. Not quite as up-tempo as their last one, with a verse that's almost like a ballad at times. I think they might have the same slow start as before, but it's all down to air-play.

**NAZARETH:** 'Carry Out Feelings' (Mountain Top 8)

There's an American feel to Naz's new single, especially in the vocal arrangements

which have lots of harmonies set against a very regular bass line. Quite a long single too - perhaps just a little too long, as there isn't too much variation in the melody. Pleasant but not dynamic.

**BENNY GOODMAN & HIS ORCHESTRA:** 'Stompin' At The Savoy' (RCA 2657)

Got yer tuxedo on mate? Then onto the old plates for a quick shuffle round the potted palms! One of the classics from the swing era that's currently reviving the fallen arches of the nation. Other two tracks on this maxi single are: 'In A Sentimental Mood' and 'Swingtime In The Rockies'.

**DARYL HALL & JOHN OATES:** 'Sara Smile' (RCA 2656)

Oh dear, at first glance this week's singles looked a pretty good bunch, but I'm fast revising my opinion. Hall and Oates are a superb duo, but this is, unfortunately, a rather duff single. Slow and tedious.

**GARY GLITTER:** 'You Belong To Me' (Bell 1473)

Gary's 'farewell' single goes back to the style which has made him such a regular chart visitor: steady drumming beat and easy chorus



DISCO TEX: *Screen for Latin shuffles*

line. I can just see Gary stomping over the stage singing this one. For nostalgia fans, the flip is 'Rock 'n' Roll Part 1'. So on one record you've got the beginning and the end.

**SURPRISE SISTERS:** 'La Booga Rooga' (Good Earth GD 1)

Anyone who saw this line-up on Top of The Pops a couple of weeks ago will know what to expect - a sort of Pointer Sisters / Labelle arrangement of Andy Fairweather Low's song. I like the arrangement, and wish it well.

**20th CENTURY STEEL BAND:** 'We've Got To Work To Stay Together' (UA UP 36065)

This group's first single was a straightforward steel drum sound. Now they've got the drum sound behind a much more commercial vocal line and chorus, that definitely crosses over into the realms of discos. Don't see too much from chart action though there is a chance it gets played.

**BIDDU:** 'Groovy Kind Of Love' (GTO GT 48)

Britain's colonial answer to Van McCoy seems to have made a slight slip with this one, being generally greeted with much shaking of flurried heads. Lovely song but very mediocre treatment. Flip side is even worse.

**M & O BAND:** 'Let's Do The Latin Hustle' (Creole CR 120)

Well, we've already got the 'Spanish Hustle' from the Fat-back Band, but this one is already an enormous disco hit, and quite rightly so. Great beat and an immediate toe-tapper.

**TWINKLE:** 'Terry' (Galaxy GY 104)

A real rave from the grave (if you'll pardon the pun as those who know the lyrics will realise) from the Sixties. Sad lament about our Terry who rode off into the night on his motorbike never to be seen again. Don't see this one doing much.

**MORRIS ALBERT:** 'She's My Girl' (Decca FR 13623)

There seems room for just about everything in the charts these days, but I'm not sure about this one. Lovely ballad from the 'Feelings' man, but it's such a pure ballad that methinks it'll be high on the Radio Two playlist, but maybe not Radio One. Nice song and sentiment.

**ATLANTA DISCO BAND:** 'Bad Luck' (Ariola AA 102)

Harold Melvin's old number revived as an instrumental - which is probably why I kept waiting for the vocals that never came. Average disco muzak.

**THE DOORS:** 'Riders On The Storm' (Elektra K 12203)

Another re-release, but much more merit to this one than Twinkle's. Real value as well, as the flip side features 'LA Woman', another Doors classic. Still, either I'm in a bad

mood or something, because however good the seven plus minutes are I don't think it'll see the charts.

**HUDSON BROTHERS:** 'Spinning The Wheel (With The Girl You Love)' (Rocket ROKN 508)

Despite the ground-swell of approval the Hudson Brothers have gathered over the last year or so, they don't seem to match it with singles. This is very mediocre, with a touch of the Pinball Wizard's in it somewhere, but apart from that fairly undistinguished.

**BARRY RYAN:** 'Judy' (Bell 1472)

'Judy' is Barry's tribute to Judy Garland and apparently

it's the first song he ever wrote. The whole atmosphere of it has a lot in common with Elton John and Bernie Taupin's tribute to Marilyn Monroe ('Candle In The Wind'); the tune is excellent and beautifully arranged, but the words range from mediocre to awful, hitting rock bottom with "Why

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

was the wizard so uncool?" Still, a lot of people may buy it for the melody and Barry sings it extremely well.

**SUPERSPIKE SQUAD:** 'Superspike' (Bradley's B7606)

It's all in a good cause, folks, for this is the name of the organisation, which includes Bill Oddie and John Cleese, and is raising money to help Britain's athletes prepare for the Olympics. The record could easily be called 'Do The Funky Pimmsol', as it's just a re-run of 'Funky Gibbon'. Good cause, maybe, uninspired definitely.

**VERA LYNN:** 'Don't You Remember When' (EMI 2413)

If we're going to have Ethna Campbell and Tammy Jones in

the charts then we must have Vera too, because she's so much better. This song, co-written by Lynsey De Paul and Barry Blue is a perfect vehicle for her with a well-honed nostalgic lyric and lots of big long notes. Lynsey's done the production on it and Tony Hyman's given it an arrangement that's a happy blend of modern and Forties' ideas. If you listen carefully, you can hear Lynsey's voice in the background. Listen even more carefully and you'll hear Ringo Starr banging a tambourine.

**JOHN INMAN:** 'Teddy Bears Picnic' (DJM DJS 645)

Unless you count "see they gaily gad about", the song is free of innuendo until the very end when there's a whole barrage of it, including "I know it's frothy man, but stop waving it about." One can see hoards of precocious little monsters splitting their sides to it while their parents die with embarrassment.

**MR & MRS BROWN:** 'Love On The Menu' (RCA 2653)

Splendid dance record with a well - above - average lyric concocted by Phil Wainman and Barry Blue and produced by the aforesaid Wainman. Should be a certain disco smash and might also make some impact on the national chart.



GARY GLITTER: his 'farewell' single.

# THE DRAGON BOPS BACK

T REX / Lyceum, London.

'TIS A pity young Marc isn't still the No 1 teen idol because frankly he's far ahead of those that have followed him (no names please).

This, his first London concert for two - and - a - half years, had it's fair share of curiosity - seekers as well as the screamers who had come to catch a glimpse of their slightly plumper idol.

He disappointed neither.

Against a huge model of a dragon that spit dry ice and with some clever lighting tricks he steered well clear of new material and instead gave out with a succession of his past hits.

He did the lot back from 'New York City' through 'Children Of The Revolution', 'Solid Gold Easy Action' and, of course, 'Hot Love.'

With fine bass work from Steve Curran, Dino Dines on keyboards and back - up vocals from the missus - Gloria Jones - Marc charged from one side of stage to the other dispensing smiles, kisses



**BOLAN: confident entertainer**

and an air of total confidence.

His mid - way acoustic set was the only bummer with the bopping elf failing to hit those top notes especially on 'Deborah', but then he's never maintained he was a great singer.

Bolan is a confident entertainer who plays above average guitar and has the knack of writing, often limited, but catchy songs. Now who would want their children brought up on anything less?

DAVID HANCOCK



**10cc: opened on a bad note**

**10cc. Hammersmith Odeon, London**

A LITTLE way into the opening of 10cc's three day stint at Hammersmith, Lol Creme remarked 'We're on our own tonight, boys'. In many respects he was right.

They opened on a bad note. Despite the fact that all their equipment had been set up even before Chas and Dave, the opening act started, there was half an hour's wait between Chas and Dave finishing and 10cc coming on. It seemed unnecessary, and the audience responded with several slow hand - claps to indicate their restlessness. However, with a pounding version of 'Art For Art's Sake', 10cc arrived to a roar of applause.

The sound was superb in the main, although there were several howls and feed - back noises present during the first part of the set that jarred badly. The second number of the set was 'Lazy Ways', and it was here that the problems started.

Whilst 'How Dare You' is a fine album, and selling in vast quantities, it has only been on release for a few weeks. With horrible memories of Elton at Wembley last

## Less dare, more art please

year, resolutely playing the entire 'Captain Fantastic' album, 10cc proceeded throughout the rest of the set to play eight of their latest album's nine tracks. Methinks it was too much.

They played a few numbers from 'Sheet Music', and 'Wall Street Shuffle', but the applause, though enthusiastic, remained restrained. No chance of the scenes that had taken place at other gigs, with standing ovations and bopping in the aisles. 'Wall Street Shuffle' ended the 'official' set, but when you knew 'I'm Not In Love' was still to come, you knew there was at least one encore. Possibly 10 per cent of the audience stood to applaud. The remainder sat firmly sitting.

'I'm Not In Love' was received with a deafening shout, and though it was mainly the backing tape from the record, who cared? They followed it

with 'One Night In Paris', which for me was the highpoint of the set. Brilliantly performed with about as perfect a sound as you could get anywhere. Then off, and back in new outfits.

'I suppose you want to boogie,' Lol asked. Most definitely we did, and with the audience finally on its feet, 10cc rocked us on our way with 'Rubber Bullets'.

Musically, it was a superb gig. With Paul Burgess joining Kevin Godley as second drummer, the playing was beyond reproach, their timing immaculate, and Lol Creme firmly established himself as ace audience communicator, but

The 'but' is that a gig should be judged on audience reaction as well as what they were listening to, and judging by the way anything vaguely familiar was greeted with rapturous applause, maybe 10cc should have spread their 'How Dare You' tracks out a little more. The audience showed that the audience were prepared to get up and boogie all along, they just didn't get the necessary invitation.

Perhaps a little less dare and a bit more art?

SUE BYROM

## Short 'n' sweet Heron

GIL SCOTT - HERON

Manchester

It'S an awful shame that Gil Scott - Heron is only doing a short tour of Britain. If the response in Manchester is anything to go by he could easily pack houses all over the country. He took the University Students Union by storm, the audience demanded two encores even though it was past midnight.

Midnight Band, his 10-man support group are a terrific outfit - easily mixing African percussion with soul and jazz.

Gil Scott - Heron's songs are the music of Black Liberation and he sings them with a deep powerful voice, a bit like Paul Robeson.

He is not well known at the moment and as British audiences tend to choke a bit on black American politics, Gil Scott - Heron could easily stay that way. So go and see him if you get the chance.

FRANK MONROE



SCOTT-HERON

marketed by  phonogram

## CITY BOY

Having seen some of the biggest bands from Britain and America, City Boy were the first to knock me off my feet for years.

