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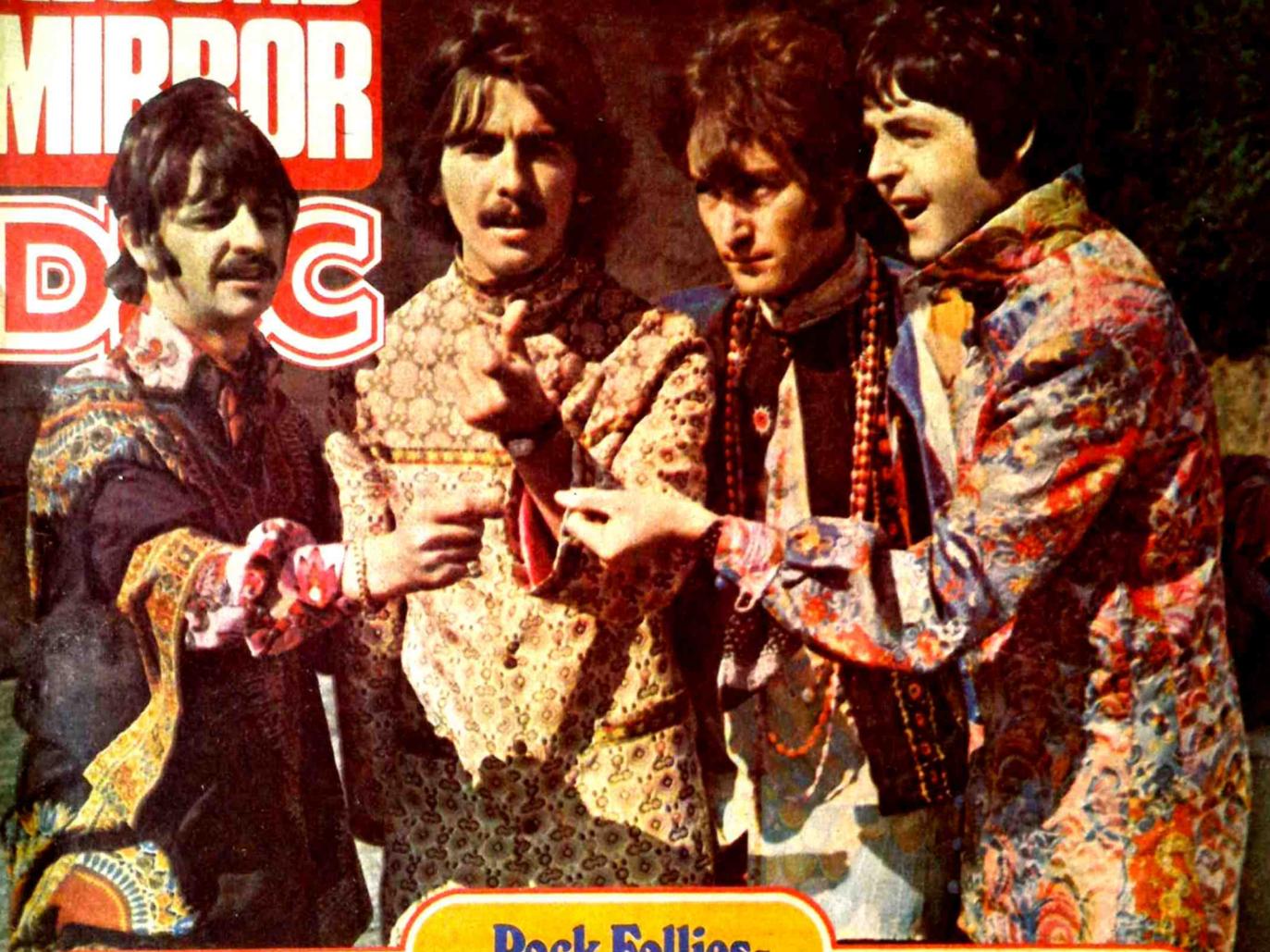
RECORD MIRROR

DISC

The Beatles get back

March 27 1976 12p

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GEOLGY DISC



Rock Follies-
your mother
wouldn't like it

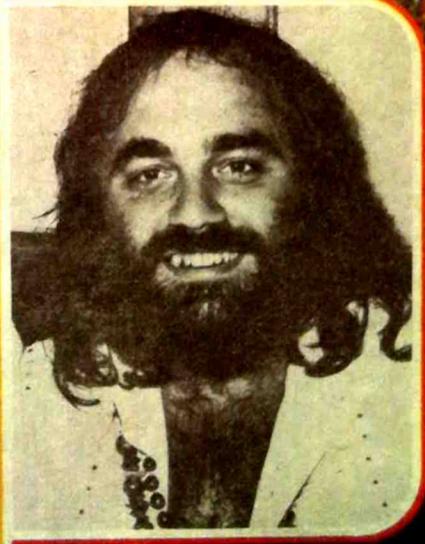
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Demis the Menace

Page 6

Marmalade
colour poster

Win the
complete set of
Beatles' singles



British Top 50 Singles

1	4	SAVE YOUR KISSES FOR ME, Brotherhood of Man	Pye
2	3	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
3	1	I LOVE TO LOVE, Tina Charles	CBS
4	6	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
5	7	PEOPLE LIKE YOU, PEOPLE LIKE ME, Glitter Band	Bell
6	5	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
7	8	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
8	2	CONVOY, C. W. McCall	MGM
9	12	FALLING APART AT THE SEAMS, Marmalade	Target
10	17	YESTERDAY, Beatles	EMI
11	22	CONCRETE AND CLAY, Randy Edelman	20th Century
12	25	TAKE IT TO THE LIMIT, Eagles	Asylum
13	44	MUSIC, John Miles	Decca
14	11	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
15	18	MISS YOU NIGHTS, Cliff Richard	EMI
16	24	LET'S DO THE LATIN HUSTLE, M & O Band	Creole
17	9	DECEMBER '63, Four Seasons	Warner Bros
18	31	I'M MANDY FLY ME, 10cc	Mercury
19	28	HELLO HAPPINESS, Drifters	Bell
20	26	LET'S DO THE LATIN HUSTLE, Eddie Drennan & BBS Unlimited	Pye
21	36	PINBALL WIZARD, Eton John	DJM
22	21	HEY MR MUSIC MAN, Peters & Lee	Philips
23	29	SHIPS IN THE NIGHT, Be Bop Deluxe	Harvest
24	37	CITY LIGHTS, David Essex	CBS
25	14	RODRIGO'S GUITAR CONCERTO, Manuel	EMI
26	10	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
27	40	JUNGLE ROCK, Hank Mizell	Charley
28	13	FUNKY WEEKEND, Stylistics	Avco
29	23	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
30	43	DON'T STOP IT NOW, Hot Chocolate	Rak
31	15	RAIN, Status Quo	Vertigo
32	30	HERE THERE AND EVERYWHERE, Emmylou Harris	Warner Bros
33	19	I LOVE MUSIC, O'Jays	Philadelphia
34	16	DAT, Pluto Shervington	Opal
35	34	NEVER GONNA FALL IN LOVE AGAIN, Dana	GTO
36	45	IF YOU LOVE ME, Mary Hopkin	Good Earth
37	47	SPANISH WINE, Chris White	Charisma
38	42	SEAGULL, Rainbow Cottage	Penny Farthing
39	50	RIDERS ON THE STORM, Doors	Elektra
40	41	YOU BELONG TO ME, Garry Glitter	Bell
41	38	LA BOOGA ROOGA, Surprise Sisters	Good Earth
42	-	GIRLS, GIRLS, GIRLS, Sailor	Epic
43	46	LAZY SUNDAY, Small Faces	Immediate
44	-	FERNANDO, Abba	Epic
45	-	HEY JUDE, Beatles	Apple
46	-	PAPERBACK WRITER, Beatles	Apple
47	39	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
48	35	CAN'T SAY HOW MUCH I LOVE YOU, Demis Roussos	Philips
49	32	HEY MISS PAYNE, Chequers	Creole
50	-	THERE'S A KIND OF HUSH, Carpenters	A&M

RECORD MIRROR & DISC

Star Breakers

1	MAHOGANY, Diana Ross	Tamla Motown
2	GET UP & BOOGIE, Silver Convention	Magnet
3	STRAWBERRYFIELDS FOREVER, Beatles	Apple
4	DISCO CONNECTION, Isaac Hayes	ABC
5	GET BACK, Beatles	Apple
6	LIFE IS TOO SHORT GIRL, Sheer Elegance	Pye
7	ARMS OF MARY, Sutherland Brothers & Quiver	CBS
8	SHE LOVES YOU, Beatles	Apple
9	HELP, Beatles	Apple
10	LOVE ME DO, Beatles	Apple

Yesteryear Charts

— from Martin Fraser

5 YEARS AGO

27th March, 1971

1	HOT LOVE	T Rex
2	ANOTHER DAY	Paul McCartney
3	ROSE GARDEN	Lynn Anderson
4	BABY JUMP	Mungo Jerry
5	IT'S IMPOSSIBLE	Ferry Como
6	AMAZING GRACE	Judy Collins
7	MY SWEET LORD	George Harrison
8	SWEET CAROLINE	Nell Diamond
9	BRIDGET THE MIDGET	Ray Stevens
10	JACK IN THE BOX	Clodagh Rogers

10 YEARS AGO

27th March, 1961

1	THE SUNAIN'T GONNA SHINE ANYMORE	The Walker Brothers
2	I CAN'T LET GO	The Hollies
3	SHAPES OF THINGS	The Yardbirds
4	SHA LA LA LA LEE	The Small Faces
5	BARBARA ANN	The Beach Boys
6	DEDICATED FOLLOWER OF FASHION	The Kinks
7	A GROOVY KIND OF LOVE	The Mindbenders
8	ELUSIVE BUTTERFLY	Bob Lind
9	BACKSTAGE	Gene Pitney
10	MAKE THE WORLD GO AWAY	Eddie Arnold

15 YEARS AGO

25th March, 1961

1	WOODEN HEART	Elvis Presley
2	WALK RIGHT BACK / EBONY EYES	Everly Brothers
3	ARE YOU SURE	The Allisons
4	THEME FOR A DREAM	Cliff Richard
5	WILL YOU LOVE ME TOMORROW	The Shirelles
6	EXODUS	Ferante and Telcher
7	MY KIND OF GIRL	Matt Monro
8	RIDERS IN THE SKY	The Ramrods
9	LAZY RIVER	Bobby Darin
10	FBI	The Shadows

UK Soul Top 20

1	YOU SEE THE TROUBLE WITH ME	Barry White
2	DO THE SPANISH HUSTLE	Fatback Band
3	LET'S DO THE LATIN HUSTLE	Eddie Drennan and BBS Unlimited
4	I LOVE TO LOVE	Tina Charles
5	WAKE UP EVERYBODY	Harold Melvin and The Blue Notes
6	LET THE GOOD TIMES ROLL / GIRL DON'T MAKE ME WAIT	Bunny Sigler
7	THAT'S WHERE THE HAPPY PEOPLE GO	Trammps
8	I LOVE MUSIC	The O'Jays
9	IT SHOULD HAVE BEEN ME	Yvonne Fair
10	YOU GOTTA PAY YOUR DUES	The Drifters
11	DISCO CONNECTION	Isaac Hayes
12	INSIDE AMERICA	Juggy Jones
13	FUNKY WEEKEND	The Stylistics
14	THEME FROM SWAT	Rhythm Heritage
15	GET UP AND BOOGIE	Silver Convention
16	SO IS THE SUN	The World Columbo
17	HAPPY	William Bell
18	BOHANNON'S BEAT	Hamilton Bohannon
19	SEVEN DAY LOVER	James Fountain
20	THAT OLD BLACK MAGIC	Sofitones

US Soul Top 20

1	DISCO LADY	Johnnie Taylor
2	HE'S A FRIEND	Eddie Kendricks
3	KEEP HOLDING ON	Temptations
4	NEW ORLEANS	The Staple Singers
5	MISTY BLUE	Dorothy Moore
6	BOOGIE FEVER	Sylvers
7	SWEET THING	Rufus featuring Chaka Khan
8	DAYLIGHT	Bobby Womack
9	SWEET LOVE	Commodore
10	HAPPY MUSIC	Blackbyrds
11	FROM US TO YOU	Stairlugs
12	LET'S GROOVE (Part 1)	Archie Bell & The Drells
13	YOU'RE MY ONE WEAKNESS GIRL	Street People
14	TURNING POINT	Tyrone Davis
15	LET THE MUSIC PLAY	Barry White
16	THEME FROM "S.W.A.T."	Rhythm Heritage
17	THE JAM	Graham Central Station
18	PARTY HEARTY	Oliver Sain
19	FOPP	Ohio Players
20	YOU ARE BEAUTIFUL	Stylistics

British Top 50 Albums

1	1	BLUE FOR YOU, Status Quo	Vertigo
2	2	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
3	3	CARNIVAL, Manuel & The Mucic of The Mountains	Studio Two
4	4	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
5	5	A TRICK OF THE TAIL, Genesis	Charisma
6	12	BREAKAWAY, Gallagher & Lyle	A&M
7	10	DESIRE, Bob Dylan	CBS
8	7	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
9	-	THE BEST OF JOHN DENVER, John Denver	RCA Victor
10	6	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
11	-	BRASS CONSTRUCTION, Brass Construction	United Artists
12	-	DIANA ROSS, Diana Ross	Tamla Motown
13	15	HOW DARE YOU, 10cc	Mercury
14	-	NOBODY'S FOOLS, Slade	Polydor
15	31	LIVE, Robin Trower	Chrysalis
16	11	SCOTCH ON THE ROCKS, Band Of The Black Watch	Spark
17	13	A NIGHT AT THE OPERA, Queen	EMI
18	9	RUN WITH THE PACK, Bad Company	Island
19	24	ELITE HOTEL, Emmylou Harris	Reprise
20	17	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
21	29	THE FOUR SEASONS STORY	Private Stock
22	27	RODRIGO CONCIERGO DE AIANJUEZ BILLA LOBOS, John Williams	CBS
23	42	SUNBURST FINISH, Be Bop Deluxe	Harvest
24	18	MOTOWN GOLD, Various	Tamla Motown
25	14	40 GREATEST HITS, Perry Como	K-Tel
26	16	24 ORIGINAL HITS, The Drifters	Atlantic
27	19	RAISING HELL, The Fatback Band	Polydor
28	28	TUBULAR BELLS, Mike Oldfield	Virgin
29	22	LIVE AT TREORCHY, Max Boyce	One-Up
30	-	REBEL, John Miles	Decca
31	36	WHO LOVES YOU, The Four Seasons	Warner Bros
32	35	FAVOURITES, Peters & Lee	Philips
33	43	ONE OF THESE NIGHTS, The Eagles	Asylum
34	23	SHEER HEART ATTACK, Queen	EMI
35	40	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
36	-	WINDSONG, John Denver	RCA Victor
37	-	LET THE MUSIC PLAY, Barry White	20th Century
38	8	MUSIC EXPRESS, Various	K-Tel
39	21	WE ALL HAD DOCTORS PAPERS, Max Boyce	EMI
40	34	ROLLED GOLD, Rolling Stones	Decca
41	46	STATION TO STATION, David Bowie	RCA Victor
42	30	ABBA, Abba	Epic
43	26	QUEEN 2, Queen	EMI
44	37	WISH YOU WERE HERE, Pink Floyd	Harvest
45	25	QUEEN, Queen	EMI
46	20	GLENN MILLER — A MEMORIAL 1944-1969	RCA Victor
47	54	GREATEST HITS, Barry White	20th Century
48	49	THE BEST OF THE STYLISTICS, Stylistics	Avco
49	41	RAMSHACKLED, Alan White	Atlantic
50	33	OMMADAWN, Mike Oldfield	Virgin

US Top 50 Albums

1	1	THEIR GREATEST HITS 1971-1975, Eagles	Asylum
2	2	STATION TO STATION, David Bowie	A&M
3	3	BUN WITH THE PACK, Bad Company	Siran Song
4	4	A NIGHT AT THE OPERA, Queen	Elektra
5	5	DESIRE, Bob Dylan	Columbia
6	6	STATION TO STATION, David Bowie	RCA
7	8	BUN WITH THE PACK, Bad Company	Siran Song
8	9	A NIGHT AT THE OPERA, Queen	Elektra
9	10	THE DREAM WE AVER, Gary Wright	Warner Bros
10	3	FLEETWOOD MAC	Warner Bros
11	12	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jessi Colter, Tompall Glaser	RCA
12	13	RUFUS FEATURING CHAKA KHAN	ABC
13	15	SECOND CHILDHOOD, Phoebe Snow	Columbia
14	18	ONE OF THESE NIGHTS, The Eagles	Asylum
15	11	HISTORY — AMERICA'S GREATEST HITS, America	Warner Bros
16	16	GRATITUDE, Earth, Wind and Fire	Columbia
17	19	HAIR OF THE DOG, Nazareth	A&M
18	20	THE SALSOU ORCHESTRA	Salsoul
19	17	AFTERTONES, Janis Ian	Columbia
20	23	GIMME BACK MY BULLETS, Lynyrd Skynyrd	MCA
21	21	ERIC CARMEN	Artista
22	-	SONG OF JOY, The Captain and Tennille	A&M
23	29	AEROSMITH	Columbia
24	25	BETTER DAYS AND HAPPY ENDINGS, Melissa Manchester	Artista
25	28	FOOL FOR THE CITY, Foghat	Bearsville
26	33	BRASS CONSTRUCTION	United Artists
27	27	NATIVE SON, Loggins and Messina	Columbia
28	14	MAIN COURSE, Bee Gees	RSO
29	31	FACE THE MUSIC, Electric Light Orchestra	United Artists
30	30	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
31	32	TED NUGENT	Epic
32	45	FARGASM, Johnnie Taylor	Columbia
33	35	IF THE SHOE FITS, Pure Prairie League	RCA
34	36	FAMILY REUNION, O'Jays	Phila Int'l
35	25	ELITE HOTEL, Emmylou Harris	Reprise
36	38	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
37	42	DIANA ROSS	Motown
38	40	GIVE US A WINK, Sweet	Capitol
39	-	COME ON OVER, Olivia Newton-John	MCA
40	24	M.U. THE BEST OF JETHRO TULL	Chrysalis
41	22	TOYS IN THE ATTIC, Aerosmith	Columbia
42	44	INSEPARABLE, Natalie Cole	Capitol
43	41	TIMES OF YOUR LIFE, Paul Anka	United Artists
44	48	CITY LIFE, Blackbyrds	Fantasy
45	47	LET THE MUSIC PLAY, Barry White	20th Century
46	46	GROOVE-A-THON, Isaac Hayes	Hot Buttered Soul
47	49	HOW DARE YOU, 10cc	Mercury
48	-	CLASSICAL BARBRA, Barbra Streisand	Columbia
49	39	CITY OF ANGELS, Miracles	Tamla
50	-	REFLECTIONS, Jerry Garcia	Round

UK Disco Top 20

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	5	LOVE REALLY HURTS (WITHOUT YOU), Billy Ocean	GTO
3	3	SPANISH HUSTLE, Fatback Band	Polydor
4	2	DECEMBER '63, Four Seasons	Warner Bros
5	10	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
6	13	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
7	7	LET'S DO THE LATIN HUSTLE, M&O Band	Creole
8	-	LET'S DO THE LATIN HUSTLE, Eddie Drennan	Pye
9	8	PEOPLE LIKE YOU/MAKES YOU BLIND, Glitter Band	Bell
10	9	WE'VE GOT TO WORK TO STAY TOGETHER, 20th Century Steel Band	20th Century
11	4	FUNKY WEEKEND, Stylistics	Avco
12	14	MOVIN'/CHANGIN', Brass Construction	United Artists
13	-	FEEL THE RHYTHM, Pioneers	Philips
14	6	I LOVE MUSIC, O'Jays	Philadelphia
15	-	YESTERDAY, The Beatles	EMI
16	-	IT'S ALL OVER NOW, Rod Stewart	Vertigo
17	-	TANGERINE, Sal Soul Orchestra	Epic
18	11	RAIN, Status Quo	Vertigo
19	16	WHERE THE HAPPY PEOPLE GO, Trammps	Atlantic
20	-	GIRLS, GIRLS, GIRLS, Sailor	Epic

US Disco Top 20

1	1	THAT'S WHERE THE HAPPY PEOPLE GO, The Trammps	Atlantic
2	2	LOVE HANGOVER, Diana Ross	Motown
3	3	TURN THE BEAT AROUND, Vicky Sue Robinson	RCA
4	4	NIGHT & DAY, The Monster Orch	Sam Records
5	5	TOUCH AND GO, Ecstasy, Passion & Pain	Roulette
6	6	SPANISH HUSTLE, The Fatback Band	Event
7	7	MORE, MORE, MORE, Andrea True Connection	Buddah
8	8	LOVE TRILOGY, Donna Summer	Oasis
9	9	STREET TALK, BCG	20th Century
10	10	LOS CONQUISTADORES CHOCOLATES, Johnny Hammonds	Milestone
11	11	IT'S NOT WHAT YOU GOT / CHAINS / HE'S A FRIEND, Eddie Kendricks	Tamla
12	12	HURT SO BAD, Philly Devotions	Columbia
13	13	HEART BE STILL, Carl Graves	A&M
14	14	I HEAR A SYMPHONY, Hank Crawford	Kudu
15	15	MIGHTY HIGH / EVERYTHING IS LOVE, Mighty Clouds Of Joy	ABC
16	16	MORE, Carol Williams	Salsoul
17	17	GET UP AND BOOGIE, Silver Convention	Midland Int'l
18	18	THANK YOU BABY, Leon Thomas	Don King
19	19	CHILD OF MINE, The Joneses	Mercury
20	20	BRAZILIA CARNAVAL, Peter Popper	Mainstream

Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

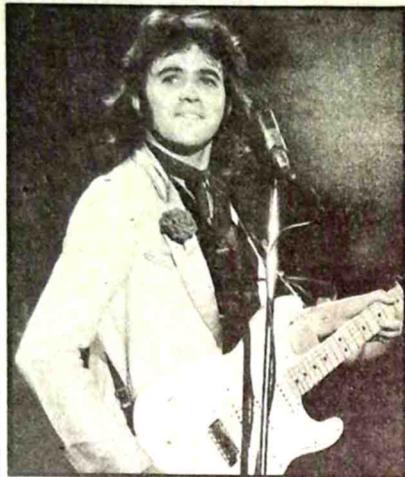
US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

RECORD MIRROR & DISC
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 NEWS EDITOR
 ROSALIND RUSSELL

ESSEX LIGHTS UP EARLS COURT



DAVID ESSEX: only one concert

DAVID ESSEX, who started his world tour on March 19, is to play one concert at the London Earls Court on May 15. The box office is now open for advance ticket sales.



