

RECORD MIRROR

September 11 1976 12p

DISC

De Luxe Deliver!



*Ain't what they used to be ~ Real Thing
Buddy Holly Raves On*



**Judge
Dread
Colour
Poster**

**ROLLERS REPORT
FROM AMERICA**

British Top 50 Singles

1	1	DANCING QUEEN, Abba	Epic
2	2	LET 'EM IN, Wings	Parlophone
3	9	YOU DON'T HAVE TO GO, Chi-Lites	Brunswick
4	3	DON'T GO BREAKING MY HEART, Elton John / Kiki Dee	Rocket
5	13	YOU SHOULD BE DANCING, Bee Gees	RSO
6	8	THE KILLING OF GEORGIE, Rod Stewart	Riva
7	11	16 BARS, Stylistics	H&L
8	16	LIGHT OF EXPERIENCE, Gheorghe Zamfir	EMI
9	4	WHAT I'VE GOT IN MIND, Billie Jo Spears	UA
10	12	YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE, Lou Rawls	Philadelphia
11	7	EXTENDED PLAY, Bryan Ferry	Island
12	5	A LITTLE BIT MORE, Dr. Hook	Capitol
13	37	CAN'T GET BY WITHOUT YOU, Real Thing	Pye
14	26	BLINDED BY THE LIGHT, Manfred Mann Earthband	Bronze
15	21	BABY WE BETTER TRY TO GET IT TOGETHER, Barry White	20th Century
16	14	DR. KISS KISS, 5000 Volts	Philips
17	22	ARIA, Acker Bilk	Pye
18	6	IN ZAIRE, Johnny Wakelin	Pye
19	24	HERE I GO AGAIN, Twigg	Mercury
20	23	I CAN'T ASK ANY MORE THAN YOU, Cliff Richard	EMI
21	29	MISSISSIPPI, Pussycat	Sonet
22	27	DANCE LITTLE LADY DANCE, Tina Charles	CBS
23	-	I AM A CIDER DRINKER, Wurzels	EMI
24	10	JEANS ON, David Dundas	Air
25	-	I ONLY WANNA BE WITH YOU, Bay City Rollers	Bell
26	19	HEAVEN MUST BE MISSING AN ANGEL, Tavares	Capitol
27	34	Y VIVA SUSPENDERS, Judge Dread	Creole
28	25	HEAVEN IS IN THE BACK SEAT OF MY CADILLAC, Hot Chocolate	RAK
29	30	LOVING ON THE LOSING SIDE, Tommy Hunt	Spark
30	15	HERE COMES THE SUN, Steve Harley & Cockney Rebel	EMI
31	18	AFTERNOON DELIGHT, Starland Vocal Band	RCA
32	32	SHANNON, Henry Gross	Life Song
33	17	NICE AND SLOW, Jesse Green	EMI
34	20	NOW IS THE TIME, Jimmy James & The Vagabonds	Pye
35	41	I WANT MORE, Can	Virgin
36	50	SAILING, Rod Stewart	Riva
37	33	MORNING GLORY, James & Bobby Purify	Mercury
38	46	GIRL OF MY BEST FRIEND, Elvis Presley	RCA
39	35	I NEED IT, Johnny Guitar Watson	DJM
40	31	THE ROUSSOS PHENOMENON, Demis Roussos	Philips
41	38	WORK ALL DAY, Barry Biggs	Dynamic
42	39	MAKE YOURS A HAPPY HOME, Gladys Knight & The Pips	Buddah
43	-	BREAKAWAY, Gallagher & Lyle	ABM
44	-	SWEET HOME ALABAMA / DOUBLE TROUBLE, Lynyrd Skynyrd	MCA
45	-	LOVING AND FREE / AMOUREUSE, Kiki Dee	Rocket
46	-	LIVE AT THE MARQUEE, Eddie & The Hot Rods	Island
47	-	EVERY NITE'S A SATURDAY NIGHT WITH YOU, Drifters	Bell
48	-	BABY I LOVE YOUR WAY, Peter Frampton	ABM
49	-	RUBBER BAND MAN, Detroit Spinners	Atlantic
50	-	DISCO MUSIC, J. A. L. N. Band	Magnet

UK Disco Top 20

1	2	DON'T GO BREAKING MY HEART, Elton John and Kiki Dee	Rocket
2	1	YOU SHOULD BE DANCING, Bee Gees	RSQ
3	3	HEAVEN MUST BE MISSING AN ANGEL, Tavares	Capitol
4	4	YOU DON'T HAVE TO GO, Chi-Lites	Brunswick
5	7	JEANS ON, David Dundas	Air
6	10	NICE 'N' SLOW, Jesse Green	EMI
7	13	BABY WE BETTER TRY TO GET IT TOGETHER, Barry White	20th Century
8	11	EXTENDED PLAY, Bryan Ferry	Island
9	9	LET 'EM IN, Wings	Parlophone
10	6	IN ZAIRE, Johnny Wakelin	Pye
11	-	DANCING QUEEN, Abba	Epic
12	5	NOW IS THE TIME, Jimmy James and The Vagabonds	Pye
13	-	CAN'T GET BY WITHOUT YOU, Real Thing	Pye
14	8	SHAKE YOUR BOOTY, K.C. and The Sunshine Band	Jayboy
15	-	YOU'LL NEVER FIND ANOTHER LOVE, Lou Rawls	Philadelphia
16	15	RUBBERBAND MAN, Detroit Spinners	Atlantic
17	-	Y VIVA SUSPENDERS, Judge Dread	Cactus
18	-	I WANT MORE, Can	Virgin
19	18	I NEED IT, Johnny Guitar Watson	DJM
20	-	NIGHT FEVER, Fatback Band	Polydor

US Top 50 Singles

1	5	SHAKE YOUR BOOTY, K.C. & The Sunshine Band	Philadelphia
2	2	YOU'LL NEVER FIND ANOTHER LOVE, Lou Rawls	Philadelphia
3	6	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic / Sweet City
4	4	I'D REALLY LOVE, England Dan & John Ford Coley	Big Tree
5	7	A FIFTH OF BEETHOVEN, Walter Murphy	Private Stock
6	1	YOU SHOULD BE DANCING, Bee Gees	RSO
7	9	LOWDOWN, Bee Scaggs	Columbia
8	3	LET 'EM IN, Wings	Capitol
9	8	DON'T GO BREAKING MY HEART, Elton John & Kiki Dee	Rocket
10	11	SUMMER, War	United Artists
11	18	IF YOU LEAVE ME NOW, Chicago	Columbia
12	13	SAY YOU LOVE ME, Fleetwood Mac	Reprise
13	17	DEVIL WOMAN, Cliff Richard	Rocket
14	16	WITH YOUR LOVE, Jefferson Starship	Grunt
15	15	HEAVEN MUST BE MISSING AN ANGEL (Part 1), Tavares	Capitol
16	10	THIS MASQUERADE, George Benson	Warner Bros.
17	19	A LITTLE BIT MORE, Dr. Hook	Capitol
18	20	STILL THE ONE, Orleans	Asylum
19	27	GETAWAY, Earth, Wind & Fire	Columbia
20	21	WHO'S SHE GOO, Ohio Players	Mercury
21	23	WHAM BAM, Silver	Arista
22	25	SHE'S GONE, Hall & Oates	Atlantic
23	26	SHOWER THE PEOPLE, James Taylor	Warner Bros.
24	12	BABY I LOVE YOUR WAY, Peter Frampton	ABM
25	38	THAT'LL BE THE DAY, Linda Ronstadt	Asylum
26	34	DISCO DUCK (Part 1), Rick Dees & His Cast of Idiots	RSO
27	37	ROCK 'N' ME, Steve Miller Band	Capitol
28	29	STREET SINGIN', Lady Flash	RSO
29	30	I CAN'T HEAR YOU NO MORE, Helen Reddy	Capitol
30	32	ONE LOVE IN MY LIFETIME, Diana Ross	Motown
31	35	MAGIC MAN, Heart	Mushroom
32	14	GET CLOSER, Seals & Crofts	Warner Bros.
33	22	LOVE IS ALIVE, Gary Wright	Warner Bros.
34	24	KISS AND SAY GOODBYE, Manhattan	Columbia
35	39	DON'T STOP BELIEVIN', Olivia Newton-John	MCA
36	31	TURN THE BEAT AROUND, Vicki Sue Robinson	RCA
37	28	ROCK AND ROLL MUSIC, Beach Boys	Reprise
38	40	(Don't Fear) THE REAPER, Blue Oyster Cult	Columbia
39	41	DOCTOR TAMB & PROF PETHER, Alan Parsons	20th Century
40	44	SUPERSTAR, Paul Davis	Bang
41	33	YOUNG HEARTS RUN FREE, Candi Staton	Warner Bros.
42	45	GET THE FUNK OUT MA FACE, Brothers Johnson	ABM
43	36	SUNSHINE, Eric Carmen	Arista
44	46	POPSICLE TOES, Michael Franks	Reprise
45	47	GET UP OFFA THAT THING, James Brown	Polydor
46	-	CAN YOU DO IT, Grand Funk Railroad	MCA
47	-	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise
48	48	HEY SHIRLEY (This is Squirrely), Shirley & Squirrely	GRT
49	36	AFTERNOON DELIGHT, Starland Vocal Band	Windward
50	-	IT'S OK, Beach Boys	Brother / Reprise

RECORD MIRROR



THE WURZELS: straight in at Number 23

Yesterday Charts

5 YEARS AGO

1	1	I'M STILL WAITING	Diana Ross
2	3	HEY GIRL DON'T BOTHER ME	The Tams
3	5	WHAT ARE YOU DOING SUNDAY?	The Davens
4	2	NEVER ENDING SONG OF LOVE	The New Seekers
5	6	LET YOUR YEAH BE YEAH	The Pioneers
6	17	DID YOU EVER	Nancy Sinatra and Lee Hazlewood
7	7	SOLDIER BLUE	Buffy St. Marie
8	19	NATHAN JONES	The Supremes
9	12	BACK STREET LUV	Curved Air
10	8	IT'S TOO LATE	Carole King

10 YEARS AGO

1	14	YELLOW SUBMARINE	The Beatles
2	3	ALL OR NOTHING	The Small Faces
3	2	GOD ONLY KNOWS	The Beach Boys
4	4	THEY'RE COMING TO TAKE ME	Napoleon XIV
5	8	TOO SOGS TO KNOW	Roy Orbison
6	17	DISTANT DRUMS	Jim Reeves
7	9	LOVERS OF THE WORLD UNITE	David and Johnathan
8	6	MAMA	Dave Berry
9	5	WITH A GIRL LIKE YOU	The Troggs
10	19	WORKING IN THE COAL MINE	Lee Dorsey

15 YEARS AGO

1	1	JENNINY REMEMBER ME	John Leyton
2	2	YOU DON'T KNOW	Helen Shapiro
3	-	WILD IN THE COUNTRY / I FEEL SO BAD	Elvis Presley
4	3	REACH FOR THE STARS	Shirley Bassey
5	5	WELL I ASK YOU	Eden Kane
6	8	HALFWAY TO PARADISE	Billy Fury
7	-	KON TIKI	The Shadows
8	4	ROMEO	Petula Clark
9	-	MICHAEL ROW THE BOAT ASHORE	Lionie Donegan
10	8	AIN'T GOING TO WASH FOR A WEEK	The Brothers

UK Soul Top 20

1	2	YOU DON'T HAVE TO GO,	The Chi-Lites
2	3	I NEED IT,	Johnny 'Guitar' Watson
3	7	NIGHT FEVER,	Fatback Band
4	4	NICE AND EASY,	Jesse Green
5	10	GET OFFA THAT THING,	James Brown
6	1	HEAVEN MUST BE MISSING AN ANGEL,	Tavares
7	5	YOU'LL NEVER FIND,	Lou Rawls
8	11	BABY WE BETTER TRY,	Barry White
9	13	LOVING ON THE LOSING SIDE,	Tommy Hunt
10	-	RUBBER BAND MAN,	The Spinners
11	8	MORNING GLORY,	James & Bobby Purify
12	12	TEAR THE ROOF OFF THE SUCKER,	Parliament
13	9	HARVEST FOR THE WORLD,	Isley Brothers
14	-	HARD WORK,	John Handy
15	6	MISTY BLUE,	Dorothy Moore
16	15	USE YOUR HEAD,	Little Anthony and The Imperials
17	18	MAKE YOURS A HAPPY HOME,	Gladys Knight
18	19	SHAKE YOUR BOOTY,	K.C. & The Sunshine Band
19	-	WAITING AT THE BUS STOP,	Kay-Gees
20	-	18 BARS,	Stylistics

Star Breakers

1	LET'S FALL IN LOVE,	Robin Sarstedt	Decca
2	GET UP OFFA THAT THING,	James Brown	Polydor
3	WHAT IS LOVE,	Peters and Lee	Philips
4	UNDER ONE ROOF,	Rubettes	State
5	I ONLY WANT MY LOVE TO GROW,	Strawbs	Polydor
6	BABY BOY,	Fred Hughes	Brunswick
7	THAT'LL BE THE DAY,	Linda Ronstadt	Asylum
8	WHEN THE TRAIN COMES,	Sutherland Brothers	CBS
9	UPTOWN UPTEMPO WALKER,	Randy Edelman	20th Cent.
10	HARD WORK,	John Handy	Impulse

Record Mirror / 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 nationwide DJ returns