.....Sounds



VERTIGO



# James Hamilton's DISCO PAGE

## Birth of the Jitterbug

**THE JITTERBUG** — as it became known — was born in Harlem and nurtured there at the famous Savoy Ballroom, home of the great Swing big bands. Almost as if in a movie script, the dance was associated with street gangs, violence, Hollywood stars and dazzling fashions.

George "Shorty" Snowden was one of the winning dancers at an 18-day marathon in 1928, during which he won money from side bets by dancing with his partner in a more galvanised way than his exhausted competitors.

While doing this he amazed everyone by flinging out his partner in a breakaway and dancing some flashy solo steps — which he shrugged off as merely being the Lindy. Named after Charles Lindbergh's aeroplane "hop" across the Atlantic in 1927, the Lindy Hop dated back much earlier and in fact breakaways were an integral part of the Texas Tommy in 1913.

One of Shorty's own breakaway steps was to be named after him — the Shorty George.

### Progress

Shorty was a member of one of Harlem's many secret gangs — known as "clubs" — the Jolly Fellows. Started in 1923 by Herbert "Whitey" White, who was older than the others and had an interest in dancing, it became the club for dancers and grew to over 600 members by the Thirties.

Although there was a violent and bloody relationship between the rival clubs, they all observed a strict code of formality and honour which they copied from gangster films. More disciplined than the other clubs, the Jolly Fellows unofficially but literally ran the Savoy Ballroom, with Whitey as head bouncer!

The Savoy, where Chick Webb's band originated

'Stomping At The Savoy', would feature two bands competing in a "battle", driving each other and the dancers so hard that the music became known as Swing.

Shorty and the regular dancers used to compete with each other in their carefully guarded "Cats' Corner" of the dancefloor, which was closed to all but the bravest of dancers from other clubs.

During the breakaways their self-expression and invention were put to the test, as convention forbade any dancer to copy another's step. Celebrities and film stars came to watch and tip them, and all the big bands — white as well as black — were kept to play for them.

As big band jazz progressed into the Thirties, it spurred on the dancers and they, it. In 1932, Bennie Moten's band re-energised the music and speeded up the dancing by making it flow to guitar and bass instead of jerky banjo and tuba. From there, things got even faster.

In 1936 the acrobatic style of singing partners through the air began to appear, by chance at the same time as Benny Goodman emerged as a white bandleader capable of holding his own alongside the Savoy swingers.

In 1937 a team of Whitey's Lindy Hoppers were seen in the Marx Brothers' 'A Day At The Races', and before long the exotically dressed Leon James, their star dancer, had joined his one-time rival from another club, Al Minns, to make the airborne style world famous by 1939.

Despite all this activity in Harlem and other black areas, the white public generally believed that the Jitterbug (as the Lindy became known) erupted out of nowhere when Benny Goodman invented Swing! During the latter Thirties his audiences were "Jitterbugging in the aisles" and making headline news — as did Bill Haley's later Rocking followers.

Soon, teams of Lindy Hoppers (many manured by Whitey) were guaranteeing success to stage shows and night club reviews, and the style of dancing spread into the War years amongst white big band fans. Typically, the white fans tended to prefer the white bands, leaving the black originals to split up and simplify their music into the roots of R&B when demand dried up.

### Purists

The true Lindy-cum-Jitterbug could be called choreographed Swing, and while the airborne acrobatics helped make it a sensation the intricate footwork was more important to purists like Shorty Snowden. The Jive-like basic step of the Lindy was taught when Rock 'n' Roll evolved out of early R&B, and a slower modification is being taught now as the Swing-Hustle.

Thus, like the Twist, the Jitterbug has never died... and that ain't no Jive!

**BENNY GOODMAN:** 'Stompin' At The Savoy' (RCA 2657). Adding further fuel to the jitterbug fire, Benny's classic 1936 swinger gets a maxi coupling with the dreamy 'In A Sentimental Mood' and the jumpin' live 'Swingtime In The Rockies', which cooks and cooks! A must for adventurous jocks. JH PICK

**GLENN MILLER:** 'Make Believe Ballroom Time' (LP 'The Legendary Glenn Miller, Volume 10' RCA LSA 3237). Here's the famous 1940 radio theme, long deleted, on one of the latest volumes in this great ever-growing series of all Miller's studio recordings. Other goodies on this volume are 'Five O'Clock Whistle', 'Yes My Darling Daughter' and 'A Nightingale Sang In Berkeley Square', while of course the theme itself makes the ideal intro to your Swing spot. JH PICK

**ANDREWS SISTERS:** 'Bounce Me Brother With A Solid Four' (MCA 232). Follow-up to their 'Beat Me Daddy Eight To The Bar', this 1941 boggie-woogie offshoot is full of precisely harmonised rhythm, while the 'Boogie-Woogie Piggy' flip is rather like 'The Flat Foot Floogie' (With The Floy Floy)! JH PICK

**BOSWELL SISTERS:** 'Making Faces At The Man In The Moon' (Vocalion V 5001). Fore-runners of the Andrews Sisters, these New Orleans gals give out with a jaunty 1931 ditty that's great fun though decidedly pre-Swing, as are this maxi's couplings by Duke Ellington and Benny Goodman. JH PICK

**EDDIE DRENNON & B.B.S. UNLIMITED:** 'Let's Do The Latin Hustle' (Pye TN 25702). If imports and the M&O Band haven't creamed their sales, Pye may recoup some of the bread they've undoubtedly had to shell out for this monster disco smash — the asking price for which was reputedly 40,000 bucks plus a catalogue deal. JH PICK

**BARRY WHITE:** 'You See The Trouble With Me' (20th Century BIC 2277). Schlurping cymbals and a pretty melody make for typically effective disco bucks. JH PICK

### new spins

## First Glenn, now Ben

**CHEQUERS:** 'Hey Miss Payne' (Creole CR 116). Commendably jazzy instrumentation pushes along this delightfully bubbling steady rhythm tucker, the subdued vocals of which are left off the backing-track disco flip. JH PICK

**CHRIS HILL:** 'Yakety Yak' (Philips 6006505). The unexpected happens and Chris sings ('?') on this El Coco-inspired bouncing funk beat version of the Coasters' classic. Totally disco, it'll need your support — so hopefully professional jealousy won't bias DJs against it. On the 'Ride On' flip he pantingly reworks Man's 'Erodica' into a comical climax. JH PICK

**EARTH, WIND & FIRE:** 'Singalong' (CBS 3859). Infectious War-like funk could make this happy chanter the elemental supergroup's first UK biggie. Backing track flip. JH PICK

**THE WORLD COLUMN:** 'So Is The Sun' (Capitol CL 15852). Very like old-style Sly, but there's no denying that the old-style excitement still works.

**PIONEERS:** 'Feel The Rhythm (Of You And I)' (Philips 6006499). The reggae guys go the George McCrae way on this potential-filled Eddy Grant production, the TK sound of which is emphasised by the backing track flip.



BARRY WHITE: effective

### di hot line

Louis Jordan: 'Choo Choo Cha 'Boogie' (MCA) Surprise Sisters: 'La Booga Rooga' (Good Earth) and Sylvers: 'Boogie Fever' (Capitol) are this week's top new add-ons — votes from Chris Hill (Lacey Lady, Iford), Jon Taylor (Crockers, Norwich), Steve Day (Chingford), Doctor John (Disco Tech, Telford), Colin King (Blue Room, Sale), Les Aron (Life Disco, Bognor Regis), Jay Davis (Sound Machine, Welwyn), Alan Gold (Brighton) and Steve Ingram (DJ Enterprises, Weybridge).

Steve Ingram's gone Boogie crazy, with Jordan and Sylvers joined by Supercharge: 'Get Down Boogie' (Virgin), and then charts three different In The Mood's — Ernie Fields (London), Sound 94.8 (UK) and Joe Bob's Nashville Sound Company (Capitol). Funky Male (The Goodies, Rochester) and Chris Hill both bananas about Brass Construction: 'Changin' Movin' (US UA) — the top-selling import LP of all time? — and Hidden

Strength: 'Hustle On Up' (US UA), while Chris opines Asleep At The Wheel: 'Bump Bounce Boogie' (Capitol) is the best modern boogie woogie ever, and further tips Johnny Guitar Watson: 'I Don't Want To Be A Lone Ranger' (Fantasy) and Rhythm Makers: 'Zone' (US Vigor) — could Jamaica Ska be due for a come back — it's huge in Belgium? — Jon Taylor and Doctor John tip Softones: 'That Old Black Magic' (Avco)

Salsoul Orchestra: 'Tangerine' (Epic), Simon Said: 'Smile' (Atlantic) and 5000 Volts: 'Bye Love' (Philips) climbing for Colin McLean (Acas Club, Hamilton). Jay Jay Savers (Hotel De Croft, Dalry) joins Colin King to tip Jesse Green: 'Nice and Slow' (EMI) and Ray Robinson (Tiffans, Leicester) for De Blanc: 'Oh No Not My Baby' (Arista) — lots of grumbling going on about EMI — distributed labels' promotion — they don't even send stuff to me, which is why there's

**THE GLITTER BAND:** 'Makes You Blind' (Bell 471). Just like on Gary's last one, the big disco side is the flip — in this case an ace fast funking instrumental of surprising authenticity. Funny enough, I was the first person to tell Bell that 'Rock And Roll Part II' was the hit side of that particular little opus.

**SYLVERS:** 'Boogie Fever' (Capitol CL 15850). Graduating from teenage to disco appeal with its increasing acceptance, this spirited romper is propelled by bumping bass and flying feet.

**SUPERCHARGE:** 'Get Down Boogie' (Virgin VS 134). Affectionately accurate ape of all that the title sums up, plus a frantic flip called 'Don't Let Go' that could be bigger in some areas.

**20th CENTURY STEEL BAND:** 'We've Got To Work To Stay Together' (UA UP 30065). Blurred vocal but a pleasant Pierre Tubbs melody and lazily effective thumping beat.

**JOHNNY 'GUITAR' WATSON:** 'I Don't Want To Be A Lone Ranger' (Fantasy FTC 124). The original Gangster Of Love has had a huge Soul hit with this staccato multi-tracked semi-slowie, which is strikingly different enough to be a disco — even a chart — hit. JH PICK

**BIDDU:** 'Do You Wanna Groove With Me' (GTO GT 48). Flip of his nice enough but plummy-intoned Groovy Kind Of Love, this self-penned smooth thumper is much better — and like Elvis singing Barry White!

