

**Captain Paul Nicholas
the star of the ship**

THIN LIZZY
colour poster

Record Mirror

CHICAGO

Won't leave
us just yet

**DAVID
ESSEX
BAND**

Come meet
the boys

**LEO
SAYER**

Dancing the
night away

**WINGS &
FRAMPTON**

Live
reports

**SALLY
JAMES**

Saturday's
girl goes
Supersonic

**DISCO
SPECIAL**





DAVID ESSEX TAVARES

Record Mirror

British Top 50 Singles

1	1	MISSISSIPPI, Pussycat	Sonet
2	2	WHEN FOREVER HAS GONE, Demis Roussos	Phillips
3	4	IF YOU LEAVE ME NOW, Chicago	CBS
4	8	HOWZAT, Sherbet	Epic
5	5	HURT, Manhattans	CBS
6	9	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
7	7	SUMMER OF MY LIFE, Simon May	Pye
8	6	DANCING QUEEN, Abba	Epic
9	15	DANCING WITH THE CAPTAIN, Paul Nicholas	RSO
10	3	SAILING, Rod Stewart	Riva
11	11	I'LL MEET YOU AT MIDNIGHT, Smokey	Rak
12	13	GIRL OF MY BEST FRIEND, Elvis Presley	RCA
13	10	DISCO DUCK, Rick Dees & His Cast of Idiots	RSO
14	14	THE BEST DISCO IN TOWN, Ritchie Family	Polydor
15	20	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
16	19	RUBBERBAND MAN, Detroit Spinners	Atlantic
17	22	COULDN'T GET IT RIGHT, Climax Blues Band	BTM
18	23	JAWS, Lalo Schiffrin	CTI
19	11	CAN'T GET BY WITHOUT YOU, Real Thing	Pye
20	26	LOVE AND AFFECTION, Joan Armatrading	A&M
21	17	DANCE LITTLE LADY DANCE, Tina Charles	CBS
22	25	DISCO MUSIC, JALN Band	Magnet
23	29	QUEEN OF MY SOUL, Average White Band	Atlantic
24	21	I AM A CIDER DRINKER, Wurzels	EMI
25	34	COMING HOME, David Essex	CBS
26	16	I ONLY WANNA BE WITH YOU, Bay City Rollers	Bell
27	44	BEAUTIFUL NOISE, Neil Diamond	CBS
28	40	WITHOUT YOU, Nileson	RCA
29	28	I'D REALLY LOVE TO SEE YOU, England Dan/John Ford Coley	Atlantic
30	-	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Chrysalis
31	24	ARIA, Acker Bilk	Pye
32	18	LOVING AND FREE/AMOUREUSE, Kiki Dee	Rocket
33	31	UPTOWN UPTEMPO WOMAN, Randy Edelman	20th Century
34	35	TEARS OF A CLOWN, Smokey Robinson & The Miracles	Tamla Motown
35	27	BLINDED BY THE LIGHT, Manfred Mann Earthband	Bronze
36	-	SUBSTITUTE, Who	Polydor
37	41	REMEMBER YESTERDAY, John Miles	Decca
38	32	SOUL DRACULA, Hot Blood	Creole
39	37	FAIRY TALE, Dana	GTO
40	30	I WANT MORE, Can	Virgin
41	46	I'M STILL WAITING, Diana Ross	Motown
42	49	YOU'RE MY BEST FRIEND, Don Williams	ARC
43	50	ROCK 'N' ME, Steve Miller Band	Mercury
44	42	SHE'S GONE, Daryl Hall/John Oates	Atlantic
45	38	FUNNY HOW TIME SLIPS AWAY, Dorothy Moore	Contempo
46	-	IF NOT YOU, Dr. Hook	Capitol
47	-	I CAN'T LIVE A DREAM, Osmonds	Polydor
48	-	LOWDOWN, Boz Scaggs	CBS
49	-	LOST IN FRANCE, Bonnie Tyler	RCA
50	-	SPINNING ROCK BOOGIE, Hank C. Bumette	Sonet

US Top 50 Singles

1	1	IF YOU LEAVE ME NOW, Chicago	Columbia
2	2	DISCO DUCK, Rick Dees & His Cast of Idiots	Polydor
3	10	ROCK 'N' ME, Steve Miller Band	Capitol
4	15	THE WRECK OF THE EDMUND FITZGERALD, Gordon Lightfoot	Reprise
5	3	A FIFTH OF BEETHOVEN, Walter Murphy	Private Stock
6	9	LOVE SO RIGHT, Bee Gees	Polydor
7	8	SHE'S GONE, Hall & Oates	Atlantic
8	6	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
9	18	MUSKRAT LOVE, Captain & Tennille	A&M
10	13	MAGIC MAN, Heart	Mushroom
11	11	THAT'LL BE THE DAY, Linda Ronstadt	Asylum
12	12	I ONLY WANT TO BE WITH YOU, Bay City Rollers	Arista
13	7	SHAKE YOUR BOOTY, KC & The Sunshine Band	TK
14	16	(DON'T FEAR) THE REAPER, Blue Oyster Cult	Columbia
15	17	BETH, Kiss	Casablanca
16	19	NADA'S THEME, Barry De Vorzon & Perry Botkin Jr	A&M
17	23	JUST TO BE CLOSE TO YOU, Commodores	Motown
18	20	FERNANDO, Abba	Atlantic
19	21	MORE THAN A FEELING, Boston	Epic
20	22	YOU ARE THE WOMAN, Firefall	Atlantic
21	27	THE RUBBERBAND MAN, Spinners	Atlantic
22	35	TONIGHT'S THE NIGHT, Rod Stewart	Warner Bros
23	25	THE BEST DISCO IN TOWN, Ritchie Family	Marlin
24	26	DO YOU FEEL, Peter Frampton	A&M
25	4	LOWDOWN, Boz Scaggs	Columbia
26	5	STILL THE ONE, Orleans	Asylum
27	28	A LITTLE BIT MORE, Dr. Hook	Capitol
28	31	A DOSE OF ROCK AND ROLL, Ringo Starr	Atlantic
29	30	THIS ONE'S FOR YOU, Barry Manilow	Arista
30	32	YOU ARE MY STARSHIP, Norman Connors	Buddah
31	29	DID YOU BOOGIE, Flash Cadillac	Private Stock
32	14	DEVIL WOMAN, Cliff Richard	Rocket
33	24	I'D REALLY LOVE TO SEE YOU, England Dan & John Ford Coley	Atlantic
34	45	I NEVER CRY, Alicia Cooper	Warner Bros
35	39	YOU DON'T HAVE TO BE A STAR, Marilyn McCoo & Billy Davis Jr	ABC
36	41	NICE 'N' NASTY, Salsoul Orchestra	Salsoul
37	48	NIGHTS ARE FOREVER WITHOUT YOU, England Dan & John Ford Coley	Atlantic
38	42	ANYTHING YOU WANT, John Valenti	Arista America
39	33	GETAWAY, Earth, Wind & Fire	Columbia
40	47	GIVE IT UP, Tyrone Davis	Columbia
41	46	LOVE BALLAD, LTD	A&M
42	-	STAND TALL, Burton Cummings	Portrait
43	44	IT'S A LONG WAY THERE, Little River Band	Harvest
44	-	LOVE ME, Yvonne Elliman	RSO
45	34	GET THE FUNK OUT MA FACE, Brothers Johnson	A&M
46	37	WITH YOUR LOVE, Jefferson Starship	Grunt
47	50	IT'S ONLY LOVE, ZZ Top	London
48	-	YOU MAKE ME FEEL LIKE DANCING, Leo Sayer	Warner Bros
49	-	MR MELODY, Natalie Cole	Capitol
50	-	HELLO OLD FRIEND, Eric Clapton	RSO

UK Soul Top 20

1	2	DON'T TAKE AWAY THE MUSIC	Tavares
2	1	PLAY THAT FUNKY MUSIC	Wild Cherry
3	7	HURT	Manhattans
4	3	GET OFFA THAT THING	James Brown
5	8	JAWS	Lalo Schiffrin
6	4	BEST DISCO IN TOWN	Ritchie Family
7	5	FUNNY HOW TIME SLIPS AWAY	Dorothy Moore
8	9	RUBBERBAND MAN	Detroit Spinners
9	12	HARD WORK	John Handy
10	6	GET THE FUNK OUT MA FACE	Brothers Johnson
11	-	CATHEDRALS	D C La Rue
12	11	YOU + ME - LOVE	Undisputed Truth
13	-	LOVE AND AFFECTION	Joan Armatrading
14	-	KILL THAT ROACH	Miami
15	-	CAN'T GET BY WITHOUT YOU	Real Thing
16	15	DISCO MUSIC - I LIKE IT	JALN Band
17	10	MESSAGE	O'Jays
18	13	GET AWAY	Earth, Wind and Fire
19	-	I'LL PLAY THE FOOL	Dr Buzzard's Savannah Band
20	17	QUEEN OF MY SOUL	Average White Band