British Top 50 Albums

1	1	20 GREATEST HITS, The Beach Boys	Capitol
2	3	GREATEST HITS 2, Diana Ross	Tamla Motown
3	2	LAUGHTER AND TEARS, Neil Sedaka	Polydor
4	5	A NIGHT ON THE TOWN, Rod Stewart	Riva
5	6	FOREVER AND EVER, Demis Roussos	Philips
6	4	THE FRONT LINE, Various	Virgin
7	8	GREATEST HITS, Abba	Epic
8	7	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
9	9	A LITTLE BIT MORE, Doctor Hook	Capitol
10	10	PASSPORT, Nana Mouskouri	Philips
11	14	BEAUTIFUL NOISE, Neil Diamond	CBS
12	-	NO REASON TO CRY, Eric Clapton	RSO
13	11	JAILBREAK, Thin Lizzy	Vertigo
14	12	CHANGES ONE BOWIE, David Bowie	RCA
15	22	BREAKAWAY, Gallagher & Lyle	A&M
16	15	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
17	16	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
18	20	FRAMPTON COMES ALIVE, Peter Frampton	A&M
19	-	SPIRIT, John Denver	RCA
20	13	VIVA ROXY MUSIC (LIVE), Roxy Music	Island
21	19	HAPPY TO BE, Demis Roussos	Philips
22	19	ATLANTIC CROSSING, Rod Stewart	Warner Brothers
23	21	LIVE IN LONDON, John Denver	RCA
24	27	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
25	17	BLUE FOR YOU, Status Quo	Vertigo
26	23	ROCK 'N' ROLL MUSIC, The Beatles	Parlophone
27	25	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
28	54	BAND ON THE RUN, Paul McCartney and Wings	Parlophone
29	34	TUBULAR BELLS, Mike Oldfield	Virgin
30	-	RAINBOW RISING, Blackmore's Rainbow	Polydor
31	26	THE BEATLES 1962-1966, The Beatles	Parlophone
32	29	I'M NEARLY FAMOUS, Cliff Richard	EMI
33	29	GREATEST HITS, Barry White	20th Century
34	41	TWIGGY, Twiggy	Mercury
35	50	COMBINE HARVESTER, The Wurzels	One-up
36	31	SKY HIGH, Tavares	Capitol
37	42	ROLLED GOLD, Rolling Stones	Decca
38	36	WISH YOU WERE HERE, Pink Floyd	Harvest
39	30	A KIND OF HUSH, Carpenters	A&M
40	40	A NIGHT AT THE OPERA, Queen	EMI
41	49	SGT PEPPERS LONELY HEARTS CLUB BAND, The Beatles	Parlophone
42	32	DIANA ROSS, Diana Ross	Tamla Motown
43	45	A TRICK OF THE TAIL, Genesis	Charisma
44	38	ELTON JOHN'S GREATEST HITS, Elton John	DJM
45	37	THE BEATLES 1967-1970, The Beatles	Parlophone
46	28	OLIAS OF SUNHOLLOW, Jon Anderson	Atlantic
47	35	JOAN ARMATRADING, Joan Armatrading	ABM
48	65	WHAT I'VE GOT IN MIND, Billie Jo Spears	United Artists
49	24	SAHB STORIES, The Sensational Alex Harvey Band	Mountain
50	33	HASTEN DOWN THE WIND, Linda Ronstadt	Asylum

US Disco Top 20

1	CHERCHEZ LA FEMME, Original Savannah Band	Dr Buzzard's RCA
2	YOU SHOULD BE DANCING, Bee Gees	RSQ
3	LET'S MAKE A DEAL, Gloria Gaynor	Polydor
4	YOU'RE MY PEACE OF MIND, Faith, Hope & Charity	RCA
5	I DON'T WANT TO LOSE YOUR LOVE, Emotions	Columbia
6	BEST DISCO IN TOWN, Ritchie Family	Merlin
7	MY LOVE IS FREE, Double Exposure	Salsoul
8	KNIGHTS IN WHITE SATIN, Gorgio	Oasis
9	CALYPSO BREAKDOWN, Ralph McDonald	TK
10	NICE & TASTY, Salsoul Orchestra	Salsoul
11	FULL TIME THING, Whirlwind	Roulette
12	LET'S GET IT TOGETHER, El Coco	AVI
13	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
14	RUBBER BAND MAN, Spinners	Atlantic
15	SUN, SUN, SUN, Jikki	Pyramid
16	MY SWEET SUMMER SUITE, Love Unlimited	20th Century
17	DOWN TO LOVE TOWN, Originals	Motown
18	PLAY THAT FUNKY MUSIC, Wild Cherry	Sweet City
19	IF YOU CAN'T BEAT 'EM JOIN 'EM, Mark Radice	United Artists
20	RUN TO ME, Candi Staton	Warner Bros.

Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

Wishbone return

WISHBONE ASH make their first British tour for two years beginning next month at Stoke Hanley Victoria Hall on October 22.

Other dates are: Sheffield City Hall (23), Cardiff Capitol (28), Bristol Colston Hall (29), Croydon Fairfield Halls (31), Hemel Hempstead Pavilion (November 1), Portsmouth Guildhall (2), Ipswich Gaumont (4),

Hammersmith Odeon (5), Birmingham Odeon (7), Leicester De Montfort Hall (8), Brighton Dome (12), Manchester Free Trade Hall (13), Newcastle City Hall (14), Wolverhampton Civic Hall (16), Liverpool Empire (17), Edinburgh Usher Hall (18), Glasgow Apollo (19) and Leeds University (20).

Supercharge will be support band for the tour.



WISHBONE ASH: 18 dates

Prima Donna Harley

MUD ON THE TILES

A NEW single, album and tour has been announced by Mud.

The single 'Nite On The Tiles' / 'Time And Again' is released on September 17.

Their second LP on Private Stock 'It's Better Than Working' is released in November, and a concert tour is scheduled for October, with a college and university tour in December.

STEVE HARLEY and Cockney Rebel have finished their next album 'Love's A Prima Donna', and Harley will fly to Los Angeles to cut the disc. A new single will be taken from it and will be released next month.

The group are currently looking for a new guitarist to replace Jim Cregan who left Rebel to join Rod Stewart's band. Guest guitarists appear on the album.

ESSEX TOUR DATES

DAVID ESSEX has finalised details of his British Autumn tour.

It opens on October 13 at Doncaster Gaumont and takes in 33 venues, 12 of which will have matinee performances.

Details of concerts to be played on November 19 and 20 have yet to be released.

Essex will play a week of concerts at the London Palladium and releases a new LP on October 8. It's titled 'Out On The Streets' - also the theme for part of his stage set which will feature dancers and clowns.

Essex also has an EP out on September 17, titled 'Coming Home'. His new six-piece band has already appeared before a special audience of CBS employees at their convention at the London Roundhouse last week.

The dates after Doncaster continue at: Bridlington Royal Spar (October 14), Bradford St George's Hall (15), Leeds University (16), London Stratham Odeon (18), Eastbourne Congress Theatre (19), Brighton Dome (20), Exeter University (22), Bournemouth Winter Gardens (23), Southampton Guildhall (24), Swansea Brangwyn Hall (26), Cardiff Capitol Theatre (27), Bristol Colston Hall (28), Liverpool Empire (30), Manchester Palace (31).

He then appears at: Blackpool Opera House (November 1), Sheffield City Hall (2), Newcastle City Hall (3), Glasgow Apollo (4), Edinburgh Odeon (5), Dundee Caird Hall (6), Halifax Civic Hall (8), Hanley Victoria Hall (9), Preston Guildhall (10), Chester ABC (11), Coventry Theatre (12), Birmingham Odeon (13), Peterborough ABC (14), Gt Yarmouth ABC (15), Chelmsford Odeon (16) and Chatham Central Hall (17).

His week of concerts at the London Palladium begin on December 6 and tickets will be £3.50, £2.50 and £1.50. Ticket prices for all other concerts except Doncaster and Exeter will be £1, £2 and £3. Prices for Doncaster are £2.50 and £3.50. Tickets for Exeter are all £2.50.

**33 venues,
12 matinees,
one week
at London
Palladium**



ESSEX: whistle-stop tour

Lizzy set 6 — with more to come

THIN LIZZY begin a major British tour in October.

The band, will play most of the biggest cities, including a provisional date at the London Hammersmith Odeon, which has yet to be finalised. There is also a provisional booking for Coventry New Theatre.

Dates which have been set include: Oxford New Theatre (October 20), Bristol Colston Hall (22), Liverpool Empire (28), Manchester Free Trade Hall (29), Wolverhampton Civic Hall (November 2) and Southport New Theatre (4/5).

Abba for Albert

ABBA'S appearance at London Royal Albert Hall has been fixed for February 11.

The group - at Number One for the second week with 'Dancing Queen' - are also scheduled to appear at Birmingham Odeon (February 19), Manchester Free Trade Hall (11) and Glasgow Apollo (13).

Barbara backs Burritos

BARBARA DICKSON is to support the Flying Burrito Brothers on their British and European dates. The tour opens at Glasgow Apollo on September 19, and continues at Manchester Free Trade Hall, (30), Birmingham Town Hall (21), Guildford Civic Hall, (23), Hammersmith Odeon (24), Bristol Polytechnic, (25) and Watford Town Hall (26).

Marc's love life

MARC BOLAN has a new single 'Laser Love' released on September 17, coupled with 'Life Is An Elevator'.

The record was made in Los Angeles, and Bolan has just returned from an American promotional visit.

He is currently considering the possibility of a UK tour, and is working on a new album.

Imperial special

FOUR TRACKS by Little Anthony and The Imperials are to be released on a special EP on September 17. The cuts are 'Got'n' Out Of My Head', 'I'm On The Outside', 'Hurt So Bad' and 'Gonna Fix You Good', will cost 99p.

Gaye goes south

THE MARVIN Gaye concert at Glasgow Apollo on September 28 has now been switched to Sheffield City Hall, for two shows. Tickets are available from the box office.

Doing the deck dance

'DANCING WITH the Captain' is the new Paul Nicholas single released on Friday - the follow-up to his chart hit 'Reggae Like It Used To Be'. Paul is presently appearing in the London musical 'T Zee'.

Pride visit

AMERICAN COUNTRY singer Charley Pride is to visit the UK during November, opening his tour at Dublin Stadium on November 2. Other dates are Belfast ABC (2-4), Bournemouth Winter Gardens (5), Birmingham Hippodrome (6) and London Palladium (7). But two shows have been added at Drury Lane for the 14th.

"Taking Texas to the people"

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Newsdesk

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NEWS EDITOR: ROSALIND RUSSELL

Lad hit the jackpot

NEWCASTLE four-piece group Jack The Lad have a new single, album, tour and a change of record label.

Their first album for United Artists is released in October called 'Jack-

pot', and the single is Andy Fairweather Low's 'Eight Ton Crazy'.

They tour from September 25, Aylesbury Friars, to November 2 at Manchester Free Trade Hall.



JACK THE LAD

Motown jump on oldies bandwagon

FOLLOWING the re-release of all the Beatles' singles Motown have reissued a series of 12 specially packaged singles featuring their old hits.

The singles — featuring artists such as Diana Ross, Stevie Wonder, Four Tops, The Temptations and Isley Brothers — come in a reproduction of the original Tamla singles packet with photos of all the artists.

They are available individually or together in a carrying case.

One more for Carps

AN EXTRA date has been added to the Carpenters' tour in November.

They will now open at Edinburgh Playhouse on November 17 for two shows. Accompanying them will be the same backing musicians used on their 1974 visit.

KID LOVES

A NEW single by Our Kid is released on September 24. Entitled 'Romeo And Juliet', it's the follow-up to their recent hit 'You Just Might See Me Cry'.

Morrison at Manor

VAN MORRISON is currently recording his new album at the Manor Studios, in Oxfordshire. Among the musicians working with him are Dr. John and Ollie Brown, who is Stevie Wonder's bassist.

AS YOU WERE

THE POCO tour cancelled last week, is back on again. Problems about money have now been resolved and the dates remain the same as those already printed except the concert at Southport on October 26 has been cancelled. The band play the Wolverhampton Civic Hall on October 25 instead.

ROUSSOS REVISITS UK



ROUSSOS: 19 dates

DEMIS ROUSSOS will begin his British tour on October 1 and releases a new single on September 17.

The single is titled 'When Forever Has Gone'. The dates include two nights at London's Albert Hall.

The tour opens at Brighton Dome and continues: Bristol Colston Hall (2), Leicester De Montfort Hall (3), Croydon Fairfield Halls (4), Dublin Stadium (6), Belfast King's Hall (7), Birmingham Odeon (9), Eastbourne Congress Theatre (10), London Royal Albert Hall (11), Bournemouth Winter Gardens (13), London Royal Albert Hall (14), Southport Theatre (16), Manchester Belle Vue (17), Preston Guildhall (18), Blackpool Opera House (20), Newcastle City Hall (21), Glasgow Apollo (22), Edinburgh Usher Hall (23), Sheffield City Hall (25) and Wakefield Theatre Club, two shows (26).

News in brief

THE ELEKTRA / Asylum back catalogue of singles is to be re-released under the 'Treasured Tracks' series, featuring artists such as Bread, Carly Simon, Eagles, Doors, Jo Jo Gunne and Linda Ronstadt.

The combined casts of the London shows 'Leave Him To Heaven' and 'Happy As A Sandbag' perform 'Lottes Elektryk Opera Film' with songs by Brian Protheroe and Martin Duncan at the New London Theatre on Sunday.

New Arista signing Burlesque tour from September 10, Scarborough Penthouse, to October 4, London Rock Garden.

The third solo album from former Deep Purple keyboard player Jon Lord is to be released this month called 'Sarabande'. 'The Best Of The Band' album is released on Capitol on September 17.

Moon are to support Joan Armatrading at her Hammersmith Odeon date on September 23.

Ritchie rows out the castle

RITCHIE Blackmore's Rainbow have withdrawn from Friday's date with Queen at Cardiff Castle and have been replaced by Manfred Mann's Earth Band.

They could not get onstage their 35ft high artificial rainbow, which they regard as an essential part of the act.

The rest of the bill includes Andy Fairweather Low and Frankie Miller's Full House.

RECORD MIRROR

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Thing us another one . . .

LIVERPOOL NOW has another four famous sons to consider. They've had one chart topper this year, and show every sign of repeating the success story with the follow up.

It has taken the group six years to achieve full public recognition — now this really is the Real Thing.

They came close three years ago when their debut single was chosen for the new release spot on 'Top Of The Pops', but it didn't take off.

The exposure as backing band for teen scream David Essex did no harm, and appearing on the live dates did them even more good.

But it took a Ken Gold song, 'You To Me Are Everything', to make the Real Thing Number One in '76. They followed with more Gold — 'Can't Get By Without You' — now selling in vast numbers to ensure it quick chart entry.

"The second single had to be in the same vein", explained lead singer Chris Amoo. "It would have been stupid to have done anything else."

"It has taken us six years to get this far we don't want to blow it too quick", added brother Eddie.

"There were other songs we considered that

by David Brown

were much closer to 'You To Me Are Everything'. I don't think it is that similar," Chris reckoned.

"The formula is the same", explained Eddie.

"The Barry White riffs, the strings, Chris's lead singing and the three block harmony."

Raw

"You have to build up a following before you can start doing anything different", Chris maintains. "Through the singles we will try and build up our market. We don't want to lose any followers along the way."

After the singles success the next important step is their first album — to be released in October.

"The LP will give a good idea of what Real Thing are about", says Eddie. "It has a rawer sound on some tracks."

It should come as no surprise to learn that the two hit singles are also

included on the album.