STEVE COLYER

Support act on the show will be Essex's protegee Steve Colyer, whose single 'Leaving It Up To You' was produced by David. Colyer, is currently organising a band for the gig. Essex's current single is 'City Lights'.

EXCLUSIVE: ROXY DOUBLE ALBUM

ROXY MUSIC will have a new album out in May. The band, who arrived in Britain from the States on Monday, had material from 10 concerts recorded live in America and have chosen tracks from that to release as a new album this Spring.

Bryan Ferry is expected to have a solo single out soon, but no title is available as yet. His third solo album will be released early in the Summer. A TV special is also being planned with Ferry but no details were available at press time.

GLORIA JONES has a single released on April 1 - the T. Rex number, 'Get It On'. The single was produced by Marc Bolan who also played on it.

ARROWS' FIRST HIT

ARROWS HAVE their first album released on April 9, titled 'First Hit'. It features the theme music from their TV series, 'The Boogie Band In Town' - the song which was recorded as a single by Slik.

Arrows' dates for April include: Hastings Pier Pavilion (2), Guildford Civic Hall (4), Blackburn Locarno (15), Isle Of Man Douglas Palace Lido (17/18), Peterborough Wirrana Stadium (23), Portsmouth Locarno (25) and Folkestone Leas Cliff Hall (29).

THE WALKER BROTHERS have a maxi single out on April 2. It will feature their biggest hits, 'The Sun Ain't Gonna Shine Anymore' and 'Make It Easy On Yourself'. Also included on the single is 'Stay With Me Baby'.

Meanwhile Scott Walker has an album out this month titled 'Spotlight On Scott Walker'.



BCR's: split

MILES MORE DATES

JOHN MILES has added extra dates to his current British tour. They are: Plymouth Woods Club (April 4), Norwich Norwood Rooms (7), Gloucester Roundabout Club (9), Chelmsford Chancery Hall (11), Skipton Town

Hall (14), Cambridge Corn Exchange (17) and Southend Kursaal (18).

Miles leaves the UK in early May to support Jethro Tull on their European tour and returns later that month to begin a headlining UK tour.

BRITAIN'S ÉNTRANTS for the Eurovision Song Contest, Brotherhood Of Man, are to support Joel Gray at the London Palladium for one week from May 10. They will feature the Eurosong 'Save Your Kisses For Me'.

Rollers: New single - but bye bye Wainman

THE BAY CITY ROLLERS have left their producer Phil Wainman and have a new single out on April 2 titled 'Do You Love Me'.

The split from Wainman is reported to be "amicable". Wainman produced a number of the band's hits including 'Bye Bye Baby', following their departure from the Martin / Coulter fold. The

reason given for going to a new producer - Muff Winwood - is said to be about "a disagreement over musical direction".

The new single was written by Woody and Eric.

McTell goes out alone

RALPH MCTELL is to appear at the London Royal Albert Hall on May 28. There won't be any backing band or support act. A single and an album will be released before the concert.

Tickets are available by post, priced between £1 and £3 from Derek Block Promotions, 16 Oxford Circus Avenue, Oxford Street, London W1.

Champagne Transfer

MANHATTAN TRANSFER have a new single out on April 2 titled 'Blue Champagne'. The support act for their shows at the London Palladium on April 26 and 27 will be the Pasadena Roof Orchestra.

More Marley

BOB MARLEY is to play an extra date on his British Summer tour. It will be at the London Hammersmith Odeon on June 15. Tickets are on sale now, priced £3, £2.50 and £2.

Seven Coynes

KEVIN COYNE is to appear in a series of seven concerts beginning on April 6 at Manchester UMIST.

The other dates are: Middlesbrough Little Theatre (7), Glasgow City Hall (8), Newcastle University Theatre (9), Edinburgh Music Hall (10), London New London Theatre (11) and Nottingham Playhouse (18).

GARY: FOR THE LOVE OF MARY



GARY AND MARY: wedding plans

GARY GLITTER'S secret is out. The reason for his quitting the music business is 23-year-old hairdresser Mary Medalee, the girl he met at a Christmas party six years ago.

But although he and Mary have known each other for six years, it wasn't until a year ago that they fell in love. And that love would have been a secret for a few months longer if Gary hadn't been anxious to clear up a rumour that has been causing his family some distress.

To make it absolutely clear he wasn't suffering from any serious illness, he decided to announce his engagement to Mary after his final concert at the London New Victoria theatre two weeks ago.

"It was an enormous decision," said Gary, "but it was entirely my own. Mary never tried to talk me into it. I just knew that it wouldn't have been fair to try and mix Mary and my work."

"My first marriage was wrecked by the pressures of being away from home so much. The thing I have with Mary is so special that I didn't want to take any chances with it."

Gary and Mary intend to marry later this year, but haven't set a date.



Marsha Hunt

C'est La Vie

WATT 1

The **Electric** RECORD COMPANY

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NEWS IN BRIEF

MAN HAVE added extra dates to their British tour. They are: Watford Town Hall (April 1), Cambridge Corn Exchange (2), Southend Kursaal (3), Guildford Civic Hall (7), Tunbridge Wells Assembly Rooms (9). A date at the Swansea Top Rank on April 5 has to be confirmed. The Silver Convention Discotheque Vol. 2 album is to be released next week to stem import sales. **Jon Hiseman's Colosseum II** will appear at the London Marquee on April 22 and 23. **Uriah Heep** have their 11th album released in May, titled 'High And Mighty'. **Blackblood** make their debut appearances in Britain at the end of this month. The dates are: Newton Abbot Sea; Hayne College (March 26), Yate Entertainments Centre (27), Bristol Reeves Club (28), Gloucester Roundabout (29), Cardiff Top Rank (30), Dundee Royal Centre Hotel (April 1), Peterlee Senate Club (2/3), Blackburn Lodestar Country Club (6), Guildford Bunters (7), Norwich Crockers (8), Wolverhampton Lafayette (9) and London Norik Club (10). **Leon Russell** and his Paradise label have signed to Warner Brothers. A new album by Leon and Mary Russell, titled 'The Wedding Album' is out on April 9. Other new signings to Warner Brothers include **First Choice**, **The Deltones**, **Lamont Dozier** and **Danny Hathaway**. Eight soul albums will be released this spring, starting with **George Benson's 'Breezin'**.

ACE LOSE A TRUMP CARD

ACE HAVE lost founder member and lead guitarist Phil Harris. He left the band half way through their American tour and has given no official reason for his decision.

Cat Stevens' keyboard man Jean Rousseau will stand in for Harris for the rest of the tour. Lead singer Paul Carrack, who normally plays keyboards, will also play guitar and a permanent guitarist will be found at the end of the tour. Rousseau will then return to the Cat Stevens' tour.

Ace will record their third album before returning to Britain as planned.



PHIL HARRIS no official reason

BOWIE BUSTED

DAVID BOWIE has been arrested in America for possession of marijuana. He was arrested with three friends in a hotel after a concert in New York, but was later released on \$1,000 bail. His film, 'The Man Who Fell To Earth' was premiered in London last week.

Drennon hustles out M&O Band

EDDIE DRENNON has won the High Court battle over his single 'Let's Do The Latin Hustle'. The M&O Band have been forced to withdraw their version which is alleged to be a "pirate" version. Pye Records, who released Drennon's single, claim that Creole and the M&O Band made their version by over-dubbing parts of the Drennon song.

DIANA ADDS SIX DATES

DIANA ROSS will play more dates in Britain at the end of her European tour. There will be six extra performances in London at the New Victoria on April 18/19/20 and two at Bournemouth Winter Gardens on April 14.

Shows begin at 6.30 pm and 9 pm. Tickets for all concerts are £5, £4, £3 and £2. Cheques should be made out to Danny O'Donovan. Enterprises and tickets are available from the box offices now.

Piping hot Rod

ROD STEWART has his version of 'The Skye Boat Song' released on April 9. It features a 40 string choir and a bagpipe player. It was recorded in Chicago. Another single, as yet untitled, will be released at the end of April. It is expected to be from his new album 'A Night On The Tiles' which is due out on May 14.

Pips pop in for two

GLADYS KNIGHT and the Pips arrive in the UK next month. They will play two shows at the London Victoria Palace on April 27 at 6.30 pm and 9 pm. Other dates at Manchester and Birmingham have yet to be confirmed. The group is soon to record a soundtrack album of the film 'Pipedreams' which features Gladys.



DIANA ROSS

EIGHT NIL

NILS LOFGREN will play an eight date tour in the UK in May. His new album, 'Cry Tough' is out on Friday. It was co-produced by Al Kooper and David Briggs.

The dates are: Lancaster University (May 1), Glasgow Apollo (2), Newcastle City Hall (3), Oxford New Theatre (4), Bristol Colston Hall (5), Birmingham Town Hall (6), Manchester Free Trade Hall (7) and London New Victoria (9).

PAUL KOSSOFF DIES

PAUL KOSSOFF, 25-year-old guitarist with Back Street Crawler, died last Friday, mid-flight between Los Angeles and New York. The cause of death is not yet known as the results of a post mortem have still to be announced.

Kossoff had just finished a successful American tour with the band and was stopping over in New York en route for London where he was due to finish a new album. Sources close to the band told RECORD MIRROR & DISC

that Kossoff was in good health during his stay in Los Angeles.

Kossoff has only recently recovered from a serious illness. He was admitted to hospital last August suffering from a suspected stomach ulcer. He later suffered a heart and lung stoppage and his recovery was considered remarkable.

Back Street Crawler had planned a British tour in April but it is not yet clear if the band will continue without him.

Paul Kossoff was the son of actor David Kossoff, and had achieved early fame with the legendary Free.



PAUL KOSSOFF

American hotline ...

Hollywood

Wings scan the arenas

PAUL McCARTNEY and Wings are scouting US arenas and concert halls for their American tour, expected to start soon. The tour will coincide with their new album, 'Wings At The Speed of Sound.'

This will be our first chance to see McCartney performing since the Beatles break-up six years ago. No one is making any announcements, but it's expected Wings will play three nights in April at the Forum in Inglewood, California.

Diana's Dimension battle

DIANA ROSS and the Fifth Dimension are locked in what will be one of the year's fiercest cover battles. Motown released 'I Thought It Took A Little Time' from Diana's album as the American follow-up to 'Theme from Mahogany.' That song is now

breaking on radio stations across the country, but another track, 'Love Hangover', is the hottest song in the US discos. The Fifth Dimension recorded a version of the song and rush-released it to radio stations. To counter the Fifth Dimension, Motown has hurriedly released Diana's 'Love Hangover' as a single. Radio stations have already started to play the Fifth Dimension version, so it will be interesting to see what happens to Diana's single.

Diana will sing 'Theme From Mahogany' on the Oscar telecast next Tuesday, March 29. She will be in Amsterdam, so the producers have decided on a live satellite feed from Holland. This is the first time in the history of the Academy



SUPERTRAMP

Awards that a satellite hook-up will be used.

LAST WEEK we reported on Melvin Franklin coming on stage during David Ruffin's show at the Total Experience in Los Angeles. One week later, Eddie Kendricks was performing at the same club, and three current members of the Temps - Franklin, Motown razzle-dazzle, Richard Street - joined him for some of that old Motown razzle-dazzle. Now word is that Kendricks, Ruffin and the Temptations may do a concert tour together.

Bowie: 'Nazi' film in conflict

DAVID BOWIE may not now play a Nazi in the movie 'The Eagle Has Landed', because his European tour conflicts with the film's schedule. Bowie said he could do the movie if the production company changes its schedule, but that seems unlikely. Heading the cast are James Caan, Donald Sutherland and Michael Caine.

CAROLE KING introduced one of the next generation's superstars at her UCLA concert last week in Los Angeles. Before a crowd of 13,000 people in the campus' Pauley Pavilion, Carole brought on stage her daughter, 16-year-old Louise Goffin, who soloed on two of her own compositions. One of Carole's other daughters, 14-year-old Sherri Goffin, joined her mother for a duet on 'I Feel the Earth Move' and both girls backed-up Carole on 'The Loco Motion'. The concert date coincided with Carole's album, 'Tapestry', beginning its sixth consecutive year on the US album chart. FRED BRONSON

New York S'Tramp sellout

SUPERTRAMP managed to sell out the Santa Monica Auditorium three times over before their record company could place advertisements announcing the date and venue. This sort of thing happens often for the likes of Bowie and Elton but Supertramp were very little known, or so most people thought.

THE O'JAYS are working hard to break the record for the largest grossing black band touring America. Their target is three million dollars. With present commitments running to 48 gigs in 64 days it looks as though they might well make it.

Meanwhile their current single, 'Living For The Weekend', has not been out more than three weeks and already looks like it's set for gold. The album it's taken over from, 'Family Reunion', is selling at the rate of 25,000 copies a week. ZZ Top not only had to cancel their American tour due to bass player Dusty Hill's broken foot, but their British tour looks as though it's in jeopardy too.

- STEPHEN MORLEY



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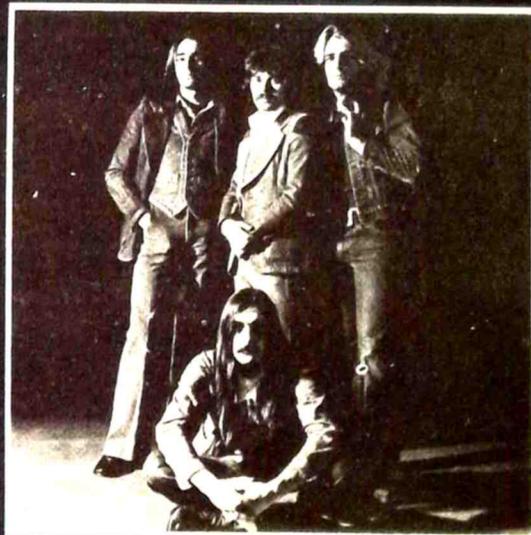


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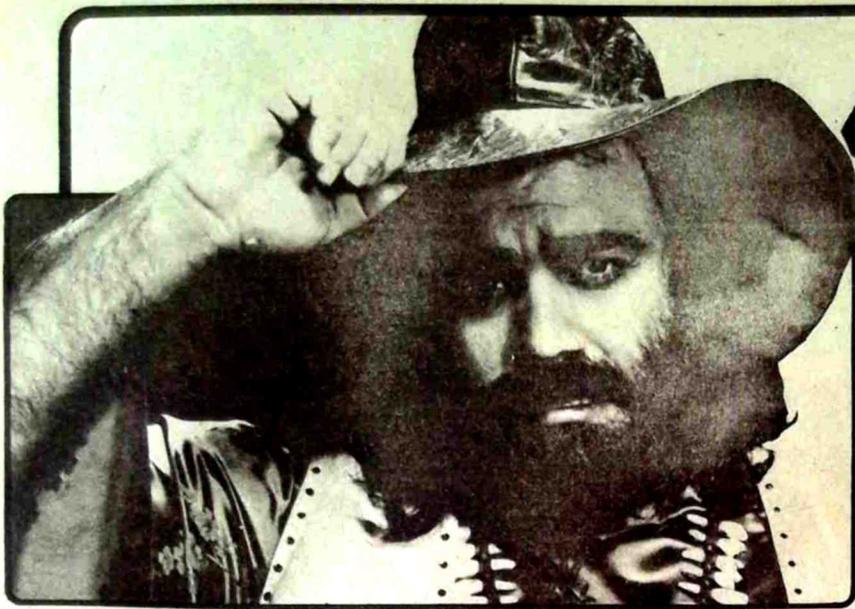
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SOLD OUT



Demis the Menace...

ALL YOU wanderlusts, particularly package dealers who favour sun-drenched fortnights in Lido Del Thingymob or the Costa Whatsit will maybe have a soft spot for Demis Roussos.

For it is his melancholic castrato that many fancy-free holiday-makers danced and swooned to in the Latin hot-spots with the likes of Antonio or Alfredo; they of the whirlpool eyes and garlic breath ("Beachy Beachy" - remember?).

Demis is fully aware of what many a romantic holiday maker has gotten up to while his soothing sounds blasted out of the jukeboxes in those sunny climes.

He chuckles on the other end of a cross-channel phone call: "Ha ha ha, I know, I know. Many of the English have enjoyed my records while holidaying in the Latin countries. I hear that as a result many have fallen in love, even married. I suppose my songs are romantic, that's OK so long as the marriage doesn't end in divorce."

He's such a hearty man with a belly laugh far outshining the Laughing Policeman's. But Demis has a lot to chuckle about. For this glib, normious 17½ stone Greek Orthodox sells far more records world-wide than the likes of say, the Bay City Rollers.

The reported figure in fact, is a staggering 20 million (not a printing error) repeat, 20 million.

In Britain alone he sold something like 200,000 albums last year, as well as performing four sell-out concerts.

And yet the Big D wouldn't even think of using the 'I'M IT' schlock on small fries. His success may have gone to his belly, but not his head.

"My success in England was a long time coming. It wasn't the fault of the people, it was bad information from the Disc Jockeys. The English people have always liked my records. When they come to the Latin countries they listen to my songs, and they like."

Demis receives sackfuls of fan mail from British admirers (mainly women) between the ages 16-40: "My fans, my public are the ones between Nana Mouskouri and David Cassidy, ha ha ha."

You attract a lot of ladies, do you think you're Sexy?

Ho ho Sexy! he exclaims, "I don't know! Ha, ha, maybe? I don't make it on purpose. I don't go out of my way to create a personage. I am myself."

I believe it is better for an artist to be as he is. The people can see through insincerity. They are not stupid."

Demis was born in Alexandria, Egypt 29 years ago of Greek parentage. He claims all sorts of things musically influenced him, including the Byzantine Church.

"I was growing up in a country where music meant everything. Everything happened in music - baptism, marriage, death. Because Alexandria was a Greek colony there was a very, very strong influence of Greek music. Besides, I am Greek. Crete is my home."

"The long kafians I wear on stage represent this religious influence, and also I wear these clothes because nobody else does. You know, I remember reading in an English magazine that my dresses were more beautiful than Nana's (Mouskouri) ha ha ha ha

He's driving Western women wild!



DEMIS ROUSSOS: In Aphrodite's Child

ha ha."

His Precious Pup chuckle turns into howling wolf laughter when I ask him if he considers himself to be a modern day Greek God.

"A folk hero maybe," he says laughingly. "But no, not a God. My people enjoy my music, of course they do. But so do many other nations. I am popular in South Africa, most of the European countries and Australia."

In the past Demis has compared food with music and says that both are big arts.

"Yes, this is true," he says definitely. "But more importantly food is like, sex (this is getting interesting!) you can tell how a person makes love by the way he eats. If you are a gourmet, like I am, then you are a good lover." (Wonder what that makes me, a fan of egg and chips?)

Do you believe that certain food, oysters for example, works as an aphrodisiac? "Oh no! When you come from Crete you don't have to turn on with oysters!"

It appears that Demis himself has a knack of turning on all sorts of women, even though he doesn't profess to be a sex bomb. Among them was one special lady, the

Empress Frah, (the wife of the Shah of Iran), who had taken a great liking to our large friend.

So keen was the royal admirer to see the Greek in action that her husband flew Demis and his 10 man entourage and half a ton of musical equipment from Toronto to Iran, at a total cost, including the £10,000 fee, of £20,000.

Says Demis casually: "I was a bit pressed at that time, but there's an old Greek saying that goes: 'To a King another King', ha ha ha ha ha ha."

Before Demis reached these regal proportions he enjoyed some acclaim with the group called Aphrodite's Child (which included keyboards player Vangelis Papathanassiou, who nearly joined Rick Wakeman). They had a few hit singles, one of which was the lugubrious 'Rain And Tears' but in '71, after various musical differences the group split.