**CHANTELLES:** 'Sugar Dumping' (Black Magic BM 110). Sam Cooke's song gets an intriguingly different tooting and throbbing treatment with falsetto vocal and a 7.15 disco flip. Rather nice.

no review yet of Atlantic Disco Band's UK release Les Spaine (Timepiece, Liverpool) has LFC Exchange: 'Money Mad' (US RCA) and J. Quartermain: 'Young Man' (US Mercury) amongst his funky tips

Les Aron flips for Glitter Band: 'Makes You Blind' (Bell) Chantelles: 'Sugar Dumping' and Sharonettes: Broken Hearted Melody (both Black Magic) are star breakers for Anthony Allan (Speak Easy, Wakefield) — following "live" broadcast by Syd Lawrence, the old Ted Heath big band will be on Capital Radio this Friday (27th) at 11 pm. Rod 'King' Schell (Twisted Wheel, Carlisle) was first onto Billy Ocean: 'Love Really Hurts Without You' (GTO). The Honey M: 'Baby Do You Wanna Bump' import is now for imminent release on Creole. "Dirty" Harry Park (Geordie Pride Roadshow, Wallsend) reckons that this page is now more influential than Radio One — Gee, thank!

### star tip



DONNA: laugh

## Don't stop, Donna!

Good for a laugh, Johnnie Stuart (Queen Of Clubs, Hastings) uses the 'Don't stop, don't stop. I'll tell you when' bit from the Fatback Band's 'Bus Stop' over the top of the more ludicrously panting parts of Donna Summer's 'Love To Love You Baby' — similarly, I tend to cut the 'Holy smoke, I never thought this could happen to me' intro from Elvis's 'I Got Stung' into Serge & Jane's 'Je T'Aime' immediately after the 'maintenant' veins' bit. Chris Hill's 'Ride On!' could be good, too!

### James' top ten

- 1 RADIO, Medium Wave Band (Spark)
- 2 BUMP BOUNCE BOOGIE, Asleep At The Wheel (Capitol)
- 3 BABY FACE, Wing & A Prayer Corps (Atlantic)
- 4 I'LL BE SEEING YOU, Jeff Evans (US Grandstand)
- 5 ANSWER ME, Barbara Dickson (RSO)
- 6 TWISTIN' THE MOOD, Joe Loss (HMV)
- 7 ROCK YOUR BABY, Sunshine Band (Jay Boy)
- 8 DECEMBER '63, Four Seasons (Warner Bros)
- 9 RAIN, Status Quo (Verrigo)
- 10 LET'S GROOVE, Archie Bell & Drells (Phila Int LP)

### BREAKERS

- 1 ALL THE TIME IN THE WORLD, Boxer (Virgins)
- 2 USE YOUR IMAGINATION, Kokomo (CBS)
- 3 WOW, Disco Sound Of Andre Gagnon (Decca)

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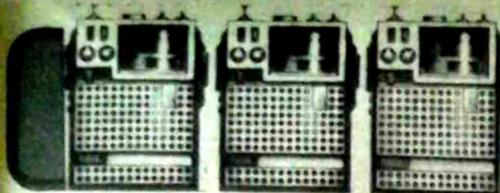
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# TUNE IN

## Radio

### Six-part series planned for Elton

FOLLOWING THE Radio 1 Insight programme last Sunday on Jimi Hendrix, executive producer Johnny Beerling is planning Women in Pop (March 28 and April 4), the record company executive Clive Davies (April 11), and the Drifters on April 18.

For Elton John fans, the good news is that a six part series on the artist is being prepared at the moment, and will either feature in Insight, or in its own right.

The series has covered all manner of pop subjects, and the Hendrix programme, narrated by Alexis Korner, was one of the best. It concluded interviews with the star from various stages in his career, and highlighted the difficulties of a performer keeping his head above water.

Although the series is likely to be 'rested' in July, there are plans for its return at the end of the year with new subjects and artists to talk about.

BBC RADIO Bristol (194

### Midnight Rally

metres) next Friday evening, start an 11½ hour programming marathon titled Midnight Rally. The show, starting at 7.30 is being organised in conjunction with the Bristol University Rag Week charity Pedal Car Race.

The race, taking place at Whitchurch in Bristol, is being covered during the show, which will include record requests from the participants, along with pop artists dropping in to the race track and the studio.

Reports on the charity race will also be heard on Radio 2, for those not in the Bristol area!



ELTON JOHN: radio series

### BLEEPS

THE WINNER of last week's Guess The Face competition was Peter Rainer of Mount Pleasant Road, Lewisham, London, SE13, and he correctly guessed that Dave Cash was the man in the hot seat. A copy of the 'Supersonic' album is on its way to you.

WE HAD one of the disc jockeys from Thames Valley Radio in here last week, but he wouldn't tell us what the station was going to be doing. Despite his reluctance to talk, we can tell you that the on-air date will hopefully be March 8. The only name disc jockey you might have heard of is Paul Hollingdale, an ex-BBC man. Thames Valley will be on 210 metres.

RONNIE DEE and John Shannon from Radio Caroline are being prosecuted for displaying car stickers for Radio Caroline on their van in Liverpool. Last week their case came up at Dale Street Magistrates Court in Liverpool, but was adjourned when only five of the 26 prosecution witnesses turned up. The witnesses include Telecommunications Technical Officers, fishermen and Home Office representatives. Apparently there are 82 pages of statements involved in the case. Last week, Radio 1's Newsbeat programme covered the story. The case has been adjourned until Monday April 26.

### Charting their success

RADIO 1 is devoting next Sunday's Insight programme to the subject of the charts. Show presenter is the writer Tony Jasper, who talks to music business personalities about the charts.

On ITV next Sunday, the London Weekend Show (11.30 am), is also devoting 30 minutes to the charts. Presented by Janet Street Porter, the show will assess the different charts, and their role in the music business, though there is a possibility that the week after, the programme will discuss the topic of chart rigging. Keep tuned in and turned on!

### LOOK FOR

Andy Fairweather - Low starring on Tyne Tees Television's 'The Gordie Scene' on Sunday February 29.

### LISTEN FOR

Linda Lewis's Top 12 on Saturday, February 28, at 1 pm, and at 6.00 In Concert is a recording of the Queen Concert which took place on Christmas Eve at the Odeon, Hammersmith.

## Film

### 'Cuckoo' flies for an Oscar



JACK NICHOLSON

'ONE FLEW OVER THE CUCKOO'S NEST': Cert X. Odeon Leicester Square from February 28 CURRENTLY SWEEPING across the United States as this year's surprise film hit and collecting numerous awards on the way is 'One Flew Over The Cuckoo's Nest'. It stars Jack Nicholson as R. P. McMurphy, a convict who opts to enter a mental hospital rather than stay in prison.

Once inside, however, he wreaks havoc and confusion by questioning the authority of the hospital's supervisors. He attempts to shatter the inmates' apathy to their situation by introducing them to the joys of playing basketball. Eventually they side with him against the tyrannical ward supervisor when he decides that they should all watch the World Series baseball matches on TV instead of doing their work.

Matters come to a head after he leads several patients away from the hospital and takes them on a fishing trip. The

authorities decide he really is a loony and discovering that he is liable to stay in the institution for the rest of his life he hatches an elaborate escape plan with his pal, a deaf and dumb Indian Chief Bromden played by Will Sampson.

However, 'One flew Over The Cuckoo's Nest' is not all fun and games, dealing as it does with the tricky subject of mental illness. For those of us who enjoy something more than the average western it proves to be a stunning experience.

Jack Nicholson has been Oscar-nominated for his role in this film and there ain't no justice if he doesn't cop it this time.

The rest of the cast are largely unknown in this country but Louise Fletcher who plays the ward supervisor is a name to watch for in the future. — MIKE CHILDS

# Disco scene

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PART TWELVE: Gene Vincent



**GENE VINCENT:** the smiles hid the pain



# GENE THE SCREAM!

**BLOODY AWFUL!** That was Gene Vincent's verdict on the non-rolling rock bands of the late sixties. But the question many pop fans must be asking themselves is: Who was Gene Vincent? How many times have you heard someone say, "Wasn't he the singer with the gummy leg" - or said it yourself?

This article is to help you to understand a little better what is meant by the expression "The Good Olde Days" of Rock 'n' Roll and "Gene Vincent & the Bluecaps".

The Rock 'n' Roll singer who made black leather his trademark - performing in black leather trousers, leather jerkin, metal leg brace, with a silver chain and medallion around his neck - is gone now. He died five years ago in Newhall, California, of a bleeding ulcer caused by his depression and subsequent drinking.

I met Gene Vincent in 1970, and during our chinwag he told me some of the problems that he had to contend with in the 1950s, among them: "The royalty statement's overdue; the landlord wants to chuck us out but I'm not having any of it - I've got

by  
**Waxie  
Maxie**

a lawyer working on the small print; the pain in my leg is getting worse, but -" he tapped his leg with his hand - "I'm not having it chopped off!"

His home in California's "Simi Valley" - the place where quite a few famous names live - was not a marble columned magnolia mansion. It was one of those cabin-style rocker-pad places with sky-lit rooms that spoke of the enjoyment of being at home; it was simple, with shelves of books and long-playing records and some old '59 British tour posters on the walls, copies of Billboard - and Variety. Not untidy but warm and

more important, comfortable.

He told me that Elvis Presley had come to hear him one night at a club in Las Vegas and said to him, "Gene, you're catching me up, man I'd better get Tom (Colonel Tom Parker) to fix it for me to make a couple more movies".

This was the place where Gene first went on stage with a Cola bottle stuffed down the front of his skintight trousers! The club raised such a fuss - even to the point of suggesting "immoral behaviour" and threatening to "pay him off" that Gene belted back, "Immoral behaviour?" he ranted "You should see the notes that female customers pass backstage."

Old-fashioned? Corny? Maybe - but it got wide

press coverage at the time.

Born February 11, 1935, Vincent Eugene Craddock grew up in Munden Point, Norfolk, Virginia. He was first taught music on a home-made guitar, by his father, who played a number of instruments. His musical temperament was varied, and had he not been musically inclined, he would more than likely have become an animal trainer.

"I thought seriously about being a lion tamer at one time, but -" he twanged his guitar, loudly, saying, "I decided to be a Rock 'n' Roll star instead."

He sang in his childhood church choir, and for a time attended South Norfolk High School, before fibbing about his age and joining the US Marines.

It was while he was on active duty in Korea that he sustained a serious injury to his left leg. Other reports have attributed his mangled leg to a later motorcycle accident. This is not true, but only a few close friends know the REAL story: that Gene got his leg shattered by a sniper's bullet. In his own words:

### Killed

"I was a Pfc on patrol in Korea. Suddenly a North Korean machine gun hidden in the branches of a tree opened fire on us. The five guys in front of me were killed. I was hit by the second burst and went down with a bullet in the knee. The leg was all agony, searing fire stabbing through it. I nearly passed out then; unconsciousness would have been a blessing. Numbness quickly conquered pain."

Gene filled the next year recovering at a military hospital in Japan, by learning to walk with a metal leg

brace, by polishing his Distinguished Service Medal, and by singing and playing the guitar.