"We don't want to fall into the trap other people have made of always doing the same thing", Eddie emphasises. "I hope we never become that negative."

The Real Thing's next UK tour has been brought forward to October and starts on the ninth and lasts for just over four weeks.

The backing musicians for the tour will be Peter Nelson, ex-Black Velvet, on keyboards, Lee Robinson on bass, Victor Linton on guitar, and Nigel Wilkinson, drums. The latter is a former musician of theirs, who toured with Al Jarreau and now wants to return to work with the group.

Also in the pipeline are TV and radio appearances, a possible major tour with a well known soul star, the 'War of The Worlds' soundtrack, and this Sunday afternoon a live date with the Radio One Roadshow at Brands Hatch motor racing circuit.

"As long as people enjoy themselves we don't mind where where we play", Eddie affirms.

"We don't want to do theatre yet, we don't feel we are ready. When we have established ourselves and got our show together that will be all



FROM left: Chris Amoo, Dave Smith, Eddie Amoo and front Ray Lake.

right. Until then it is not that important — we still manage to pack 'em in."

"It could be something of an anti-climax if not done properly — too many groups rush into concerts before they are ready for them", adds Chris.

The live dates gives the band some room to try out their new ideas, interchanged with their already established numbers.

Something they would like to introduce into the stage show would be an acoustic section — an invitation for a soul group.

Upset

"Again you would have to choose where you did it", Chris says. "It would be pointless doing it in a steaming hot disco or a club such as Top Rank or Tifanys. People go there to dance rather than sit and listen."

"The people who say that audiences like ours don't buy albums must be wrong. With 2 to 3,000 people in the audience it would be nice to think a few have something to say other than what the singles suggest."

Real Thing's album and next single will be critical to their acceptance and development. It has taken them years of hard work to achieve their current status and they want neither to upset their fans or sell out on their own ideals. Ideally they would like to be able to combine the two.

"Our time will come", says Chris. It has probably already begun.

'The second single had to be in the same vein'

Smokie



*I'll Meet You
At Midnight*

**The new Smokie single
released September 3rd
RAK 241**



Can Opening

by David Hancock

IT WAS one of those strange telepathic dreams about a group... Strange, because it wasn't one of those bands you usually dream about.

Out of the sleepy mists came Irmin Schmidt, keyboards player and vocalist with that gang of Germans, Can.

It was all jumbled up. It seems Can are acknowledged as the clear leaders in the avant garde rock stakes, Schmidt himself having studied with the distinguished composer Stockhausen.

They're strange, futuristic people searching out high intellectual ideas and philosophies of cosmic proportions. They often communicate by telepathy.

Then the dream shifts suddenly and Schmidt claims they're in the pop charts with a disco record. What?

"We never intended to be exclusive before," he explains. "It was what people made us and we lived up to the image."

"It's a high estimation if people say you're four years ahead of your time — but we're constantly changing, constantly making music."

"Singles, with few

exceptions, are made for dancing and that's the reason 'I Want More' is being played in discos. That's real communication," the voice is saying.

"It's a piece of music that we developed in the studio. That's how we always work; first we have to get on to the same wavelength."

"We don't improvise in the jazz sense because we always play musical forms but it's like spontaneous composing," the unearthly Schmidt continues.

Together with fellow Can members, Michael Karoli, Holger Czukay and Jaki Liebezelt he

believes it should be possible to communicate with everybody at the same time and that one way is through telepathy.

"If our record is a commercial success then it's translating what we believe," the voice adds in broken English. "If people get turned on by it then they understand."

"Next month we are coming over to Britain. I think we'll be playing at the Lyceum, London and we're also working on a new album."

"We never meant to exclude people and now we feel we're really communicating," concludes the voice. Trailing off to, no doubt, descend on some other unsuspecting sleeper.



CAN: philosophies of cosmic proportions

Stars, stripes and tartan

A YEAR ago not many people on the other side of the Atlantic had even heard of the Bay City Rollers.

Last Friday, at the Fox Theatre, Atlanta, they came to the end of their first 13-concert tour. That's small by American standards, but it has firmly established the Rollers on the US music scene.

Apart from a five-day break in Los Angeles for TV shows, the concerts centred around the East Coast.

Their reception is a simple repeat of the hysterical scenes British and European journalists are all too familiar with — crowds everywhere. It's a sight the Americans haven't seen since the Beatles — and the comparisons are more frequent than in Britain.

By the time I joined the tour in Philadelphia, they'd already created havoc in Canada and several mid-American cities. They arrived at the hotel amid cheers, and just got to check into their rooms before the limos were back again.

Even though they arrived at the theatre two hours early a hundred people were already waiting — nearly all dressed in tartan.

Crazy

They're a different audience here, older and far more boys than in Britain. Obviously there are a lot of teenagers, but the balance is wider. One 24-year-old lady from New York had just got back from LA — where she'd travelled just to see the group.

"I guess you think I'm crazy," was her reaction when I asked why. "I can't explain it either. I've followed them since they first came over last year... I've been to all the concerts this time around, and I'll keep following them when they come back."

If she was crazy, then she wasn't alone. One of the strangest aspects of the Rollers' following here is a hard-core of fans who literally follow them everywhere. They fly first-class with the Rollers, stay at the same hotels, go to all the concerts.

"I don't know where they get the money from," Derek commented as two particularly fervent followers boarded the plane the next day.

Back at the hall the support act was on. Not a musical act — a magician! He plodded on, eating razor blades, losing pigeons and trying to ignore the heckling. The roar of approval as he left the stage was nearly as great as the roar when the Rollers' moon-shot countdown started.

They they were on. Immediately the pit was full of girls. Then to get to them. Those who couldn't make the front were on their seats, waving flags, scarves and placards.

The numbers the Rollers play on stage are slightly different from Britain, and now include four tracks from the 'Dedication' album.

The anthem everywhere is 'Saturday Night'. The audience chant it out before they come on, and everyone punches the air with their fists.

Crushed

Les still skips across the stage, and Derek still grins happily behind his drums. Eric's guitar work is beginning to really emerge, while Woody's switch to bass is paying off, settling down a solid beat. And Ian? Now just 18, he's a totally accepted and much-loved member of the group.

As the last strains of 'Saturday Night' float out, the group rush off to spend a few minutes meeting some competition winners. By the time they leave the street is packed.

There was a scene in Canada where fans almost crushed the group to death by sitting on the car. The gates open and the first car crawls with fans. The police try to get them off and the driver edges forward. Finally we're away.

Apart from gigs, the Rollers are spending time in radio stations, doing TV shows, meeting people and



Special Stateside report from Sue Byrom

trying to cope with a schedule that gives them only one night without a show — instead they have to do a radio interview. It's not an easy pace.

"I'm feeling fine," Eric comments as the end comes into sight. "I'm feeling better than I have for a long time. Some of the others are getting tired — it's the travelling, especially the flying. But the reactions have been good, that's all that matters."

In Philadelphia the reviewer commented that the Rollers certainly played better than the Beatles when they played the same city.

Their current single, 'I Only Want To Be With You' can be heard constantly. In America they're facing the biggest break so far. There's just so much happening — and it's all happening so fast.

"We haven't yet broken America — but it's beginning to take off," Les said. "I think all of us thought it would take a lot longer than it has, but it's coming together."

Armed

Probably the best comment on the trip was made by Gary McPike, the tour manager.

When we arrived at Boston airport, a State trooper came on to the plane to inform everyone that the fans were behind barriers. However — he paused, hand on gun — if they collapsed and the fans could not be contained — there were enough troopers to drag us out and pull us to the cars!

Wryly, McPike stepped forward and asked the trooper if his troops were adequately armed. The man nodded, believing he was reassuring them. As it turned out, no one pulled a cosh. But the run to the cars was frightening and it took a long time for their hands to stop shaking.

Even the most pessimistic of American observers is now firmly convinced the Rollers are about to break right across the country. They're being pressed to set dates for the next US tour — one that will be far bigger and cover the whole country.

Another Hit from

LIVERPOOL EXPRESS



"Hold Tight"

Watch for their forthcoming album

b/w

"Lost for words"



K16799

BILL NELSON comes to the interview dressed in very sharp, chic apparel (no off-the-peg rubbish for this boy) and a layered butch hairdo.

An image that matches Be Bop's latest album, 'Modern Music'!

This reluctant guitar hero has in the past been slugged to high heaven for his stylish appearance — the razor-sharp crease in his trousers, the crocodile skin shoes. Some critics have even gone (judiciously) so far as to say that this musical mannequin can't know a thing about Rock 'N' Roll because he doesn't wear denim. Strange eh?

"Yeah", begins Bill nonchalantly. "I've been knocked for the way I dress. It got to ridiculous proportions in America, when people said that the band who said that before us were supposedly better musicians than us because they wore denim and had hair down to their backsides. It's insane — but it happens all the time."

"I've always liked clothes. When I was a lad in Yorkshire I used to come down to London's Carnaby Street, to buy my gear. When at the local dance I'd be the only one wearing real mod hipster trousers."

Punk

Nelson's the kind of guy who is fairly adventurous in both dress and musical ideas. If he wanted he could play Sixties R&B or punk and wear blue denim. But he insists Be Bop are a band who cater for the kids of today.

This is obviously the reason why their new album is titled 'Modern Music'.

"I feel that a lot of the bands around aren't playing truly modern music," he explains. "These bands purport to

by Jan Iles

be bands of the Seventies and yet they are into R&B stuff a la early Who and Stones. As far as I'm concerned they are no more than pub bands. "Take all these punk bands around, being heralded by the press as some kind of new wave. Bands like the Velvet Underground were singing about sadism and masochism years ago."



BE BOP DELUXE: from left, Andy Clarke, Bill Nelson, Charlie Tumahal and Simon Fox.

"I think Be Bop have developed a style that 15, 16, 17-year-olds can relate to, music that is exclusive to their generation and not borrowed from the Sixties or other bygone decades. A lot of bands around today grew up with the Beatles music — Be Bop Deluxe want to be the Beatles of today's generation." "Modern Music" is

indeed a curious album, but a very good one. Those familiar with 'Axe Victim', 'Futura', and 'Sunburst Finish' will recognise it as being the brainchild of Nelson's vivid musical imagination. "I wrote most of the material as soon as we got back from the States," Bill explains. "All I really wanted to do after such a

strenuous tour was to watch TV and be pampered. "Modern Music" is a far more accessible album," he opines. "I'd say the songs are simpler — more direct. This time we've concentrated far more on melody and I've purposely played down the guitar; there's a minimum of solos. "Although 'Modern

Music' is different from previous albums it's still recognisable as us. People can pick us out quite easily."

The title track is most intriguing, starting with a radio dial being twiddled from station to station. Snippets include a commentary of this year's Olympics, Tony Hancock, John Peel and a couple of De Luxe songs.

The original idea was to get pieces from Sunday radio shows of yesteryear — the Clitheroe Kid, Family Favourites and The Navy Lark — but Bill couldn't get hold of them.

Immature

"The second side is a kind of six-piece suite based on America and my feelings about being away from home. 'Lost In The Neon World' is science fiction and applicable to America. The instrumental track, 'Dance Of The Uncle Sam Humanoids' begins with the sound of a jet plane touching down on American soil, with Andy (keyboards) doing these fantastic impersonations of the record company people who met us."

Bill didn't rate America at all. He found it too fast, too pretentious and too immature.

"People in the busi-

ness whom we met — record company execs — weren't interested in our music, but in how many records we'd sold. Sell, sell, sell, that's all they cared about."

"I just locked myself in the hotel room and read. I'm not really much of a socialiser, nor am I one of those people who are at every reception and party."

That might seem pretty oddball for a guitar star. But then Bill is 100 per cent committed to his music and doesn't give a monkey's about the

trappings and trimmings that come with his position. "I believe in what I'm doing and I don't compromise for anything or anyone."

"Some people have said to me that my songs are a little naive. But at least there's a spark of enthusiasm there. A lot of people in the business have the attitude of 'Let's get it out so we can put an instalment on the yacht'. Besides, I think naivety isn't such a bad thing. Once you lose it it's gone forever — like your virginity."

So Bill isn't motivated by money? "Not at all," he phews. "Of course playing music has enabled me to buy a new house, and I'll probably be buying a new car next year. But I have no desire whatsoever, to live the life of an aristocrat."

Crusade

Just released is a Be Bop single, 'Kiss Of Light' from the album. After the semi-success of 'Ships In The Night', singles buyers might shun to the newie.

Usually, bands of Be Bop's calibre aren't usually bothered about singles. So why are they?

"Yeah, many of them aren't," he agrees, "but for me it's a personal crusade (laughs because it sounds like Richard The Lionheart) to change the singles chart, and for consistently good music to catch on, as the Beatles did."

As per usual a tour follows the new album, and Be Bop begin theirs on September 25.

Apparently Be Bop Deluxe are dropping most of the visuals that dominated their last tour. They'll be no more blazing guitars — that era is dead and buried. Amen.

"This year it'll be a lot more subtle. We've got these plush red curtains with 'Modern Music' printed on them, and we may use a film — but we've had a lot of trouble with copyright. The emphasis will be on music on this tour."

Which is really what it's all about.

THOROUGHLY MODERN BILLY



'We want to be the Beatles of today's generation'

Roadshow Special QUEEN: Playhouse Edinburgh

QUEEN must rate as one of the kings of the pop world.

After four months rehearsing new material, Queen bounced back into concert with an explosive one-and-a-half hour set at the Playhouse, Edinburgh, which earned them a standing ovation.

They oozed class, and seemed to be having a ball on stage after their lay-off.

They were visually stunning, the lighting effects synchronizing with the sounds, and their musicianship was impressive.

After a staccato rip from "Bohemian Rhapsody" the group exploded on to the stage and tore into "Sweet Lady".

Freddie Mercury opened the act in an oversize white boiler suit, but quickly change into a clinging white leotard.

Queen's tightness was shown off to telling effect during a medley which opened with "You're My Best Friend" moving smoothly into the chart-

The killers fight back



topping "Bohemian Rhapsody" to "Killer Queen", then into "Queen of the Night" and ending

with "Bring Back That Leroy Brown." The medley — the first time the group tried the sequence — epitomised the group's act, everything full of panache, power, drama, zeal and excitement.

Brian May's positive guitar work proved a perfect foil for Freddie Mercury's vocals. The solid bass of John Deacon, plus the vicious drumming of Roger Meadows-Taylor, added much to the group's musical depth.

Supporting was Supercharge — reputed to be favourites of John Peel — from Liverpool.

This funky R & B band was savagely funny in places, particularly in their impressions of Edinburgh's Bay City Rollers and a typical Rock 'N' Roll band.