UK Disco Top 20

1	1	DISCO DUCK, Rick Dees & His Cast of Idiots	RSO
2	3	DON'T TAKE AWAY THE MUSIC, Tavares	Capitol
3	2	BEST DISCO IN TOWN, Ritchie Family	Polydor
4	9	RUBBERBAND MAN, Detroit Spinners	Atlantic
5	6	PLAY THAT FUNKY MUSIC, Wild Cherry	Epic
6	18	IF YOU LEAVE ME NOW, Chicago	CBS
7	8	JAWS, Lalo Schiffrin	CTI
8	11	DANCING WITH THE CAPTAIN, Paul Nicholas	RSO
9	7	DANCING QUEEN, Abba	Epic
10	5	DANCE LITTLE LADY DANCE, Tina Charles	CBS
11	-	HOWZAT, Sherbet	Epic
12	13	COULDN'T GET IT RIGHT, Climax Blues Band	BTM
13	16	QUEEN OF MY SOUL, Average White Band	Atlantic
14	10	GET UP OFFA THAT THING, James Brown	Polydor
15	20	ISN'T SHE LOVELY, Stevie Wonder	Motown
16	-	DISCO MUSIC, JALN Band	Magnet
17	-	LOWDOWN, Boz Scaggs	CBS
18	-	CAN'T GET BY WITHOUT YOU, Real Thing	Pye
19	17	TEARS OF A CLOWN, Smokey Robinson & The Miracles	Tamla Motown
20	12	MISSISSIPPI, Pussycat	Sonet

Star Choice



DEMIS ROUSSOS

- | | | |
|----|----------------------------------|---------------------|
| 1 | LIVE AND LET DIE, | Wings |
| 2 | FIRE AND RAIN, | James Taylor |
| 3 | SITTING ON THE DOCK OF THE BAY, | Otis Redding |
| 4 | I LIKE IT LIKE THAT, | Loggins and Messina |
| 5 | KILLING ME SOFTLY WITH HIS SONG, | Roberta Flack |
| 6 | NOWHERE MAN, | The Beatles |
| 7 | IF YOU GO AWAY, | Dusty Springfield |
| 8 | JOY INSIDE OF MY TEARS, | Stevie Wonder |
| 9 | KNOCKIN' ON HEAVEN'S DOOR, | Bob Dylan |
| 10 | HEY JUDE, | Wilson Pickett |

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

Yesteryear Charts

5 YEARS AGO

- | | | | |
|------------------|----|------------------------------|----------------------|
| October 30, 1971 | 1 | MAGGIE MAY | Rod Stewart |
| | 2 | WITCH - QUEEN OF NEW ORLEANS | Redbone |
| | 3 | TWEEDLEDIE, TWEEDLEDUM | Middle Of The Road |
| | 4 | SIMPLE GAME | The Four Tops |
| | 5 | SULTANA | Titanic |
| | 6 | FOR ALL WE KNOW | Shirley Bassey |
| | 7 | FREEDOM COME, FREEDOM GO | The Fortunes |
| | 8 | YOU'VE GOT A FRIEND | James Taylor |
| | 9 | KEEP ON DANCING | The Bay City Rollers |
| | 10 | TIRED OF BEING ALONE | Al Green |

10 YEARS AGO

- | | | | |
|------------------|----|--------------------------------|--------------------------------------|
| October 29, 1966 | 1 | REACH OUT I'LL BE THERE | The Four Tops |
| | 2 | I CAN'T CONTROL MYSELF | The Troggs |
| | 3 | DISTANT DRUMS | Jim Reeves |
| | 4 | STOP STOP STOP | The Hollies |
| | 5 | WINCHESTER CATHEDRAL | New Vaudeville Band |
| | 6 | BEND IT | Dave Dee, Dozy, Beaky, Mich and Tich |
| | 7 | GUANTANAMERA | The Sandpipers |
| | 8 | I'M A BOY | The Who |
| | 9 | NO MILK TODAY | Herman's Hermits |
| | 10 | HAVE YOU SEEN YOUR MOTHER BABY | The Rolling Stones |

15 YEARS AGO

- | | | | |
|------------------|----|----------------------------|----------------|
| October 28, 1961 | 1 | WALKING BACK TO HAPPINESS | Helen Shapiro |
| | 2 | WHEN THE GIRL IN YOUR ARMS | Cliff Richard |
| | 3 | WILD WIND | John Leyton |
| | 4 | MICHAEL ROW THE BOAT | The Highwaymen |
| | 5 | SUCU SUCU | Laurie Johnson |
| | 6 | YOU'LL ANSWER TO ME | Cleo Laine |
| | 7 | BLESS YOU | Tony Orlando |
| | 8 | HIT THE ROAD JACK | Ray Charles |
| | 9 | MEXICALI ROSE | Karl Denver |
| | 10 | JEALOUSY | Billy Fury |

Star Breakers

- | | | |
|----|---|----------------|
| 1 | UNDER THE MOON OF LOVE, Showaddywaddy | Bell |
| 2 | LOVE IS A PRIMA DONNA, Steve Harley & Cockney Rebel | EMI |
| 3 | HOLD TIGHT, Liverpool Express | Warner Bros |
| 4 | MESSAGE IN OUR MUSIC, O'Jays | Philadelphia |
| 5 | STOP ME IF YOU'VE HEARD IT ALL BEFORE, Billy Ocean | GTO |
| 6 | ONE LOVE IN A LIFE TIME, Diana Ross | Motown |
| 7 | ROXETTE, Dr Feelgood | United Artists |
| 8 | CATHEDRALS, D L Lame | Pye |
| 9 | SO SAD THE SONG, Gladys Knight & The Pips | Buddah |
| 10 | STONEY GROUND, Gary & Dolls | Magnet |

British Top 50 Albums

1	4	SOUL MOTION, Various	K-Tel
2	3	SONGS IN THE KEY OF LIFE, Stevie Wonder	Motown
3	1	GREATEST HITS, Abba	Epic
4	6	BEST OF THE STYLISTICS VOL 2	H&L
5	2	THE STORY OF THE WHO	Polydor
6	23	HIS 20 GREATEST, Gene Pitney	Arcade
7	7	A NIGHT ON THE TOWN, Rod Stewart	Riva
8	9	COUNTRY COMFORT, Various	K-Tel
9	13	20 GOLDEN GREATS, The Beach Boys	Capitol
10	5	STUPIDITY, Dr Feelgood	United Artists
11	10	ATLANTIC CROSSING, Rod Stewart	Warner Bros
12	19	L. Steve Hillage	Virgin
13	12	JOAN ARMATRADING	A&M
14	-	22 GOLDEN GUITAR GREATS, Bert Weedon	Warwick
15	14	FOREVER AND EVER, Demis Roussos	Phillips
16	11	GREATEST HITS 2, Diana Ross	Tamla Motown
17	8	HARD RAIN, Bob Dylan	CBS
18	17	DEDICATION, Bay City Rollers	Bell
19	30	OCTOBERON, Barclay James Harvest	Polydor
20	29	BEAUTIFUL NOISE, Neil Diamond	CBS
21	16	FRAMPTON COMES ALIVE, Peter Frampton	A&M
22	18	ALBEDO 0.39, Vangelis	RCA
23	25	DEREK & CLIVE LIVE, Peter Cooke & Dudley Moore	Island
24	31	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
25	46	GOLD ON SILVER, Beverley-Phillips Orchestra	Warwick
26	15	LAUGHTER & TEARS, Neil Sedaka	Polydor
27	26	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
28	24	WINGS AT THE SPEED OF SOUND, Wings	Parlophone
29	27	THE ROARING SILENCE, Manfred Mann's Earthband	Bronze
30	20	SPIRIT, John Denver	RCA
31	-	LONG MISTY DAYS, Robin Trower	Chrysalis
32	-	CALLING CARD, Rory Gallagher	Chrysalis
33	33	HAPPY TO BE, Demis Roussos	Phillips
34	28	GREAT ITALIAN LOVE SONGS, Various	K-Tel
35	21	ARMCHAIR MELODIES, Various	K-Tel
36	35	THE BEST OF GLADYS KNIGHT & THE PIPS	Buddah
37	36	A LITTLE BIT MORE, Dr Hook	Capitol
38	32	THE FRONT LINE, Various	Virgin
39	38	MODERN MUSIC, Be Bop Deluxe	Harvest
40	44	SKY HIGH, Tavares	Capitol
41	-	FREE FOR ALL, Ted Nugent	Epic
42	-	OUT ON THE STREET, David Essex	CBS
43	43	LIVE IN LONDON, John Denver	RCA
44	40	LONG MAY YOU RUN, The Stills Young Band	Reprise
45	39	TUBULAR BELLS, Mike Oldfield	Virgin
46	45	THE ONE FOR ME, Acker Bilk	Pye
47	34	BREAKAWAY, Gallagher & Lyle	A&M
48	49	COMBINE HARVESTER, The Wurzels	One-Up
49	-	JAILBREAK, Thin Lizzy	Vertigo

US Disco Top 20

1	DOWN TO LOVE TOWN, Originals	Motown
2	MY SWEET SUMMER SUITE, Love Unlimited Orchestra	20th Century
3	NICE & NAASTY, Salsoul Orchestra	Salsoul
4	CHECERZ LA FEMME, Dr Buzzard's Original Savannah Band	RCA
5	MIDNIGHT LOVE AFFAIR, Carol Douglas	Midland International
6	MAKES YOU BLIND, Glitter Band	Arista
7	YOU + ME - LOVE, Undisputed Truth	Whitfield
8	FOUR SEASONS OF LOVE, Donna Summer	Oasis
9	I DON'T WANNA LOSE YOUR LOVE, Emotions	Columbia
10	CALYPSO BREAKDOWN, Ralph MacDonald	Merlin
11	CAR WASH, Rose Royce	MCA
12	DAYLIGHT, Vicki Sue Robinson	RCA
13	FULL TIME THING, Whirlwind	Roulette
14	GOIN' UP IN SMOKE, Eddie Kendricks	Tamla
15	NIGHT PEOPLE, Fantastic Four	Westbound
16	ISN'T SHE LOVELY, Stevie Wonder	Tamla
17	LET'S GET IT TOGETHER/FAIT LA CHAT, Coco	AVI
18	RUBBERBAND MAN, Spinners	Atlantic
19	YOU SHOULD BE DANCING, Bee Gees	RSO
20	DAZZ, Brick	Bang