"I haven't seen Vangelis for so long," he says sadly. "I would very much like to see him. I admire him a great deal, he has very big talent."

Will you ever work with him again? "I would like to, but I don't think so."

Demis is about to release his latest album, 'Happy To Be', which he reckons is slightly different from the regular Roussos stanzas.

The interesting, albeit corny, thing about the album is that it contains sleeve notes by a renowned Parisian astrologist who has endeavoured to do a rather mystical reading of the Roussos character.

To quote: "The magnificent trigonal Sun, Uranus in Gemini and Jupiter in ascendency over his birth. Thus the union of the Sun with Uranus, the master of the tides in the 9th House - pre-disposes Demis to communicate his art throughout the world. The Sun of Mercury and Venus, Demis shows a flair for costume and an appetite for pleasure etc. etc." and all that jazz.

"I believe very much in the stars," he says emphatically. "I am a Gemini, a true Gemini. I am two people in one."

Maybe he is. Someone ought to look underneath his ankle - length kafian one of these days.

What better to follow 2 hit singles than 2 hit albums

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Featuring their hit single 'I LOVE MUSIC'



PIR 69196

Harold Melvin & The Blue Notes 'Wake Up Everybody'

Featuring their hit single 'Wake Up Everybody'



PIR 69193

by Jan Iles

THEY SAY there's some of you out there who don't know about the Beatles; who don't know what Beatlemania was all about, and who are now hearing their music for the first time.

If that's so, you don't know how lucky you are. You are about to enter a world of music so rich that even in 1976 bands are only just beginning to scratch the surface of their Beatles' heritage.

There couldn't be a 10cc without a 'Sgt Pepper' album (1967) as forerunner; there wouldn't be an ELO without the Beatles' 'I Am A Walrus' (1967).

The world of the Beatles was chaotic. They were the biggest superstars that music had ever thrown up — at one time taking the first five places in the American pop charts.

The eight years they were together as the world's biggest hit making machine were eight years of screaming adulation and tons of awards that even included MBE's.

Beatles' World

Everybody who's heard a Beatles record could write reams about it; anybody who followed their career could write a book about it and anybody in music business at the time would be able to talk for hours and hours about the Beatles.

But come now and meet two people who were an intrinsic part of the Beatles world; an invaluable cog in the fastest and biggest of all pop merry-go-rounds.

They don't mention the music because that speaks for itself and it's tribute to its everlasting power that the charts are about to be swamped with Beatles records.

Instead they talk of a world in which they acted as a liaison between the greatest foursome ever known and a planet craving for Beatles news.

Bess Coleman and Tony Barrow run a very successful publicity company which has been associated with the Monkees, the Bee Gees, David Cassidy, Jackson Five, Sweet, Mud, Smokie, Gary Glitter and now the Bay City Rollers.

But 13 years ago they worked for NEMS, the company set up by Beatles manager Brian Epstein. Bess met the Fab Four in 1963 and a year later opened the group's American office working that year on their US tour.

Tony begins by commenting on the changes in fan behaviour over the last 10 years.

"The main difference is violence," he says. "Today crowds seem to be more violent to each other. They fight their way forward with more aggression, less concerned about hurting themselves and their colleagues. I suppose it's a general reflection on the social changes of the decade."

But though social morals change, the pressure of being at the top doesn't, and for John, George, Paul and Ringo the pressure was always on.

"Oh that's correct," continues Tony. "The mental stresses of being a Beatle during the peak period of Beatlemania — the touring years (1963 to 1966), must have been enormous."

Strain

"I'd say George was the last one to show signs of that strain to people about him, but equally he was first to fight against continuing the Beatles as a touring act. He believed concerts were a waste of time from the musical point of view — nobody could hear if the guitars were in or out of tune."

"So George was the first to want to concentrate on records. He could obtain job satisfaction in a studio but not on stage."

"I remember when we came out of San Francisco after the very last show there in 1966. On the plane George said, 'Well, that's it. I'm not a Beatle anymore as far as tourings concerned. We've finished all that.'"

Fourteen years after their first single was released ('Love Me Do', October 5, 1962), the Beatles are on sale again. David Hancock travels back in time and talks to two people closely connected with 'The Fab Four' during their touring heyday; Bess Coleman and Tony Barrow.

Of course it wasn't. The Beatles went on for another four years, making their most innovative music.

But it is those early years when Beatlemania was at its height that so nearly parallels the reaction now being drawn by the BCR's and Silk.

Bess Coleman remembers: "All through the '64 American tour the Beatles were besieged with letters and telegrams from supposed mothers of had terminal diseases and whose dying wish was to meet or talk to a Beatle. They were cunning fans who would try any ruse to get to the group."

"I was in my suite in an hotel in Atlantic City when John Lennon wandered in while I was trying to calm some 'dying' female who wanted to speak to John.



In a typically flippant mood John took the phone and asked what was the matter with her. She hung up but two minutes later phoned me back demanding to speak to the real John Lennon.

"I handed her over to Neil Aspinall (road manager and friend of the group) and he spoke to her for about five minutes. Another fan 'died' happy."

That was a typical incident. The same thing happened over autographs. It would have been impossible for the

Beatles to sign all autographs so Bess, Derek Taylor (now joint managing director of WEA records) and Neil were official 'forgers'.

In one American city the mayor went backstage and asked for the Beatles to sign a photograph he could hang in his office. The boys surprisingly obliged, but next morning the Mayor's deputy came back asking for 'real' Beatles signatures because the ones he had seen weren't the ones he had been given.

Quick as a flash Bess

got Neil to autograph a large photograph and gave it to the deputy who smiled and said: "That's more like it."

"Yes," adds Tony. "So many of the Beatles autographs were forgeries that many people now don't know which one they've got."

"You know, at it's height there were 80,000 people in the Beatles fan club, yet they were never exploited commercially. Only one item was ever sold via the club, a special sweater produced by relatives of Brian Epstein."

"Anne Collingham was said to be the club secretary but she didn't exist. There was at least a dozen Anne Collinghams operating simultaneously and the chief one was called Mary Cockram."

"Some amazing presents came into the club," he remembers. "One girl sent George a full size door for his 21st, saying he must have received thousands of silver keys and she hoped one would fit her door."

"Then there was the time Ringo has his tonsils taken out and the entire Covent Garden phone exchange was blocked with calls aimed at the fan club office. The GPO had to take the extraordinary step of having

their operators intercept all calls and read the latest hospital bulletin off the blackboard in the exchange."

Though the Beatles were universally liked by all age groups there were no supermen and Bess and Tony were well aware of their phobias. For instance none of them were crazy about flying.

"Flying in an ancient plane George once asked the stewardess how they would all get off in case the suspecting engines gave out," recalls Bess.

"Smiling she went to the back of the craft and came back with a very worn looking rope ladder. 'How long is that thing?' George asked her. 'Ten feet,' came the reply. 'Then I trust we will be flying at a constant eleven feet,' said George drily, walking back to his seat."

"The Beatles were never too happy about press conferences and radio interviews either," she adds.

"John was particularly evil in his treatment of

stupid interviewers and was quick to pounce on their questions and make them look like complete idiots.

"Once John offered to hold a DJ's tape recorder while the jock kept the mike. It was for a radio interview. All through the interview John kept putting his finger on the tape to slow it down, or turning the machine on and off. All this with a grin on his face. The radio DJ didn't suspect a thing, until it came time to play the tape back."

Tony interrupts: "John could cause nightmares. One of the stickiest situations came when his quote 'we're bigger than Jesus now' reached the Southern States of America. It was a quote taken completely out of context and John had to explain himself to a pre-tour press conference."

Kill

"Later in the tour when we came to places like Memphis there was a real fear that someone might try to kill John. A firework went off during one show and for a second or three we really thought we might see John go down with a bullet in his head."

The pair continued reeling off anecdotes of life with the Fab Four until Bess suddenly stopped and said: "Do you realise we've been talking to this tape recorder for the last half hour and we haven't spoken a word about Paul?"

"That's OK," replies Tony. "I don't suppose he's spoken a word about us in the last half hour either."

WITH THE Beatles poised to make an enormous assault on the charts, Record Mirror & Disc is able to give you a chance to own the complete set of Beatles' singles. There are 22 singles in all, ranging from 'Love Me Do' to 'Let It Be', and including 'Yesterday', currently high in the charts.

We're offering six complete sets of singles to the first six correct entries received, and for the next four correct entries there will be a set of both double Beatles' albums, 'The Beatles 1962-66' and 'The Beatles 1967-70'.

To enter, study the five photos above, and then in the entry coupon, against the five letters, put the year that you think each particular photo was taken. For example, if you think



Each of the photos has a letter next to it. In the space below put the year you think each photo was taken in.

A.
 B.
 C.
 D.
 E.

NAME
 ADDRESS

photo 'C' was taken in 1966, then write that year against the letter. Entries should be addressed to Beatles' Comp., P.O. Box 195, Record Mirror & Disc, Spotlight House, Benwell Road, London, N7, and should arrive no later than April 5, 1976. The Editor's decision is final.

SAILOR PIPE THE GIRLS ABOARD

"I'M A a great talker," says Henry Marsh. "It's something I inherited from my mother."

Henry is musician extraordinaire and spokesman for Sailor, and currently excited at the prospects of their single 'Girls, Girls, Girls!'

"It's very exciting having a new single out, and watching how it goes," he explains.

"Champagne was basically an introduction, but if this one follows its success it will mean an acceptance of the Sailor sound."

"It's one of my personal favourites, I feel it has something special about it."

Henry admitted that the comparisons made about their previous single were justified to some extent. "But not to the lengths some went," he added.

"And if anyone asks, 'Girls, Girls, Girls' was written and recorded



before Sparks' 'Looks, Looks, Looks'. The fact that the word is repeated three times is the only likeness

there." Like most of their material, 'Girls' was written by George Kajanus, though they do

collectively work on material. They are currently in limbo between tours, having just completed an extensive UK tour, and preparing for America.

"We were really tired after the British tour," says Henry. Out of a month there were just two days off, and one of those we had to do TV for Germany.

"But it was a good tour, and we had some interesting reactions from audiences. Some would say: 'Where's your lead guitarist?' but by the end of the act they were used to it. We represent the 'Good Old Days' of pop and rock, that's all."

"The overall atmosphere on stage relies on audience participation and involvement with the act. It's light hearted and a little seedy, but audiences seemed refreshed by it."

"There we were misbehaving on stage for an hour and calling it art!"

The only disappointment of the tour was Glasgow, where they were hampered by a technical hitch in their equipment. But they

hope to make up for it sometime.

Henry is pensive about their American tour! "Not really worried, just wondering," he explains.

"I always thought Americans were amazingly open, but I'm changing my mind because I think the British have more open minds these days. The Americans go in for a certain sound and certain voice. Some bands have had great problems getting their sound over to them."

Luck

"Not so long ago it was refreshing to hear long numbers with bands like Cream etc., and all that exciting synthesiser sound, but that seems a bit stifling now. The technical ability may still be there, but the structure and feel is missing."

"That's what is so good about George's songs, they're usually

about three to four minutes long, which makes them ok for singles.

"Don't think we're not blind to the strange little world of pop biz, we realise our luck could run out tomorrow."

"We are all very close in the band," said Henry. "But when we have rows we are like a bunch of old women, but it gets things sorted out."

"In two years time you can't afford to rely on the success of something that was big for you years back, you have to maintain some energy, not wain or get dull."

"We are doing something different, not necessarily original, but I don't think we will go abstract."

"George is the musical creator. His songs have a certain mood about them that fits in well with the waterfront, vaudeville thing."

"Most of our stuff has no improvisation, except for compah pah type stuff on the nickerdeon, which is all jolly stuff, a little crazy, but it takes no effort for me to be crazy."

"Sailor looks like being a long campaign, getting our sound across to people, but we certainly won't be ignored."



by David Brown

The Reflections



Three Steps From True Love left The Reflections only one step from Stardom, and now that giant step has been taken with this debut album **Love On Delivery**.

E-ST 11460

Packed with classics like Love On Delivery and their new US single Day After Day, it's a killer that just makes you wanna dance.



The SYLVERS



Hi ho it's the Sylvers, the all singing all playing funky family from LA who have put style back into R'n'B and prove the point that the family which plays together, stays together.

Showcase E-ST 11465 includes the infectious single Boogie Fever CL 15850, so get down, get with it, and get the Sylvers.

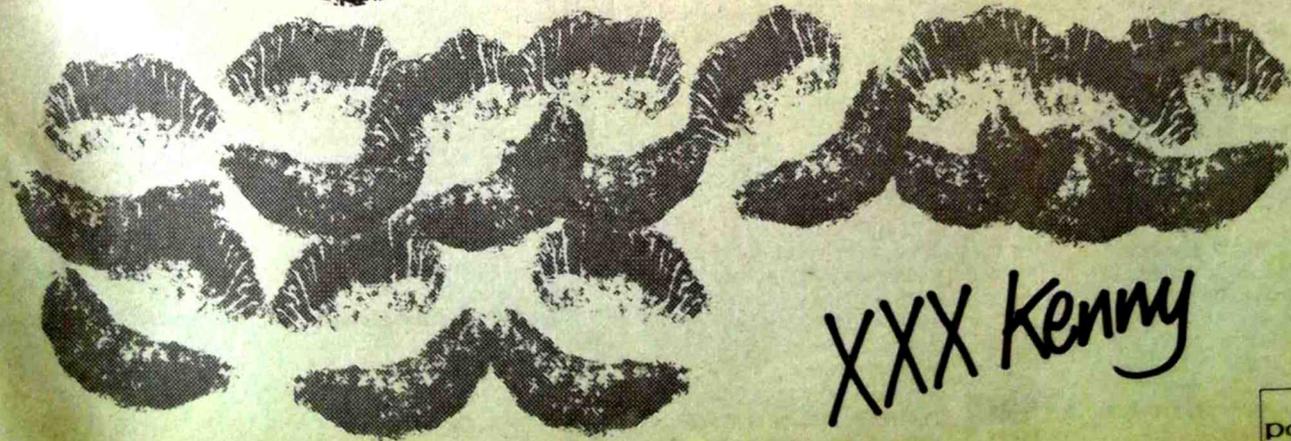
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HOT LIPS



XXX Kenny



Madeline's after a solo session

MADELINE BELL wants it to be known that she is more than just a backing vocalist, session singer for commercials and ex-Blue Mink member.

For while she is quite happy with the regular session work, she would like to make it as a solo artist: "I wish I could get in the charts," she says. "I don't know how a lot of stuff does make it into the charts."

Her current hopes are pinned on her single, 'Dance, Dance, Dance', which she has been promoting on local radio stations throughout the country.

"I think I've been round them all now," she said. "And everywhere I went they weren't just being nice. It's surprising how many songs there are at the moment with 'dance' in the title. It might be lucky."

"In the past when

people have asked about new records, I have given them away, but now I tell them to go out and buy one for themselves. It's the only way."

Her latest album, 'This Is One Girl', is a showcase of her vocal talents: "It has a mixture of love songs, blues, Brazilian music, and a tearjerker — all this by one girl — me," she says.

Another new departure for Madeline is writing five of the album tracks: "I also co-wrote the theme

music for Sunday Quiz on TV. How about that?" she proudly boasts.

"I prefer this album to the last one. Not that it was bad, but it took so long to do. It was done with John Paul-Jones of Zeppelin. It took us 18 months, which was too long. The new one was done in about two weeks, spread over three months, which was much better.

"John and I worked well together. On seven of the tracks he played everything, and I did all

the voices, even backed myself.

"A lot of love went into the new album. The musicians were great, they would come up with lots of ideas and we

chatted about things till we got them right."

Between work of her own, she's been able to subsidise herself with the session work she is famous for.



MADELINE BELL: "I've always wanted to do films... I would love to play a whore."

mercials, any singer who turns them down shouldn't be a singer. They're easy to do, sometimes you can be in and out of the studios in 20 minutes, and they keep you in money during the lean times."

For live appearances, Madeline really misses Blue Mink: "I was in tears when we split up," she said. "But it had to happen. We had some really good times together, though. It was great doing cabaret, especially in the North. You could be really cheeky and go and meet the audience."

"London and concerts seem colder. I suppose it's a challenge, but I'd prefer cabaret any time."

"I've always wanted to do films of course, but don't have the looks. What I would really like to do is musical comedy. 'Sweet Charity' would have suited me fine."

"I would love to play a whore. I mean act like one, not be one," she laughed.

Madeline comes from Newark, New Jersey, and rarely goes home: "It was 13 years ago when I left home. Newark is a ghetto. If people think it's getting violent over here, they've got a long way to go to compare with America."

"People over here think I'm West Indian. I don't think I've changed since I left Newark, so I just say I'm mid-Atlantic."

"When I go home people just ask me to talk. They all think I'm terribly English, and say I sound just like the Queen."

by David Brown



HARRY NILSSON



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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, N.7. Entries must arrive by March 31.

ACROSS

- 4 Sonic noise that was twice made by the Animals (4)
- 6 Quite new as a soundtrack (8)
- 7 Sign that means nothing to matchstick characters (4)
- 8 One low on horseback (5)
- 10 Asked about a singer called Neil (6)
- 12 Jimmy at the seaside? (5)
- 13 Like Smokey's storm (5)
- 14 She twice gives us a Neil Diamond number (6)
- 17 Miller the moonlight serenader (5)
- 20 There are lies in yours (4)
- 21 The finish of Be-Bop Deluxe (8)
- 22 A name to go with Quatro (4)

Down

- 1 Somehow join the Summer Lawns girl! (4)
- 2 Half like paradise, perhaps (4)
- 3 Neil in the North East and the South (5)
- 4 It might be on the tracks (5)
- 5 Place for a transfer (9)
- 8 Rebounding Tangerine Dreams albums (9)
- 9 Doso safely, darlin' (5)
- 11 That slack Mr. Cooper? (5)
- 15 Quo's Francis (5)
- 16 Like the generation to be seen on TV (5)
- 18 Purple peer (4)
- 19 Brief letter you might expect from a musician (4)

DISCWORDS No 515 SOLUTION

Across: 4 Lead, 6 Moonshine, 7 Eric, 9 Tymes, 12 Les, 13 Guys, 16 Some, 17 Ace, 18 Pines, 21 Tear, 23 Evil Woman, 24 Pied.

Down: 1 Tony, 2 Once, 3 Kinks, 4 Lee, 5 Dicks-on, 8 Reunion, 10 Mama Mia, 11 Slik, 14 Bus Stop, 15 Deep, 17 Attic, 19 Iron, 20 (B) Evan, 22 Red(dy).

No 516

NAME

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

Fact, fiction — or just plain folly?

ROCK FOLLIES

by Rosalind Russell

IF YOU'VE seen 'Rock Follies' on television, you must have wondered if it was all for real. And if you watched it with your mum, she must have thought more than once about sending back her TV licence. And if Mary Whitehouse tuned in . . .

The "Little Ladies" don't pull their punches with the language, do they? Even the aerial was trembling in places. Especially in the episode where the three-girl group have to resort to making a blue movie to keep the money coming in. It was supposed to be a send up of the porn trade, but it was difficult to see where the send up began and the straight script ended.

Script

'Rock Follies' author Howard Shuman, handled the story line with the delicacy of a mallet. Julie Covington, the lady who plays Dee and looks like another Audrey Hepburn, played the part as convincingly as the script allowed.

"I don't have any experience of porn movies myself," she said. "But if a group did have to do that to make money, I think it's all right. Howard did some research on them and watched a few. We (the girls) were too busy learning how to dance, remember the lines and practise singing."

I wonder how much research Mr Shuman did into the rock business itself. As with any TV programme, as long as it isn't a documentary, the story has to be larger than life. There would be no fun in watching the show if Mum and Dad didn't have their worst fears confirmed about Rock 'n' Roll and have their opinion endorsed that you'd be better off spending your pocket

money on a stamp collection.

However, some measure of authenticity is called for. It is good to portray a struggling band — and even better to write the story around girls in the music business because they often have a rough deal. But I wondered what Maggie Bell, or Kiki Dee or Elkie Brooks felt about the show, if they watched it.

Some of the jargon was way off the beam. Did the girls make a point of studying other female artists before starting the series?

"Not really," said Julie. "But I did it automatically. I listened to a lot of music."

Julie is the only one of the three who has actually had experience in Rock 'n' Roll — Charlotte Cornwell and Rula Lenska were, and are, actresses. Eight years ago, Julie made an album for EMI with two friends from college, Peter Atkin and Clive James. She also made three singles which all suffered the fate of immediate obscurity.

Dreams

"That's the total amount of my odd skirmish with recording companies in the last 10 years," said Julie. "I really wanted to write lyrics and I'd never sung in public before; I'd only warbled in the bath. Yes, they were recorded in my own name. They wanted to change it, but I wouldn't let them. They also



THREE LITTLE LADIES: (right) Rula Lenska, Julie Covington and Charlotte Cornwell. (Left) Andy McKay

by her previous bad luck.

"The music, written by Andy McKay, is fantastic. I'd never met him before and I was nervous about singing rock. I'd always wanted to, though, it was just a question of confidence. Everybody was so enthusiastic about it, I really enjoyed doing it."