Their music at first impressed, but their performance deteriorated rapidly as the group, under the promptings of balding saxist Albie Donnelly, punched out pungent obscenities.

NIGEL DUNCAN

Singles

Typically topical

WELLINGTON WOMBLE: 'Rainmaker' (CBS 4604)

Wellington Womble makes his solo debut with a topical rainsong which should cause a storm (in the charts at least). Written, arranged and produced by Mike Batt, it includes some cheeky rain-drop effect string arrangements not unlike those used on Carl Douglas's 'Kung-Fu Fighting' stanza of yesteryear.

AVERAGE WHITE BAND: 'Queen Of My Soul' (Atlantic K 10825)
Up-tempo late night listening / grooving soulful stanza from the Whites. A surefire disco sizzler and commercial enough for the out and out poppers.

JOHN MILES: 'Remember Yesterday' (Decca F13667)

Fluid, crystalline romancer portraying the young Miles in a more sentimental mood. The newie is a lot simpler than his previous epic but still exudes the same classy texture. Miles of magic.

Right royal drip!

VAN MCCOY: 'Party' (Phonogram 6105 061).
A real drip of a disco record, with Van telling everyone in namby pamby upper class English accent to, "Get On Down and Party." Sounds like Prince Charles trying to be hip. Most upsetting.



WELLINGTON and Batt the Boot

Hits...

HOT BLOOD: 'Dracula Theme' (Creole Cr 132)
Putting some gore on the dancefloor are these funky little villains Hot Blood, with a grade one commercial instrumental. Plenty of zap and pow to make your blood pressure rise.

THE WURZELS: '1 Am A Cider Drinker' (EMI 2520)

Piggy grunts intro, fond references to chowsheds, combines, cider guzzling and other country matters all set to the tune of 'Una Paloma Blanca'. Not half as quaint as 'Combine Harvester', but Wurzel fans will lap it up.

Misses..



VAN MCCOY

PAUL & AVIS: 'Maria Isabel' (Charisma CB 295)

Inspid Latin flavoured song sung in cute smiley fashion. Just the kind of schmultz that unfortunately gets stuck in the brain and comes out as a whistle while you're waiting at the bus stop. Whimphish.

ZAP POW: 'Wild Honey' (TR 7983)

Reggae groupies and enthusiasts will no doubt rate this instrumental, as will disco Rastas. But doubt if it will mean much to dedicated followers of the hit parade.

THE HEPTONES: 'Cool Rasta' (Horse HOSS 124-A)

Throbbing, pulsating beat and thumping bass that no dancer can ignore, but the charts can, and sadly, shail.

THE HOLLIES: 'Daddy Don't Mind' (Polydor 2058 779)

A self-composed rocker from the Hollies complete with biting guitar breaks and quasi-harmonised choruses. Excellently produced and arranged with plenty of musical climaxes. More of an album track, but could stand a chance with enough airplay.

MARIANNE FAITHFUL: 'All I Wanna Do In Life' (Nems NES 013)

Everyone thought it was a case of 'So Long Marianne', but the wistful lady is back again with a charming song about wanting to love somebody with all her might. Funked up backing adds guts without disturbing the gentleness of it all.

BARRY RYAN: 'Where Were You' (PVT 70)

Barry starts slow and whisperly accompanied by piano and angel girl choir then builds this tear-inducer into a funky rhythmic reeler and really lets rip vocally. Finely constructed, though a bit repetitious in parts.

BIDDU ORCHESTRA: 'Bionic Boogie' (EPC 4594)

This is the guy who cashed in on the Kung Fu



THE HOLLIES

Don't mind if they do Maybes...

phooey, and now he's into brute strength, bionic style. An incongruous little freak-out with a heavy breather urging us to "do it". Various cosmic / comic sci-fi synthesized sounds.

MANHATTANS: 'Hurt' (CBS 4582)

Very much the same formula as used on 'Kiss And Say Goodbye' right

down to the horny hulk raps a la Barry White. Unobtrusive, easy going number for seducing your favourite person.

THE RITCHIE FAMILY:

'The Best Disco In Town' (Polydor 2058 777)

Flash, bang, wallop disco mover with girl vocalists one step ahead of the Adams Singers. Its

unrelenting pace should make this a dancehall fave. Maybe a maybe for the pop charts.

GRAND FUNK RAILROAD: 'Can You Do It' (EMI INT 523)

The original was an early Sixties hit for Tama group the Contours and is one of the greatest dance records of all time. Grand Funk, with a little help from friend Frank Zappa, turn this into a punky's delight. Dirty stuff - GF caught in the loo with their trousers down.

Track

THE GUITAR heroes were shocked when their number one idol retired hurt from his prime position.

The guitarist was Ritchie Blackmore, the group was Deep Purple.

He reported at the time that he was tired with the one-way street Purple were travelling. To many people Blackmore was Purple, so without him the group could never be the same. Ritchie emerged with a new band.

Vocalist in Rainbow is Ronnie James Dio.

"Ritchie and I worked on what started out as a solo album, but it turned into Ritchie Blackmore's Rainbow, and we started looking for other musicians," said Ronnie.

He comes from the band EL, who supported Deep Purple on tour.

"Ritchie is the heavy metal king. He broke off from Purple to do things his way," explains Ronnie. "The first LP was not what people expected from him. After that the prime consideration was to get the band together and tour."

Their line-up was completed with Jimmy Bain on bass, Tony Carey on keyboards and Cozy Powell on drums.

"We heard there was this hot bass player in a band called Harlot who were playing at the Marquee. We thought he was rubbish but he was all that was going, so

"Ronnie joked. "We were knocked out when Cozy accepted.



RITCHIE BLACKMORE of Rainbow; King of his own castle

He'd been more interested in motor racing till then. Tony we came across through the Led Zep rehearsals for 'Presence'."

So Rainbow was formed. They quickly conquered the States, before recording a second album, 'Rainbow

Rising', then they felt ready for the UK.

"We didn't want to come over before we were really ready,"

Ronnie emphasises. "Ritchie means a lot to the kids over here and we didn't want to upset them. They are what really matters."

Down

Were they not fed up with comparisons with Deep Purple?

"If people were going to look for Deep Purple in Rainbow they'd find it in Ritchie," admits Ronnie. "He is the most awe-inspiring person in the band - there's no denying it. He deserves the credit."

But there's more than just the man in black in the stage act.

There's the 40 foot high mechanical Rainbow with thousands of lights above the band, a 140,000 light show, plus backdrops of the guitar-shaped castle from the first album cover and the closed fist from 'Rainbow Rising'.

The act takes in most of the first album, 'Stargazer' from the second and a Blackmore composition 'Mistreated' from Purple days.

"We present a kickass show anyway," insists Tony. "On stage we improvise on the album numbers," says Ronnie. "We've been looking forward to appearing over here. Now is the time for us to show what we can do."

DAVID BROWN

The man in black is back

NEXT WEEK:
Queen invite you!

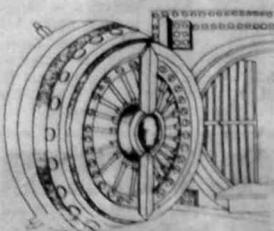


The Midland explores some alternatives to opening a bank account.

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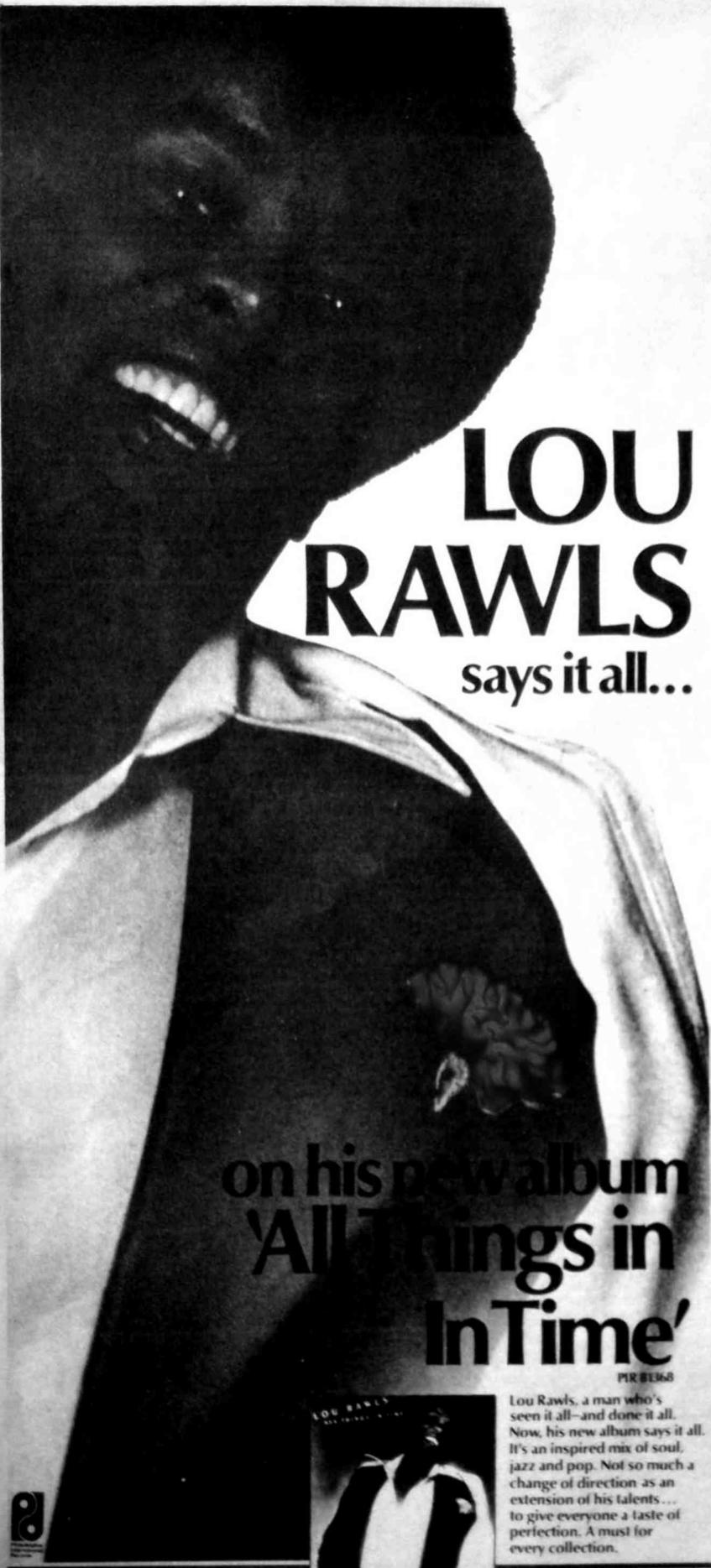


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Includes the hit single:
'You'll Never Find Another Love Like Mine'

PIR 4372

If Buddy Holly had lived he would have been 40 on Tuesday. DAVID BROWN asked some stars what his music meant to them



Rosco: 'ravin' rocker'

THERE CAN be few — if any — rock singers to have had the lasting influence and appeal of the late Buddy Holly.

He is regarded as the greatest by virtually every contemporary musician you meet, and his songs live on — giving acts like Mud and Showaddywaddy hits in the Seventies.

Charles Harden Holley was born in Lubbock, Texas on September 7, 1936. As the youngest member of the family he became Buddy. Holly came from mis-spelling on his first recording contract in 1956.

In two years Holly and his group, The Crickets, built up a collection of unbeatable rock and pop classics. He was only 22 when he was killed in a plane crash at Clear Lake, Iowa, on February 2, 1959. The light plane contained Holly, the Big Bopper and Richie Valens who were part of a package tour — the 'Biggest Show Of Stars Of 1959'.

His death increased the interest in Holly to outstanding proportions. His single at the time of his death, 'It Doesn't Matter Anymore' was at Number One for six weeks. After his death came many more hits from the archives.

On September 7, 1976 he would have celebrated his 40th birthday, and a special Buddy Holly Week has been launched to honour his name.

Holly's influence in today's music business has been immense. One of the obvious influences would be on bands that feature Rock 'N' Roll greats in their act.

Showaddywaddy had a hit with a version of 'Heartbeat' and include a tribute to Holly with 'Rave On' in their stage act.

Buddy Gask, Showaddywaddy member, says: "Buddy Holly has probably been the most outstanding Rock 'N' Roll influence on me. I'm not a great 'Fifties must go on forever' man, though I still enjoy their music and

NOT FADE AWAY...



Dave Mount: fan for years



Danny Laine: sorry he missed him

have a great respect for the pioneers."

Another Holly fan is Mud's Dave Mount, who admits that he was a fan from years back (he even had some Buddy Holly glasses!). Holly gave Mud a hit when they covered 'Oh Boy'.

"What can I say that hasn't been said? He changed the face of modern music," said Dave. "I'm a tremendous fan and have most of his records on tape. Perhaps

it is best he died when he did, probably he couldn't have lived up to people's expectations — or perhaps he could? He would probably be producing good country music or doing cabaret like Elvis!"

Rocking Roy Williams, of the outrageous Wild Wax Show Rock 'N' Roll disco, remembers the days when groups of their teeth on Holly riffs, and one group in particular.

Big Barry spreads

CHART REGGAE star Barry Biggs played at London's now infamous Notting Hill Carnival on its first day. He didn't go back a second time.

"I knew what was going to happen and I knew it was not my kind of place," says the 15 stone Jamaican relaxing in his dressing room at Top Of The Pops.

What did happen was street violence between gangs and police which hadn't been seen on such a scale in Britain for nearly 20 years. Some carnival!

"In Jamaica there's a festival every Independence Day," continues Barry. "It used to be held in the streets of Kingston but now they have a different sense of carnival."

"This year it was called 'Carifta' and people from the other Caribbean islands came over. There were bands and competitions and it was staged in national arenas."

"There wasn't any violence, not like there was in London. I think that's because back home it's well organised and held in stadiums."

Barry also recalls the neighbouring Trinidad Carnival where he played before 11,000 people as a part of Byron Lee and the Dragonaires.

In fact Barry has been a member of the Byron Lee outfit for the past seven years as one of the lead singers with the 17, yes 17, piece group.