NEIL DIAMOND JOAN ARMATRADING

US Top 50 Albums

1	1	SONGS IN THE KEY OF LIFE, Stevie Wonder	Tamla
2	4	SPIRIT, Earth, Wind and Fire	Columbia
3	3	FLY LIKE AN EAGLE, Steve Miller Band	Capitol
4	2	FRAMPTON COMES ALIVE, Peter Frampton	A&M
5	6	HASTEN DOWN THE WIND, Linda Ronstadt	Asylum
6	7	FLEETWOOD MAC	Reprise
7	10	DREAMBOAT ANNIE, Heart	Mushroom
8	9	CHICAGO X	Columbia
9	5	SILK DEGREES, Boz Scaggs	Columbia
10	12	CHILDREN OF THE WORLD, Bee Gees	RSO
11	11	SPTIFIRE, Jeffers on the Road	Grunt
12	13	ONE MORE FOR THE ROAD, Lynyrd Skynyrd	MCA
13	18	BOSTON	Epic
14	14	BIGGER THAN BOTH OF US, Daryl Hall & John Oates	RCA
15	16	A FIFTH OF BEETHOVEN, Walter Murphy Band	Private Stock
16	8	WILD CHERRY	Epic
17	19	HARD RAIN, Bob Dylan	Columbia
18	21	NO REASON TO CRY, Eric Clapton	RSO
19	20	NIGHTS ARE FOREVER, England Dan & John Ford Coley	Big Tree
20	22	PART 3, KC & The Sunshine Band	TK
21	25	MESSAGE IN OUR MUSIC, O'Jays	Philadelphia International
22	24	HOT ON THE TRACKS, Commodores	Motown
23	26	BICENTENNIAL NIGGER, Richard Pryor	Warner Bros
24	17	GREATEST HITS, War	United Artists
25	28	SUMERTIME DREAM, Gordon Lightfoot	Reprise
26	27	DR BUZZARD'S ORIGINAL SAVANNAH BAND	RCA
27	29	LONG MISTY DAYS, Robin Trower	Chrysalis
28	32	DEDICATION, Bay City Rollers	Arista
29			

Record Mirror

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Juicy Juicy

MY HEART pounded under my giant parrot sweat shirt when I heard that Britt and Rod haven't spoken to one another for three weeks.

No, they haven't had a row darlings. Britt has been filming in Africa and Rod has been phoning her, but masons swept the lines away. Rod is frantic with worry and stays in every night watching 'Crossroads', although a friend reports that she did see him in a Knightsbridge jean shop (the King's Road is so trendy these days) ruffling his hair and striking poses by the door. The heartbreak will be over when dear Britt arrives back in November.

Rod appears to be suffering from a bit of premature middle age spread. I distinctly saw some bulges around the waistline of his costume during his TV special.

I must report that Cozy Powell has been getting up to more mischief in Germany. He swung

down three balconies carrying a fire extinguisher and sprayed it through the open window of a roadle's room. The poor lad was drenched.

Elton John held a party in elegant Saville Row to promote his new album. Eric Carmen and Queen were there. Lynsey de Paul split champagne all down her trousers and indulged in a spot of nose picking with Bernie Taupin. Sarah Forbes kept looking with glazed eyes at Elton's manager John Reid. Do I hear wedding bells? In between nibbling peanuts Elton and Kiki were each given gold records for 'Don't Go Breaking My Heart' but a specially imported blue parrot refused to say 'Blue Moves' to order. Elton never looked happier as he chatted to everyone including my week-kneed self. Of course there were blue cocktails, tasting rather like ink.

Peter Frampton flew into Britain in the Starship, a converted 707 used by such greats as Zeppelin and Elton John. Pressmen and photographers stole the show at

Singalonga Heep with a Les Humphries Singer

IAN HUNTER? ... No! ... Gary Holton? ... No! ... Roger Glover? ... No!

For months we sat poised reflecting over who that beat group Uriah Heep (you know the 'High 'N' Might' bunch), would choose for that coveted position of lead singer. Names were mentioned, denied and forgotten all in one breath and people were beginning to lose interest until (wait for it folks) this week's surprise announcement (okay lads, fanfare of trumpets ...) the new singer with Uriah Heep will be John Lawton.

"Who?" I hear you ask. John Lawton, that's who. THE John Lawton.

What do you mean you've never heard of him? He was in that Lucifer's Friend group wasn't he? What? You've never heard of them either, let me scratch me brain and come up with a group you may have remembered him by.

Ah, what about the Les Humphries Singers, the Europap MOR lot, Eurovision song contest type ditties which make marvellous gifts for maiden aunts? Yes, dears, John was in that group, and if you don't believe me take a look for yourself. In the nice snapshot we have of the group a few years back, he's the one arrowed in the silly cap that was all the rage in those days; but don't try and hide your face John, we know it's really you under that peak.

Mind you, he was in Roger Glover's 'Butterfly Ball' do last year too, but then so was Twiggy and look what happened to her.

Anyway perhaps we can look forward to some pleasant singalong numbers from his new group. Uriah Heep for Eurovision song contest? Well, you never know do you?

● See news story, page 4



JOHN LAWTON: (above) with regulation hairy chest and pendants round his neck. (Left) John arrowed, with those nice boys and girls of the Les Humphries Singers



his press conference. They just wouldn't sit down and asked scintillating questions like 'Have you a message for your Japanese fans?' Frampton and Paul McCartney met up at Wembley and ruffled one another's hair.

Mick Jagger has been baring his soul, saying that he's never known true love. The rotter says he married Bianca "For something to do. I think you should be a

gentleman with women", he says. How can you be a gentleman and say such nasty things. Ho hum, Mick is still going on about how badly he's taxed. He'll have to cut down on the expensive T-shirts soon.

Keith Moon says he's going to invite all the Beatles along to his wedding. Could they be providing the music?

Patti Smith must have taken those jibes by the Runaways very serious-

ly, she actually wears a bra these days. What ever happened to the days of letting it all hang out?

Eamonn Andrews had a lot on his mind last week when he was busy interviewing Wings at their Wembley bash. The poor lad had left a saucepan of Irish stew on the boil at his Chiswick flat and returned at a fair rate of knots to find a burnt pan of stew, a flat full of smoke and the neighbours on the verge

of calling the brigade.

Wings played the dirty on Brian Brolly, managing director of McCartney Productions at their backstage gig after the last show (full of the usual liggers of course). It was Brian's birthday so they presented him with a cake made of shaving cream and when he bent to blow out the candles pushed him face first into it. McCartney and friends were later spotted at London's Speakeasy.

Colourful capers — what swell parties they had



Paul McCartney's manager, Brian Brolly, ... but Paul drinks up and says blow the expense ...



... and Elton and Kiki just turn blue ... while Bernie Taupin and Lynsey de Paul make their noses red. ...

AL GREEN

as you've never heard him before!

"KEEP ME CRYING"

a stunning new single

'A definite hit that will split open the charts in no time' Cash Box

'The team of Al Green and Willie Mitchell just gets better and better ...' Record World

LONDON

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DECCA



DAVID ESSEX TO PLAY STRATFORD

DAVID ESSEX is to be the first ever pop/rock act to appear at the Royal Shakespeare Theatre, Stratford-on-Avon on November 12.

Other dates added to his current tour are Ipswich Gaumont on November 19 and the State Theatre, Grays, Essex, on the 20th.

Mainstage shows have now been added at Bristol on October 28, Newcastle November 3, Coventry 12, Birmingham 13, and Chatham November 17.

Heep name new singer

AFTER WEEKS of secrecy while contract problems were sorted out, Uriah Heep have announced their new vocalists John Lawton.

John, a Northerner, appeared in Roger Glover's 'Butterfly Ball' project last year, and has done session work for John Miles and Geordie member Vic Malcolm, while working for German band Lucifer's Friend.

After sacking singer David Byron, Heep searched for a replacement and several big names were rumoured as potentials.

Mud's drummer Dave

Mount, recommended John to band leader Ken Hensley.

"There were better known names up for the job but once we heard John's incredible voice and worked with him, it was obvious he was the best man for us," says Ken. "His range and delivery are superb and I honestly believe he will become one of the most respected rock vocalists in the world."

A new Uriah Heep single is nearing completion, and their first UK dates with the new line up should be announced for the New Year.

+ See Juicy Lucy page 3.



AUSTRALIAN GROUP Sherbet have won most of the awards in their country's 'King Of Pop Awards'.

They won the Top Group Award for the third year in succession, member Daryl Braithwaite won the 'King Of Pop' award for the second year running. Their LP and single 'Howzat' gained the album of the year and single of the year titles, plus the best produced album of the year and record of the year.

The only titles they didn't walk off with, and not surprisingly, were 'Best New Talent' and 'Queen Of Pop'.

They received their awards in London, presented by Cliff Richard.