It was 1956, Gene Vincent, alias "The Screaming Kid" went to Hollywood for a Capitol Records talent audition (along with 200 other bluejeaned hopefuls) to find the next Presley. He won. And with a song he had written with DJ Tex Davis called 'Be-Bop-A-Lulu' (remember it - the disc that eventually sold 9 million copies?), he formed the original Blue Caps. They were: lead guitarist "Galloping" Cliff Gallup, rhythm guitarist "Wee Willie" Williams, bass guitarist "Jumping Jack" Neal, and drummer Dickie "Be-Bop" Harrell.

By late 1956 Gene Vincent & the Bluecaps had recorded their first three hit records for Capitol, 'Be-Bop-A-Lulu', 'Race With The Devil', and 'Woman Love' - the record that was banned by most American radio stations. Then, for two years, he performed in New York, Toronto, Las Vegas, and Hollywood, including making his film debut in 'The Girl Can't Help It'.

He retained his popularity throughout the rest of the Fifties with hits like 'Lotta Lovin'', 'Rocky Road Blues', 'Bluejean Bop', 'Say Mama'. But by the early Sixties, his popularity in America was on the wane. His personality at this time was a strange and appealing mixture of contrasts. He seemed, most of the time, to be full of life and hope. But he was also full of brooding

and talk of blunders and betrayals by business associates.

He treated backing groups with contempt "Get it together!" he would scream. "That's too fast. You're playing it in the wrong key!" The bad-guy image was partially a creation of his own imagination - the man who loved to be hated.

### Simple

He was, in fact, just a simple, backwoods boy - which a lot of people did not realise - and the coming on strong bit was a front that he used because he thought people in showbiz expected it from someone who had once been a big star. He used to drink heavily.

The second injury to his leg occurred in 1960 - "I was being driven from Bristol to London with Eddie Cochran, and the car crashed. Eddie was killed, and my leg took another nasty knock."

But Gene continued to visit Britain and work the rocker-club circuit with British Rock 'n' Roll revival groups.

He was his own biggest fan: "No doubt about it," he told me, "I was the best there was back in the mid fifties - me and my old Buddy Eddie Cochran. And guess I'd do it all again if I were young enough - well, most of it. I'd certainly go along with being a Rock 'n' Roll singer, but Korea? That was too much - you know, like a clip from one of those old Audie Murphy warfilms".

# fan clubs

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# KONGOS

# albums albums albums albums albums

## FAULTY WINKS

**SWEET: 'Give Us A Wink' (RCA RS 1036)**

The childish vulgar sleeve is matched by the less than subtle record it contains. But then Sweet are not a particularly stylish band. What they do aspire to these days is credibility within the rock fraternity. They are a little further along that road, though they don't deserve to be with this indulgent outing of dated harmonies and the belief that extended solos and bash - bash drumming are where it's at.

They have learnt how to write simple pop songs then blow them out of all proportion with the result that tracks blend into one another exposing the worst of heavy rock music - it's similarity. Only the really taut 'Action' and hypnotic 'Healer' stand repeated plays. The rest is pretentious and for people who are aware that winking makes you go deaf.

**MARIA MULDAUR: 'Sweet Harmony' (Warner Brothers K 54059)**

Maria Muldaur's present reputation rests on the success of her single 'Midnight At The Oasis' - but not for long. This album shows her to have

a consistency envied by many artists. Almost every track is a different example of the variety she gets into her songs. She sings rock and roll for 'We Just Couldn't Say Goodbye' and gospel for 'As An Eagle Stirred In Her Nest'. In fact, I think she is at her best with gospel material... but then she sings superbly with Hoagy Carmichael in 'Rockin' Chair'. There's no special mood in the album, just excellent music throughout. The only track that broke the concentration for me was 'I Can't Stand It', which is a raucous rock and roll number and seemed to lose control about two thirds of the way through.

Rosalind Russell

**BARRY MANILOW: 'Tryin' To Get The Feeling' (Arista ARTY 123)**

Barry and the right kind of ballad (like 'Mandy') can do each other a lot of favours and there are plenty of those ballads about for him to make a very nice album. The trouble is he will insist on attempting others that just aren't his forte. This album's full of them - mostly gravitating around supper club rock that is neither worthwhile nor distinctive and won't do much for his easy listeners. The only wholly satisfactory track here is a ballad he's written for himself with lyrics by Adrienne Anderson called 'As Sure As I'm Standin' Here'. You also get 'I Write The Songs', which gave him an enormous American hit, though I can't for the life of me see why since it isn't a patch on David Cassidy's version.

Ray Fox-Cumming



**SWEET: not a particularly stylish band**

**CHARLEY PRIDE: The Happiness Of Having You' (RCA LSA 3262)**

Yet another album from the prolific black country singer, which contains no surprises apart from it being amazing that he hasn't got around to recording 'Help Me Make It Through The Night' before now.

**Ray Fox-Cumming**  
**SPEEDY KEEN: 'Y'Know Wat I Mean' (Island ILPS 9338)**

It's ages since we saw the previous album from this character who keeps a very low profile. He specialises in love songs in the rock idiom and he's extremely good at them. There is always enough energy to prevent his work from appearing slushy and his words, which are never twee, contain some delightful lines. He doesn't go out of his way through public appearances to help you discover him, but it's well worth buying this and doing it for yourself.

**Ray Fox-Cumming**

**DESIGN: 'By Design' (EMI EMC 3113)**

I couldn't ever get excited about Design, although there is nothing wrong with their album. It's a fine example of middle of the road anaesthesia. Our answer to Abba perhaps. It shows an admirable constant factor, despite the fact that it was produced by no less than five people. I wouldn't have thought that was necessary frankly. It's not exactly the intricate album of the year.

**Rosalind Russell**

**JANIS IAN: 'Aftertones' (CBS 69220)**

Listening to this album, I was reminded of Dory Previn, although I don't really know why because Janis has none of the searing agonies of Ms Previn. But there's something in her lyrics that sums up an entire

attitude much as Previn and Joni Mitchell do. Sometimes Janis is sad and plaintive, sometimes she's cheery and light. Above all she's someone to sit down and listen to - over and over again.

**Sue Byrom**

**TOMITA: 'Firebird' (RCA Red Seal ARLI-1312)**

It would seem appropriate that this time Tomita has taken Stravinsky's 'Firebird Suite' to rechannel into synthesized music; appropriate because the original composer was also an innovator. A lot of Tomita's appeal must lie in the listener liking the original music. I'm not that keen on 'Firebird', preferring the two tracks on the flipside; Debussy's 'Prelude' and Moussorgsky's 'A Night On Bare Mountain'. Non-admirers of computer music will hate this.

**Sue Byrom**

**VARIOUS ARTISTS: 'Drivin' Soul' (DJM DJLMD 8015)**

Sub-titled 'An Historic Soul Extravaganza', this double-album compilation features some real archive soul as well as some slightly more recent material. Immediately appealing are Gladys Knight's 'Every Beat Of My Heart', The Isley's 'Twist And Shout', Inez & Charlie Foxx's 'Mocking Bird', and Robert Parker's 'Barefootin''. Between there's tracks from The Manhattans, The O'Jays, Wilson Pickett and Lloyd Price. Detailed album notes fill in the background, but it's a soul vaulter's album more than anything else.

**Sue Byrom**

**MADELINE BELL: This Is One Girl' (Pye NSPL 18463)**

Pre-Blue Mink albums, featuring Madeline, included some very good material. Post-Blue Mink

albums don't seem to have given Ms Bell such a good vehicle for her voice. This latest album is one of the better ones, but still falls short. Madeline's voice is often best heard on slower numbers, though the track off the album that's her current single, 'Dance, Dance, Dance', is an exception. For the rest the tracks here are a mixed-bag and make for a slightly confusing sound.

**Sue Byrom**

**MARSHALL TUCKER BAND: Fire On The Mountain (Capricorn)**

The Allman Brothers had better watch out. The Tuckers want their crown, and they want it bad. And with this offering, they just might get it. Gruntin' Gregg and cohorts have gone down the nick a bit of late, so the door's open for a bunch of Southerners to inherit their title. The opening title track is an

absolute classic, reminiscent of the Byrds; all strumming acoustics, steel guitars and harmonies. And the final offering - 'Can't You See' - is a live track, and features some gritty vocals and searing guitar work from Toy Caldwell.

**Mike Brennan**

**KOKOMO: Rise & Shine (CBS 69229)**

Kokomo sweat a lot of energy and they really get down on the sheroo sheroo funky stuff, injecting lots of happy-ee vibes en route. They have a superb rhythm section and the frisky guitar from Nail Hubbard is sensational, but unfortunately the material is rather weak and run - of - the - mill - it's all the same; ain't nothing changed. The songs let everyone down, but the hot fat music should be fine at house parties or discos.

**Jan Iles**

## JOIN THE GOLD RUSS!



**RUSS BALLARD**

**RUSS BALLARD: 'Winning' (Epic EPC 69210)**

All styles served here and they make an admirably cohesive whole. Russ has written everything from majestic, germanic rock songs to busy rockers to emotional love songs and every one's a gem. Most of his notes are high ones, but he's refused to let his preference for operating at the top end of his range limit him and there's loads of variety in the vocal treatments. He has the services of a whole lot of excellent musicians, including Dave Mattacks, Rabbit Bunrick, Chris Mercer and Madeline Bell and you can hear them all. This is no self-indulgent singer's album. If there's a good riff to be heard, it sings through and Ballard's voice steps down to play second fiddle. Fine stuff all the way.

**Ray Fox-Cumming**

**CROSSWORD**

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T-shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by March 3.

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		21				

**ACROSS**

- 1 For whom you should let the music play? (5,5)
- 8 Like Bowie's Americans. (5)
- 9 Reply to Barbara Dickson? (6)
- 10 Let Kiki out? No, erase that. (6)
- 12 What blue eyes are doing in the rain. (6)
- 13 Lightfoot country and the country of his railroad trilogy. (6)
- 15 One of the Beach Boy Wilsons. (6)
- 18 So eyed and laughing. (6)
- 20 Animal with muddy feet! (5)
- 21 He's in Thin Lizzy. (4,8)

**DOWN**

- 2 Tull diving equipment (8)
- 3 Betty losing her head? That's correct. (5)
- 4 For Ian, the run is different. (6)
- 5 Pull out of some small town girl. (3)
- 6 Donald coming by road? (4)
- 7 Mr. Allman is a sound cricketer. (5)
- 11 Time for Paul Davidson's rider to appear. (8)
- 13 Like the Carpenters in relation to you? (5)
- 14 Sweet Nazareth drummer. (6)
- 16 John is left in school. (5)
- 17 A Dylan girl. (4)
- 19 All that remains of Wishbone after the fire? (3)

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

# A vintage step back for Rod

**ROD STEWART: 'The Vintage Years 1968 - 1970'** (Mercury 6672 013)

To unearth these two early albums by Rod Stewart — 'An Old Raincoat Won't Ever Let You Down' and 'Gasoline Alley' — is to do him a disservice. An accompanying Press release refers euphemistically to 'a naive, unfinished quality' in describing them. They are right, but is it fair to an artist of the present standing of Rod Stewart to bring to light these first, uncertain steps? I don't think so.