"During that time I've had about five solo hits in Jamaica. 'Work All Day' which was produced by

'A lot of the music in Jamaica is political but very little makes it. Marley is one of the few who can get away with it'

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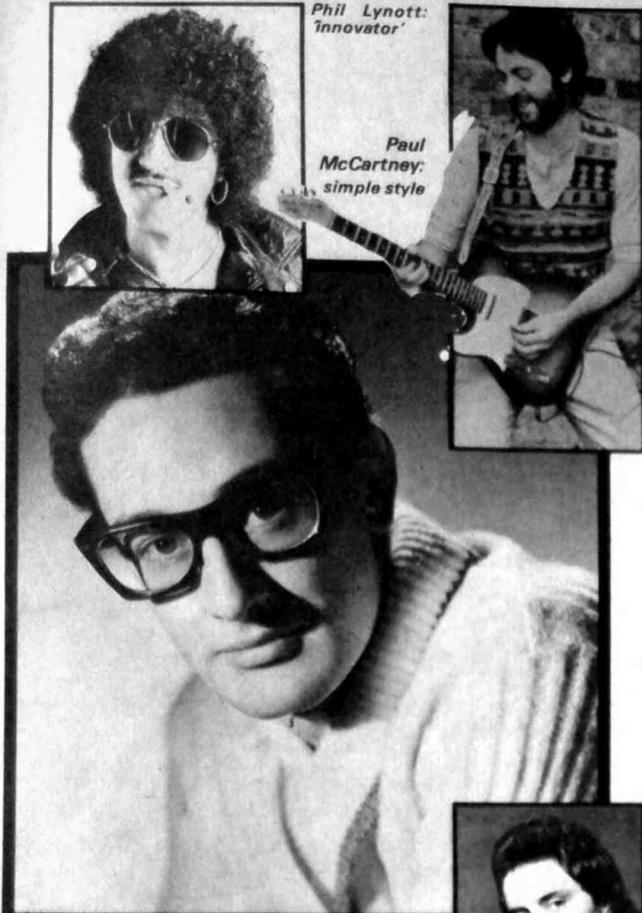
Hi-Fi Weekly
3 RECORD REVIEW
25p 11 SEP 1976 No 2

Stylus Cleaning Kit
for readers of **Hi-Fi Weekly**

FREE THIS WEEK

Phil Lynott: 'Innovator'

Paul McCartney: 'simple style'



HOLLY HIMSELF: 'postmen could sing along to his songs'

"They were Denny Laine, and the Diplomats," he said. "They had dyed blond hair with quiffs, and black eyebrows. They looked very odd, like the 'Children of The Damned'. They did all the Holly-type numbers.

"Holly's music had simplicity, postmen could sing along with his songs. But they also had class. That was the difference. Holly's music will always be great."

The Wild Wax Roadshow feature Holly records, and will be participating in the special Holly Night at London's Lyceum on

September 9. The Denny Laine Roy remembers is also the Denny Laine of Wings. He has issued a single version of 'It's So Easy' and 'I'm Looking For Someone To Love'.

Laine has always been a fan. One of his biggest regrets is never having seen him, though he did see him on TV.

"His influence is unbeatable," he reckons.

Someone who did see Holly was pop publicist Keith Goodwin. Holly and the Crickets were playing at the Gaumont State, Kilburn, in March 1958.

Keith remembered: "On stage he was gawky, shy and amazingly

the vocal sound. He was as important as Preeley or the Beatles in the evolution of rock."

Thin Lizzy's bass player and vocalist Phil Lynott says he was too young at the time to really remember much about Holly but recalled: "He was a great innovator, really the first Rock 'N' Roll writer. When I was seven or eight we used to sing 'I Guess It Doesn't Matter Anymore' on the school bus."

Dave Cousins of Strawbs rates Holly as the only rock singer he appreciated from his days as a folk singer.

"I remember strapping a pickup to my acoustic guitar, going down the pub and singing 'Oh Boy'. Then the pickup fell inside my guitar and my career as a Rock 'N' Roller came to an end. Back to folk."

Cat Stevens says simply: "An all time great - I love him."

"Buddy Holly was a ravin', slavin', nitty gritty Rock 'N' Roller," the Emperor Rosko sums him up, and he should know, he owns everything he recorded. "If he hadn't died he'd have been the Paul McCartney of his era. And it's proved by our contemporary artists using his material and having chart success with them."

Paul McCartney is another contemporary star who has been influenced by Holly.

"Buddy was one of the first singer-songwriters I ever noticed," he says. "His style was so simple you could easily copy it. Yet no one has ever come close to him."

"To me he is a special man I was just starting when he was popular and he brings back a whole era. Oh boy, he's terrific."

There is still a wealth of Holly's original material available and MCA have just issued four EP's of Holly's best known material, and re-promoted a recommended double album 'Legend'.

Those wanting to find out more about Holly should search out a copy of John J. Goldrosen's paperback 'Buddy Holly - His Life And Music', published last year by Charisma Books at 70p.

So, though Holly is dead, the legend lives on and it is unlikely that as far as this generation is concerned, that he will ever be forgotten.

Buddy Cask: 'outstanding'

amateurish. The group had about as much stage presence as a broomstick. They were static apart from Holly's vague chicken movement as he walked across stage."

At the time Holly's British hits were 'Oh Boy' and 'That'll Be The Day', while 'Peggy Sue' was making it in the States.

"I don't like Buddy Holly," admitted Graham Gouldman of 10cc. "I love him. He was a total original, the guitar sound,

Byron and myself made the Top 10 back home," he adds.

"But I'm not one of the big names in Jamaica because I work with a band and so it's difficult to develop a solo career at the same time.

"Also as part of the Dragonaires I'm travelling round the world for nine months of the year. Guys come and go from the Dragonaires but the name of the group has been going now for 22 years."

Now an album showcasing his talents as writer and producer, is being rushed out by his record company.

It's not the fashionable, political, Rastafarian type reggae, but the more commercial easily assimilated stuff in the tradition of Desmond Dekker. The album also contains reggae versions of pop hits like Bacharach and David's 'You'll Never Get To Heaven' and Stevie and Syreeta's 'Your Kiss Is Sweet'.

"A lot of the music in Jamaica is politically inclined these days but not much of it becomes hits. Bob Marley is one of the few who gets away with it."

"But I don't just sing about Jamaica. I am writing and performing for people all over the world. Anyone can relate to a song like 'Work All Day' because we all have to go out and work."

Barry sees the roots music of Jamaica split into three different types these days. There are the people who write political songs, those who do reggae versions of American or British songs and those, like himself, who write reggae songs without any message.

"I don't think it matters which type you enjoy - it's all getting across the music of Jamaica," he adds.

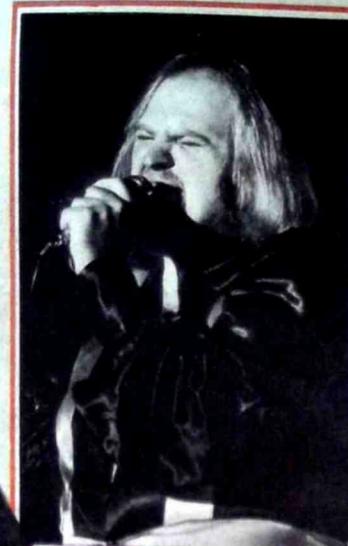
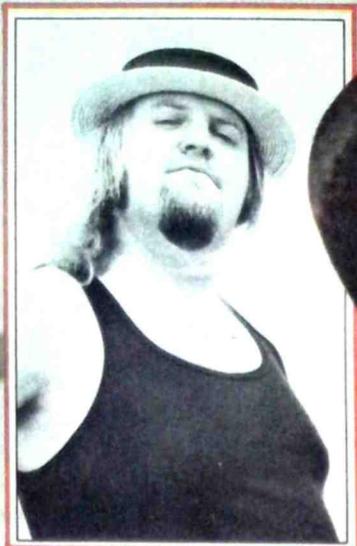
"I'm only glad at the moment that I'm having the hit."

Yeah and you can bet that's one carnival he never forgets.

DAVID HANCOCK

the message





Judge rules Olé!

JUDGE DREAD isn't what you'd describe as an obvious sex symbol. But this portly, debonair figure isn't deterred by a minor detail like that. His suggestive songs go down well with the lads and provoke coy giggles from the ladies.

However, they don't provoke much laughter at the BBC, where the stiff upper lip prevents anything more riotous than a polite smile.

Running true to form, they refused to play the Judge's new single, 'Y Viva Suspenders'. Now, we can only speculate on their reasons, seeing as they're not obliged to say why.

It can't be that people don't want to hear it. In spite of the Beeb, enough people bought the single to make it shoot straight into the charts at Number 30. Which brings us to the question of the Beeb as the Guardian Of The Public's Morals. Perhaps they think suspenders is a dirty word. May we point out that before suspenders, the alternative was garters, which can cause circulation disorders.

But the circulation of the Judge's record is fortunately unimpaired. His slap and tickle lyrics go down with the same gusto as blue jokes at the end of the pier in Summer shows. Although to be fair, the Judge's remarks are innuendo and what you make of them is your business.

The Judge thinks his music is very British. Although his records have been released in

by Rosalind Russell

The Judge attaches a lot of importance on getting out to meet his fans.

"I do things for nothing," he said. "I go to the record shops and speak to the dealers. No other artist in the country does that. You see that's what happens - artists start cutting themselves adrift as soon as they get a bit of money."

"If it didn't work out for me, I could go back to the dustcart tomorrow. Working class

few bob, but the only move he's made in life was from the Elephant and Castle, in South London - to Margate, Kent. He's unlikely to become a tax exile.

"I don't really earn a lot of money," said the Judge. "It costs thousands of pounds to make an album. But I'll pay the country what its due."

The Judge has a new album out in a few weeks, and regular RECORD MIRROR readers will be pleased to know that we get a mention on the album. He counts our fans as friends rather than pop stars.

"I don't mix with the others," said the Judge. "I don't go to their posing parties - I wouldn't get invited anyway. I prefer animals to people sometimes. They don't answer back."

Though some of the animals the Judge has worked with have tried. He once fed the crocodiles at a wildlife park.

"I used to push the meat through with a long broom handle," he recalled. "Until one day one of the sods bit the handle in half."

It's only one of many jobs the Judge has had.

"I've been a debt collector for Trojan records, a dustman and worked in a cricket bat factory. The only thing I ain't done is clean lavatories. I was a DJ for a while and then a



hero, that's it."

The Judge is working on an autobiography which he hopes will come out by the Spring. He's also got a few other plans

"I'm gonna blow the lid off things," he promises. "I've even got clean records out, under my other name of Justin St Clair and they haven't got any airplay. It can cost a thousand pounds to put a single out and when it doesn't get played, well . . . I'll get my own back. There will be no names mentioned, so if anyone wants to take things further, they'll have to own up."

"I've always remembered my friends - but I've never upset anyone. I don't want enemies."

The Judge is puzzled about the lack of airplay his clean records get, far less the doubtful ones.

"We don't want any help from the BBC," said the Judge. "That way you don't have anything to thank them for. But it's stupid not to play it. Since when has suspenders been a dirty work?"

The Judge tries hard with his Justin St Clair image too. His voice and style are different.

"After 10 hits I'm no longer a laughable figure in the business. People laughed at me when I made my first records for black people. But when I got the next hit, and the next last year I came eighth in top sellers - I beat Elton John. The highest chart position I've had is six.

All this success must mean a



wrestler. That was more silly than anything. I used to wear a mask and call myself the Executioner. I did booth wrestling, travelling around. But all the local gypsies used to want to beat hell out of me."

"Before that, I was a bouncer. It's like being a policeman - nobody likes you. But if you take those jobs, you take the risks. One night seven blokes attacked me with a meat cleaver."

"I decided to move out into the country and become a peace and love merchant. But more love than peace," he added.

"But now I've finally finished up a star," said the Judge confidently.



other countries, he's got no ambition to be a big globe trotter.

"Part of my success is that I'm me," said the Judge. "People will say 'Here, I saw Judge Dread in the chip shop the other night.' I holiday in places I like - Margate for instance - not Ibiza and resorts like that. I'm British."

"I've always thought it was

sad that bands should patronise British audiences and then p . . . off when they've made it. I could never understand Elvis Presley's success - he's never even come over to see his fans.

"I look after my own first" he said. I don't treat my records as bits of paper. If I had a Number One I'd be so happy I'd have to go to bed. I'd like to see what they'd do on Top of the Pops - have a three minute silence perhaps?"



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by James Hamilton

Disco Kid Goodbye NADJ

BEN CREE has resigned his leadership of the National Association of D.J.'s. His announcement cleared the air before disco manufacturers and DJ's met on Monday at London's Ski Club to decide on future trade organisations for the industry.

Divided into two meetings, the DJ's and manufacturers each agreed on plans to form their own separate associations.

The unanimous vote was for a new Disc Jockey Federation, DJF (UK), totally dissociated from the NADJ. Current members will be contacted by the committee of the new Federation, which is still in the discussion stage, but it will not be directly involved in the running of trade exhibitions.

This will be handled by the British Association of Discotheque Equipment Manufacturers, formed after a vote among the sixteen leading manufacturers who attended the meeting, chaired by Dave Purie of Optikinetics. Constituted to further the interests of and promote the British disco industry,

Manufacturers & DJ's go own ways

BADEM's first move is to form a steering committee to conduct a three months survey within the industry, so that the articles of association will have full industry approval. Membership details of BADEM will be available shortly but meanwhile enquiries will

be handled by Optikinetics, Project Electronics or FAI.

One of BADEM's first aims will be to mount a disco trade show next year.

But, stressed Dave Durie, "BADEM will be working closer with the DJF."



ELTON JOHN & KIKI DEE

James' Top Ten

Summer holidays over, it's back to the mobile gigs!