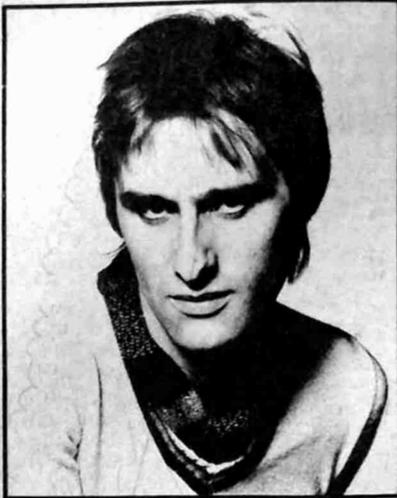
Harley tour in December

STEVE HARLEY and Cockney Rebel have announced a British tour for December.

They open at Liverpool Empire on December 2, and continue at Manchester Palace on the third, then Cardiff Capitol 4, London Hammersmith Odeon 6, Birmingham Odeon 8, Glasgow Apollo 10, Edinburgh Playhouse 11 and Newcastle City Hall 12.

Tickets will be £2.50, £2 and £1.50, and available now.

Joining the band as a permanent member will be guitarist Jon Partridge, formerly with David Essex, and who toured with Harley last year. He replaces Jim Cregan, who joins Rod Stewart's backing band. Their new album 'Love's A Prima Donna' is released this week.



STEVE HARLEY: tour starts in Liverpool

Stewart's golden tickets

ROD STEWART'S Christmas Eve concert is to be broadcast live on BBC2 TV's 'Old Grey Whistle Test' and Radio One.

Full details of tickets and booking for the tour have now been finalised.

The tickets will be printed on gold leaf in an attempt to stop forgeries.

Tickets for the Manchester, Glasgow, Newcastle and Leicester dates will be on sale from November 3, and on personal application only.

At Southampton they prefer postal applications, but will accept personal applications, while the Birmingham booking office accepts postal applications only. Both are available on November 3.

Dundee and Cardiff's tickets are on sale from November 7 on personal application. At Dundee

the concert is at the Caird Hall, but the booking office is at the Whitehall Theatre. Details for Dublin are still to be confirmed.

At London Olympia they are accepting postal applications now, though tickets will not be despatched before at least November 15. Cheques should be made payable to 'Rod Stewart Olympia Concert', and a stamped, addressed envelope should be enclosed, plus alternative price seats and a second choice of night, should tickets not be available for your first choice.

There will be a 30 foot closed circuit TV screen provided at Olympia, and £8,000 is being spent on curtains and drapes for the show.

Liverpool Express have been announced as support act for Rod Stewart's tour.

They have an album 'Tracks' issued on November 9, and a new single 'Every Man Must Have A Dream' on November 12.

Hook return

DR HOOK and the Medicine Show return to Britain for a 20 date tour in April, no dates confirmed as yet.

FERRY ILL - TOUR POSTPONED

BRYAN FERRY has been taken ill with glandular fever and his doctor has ordered him to take a complete rest. As a result, his British tour has been postponed until January 1977. Ticket holders can either get a refund or a transfer to one of the January dates.

Bryan's new solo album will still be released in December.

No Elvis

LATEST RUMOURS that Elvis Presley was to visit Britain for London appearances were strongly denied by his record company and promoters this week.

An RCA spokesman said: "We have no knowledge whatsoever about an Elvis tour. The advance preparations for such a visit would be so great that we would have needed a lot of time to prepare for such a tour."

ELO single

A NEW single by ELO is released on Friday 'Livin' Thing', a Jeff Lynne song / production, from their 'A New World Record' LP issued on November 19. The album has already shipped gold in America, where they tour in January. A British spring tour is planned.

Stylistics tour

A LENGTHY tour by The Stylistics is planned for March / April. They plan to appear at

Noddy ties the knot

NODDY HOLDER of Slade has been secretly married since mid - summer, it was revealed last week.

His wife of four months is dress designer, Leandra Russell, 23. The couple had known each other for about three years.

Slade are primarily based in the United States now. They've just completed a new album of numbers written by Noddy and Jim Jimmy Lea.

Noddy even kept his marriage a secret from the rest of the group until after the ceremony.

Manchester on March 13, two London dates, one at the Palladium and one at the Royal Albert Hall, and a week at Batley Variety Club.

Double date

A DOUBLE bill featuring The Manhattan 5 and Harold Melvin and the Blue Notes has been fixed from January 29 to February 8, to include eight dates with one at London Hammersmith Odeon.

NEWS IN BRIEF

THE WHO have been awarded a gold disc for their 'The Story of The Who' double album for sales of over £250,000 worth.

Johnny Bristol's forthcoming LP titled 'Bristol's Creme'

Richie Blackmore's Rainbow recorded new live LP on recent German tour.

Easy Street single 'Illogical Love' released off new LP as single on November 5.

Twiggy has been recording with US band Clover for next album. London concert appearance scheduled for later this year.

EMI launching new Note label LPs at £2.75.

The Jess Rodden Band have a new single 'US Dream' released next month.

Ralph McTell's 'Right Side Up' LP released on October 29.

New Santana line up announced for Wembley: Carlos Santana guitar, Tom Coster keyboards, Jose Chepito Areas timbales, Pablo Telea bass, Raul Rikelo congas, bongos, and Graham Lear drums.

Frank Zappa's new album 'Zoot Allures' issued November 5, tracks include 'Filthy Habits', 'Wonderful Wine', 'Black Napkins' and 'The Torture Never Stops'.

Atlantic release a live double LP of New York punk rock bands 'Live At CBGBs' on November 12.

see **SUNSHINE** on **'THE ARROWS'** (on Granada) November 2nd

hear **their latest single** **'BYE BYE MAMMA'** EMI 2533



NEWSDESK... David Brown... 01-607 6411



5000 Volts — single, album and dates

5000 VOLTS release their first LP in November, a new single this week, and plan their concert debut for December.

The single 'Light The Flame Of Love' is their follow up to their hit 'Dr Kiss Kiss', and was written especially for their lead singer Lynda Kelly.

It's about a girl's declaration of love for her husband whose baby she is expecting - Lynda is expecting her first baby at Christmas - weeks after their London concert debut.

"There'll certainly be no problem as far as singing the song with feeling is concerned," she says.

Joan returns for British tour

JOAN ARMATRADING returns to this country for a major tour in December. Currently touring in the United States with Steven Stills, Joan will be



backed over here by Dave Mattacks (drums), Pat Donaldson (bass) and Jerry Donohue (guitar).

A major London venue has yet to be arranged, but so far the following dates have been confirmed: Edinburgh Usher Hall December 6, Glasgow Apollo 8, Manchester Palace 10, Birmingham Odeon 11, Nottingham Albert Hall 14, Croydon Fairfield Hall 16, Brighton Dome 17, Southampton Gaumont 18.

Full dates: Brunel University, November 12, Sunderland Polytechnic 13, Manchester UMIST 20, Leeds Polytechnic 21, Middlesbrough Town Hall 23, Sheffield University 26, Strathclyde University 27, Caley Cinema Edinburgh 28, Aberdeen Music Hall 29, Motherwell Civic Hall 30, Oxford Polytechnic December 2, Dunstable Civic Hall 3, Loughborough University 4, Brangwyn Hall, Swansea 6, Lanchester Polytechnic, Coventry 8, Belfast Polytechnic 10, Queen's University Belfast 11, New University of Ulster 12, Dublin Stadium 14.

TOURS...TOURS...TOURS

MUD: The band has announced a complete change for its projected November tour.

Their itinerary now begins at Leicester Baileys, November 8-12, and other dates confirmed so far are: Wrexham Rhos Palace Theatre 13, Coventry Theatre 14, Stoke Baileys 15, Derby Baileys 16, Stockport Davenport Theatre 22, Bournemouth Winter Gardens 24, Bridlington Spa Hall 26, Birmingham University 27, Norwich Theatre Royal 28 and Guildford Civic Hall 30.

A new single, Bill Withers' 'Lean On Me' is issued on November 12.

REAL THING: Have postponed their November 1 date at Glasgow Tiddians, as they will be recording TV shows in Amsterdam and Brussels that day. The date will be changed to the New Year.

CHI-LITES: Their Bournemouth gig has now been changed to November 14. Sheer Elegance support them on some tour dates.

SURPRISE SISTERS: Birmingham Abigail's / Barbarellas November 6, Aberdeen University 19, London Hammersmith Odeon (with Johnny 'Guitar' Watson), 20, and North London Poly December 14.

J.A.L.N. BAND: RAF Coltishall Norwich October 28, Tracey's Ipswich 29,

Chelsea Village Bournemouth 30, 1000 Club Oxford Street 31, The Windmill, Cockford, November 1, Crocker's Norwich 4, Barbarellas Birmingham 5, Monico Club Canvey Island 6, Top Rank Suite Swansea 7, Victory Club HMS Nelson, Portsmouth 11, London College of Printing 12, Hexagon Suite Frome Somerset 13, TBA Scotland 18, Macduff Town Hall 19, Eilon Town Hall 20, Samantha's Dundee 21, Quasimways Chester 22, Freewheeler Kettering 24, La Cligue Folkestone 25, New Theatre Huddersfield 26, Roundabout, Gloucester 27, Tudor House, Bearsted, Kent, December 2, Spotlight Club, RAF Brize Norton.