There is obviously the spark, the promise of better things to come. Better things have come since then — the incredible 'Atlantic Crossing' for instance — and the next new Stewart album will probably be even more beautiful. I don't see the point, except from a purely commercial consideration, in doing a repackage job like this. There are only about five tracks that are really worthwhile and representative of Stewart's current ability — they include 'Country Comfort', 'Handbags And Gladrags' and 'I Wouldn't Ever Change A Thing'. I'd save my money and wait for the new product from Rod, as that should be ready for release fairly soon.

Rosalind Russell

**GONZALEZ: 'Our Only Weapon Is Our Music'** (EMI EMC 3100)

Sadly, Gonzalez are one of those bands to whom chart success is unheard of. Despite a substantial following, the record-buying public have not picked up on them. A 12-piece band, Gonzalez have the reputation of being one of the most exciting around on stage and unfortunately their records, like this album, have been unable to capture their drive and

energy on stage. Don't let this put you off though. The album is a good one, funky, tight, rhythmic. All the ingredients are there but something's missing. It may be down to the production/arrangement details but I think it more likely the static effect of recording in a studio offsets them somehow. The brass section is one of the best you could ever hear, and, as they say, their music is their only weapon, one is bound to admit it's quite a formidable one. Recommended.

John Howe

**ISAAC HAYES: 'Golden Hour'** (Stax GH844)

As the title says, this is 60 minutes of Mr Hayes, containing some of his best work. Whatever people think about his more recent works this contains some real gems, kicking off, naturally enough, with 'Shaft'. Other classics include 'You've Lost That Loving Feeling', 'The Look Of Love' and 'Our Day Will Come'. For value, both financial and content, it can't be beat.

Sue Byrom

**THE JB'S: 'Giving Up Food For Funk - The Best Of The JB's'** (Polydor Super 2391 204)

The incredible team of



**ROD STEWART**

Fred Wesley and Maceo Parker with JB himself on a series of tracks that made the Average White Band sound just that. Wesley was the first to give respectability as well as funk to the trombone and if you want to hear where every other band got their funk roots from listen to the JB's first American smash 'Pass The Peas' or Maceo And The Macks 'Parrrty'. They prove to every two-bit disco beaver-down band that the original is still the best.

David Hancock

**MAHAVISHNU ORCHESTRA: 'Inner Worlds'** (CBS 69216)

Although reportedly off the kick now, McLaughlin was still enjoying his flirtation with Sri Chinmoy and all things of divine inner cosmicness when

this was made. The resultant confusion is caused mainly by too much synthesiser, mini-Moog and frequency shifter work, covering that familiar ethereal territory. Those gimmicks to one side the remainder has Johnnie playing delicate 12 string acoustic guitar on 'In My Life', even if the lyrics are chokers, and occasionally pulling out super-fast runs. Devotees will love it and the rest will wait to see if he's out of the haze on the next one.

David Hancock

**ROGUE: 'Fallen Angels'** (Epic EPC 69235)

Side one opens pleasantly with the mild hit 'Dedication' and continues to flow in the same soft style sound until the last track 'We Could Use A Little Rain', which has a

definite reggae inflection. Although Rogue settle for a softer sound throughout the complete album, there is no lack of variety. Highlights on the second side include another familiar tune 'Fallen Angel' which is very moving in content. An added bonus is the printed lyric sheet inside. On the same note; listen to the words — there's a story in every song.

Not the sort of album to play when you're ready for action — but nice for relaxing to.

Kymme Jones

**ANDREW GOLD: Andrew Gold (Asylum SUL9028)**

Guitarist, vocalist, bassist, drummer and keyboards player Andrew Gold has a go at the lot for his first offering as latest protegee of the Linda Ronstadt syndrome. Solidly slick if

limp rock is the understandable result, more or less acknowledging Elton John. The seemingly familiar melodies give a first listening memorable credibility and a large enough base for Gold to launch himself on a singles as well as albums career if he desires. There's certainly promise here.

David Hancock

**ATLANTA RHYTHM SECTION: Dog Days** (Polydor)

Very underrated, the ARS have come up with an album that'll either make or break them. They're expert exponents of archetypal Southern Boogie, but sadly, are largely ignored. The first cut — 'Crazy' — gets the LP off to a rockin' start, and it's followed by the 12-bar 'Boogie Smoogie', which

changes pace like Brendan Foster on the last 400 metres. The effect wears off a little with the mediocre 'Cuban Crisis', but the overall appeal is largely summed up on side two, on which 'All Night Rain' has devastating guitar work, beautiful harmonies and an irresistible chorus.

Mike Brennan

**LOGGINS & MESSINA: 'Native Song'** (CBS 69227)

Loggins and Messina don't quite make it into the goodtime. They come close a couple of times — like 'Boogie Man' for instance — but most of the time they come across as the prone man's Poco. They don't seem to use their talents to the full, or commit themselves in any way. They approach country rock as tentatively as a boy to his girlfriend, then back off onto safer but less exciting ground. Perhaps they spread themselves too wide and too thin.

Rosalind Russell

**FRUUPP: Modern Masquerades** (Dawn DNLS 3070)

For me, some of this album seems to be in a time warp — that is, it signifies a time when I was heavily into the Gormenghast trilogy and wrote poetry about mystical ladies dancing through the stars. I don't mean to be unkind about the writer, but I think some of the lyrics show some naivete. That can be charming of course, but usually influences are soaked up and regurgitated in a form further removed from the original. So while the lyrics are very pretty, they don't altogether match up to the music which is much more mature and more straightforward. I hope this doesn't sound too damning, because it's a very pleasant album and contains fine songs like 'Sheba's Song', which doesn't fit into the description just given.

Rosalind Russell

## WHERE EAGLES FLAIR



**EAGLES: every track is superb**

**EAGLES: 'Their Greatest Hits'** (Asylum K53017)

It's not often that a greatest hits album actually contains numbers which are all well known. This album has a collection of gems, showing the Eagles at their best. Anyone who was at the Wernley concert last Summer will remember the magic of 'Desperado', which is my favourite track. The Eagles' sound isn't

necessarily unique — there's not much to choose between them and Poco — but the style is instantly recognisable of a time and place. 'Tequila Sunrise' says it all really. It's the typical American music that can't be equalled by any British band. If it's hits you want, there's 'Lyn' Eyes', 'One Of These Nights' and 'Take It Easy', but every track is superb.

Rosalind Russell



# WHO, WHEN AND WHERE

ALL DATES listed are correct at time of going to press but we advise you to check with the venue concerned before going. Phone numbers are provided where possible.

## THURSDAY

February 28  
**CANDLEWICK GREEN**, Joliffe, Stoke  
**GEORGIE FAME & THE BLUE FLAMES**, Cavendish, Blackburn  
**MUD**, Variety Club, Batley  
**BE BOP DELUXE / DOCTORS OF MADNESS**, Winter Gardens, Malvern (Malvern 2790)  
**SAILOR**, City Hall, Newcastle (Newcastle 20067)

**DIVERSIONS**, Bournemouth College, Bournemouth  
**MAC AND KATIE KISSOON**, Bailey's, Stoke  
**JULIE FELIX**, Arts Centre, Town Centre, Basildon  
**FRUUPP**, Queensway Hall, Dunsstable (Dunsstable 603326)  
**BOXER**, Town Hall, Cheltenham  
**DETROIT EMERALDS**, Baileys, Watford  
**SPARROW**, Baileys, Oldham  
**COCKNEY REBEL**, University, Leeds (Leeds 39071)  
**10cc**, Empire, Liverpool (051 709 1553)  
**JACK THE LAD**, Technical College, Kirksaidy  
**TOMMY HUNT**, Nero's, Camden High St, London NW1 (01 387 3222)  
**FATBACK BAND / MUSCLETS**, Odeon, Hammersmith, London W6 (01 748 4081)  
**MR BIG**, Trinity College, Leeds

**CHAIRMAN OF THE BOARD**, Bailey's, Stoke (Stoke 23958)  
**BROTHER LEES**, Townsman, Swansea  
**SUTHERLAND BROTHERS & QUIVER / ALKATRAZ**, Town Hall, Torquay  
**MARMALADE**, King's Arms, Wood Green, London

## FRIDAY

February 27  
**SASSAFRAS**, Bentley Pavilion, Doncaster  
**SUTHERLAND BROTHERS & QUIVER**, University of Surrey, Guildford  
**FATBACK BAND**, College of Technology, Farnborough  
**KURSAAL FLYERS**, Corn Exchange, Cambridge (Cambridge 58977)  
**CITY BOY**, JB's, Dudley (Dudley 53597)  
**SLIK**, Apollo, Glasgow (041 332 6055)  
**TYMMES**, Burgundy Cobbler, Whitley Bay / Top Hat, Spennymoor  
**BE BOP DELUXE / DOCTORS OF MADNESS**, Mayfair, Newcastle (Newcastle 23109)  
**10cc**, Empire, Liverpool (051 709 1555)  
**COCKNEY REBEL**, University, Leeds (Leeds 39071)  
**STEVENSON'S ROCKET**, Pavilion, Weymouth  
**CANDLEWICK GREEN**, Golees, Stoke  
**GROUNDHOGS**, Thames Polytechnic, Woolwich, London SE18  
**CLANCY**, Mandrake Club, Scunthorpe  
**GEORGIE FAME & THE BLUE FLAMES**, Cavendish, Blackburn  
**TRAMMPS**, Iegonits, Stockton & Incegonits, Darlington  
**SNAFU**, Alsager College, Cheshire  
**KINKS / SPLINTER**, University, Exeter (Exeter 7701)  
**STRETCH**, Polytechnic, Newcastle  
**GT MOORE & THE REGGAE GUITARS**, St Andrews Hall, Norwich (Norwich 28585)  
**JULIE TIPPETT**, Aston Arts Centre, Birmingham  
**ALAN PRICE**, Brunel University, Uxbridge (Uxbridge 39125)  
**FRUUPP**, Patti Pavilion, Swansea  
**CHAIRMAN OF THE BOARD**, Bailey's, Stoke (Stoke 23958)  
**MR BIG**, University, Manchester  
**CLANCY**, Mandrake Club, Scunthorpe  
**TOMMY HUNT**, Nero's, Camden High St, London NW1 (01 387 3222)  
**SAILOR**, Victoria Hall, Stoke (Newcastle 615822)  
**ANDY FAIRWEATHER**, N. Staffs Polytechnic  
**MARMALADE**, Crackers, London W1  
**BILBO BAGGINS**, The Spar, Whitley  
**DETROIT EMERALDS**, Baileys, Watford  
**MUD**, Variety Club, Batley