- 1 DON'T GO BREAKING MY HEART, Elton John/Kiki Dee (Rocket)
- 2 JEANS ON, David Dundas (Air)
- 3 I AM A CIDER DRINKER, Wurzels (EMI)
- 4 SHE'LL BE COMING ROUND THE MOUNTAIN, Yetties (Decca)
- 5 Y VIVA SUSPENDERS, Judge Dread (Cactus)
- 6 HERE WE GO AGAIN, Peoples Choice (Philly)
- 7 LET'S STICK TOGETHER, Bryan Ferry (Island)
- 8 THE PRICE OF LOVE, Everly Brothers (Warner Bros)
- 9 YOU'LL NEVER FIND, Lou Rawls (Philly LP)
- 10 IT ONLY TAKES A MINUTE, Tavares (Capitol LP)

BREAKERS

- 1 CHANSON D'AMOUR, Manhattan Transfer (Atlantic LP)
- 2 POLKA DOTS AND MOONBEAMS, John Denver (RCA LP)
- 3 HERE I GO AGAIN, Country Joe And The Fish (Vanguard)

DJ Hotline

RICK DEES 'Disco Duck' (RSO) is an instant smash for Ron Willie (Road Runner Music, Grimsby), Brian (Tiffans, Berruck), Les Spaine (Timespace, Liverpool), Arthur (Midnight Hour Roadshow, Exeter) Arthur's offering free admission to anyone who wants to check on the business of his Roadshow at the Labour Club, Hinton Hill, Exeter on Tues, Sept 13 / 14

WURZELS 'I Am A Cider Drinker' (EMI) goes straight to the top for powerful Pierre (Coppernains, St Ishmaels), Bobbles for Willy Cash (Intouchables Disco, Apsley) ... Doug Forbes (Clouds, Warwick) picks **PEOPLES CHOICE** 'Here We Go Again' (Philly), Dave Porter (Oscar, Liverpool) digs **DINAH WASHINGTON**

September in The Rain' Mercury), Disco Dave Singleton (Irlam) sings off with **PHIL HARMONIC** 2000 'Save Our Souls' (Phillips) ... Little John Nuttall (Boat House, Cleethorpes) flips for **Philharmonic** 2000 'Disconcerto' (Phillips), John Fuller (Mustard City Roadshow, Norwich) breaks **BROTHERS JOHNSON** 'Get The Funk Out Ma Face' (A&M), Ian Taylor (Cromwells, Norwich) sticks with **MICHEL POLNAREFF** 'Lipstick' (Atlantic) ...

JALN BAND 'Disco Music' (Magnet) already tops for John DeSade (Reverberation Discos, Maidstone) ... Barry Lee Martin (Hunting Lodge, Larkfield) is pulling the Canvey Island crowd for **MIROSLAV VITOUS** 'New York City' (Warner Bros LP), **LALO SCHIFRIN** 'Jaws' (US CT LP), etc ... Steve 'Bar - B - Q' Day (Chingford) is hot for **EDDIE & THE HOT RODS** 'Live At The Marquee' (Island EP), Terry Emm (Mr M Disco, Dunstable) revives **LORD ROCKINGHAM'S XI** 'Hoots Mon' (Decca), Pat Sullivan (Pot - Pourri Disco, Carshalton) gets 'em all singing to **TOM JONES** 'Deillah' (Decca) ... **JUDGE DREAD** 'Y Viva Suspenders' (Cactus) adds Dave MacRae (Primitive Disco, Seaham), among others ... Rod Schell (Flopps, Carlisle) charts **JOHNNY JONES** 'Purple Haze' (Cream), Mike Stewart (Midnight Sun Disco, Glasgow) tips **MISTA CHARGE** 'Show Me' (Target), Colin McLean (Shuffles), Glasgow) ... **RIMSHOTS** 'Super Disco' (All Platinum), Fred Stevenson (Strand, Glasgow) breaks both **RONNIE DYSON** 'The More You Do It' (CBS) and **MILLIE JACKSON** 'There You Are' (Spring).



TOM JONES

New Spins

SONS OF CHAMFLIN: 'Hold On' (Ariola America AA 104 via EMI). Great whomping blue-eyed funk, powered by the beat of the moment. An import fave of mine for some time.

MANHATTAN TRANSFER: 'Chanson D'Amour' (LP 'Coming Out', Atlantic K 50291). Art and Dotty Todd's dreamy romancer from '58 is the album's high point, an Moët must, but there are also more mundane disco dancers and a good Latin track.



JOHN DENVER

JOHN DENVER: 'Polka Dots And Moonbeams' (LP 'Spirit', RCA APL1-1694). Yeah - gulp! - but, honestly, this dead slow Nilsson-esque reading of the old schmaltzy smoocher is lovely Moët and worth singles release.

HOLLIES: 'Daddy Don't Mind' (Polydor 3058779). Uh-oh, now the Hollies go disco. Packing a powerful beat, they thud and thump along until a messy guitar break slightly spoils the flow.

PIR SQUARED: 'Ramaya' (UK 150). Unless the Galaxy label can push their Afric Simone original, it looks like Jo King will clean up again with his cover of this jungle-drumming Continental smash.

EVELYN THOMAS: 'Love's Not Just An Illusion' (20th Century BTC 1027). Attractive fast modern-style hustler, Northern-aimed but much wider in appeal, that's

beautifully souled by wailing Evelyn.

KIKI DEE: 'I've Got The Music In Me / How Glad I Am' (Rocket ROKN 515). Segued together on the fade outro / intro, these two old hits join the slow 'Loving & Free' and 'Amoureuse' on an EP selling at 70p.

SPENCER DAVIS GROUP: 'Gimme Some Lovin'' (Island WIP 4318). The '68 Homer Banks rip-off, coupled with a lengthened, remixed and overdubbed version of the original.

TROOPER: 'Don't Stop Now' (Epic EPC 4592). Obviously fans of Free and Bad Co, these noisy lads cop all the licks you know and love

CHARLIE RICH: 'Whirlwind' (Charly CS 1915). His Memphis-recorded debut from '60. It's a Presley-ish fast rocker long established with the boppers.

GRAHAM CENTRAL STATION: 'Entr'ow' (LP 'Mirror', Warner Bros K 56235). Cheerleader drumming makes a snappy but skippable intro to a mainly instrumental funk.

Roadshow Special

Kursaal Flyers Roundhouse

IT DIDN'T seem like two months since the Kursaals last played live. They've been under wraps in the studio with Wombles Mike Batt since late June, after changing labels to CBS. They've got one, yes folks, one new job.

But the pride of Southend's golden 440 yards, the East Coast's answer to Blackpool, didn't exhibit much in the way of new music.

The evening started with some excellent teenage aggression from Clash, playing their third gig. They scared the life out of anybody over twenty, musicians or not. Then Crazy Cavan and the Rhythm Rockers, masters of Seventies rock and roll. During the set the front of the Roundhouse was filled with happy boppers, some of them only 12-years-old. The reaction was spontaneous and overwhelming, with one encore that easily would have been two, or three

Kursaals cruise in



KURSAAL FLYERS

And finally the bill-toppers. Lead singer Paul Shuttleworth has become a bigger showman than ever. The stage was filled with props - cocktail bars and discarded suits. The songs were the old favourites like 'Two Left Feet', 'Pocket Money', and 'Speedway'. Perfect sound and no nerves at all, but instead of renewing a happy old acquaintance, it seemed a trifle mechanical. And that was hardly over-exposure.

'Cruisin' For Love' was warmly received and the new numbers didn't sound bad, but the reaction was a bit like the turnout. Comfortable - but not full. Warmish - not hot.

The Kursaals are embarking on a major tour soon, with a new album next month. The first two groups showed them they can't afford to be complacent. **JOHN SHEARLAW**

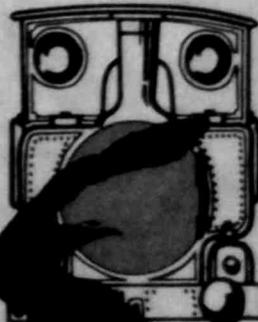
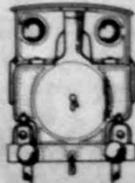
NEXT WEEK:
Eddie & the Hot Rods

Sutherland Brothers & Quiver

Brand new single

'When The Train Comes'

Taken from the chart album 'Reach For The Sky'

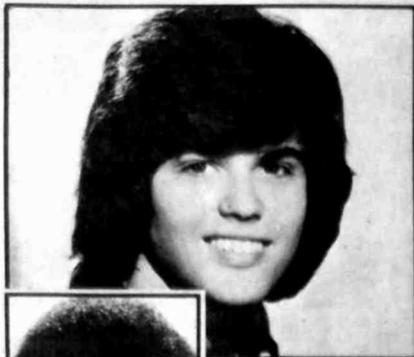


Albums Disco Donny Steams On

DONNY OSMOND: 'Disco Train' (Polydor 2391 226)

The kind of quality you'd expect from the junior 'Mr Showbiz' is well showcased on this danceable platter that lives up to its title. Included is Donny's last single 'C'Mon Marianne' as well as four tracks written by his Osmond Brothers. Forget those plastic looks and you'll find Donny does in fact have a good vocal range and because it's mostly disco stuff he manages to inject a lively urgency into the songs. Good slick stuff that keeps choogling along and will be an instant killer at all this year's teenage parties.

David Hancock



DONNY OSMOND: instant killer

They are more intimate, more suited to his voice. As for the belters, he'd do better leaving them alone.

Rosalind Russell

JUNE TABOR: 'Airs And Graces' (Topic 12TS298)

The traditional folk still gets a small slice of the



JOE SIMON: intimate

need it before they could persuade everyone to listen to listen to a whole set of their songs. They could do a Bellamy Brothers if they tried hard enough, but this album didn't get to me.

Rosalind Russell

JOE SIMON: 'Today' (Polydor Super 2391 216)

Nice try, but I think the choice of material let him down. 'Let's Spend The Night Together' was such an incredible effort from the Stones, it was probably a mistake for JS to try it. He doesn't seem to have the right kind of energy. On the other hand, he deals straight with the smoothie songs. He's made a nice job of 'What A Wonderful World' and 'I'll Take Care Of You'.

safes action in this country, and unless you happen to be Steeleye Span there seems little you can do to improve the situation. Perhaps June Tabor will benefit from the exposure of working with Maddy Prior in the Silly Sisters project? Certainly there are some beautiful songs here, presented unaccompanied or with a few embellishments. Particularly nice is the use of double tracking on 'Bonny May'.

David Brown

JOHNNY GUITAR WATSON: 'Ain't That A Bitch' (DJM DJF 20485)

Just when every other band you see have gone all scruffy and pretending to be punks along comes a smooth operator like Johnny to slap you back in line. The hit single 'I Need It' is a good enough trailer for this set, punchy brass, contagious lyrics and talking guitar. There's a lot going on here, some breathtaking music snappily projected by Mr Watson and band. The title track is a modern blues bitching about prices, unemployment etc, while 'Superman Lover' tells you what the man in the white suit and hat is bragging about. A bitch of an album, but slick with it.

David Brown



JOHNNY GUITAR WATSON: smooth operator

DECAMERON: 'Tomorrow's Pantomime' (Translantic TRA 325)

Having emerged from the folk world this group have found themselves in a no-mans land somewhere between folk and soft rock. The songs are both well written and presented, one of the better cuts being the light and happy



DECAMERON: rather gloomy

'Dancing' with an effective catch. Their view of America 'So This Is God's Country' and 'Peace With Honour' is ambitious, but the sentiment has been expressed elsewhere. It's all pretty serious and rather gloomy, and one number under their guise of the Magnificent Mercury Brothers would have come as light relief.

David Brown

RUBY STARR: 'Scene Stealer' (Capitol E - ST 11549)

Monroe, Gable, Valentino, King Kong... look out, this redhead rocker wants to get in on the picture. Her visit with Black Oak Arkansas (members of whom are included on this set) should have won her a few votes. If you saw her

soulful delivery of McCartney's 'Maybe I'm Amazed' or rock her way through 'Love On Ice', then you'll appreciate this collection. The 'Fistful Of Love' track is the Black Oak single which also appeared on their last LP, with Ruby soaring high behind Jim Dandy's growls. This lady is a Rock 'N' Roller all right, but she has style.

David Brown

THE HEPTONES: 'Cool Rasta' (Trojan TRLS 128)

Isn't your heavily political / religious Rasta album, with I and I mentioned in every line. The album has a more general appeal with lots of contrasts and textures. The Heptones display their flair for melodious reggae without being overly commercial. 'Cool Rasta' offers a finely balanced selection of material from soft, soulful reggae sounds to ethnic thump and grind JA rhythms. Highlight of 'Cool Rasta' is the delicious harmony workouts. Could be the Beachboys of reggae?

Jan Iles

THE CHOSEN FEW: 'In Miami' (Trojan TRLS 131)

This band have found a good mixture of commercial music and true to the roots stuff without having to compromise much either way. However, it could have been stronger. I liked their style, but if they'd been bolder they'd have been better. Their version of 'Drift Away' (a great song anyway) would have been improved by a dose of confidence. I wasn't keen on their reggae version of 'Danief for the same reason.

Rosalind Russell

ZAP POW: 'Revolution' (Trojan TRLS 130)

Zap Pow's latest platter offers a diverse pile of funk and reggae and they're good at both. Might confuse straight reggae or funk freaks, but if you like both types of music this is for you. When they funk (as on 'Funking Skunk') they sound remarkably like the Fatbacks and when they reggae they can be juxtaposed with any of the worthy Trenchtown bands. It's the best of both worlds.

Jan Iles

NEXT WEEK:
Tina Charles



JJ CALE: gentle floater

JJ'S SILKEN SHOWCASE

J J CALE: 'Troubadour' (Shelter ISA 5011)

JJ's nice easy style makes this into a gentle floater of an album showcasing his silken voice on 12 self-penned songs that are often understated to great effect. The musicianship is superb especially the occasional steel guitar parts which is as it should be

when you realise most of the outing was recorded in Nashville. He manages to tread lightly between the country and folk styles to come up with a lazy original sound that gets better with each hearing. If you haven't already investigated the gentleman it's well worth being the first kid on your block to own a copy.