MAN: Salford University November 12, Sheffield University 13, Bristol Colston Hall 15, Cleethorpes Winter Gardens 16, Norwich University of East Anglia 17, Cardiff Top Rank 19, Birmingham Town Hall 23, Glasgow Apollo 24, Hanley Victoria Hall 26, Swansea Top Rank 29, Cheltenham Town Hall December 2, Cambridge Corn Exchange 3, Southend Kursaal Ballroom 4, Croydon Fairfield Hall 5, St Albans Civic 6, Colchester Essex University 7, London Roundhouse 10-12, Leicester De Montfort Hall 14 and Harrogate Town Hall 15.

DRIFTERS: Burnley Tiffanys November 2, Chesterfield Aquarius Club 3-4, Glasgow Apollo 5, Spennymore Top Hat Club 6, Wakefield Theatre Club 7-13, Middlesbrough Madison Club 16, Farnworth Blightys Club 17-20, Luton Gaersers Palace 21-27, Charnock Richard Park Hall Club 29, Liverpool Grafton Rooms 30, Eastbourne Kings Country Club December 1, West Runtun Pavilion 4.

Support band will be Will Youatt's Alkatraz, and a special US band to be announced for the Roundhouse dates.

An EP is released by UA of a live version of 'Bananas' recorded at the Roundhouse in '73.

STEVE HILLAGE: Exeter University November 12, Leicester University 13, Guildford Civic Hall 14, Derby Kings 18, Glasgow Strathclyde University 20, Bristol Colston Hall 22, Portsmouth Locarno 25, Cambridge Corn Exchange 26, Southend Kursaal 27, Belfast Queens University December 3, Dublin Stadium 4, Dunstable Queensway 9, Hanley Victoria Hall 10, Wolverhampton Civic Hall 12, London Hammersmith Odeon 16, Blackburn King Georges Hall 17, Brighton Dome 20.

ELTON JOHNS: Latest single release is to be 'Sorry Seems To Be The Hardest Word', coupled with 'Shoulder Holster.'

The Ritchie Family



The Ritchie Family
Their new album "Arabian Nights" including the hit single 'The Best Disco In Town' plus 'Baby I'm On Fire', 'Romantic Love', and an 'Arabian Nights' Medley.

- Also available The Ritchie Family - Brazil



Lalo Schifrin



If you like Lalo Schifrin's hit single 'Jaws' and want more then take a listen to his album "BLACK WIDOW"



James Brown



James Brown 'The Minister of New New Super Heavy Funk'

Get the new album "Get Up Offa That Thing" containing the hit single of the same title plus 'Release The Pressure', 'You Took My Heart', 'I Refuse To Lose', 'Can't Take It With You Home Again' and 'This Feeling'.

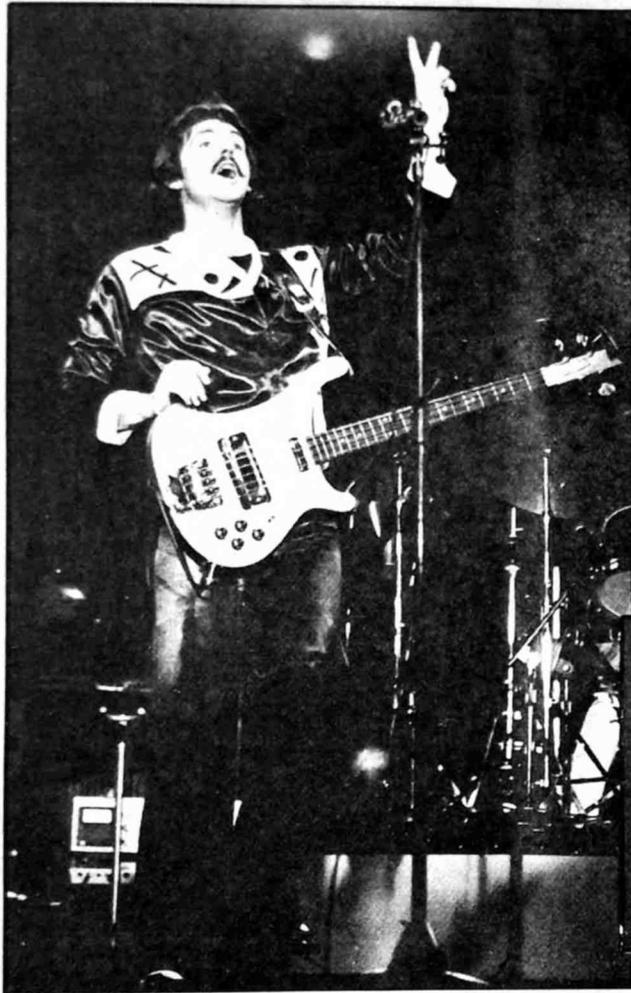


On Polydor & CTI

Last week the Empire Pool played cavernous host to around 48,000 fans. Well . . .

WHAT A WEMBLEY!

Paul woos 'em...



"RIGHT" SAYS Paul McCartney, strumming the opening bars of 'Blackbird'. "Let's have some bird noises."

And from every corner of the hall comes a chorus of demented chirps and warbles.

That's the way a Wings concert tends to affect you. It's a happy, cosy affair where you can make yourself at home among all your favourite songs. And if you feel like joining in and singing along, nobody minds.

The Empire Pool itself is far from cosy - a great, cold barn of a place where it's difficult to imagine a star getting close to his audience.

Unless the star happens to be Paul McCartney!

In that magic moment when he sat alone in the spotlight and sang 'Yesterday', it was easy to forget that there were

7,999 people around you equally entranced by it all.

It's 10 years since it was written, but 'Yesterday' hasn't lost any of its charm. And neither has its writer!

He's just grown a moustache, which makes him look a little less boyish but otherwise, he's the same cheeky charmer.

Prooar

He treats the audience jocularly. "Are there any Americans here tonight?" he asks, grinning at the answering yell.

Then he pauses for effect. "And are there any . . . English?"

Prooar!

The rest of the band seem relaxed. The last time I saw them was on their British tour, over a year ago and since then, they've played nearly 70 shows all over the world -

it's changed them quite a bit.

Even Linda finally seems at home. I even saw two young boys standing on their seats, shouting for her! Can she actually be gaining her own fan following?

She's improving as a performer, too. Although her keyboard playing didn't really add much to the group's sound, she sang well, especially when harmonising with Paul on 'Bluebird' - another acoustic ditty.

But the acoustic section was only a pleasant little break. For the rest of the evening, it was all down to good old rock 'n' roll.

They kicked off with a selection of their established songs - 'Venus And Mars', 'Jet!' and 'Call Me Back Again'. But it wasn't until about half an hour in, when they played 'Lady Madonna', that the audience really began to stir.

"Here's one for the over 14's," said Paul. "You can clap your hands."

And that's just what happened. It got such an enthusiastic response that the group did a football-style instant replay at the end.

There was more nostalgia with 'Long And Winding Road', containing a beautiful solo from the four-piece backing brass section.

Then as if to prove he's still writing good songs, Paul led them into 'Live And Let Die'. It literally exploded from the stage, with smoke bombs, strobe lights, laser beams - you name 'em, they had 'em!

But it was the second part of the show that really gave the group a

chance to stretch out. They did one hit after another. Denny Laine's showcase, 'Go Now', where he took over Paul's place at the piano, and the McCartneys moving to the centre of the stage to add to the ooohs and aahs, 'My Love', with one of Jimmy McCulloch's usual impeccable solos, 'Listen To What The Man Said', 'Let Them In' and 'Silly Love Songs' - all of which sounded even better than the original records.

As the excitement built up, you couldn't help feeling amazed at how perfect it all was. By 'Band On The Run' with its animated backdrop of the album cover, every one was on their feet, clapping, stomping - even dancing in the aisles.

Perfect

Then they were off. But not for long - they soon came back for a bouncy version of 'Hi Hi Hi' - the perfect encore singalong.

Then they disappeared again - but everyone knew they'd come back. And sure enough, a few minutes later a mighty Wembley roar went up.

This time round, they did a stunning new song, 'Silly', with a green laser beam soaring through space and making patterns on the back wall. Spectacular enough to make your attention from the stage . . . but not for longer than a couple of seconds!

And suddenly they were gone and we realised that the whole superb show had lasted for 2½ hours - twice as long as most groups play.

Not many bands could keep an audience involved for that long . . . but then, there aren't too many bands like Wings!

SHEILA PROPHEAT



JIMMY McCULLOCH, Linda and Denny Laine: altogether more relaxed after world tour

...and Peter plays safe

WITH a grin stretching from ear to ear Peter Frampton bounced on to the Empire Pool's stage waving his arm so hard you almost expected it to fly out across the arena on its own.

The guitarist who has finally come in from the American cold was back as conqueror. Or so the 8,000 cheering fans packing the hall to its rafters would have you believe.

When the waving was done he took up a chair and played two solo acoustic numbers. The first - who'd a thought it? - was 'Something's Happening', the opening track of 'Frampton Comes Alive'. As soon as he played the first bars the crowd were alive and with him.

White-topped and silver-painted he introduced his band - Bob Mayo (keyboards and guitar), Stanley Sheldon (bass) and John Siomis (drums).

The gleeful smile was wider still as he mischievously fingered

out the intro to 'Baby I Love Your Way', the last single. This was what he had come to hear, him doing it up there and just like it is on the record.

Then it was on - the album time as 'Goldlocks' led the band into 'I Feel Alright' and 'Do Me Wrong' ('this one's slightly more funky') and then the mournful 'Time's On My Head'.

Mr Frampton really understands presentation. Continually he was egging on the audience tempting and hinting of the even better things that were in store.