KINKS: Theatre Royal, Drury Lane, Sunday

**DETROIT EMERALDS**, Baileys, Watford  
**GEORGIE FAME AND THE BLUE FLAMES**, Cavendish, Blackburn  
**MUD**, Variety Club, Batley  
**CAFF SOCIETY**, Newlands, Stuard Road, Peckham, London SE15 (01-639 0563)  
**L. J. JOHNSON / EVELYN THOMAS**, Casino, Wigan  
**CHAIRMAN OF THE BOARD**, Bailey's, Stoke (Stoke 23958)  
**BOXER**, Chelsea College, London  
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**MR BIG**, University, Liverpool (051-709 5163)  
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**SLIK**, New Victoria, London SW1 (01-834 0671)  
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**TYMES / ROCKING PNEUMONIA**, Cosmo Club, Carlisle  
**MAC AND KATIE KISSOON**, Stour Centre, Ashford  
**SUTHERLAND BROTHERS AND QUIVER**, University, Hull  
**MARC BOLAN**, Floral Pavilion, New Brighton

**BE BOP DELUXE**, The University, Leeds  
**GREATEST SWING BAND IN THE WORLD**, De Montfort Hall, Leicester (Leicester 22850)  
**KINKS**, Theatre Royal, Drury Lane, London WC1 (01 836 8108)  
**ARROWS**, Bailey's, Oldham

## SUNDAY

February 29  
**GROUNDHOGS**, Greyhound, Croydon  
**CITY BOYS**, Barbarellas, Birmingham  
**LJ JOHNSON / EVELYN THOMAS**, Ritz, Manchester  
**ALAN PRICE**, Civic Hall, Guildford  
**CANDLEWICK GREEN**, Lakeside Club, Camberley

## MONDAY

March 1st  
**LOVE MACHINE**, Bailey's, Watford  
**ANDY FAIRWEATHER**, IOW, Victoria Palace, London, SW1  
**SAILOR**, Town Hall, Birmingham  
**CHAIRMAN OF THE BOARD**, Ba-Ba-Disco, Barnsley  
**JOHN, PAUL, GEORGE, RINGO** ... & BERT, (Show) Alexandra, Birmingham

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## SATURDAY

February 28  
**REAL THING**, Yate Entertainments Centre, Bristol  
**ALAN PRICE / MOVIES**, Civic Hall, Guildford  
**JACK THE LAD**, University, Glasgow (041-339 8855)  
**FATBACK BAND**, Village Bowl, Bournemouth  
**TRAMMPS**, Baths Hall, Scunthorpe  
**SAILOR**, Cricket Club, Northampton  
**FRUUPP**, Kersaals, Southend (Southend 66278)  
**MANFRED MANN**, University, Sheffield (Sheffield 240000)  
**ROBIN TROWER**, Glasgow (041-332 6055)  
**BE BOP DELUXE / DOCTORS OF MADNESS**, Stadium, Liverpool (051-236 6316)  
**FLIKE BROOKS**, Barbarellas, Birmingham (021-643 9413)  
**GT MOORE AND THE REGGAE GUITARS**, Baths Hall, Scunthorpe  
**CLANCY**, The Polytechnic, Coventry



EMMYLOU HARRIS / Hammersmith Odeon, Sunday

EXACTLY WHY Emmylou Harris has suddenly made country music hip and respectable is beyond me. Connie Smith and Dolly Parton (to name but two) have been singing it for years - but they never received as much attention as Emmylou has been getting over the last month or so.

Anyway, Emmylou is not going to be a great country artist - she already is. Virtually unheard of in this country a year ago, she packed out Hammersmith's Odeon last Sunday with her Hot Band (for Hot Band HOT) and left the audience no alternative but to demand - and get - four encores.

This was country / rock at its very best and Emmylou hated the orchestra pit's 'intrusion' on the audience as much as we did. After a warm-up session of old bluegrass numbers, Dolly Parton's 'Coat of Many Colours' and 'yet another Train Song' there was a 20-minute break. Emmylou and the Hot Band don't need a warm-up act, they prefer to do it themselves thank you very much.

A selection from Emmy's new album 'Elite Hotel' took up most of the second half (the set lasted 2 1/2 hours) and had the audience in fine fiddle through the up-tempo numbers 'Amarillo', 'Feelin' Single', 'Seein' Double', 'Jambalaya' and 'Ooh Las Vegas'.

The slower numbers 'Till I Gain Control Again' and 'Satan's Jewel Crown' had as much impact, and it's here that the beautiful lyrics are complimented by Emmy's deceptively innocent tones.

This girl will do for country music what ignorance previously failed to do - and that is simply to be listened to by a wider audience. Thank you Emmylou Harris and the Hot Band - **DEREK CANTY**.

**CHAIRMAN OF THE BOARD / Bailey's Watford**  
 General Johnson certainly had his audience "dangling on a string" when Chairman of the Board tore them up at Bailey's, Watford.

The group were out to party and that's the way their audience ended up too.

Chairmen of the Board are for this tour a totally integrated group, the musicians being as much a part of the show as the two singers, getting their chance to shine via solo breaks and their own little comedy spots, besides pitching in with some classy back-up harmonies.

Indeed, the Watford audience will probably remember trumpeter Roland Christian Jr's hilarious robot - walk round the stage as fondly as they will General Johnson's majestic performance of one of his greatest songs, 'Patchies'.

Winding up with a medley of the Sly Stone's 'Dance To The Music' and 'I Wanna Take You Higher', the Chairman did exactly that - with most of the audience up on their feet, or standing on chairs boogying like crazy. **KEVIN ALLEN**

(Show) Alexandra, Birmingham  
 10cc, Oxford New Theatre  
**JACK THE LAD**, Town Hall, Middleton  
**CITY BOY**, Barbarellas, Birmingham (021 643 9413)  
**TYMES**, Bailey's, Stoke (Stoke 23958)  
**ALAN PRICE**, Civic Hall, Guildford  
**STEVENSON'S ROCKET**, Baths, Bromsgrove  
**MAC & KATIE KISSOON**, Baileys, Derby

## TUESDAY

March 2nd  
**EMPEROR ROSKO ROADSHOW**, Stone Manor Hotel, Kidderminster  
**ROOGALATOR / CAFE RACERS**, 100 Club, Oxford Street, London, W1 (01-636 0933)  
**PROCOL HARUM**, University of Kent, Canterbury  
**ROBIN TROWER**, Odeon, Birmingham (021-643 6101)  
**FOCUS**, Whittier Hall, Belfast  
**SAILOR**, Capitol Theatre, Cardiff (Cardiff 31316)  
**KINKS**, Palace Theatre, Manchester (061-236 0184)  
**FRUUPP**, Top Rank, Cardiff (Cardiff 28538)  
**JOHN, PAUL, GEORGE, RINGO** ... & BERT, (Show) Alexandra, Birmingham  
**CANDLEWICK GREEN**, Lakeside Club, Camberley  
**MAC & KATIE KISSOON**, Baileys, Derby  
**HOLLIES**, The University, Bradford (Bradford 34135)  
**GROUNDHOGS**, Ivanhoe's, Huddersfield  
**STRETCH**, Viaduct, Bath  
**ALAN PRICE / SUTHERLAND BROTHERS & QUIVER / FUMBLE**, The University, Manchester  
**ANDY FAIRWEATHER**, LOW, New Theatre, Southampton  
**TYMES**, Bailey's, Stoke (Stoke 23958)  
**JULIE FELIX**, Fairfield Hall, Croydon (01-688 9291)  
 10 cc, New Theatre, Oxford (Oxford 44544)  
**KILBURN & THE HIGH ROAD**, Hope & Anchor, Upper Street, London, N1 (01-359 4510)

# ROADSHOWS

**JOHN MILES / London**

AS A preview of John Miles' stage show before he goes on the road with Robin Trower, he played at a reception in London last week. It showed that he has undoubted talent as a musician and no small prowess as a singer. It's difficult to gauge exactly how he will come across on the tour, but in these early days it would seem that he is still lacking the confidence to really take on a tough Trower audience. He has the ability, but it needs a bit more of a push before he shows that he does have the necessary charisma.

That might be an abused word these days, but it still defines the quality that makes a good band into a bloody marvellous band. They may have to work a bit more on pacing themselves through the set. There were too many highs lost when the pace was slowed down. One of the most obvious, and expected highs was his hit single 'Hifi'. It is an excellent pop song, but isn't necessarily a demonstration of Miles' style. Given time and more experience of live concerts, he could really slip into the role of rock hero. **ROSALIND RUSSELL**

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David Bowie/Rick N Roll Suicide  
K.C. Sunshine Band/Sound Your Funky Horn  
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# CLIFF RICHARD



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## WIT'S END

### ELTON'S SNACK BAR BLUES

ELTON JOHN, who knows the meaning of "spend, spend, spend" has decided to get into the restaurant business.

Sporting the newly fashionable mercenary haircut our Reg has invested £130,000 as a half share in a Los Angeles diner.

His partner is American businessman Michael Yuelo who already owns the chic Le Restaurant in the same city, which is often populated by show-

biz stars.

The big question now is what are they going to call the new restaurant. Le John sounds vaguely rude.



### Political P-a-a-rty

IN AN interview published in the Los Angeles Times, Bowie revealed that when the Rock 'n' Roll thing is all over he would like to become involved in British politics. "The one thing I want to do when I get back to England is see what is happening there on that scene", Bowie said. "When I am a lot older and know what I am talking about politically, I would like to get into it."