David Hancock

Sherbat's
Howzat!
GREAT NEW SINGLE

EPC 4574

Round About

Who, When & Where

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

Thursday

BURY ST EDMUNDS, Corn Exchange, Johnny Wakella (40368), Fatback Band
 CROYDON, The Gun, Evil Weasel
 DUNDEE, Caird Hall (22399), Bay City Rollers
 EDINBURGH, Playhouse (031-556 7226), Billy Connolly / New Celeste
 EDINBURGH, Tiffany's (031-556 622) Cado Belle / Biff
 GREYMONTE, Market Hall, Cajun Moon
 LEICESTER, Bailey's (26462), Alvin Stardust
 LONDON, Hope & Anchor, Upper Street (01-359 4510), Kursaal Flyers
 LONDON, Lyceum, Wellington Street, The Strand (01-836 3715), Buddy Holly Memorial Night with Mike Berry & The Outlaws / Flying Saucers / Flight 56 / Wild Wax Show
 LONDON, Marquee, Wardour Street (01-437 6603), U-Boat
 LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), Max Merritt and the Meteors
 LONDON, Rock Garden, Charing Cross Road (01-734 6963), Buster
 PENZANCE, Garden (2475), Medicine Head
 PORTSMOUTH, HMS Nelson Club, Queen Street, Geno Washington and the Ram Jam Band
 REFCAR, Coatham Bowl (3236), Andy Fairweather Low
 RHYL, Distelard Show Bar, Beano
 SFOKE, Bailey's (23958), Oxbisa
 WATFORD, Bailey's 5,000 Volts

WATFORD, Bailey's (39848), 5,000 Volts
 WEST RUNTON, The Pavilion (203), Flying Saucers / Crazy Cavan 'N' the Rhythm Rockers

Saturday

BIRMINGHAM, Odeon (021-643 6101), Ritchie Blackmore's Rainbow
 BRISTOL, Colston Hall (291768), Fatback Band
 BRISTOL, Granary Club (28267), Welsh Back, Medicine Head
 BROMSGROVE, Eves, Krakatoa
 CAMBERLEY, Ragamuffins, The Square (24420), Jet Harris
 EDINBURGH, Playhouse (031-556 7226), Kiki Dee
 FOLKESTONE, Leas Cliffe Hotel (53193), AC/DC
 GLASGOW, Apollo (041-322 6055), Bay City Rollers
 LEICESTER, Bailey's (26462), Alvin Stardust
 LONDON, Queen Elizabeth Hall, South Bank (01-928 3191), Salena Jones
 LONDON, Speakeasy, Margaret Street (01-580 8810), Burlesque
 MATLOCK, Pavilion, Matlock Baths, Screaming Lord Sutch
 RYDE (Isle of Wight), Oasis Club, Edgar Broughton Band
 SOUTHEND, Kursaal (66276), Manfred Manns Earthband / Racing Cars
 WATFORD, Bailey's (39848), 5,000 Volts
 WEST RUNTON, Pavilion (203), Swinging Blue Jeans / Voice

LEEDS, Grand Theatre (40971), Billy Connolly / New Celeste
 LONDON, Golden Lion, Fulham Road (01-385 3942), Jet Harris
 LONDON, Hope & Anchor, Upper Street (01-359 4510), Shakin' Stevens & The Sunsets
 LONDON, Lord Nelson, Beano
 LONDON, Marquee, Wardour Street (01-437 6603), Foster Brothers / Panama Scandal
 LONDON, Queen Elizabeth Hall (01-928 3191), Pam Ayres
 MAESTEG, Four Sevens Club, Medicine Head
 MANCHESTER, Belle Vue (061-223 2927), Bay City Rollers
 READING, Top Rank (57262), Fatback Band
 SHEFFIELD, Top Rank Suite, (21927), Sassafras
 SOUTHAMPTON, Gaumont (22001), Ritchie Blackmore's Rainbow
 WATFORD, Bailey's (39848), 5,000 Volts

Monday

BIRMINGHAM, Odeon (021-643 6101), Bay City Rollers
 BOLTON ON DEARNE, Ings Lane Social Club, Beano
 COPFORD, Windmill, Jet Harris
 LONDON, Bush Theatre, Goldhawk Road (01-743 5050), John Dowie and the Big Girls Blouse
 LONDON, Dingwalls, Camden Lock (01-267 4967), Burlesque
 LONDON, Marquee, Wardour Street (01-437 6603), Moon
 LONDON, Rochester, Stoke, Newington High Street, Stranglers
 LONDON, Ronnie Scott's, 47-49 Street (01-439 9747), Surprise Sisters / Ronnie Scott Quartet
 LONDON, Spokeasy, Margaret Street (01-580 8810), Dogwatch
 NEWCASTLE, City Hall (20007), Ritchie Blackmore's Rainbow
 STOCKTON, Fiesta (553046), Georgie Fame
 SWINDON, Brunel Rooms (31384), Fatback Band
 WATFORD, Bailey's (39848), Jimmy James and the Vagabonds
 WOLVERHAMPTON, Civic Hall (21359), Billy Connolly / New Celeste

Radio Beacon kindles new fire

WOLVERHAMPTON'S Beacon Radio - Britain's youngest independent station - launches a new programme schedule in September. George Ferguson will host the 6-9 show in the morning, then Mark Williams takes over until noon. Chris Harper, formerly with Swansea Sound, joins Beacon for the 12-3 pm spot. Mike Baker, who did the station's early show, now moves to 3-6 pm. The KKJ non-stop

LISTEN FOR:

KEN HENSLEY of Uriah Heep picks his 'Top Twelve' on Radio One on Saturday at 1 pm. 'In Concert' at 6.30 pm has The Botby Band and Gay and Terry Woods as guests.

On Sunday at 3 pm the Radio One Roadshow will be at Brands Hatch motor racing circuit, with live performances from The Real Thing. Max Merritt talks to John MacCallman on Radio Clyde's 'Bear Me Talking' programme, Saturday at 10 pm. Coventry group Ken Harris and The Playboys are featured on BBC Radio Birmingham's 'Sounds Country' programme on Wednesday at 6.05 pm, while Five Hand Reel are spotlighted for 'Gentlefolk' on Sunday at 5 pm and Monday at 6 pm.

LOOK FOR:

'TOP OF THE POPS', Thursday at 7.10 pm is introduced by Jimmy Savile.

The Glen Campbell Music Show is screened on BBC-1 on Friday at 10.15 pm with guests Wayne Newton and Carl Jackson.

Friday's edition of 'Today', LWT at 6 pm, includes a chat with Keith Moon of The Who about his hotel-smashing habit.

pop show now gets a from 10 till one. Beacon is also extending its news and sports coverage.

New boost for old sounds

ROCK 'N' ROLL on radio is getting a boost.

There's the new Radio One series presented by the self-employed painter and part-time disc jockey Stuart Colman. 'It's Rock 'N' Roll', chaired by Stuart and Geoff Barker, will feature rock records and live recordings each Saturday afternoon from September 13 for 13 weeks.

London's Capitol Radio has 'American Dream' presented by Mike Allen and researched by Teddy Boys' disco The Wild Wax Show.

The programmes will often concentrate on one aspect of rock - such as 'teenage heroes', 'death records' etc.

The one drawback to this otherwise excellent programme is that it goes out at 1 am, so can only be recommended to late night ravers and insomniacs. But it's worth waiting up for - it even goes out in mono - a change from the proud boast 'stereo radio' - so that the surface noise of the original records is reduced.

Buddy Holly is featured in a four-hour special on Thames Valley Radio 216 on Friday from 8 pm. As well as playing Holly's music there will be interviews with his contemporaries.

Friday

ASHFORD, Ben Truman, Stanhope Square, Jet Harris
 BIRMINGHAM, Repertory Theatre (01-236 4455), Cajun Moon
 BLAXBURN, Cavendish (662662), Oxbisa
 CAMBERLEY, Ragamuffins, The Square, Geno Washington and the Ram Jam Band
 CARDIFF, Castle (387711), Queen
 Andy Fairweather Low / Frankie Miller's Fall House
 EDINBURGH, Odeon Z031-667 3805), Bay City Rollers
 EDINBURGH, Playhouse (031-556 7226), Billy Connolly / New Celeste
 LEICESTER, Roundabout (35355), Johnny Wakella
 LONDON, Shrubbery Hotel, Nashville Tones
 LEICESTER, Bailey's (26462), Alvin Stardust
 LONDON, Dingwalls, Camden Lock (01-267 4967), Muscles / Easy
 LONDON, Hope and Anchor, Upper Street (01-359 4510), Wild Thing
 LONDON, Marquee, Wardour Street (01-437 6603), Roogalator
 LONDON, Midnight Court, Lyceum (01-836 3715), Sassafras / Krakatoa Peaches
 LONDON, Sundown, Charing Cross Road (01-734 6963), Buster
 MANCHESTER, Belle Vue (061-223 2927), Fatback Band

Record Mirror's weekly guide to Concerts, TV, Radio and Films

Sunday

BRIGHTON, Top Rank Suite (23895), Crazy Cavan and the Rhythm Rockers
 COVENTRY, City Centre (51120), Krakatoa
 CROYDON, Fairfield Hall (01-688 9291), Manfred Manns Earth Band / Racing Cars
 CROYDON, Greyhound, Park Lane (01-686 0528) Kakamo
 DOUGLAS, Palace Lido (21285), Jimmy James and the Vagabonds
 EPPING, Blacksmiths Arms, Cajun Moon
 GUILDFORD, Civic Hall (67314), Andy Fairweather Low / Bondal Bros

Tuesday

BIRMINGHAM, Town Hall (021-236 2339), Ted Nugent / Lane Star
 BRIDGLINGTON, Queen's Hotel, High Street, Maida Carthy
 CARDIFF, Capitol (31316), Billy Connolly / New Celeste
 EDINBURGH, Playhouse (031-556 7226), Van Der Graaf Generator
 EDINBURGH, Usher Hall (031-229 7807), Manfred Mann's Earth Band / Racing Cars
 LEICESTER, Bailey's (26462), Oxbisa
 LONDON, Hope & Anchor, Upper Street (01-359 4510), Shakin' Stevens & The Sunsets
 LONDON, Marquee, Wardour Street (01-437 6603), Medicine Head
 LONDON, Nashville, North End Road (01-603 6071), Stranglers
 LONDON, Rock Garden Covent Garden (01-240 3961), Plummet Airlines
 NEWCASTLE, City Hall (20007), Ritchie Blackmore's Rainbow
 SHEFFIELD, City Hall (27074), Bay City Rollers / Bibbo Baggin's
 STOCKTON, Fiesta (553046), Georgie Fame
 STROKE, Bailey's (23958), Johnny Wakella
 WATFORD, Bailey's (39848), Jimmy James and the Vagabonds

States Secrets

Frankie eyes up Elton

FRANKIE VALLI gave Elton John the perfect gift on EJ's closing night at Madison Square Garden. Frankie secretly obtained Elton's eyeglass prescription, and had a pair made with hand painted scenes depicting the four seasons - winter, spring, summer and fall, of course - in each corner. And the message inscribed on the accompanying card? Surely you've guessed that by now? "My eyes adored you."

JONI MITCHELL and Tom Jones have both made expensive real estate purchases in Los Angeles. Mitchell purchased a three-story, 89-unit apartment building previously owned by playwright Neil Simon. The going price: 1.16 million dollars. Tom Jones bought Dean Martin's estate in Bal Air, for just under the 1.2 million dollar asking price.

Peter Turk, who is now a teacher and is known to his students as Mr. Thorakelox (his real name).

★ ★ ★

CHER AND Dustin Hoffman are being mentioned as the stars in a movie to be based on Barry Mann's current single, 'The Princess and the Punk'. Mann, author of rock classics like 'You've Lost That Lovin' Feelin'' and 'On Broadway', just signed with Arista Records, owned by Columbia Pictures. The idea of adapting his song into a screenplay was no doubt inspired by the movie 'Ode to Billy Joe'.

★ ★ ★

THE MONKEES were almost complete at a recent Disneyland concert appearance. Joining Dolenz, Jones, Boyce and Hart on stage in Tomorrowland was ex-Monkee

Sherbet's
Howzat!
 GREAT NEW SINGLE
 EPC 4574

by Robin Katz

Soul Mirror

Feed back

Real revival

COULD YOU tell me the title of the Real Thing's record which was released during October 1975. What label was it on and is it still available?

Julie Brown, Norwich.

●It could have been one of two records on Pye. Either 'Watch Out Carolina' (TN4552) or 'Stone Cold Love Affair' (7N2548). Both are still available.

Shelley plans

HAS PETER Shelley any plans to do any concerts or release any singles?

Shelley fan, Wokingham, Berks.

●Peter is recording at the moment.

Suzi 'Can' and did

COULD YOU please tell me if Suzi Quatro released any singles before 'Can The Can'?

Danny Streetford, Liverpool.

●Yes she did. One called 'Rolling Stone' on Rak Records.

Convention

COULD YOU please tell me if Silver Convention have a fan club?

Dave Harbour, Chesterfield.

●Not at the moment. However, you can write to the group, c/o Magnet Records, 22 York St, London W1.

Heavy line

PLEASE COULD you tell me the line-up of the Heavy Metal Kids? Also, how many albums have they released?

Dee Maraland, Enfield, Middx.

●The Kids are: Gary Holton (vocals), Ronnie Thomas (bass), John Sinclair (keyboards), Barry Paul (guitar), Keith Bayce (drums). They have released two singles: 'Nothing But A Houseparty' on Atlantic and 'She's No Angel' on Rak. The three albums are: 'Heavy Metal Kids' and 'Anvil Chorus' on Atlantic and a new LP on Rak which is due out around now called 'From Heaven To Hell (And Back Again)'.

Duplicate

A WHILE ago I bought the Andy Fairweather Low album, 'Beginning From An End'. On the LP there is a track called 'Looking For The Red Label'. I recently bought the budget album, 'Andy Fairweather Low'. Again there is a track called 'Looking For The Red Label', but it is an entirely different song. The opening line of the song on the budget LP is 'Haven't I tried' which was the flip side of the 'Natural Sinner' single. So what is the mysterious track called?

Maureen Allan, Edinburgh.

●You're right. On 'Andy Fairweather Low', the track listed as 'Looking For The Red Label' is in fact 'Haven't I tried'. New copies of the LP are being altered.

Pride

COULD YOU tell me if Pride, who were recently on 'New Faces', have released any singles? Also, what is the lead singer's name and is he married?

A Pride fan, Dorset.

●As yet the band have not released any material although EMI do have an option on the group. The lead singer is Les Bisher and he is not married.

RONNIE DYSON has an affection for songs with long titles. His first hit, from the show 'Salvation' was 'If You Let Me Make Love To You (Then Why Can't I Touch You)'.

He's known in Britain for 'When You Get Right Down To It' and now he's destined to sail into the charts with (take a breath) 'The More You Do It (The More I Like It Done To Me)'.

Ronnie is a 26-year-old New Yorker who is not as wordy as his song titles. If his names sounds

'It doesn't matter who's out there'

familiar it's because he was, along with Melba Moore, original star of the Broadway cast of 'Hair'. Dyson debuted the song 'Aquarius', not only on the stage, but on the RCA album that was a best seller around the world.

Says Ronnie of 'Aquarius' dawning on stage: "The hardest part about doing 'Hair', was the nude scene. I didn't think I was ready for that. But I'll say one thing for it, the cast was pretty close 'cos we all had the same situation to deal with. Melba was a great friend."

Dyson didn't start doo-wopping as a child nor was the church his early stomping ground.

"I didn't get interested in singing until I was in high school," confessed the late starter. "I joined a group called the Melodiers and that's how it all began."

After 'Hair', Ronnie signed with Buddy Allen who also manages The Detroit Spinners and Sister Sledge. He began a successful nightclub career, doing songs from



RONNIE DYSON: not ready for nudity

Dyson gets down to it

Hair, a fine interpretation of Sandi Shaw's 'Girl Don't Come' and MOR hits of the time.