'Show Me The Way', the first one to hit it big for him here was followed in turn by '(I'll Give You) Money' and 'It's A Plain Shame'. Both tunes are prime examples of what Frampton does best - solid rock with unforgettable chorus lines, punctuated by his very own crystalline guitar and Bob Mayo's fine backing keyboards and guitar.

And then he got naughty. Implying us to 'Jump up and down', "let yourselves go" and even "take 'em off".

He sprinted across the stage and back again, cupping his hand over his



ear; two tambourines were donated to the pleading arms and of course the electro-toad guitar and vocals relayed through the synthesiser Mayo manipulated more like an onstage producer than instrumentalist.

Again the little boy grin: "I love you", he croaked. "I'm all right, how are you?" And you believe it, everyone was feeling very well.

The evening was roaring to a close. 'Jumping Jack Flash', stamped Frampton, provided the necessary dosage of rock 'n' roll and two encores the prolonged homage.

The first real surprise of the evening was

supplied as he and Mayo returned for a third time. "It's the title track from the new album". Called 'I'm In You' it's a piano ballad of the sort Elton John gave the world and displays stronger lyrics than ever before.

He's played it pretty safe to date with perfect reincarnations of 'Comes Alive' - now the confidence of recent success looks as if it will provide a clearly marked change in direction. Everything he's touched in the past year has turned to gold and there's a lot of people who will hold his hand for a while yet.

SEAMUS POTTER



FRAMPTON: acoustic opening and electro-toads

STREET



LOST ANGELS

THE NEW SINGLE

RCA 2748

"ENJOY YOURSELF"



EPC 4708

THE JACKSONS

Enjoy yourself with
Michael, Marlon, Tito, Jackie, and Randy.
Get their new single 'Enjoy Yourself'

Produced by Kenny Gamble and Leon Huff. Music provided by MFSB

Singles

reviewed by DAVID BROWN

HECTIC TEENAGE ENERGY

Rods get kid blues

EDDIE AND THE HOT RODS: 'Teenage Depression' (Island WIP 6354). Not depression but teenage expression as this fabulous foursome speed along at a hectic pace to show how it should be done. What they lack in technical expertise is more than counteracted by their boundless energy. They deserve our full support and praise. +++++

RUPERT HINE: 'Snakes Don't Dance Fast' (The Electric Record Co WOT8). Not a musical instrument in sight, just Rupert's mouth and use of FX. Rupe of Quantum Jump deserves a pat on the back for coming up with something which is (a) original and (b) irresistible. Catch it if you can. +++++

MIKE OLDFIELD: 'Portsmouth' (Virgin VS163). Middle ages jaunt which wouldn't stand a chance commercially if it wasn't by such an enigmatic figure. Repetitive, but it scores and is great for clog dancing. + + + +

DAVE EDMUNDS: 'Where Or When' (Swansong SSK 19409). Surf's up as Mr Edmunds sings Rogers and Hart a la Beach Boys. He's a rocker at heart, but since his beltlers don't sell well here he sings at the wrong speed. At least he keeps on trying. + + + +

JUNIOR CAMPBELL: 'Baby Hold On' (Rocket ROKN 518). Another trier, but again a bit too slow to capture mass appeal. Steady and rather dull. + + + +

AL GREEN: 'Keep Me Crying' (London HLU 16542). Al tries to get back in the charts with a disco wiggler. Could work too. + + + +

GLADYS KNIGHT AND THE PIPS: 'So Sad The Song' (Buddah BDS 448). Tearjerker with some of the appeal of 'The Way We Were'. Well delivered and produced with passion, but why so sad. Glad? + + + +

BILIE JO SPEARS: 'Sing Me An Old Fashioned Song' (UA AP 36179). Steel of the sliding variety, strings of the soaring type, and bass plodding fashion on this (and I quote) "hand-clapping, knee-tapping song", with a couple of trad folk choruses and The Jordanaires thrown in for good measure, which is worth exactly + + + +

CADO BELLE: 'Got To Love' (An chor ANC 1033). An above average white band, creating some interest, and featuring a useful lady singer and tight brass and rhythm section.

STATE OF THE SINGLES

- +++++ Unbeatable
- ++++ Buy it
- +++ Give it a spin
- ++ Give it a miss
- + Unbearable

They come up with some good hooks and runs, but lack oomph. + + + +

JOHNNY WAKELIN: 'Africa Man' (PYE 7N 45639). Congo beat with a more powerful drive than previously. Simple yet fun. + + + +

DECAMERON: 'Dancing' (Transatlantic BIG 557). Subtle rhythm makes this what it's all about. The most unlikely disco band there is, but it would be nice to see them make it under their own name rather than a pseudonym. + + + +

ACKER BILK: 'Incontro' (PYE 7N 45638). The nanny goat heard points towards the continent with another clarinet dirge. + + + +

THE JACKSONS: 'Enjoy Yourself' (Epic) EPC 4708). Enjoyable soul with some good vocal ideas, but nothing exceptional. + + + +

JJ CALE: 'Hey Baby' (Island) Laid back country funk. Could catch on real big if given some airplay, but to date he's been pigeon-holed as an album orientated artist rather than singles hitmaker. Equally excellent 'B' side - 'Magnolia'. Both rock gently. + + + + +



HOT RODS Dave Higgs and Barrie Masters get down

TOWER OF POWER: 'You Ought To Be Havin' Fun' (CBS 4675). The best things in life are free, but this record costs 70p. And what happened to the social comment, fellas? + + + +

WAH WAH WATSON: 'Love Ain't Somethin' (That You Get For Free)' (CBS 4691). Ah, this is more like it, lesser known artist perhaps, but better material. Johnny 'Guitar' did it - now pave the way for Wah Wah. + + + +

KURSAAL FLYERS: 'Little Does She Know' (CBS 4689). Already getting some radio spins, hardly typical of the band, but appealing nonetheless. Wouldn't it be nice to see the lads in the charts? A Mike Batt production. + + + +

TONY T.S. WITH MCPHEE GROUND-HOGS: 'Pastoral Fu-

ture' (UA UP 36177). Peter Green meets Carlos Santana in the park, shakes hands and walks off into the setting sunset. Best thing from Tone for years, but that's not saying a lot. + + + +

HEART: 'Magic Man' (Arista 71). Going great guns in the States. A group that's either a heavy rock version of Abba or a pop version of Jefferson Helicopter. + + + +

ROY HEAD: 'One Night' (ABC 4151). Elvis classic from a rocker with a great name, but the big questions are does flying frighten him and will he ever play the UK? + + + +

MARILYN MCCOO AND BILLY DAVIS, JR.: 'You Don't Have To Be A Star (To Be In My Show)' (ABC 4147). Unadventurous, but this girl-boy type song seems to do well and it's catchy, typical radio material. + + + +

ELLISON CHASE: 'Let's Rock' (Philips 6078 850). Deceptive title on a repetitious rattler. Interesting to see what the disco jocks will make of it. + + + +

RAY CHARLES: 'Oh Lord, I'm On My Way' (London HLU 10541). Porgy and Bess standard by Gershwin, Gershwin and Heyward (sounds like a firm of lawyers), ranges from blues harp and sax to heavenly choir. 'Two Way Family Favourite' stuff. + + + +

NICKY JAMES: 'Maggie' (Threshold TH 25). Big production job and Mrs Thatcher's favourite. + + + +

GIORGIO: 'Nights In White Satin' (GTO GT 73). Sexy whispered Moody Blues ode give a disco beat. Sends shivers down your legs. + + + +

JEREMY FINN: 'Little Angel Part One' (Decca FR 13675). Flippant. + + + +

CAROL GRIMES: 'I Betcha Didn't Know That' (Decca FR 13674). I betcha didn't know that Carol Grimes sounded like this 'Sunshiny Day' type lyrics don't suit the strength of her voice. + + + +

COUNTRY JOE McDONALD: 'In Love Naturally' (Fantasy FTC 135). Twiggly made it singing one of his mid-tempo country numbers, and now the man tries to follow through. Too similar tune, but nice try. + + + +

RED SOVINE: 'Teddy Bear' (RCA 2738). Original of number already covered here by Gravesend councillor Skip Jackson. Just as bad, trucker weepie and overlong. + + + +

HARVEY ANDREWS: 'Why' (Transatlantic BIG 556). A great lyricist, but hardly his best. + + + +

FLORA PURIM: 'Open Your Eyes You Can Fly' (Milestone MS 303). Fascinating backing and vocals with illogical piece of advice. Would make a great airline ad. + + + +

TWIGGY: 'Vanilla Olay' (Mercury 6007 105) Our Twigg returns with more country tinged pop on a Jackie DeShannon song which has nothing to do with Spanish ice cream. + + + +

BLACK AMBER: 'Tell Us' (Paladin PAL 10). Confused vocals. + + + +

PAUL DAVIDSON: 'Rheinstone Cowboy' (Tropical AL063). Reggae version of Glen Campbell hit, spell wrong and done half-heartedly. + + + +

RUTH BROWN: 'Super Babe' (President PT 457). Old fashioned soul. + + + +

PARIS: 'Grcles' (Thunderbird THE 114). ZZZZZZZ. + + + +

MAGNA CARTA: 'Took A Long Time' (GTO GT 70). Starts pleasantly, but grates after a while. + + + +

AL BARRY: 'Angel Of Love' (EMI 2538). Smooth reggae as opposed to the ethnic variety. An economic chugger. + + + +