BOWIE: politics

FOR THOSE readers who collect the chart positions, here is last week's Top 50 singles, which we were unable to print because of a computer error

1	3	DECEMBER '63, Four Seasons	Warner Bros
2	1	FOREVER AND EVER, Slik	Bell
3	23	I LOVE TO LOVE, Tina Charles	CBS
4	8	RODRIGO'S GUITAR CONCERTO, Manuel & The Music of the Mountains	EMI
5	2	MAMA MIA, Abba	Epic
6	5	LOVE TO LOVE YOU BABY, Donna Summer	GTO
7	41	CONVOY, C. W. McCall	MGM
8	4	LOVE MACHINE, Miracles	Tamla Motown
9	6	WE DO IT, R. & J. Stone	RCA
10	29	DAT, Pluto Shervington	Opal
11	7	NO REGRETS, Walker Brothers	GTO
12	15	LOW RIDER, War	Ireland
13	17	MOONLIGHT SERENADE, Glenn Miller	RCA
14	21	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
15	19	SQUEEZE BOX, Who	Polydor
16	10	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
17	36	RAIN, Status Quo	Vertigo
18	25	LET'S CALL IT QUITS, Slade	Polydor
19	12	YOUR FACE, Wing & A Prayer	Fife & Drum Corps
20	30	I LOVE MUSIC, O'Jays	Philadelphi
21	27	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
22	44	FUNKY WEEKEND, Stylistics	Avco
23	13	MIDNIGHT RIDER, Paul Davidson	Tropical
24	31	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
25	9	ANSWER ME, Barbara Dickson	RSO
26	32	WEAK SPOT, Evelyn Thomas	20th Century
27	33	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Philips
28	11	EVIL WOMAN, Electric Light Orchestra	Jet
29	28	DEEP PURPLE, Donny & Marie Osmond	MGM
30	20	KING OF THE COPS, Billy Howard Penny	Farthing
31	45	MISS YOU NIGHTS, Cliff Richard	EMI
32	16	BOHEMIAN RHAPSODY, Queen	EMI
33	34	THE WAY I WANT TO TOUCH YOU, Captain & Tennille	A&M
34	—	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
35	26	MILKYWAY, sheer Elegance	Pye
36	24	IN DULCE JUBILO / ON HORSEBACK, Mike Oldfield	Virgin
37	22	GLASS OF CHAMPAGNE, Sailor	CBS
38	14	ITCHY COO park, small Faces	Immediate
39	—	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
40	50	Could 99, ST Andrews Chorale	decca
41	48	IF PARADISE WAS HALF AS NICE, Amen Corner	Immediate
42	42	INSIDE AMERICA, Juggy Jones	Contempo
43	18	SUNSHINE DAY, Osibisa	Bruno
44	40	JUST ONE LOOK, Faith Hope and Charity	RCA
45	—	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'n Dolls	Magnet
46	—	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
47	47	HURRICANE, Bob Dylan	CBS
48	—	FALLING APART AT THE SEAMS, Marmalade	Target
49	46	IN THE MOOD, Sound 9418	UK
50	43	THE OLD RUGGED CROSS, Ethna Campbell	Philips

## Banned from hope and glory

THIS IS a story of a lady manager's extreme dedication to her band. The lady in question, 20-year-old American Camilla Branson, came to Britain on a student visa and found digs at the home of Michael Stewart, lead singer of the band Fiver.

She got to know Fiver, who were without any form of management at the time, and volunteered her services as manager on a temporary basis, although she had no previous experience of management.

However, through her good offices the group were soon getting a healthy number of bookings so now naturally the group want her to continue as their manager permanently. Unfortunately a fly has entered the ointment in the form of the Home Office, who are now making enquiries about her financial status and visa position with the likely result that she will be dispatched off back to the States before 'ere long.

Camilla is all set to dig her toes in and stay put even if she has to conveniently wed an Englishman to do so. It comes to that, she should line up the group and post the bans!



FIVER: with Camilla Branson

## FALL IN AND FOLLY ME

BRITAIN'S ANSWER to the Supremes or the female answer to Danny La Rue? Nope, these backless, braless diadem ladies star in the new Thames TV programme 'Rock Follies' — a comedy drama with music.

Rock Follies follows the fortunes of a three-girl rock group starting at the bottom of the tough world of show biz. Left to right Julie Covington, Charlotte Cornwell and Rula Lenska star as the trio who first meet as rivals for the starring role in a Broadway musical.



DOLLY FOLLIES

## Best in the bees knees



HERE WE have wee Woody 'n' Eric pictured at a do recently where they were presented with Music Week's Chart award for best album performance (in terms of sales).

For the occasion, they appeared looking very spruce in Highland evening dress. Tam Paton, when asked what tartan they were wearing, said he thought Woody's was "Ancient McPherson" and Eric's "Royal Scot". When it was suggested to him that Royal Scot was a train and not a tartan, a worried Tam said he'd better check and then revealed that it was, in fact, Royal Stewart.

No matter, in end on a controversial note, we think Woody's got nicer knees than Eric.



SO IT'S an revoir to Gazza next week. Bye my dear and thank for a lot of fun. Mind you between you and me he's been looking a bit thin lately even to the point of being gaunt. . . . Which reminds us a lot of Sir Bowie who has hardly been communicating with the delectable Angie lately. At one point the Sir nearly ended up buying two houses — he'd already got the pesos up front in Tequila land (Mexico to the non-drinkers) when he found out that Angie had decided on a pied-a-terre in Switzerland. You'd think he could have afforded both. . . . Anyway what's all this about Marianne Faithful then coming on like a latter day Vera Lynn. Yes, that's right, she's been entertaining the British troops in Ireland — with her singing, of course. Rumours are that 'Dreamin' My Dreams' is this year's trenches smash. . . . Ooh nearly forgot, how about old Bryan Ferry then and that complicated love-life of his. . . . one report has imminent wedding bells out for him and Gerry Hall, model on the Siren cover, while the second has his name entangled with that of an American leg-wrestler, whatever that is. How's the betting neither are true?

But what is true is that it's almost curtains for Brentford nylon. Get it? Curtains for nylon. Oh well never mind. . . . Latest record company promotion spot: review copies of Rod Stewart's new album were accompanied by a vintage bottle of plonk complete with autographed label in a limited addition. Well dear we can only speculate on what's coming next. Now then, how about autographed socks complete with aroma? No? OK on to television. Dearest little Hughie Green nearly turned that colour when he presented Peters and Lee with a gold disc and said it was to mark the sale of £250 worth of albums. It was later pointed out that he had omitted the word 'thousand' though there are many people who hoped he'd got it right the first time. . . .

And what about poor old (this is my trillionth TV show) Cilla. The critics reckon she's blown it and so do most of the audience we gather. Over-exposure wins in the end. . . . nice to see the Sex Equality Act in operation at London's Hammer-smith Odeon in the shape of female bouncers. . . . Burton and Taylor have got back together / split up (please delete where applicable) while liggers at the John Miles reception (questionably fashionable Quaglinos, please note) were kept riveted by the will-it-won't-it fall off the stage saga of the piano. Shame to say it didn't. . . . Must take cover BYEEEEE XXX XXX.



# Smoking fags is just a drag

DEAR MAILMAN,  
I saw that thing about smoking on the back page of Record Mirror & Disc (The Health Education Council anti-smoking advert). I smoke, but after I've had a fag I always spray my mouth out with freshener and I DON'T taste like an old fag end.

● Okay, but just wait till you start wheezing like an old grampus. That isn't too attractive either.

Bowie Fan,  
Dunfermline.

# Hurricane's history

DEAR MAILMAN,  
I would like to draw your attention to the fact that the lyric's of Bob Dylan's 'Hurricane' are very deceiving. Eighteen months before Hurricane Carter's arrest, he was not rated at all by one single boxing promoter as a world title contender. There was no way he could have been champion of the world. The song should be renamed 'Dylan's Story of Hurricane'.

Steve,  
Letchworth.

# Fats and figures

DEAR MAILMAN,  
Why do people keep going on about Elvis Presley's weight? I bet you there isn't a group of singer who's thin and still going strong at 41 years of age.

Jason and Gary,  
N. Devon.

● Well, how about Alex Harvey for a start?



BOB DYLAN

# How dare you, Simon

DEAR MAILMAN,  
I must disagree with Simon Harding's opinion of 'How Dare You'. In regard to his comment about "putting three or four little bits and pieces together to make a song," this is the way they have always worked. True music must have changes of movement within itself.

Simon is entitled to his own opinion and tastes, but just because he doesn't like most of the EP, he has no reason to call it a "miserable effort".

Julie Hartley,  
Clitheroe, Lancs.  
● This is about the politest of the many anti-Harding letters I've received.

POST CARD

Dear Mailman,  
Please will you work out the odds for and against me marrying Les McKeown.  
My mum thinks I'm getting engaged to him in March - and she's hired out the church hall!

Annabel Mednick

Record Mirror & Disc  
Spotlight House,  
1, Benwell Road,  
London N7 7AX

# Are you ready, Freddie?

● Alison of Ilford's poem (Record Mirror & Disc, February 14) appears to have inspired many. Herewith a selection of some more verse she's prompted.

Here I've writ a little verse to Alison, the Ilford curse.  
If she doesn't want our dear old Fred I'll gladly take him home to (censored)!

My Freddie's lovely, don't you see?  
She can't have him; he's for me.  
I'm sure that she would make him sick  
And me he would much rather pick.

I hope you print my little poem, to prove to Fred we don't fall in the 'im,  
my verse beats Alison's any time because, at least, it is in rhyme!

A Queen Fan,  
Northumberland.

Flamboyant and outrageous, with exotic charm, stylish and classy, so delightfully calm, perfectly unique in every way.  
elegant, evil and amazingly gay, eccentric and lavish, with spectacular clothes, extravagantly dressed wherever he goes,  
causing such ecstasy, making a scene, it's Freddie Mercury, the Killer Queen.

DEAR MAILMAN,  
People who write horrid poems about beautiful Freddie Mercury, with lines of uneven length, that don't rhyme, Stink!

Queen Freak,  
Bromley, Kent.  
Oh dear, oh dear!  
That poor, poor girl, under such disillusion over Freddie Mercur-

ry fair.  
With hair black as night, and eyes as exotic as starlight.  
What a mind, what a guy,  
That she should say 'Ugheeh!  
What a beautiful face, he's so fine with his fascination strong.  
In my heart he's made his mark when singing his love song  
to a world so stark with Alison of Ilford.  
But surely she can see  
that Freddie's meant to be  
the best thing that happened in our time  
and beauty is in the eye of the beholder  
so I say let him be.  
And besides her poem doesn't rhyme.

Lindsay Jane,  
Peterborough.

● It would be a crime to call your's rhyme, but better luck next time.



FREDDIE MERCURY, "poetic justice"

# J. Edward Oliver

# "Corpse and Robbers"

MEANWHILE, HERE IS A REMINDER OF THE STORY SO FAR (WHICH YOU MAY WELL HAVE SINCE THE PREVIOUS EPISODE WAS IN THE ISSUE DATED 13TH DECEMBER):  
ITZEV EVER, WORLD-FAMOUS LEMMING, HAS JOURNEURED TO TRANS-SIBERIA TO CLAIM THE CASTLE THAT HE HAS INHERITED FROM HIS LONG-LOST UNCLE, COURT ALACARD.  
AFTER DEFEATING AN EVIL AND FEROCIOUS LAMPREY, ITZEV IS ATTACKED BY A HORDE OF BATS (NAMELY, CRICKET BATS!).  
NOW READ ON (AND PAY MORE ATTENTION THIS TIME)...

WAIT A MINUTE... COURT ALACARD'S "GREAT HEAVENS! CAN IT BE? CAN MY LONG-LOST UNCLE HAVE BEEN, IN REALITY, THE NOTORIOUS AND OF THE UMPIRES!"

GOOD GRIEF! IF YOU READ THIS NAME BACKWARDS, IT SPELLS... EMAN SHIT!!!