"It's good on all sorts of levels; for me personally it means I can sing and act at the same time, rather than be one or the other. Secondly, the stories deal in relationships between men and women in a sympathetic sort of way, which makes a change. It's odd that it should be so sympathetic towards women when it was written by a man."

While it's debatable if the story is well handled, there is a leaning towards a woman's view of the rock world. I find it hard to believe that a group in their infancy would jeopardise their future chances by being seen in a porn movie. Just think how that would look in the News Of The World when the

band hit the top.

The conflict between drama (especially on TV) and Rock 'n' Roll has been acted out many times before. Script writers who wouldn't know a member of a rock band if they fell across one seem to be fascinated by the idea of writing about them; and casting directors find ageing actors who are prepared to make fools of themselves wearing tacky wigs and talking in a mid-Atlantic drawl. 'Rock Follies' isn't that bad, mainly because the girls' acting is better than average.

Album

But the three girls who started out as actresses could find themselves much in demand as singers. Julie obviously stands out as the girl with the best voice, her extra experience shows. A single, 'Glenn Miller Is Missing' has just been released and it stands up well, if not better, against the singles of the week released by people who make Rock 'n' Roll their career.

An album of 'Rock

Follies', produced by Roxy's Andy McKay and his wife Jane, is out next week. It also compares more than favourably with other new albums this month and could turn the Little Ladies into fully fledged rock stars (hopefully without the attendant problems and poverty, but those hardly seem likely).

Did Julie see herself as more of an actress than a singer? If so, she may have to make a pretty important decision over the next few weeks.

"I don't think I'm more an actress than a singer, because I've always wanted to do rock. Now I have the opportunity to do both. I can't speak for the other two, so whatever happens has to suit the needs and ideas of the three of us."

Would Julie work in a group, as she does in the programme?

"No, I don't think so. I always wanted to do it on my own. I have been doing session work anyway with Jeff Wayne and Lisa Strike. I fancy myself as a songwriter really but I

know I'll never do it. I haven't got the discipline. It's a solitary thing and I like working with people."

If the album and the single take off, what would be the chances of the three girls working together to promote the product — say Top Of The Pops for instance?

"I don't know. I can't speak for the others, but I would want to make it possible. I'm thrilled at the success of the show and I think the music is very strong. We made the album in three weeks, working solidly. It was very hard work for Andy, I don't know how he managed it."

If the music does prove to be successful and make the charts, the ambitions of the characters with the play could become reality for the actresses who portrayed them. Perhaps that could be the answer to a struggling all-girl group.

And for Julie? Well, it's not bad for a girl who set out to be a doctor, failed her exams, went into teacher training college and ended up teaching the kids drama.

Superstars

ARIES

(March 21 to April 20)
This week will bring about many exciting changes, maybe an argument that will prove inevitable if you wish to make those earlier folk understand. Don't get

TAURUS

(April 21 to May 21)
People might be talking behind your back, but you couldn't give a monkey's because as far as you're concerned there's exciting money-making projects going on in your circle, you of course being the centre of it all. So your motto is: Let 'em wag, they're sure to sag.

on your high rocking-horse. Someone may push you off and into the Nursery Fireplace.

CANCER

(June 22 to July 23)
You feel as fresh as a daisy and nice as pretty, but things will be a rush-around-the-clock and PHEW, what a whirl! Don't panic. Sit down with a cuppa, control those urges to finish everything with one mighty swoop, and just amuse the crowds with crazy anecdotes.

GEMINI

(May 22 to June 21)
If you're double-booked, try to get out of one invite; or if possible go to both (after all you're a split person characteristically) and thrill each one. If not do a bit of charity work and give them away.

VIRGO

(August 24 to September 23)
Never before have you felt so fit. Never before have you felt so enchanting. Oh brother have you got a problem! Come out of that fairy book situation, face facts otherwise you'll have more than Piggy Bank troubles to worry over.

LEO

(July 24 to August 23)
We mentioned jams last week. But this week you'll be untangled and more or less unworried. But make the most of being alone in the wilderness, cos it won't last long.

SCORPIO

(October 24 to November 23)
A lot of lucky breaks are heading your way. You will be at your most enigmatic, and when you laugh the whole world laughs with you. If we sound too optimistic, don't start worrying too much. Nice

LIBRA

(September 24 to October 23)
Great week ahead for solving money and sentimental matters. But don't try to be a kind of Marjorie Proops figure mouthing to your troubled friends about this and that. They won't take orders from a second-rate upstart.

things do often happen in our Scorpio House.

SAGITTARIUS

(November 23 to December 21)
We really flummoxed you last week, hey? In fact you couldn't see the wood for the trees. That was the whole idea, baby. But this week is different. Dull, miserable, boring, melancholy . . . and . . . need we go on? No? Well bye for now.

CAPRICORN

(December 22 to January 21)
By the middle half of the week you'll have quietened down considerably feeling very content about the good news and shedding of

de blues. Magic moments may come in the shape of person (or persons) unknown. Holy birthday cake — not another fandangled romance!

AQUARIUS

(January 22 to February 17)
'Nuff said about sharpshooters and parasites. Take it cool, kid, don't worry 'bout a thing.

PISCES

(February 18 to March 20)
How high is your personal moon? Whatever the measure, it's best to absorb everything in small doses. If you guzzle too heavily you'll regret it all in the morning.

ABBA



following the
No.1 Smash Hit
"MAMMA MIA"

The New Single

FERNANDO

In your Record Shops now!



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'I'd rather deliver the product and play a waiting game on the personal appearances'

THIS PARTICULAR interview with Hot Chocolate's front man Errol Brown was approached with some trepidation since Record Mirror And Disc's review of their new single was none too favourable. 'Don't Stop It Now,' we said, was not much more than a 'You Sexy Thing' Part Two.

"Yes," says Errol. "I read it. You thought it was too similar to the last one, but I don't think it is. 'You Sexy Thing' was so popular, especially in America, that I decided to try and create the same atmosphere for the new one.

"It is only the same atmosphere, it's not the same thing I thought people might want more of the same kind of atmosphere and from the way it's selling, I think I've been proved right.

"In the past we've changed every record so I don't see anything wrong in having two similar just for once. The next one will be quite different."

After the success of 'You Sexy Thing' in the States, where it made the top three one might have expected Hot Chocolate to go over and strike in the concert halls — before the iron cools, but no.

"The more people expect us to go," explains Errol, "the more we have this funny policy of not wanting to go. I don't think you should rush over as soon as you've sniffed the charts over there. So many British groups do that and most of them come unstuck."

But you've sniffed the charts several times now, with albums and singles.

Weird

"Yes, I know, but frankly I'd really like to get a Top Ten album over there before we go. American tours are very weird. In certain states you can go and headline whereas in others you have to appear way down the bill. I'd rather wait until we're big enough to go over there and really burst through the door.

"Another thing, it can be very expensive going over. After all, we're a six piece band, and we've got three brass players, a road manager and so on — if you don't watch out, it can cost a fortune. It's a massive outlay anyway.

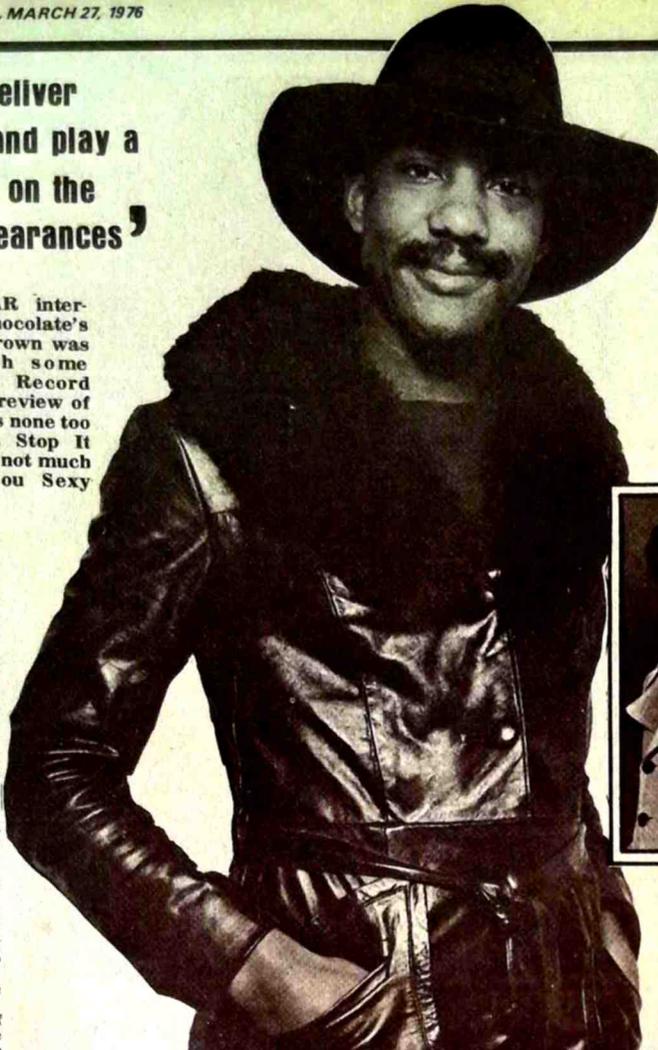
"At the moment, there's really no necessity to go. The situation was that we could either go over there now and delay making the next album or do it the other way round. I'd rather deliver the product and play a waiting game on the personal appearances."

Thus, Hot Chocolate have recently been busy on backing tracks for their third album, which Errol hopes to see out around June. "We've got some lovely things on there," he says, "and I'm quite confident that this is going to be a big one."

How has the second one 'Hot Chocolate' done, better or worse than 'Cicero Park'?

"Oh better. It's done a hundred thousand, which is as much as a lot

CHOCOS AWAY!



A sexier album and international tour from Hot Chocolate

of successful chart albums do." (Chocolate's problem with albums has been that their's tend to sell steadily over a long period of time rather than shift enough copies in any one week to make an impressive chart entry.)

"I must admit 'Hot Chocolate' was not the great success we had hoped it would be, but it does take time to learn how to make albums. I think both of our albums were spoilt by just being a string of songs put together without any general mood. For the third one it will be different."

In what way? "Well, for a start, it will be more 'up' — and sexier."

Once again Errol is supplying most of the material for the LP, but other members of the group are gradually assuming an important role in the composing department.

"It's good," says Errol, "because they are helping to add new flavours to the music."

The earliest Errol reckons America will see Hot Chocolate onstage will be November-ish, but Britain won't have to wait that long.

"Our next proper tour of Britain won't be until September," he says,

"but we are aiming to play about five big dates before then. They're not confirmed, but the first of them is likely to be the Isle of Man some time in May."

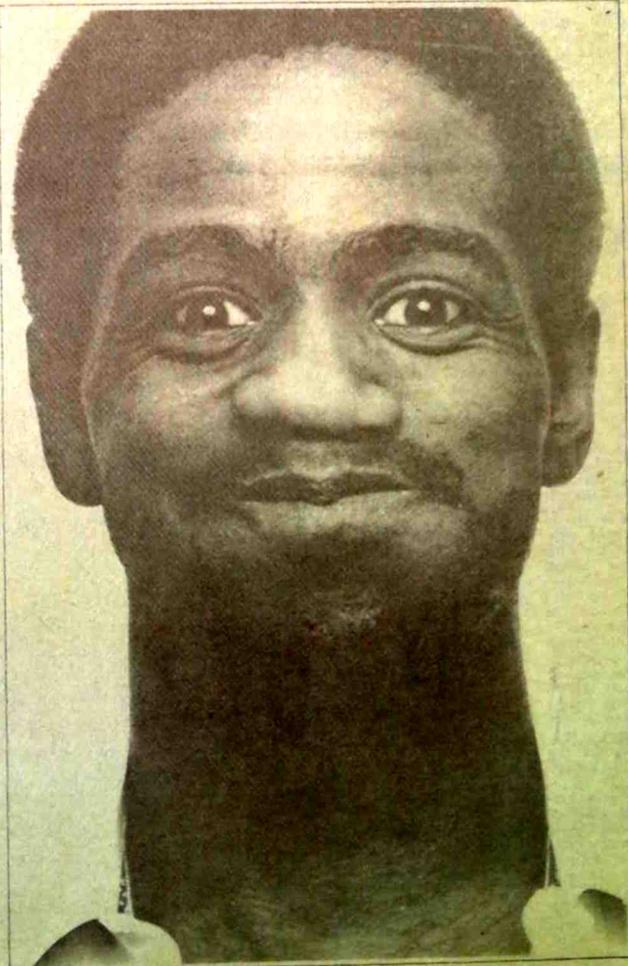
Festival

In the meantime, the group are playing a big festival in Germany shortly, then they tour Australia, New Zealand and Singapore in the Summer.

"As far as America is concerned," adds Errol, "we can of course always go over there quickly if things start to slide (sales-wise)."

Is that likely?

"I don't think so. At the moment things are going fine all round — just fine."



by Ray Fox-Cumming

by David Hancock

WHO LOVES YA BOBBY?

HE'S HUNG out with the Stones, the Faces, Janis Joplin, Aretha Franklin, oh you name them... The point is, Bobby Womack has never been outside America before.

Strange eh? But then he doesn't sell many records outside America either and, of course, he's never had a hit in Britain.

The reason he can pack London's largest theatre to the hilt is because Bobby Womack is what they call a 'cult figure.'

A lot of his adulation is based on the genuinely brilliant records he makes but some of it also stems from big-shot first division rock stars rating him.

Apart from his finely honed left-hand guitar style, they rate Womack because he has continually fused the best elements of soul and rock music — and was doing it a long time before Sly Stone broke the whole scene commercially.

Barefoot

The man who wrote and originally recorded 'It's All Over Now' is lounging barefoot in his hotel suite occasionally picking on a guitar, playing tapes of new songs and talking constantly.

He hits on his London show, something universally greeted with a thumbs down from the critics.

'Finally we got over here and everyone was saying you got so many songs but they don't know that one and they don't know this and they don't

know that and this... I wanna make it, right? They say how long you gonna sing and I say I do an hour or so and they say no that's too long.

'So I did 45 minutes, I came off and when the people started reacting they said go back out, go back out... I'm a pro about what I do, but like I don't know this man's market...'

Drawing

A lot of what Womack says ends in mid-air or yawns or a guitar twang or he just flows on to something else, all in a deep drawing accent. One minute the burly

frame is sitting knees pulled up in a chair and the next it's stretched out on the settee. He's constantly changing position, shifting, bouncing around the room.

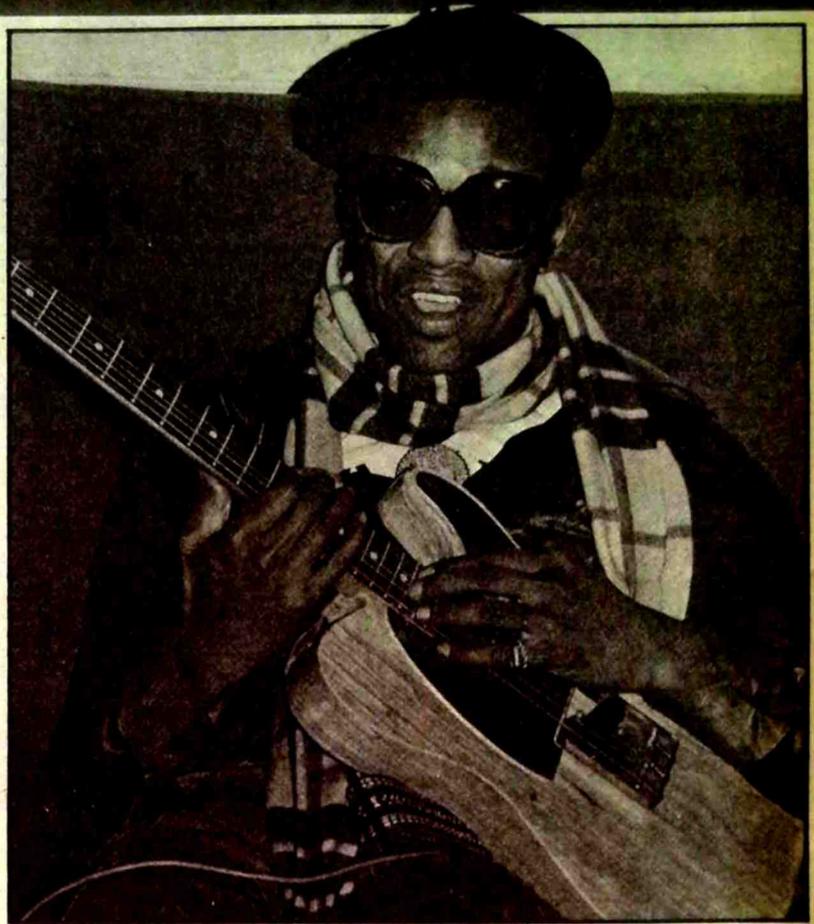
'I've always been flexible. Whenever there's a show going on with somebody else I gotta go over to it and I gotta check it out... I've been with the company 10 years and this is the first time I've been over here, I don't think the company believed in me, not really. If they'd listened

to the product like 'I Can Understand It, 'Harry The Hippie, 'Woman Gotta Leave It'... I'm gonna leave the company, I'm leaving as soon as my contract's up.

'But that's the whole thing, and also things I've seen going on in the company for years. They say, 'Bobby Womack, don't know where to place him. His act sounds like a rock group but then he's black and we take his records as black.' It's confused to them. But man, do the same thing with him you do with War. He's been there longer and he's consistent.

Colours

'I've always believed man, that black, white is just colours. Put 'em together and they can communicate. When I'm up there groovin' it's not just me it's a group of people and they might be all different colours. One cat is Irish, one cat is African but their music and their hearts are still the same and that's what I'm trying to relate to my people. Hey man, I'm always being classified as



BOBBY WOMACK: rated by big shot rockstars

black but don't let 'em label you.

'When I heard the Average White Band was white I thought you can't be a white band calling yourself average — it's got to be a joke.

'When I listen to rock I say hey man there's something about rock I like. If you notice my

rhythm section is white and my horn section black, but it could have been vice-versa it doesn't make any difference. Music is music, R&B and rock can work together.

'I been aware of rock 'n' roll from the beginning with black artists like

Chuck Berry, Fats Domino and Hank Ballard, those cats played Rock 'n' Roll."

Womack reckons that in the States he plays to a 70 per cent black audience and would like to see it a little more evenly balanced with white fans.

The man who owned the

Mercedes Benz that Janis Joplin wrote about looks like finally emerging out of the shadows of 'cult figure' and into the spotlight as a star.

With him he's bringing his own brand of rock soul that'll cause a whole new wave of imitators. He's that sort of man.

ROADSHOW SPECIAL

DIANA'S LOST THE MAGIC

DIANA ROSS/New Victoria Theatre, London
WE WERE kept waiting outside the theatre for over 20 minutes because the first show had apparently overrun. The second show started half an hour later, with no explanation.

There was a 30-piece orchestra, three mime dancers and backing singers. There were 12 changes of costume, a cardboard cut-out and almost everything except the kitchen sink.

And there was Diana Ross. She started dramatically enough with screen images being projected onto her dress. Real Las Vegas and applauded wildly. It was the high spot of the act.

From then on Diana Ross delivered a strange variety of songs ranging from 'The Lady Is A Tramp' to Nilsson's 'The Point' stopping off on the way to do her interpretation of songs by Billie Holiday and Bessie Smith.

One of the best numbers, 'Love Hangover' from her new album was completely destroyed. Mid-stream she told the band to take a break, left the stage and left us looking at a cardboard cut-out and listening to tapes of the song while she changed her outfit. It

broke any flow that existed.

She ended the first half by sitting on the cat walk leading into the stalls and singing 'Stormy Weather'. Great, except no-one in the upper balcony could see a thing.

If anything, the second half was worse. It was 'Tribute To Motown' time as she re-capped Motown's successful history and sang snatches of songs made famous by people like Stevie Wonder and Mary Wells. Unfortunately she got the order wrong and talked about the Temptations against a snatch of 'My Guy'.

She pretended to have left out the name the Supremes, and then did a medley of hits. It seemed tasteless and mocking to



DIANA ROSS: second half was worse

use two of the mime dancers as Mary Wilson and Florence Ballard.

The last number, 'Reach Out' (prefaced with a 'hold each other's hand and let the love flow' appeal) had her disappearing from the view of the balconies again as she went into the audience below.

To say it was disappointing is an understatement, although the audience were prepared to applaud anything and everything — even the names of her three children. For me Diana Ross has a lot of reaching to do before she once again finds out what real star magic is — SUE BYROM.

DETROIT EMERALDS / Baileys, Watford.

WHEN YOU'VE pulled a big crowd out on a Monday night, as the Emeralds did at Baileys, Watford, you've got to give 'em something special to prove you aren't has-beens.

If the Detroit Emeralds failed to do that it was, surprisingly, more down to long-standing leader Abe Tillman than to his two relatively new cohorts Joe Anderson and Larry Rice.

Those two really seemed to have their thing together, with ultra-slick precision movements and fine harmonies but somehow Abe's voice didn't seem to project quite as well as it used to.