NORMAN CONNORS: (Featuring Michael Henderson): 'You Are My Starship' (Buddah BDS 449). Atmospheric soul slowie, cool and hip late night listening, but not obvious chart material. + + + +

CAROL WOODS: 'Your Face Keeps Haunting Me' (20th Century BTC 1028). Once the blood-curdling yell is over it's neither scary or exciting. DJs can have fun with this and 'Soul Dracula' though. + + + +

PRELUDE: 'Feel Like Loving You Agin' (PYE 7N 45640). Routine stuff. + + + +

ELLIOT: 'Singing In The Rain' (PYE 7N 45637). High pitched soul version of an all-time great. Total washout. + + + +

THE KING'S SINGERS: 'Don't Get Around Much Anymore' (EMI 2541). Ellingtonia gone baroque and berserk. + + + +

CLASSICODISCO ORCHESTRA: 'For Elise' (Transatlantic BIG 552). Is no one safe from the disco treatment? Not even Ludwig Van? Since 'A Fifth Of Beethoven' we've suffered a lot, and do you know, I bet there's more to come. + + + +

JOHNNY GOODISON: 'I'm Goin' Down' (Epic EPC 4732). Infectious, but then so are measles. + + + +

TINA RAINFORD: 'Silver Bird' (CBS 4489). It's a sparrow in tin foil, really. + + + +

BUCKACRE: 'Love Never Lasts Forever' (MCA 257). I bet they don't believe in Santa Claus either. + + + +

ROSE ROYCE: 'Put Your Money Where Your Mouth Is' (MCA 259). How can you sing with a wallet in your gob? Humorous ditty with ecstatic horns from LA film all about a car crash. Probably explains why this artist(s) sounds like a posh brand of vehicle. Ain't it funky? + + + +

COUNTERPOINT: 'Nashville Man' (State STAT 32). Oh no, this is going to be big. A cunningly disguised ad tune from a certain brand of petrol. Awful, but bound to be a national hit. Three gallons and don't forget the stamps. + + + +

PREFECT: 'Walking In The Park Together' (State STAT 33). Spector-like production, starts with spoken intro over rainstorm effect, then unaccompanied singing into weakly orchestrated number. Starts well but fizzles out too soon. + + + +

90 PER CENT INCLOSIVE: 'Little Wing' (Vertigo 6059 155). Axeman sacrifice as Hendrix gets the reggae treatment. Strings are the final insult. + + + +

MUSCLES SHOALS HORNS: 'Breakdown' (Bang 002). 'Black Skinned Blue Eyed Boys' minus the words - some will see it as a blessing in disguise. A mover. + + + +

FRANKIE LAINE: 'Maxwell's Silver Hammer' (RIVA 5). If this is a trailer for the 'All This And World War II' album, then beware! Laine what does Frankie Laine mean to today's generation of record buyers? It's a joke. + + + +

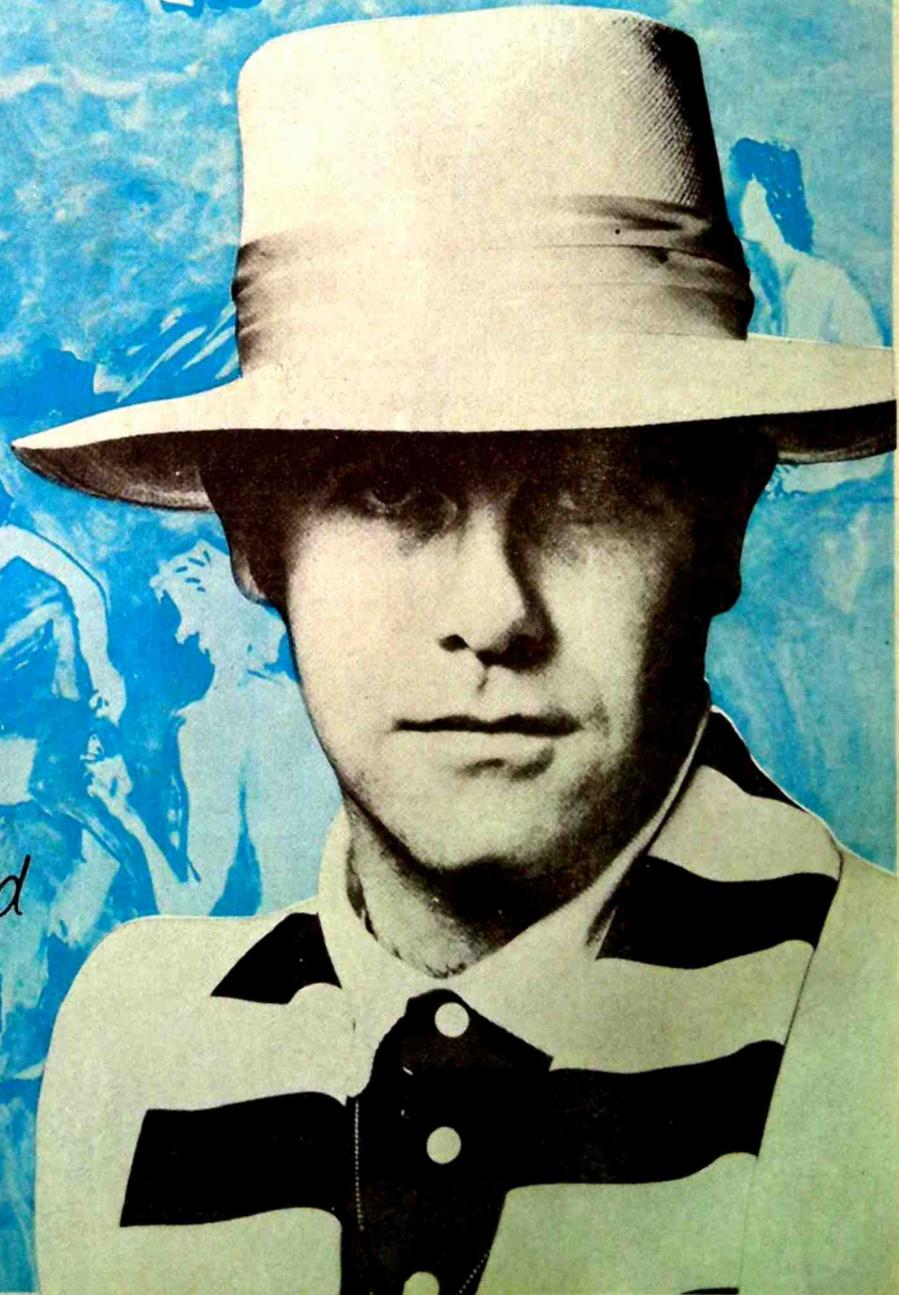
ROLAND ALPHONSO: 'Phoenix City' (SKATARON). 'Guns of Navarone' / 'BABA BROOKS: 'Guns Fever' (Maxi Trojan TRM 3007). Long ago, before reggae ruled, there was ska, toe shuffling beat (have you ever tried shuffling your toes, Mrs?), blazing brass, the occasional spoken word and some bloke in the background 'chika-chika' or 'huey-huey'. Here are three prime examples. + + + +

RE-RELEASES
GLEN CAMPBELL: 'Wichita Lineman' (CL 15888). 'I am the linesman for Notts County' or something like that. Glen's best from Campbell's condensed 'Twenty Golden Greats' LP. Kindsa cute for a country boy. + + + +

DION AND THE BELMONTS: 'A Teenager In Love' (Philips 6148 705). Essential piece of nostalgia from '59, covered over here by Marty Wilde. Revel to that "wah-oo" chorus. + + + + +



Elton John Blue Moves



Double album
released October 22nd
on Rocket Records



ROSP1
Produced by Gus Dudgeon

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I'VE GOT THE MUSIC IN ME ROLL 4



LOVING AND FREE ROLL 5



BELIEVE IT or not, Sally James used to be shy and never dreamed of being a TV star.

Getting pally with Sally

"As a child I was a real introvert," she says. "I wanted to be a ballet dancer so that I would have to talk to anybody. But the work was too hard, so I had to overcome my shyness."
Nowadays the sparkling Miss James never stops bubbling. She's just got back from recording a new TV series in Leeds and is still flashing those pearly white teeth. In spite of her hectic schedule she's managed to record her second single, 'Copy Cat'.
"I sang two songs on the 'Saturday Scene' album and would have liked to have a go at getting a big hit," she says. "Talking to stars inspires you to make your own records."
Sally's been in showbiz since she was barely out of pigtails and gym-slip.

"I wanted to get into drama school very badly, so I deliberately set out to fail my eleven plus. My mother said I would go there if I did."
Sally's most vivid school memories are being forced to stand up and eat her lunch standing for chattering. "Getting over shyness had its problems too," she laughs.

Her father is a professional photographer. He managed to get her a part in 'To Sir With Love', which starred a youthful Lulu. Then she appeared in 'Castlehaven', a soap opera lasting six months.

"I'm glad it ended," she says. "If the series had carried on I would still be there today. I was getting a regular wage, an easy script and slipped into a nice little routine."
Sally moved into theatre at Farnham, playing in the 'Reluctant Debutante' and 'Little Malcolm'.

From there she got back into films, before appearing in numerous TV shows - including 'The Two Ronnies'. During 'The Black Arrow' she played a kidnapped girl who was forever dashing through the woods. In one scene she accidentally bashed her ear on a tree and they retained the scene for added authenticity. In 'Arthur King Of The Britons' she played a deaf mute who grovelled on the floor.