BUT I STILL HAVE TO FIND MY MAN TO THE CASTLE, MAYBE IF I INQUIRED IN WONDER PUB...

EXCUSE ME, CAN ANYONE DIRECT ME TO THE NAME "DRACULA"?

NO, I MEAN THE NAME "ROV CASTLE."

CRASH!!

GOOD LORD! WHAT'S THAT THAT'S FALLEN ON THE FLOOR? WHY, IT LOOKS LIKE THE OVERHANGING PART OF A ROOF!

HMM... SOMEBODY HAS OBVIOUSLY BEEN EAVED DROPPING!

DR. IN BE WORDS OF DA HOLY MOTHER CHURCH, NOW LET US SPRAY!

HE'S I'M AFRAID I COULDN'T HELP OVERHEARING YOUR CONVERSATION. I WAS LISTENING.

I AM FATHER O' GARY, DA LOCAL PRIEST SHORE AN' I'LL BE GLAD TO GUIDE YOU TO CASTLE DRACULA, BEGORRAH, BEGAD, BEGOSH, ETC.

AN' IN RETURN, ALL I ASK IS DAT YOU COME WIT ME NOW YA HELP DECORATE ME BRESTY WIT A CAN OF AEROSOL PAINT.

OR, IN BE WORDS OF DA HOLY MOTHER CHURCH, NOW LET US SPRAY!

YOU MEAN "DRACULA"?

NO, I MEAN THE NAME "ROV CASTLE."

CRASH!!

GOOD LORD! WHAT'S THAT THAT'S FALLEN ON THE FLOOR? WHY, IT LOOKS LIKE THE OVERHANGING PART OF A ROOF!

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OR, IN BE WORDS OF DA HOLY MOTHER CHURCH, NOW LET US SPRAY!

# J. EDWARD OLIVER'S INSTANT GARBAGE COLUMN

**FLOPTEN**

- I NOW I'M HERE - MARGARET THURCKER
- SOMETHING'S BEEN MAKING ME BLUE - EDWARD HEATH
- IT SHOULD HAVE BEEN ME - GILLIE AND POMEY
- A LET'S TALK AGAIN - DENNIS HEALEY
- THERE ARE SOME QUESTIONS THAN ANSWERS - HAROLD WILSON
- FORGET ME NOT - GARY GILBERT
- THERE GOES MY HUNDRED AND FIRST LOVE - DAVID FOOT
- SING SOMETHING SIMPLE - ANN CIVY ROLLERS
- UP UP AND AWAY - CAGAYANNA
- LITTLE HONDA - J.C.C.
- TO THE THIRST - URI GELLER

COMPILED BY (1-7) GARY, MARGARET THURCKER, AND (8-11) WILLIAM BLACK, EDINBURGH

**Loneliness is...**

ASKING A MUGGER HOME FOR TEA.

ITZEV EVER, WORLD-FAMOUS LEMMING, HAS JOURNEURED TO TRANS-SIBERIA TO CLAIM THE CASTLE THAT HE HAS INHERITED FROM HIS LONG-LOST UNCLE, COURT ALACARD.

AFTER DEFEATING AN EVIL AND FEROCIOUS LAMPREY, ITZEV IS ATTACKED BY A HORDE OF BATS (NAMELY, CRICKET BATS!).

NOW READ ON (AND PAY MORE ATTENTION THIS TIME)...

SOON AFTERWARDS THE PAIR SET OUT, BUT BEFORE THEY HAD GONE VERY FAR...

TO BETTER KNOWS THE BROTHERHOOD, EVERYTHING THAT WE'RE GONNA NEED, LET ME GO - A HOLY CRUCIFIX, A HOLY BIBLE, HOLY ROSARY BEADS, SIX HOLY UNBROKEN LIPS, A PAIR OF HOLY BOOTS, A CLOVE OF GARLIC, A ROUND LIP CLOVER, A SHAMROCK, A REAL WICK, ONE SLEAZE BULLET, ONE LONG WANGER WASH, A GARDEN STRIKE (WHICH HALF A POUND OF...)

WHY WOULD I FORGET THEM ME LITTLE BOTTLE OF HOLY WATER!

ITZEV, UNUSUALLY WISE, BACKTRACKS...

TRUTH AN' BEGORRAH, ITZEV'S BEEN GONE FOR ALMOST FOUR HOURS! WONDER WHAT CAN BE KEEPING HIM?

CURSE THIS OVERPOWERING DESIRE TO GO FOR A SWIM!

IT'S SO LONELY BEING ON MY OWN ALL THE TIME. NOTHING TO DO BUT STAY INDOORS AND READ THE NEWSPAPER.

EVEN THAT IS SO DEPRESSING - THERE'S NOTHING BUT BAD NEWS LIKE THE WORLD SHORTAGE OF TINDER, THE WORLD SHORTAGE OF SUGAR, THE WORLD SHORTAGE OF POTATOES, THE WORLD SHORTAGE OF COFFEE BEANS AND THE WORLD SHORTAGE OF WATER.

J. EDWARD OLIVER presents **FRESCO-LE-RAYE**

IT'S SO LONELY BEING ON MY OWN ALL THE TIME. NOTHING TO DO BUT STAY INDOORS AND READ THE NEWSPAPER.

EVEN THAT IS SO DEPRESSING - THERE'S NOTHING BUT BAD NEWS LIKE THE WORLD SHORTAGE OF TINDER, THE WORLD SHORTAGE OF SUGAR, THE WORLD SHORTAGE OF POTATOES, THE WORLD SHORTAGE OF COFFEE BEANS AND THE WORLD SHORTAGE OF WATER.

HOW COME YOU NEVER READ ANYTHING ABOUT THE WORLD SHORTAGE OF FEMALE DINOSAURS?

OTHER WORDS I DON'T KNOW THE MEANING OF ARE: ZEPHALAZA, PULMONOPHA, "RUCIZIPID", "SPRANGIA", "HYPOBOD", "FLOCTIPAC", "MILIPILIFICATION", "CITELA", "AM" DRACULA.

**THE INVISIBLE MAN**

THIS IS HOW YOU CAN BE INVISIBLE IN YOUR NEW THERMIAN TUN.

**SILLY SONG**

TEN WAYS TO LOSE YOUR LOVER

- FALL UNDER A TRAIN, JANE
- GO UNDER A BUS, GILS
- PUSH HIM OUT THE WINDOW, LINDA
- IF IT'S JIM, SET FIRE TO HIM
- KICK HER IN THE BACK, JACK
- THROW HIM OFF THE BED, BETTY
- ROLL HER OUT OF THE BED, FRED
- STOP TAKING THE PILL, JILL
- GET IN A TIE, LIZ
- GET HIM A NEW GIRLY, SHIRLEY

FROM: MARK FRANCHIS, BE JOHN'S NO. 10, HARTINGHAM, BRISTOL, BRISTOL (NO RELATION). 2/95/26

NEXT WEEK: Will Fresco meet a female dinosaur, fall in love and live happily ever after? Will pigs learn to fly?

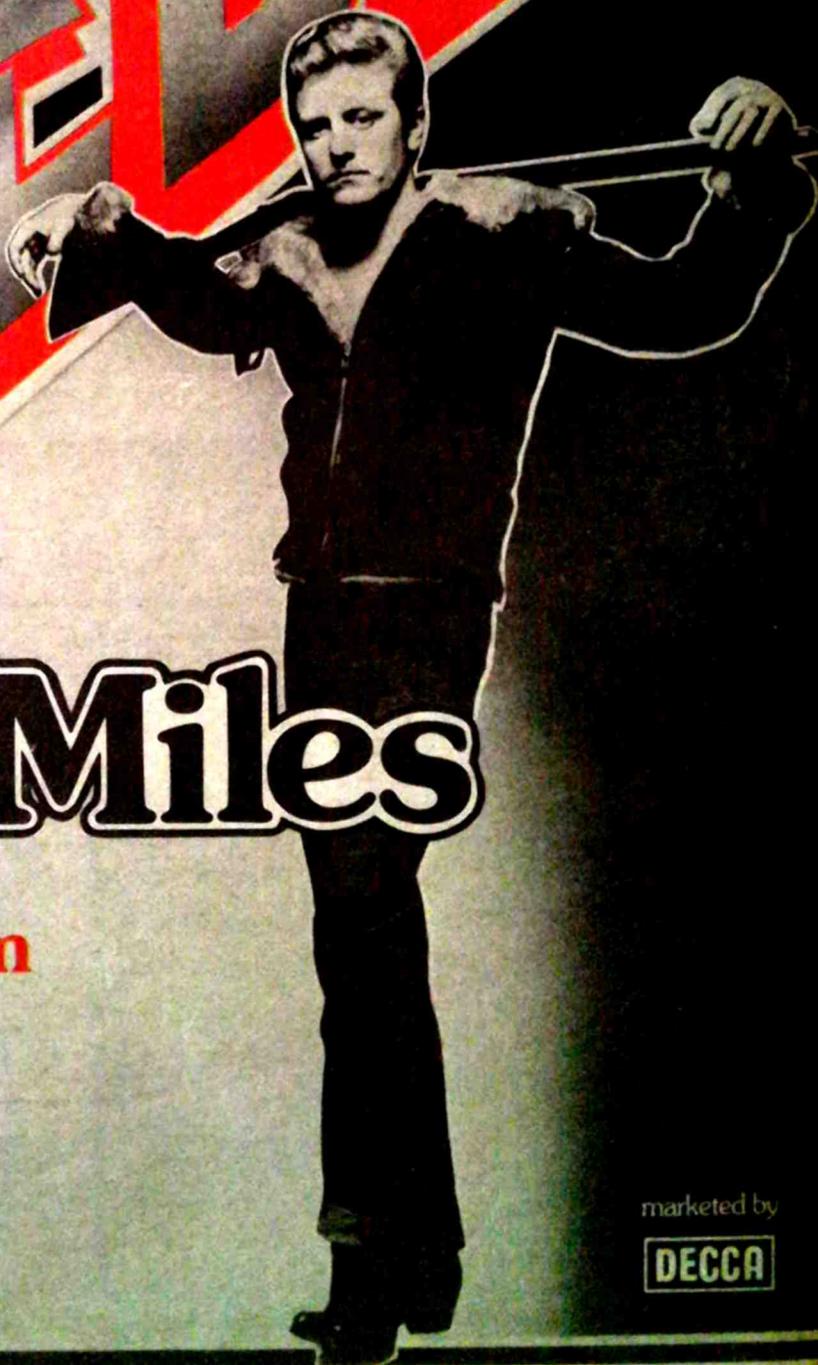
# REBEL

## John Miles

### The first album

"The voice of '76 is already here .  
He's not just different, he is talented  
and on his way to the top."

(Bob Hart—The Sun).



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