It was a good show, but in an age when there is almost a surfeit of visiting black American soul stars, audiences are becoming choosy. They want more than something good, they want something special.

To be fair, they did get something special at the end but maybe it came too late. We had to wait till the encore when Abe Tillman and Joe Anderson both took a turn on guitarist Sheldon Birmingham's guitar; Larry Rice let loose with some dazzling dance steps and, to top it all, drummer Anthony Jones (alias A.

J. Sparks), let loose with a dynamic solo, eventually leaving his stool to beat out a rhythm on the cymbals, the floor and the singers mike-stand.

Perhaps the setting wasn't quite right because the brilliance the group used to project on record only showed through on occasions. — KEVIN ALLEN.

STACKRIDGE/London Roundhouse

STACKRIDGE HAVE now given in to the fans who expect to hear their oldies as well as songs from their new album 'Mr. Mick' and this particular set was well arranged, if rather lacking in pace. It's a good move to start out with 'Dora The Female Explorer', because, having delivered it straight off, the group can expect (and got) a fair hearing for their new material. Strangely, the songs from the new album came across a lot better than the oldies, some of which were played with chronic ineptitude. Adge Cutler's 'Twice Daily', for instance, fell to bits almost before it was begun.

Of the 'Mr. Mick' material, 'Hey Good Looking' and 'Fish In A Glass' sounded fine, but they really shouldn't do the instrumental 'Coniston Water' until they've learned to get it right. In general, it was a very hit

and miss set. When it hit, it was splendid, when it missed — awful.

RAY FOX-CUMMING

TYMES / Orchid Purley
THE FEW hundred people who turned up at the old Orchid Purley on damp, dismal night certainly seemed to enjoy themselves.

The cavernous expanses of the place didn't help the sound very much but, aided by a talented Portsmouth-based back-up band Smiling Hard, the Tymes got over with consummate ease.

The line-up is new for this latest tour: two gorgeous ladies — Tereza Gonzalez and Melanie Moore — joined lead singer George Williams, bass voiced Donald Banks and baritone Norman Burnett.

Most of the material was familiar enough, including their own hits 'Ms Grace', 'Trustmaker' and their latest RCA release 'Only Your Love Can Keep Me Hanging On'.

They also featured material from their 'Times Up' album and a superbly moody rendition of Harold Melvin and the Blue Notes' 'You Know How To Make Me Feel So Good'.

Though the near empty hall hardly produced and kind of atmosphere it had been well worth coming out. PETER KENT.

The story of
ROCK 'N' ROLL

Bonnie Connie: nobody's fool

PART SIXTEEN:
Connie Francis

CONNIE FRANCIS would have made some boss a wonderful secretary — pleasing to the eye, easy on the ear and winner of the New Jersey state type-writing contest.

Or she would have made a first-class consultant psychologist, having spent years studying the human mind and what makes it tick.

Instead she became the most consistent girl hit-maker to emerge in the rock-happy days that followed the arrival of Bill Haley and Elvis Presley. Brenda Lee was there, too, but it was Connie Francis who got into Hollywood rock movies and into the television rock specials.

Gold

Twenty hits in just four years gave her extra vital statistics to cope in a world that was full of pop-makers like Fabian and Frankie Avalon, Bobby Vee and Johnny Tillotson, Conway Twitty, Paul Anka and Bobby Darin. Connie struck gold with

her very first solo single, 'Who's Sorry Now,' a revival of a 1923-penned song. But Constance Franconero, from Newark, had actually shared a hit with one Marvin Rainwater, 'Majesty Of Love,' the previous year.

For five years she was rarely out of the charts. 'My Happiness,' 'Lipstick On Your Collar,' 'Mama / Robot Man,' 'My Heart Has A Heart Of Its Own,' 'Where The Boys Are,' 'Among My Souvenirs,' 'Everybody's Somebody's Fool,' 'Don't Break The Heart That Loves You.'

Her record deal was with

MGM, a company not over-endowed with Rock 'n' Roll product, but Connie was a versatile signing. She could sob her heart out over a ballad of lost love, right there in the middle of the pop road, but when she wanted she could rock like a good'un. She could throb with emotion; or jolly things along in a liting rock manner.

As a kid, she became a very good accordion player, but there wasn't much call for that talent in

the rock field. She spent years on NBC's Startime Show on radio, and a few more winning just about every talent show available.

Now she says: "People kept telling me I'd make it big, but I kept asking where the evidence was. I know that old feeling of knocking your head against a brick wall only too well."

"But to make it, you've got to have the right song. You got to have somebody who knows what song is going to hit the market."

However, it was her dad,

a self-confessed square a whole generation away from the teen tastes of 1958, who suggested she tried 'Who's Sorry Now' and he even suggested the arrangement with those rat-tat-triplets in the score.

Connie was made. Not quite for life because her various comeback bids have not worked too well, and besides she has had more than her fair share of marital and domestic troubles.

But when Rock 'n' Roll was first gripping the world, Connie's was the one girl voice you could guarantee to hear on the radio shows.

At the same time she was

◀ **CONNIE FRANCIS:**
Knowing where the boys are



a tremendous live performer, looking good, sounding good and doing you good.

Like many an original rocker, she ended up in the supper rooms of Las Vegas, fighting an often losing battle against the fizz of champagne and the plop of caviare.

Journalists liked interviewing her because she was a very intelligent sort of girl. She'd even edited the high school newspaper for a while, falling foul of the authorities several times for her outspoken views.

Rocker

She says: "I guess I tried to be all things to all people. It was plain good business to make records in Japanese, French, Italian and German, plus a few other languages, but what I really liked was grooving along with a mid-tempo rocker."

Connie Francis has one room of her home on the West Coast of America just about lined with the many awards she won during her time at the top. Sometimes she sees herself singing on into old age, maybe tackling Jewish songs in a kind of Sophie Tucker 'red-hot momma' characterization.

But where she really belongs is in the history of Rock 'n' Roll where, for a long spell, she showed some of the boys that they for sure weren't going to have it all their own way.

by Peter Jones

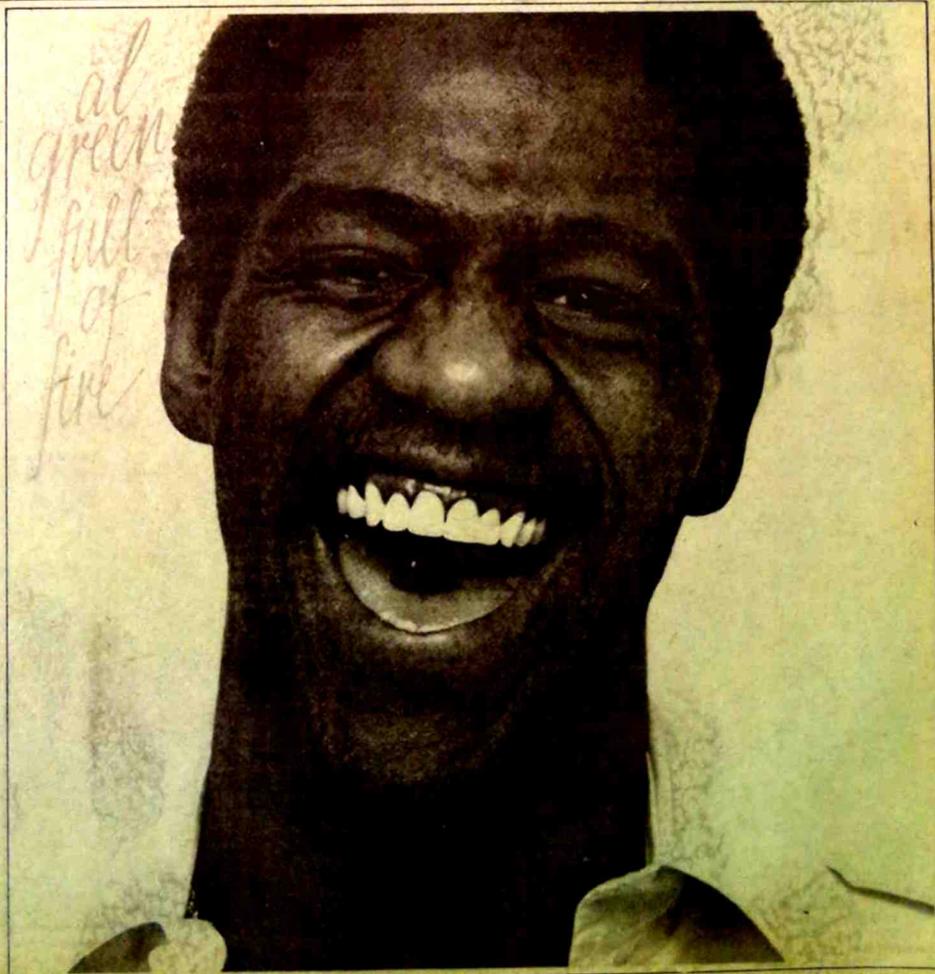
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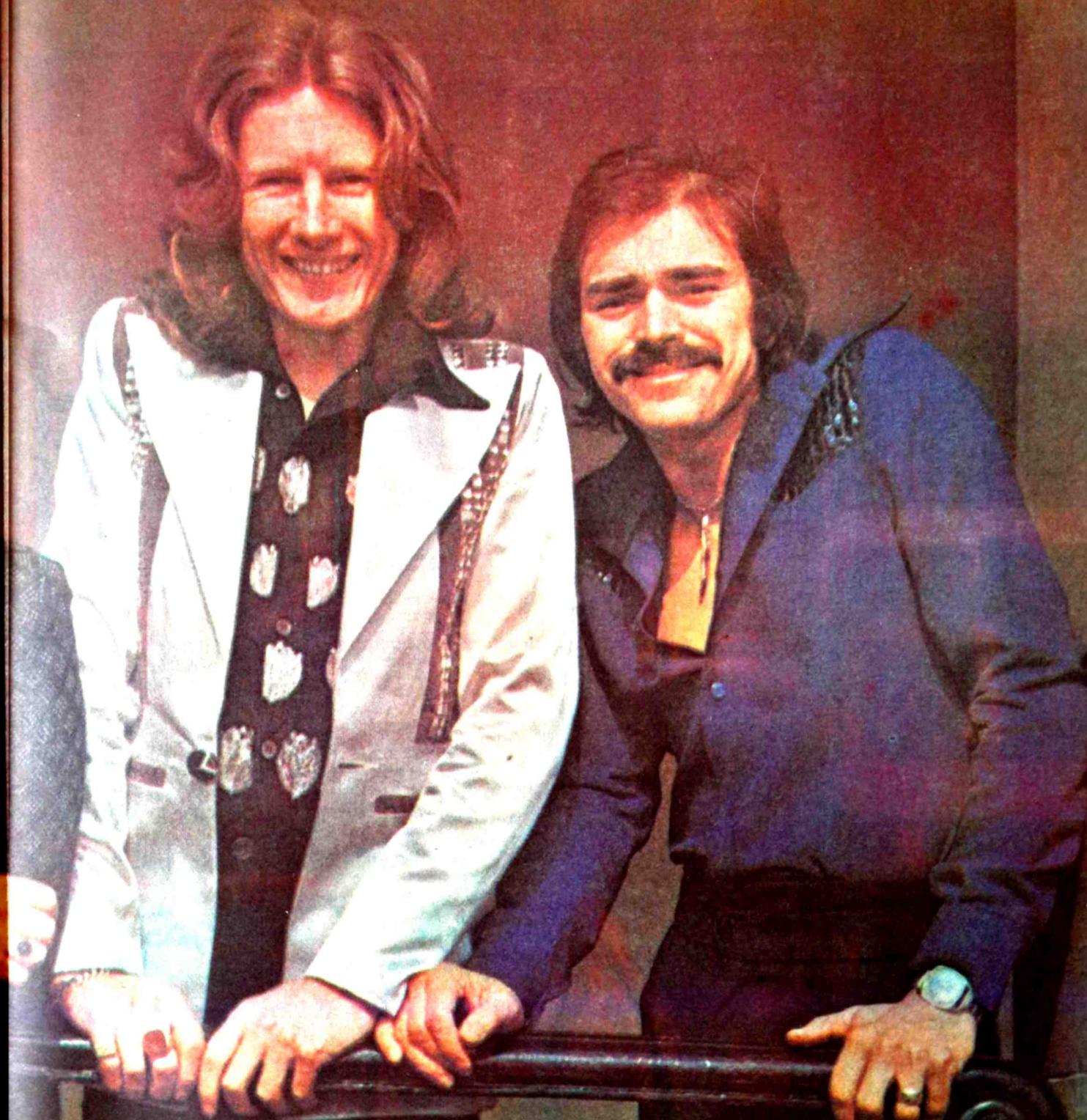
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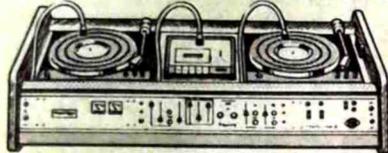
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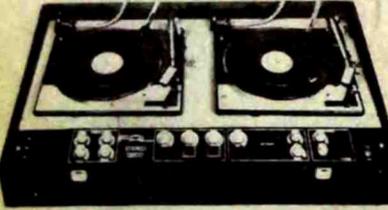
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james hamilton's DISCO PAGE

ROCK-A-BILLY RIDES AGAIN

HANK MIZELL'S high chart placing has taken many people by surprise, although it was forecast by this page several weeks ago.

His 'Jungle Rock' has been selling at the rate of 20,000 copies in just London and the South-East alone!

The record meant nothing in the States when first issued on King in about 1959, and it only really came to attention when included on a Starday Nashville com-

plation LP called 'Whole Lotta Shakin' Goin' On', about four years ago.

It then appeared on a Dutch bootleg LP, this time two years ago, at which stage demand began to build for it via the Rock 'n' Roll disco circuit - where it was idea for dancing the Bop.

Around the end of 1974 a

British counterfeit copy of the King single became widely available and sold like crazy for £1.50, prompting at least three record companies to try for the legitimate UK rights. Charly Records automatically acquired these through their catalogue deal with Shelby Singleton, current owner of King as well as Starday and Sun.

Prior to its issue by Charly, 'Jungle Rock' had become one of the



JOHNNY KIDD: with his Priates. 'Shakin All Over' again

most played records on Capital Radio's 'Cruising' show, first being used two years ago on the London commercial station's old-

ies programme DJ Roger Scott was thus well disposed to it when it finally came out here, but even so was amazed when

it went on to win his 'People's Choice' vote - in and then to maintain a consistently high daily placing in his 'Hitline'

phone-in feature. The success of this relatively obscure Rock - a - Billy rarity has now naturally inspired other record companies to satisfy the previously unheeded demands of the Teddy Boy fraternity.

MCA are rushing out Don Woody's 'Barking Up The Wrong Tree' / 'Cast Iron Arm', President are pressing Chan Romero's 'Hippy Hippy Shake' / 'My Little Lucy', and Charly themselves are readying Warren Smith's 'Pink Cadillac And A Black Moustache'. Chiswick (one of the earlier bidders for Hank Mizell) already have Vince Taylor's 'Brand New Cadillac' (available through Lightning, London, and Selectadisc, Nottingham), and also still available are Jerry Byrne's 'Lights Out' (Speciality) and Johnny Kidd's 'Shakin' All Over' (EMI).

new spins

Sparks wanna hold a hand

SPARKS: 'I Want To Hold Your Hand' (Island WIP 6282). Treated as a quaveringly sung full - brown emotional ballad, the Beatles' old bubble-gummer is now worthy of Shirley Bassey and screamingly funny. Alternatively, it's like Smokey Robinson with a head cold! Good short - term MoR.

PETER FRAMPTON: 'Show Me The Way' (A&M MS 7218). Out here already, here's the Face of '76 bending his guitar via a Talkbox connected with his mouth, thus producing an immediate grabbing sound that makes this happy toe-tapper a pure delight.

BAD COMPANY: 'Run With The Pack' (Island WIP 6283). Title track of their album, it's a medium paced thumper that drags through some slow bits which prevent it from being a total disco delight.

CREEDENCE CLEARWATER REVIVAL: 'I Heard It Through The Grapevine' (Fantasy FTC 128). Drastically edited from their marathon old album track to now match the Marvin Gaye length, which misses the point - the shambling album version was a nice extended groove (useful for DJs who wanted to take a walk!), but no way was it as punchy or concise as Marv.

BRASS CONSTRUCTION: 'Movin' (UA UP 36090). The whole point about Brass Construction is that they just go on and on, which means that you've GOT to get their album for the full-length version of this disco smash.

CARPENTERS: 'There's A Kind Of Hush' (All Over The World) (A&M MS 7219). Herman's Hermits' oldie gets a typical light jangling treatment that's naturally just right for the old folkies.

LES HUMPHRIES SINGERS: 'Day After Day' (Antic K 11525). Immediately appealing Easy

Listening quickstepper, with lovely melody and harmonies - it should have been the A-side.

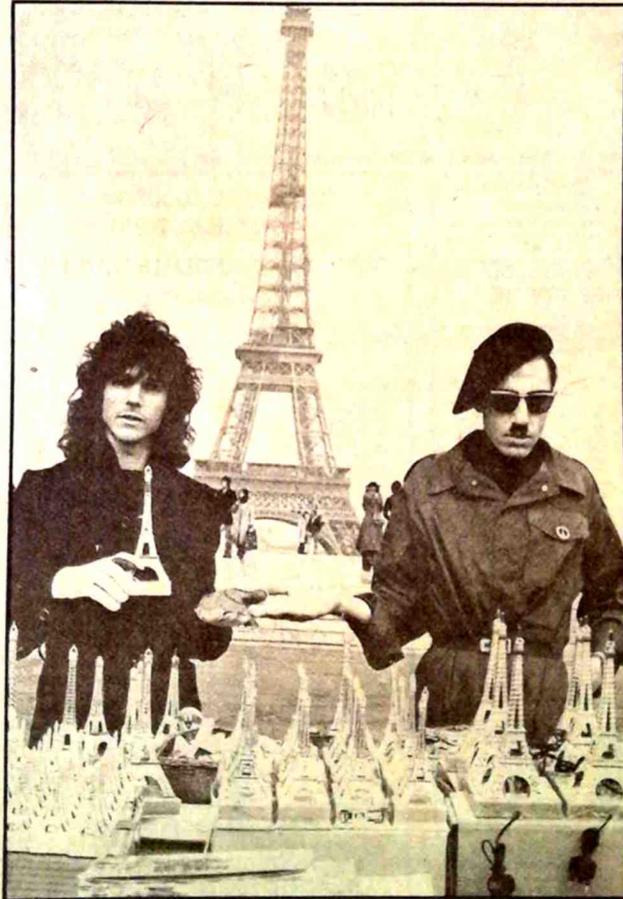
SWEET BLINDNESS: 'Cowboys To Girls' (Quality QUPS 1, through Private Stock). The Canadian label bows in with a great new fast hustling treatment of the Intruders' lovely oldie, which retains much of the original's flavour thanx to the soulful group's singing.

RODGER COLLINS: 'You Sexy Sugar Plum (But I Like It)'; 'I'll Be Here (When The Morning Comes)' (Fantasy FTC 132). Two goodies from the 'She's Looking Good' guy, the top side having synthetics and panting while the slip features clucking chicken guitar, both with strong bouncy soul beats and Al Green-ish singing.

JOHNNIE TAYLOR: 'Disco Lady' (CBS 4044). A US chart sensation, the 'Who's Making' Love' man's biggest for years is surprisingly far removed from the current 'disco' sound - which probably proves something. A subdued rhythm jiggler, really quite subtle.

KEITH NICHOLS: 'Mardi Gras' (EMI 2435). Brassy goodtimey rumpy-trumpy Charlestonish fun, from the new musical show, good for MoR parties.

SPARROW: 'House Of Swing' (Bronze BRO 24). With the blue lights shining on the winging hips, here's a slick harmony pastiche of all the Forties sounds you've come to know and love. Almost fantastic, but ultimately shallow.



SPARKS: quavering Beatles' oldie

SOUND 9418: 'Stranger On The Shore'; 'Every-one's Gone To The Moon' (UK 127). Pure Easy Listening, with steel guitar instead of clarinet, this once again goes into a reggae section - which, while making it different, also messes up whatever groove the dancers are in. The even slower and lushier flipside reading is kept perfectly straight, for middle - aged smoothers!

PLUTO: 'Ram Goat Liver' (Opa, PAL 8 / Trojan TR 7978). Two labels, same record.

Older than 'Dat', dis is about a bus driver who eats the liver of a goat he's runer over, only to find it's an aphrodisiac!

BOB MARLEY & THE WAILERS: 'Mr. Brown' (Trojan TR 7979). Freaky deep toned organ and powerful wailing from the Wailers make this slow funk'r fairly remarkable.

CARRIE HAUGHTON: 'Rock Me' (Cactus CT 87). Carrie'll probably plead a speech defect, but the first few times she sings the title line it sounds more like another

four - letter word! Thus this gentle reggae slowie is sure to find fans.

WAR: 'Why Can't We Be Friends?' (Island WIP 6289). Slow-ish reggae rhythm changer, a bit boring.