"I'm concentrating on a recording career," said Dyson. "I'm doing tours with groups like the Spinners and trying to expose my music to a younger crowd. I do a Spinner's medley, Van McCoy's 'Lean On Me', George Benson's 'This Masquerade' and some Barry White stuff."

"I've been lucky because Chuck Jackson

and Marvin Yancy, who did the new single have given me some tremendous material."

Dyson last visited Britain in 1972 as the opening act for The Supremes and Four Tops. He has vivid memories of the unexpectedly riotous crowds in Leeds, Manchester and London.

"It was a strange kind of madness," he said. "The audiences just made you wish you could keep up your energy all night."

Dyson will also be doing some shows with Box Scaggs. "There's still the cliché that pure R&B singers should not go for a broad base or they're selling out. I don't believe it. If you can convey the same sound and excitement to an audience, it doesn't matter who's out there."

"The more music I do the more I like it. Maybe next time I'll keep the title short. Think I'll fit into the British charts that way."

Trivia Time Great Gladys

THIS WEEK Motown Records releases one of its truly outstanding compilation albums - 'Super Hits' by Gladys Knight and the Pips.

Of course Buddah Records also have a marvellous Gladys Greatest Hits. 12 clever trivia buffs are going to walk away with both albums. What I want this time is a Gladys Knight and the Pips tongue-twister. A one-liner that can mention hit songs, flop songs, group members or any other information relating to the group. The competition entries will be judged by Bob Fisher and the rest of the staff at Motown's office in London. Carry on, soul poets...

Send your entries to Robin Katz / Gladys Tongue Twister / Spotlight House / 1 Benwell Road / London N7 7AX.

RESULTS:

Where the action is

IT'S TAKEN weeks of counting your entries, but at last, here are the winners. Six assorted albums from CBS to G Wall of Wolverhampton. Second prize of four goodies to Susan Harrison of Burnley, Lancashire, and third prize of two albums to Melvin Palmer of Kent.

Spot the soul stars

THE PICTURE - as many of you correctly guessed - was of Melba Moore and her producer Van McCoy at the sessions for 'This Is It'. One reader thought it was Mac and Katie Kissoon and another reckoned on Candy Station with Billy Ocean, though I'm still trying to figure out what they have in common.

Walking away with six soul spinners from Capitol is G M Rampersad of Thornton, Surrey. Melba: 'Hey Van, is this really it?' Van: 'Yep, it's gonna be a peach of an album, Melba'.

Second prize of four albums to Robert Black of Welwyn Garden City who identified the twosome and cleverly captioned Melba: 'You're the real McCoy, Van.' Van: 'Tall me Moore, Melba'.

Third prize of three Tavares albums to Mike Gardner of Merseyside who cracked me up for the week with this one: Melba: 'What made you want to work with little old me, Van?' Van: 'Because you're better looking than any of the Stylitics, Melba'.

Readers who may possess any equally captionable candid pix are welcome to send them to me as possible competitions. Mark the back carefully with your own name and address as well as who the soul star is. Enclose a self-addressed stamped envelope, so I can return those I don't use.



PUSSYCAT: Number One in four countries

Catnappin!

by David Hancock

IF YOU own a copy of 'Mississippi' by Jonathan King, then you are one of the lucky ones. It is now unobtainable in any of the record stores up and down the country...

Jonathan, head of UK records, and a hitmaker with a string of smashes to his credit, has taken the fairly unprecedented step of withdrawing 'Mississippi' from sale. This has given the original version of the song by Pussycat a clear pathway to the charts.

The subsequent result is the introduction of a new group of hitmakers, Pussycat, a four-man, three-girl outfit, who have already taken their version of the song to the Number One position in four countries.

It has also charted in 11 others, which isn't bad for a debut single.

The group was formed by Dutch lead singer Tony Wille and her two sisters who had been working for years as a vocal trio before they met up with the rest of the group.

"Marianne, Betty and myself sang together in Holland for many years without a great deal of success," said Tony.

Then my future husband Lou joined. The three other boys came later and Pussycat was formed in 1974. It was a case of two unsuccessful bands joining to make one successful one," she explains.

Their hit song was written by the girls' guitar teacher six years ago and when Pussycat took it to the top of the Dutch charts recently, the success spurred them to turn fully professional.

"That wasn't our original intention," continues Tony, "because we didn't know if we were good enough. Our record company chose the name 'Pussycat' for us."

Their version of 'Mississippi' has been available in Britain since April but has only just taken off. They acknowledge it was the Jonathan King version that brought their song to light.

Now their second single 'Georgie' is already Number One in Holland. Anyone for a cover version of that?

Disco World

ELVIS PRESLEY

GAIRLOCH, LONG STREET
GREAT ELLINGHAM
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Essex expects

HAVE YOU noticed how sometimes you can never achieve respect? Take that David Essex for instance. There he was appearing at the street punks' Albert Hall (we're talking about the Roundhouse), and doing it for his record label CBS.

Did he get respect even from his record company? You're joking! He had a new image, new band, new stage show, but certain elements of the crowd

(it wasn't an audience) chattered, drank beer and generally behaved like a schoolkids' matinee.

Mind you his new longer hairstyle was absolutely divine. And those Kurtaal Flyers were superb, but, of course, their wit went over the heads of some of the representatives who were looking the other way and blowing silly whistles.



DAVID ESSEX: respect?

Teaching the world to moan

And talking of blowing it, what's all this wh songwriter Roger Greenaway who embodied the words, 'I'd like to teach the world to sing' on most people's brains?

World indeed! Roger is so removed from the idea of a global village that he's making loud noises about the "crushing burden of taxation" in Britain.

And even more he's a part of the National Campaign for Freedom of Information, which is an idea to make the Government disclose more of what's going on, and not shroud everything in secrecy.

A goodly idea indeed, but so naive especially after all those CIA disclosures.

Roger didn't write the Doobie Brothers' 'Taking It To The Streets' and it shows these days, my darling, patriotism is not enough as nurse Edith Cavell would have said.

Bronze bananas

And so on to that giant gorilla that came on stage with Osibisa at Reading and threw bananas at the crowd.

Who was it? Who indeed. The answer is Lilian Bron head of Bronze Records - for whom the famed West African group record.

Word is she auditioned for the 'Queen Kong' film and was turned down. Well you can't win 'em all - and from what I hear Osibisa lost as well.



LORD SUTCH: before the haircut

Sutch is life

It's been a losers' week, mind you. Screaming Lord Sutch (such a charming lad), lost three stones, cut his hair and went on stage at Stourbridge, Worcestershire.

The crowd went wild, mes enfans. So wild they started throwing beer cans at the Lord because they refused to believe he was the 35-year-old star.

It's terrible isn't it when people only recognise you for your image and not your talent.

Finders keepers

But when they recognise you for your packaging and not your talent then it becomes even more crazy.

Mike Oldfield (remember him?) has released a four-album set called 'Boxed' which includes re-mixed versions of 'Tubular Bells', 'Hergest Ridge', 'Omnia Dawn' plus an album 'Collaborations' of which half is unissued material.

Selling at £7.99 it's quite a snip. This

week one of my colleagues was sent the box to review. Yes dears, the box! No albums - nothing. Anyway the box is quite nice with six sides and all that sort of thing. But if you're thinking of buying it, have a look inside and see if there's a record. And some people in the business just can't be trusted.

Whisky a gone-gone

Especially when it's your bottle of Scotch. Big Jim Dandy and that gorgeous old red-haired



RUBY STARR



friend of mine, the Miss Ruby Starr (her name's Connie actually), snank a whole bottle of the Scotch liquid during a 10 minute interview.

At our reckoning that's a swallow every other question. Yulp! what did you say?

And while there are a few gulps around start staring open-mouthed at this one.

I understand that Cuckoo Jack Nicholson has got his eyes on the very fabulous Jerry Hall (a Texas-born model who still claims to be 19). Anyway Jerry, as you probably know, is expected to marry Bryan Ferry before the year's out.

Well Jack, it would appear, is not having much success wooing Jerry away from the suave Bryan. That could be due to Anjelica Huston (daughter of the film director) who earlier this year rejected two marriage proposals from Nicholson and then promptly went off with Jack's former friend Ryan O'Neal.

Ooh the things we girls talk about!

And now for the bit you've all been reading towards. I just happened to have heard this week that Ian Hunter applied to join Uriah Heep as their lead singer and was turned down flat. Now isn't that absolutely outrageous!

Finally isn't it strange that such an astute businessman as that classy Mr Jonathan King should actually take one of his records off the shelves in favour of a competitor?

Not true to form at all. There's probably a lot more behind it than meets the eye but that's really hardened gossip and much too dangerous to tell - anyway we haven't even mentioned Lord Lucan this week.

J. Edward Oliver

"Rocket Around the Clock"

AT LAST! RECORD MIRROR IS PROUD TO BRING YOU THE NEAREST, MOST EXCITING, MOST DYNAMIC ACTION HEARD EVER TO APPEAR IN COMICS! WELL, THAT IS, IF YOU DON'T COUNT SCOTTY! IT'S THE ANSWER TO THE CURRENT INQUIRY OF BORING AMERICAN TV HEROES. IT'S THE ANSWER TO PEOPLE WHO THINK THAT BRITAIN IS FINISHED AS A LEADING WORLD POWER. ADDING, IT'S THE ANSWER TO THE QUESTION, 'WHAT'S YELLOW RUNNING, AND COSTS A VERY GREAT DEAL OF MONEY?' YES, IT'S...
THE SIX MILLION DOLLAR GUSTARD

OUR SAGA OPENS SOMEWHERE NEXT TO 11 DOWNING STREET, WHERE A TOP SECRET MEETING IS IN PROGRESS...
UNFORTUNATELY, SINCE THE MEETING IS TOP SECRET, WE'RE NOT PERMITTED TO REVEAL WHAT IT IS ABOUT, AND SO, INSTEAD, LET US LOOK IN AT A BOTTOM-SECRET SCIENTIFIC RESEARCH ESTABLISHMENT SOMEWHERE IN ACTON, W.3...
AM, WHO CAN FORGET THAT BOMBING ERA WHEN THE AIRBASES WERE FILLED WITH THOSE ALL-TIME CLASSICS...
"LEADER OF THE PACK" - "THE WANDERER" - "AT THE HOP" - "GOOD VIBRATIONS" - "BACK IN THE U.S.S.R."...
LAST TUESDAY, GOSH! IT? BUT I, DOCTOR ROTCOO (SPELLS DOCTOR ROTCOO), HAVE DEVISED A SCHEME TO RETURN BRITAIN TO HER FORMER GREATNESS!

I SEE THE SOUND IS STILL FALLING IN THE BACKGROUND, BUT WHAT HAS BRITAIN DONE TO THE LORDS DURING THE LAST DECADE?
WHAT'S HAPPENING TO THIS COUNTRY OF OURS?
WELL, THERE'S THE BAY CITY BILLIARDS...
NO, I MEAN SOMETHING WE CAN BE PROUD OF...
SOMEONE'S ORDER!

SHELL, IN THE OLYMPIA...
WELL, WE'VE GOT TOAKER BRIDGE...
WELL, WE'VE GOT TOAKER BRIDGE...
THE AUSTRALIAN BEAT A DOD INTO SPACE - THE AMERICANS SENT A CAMERA TO MARS - BUT SHE SHALL SO SOMETHING THAT HUSBAND ELSE HAS EVEN THOUGHT OF...
BRITAIN SHALL PUT THE FIRST GUSTARD ON THE MOON!!

AM, WHO MISS THE GOOD OLD DAYS? ANH, I CAN REMEMBER WHEN POP FESTIVALS WERE WELL-ORGANIZED - WHEN THEY WERE MADE MORE THAN ONE ALBUM EVERY THREE YEARS - WHEN SOME POP STARS ACTUALLY USED TO LIVE IN THIS COUNTRY - WHEN NODDOD HAD EVEN HEARD OF THIS KID - WHEN EXTENDED PLAY RECORDS WERE KNOWN AS "MAXI-SINGLES" -
-- AND EVEN BEFORE THAT, WHEN MAXI-SINGLES WERE KNOWN AS "EXTENDED PLAY RECORDS" --

I HAVE INVENTED THE WORLD'S FIRST MOTOR-LESS ROCKET!
ALL I HAVE TO DO IS WORK OUT THE STRENGTH OF THE FORCE OF GRAVITY, THEN I MERELY BUILD A ROCKET SHIP THAT IS HEAVIER THAN THAT STRENGTH. SINCE GRAVITY WILL NOT BE STRONG ENOUGH TO HOLD DOWN SUCH A WEIGHT, THE ROCKET WILL BE FLUNG OFF THE LAUNCH BY SIMPLE CENTRIFUGAL FORCE!
HMM - NOT BUSH BY ANY CHANCE ARE YOU?

BUT NOW FOR MY MASTER BRIDGE...
THE AUSTRALIAN BEAT A DOD INTO SPACE - THE AMERICANS SENT A CAMERA TO MARS - BUT SHE SHALL SO SOMETHING THAT HUSBAND ELSE HAS EVEN THOUGHT OF...
BRITAIN SHALL PUT THE FIRST GUSTARD ON THE MOON!!

WELL, WE'VE GOT TOAKER BRIDGE...
WELL, WE'VE GOT TOAKER BRIDGE...
THE AUSTRALIAN BEAT A DOD INTO SPACE - THE AMERICANS SENT A CAMERA TO MARS - BUT SHE SHALL SO SOMETHING THAT HUSBAND ELSE HAS EVEN THOUGHT OF...
BRITAIN SHALL PUT THE FIRST GUSTARD ON THE MOON!!

FRESCO-LE-RAYE
HELLO, WHAT'S THIS? IT LOOKS LIKE A NOTE...
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!

GOOD GRIEF! IT SAYS, 'I LOVE YOU, FRESCO!!'
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!

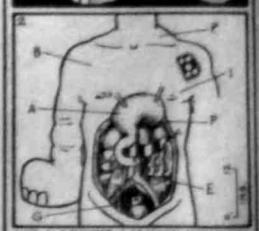
I HOPE IT'S NOT FROM DES O'CONNOR...
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!
SOMEBODY LOVES ME!

IMPORTANT MESSAGE FROM J. EDWARD OLIVER
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garbage

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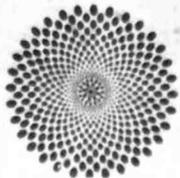
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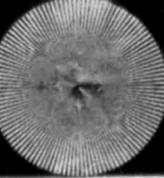
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