STEPHANIE MILLS: 'This Empty Place' (Tamlia Motown TMG 1020). Bacharach & David review their early Dionne Warwick hit for the 16 years old 'Wiz' kid, who makes it a busily thumping cymbal schlu-per.

james' top ten

- 1 HAMP'S BOOGIE-WOOGIE, Lionel Hampton (London LP)
- 2 NEW YORK CITY, Tabou Combo (Decca LP)
- 3 HORS D'OEUVRES, Sid Phillips (deleted HMV LP)
- 4 FUNKY WEEKEND, Stylistics (Avco)
- 5 I LOVE TO LOVE, Tina Turner (CBS)
- 6 IT'S ONLY A PAPER MOON, Paul Whiteman (RCA LP)
- 7 YOU SEE THE TROUBLE WITH ME, Barry White (20th)
- 8 BLUEBERRY HILL, Fats Domino (UA)
- 9 STRANGERS IN THE NIGHT, Bette Midler (Atlantic)
- 10 DO IT WITH FEELING, Michael Zager's Moon Band (London)

BREAKERS

- 1 CONCRETE AND CLAY, Unit 4 + 2 (Decca)
- 2 SPANISH WINE, Chris White (Charisma)
- 3 HAROLD AND ME, 'Mrs Wilson's Diary' Original Cast (Parlophone)

dj hot line

THE BEATLES are back, and in a big way! Most positive reaction comes from the North - West (which resisted Swing), with King' Rod Schell (Twisted Wheel, Carlisle), Colin McLean (Acas Club, Hamilton) and Jay Jay Sawyers (Hotel De Croft, Dalry) reporting incipient Beatlemania. Jay Jay is even running a '60s revival night every fortnight. Others charting various Beatles singles include Jeff Davis (Sound Machine, Welwyn), Willy Cash (Untouchables Disco, Appleby), Alan Gold (Brighton), Dave Watkins (Shacksounds Discos, Cardiff) and Mike McLean (Strathdisco, Glasgow) - darning Dave MacRae (Primitive Disco, Seaham) tips from 1925 the Jack Hylton Orch 'Yes Sir That's Baby' (EMI World LP) amongst the usual Swing things, and he's first voter for Brotherood of Man 'Save Your Kisses For Me' (Pye), which MoR jocks will doubtless be queuing with Dawn's old 'The A Yellow Ribbon'!

Colin McLean joins Steve Day (Chingford) for Salsoul Orch 'Tangerine' (Epic), and Steve joins Mark Rymann (South Wales clubs) for Pioneers 'Feel The Rhythm'

(Phillips) . . . Mark flips for Crystal Grass 'Lemme See Ya Gitcher Things Off Baby' (Phillips) too. Fats Domino 'Blueberry Hill' (UA) popular for Les Aron (Farm Club, Bognor Regis).

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soul stirrings

SUPERSTAR? MAYBE not. But despite a lack of any major hits, Johnny 'Guitar' Watson has long been acknowledged as a super-talent of the black American music scene.

Though his roots lie in blues and Rock 'n' Roll, Johnny is very much a man of today, his latest records are up-to-the-minute disco funkies — 'I Don't Want To Be A Lone Ranger' being a current fave on the dance floors.

It hasn't been easy for Johnny. He had to pay for his own man to go out on the road and push his previous US hit 'Why Don't You Treat Me Like I'm Your Man'.

Market

Johnny later split from Fantasy and has now signed a worldwide deal with Britain's DJM. "It was British producer Mike Vernon who put me onto DJM. They're getting more and more into music I've always had a following in Britain so it seemed to make sense signing with someone who understands that market," he told me over the Transatlantic phone link up.

Johnny first recorded in 1953 as Young Johnny Watson at the age of 16. His outrageous guitar feature 'Space Guitar' gave him a hit in 1954. By 1957 he'd cut the song which was to give him his long-time nickname: Gangster Of Love.

He was the archetype street hustler, switching from label to label, always seeking the deal to lift him from the ranks of the R&B singers into the real big-time.

But it was Steve Miller who made it big with 'Gangster Of Love'. "When Steve Miller, did it he got a gold record but my version just stayed plastic," he recalls somewhat ruefully.

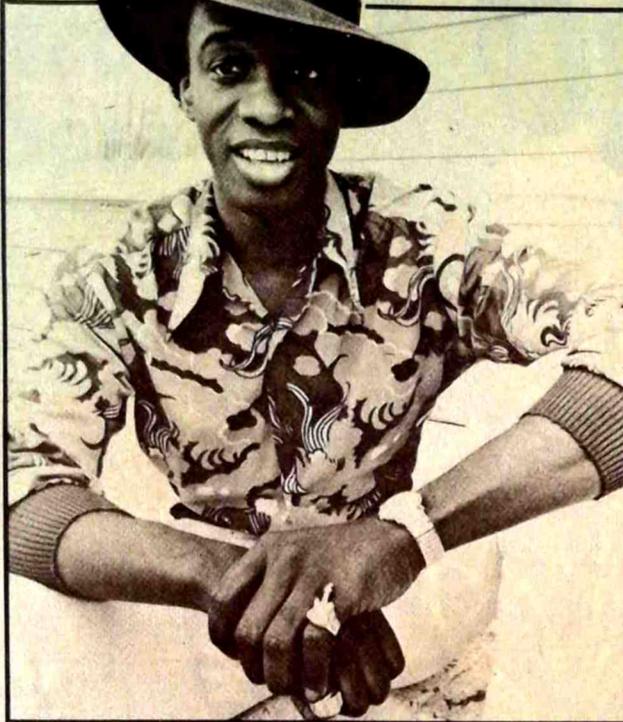
Ballads

Then came Johnny's association with Rock 'n' Roll hero Larry Williams who hit the big time with 'Bony Moronie'.

Forming their own VIP Productions (Very Important Platters) the duo started recording together in 1965.

The duo visited Britain that year and recorded in London with Mike Vernon, accompanied by the Stormville Shakers. Two live albums resulted, one issued by Island's Sue label, the other by Decca.

Around this time, Watson cut an album of pop-styled ballads for Chess. Then, along with Williams, he signed to Okeh and the duo came up with a run of soul items which are now standard



JOHNNY 'GUITAR' WATSON: Signed a deal with DJM Records

Beware the guitar gangster

Kevin Allen talks to the archetype street hustler

fare on the Northern Soul scene, the best known being the price 'Two For The Price Of One'.

Around 1969, the duo switched to Bell Records then Watson got into a deal with Gabriel Mekler's short-lived Lizard label and cut a live album at Hollywood's Ash Grove Club, accompanied by Taj Mahal. Sadly, the company folded before the album could be released. Johnny was left with the acetates and nothing more to show for what he reckons was one of his best sessions.

Deal

Undeterred, Johnny continued with his own production company and managed to get a deal with Fantasy. Things started to change with two superb albums, 'Listen' and 'I Don't Want To Be A Lone Ranger'

making the soul charts in a big way and helping get him over to Europe for last year's Roots Of R&B package tour (which sadly didn't make it to Britain) on which he stole the show.

Control

"I'll be over to see y'all this year though," he piped happily down the Transatlantic phone, "But before then we'll be getting my new DJM album into the shops. It's the best thing I've ever done, I feel really strongly about it.

"I used an all new band, sensational, and I had total control over the project. I wrote the songs, arranged them, produced them, did the re-mixes, played guitar, keyboards and bass so I guess you could say the album is really me!"

album pick

LEROY HUTSON: 'Feel The Spirit' (Curtom K 56214). One-time member of the Impressions, the talented Leroy Hutson is still very much under the Curtis Mayfield spell. His sound is soft, understated, unspectacular yet, if you're in the right mood to sit back, listen and soak it all in then there's plenty to enjoy.

Though his records to date have been of high quality, none has had that certain something which spells "big and the yhr same goes for this one.

"It's 'The Music' is funky enough to have substantial disco appeal but for the most part the vocal cuts are strictly for relaxed home listening. The two instrumentals, a version of Dave Sanborn's potent 'Butterfly' and the pounding 'Feel The Spirit In '76', replete

with girly chorus and insistent disco beat, are the strongest items on display.

JUNIOR WALKER: 'Hot Stuff' (Tamala Mowtown STML 12018). With the man due in shortly for another UK tour, this release of an all-new album from the sax king couldn't be more timely — especially since his last set issued here was a disappointingly mundane hotch-potch. Junior was teamed with



LEROY HUTSON

producer Brian Holland for this effort and they've managed to recapture some of that old Detroit-Sound styled Motown magic with the nine well up to par items featured.

Thelma Houston lends her support for the moody 'I Need You Right Now' which is, arguably, the strongest cut though 'I'm So Glad' is the single release. He even has a dig at Barry White's style with 'Just Can't Get Enough'.

soul gossip

DEE IRWIN, who cut the classic 'Swinging On a Star', has signed with Chelsea. Perhaps they can do for him what they did for that other veteran, Dee Clark... Trammpp man Norman Harris producing Jermaine Jackson for Mowtown...

husband and wife team Marilyn McCoo and Billy Davis, formerly of the Fifth Dimension, have 'I Hope We Get To Love In Time' as their first duet release on ABC... oldies but goodies group Brenda and the Tabulations have pacted with

Chocolate City Records in Philadelphia... Chess label back in action with Solomon Burke's newie 'Never Stop Loving You'.

much touted Al Jarreau now due to appear at Ronnie Scott's Soho club from 5-17 April... Tyrone Davis latest to join Columbia label... Grover Washington / Ron Carter tour cancelled last minute as are Esther Phillips and at Brass Construction.

RECORD MIRROR & DISC competition

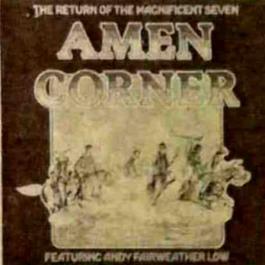
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Send your postcards to Amen Corner Competition, PO Box 195, Spotlight House, 1 Benwell Road, London N.7, to arrive no later than April 2.

The Editor's decision is final.

AMEN



RETURN

1. Name the seven members who played in Amen Corner
2. Which Amen Corner by-gone hit has recently been re-released?
3. Where do Amen Corner come from?

NAME:

ADDRESS:

Competition Form

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ON **Chrysalis** RECORDS

by Sue Byrom

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Best from the boss

DIANA ROSS: 'Theme From Mahogany (Do You Know Where You're Going To)' (Tamla Motown TMG 1010)

👍 This and 'Love Hangover' are the best two tracks on Diana's 'Mahogany' album, and the 'Theme' has already been number one in the States. Wistful and melodic, it's sung in Diana Ross' best ballad voice. Now if only they'd backed it with 'Love Hangover' instead of 'No One's Gonna Be A Fool Forever'. Maybe that'll be next.

FOX: 'S-S-S-Single Bed' (GTO 57)

👍 Kenny Young's come up with some fairly original songs in his time, both for Fox and many other artists, but somehow this one doesn't have that immediate appeal. Noosha's vocal deliveries are up to standard, but it's in the instrumentation that there's something lacking. Could be a grower.

ABBA: 'Fernando' (Epic EPC 4036)

👍 After the instant commerciality of their last couple of singles, Abba have slowed the pace down a bit with this one: Much quieter delivery and slower tempo. There's never really a crescendo, just a continuous chorus, which adds to the low-profile approach, but that won't stop them having a hit.

BRASS CONSTRUCTION: 'Movin'' (UA UP 3690)

👍 With one of the fastest moving albums around at the moment, this single taken from it showcases their brand of disco funk perfectly. Without doubt the best track on the LP, I still don't see it finding much appeal with anyone other than the club-goer.

FRANKIE VALLI: 'Angel' (Private Stock PVT 51)

👍 Released to coincide with the forthcoming Valli / Four Season tour, Frankie's come up with a pretty powerful ballad, with a stirring chorus. Angels seem to be popular at the moment, but I think the material he's recording as part of the Four Seasons is stronger.

LABELLE: 'Miss Otis Regrets' (Track 2094 31)

👍 Recorded some time ago, Labelle deliver a powerful version of the Cole Porter song. Dramatic backing and vocals, but somehow I don't see too many people listening out for this one.

Key to symbols

👍 Thumb up: hit

👎 Thumb sideways: might, might not

👎 Thumb down: oh dear

GEORGE & GWEN McCRAE: 'Let's Dance, Dance, Dance' (President 451)

👍 Album cut from the dynamic duo, this works well as a single. Fast toe-tapper with the duo ending the record by singing snatches of other disco hits like 'Shame, Shame, Shame' and so on. Might be a minor chart hit.

TONY ORLANDO & DAWN: 'Cupid' (Elektra K 12204)

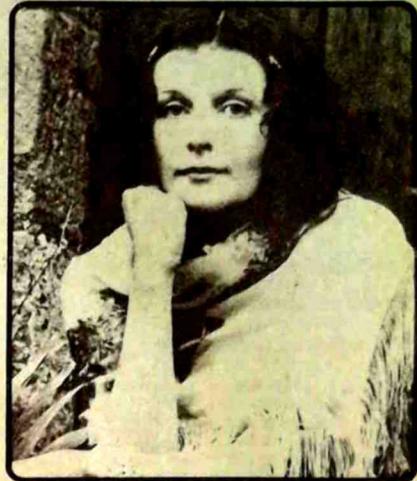
👍 Sam Cooke's song getting the easy-listening treatment from Tony and his ladies. It's a fairly straight re-vamp, and as such sounds rather bland and doesn't add much to the original.

BIDDU ORCHESTRA: 'Rain Forest' (Epic 4084)

👍 Sure-fired disco success for Biddu, but there's so much of this instant formula disco stuff



DIANA ROSS: wistful and melodic — should be a hit



NOOSHA: up to standard

around now, saturation point can't be far off. It'll probably get air play as a "filler" sound, but probably not much more.

STEVENSON'S ROCK-ET: 'Here I Am' (Magnet 59)

👍 The lyrics leave something to be desired, and the basic riff owes much to the Rollers. The result is a pleasant humalong singalong number that lacks much feeling.

JAMES TAYLOR: 'Wandering' (Warner Bros K 16708)

👍 Gentle ballad from sweet baby James that is leaning heavily on his songs of yesteryear. For all that, it's pleasant and easy on the old lug 'oles. Already getting air play, with a lot of luck it might even nudge the bottom of the charts.

BILBO BAGGINS: 'It's A Shame' (Polydor 2058 707)

👍 There was a lot of comment about how much like Slade Bilbo Baggins sounded on their



HELEN DAY & CATCH: very bouncy

last single. It won't happen with this one. Instead they've toned down the raucous bits, replacing them with a solid guitar riff running all

the way through and slightly quieter vocals.

DEEP PURPLE: 'You Keep On Moving' (Purple 130)

👍 Shortened version of the track on the 'Come Taste the Band' album. It's another case of releasing on a single a track that should stay on the album, because any interest it creates will induce people to go for the LP instead.

CILLA BLACK: 'Little Things Mean A Lot' (EMI 2438)

👍 Oh dear, Cilla's recording output seems to match her TV series — thin. Very weak production which leaves Cilla's voice very exposed. The result isn't pretty.

LINDA RONSTADT: 'Tracks Of My Tears' (Asylum K 13034)

👍 Well, you couldn't get much further apart than Smokey Robinson and Linda, so purists will

HELEN DAY AND CATCH: 'You Can Do It Better With Me' (Philips 6006 503)

👍 A great success on New Faces last year, Helen Day and Catch have been snapped up by one of the judges (Tony Hatch) on that panel and now emerge on record. Very bouncy and commercial, but whether it's commercial enough **STEPHANIE MILLS:** 'If You Can Learn How To Cry' (Tamla Motown TMG 1020)

👍 A Bacharach/David song in the old tradition... lovely ballad gradually building to a crescendo. I can hear Dionne Warwick singing it straight away! Nice, but probably not strong enough for the charts.

GLYDER: 'Too Far' (Warner Bros K 16715)

👍 Very commercial sound from Glyder, that would have almost not been a good entry for Eurovision, it's got that kind of instant feel to it. There's so little about in the way of singles this week, something's got to get played so maybe this will.

MAC & KATIE KISSOON: 'Get Down With It' / 'I Can't Get No Satisfaction' (Cube Bug 64)

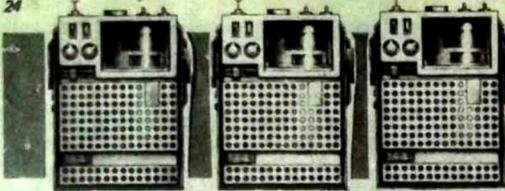
👍 Taken from one of their pre-hit days, this is very different fare indeed. Two songs on one cut, the Peters and Lee of soul come up with some fairly raunchy sounding interpretations and an awful lot more fire than one might expect.

LINK WRAY: 'I Know You're Leaving Me Now' (Virgin VS 142)

👍 Pete Townshend's cult figure lives, having swapped the Batman theme for this rather boring ballad which he sings in a very deep voice. Splat!



BILBO BAGGINS: toned down



TUNE IN

Film On the good ship Hindenburg

'THE HINDENBURG': Cert A. General Release now.

'THE HINDENBURG' is a film account of what could have happened to the giant German airship which caught fire at its mooring post in New York in 1937. The reason why it exploded has never been answered and this film shows how it might have been a sabotage attempt as a resistance to the rising Nazi regime in Germany.

George C. Scott stars as a Gestapo man placed on board the airship to

prevent any attempt at sabotage and finds an assortment of characters, any of which look like

potential arsonists.

Firstly, there's a dope-smoking Countess (Ann Bancroft) who is trying to escape from Germany with her fortune intact, and secondly there are diamond smugglers and crooked businessmen galore so it's a tough job for Scott to keep his eyes on everyone.

As we all know that the ship does in fact explode I won't spoil things by revealing the identity of the saboteur only to say

association with the Daily Mirror... and finally, the winner of the Guessthe Face last week, was Susan Lee of Colchester in Essex. She correctly guessed that Tom Edwards was the man in question.

LOOK FOR

Saturday's Supersonic features Jethro Tull, John Miles, Marc Bolan, and Sailor. This is the last in the current series.

LISTEN FOR

Russ Ballard's Top 12 at 1 pm on Saturday, March 27. At 6.30 on the same day In Concert are Grateful Dead and San Francisco.

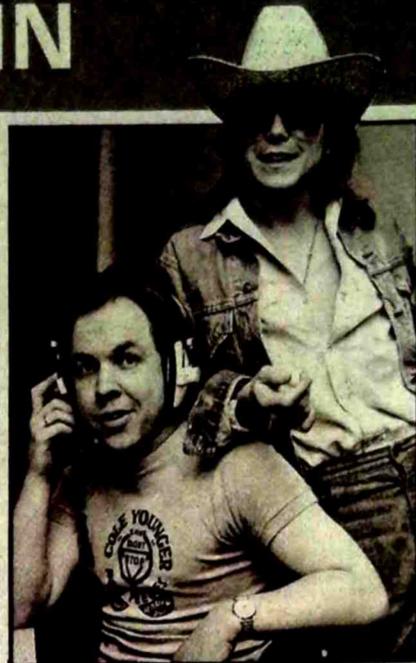
On Sunday (28) at 5 pm Insight is all about 'Women In Pop' and this is part one.

that when the fire does occur it's certainly an exciting piece of cinema.

The director (Robert Wise of 'Sound Of Music' fame) has cleverly intercut actual newsreel footage from the period into his own film and the last 20 minutes show what gripping disaster films should be like.

However, an enthralling climax does not a good film make and unfortunately the rest of the movie is pretty boring.

The airship is the real star of the film. **MIXE CHILDS.**



Cassidy hops along to Piccadilly

DAVID CASSIDY, who is at present touring the radio and television stations, called in to Piccadilly Radio to chat on the Andy Peebles show. David signed autographs at the station, and talked over the air with some of his fans on a phone-in.

David arrived in the country on March 8, and drove straight from Heathrow Airport to visit Thames Valley Radio on their opening day.

Books

A must for chart collectors

'20 YEAR'S OF BRITISH RECORD CHARTS 1955-1975': Edited by Tony Jasper (Queen Anne Press, 75p)

KNOWING how avidly readers of Record Mirror & Disc follow the charts, this book should be invaluable to chart collectors everywhere. Basically, the book contains the entire listing of Top Twenty charts from January 1955 (when there was only a Top Ten) through to September 1975.

At the start of each month the entire Top Twenty is given, for the remaining weeks in the month only their positions are listed - with new entries written out in full.

Sounds complicated, but after a while it's quite easy. Each new year is followed by some text commenting on events and moods in that year, and any trends that emerged during the time.

Very valuable reference book, and one that will be eagerly snapped up. - SUE BYROM

BLEEPS

DOWNTOWN RADIO in Belfast came on air on St Patrick's Day last week as anticipated. A story about the station next week. We wish presented Trevor 'Big T' Campbell well on the station. Trevor spent two weeks on the Mebo in 1973.

Leslie Ross is leaving Radio Tees at the end of this week, and joining BRMB in Birmingham. Previously, Leslie had worked at Radio Birmingham, the BBC station, and had been turned down by BRMB when they opened. Now Leslie has the last laugh.

Crispian St John thought to be looking for work though at present working in Brighton for his production company, Sound of the Nation... now where have we heard that phrase before!... Test transmissions heard last week on 217 and 270 metres, though to be coming from the Caroline ship. Apparently, Chicago has now sorted out how to run two transmitters from the same aerial, so a 389 day time service perhaps isn't too far away?

Radio Trent extending hours to run from 5.30 to 1.30. Kid Jensen now doing the morning show from 9-12.30 week days, and running a phone competition, Superstar Jackpot... Radio Luxembourg doing a series of gigs in

Mebo for North sea

THE MEBO is on the way out of harbour. That was the definite news from Holland this week. The Dutch authorities have told Meister and Bollier that if the ship and the tender, the Mebo 1, are not out of harbour by the end of March, they will be impounded again.

News about the ship from then on isn't certain. Rumours suggest that Africa is where the ship will go. However, the more likely result is that the Mebo will take up a position in the North Sea again.



Scottie are Ian Martin Gordon George Jim

SEE THEM ON
'ARROWS'
Granada TV
Tues. 30th
March

Scottie's Debut single "Sweet Rock 'n' Roll" is out now on United Artists Records UP36067



UNITED ARTISTS RECORDS

albums albums albums albums albums

Cookability -with high speed Wings

WINGS: 'Wings at the Speed of Sound' (EMI YEX 953).

This is very much a Wings album and not a one man show. The band is boiling over with musical panache and they keep the pace red hot throughout the album. However on first hearing I didn't quite know what to think. By the third play the pattern became clearer: it's a very diverse and interesting album.

It begins with 'Let 'em In', complete with musical door-bell, heavy thumping military drum beat and crystalline Irish penny whistle, all of which gives off a traditional flavour. The next track 'The Note You Never Wrote' has Denny taking lead vocals on Paul's song. The lugubrious voice and nice guitar solo, makes this one of my favourites.

The only quasi-rocker comes in the form of 'Beware My Love', with Macca letting rip on up-tight, big-shot vocals which he's sooth good at. Jimmy McCulloch's 'Wino Junko' ends the first side and then it's over to side two... and a surprise with 'Silly Love Songs'. It's a disco type, very cleverly constructed song this, with catchy 'I Love You' harmonies, hot horns and a heavy belted bass from Macca. Great.

To end the album there's a wistful weepola, 'Warm And Beautiful.' The song's wide-eyed naivety and gentleness makes it very appealing. There's no really outstanding tracks, but nevertheless most of the material is faultless. I enjoyed it far more than 'Venus And Mars'.

Jan Iles

ROCK FOLLIES (Rock Follies' (Island ILPS 9362)

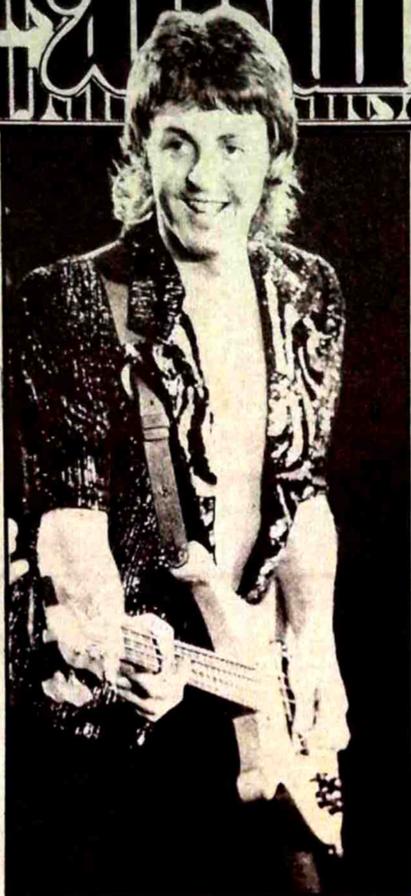
This album is surprisingly good, because it doesn't include any of the contrived dialogue that spoils the TV programme. Script writer Howard Shuman has shown considerably more sensitivity in the lyrics of the songs than he has

elsewhere. His ideas, no doubt, were of the highest intent. Backing the girls on the album (or for the show) are Stackridge's drummer Pete Van Hooke, Brian Chatton (keyboards) and Tony Stevens (bass). Andy McKay plays sax. The girls' singing is reasonably good - Julie Covington taking most of the bouquets. She definitely has a future as a rock singer. Of the songs on the album, the single 'Glenn Miller Is Missing' is the strongest. The others are rock fodder.

Rosalind Russell

THE SENSATIONAL ALEX HARVEY BAND: 'The Penthouse Tapes' (Vertigo 9102 007)

This, the result of a Spring cleaning operation, contains number of non-SAHB written songs that have been highlights of the band's concerts over the years. You get 'School's Out' for instance, 'Crazy Horses,' 'Runaway,' 'Goodnight Irene' and a live version of 'Cheek To Cheek.' Then there's the recent hit 'Gambler' Bar Room Blues, 'Jan Anderson's 'Love Story,' which I don't recall having seen the band do onstage, two band composed numbers 'Jungle Jenny' and 'I Wanna Have You Back' and a great new cowboy song by Mr Harvey called 'Say You're Mine' - and that's it. 'The penthouse Tapes' adds up to roughly 40 minutes of the lighter side of the SAHB, often tongue-in-cheek, all highly entertaining with lots of room for laughs, but still musically valid. It



PAUL MCCARTNEY: no one man show

makes a great bonus to till the gap between the last heavyweight 'Tomorrow Belongs To Me' and the next, due out in the Autumn.

Ray Fox - Cumming STAIRSTEPS: '2nd Resurrection' (Dark Horse 22004)

The coupling of a Curtom - sounding four - brother group with Cecil and Margouleff's 12 synthesiser TONTO machine results in a laid-back sound that at best is second-rate Stevie but mostly second-rate Syreeta. It's to Billy Preston's credit he manages to dispense with the plastic aspects of his techno-giant resulting in a claming sound that combines with the Burke brothers' soft harmonies. The major fault lies in the derivative songs that eventually cause a yawn.

David Hancock

WISHBONE ASH: 'Locked In' (MCA MCF 2750)

While we may have lost Ash to New York, they have not lost their enthusiasm for rock and producing fine albums,

showing gentle progression, but maintaining a definite sound of their own. Andy Powell and Laurie Wisefield are in fine form on guitars, and proving to be a good combination. From the opening bars of 'Rest In Peace' to the fade out of 'Say Goodbye', this should keep Ash fans satisfied until their promised visit in the Summer.

David Brown

THE CARPENTERS: 'Collection' (A&M CARP 1000)

Forty-eight thousand people have the opportunity to part with £9.25 and become the proud owners of this limited edition boxed set. As nine pounds plus is a lot of money, you might be interested to know what you get for it. Quite simply, each little box contains three albums of previously released material - i.e. 36 tracks taken from assorted Carpenters' albums - and a book with a few fairly dreadful photos and some conservative between Karen

and Richard. I like the Carpenters music, I really do, but there is no way I can see any justification for a price tag which is nearly the equivalent of three new albums for records that avid Carpenters' fans will probably have anyway.

Sue Byrom

VARIOUS ARTISTS: 'By Invitation Only' (Atlantic Records K 60112)

There's a huge advertising campaign on at the moment for this double compilation album, which has been put together with a great deal of time and trouble by the old pop picker-himself, Alan Freeman. Is it any different from other compilation albums? Well, you don't often find

Led Zeppelin and The Stones agreeing to be on an album together, so in that respect it is. It also puts together some classic rock tracks for the first time, as opposed to the normal albums which are full of hit singles. The roster of artists Fluff has got together includes Roberta Flack, Yes, Average White Band, Stephen Stills, ELP, Buffalo Springfield and Delaney and Bonnie. Pretty impressive, and good value, selling at £3.49.

Sue Byrom

STRING DRIVEN THING: 'Keep Yer' and On It' (Charisma 1112)

Once you get past the nauseating cover of drooping foam dangling from an aerosol spray you'll find the music a lot

more tasteful. SDT have each contributed to their personal melting pot, stirred up, seasoned well and created a delightful casserole of rock, which they serve piping hot. Kim Beacon's arrogant, attacking vocal prowess does credit to the songs and I'm still convinced he has the most sensual set of voice chords in rock today. The material, I thought, was particularly strong, especially the opener 'Starving In The Tropics', with a driving insistent beat. Why they even tackled The Beatles 'Things We Said Today' rather well perhaps a little too passionately for my liking, but still not harming the original concept of the song. Nice one boys.

Jan Iles

VARIOUS ARTISTS: 'This Is Reggae Music' (Island ICD7)

Nice mixture of reggae sounds for JA music lovers. Part of the proceeds from the set are being donated to the JAMAL fund (Jamaican Movement For The Advancement of Literature). The centre fold bestows a heart-tearing picture of young wide-eyed vagabonds who should benefit from the above-mentioned fund (tight fists eat your hearts out). Anyway the music's great which is a good enough reason to buy the wares. There's The Wailers 'I Shot The Sheriff', Jimmy Cliff's 'Hey Mr Yesterday', Toots And The Maytals 'Funky Kingston', Lorna Bennett's 'Breakfast In Bed', Burning Spear's

'Old Marcus Garvey' and many more. A gem at a mere £3.25.

Jan Iles

THE NICE: 'Amenoi Redivivi' (Immediate IML 1003)

Hands up all those who remember the band that went from being P. P. Arnold's backing group to playing classics for pleasure, the way rock fans like them? This best of compilation has nothing Nice fans won't already have at least once, but will appeal to new fans of ELP with some catching up to do on pre-moog Keith Emerson. Though some has been superseded, much of their work remains remarkably fresh and exciting, such as their treatment of 'America' and their jazzy version of Tim Hardin's 'Hang On To A Dream'. Verdict nice.

David Brown

BILLIE JO SPEARS: 'The Best Of' (Capitol Vine Series VMP 1012)

If this is the best of Billie Joe then where the hell is her biggest British hit 'Blanket On The Ground'? That, incidentally, was one of my favourite singles of 1975. This album is destined to be just as well liked in '76. It's good country music with the added bonus of the kind of excitement Brenda Lee used to dish out. 'Stepchild', Billie's big hit in America is included in the 14 tracks along with other well known songs: 'Stand By Your Man', 'Harper Valley PTA', and the conveniently titled 'Ode To Billy Joe'. Great stuff.

Derek Canty

VERSATILE VALLI



FRANKIE VALLI: wine

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The album aptly begins with Frankie's first solo recording 'Can't Take My Eyes Off You', and then goes tripping through a very impressive collection of songs like 'The Proud One', 'My Eyes Adored You', and 'You're Ready Now', and with Valli's vivacious 3 1/2-octave vocal range he gives a versatile performance, ranging from nambypamby soprano to richly textured baritone. A valuable album to have because Valli's vintage material doesn't seem to rust, but rather becomes more palatable like matured wine. Sip it and see.

Jan Iles

THIN LIZZY: 'Jailbreak' (Vertigo 9102008)

Thin Lizzy have been hailed the rock band most likely to in '76, and judging by their new album, 'Jailbreak,' the above prediction isn't just a figment of anyone's imagination. Phil Lynott, the Twizzle-tall coloured Irish writer, lead singer and bassist has created some very tasteful rock material that doesn't droop or bore midway through the first half, like some heavy band's stuff tends to do. And the rest of the band? Superb players. Co-produced by the Who's producer John Alcock, 'Jailbreak' is Lizzy's best offering to date.

Jan Iles

Sutherland Brothers & Quiver
their new single
Arms of Mary



CBS 4001

WHO, WHEN AND WHERE

The information here was correct at the time of going to press. However, it may be subject to change so we advise you to check with the venues concerned before travelling to a gig.



MIRACLES: Sunderland Locarno, Thursday

THURSDAY

March 25
Aberystwyth, The University, **THIN LIZZY / GRAHAM PARKER AND THE RUMOUR**
Barnsley, Ba Ba Disco, **MAC AND KATIE KISSOON**
Batley, Variety Club, **DRIFTERS**
Blackburn, Baileys, **BARRON KNIGHTS**
Brighton, Dome **MAN**
Bristol, Baileys, **OSIBISA**
Derby, Baileys, **FLIRTATIONS**
Derby, Cleopatra's, **SASSAFRAS**
Dundee, Royal Centre Hotel, **DIVERSIONS**
Folkestone, Toby House, **TROGGS**
London, Marquee, Wardour Street, **THE ENID**
London, Nashville, North End Road, **CADO BELLE**
London, New Victoria, **MIKE HARDING**
London, Price of Wales Theatre, **MARDI GRAS**
London, Western Counties, London Street, **CAFE SOCIETY**
Louth, Binbrook, **MOTHER SUPERIOR**
Manchester, Broadway Club, **SHOWADDYWADDY**

Newcastle, Mayfair, **FOCUS/CHARLIE**
Newton Abbot, Seale Hayne College **GRYPHON**
Nottingham, Trent Polytechnic, **REAL THING**
Oxford, New Theatre, **JOHN, PAUL, GEORGE, RINGO & BERT**
Pontypridd, Glamorgan Polytechnic, **STACKRIDGE**
Porthcawl, Stoneleigh Club, **LULU**
Portsmouth, Guildhall, **CAMEL**
Southampton, Gaumont Theatre, **PETERS AND LEE**
Sunderland, Locarno, **MIRACLES**
Walsall, West Midlands, College, **HORSLIPS**
Watford, Baileys, **TYMES**
Hull, Baileys, **MARMA LADE**
Leicester, Baileys, **HOLLIES**

FRIDAY

March 26
Batley, Variety Club, **DRIFTERS**
Blackburn, Baileys, **BARRON KNIGHTS**

Blackpool, Olympia, **BO XER / WIDOWMAKER**
Blackpool, Opera House, **DIANA ROSS**
Nelson, Nelson's Column, **JOHN MILES**
CAMBRIDGE, Corn Exchange
FOCUS/CHARLIE
Cardiff, Capitol, **CAMEL**
Coventry, Lanchester Polytechnic, **OSIBISA**
Derby, College of Art and Technology, **STRING DRIVEN THING**
Dumfries, Lore Burn Hall, **DIVERSIONS**
Glasgow, Apollo, **JOHN DENVER**
Peggford, Folk Club **BOB GULL**
Hastings, Pier Pavillon, **PROCOL HARUM**
Hull, Baileys, **MARMA LADE**
Ipswich, Gaumont, **MAN**
London, Dingwalls, Camden Lock, Chalk Farm Road, **KILBURN + THE HIGH ROADS**
London, Hammersmith Odeon, **TOMITA**
London, Prince of Wales Theatre, **MARDI GRAS**
London, Red Cow, Hammersmith Road, **STRANGLERS**

London, Speakeasy, Margaret Street, **CADO BELLE**
Manchester, Broadway, **SHOWADDYWADDY**
Middlesborough, Madisons, **MUSCLES**
Newcastle, The Polytechnic, **DOCTORS OF MADNESS**
Oldham, Baileys, **SPARROW**
Ormskirk, Edgehill College, **REAL THING**
Oxford, Belfry, **EMPEROR ROSKO ROADSHOW**
Porthcawl, Stoneleigh Club, **LULU**
Retford, Porterhouse, **ALBERTO Y LOST TRIOS PARANOIAS**
Southampton, Gaumont Theatre, **PETERS AND LEE**
Uxbridge, University of Brunel, **THIN LIZZY / GRAHAM PARKER AND THE RUMOUR**
Watford, Baileys, **TYMES**

SATURDAY

March 27
Aylesbury, Friars Vale Hall, **PROCOL HARUM**
Batley, Variety Club, **DRIFTERS**
BIRMINGHAM, Barabella's **BOXER**
Brighton, The Polytechnic, **HORSLIPS**
Brighton, Stardust Showbar, **MAC AND KATIE KISSOON**
Bristol, Colston Hall, **CAMEL**
Bristol, The Polytechnic, **STREETWALKERS**
Cheltenham) Town Hall, **MAN**
Corby, Nags Head, **REAL THING**

Derby, Baileys, **FLIRTATIONS**
Dorchester, Tavern, **STEVENSON'S ROCKET**
Eastbourne, Country Club, **HOLLIES**
Farnborough, College of Technology, **STARRY EYED AND LAUGHING**
Fishguard, Frenchman's, **MUNGO JERRY**
Hull, Baileys, **MARMA LADE**
Leicester, The Polytechnic, **SUPERCHARGE**
London, Hope & Anchor, **CAFE SOCIETY**
London, Nashville, North End Road, **G.T. MOORE & HIS REGGAE GUITARS**
London, Prince of Wales Theatre, **MARDI GRAS**
London, Speakeasy, Margaret Street, **CADO BELLE**
Maidenhead, Skindles, **OSIBISA**
Manchester, Broadway Club, **SHOWADDYWADDY**

SUNDAY

Manchester, De La Salle College of Education, **SASSAFRAS**
Manchester, Palace Theatre, **DIANA ROSS**
Middlesborough, Madison Club, **MUSCLES**
Norfolk, Village Inn, West Norton, **SADISTA SISTERS**
Oxford, New Theatre, **JOHN, PAUL, GEORGE, RINGO & BERT**
Plymouth, ABC, **PETERS AND LEE**
Scunthorpe, Cocked Hat **DIVERSIONS**
Southend, Kursaal Rooms, **THIN LIZZY + GRAHAM PARKER AND THE RUMOUR**

The listings in 'Who When And Where' have been changed slightly - starting this week. Instead of printing the artist's name first they will now run as follows: Town, Venue, ARTIST.

Southport, Southport Theatre, **FOCUS/CHARLIE**
Swindon, Oasis Pleasure Dome, **MAN**

MONDAY

March 29
Batley, Variety Club, **STYLISTICS**
Bristol, Colston Hall, **MAN**
Bournemouth, Winter Gardens, **FOCUS**
Brighton, Dome, **CAMEL**
Chester, Queensway Club, **JOHN MILES**
Leicester, Baileys, **MAC AND KATIE KISSOON**
London, Hammersmith Odeon, **NEIL YOUNG**
London, Palladium, **JOHN DENVER**
Plymouth, Flesta, **DOCTORS OF MADNESS**
Salisbury, Playhouse, **JULIE FELIX**
Stoke, Baileys, **OSIBISA**
Stoke, Kings Hall, **STEVENSON'S ROCKET**

TUESDAY

March 30
Batley, Variety Club, **STYLISTICS**
Bournemouth, Winter Gardens, **CAMEL**
Halifax, Civic Theatre, **PETERS AND LEE**
Leicester, Baileys, **MAC AND KATIE KISSOON**
London, Hammersmith Odeon, **NEIL YOUNG**
London, Marquee, **DOCTORS OF MADNESS**
London, Palladium, **JOHN DENVER**
Rotherham, Tiffany's, **STEVENSON'S ROCKET**

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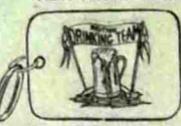
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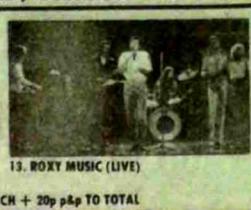


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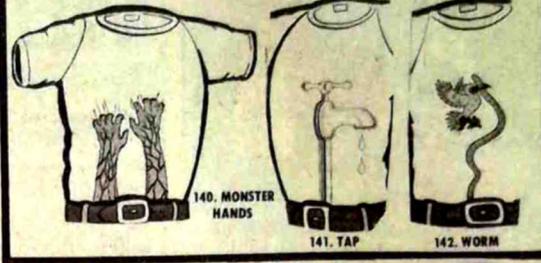


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All designs shown Nos. 51 to 119 are available on all three garments.
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 Sizes: 30, 32, 34, 36, 38, 40 inches.
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63. LIPSMAKIN
 LIPSMAKIN THIRSTQUENCHIN CUTTROTIN BRANDAMAGIN TEETHEATIN BLINDMARKIN NALUSACREATIN WINDGIVINSOUL DESTROYIN STORMACHTERIN COOLFEZZIN

64. NEW PINK FLOTT
 PINK FLOTT

65. COKE
 COKE

66. CAN'T BE BAD
 ANYONE WHO SMOKES THINKS LIKE A CIGARETTE OR WHO WETS CAN'T BE ALL BAD

67. VULTURES
 PATIENCE MY ASS!

68. GENESIS
 GENESIS

69. QUEEN
 QUEEN

70. NO HANDS!!!
 NO HANDS!!!

71. SWEENEY
 THE SWEENEY

72. CONTENTS
 CONTENTS

73. SCOTTISH LION
 SCOTTISH LION

74. NEW ROXY
 ROXY Music

75. BLACK SABBATH
 BLACK SABBATH

76. BOOT AND FRIEND
 BOOT AND FRIEND

77. DARTMOOR
 DARTMOOR

78. STATUS QUO
 STATUS QUO

79. KING KONG
 KING KONG

80. DESIDERATA (Complete Poem)
 DESIDERATA

81. LOOK BEFORE YOU MOUNT
 LOOK BEFORE YOU MOUNT

82. SQUIRREL
 SQUIRREL

83. TRUCKIN'
 TRUCKIN'

84. N.G.M.
 N.G.M.

85. PEPPERS
 PEPPERS

86. SWEET PEPPERS
 SWEET PEPPERS

87. SCREW
 SCREW

88. BAD COMPANY
 BAD COMPANY

89. DARTS CHAMP
 DARTS CHAMP

90. FOX
 FOX

91. MOVING
 MOVING

92. M'EWANS
 M'EWANS

93. BOOZE
 BOOZE

94. JAMES DEAN
 JAMES DEAN

95. BOOZE
 BOOZE

96. BOOZE
 BOOZE

97. MOVING
 MOVING

98. OLYMPIC GAMES
 OLYMPIC GAMES

99. GIANTS
 GIANTS

100. BOWIE
 BOWIE

101. JOIN THE ARMY
 JOIN THE ARMY

102. ROLLERBALL
 ROLLERBALL

103. TUBULAR BELLS
 TUBULAR BELLS

104. SUPER TRAMP
 SUPER TRAMP

105. NOTICE
 NOTICE

106. SPARKS
 SPARKS

107. EAGLE
 EAGLE

108. SPARKS
 SPARKS

109. ALEX HARVEY
 ALEX HARVEY

110. ROXY
 ROXY

111. COCKNEY REBEL
 COCKNEY REBEL

112. NEW ELTON
 NEW ELTON

113. OUR BEER
 OUR BEER

114. RUBETTES
 RUBETTES

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80. DESIDERATA (Complete Poem)
 G O PLACIDLY AMID THE NOISE & HASTE, & REMEMBER WHAT PEACE THERE MAY BE IN SILENCE AS FAR AS POSSIBLE WITHOUT surrendering to on good terms with all persons. Speak your truth quietly & clearly, and listen to others, even the dull & ignorant; they too have their story. Avoid loud & aggressive persons, they are vexatious to the spirit. If you compare yourself with others, you may become vain & bitter; for always there will be greater & lesser persons than yourself. Enjoy your achievements as well as your plans. Do not keep successful in your own career; success is a real poison in the changing fortunes of time. Exercise caution in your business affairs; for the world is full of trickery. But let this not blind you to what virtue there is; many persons strive for high goals, and everywhere life is full of opportunity. Be yourself. Remember that the nicest people have a few缺点.

103. TUBULAR BELLS
 TUBULAR BELLS

104. SUPER TRAMP
 SUPER TRAMP

108. SPARKS
 SPARKS

109. ALEX HARVEY
 ALEX HARVEY

114. RUBETTES
 RUBETTES

98. OLYMPIC GAMES
 OLYMPIC GAMES

99. GIANTS
 GIANTS

100. BOWIE
 BOWIE

105. NOTICE
 NOTICE

110. ROXY
 ROXY

111. COCKNEY REBEL
 COCKNEY REBEL

114. RUBETTES
 RUBETTES

JOIN THE ARMY
 TRAVEL TO EXOTIC INSTANT LANDS MEET EXOTIC UNUSUAL PEOPLE AND KILL THEM

107. EAGLE
 EAGLE

112. NEW ELTON
 NEW ELTON

119. OUR BEER
 OUR BEER

Beer
 Our beer which comes in bottles, shallowed by the fate, they will be drunk, as we will be drunk, in bars as it is in hotels, give us this day our holy beer, and lead us not into dry bars, forgive those not who are teetotalers, but deliver us from strong sober, for more is the topic, for bottle and the can, sweet, sweet and pure, Oh Beer.

118. NEW STATUS QUO
 STATUS QUO

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**IN NEXT WEEK'S
ISSUE OF RECORD
MIRROR & DISC
SPARKS**



**On the
Beatles' bandwagon?**

**ROXY
FOLLIES!**

**Eddie Jobson
talks about
Roxy's solo
ventures**



EDDIE JOBSON

Girls, Girls, Girls

**We ask the real
'little ladies' what it's
all about**

Plus

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WITS' END



LES HUMPHRIES: six million records

Watch out — there's a Humphries about!



LES: and his singers

**Weight a minute
— that's not Elvis**



ELVIS? Freddie Starr? Wrong, it's a woman!

JUDGING BY this latest pic of Elvis he has been on a crash diet since we last saw his mighty frame. But look a little closer and you'll see that it is more than just a little weight that is different about this Elvis.

It's a pretty good impersonation you have

to admit, but it certainly ain't Freddie Starr under that garb. That's no Elvis — that's a lady!

In fact it is Kristine, one of the crazy gang on TV's 'No Who Do You Do', who does a bit of singing too.

So the king had better watch out.

**Who were those
unlikely lads?**

SO, WHO were those two Likely Lads in last week's Wits End quiz?

Well, N. A. Strickland, Sedlescombe Road South, St. Leonards-on-Sea, Sussex, knew, and as his answer was first out of the postbag, a copy of that coveted double album, 'The Music of Rodgers and Hammerstein', is on its way to him.

Among the many inspired guesses as to who the now famous duo were, was Chinn and Chapman, but in fact the lad on the drums was Dave Cash, and the guitar man was none other than Kenny Everett, way back when they were short haired jocks on Big L, the pirate radio ship. So there.

APPEARING EVERY week on Granada TV's 'Pop Proms' is a choir collectively known as the Les Humphries Singers. Although comparatively unknown over here, in Europe — and especially Germany — Les and his choir have sold over six million records and collected more than a dozen gold records and cassettes.

The nearest parallel would be with James Last, but Les disagrees: "Apart from our large followings in Europe, we do completely different kinds of music."

Les hails from London, but ended up in Germany over 10 years ago in a group called the Summer-sets and stayed on. "After the war, there weren't too many musicians in Germany, most people were busy getting the country together again, so there was a lot of work."

He started arranging for other people, and singing on sessions, and eventually formed his choir. Les reckons it took 18 months to achieve the stardom he still enjoys today, although returning

to England can be quite pleasant — "it's nice to walk around and not be recognised by anyone."

Still, he wouldn't mind a bit of recognition over 'ere, so he might well find he gets it after his first major concert tour which kicks in Oxford on May 15 and ends in Birmingham on May 30.

You'll also be seeing Les and friends on the jolly old Eurovision Contest next month — singing Germany's entry, 'Sing, Sang, Song'. The night they won their place in the final was also the first time the choir had sung in German.

Somehow, selling six million records sung in English to Europe sounds no mean feat!

Osibisa v Ali

"WE ARE the greatest," claims Osibisa.

"Who?" replies Muhammed Ali.

It seemed a good idea for the heavyweight boxing champ to do a deal with the heavyweight Afro rockers before a fight broke out.

So they settled for a straight swap. An autographed copy of his auto biography for an autographed copy of their album.

Which is reasonable enough since they did use their 'Music For Gong Gong' for the television screening of Ali's world title fight in Zaire.

All, as ever, would have the final word though: "I think you guys are beautiful — but I'm still the greatest."



MUHAMMED ALI: doing the deal with Osibisa

The gras is greener...

A MARDI GRAS is a carnival, a time for casting inhibitions aside, going completely berserk, and taking advantage the law turning a blind eye for 24 hours to all these goings on.

There's nothing like a West End musical to put the damper on something that could in theory at least provide wild scenes of gay abandon.

But, 'Mardi Gras' at the Prince of Wales Theatre does have a bevy of stars to look out for as it tries to recreate the atmosphere of 1917 New Orleans. Included are: Marsha Hunt as the Voodoo Woman, Dana Gillespie as Celandine, Pepsy Maycock as Cleo, and Nicky Henson as Lorne Fall.



MARSHA HUNT



REALLY! What on earth is this biz comin' to? Island Records have put the whole shabang in a fix this week — they're asking the Pop Press to buy their review tickets for the JJ Cale concert in London. If you don't see any reviews you know why. The shhh curse is on Island for their total unprofessionalism... Boycott now... And continuing the unprofessional theme... Who was responsible for the Diana Ross party at Crockfords? Twenty minutes after the gig started the bar closed because someone had forgot to apply for an extension to the licence leaving 250 bottles of champers unopened... Then, of course, they turned away the fabulous Lord Hesketh because there were three conflicting guest lists. As I said, honestly dear, what on earth is this business coming to...

Now real scandal... Bette Midler disappeared for 24 hours in Washington and re-surfaced with 100 red roses from David Bowie. What do you make of that Hamish Stuart? Eh... And, mes enfants, in the yeah - you - don't - say department we have Chris Denning now claiming responsibility for the initial success in Britain of Bay City Rollers, David Cassidy and Gary Glitter (trtd.). Yeah, you don't say!... Now what has Biddu been doing to Tina Charles. Her new single is another love opus 'Love Me Like A Lover'. Is the insatiable we ask? No, just exhausted. Tina collapsed before last week's TOTP's and had to be revived by an injection and some pills. It's hard at the top... (sorry, that should read, bottom - it's where she was injected).

But enough of these sexual frolics darlings and now some real truths... Diana Ross sent our beloved leader (S Byrom) a letter saying she felt no shame, blame or guilt about Florence Ballard's death. Then why mention it? We know — just to put the record straight. Poor Diana after her pasting from the critics will she ever return to these shores?... And what about that David Bowie getting, what's the term, "busted" or something for having drugs. Wonder how fast he fell to earth this time? Useless information dept. In case you wonder how he does it, Demis Roussos recently beat Marcello Mastroianni at a cooking contest. Demis, it seems, conjures up the best Tagliatelli Carbonara, and doesn't it show... Big Ben to Bubber Duck: Toots for FM; Margaret Thatcher for Rock Follies and the Beatles for everybody. The Fab Four put that hammer down. BYEEEEEE XXXXXXX.

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STAR LETTER

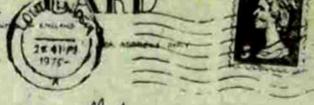
Shosie Q!

DEAR MAILMAN,
 What have Suzi Quatro and Chris Norman of Smoke got in common? Plenty of things you might say, like the same record label, producer and writers.
 But they have more than that, they have the same boots! And I think she's sold them to him - well she must be hard up because she hasn't had a hit record since October '74 ('The Wild One').
 Have a look for yourself. There's a pic of Suzi wearing them (Page 12, Record Mirror and Disc, Dec 13, '75) and Chris Norman wearing them (front page, Mar 13, '76).

Suzi fan
 Liverpool

For putting the boot in you get £2.50.

POST CARD



Dear Mailman,
 Whatever happened to Alice Coop? Please ask him back because my nightmares are as dull as wet weekends.
 (From a million dollar baby)
 Monty
 Muswell Hill

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

Stop slaying Slade, dumbos

DEAR MAILMAN,
 I am fed up with all the knocking Slade got from the critics. Only Record Mirror and Disc writes good things about them. I'm glad to see there's one paper that has the decency to do this. It's either about bad reviews or about why they left England. Can't these dumbos grow up a bit?
 K. Newing,
 18 St. Peters Footpath,
 Margate, Kent.



SLADE: fed up

Flying Cassidy

DEAR MAILMAN,
 We would like David Cassidy to know we waited all night for him to arrive at Heathrow on March 8. David believes only two fans turned up to meet him - which is untrue. We travelled down from Liverpool and waited patiently for nine hours and stood at customs exit for two hours!
 An airport official informed us that David was about to appear, he was just waiting for his luggage. Then a few minutes later we were told he hadn't been rushed out through security.
 Needless to say we were bitterly disappointed - we were not there to mob David - just welcome him back to Britain.
 Dejectedly,
 3 Cassidy
 Loyalists,
 Kim, Lyn, Jen.

● You poor dears, Cassidy eat your heart out!

Be-Bop Affair

DEAR MAILMAN,
 I think Bill Nelson of Be-Bop Deluxe is absolutely tasty! Do you think he would mind if I screamed at him and met him at airports?
 Jeanette Jeanne,
 Essex

● He'd probably find it highly delightful.

Poster pests

DEAR MAILMAN,
 I am tired of seeing groups and male singers in the centre pages of your rag. Isn't it about time we had some girls in the centre, such as Sally James, Kiki Dee, Tina Charles, etc.
 Sincerely A. Clay

Glittering exit

DEAL MAILMAN,
 The £1.75 I paid to see Gary Glitter at Liverpool on March 7 was well spent. He was on stage for a full one and a half hours. He sang great songs, and unlike the BCR's and Essex, made the show spectacular with his movements, his clothes and his special effects.

The atmosphere Gary created was amazing, and the concert was superb. He may not have had a recent No. 1, and he may be retiring (forever) but he was a great performer and entertainer.
 Mark Pimperton
 Lancs.

Glorious

DEAL MAILMAN,
 Who puts on a really glorious show? Gary Glitter of course. His concert was fabulous and the Glitter Band could really play those instruments... The finale showed a host of beautiful girls holding aloft a banner which read 'REMEMBER ME THIS WAY.' It's a great pity Gary is packing all that

Glitter in.
 Dave Harbour
 Derbyshire

● Whilst we're on the subjects...

Nosey Parkers

DEAR MAILMAN,
 We agree that Gary shouldn't tell people why he is quitting. He said it's

for personal reasons, fine. Why should he tell nose parkers who lust for gossip and juice? It's got nothing to do with anyone else. We say leave Gary alone, let him retire gracefully, and maybe one day mudrakers everywhere will find the real reason why he got out if Gary ever decides to write his autobiography (hint hint gazer!). Mary - Ellen and Joan.
 Lincoln

Fanny mail

DEAR MAILMAN,
 Why don't you print a photo of Fanny on the poster. Then all Fanny fans will be pleased.
 Fanny fan,
 Bristol

● Well there's always our own delectable lovelies like Rosalind Russell (after whom a film star was named).



GARY GLITTER: created an amazing atmosphere

J. Edward Oliver

'Up and Atom!'

NEXT WEEK: AT LAST! SPECIAL 300th EPISODE, FEATURING THE BATTLE OF THE CENTURY... SUPERHEROES VS. THE AMAZING EARWIG MAN! BUT FIRST, LET ME INTRODUCE THE LATTER COMBATANT... THE WORLD'S MOST REALISTIC COSTUMED CRIME-FIGHTER... THE ONE WITH ALL THOSE 'TRUE-TO-LIFE PROBLEMS' AND COMBONS... EVERY-DAY PSYCHOLOGICAL HANG-UPS, AS I BRING YOU...

PROLOGUE 2:
 THE ORIGIN OF THE AMAZING EARWIG MAN

MODERN LOVES A NINETEEN-YEAR-OLD AMAZING SUPER-HERO!

OUR STORY OPENS AS HIGH SCHOOL STUDENT PECKER WACKER MAKES HIS WAY TO THE SCIENCE HALL...

OPS, SORRY, I FORGOT - PECKER SPELLS HIS SURNAME WITHOUT A 'C'

...THAT'S WHY PEOPLE CALL HIM A NO 'C' PARKER!

HAI! I LOOK THERE'S A FUNNY 'OL PECKER PARKER! I HEAR HE'S GOING TO SEND AMAN FOR A CHARLES ATLAS COUPE - AS SOON AS HE FINDS SOMEONE TO HELP HIM CUT OUT THE COUPON!

DID YOU KNOW THEY TURNED DOWN HIS APPLICATION TO JOIN THE LARRY GEARSON FAN CLUB? THEY SAID HE WAS TOO EFFEMINATE!

WOULD SOME DAY I'LL SHOW THEM! SOB! SOME DAY THEY'LL BE SOBBY THAT THEY LAUGHED AT ME! SOME DAY I'LL GROW UP TO BE BIG AND STRONG AND TOUGH AND RUSSO AND MASCULINE. JUST LIKE MY HERO...

...SUZI QUATRO

MINUTES LATER, AT THE SCIENCE LECTURE...

STUDENTS, TODAY'S GUEST SPEAKER IS PROFESSOR U RAVANUM. HE HAS COME STRAIGHT FROM THE HOSPITAL, WHERE THEY HAVE DISCOVERED THAT HE IS SUFFERING FROM A CYST THAT IS MAKING A STRANGE FIZZING NOISE UNTIL RECENTLY THE DOCTORS COULD ONLY HEAR THIS SOUND VERY FAINTLY, BUT A NEW MACHINE NOW ENABLES THEM TO HEAR IT WITH ASTONISHING CLARITY.

HMM... HE MUST BE A NEW CLEAR FIZZY CYST!

MY LECTURE CONCERNS THE RADIATION THAT IS GIVEN OFF BY CERTAIN ELEMENTS SUCH AS URANIUM. THIS RADIATION WAS DISCOVERED BY TWO ACTORS NAMED RAMOND AND JOSEPH WHILE THEY WERE PLAYING THE PARTS OF TEA BAGS IN A TELEVISION COMMERCIAL.

THAT'S WHY IT'S KNOWN AS KAY JOE ACT T.V. TEA.

ONE ESSENTIAL PIECE OF EQUIPMENT FOR EVERYONE WHO IS INTERESTED IN THIS SUBJECT IS THE GEIGER COUNTER.

THIS OF COURSE, WILL COME IN VERY HANDY IF YOU EVER WANT TO COUNT YOUR GEIGERS!

BUT NOW WE MUST BREAK FOR LUNCH. I'M GOING TO HAVE MY FAVOURITE MEAL... FISSION CHIPS!

JUST AT THAT MOMENT, BY A BILLION-TO-ONE CHANCE (THE SAME SORT OF ODDS AS THOSE AGAINST BIDDY BOOZE BEING NOMINATED AS BEST ACTOR OF THE YEAR, BRITAIN WINNING THE EUROVISION SONG CONTEST, OR BRUCE SPRINGSTEEN EVER HAVING ANOTHER HIT)... ONE EARWIG UNWITTINGLY SUBJECT TO AN OVERDOSE OF RADIATION JOES. SUDDENLY GOES BERSERK AND BITES THE NEAREST LIVING THING...

MY HAND! WHY IS IT BURNING SO?

COULD IT BE BECAUSE I HAVE JUST BEEN BITTEN BY A BERSERK EARWIG?

COULD IT BE BECAUSE RADIOACTIVE ELEMENTS ARE NOW COURSEING THROUGH MY BLOODSTREAM?

OR COULD IT BE BECAUSE I AM HOLDING THIS BURNSEN BURNER BY THE WRONG END?

SEVERAL HOURS LATER...

WHAT'S HAPPENING TO ME? EVER SINCE THAT CARBON BIT ME, I'VE BEEN ACTING VERY STRANGELY.

FIRST I FELT HAPPY THEN I FELT SLEEPY, THEN I FELT GRUMPY...

WHO KNOWS WHEN I MEET THE REST OF THE SEVEN GUARDS?

WHY OF COURSE! I HAVE IT! THE BITE FROM THAT BERSERK INSECT... IT'S AFFECTED MY BLOOD! I NOW HAVE ALL THE POWERS OF THE MIGHTY EARWIG!

BUT WAIT... AS I STEPPED INTO THE ROAD... I DIDN'T NOTICE THAT CAR! IT'S HEADING STRAIGHT FOR ME!

STILL NO SWEAT... I'LL JUST LEAP TO SAFETY BY USING MY FANTASTIC NEW EARWIG SPEED!

I'VE JUST LEARNED A VERY INTERESTING FACT.

EARWIGS TRAVEL AT ABOUT 3 FEET AN HOUR.

AND SO I HAVE MADE MYSELF THIS SPECIAL COSTUME LUCKILY, AS WELL AS BEING A SCIENTIFIC GENIUS, I ALSO HAPPEN TO BE PRETTY GOOD AT SEWING.

FROM NOW ON, THE WORLD WILL KNOW ME AS... THE AMAZING EARWIG MAN!

AND FINALLY I THINK I'VE JUST GOT ENOUGH SPACE LEFT TO BRING YOU...

PROLOGUE 3:
 THE ORIGIN OF...
 COWARD THE DUCK

KNUTTY KNOCK KNOCKS

KNOCK KNOCK! WHO'S THERE? THE AVOCADO. YOUR BELL IS BROKEN.

KNOCK KNOCK! WHO'S THERE? GARY. GARY'S WHO? SURELY YOU CAN'T HAVE FORGOTTEN ME ALREADY?

FROM: MARGARET MARTIN, ANKAM, HUNTSVILLE

J. Edward Oliver's 'garbage' COLUMN

FLOPTEN

1. GET IN THE SUIING - TONY JACKIN
 2. YOU NEED HANDS - CASANOVA
 3. BEATH ON TOO LEGS - COUNT DRACULA
 4. WIDE EYED AND LEGLSS - MARTY FELDMAN
 5. SMO SWEET DREAMER - BOB HARRIS
 6. GLOVE HURTS - ALVIN STARDUST
 7. THE LAST FAREWELL - MARC BOLAN
 8. SOMETHING'S BEEN MAKING ME BLUE - LINDA LOVELACE
 9. YOU SEEM THING - DONNA SUMMER
 10. THIS PAGE ISN'T BIG ENOUGH FOR BOTH OF US - MAILMAN AND J. EDWARD OLIVER

COMPLETED BY: SHIRLEY BOVILL, MISS L. (A-7) ANON, NEHAM; AND (B-10) SARAH (OPENING), CHILE DE GEFORS, BLANKETS, DORSET, WHO ALSO SENT TODAY'S LOWLINE...

loneliness is...

DISCUSSING THE WEATHER WITH YOUR REFLECTION.

THE INVISIBLE MAN

FROM: JOHN TERRY, WILMINSIE, CUMBERLAND

MAD MICROBES

FROM: PETER REYNOLDS, 239/30 NEARBY, NORTHAMPTON



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