But nowadays she sits in a nice warm studio and all she has to contend with is camera fright. "I get really nervous about half an hour before I'm due to go on," she says. "But as soon as I sit in front of the camera the nerves disappear and I'm me again. I never think of the number of people I'm talking to. My greatest fear was when we went out live and they didn't cue the film properly. There was a time when someone tried to ring me in the studio and I couldn't find the phone."

"We record 'Saturday Scene' on Friday afternoons. I meet the guests beforehand for a brief chat and then we go straight into the interview. There's about an hour to do it all, so it can be a rush. The person I enjoyed interviewing most was Batman (Adam West). His wisecracks would put most professional comedians to shame.

"I think I appeal to an audience in various ways. Girls often treat me like a big sister and identify with my young face. I suppose boys look on me as something of a sex symbol, but I don't flaunt myself."

Sally is co-hosting a new series of 'Pop Quest', with Kid Jensen starting on November 3.

"It's more than just a pop music quiz programme," she says. "We're going to be showing films about the music business and the music press. (You can now see what we really get up to in Benwell Road) "We have whittled 1,000 entrants down to 32."
What are Sally's tastes in music? "I like Queen, 10cc and Johnny Bristol," she says. I get fed up with people knocking Demis Roussos, he's a star in every way. He believes the part and he has charisma, how can you knock anybody that makes so many people happy? I've got a large collection of records but as I'm dealing with music all day I don't listen to a lot."

"I live in a four bedroomed house in Kingston. People seem to think that if you appear on television you must at least have a ranch. But I can't afford that."

"I've crammed a lot into my life and have always been happy. Maybe someday I'll write a book about it all."

I live a quiet life away from the studio and have a regular boyfriend. I can't go in for wild parties or late nights because I have to look fresh for the next day. It's okay for men, they don't get bags under their eyes."

ROBIN SMITH



LEGGY and goody: Sally with Adam West, scourge of fiends everywhere



EIGHT men with a message

CHICAGO

EVER HEARD of Terry Kath, Peter Cetera, Robert Lamm, Laudir de Oliveira, Lee Loughnane, James Pankow, Danny Seraphine or Walter Parazalder?

Together, these eight musicians are Chicago, one of the most successful American bands of the last decade. And they're different - they made it to the top without a frontman.

Chicago's beginnings go back to the mid-sixties when a collection of groups in Chicago (The Missing Links, The Exceptions, The Majestics and The Big Thing) evolved into a new group called the Chicago Transit Authority. They gained a small following in the city before producer James Guerico heard them and moved them lock, stock and barrel over to Los Angeles where they made their first album, 'Chicago Transit Authority'.

They've made nine further albums since, all of which have gone gold in the United States where they recently had their own networked TV series.

Trying to define their music has always been a problem... 'Jazz-rock'... 'rock-jazz'... 'Big band influence'. But the obvious influences are there, jazz, brass, classics and rock 'n roll. And

after 10 years in the big league, they still like to consider themselves an experimental band.

You don't often see quotes from any of the boys in the band. None of them are apparently so presumptuous as to speak for another member or even for Chicago as a whole.

The backgrounds of Chicago are as varied and different as their names. James Pankow (trombone and vocals) was schooled in the classics, then developed an interest in jazz that led him to big bands and finally rock. Terry Kath, on the other hand, has broadened his rock beginnings to include the classical influences fostered by Pankow.

Robert Lamm (keyboards and vocals) started his singing career in a church choir. Trumpet player Lee Loughnane once played C&W in an Irish show band and, to quote a CBS spokesperson, "has con-

tributed a feeling of simplicity to the group."

Walt Parazalder studied jazz and classical clarinet and then found playing in a symphony orchestra too much for him. Bass player/vocalist Peter Cetera started out in rock and drummer Daniel Seraphine studied music at college while playing in various rock outfits.

As they developed in Chicago under the name of the Big Thing, they began to realise that the city was not exactly the ideal base for an up and coming group. Recalls Walt Parazalder, "As our style changed, it became obvious we would have to go to Los Angeles."

Once there, they worked up from playing the smaller clubs to become one of the biggest American acts on the international market.

All members of Chicago take active interest in politics. Most vocal member of the group is keyboard player, Robert

Lamm who says, "When I compose a song concerning politics, I am expressing my own beliefs, even if no one else in the group agrees. I feel I have a responsibility to be honest with those who listen to my music. So far I have found it unsatisfying to compose a fictional lyric."

And to discourage the use of addictive drugs, Robert composed and recorded 'Where You Think You're Going?' for radio stations and did a film for television. If you want to get a better idea of Lamm's political views, listen to 'Dialogue' and 'State Of The Union' Chicago's fifth album.

Over to Lee Loughnane, trumpet player, who feels that Chicago has given him the opportunity to grow. "Chicago will be the way to build my life," he explains.

"By being in the band, I can communicate not only by feeling, but can also help the other members get across what is happening right now."

Final word from James Pankow, trombone player. "Music is the great emotional release. I hope to influence the mass in order to make the world a happier place. In a very sad, very frightened world, I know I feel close to home through music."

JIM EVANS

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In next week's RECORD MIRROR

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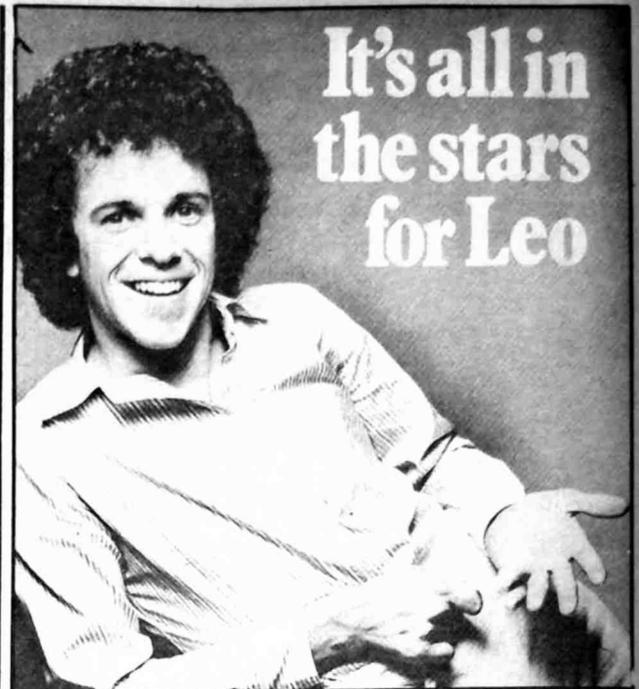
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It's all in the stars for Leo

WHAT A bright young fellow Leo Sayer is. At 10.30 in the morning, when most self-respecting rock stars are bleary-eyed and incoherent, he arrives for the start of a gruelling day of non-stop interviews having already kept appointments with his tailor and his shirt maker.

Now waiting for him in his hotel room is an unexpected visitor, his accountant, and he's somehow got to fit her into the schedule. But there's not a sign of impatience or annoyance as he works out when he's going to be able to see her - he even takes the trouble to think up ways she can pass the time until their appointment.

Superb

For Leo it's all part of being home for just a few days - he wants to make the most of it because he's already spent the best part of this year in America and by the time you read this he'll be back there rehearsing with a superb band for a mammoth US tour.

"London's home, really. My four months in America recording were fabulous and I came back thinking that I wouldn't mind living there. But the moment I looked out of the plane and saw England and then got back to my house I made my decision, which I'll stick to, that I'm never going to leave England. I've got a lovely house overlooking the Thames and the view there makes Disneyland look stupid!"

But the one thing he feels Britain cannot offer him is the facility to record his songs the best way possible. In America he's been able to work with one of the world's best producers, Richard Perry, and some of the top musicians including drummer Steve Gadd (who was so much a part of Paul Simon's 'Still Crazy' album), bass player Chuck Rainey and members of Steely Dan.

"Those musicians treat the studio like a gig, as if they're playing to an audience. In London you

A whole cast of stars have joined Leo Sayer to make his new album and single. Here, Leo talks to PAUL PHILLIPS

find most musicians treat the studios as just studios, entirely separate from gigs. On live gigs one of the things that happens is that the musicians will drive you along, making you try harder. In America they do that in the studios. With Steve Gadd it was almost as if he was challenging me to prove myself worthy of his drumming and it made me work harder."

It's all a long way away from the days of the clown make-up and the close-knit chumminess of Adam Faith and Dave Courtney, not to mention Roger Daltrey, which launched Leo into the record scene. In the beginning, if one of those people sneezed, they all did. Adam and Dave produced Leo, and Leo wrote the songs with Dave and they recorded at Roger Daltrey's studio. And of course, Roger recorded some of their songs.

But when it came time to record this new album it seemed that the set-up had taken Leo as far as possible and it was manager Adam Faith who made the move and suggested that they approach Richard Perry to produce him. "I thought that was really big of him," says Leo.

Working with Perry really made him aware of how far he could stretch himself. He had gone to America with an album's worth of songs which he felt were ready to record. "But Richard just told me, that this was wrong with one song and that was wrong with another - and he was absolutely right. I'd never had that before because working with Adam we were so close a team and all the same and no-one really wanted to criticise for fear of slowing the thing down.

"But as soon as I started working with a real producer - and it doesn't upset Adam when I say that - he's saying things like he doesn't want me to write all the songs on the album."

Leo's reaction to that was fairly obvious but Perry persuaded him by encouraging him to record songs by other writers on condition that

if Leo didn't like the results they'd be scrapped.

There was to be an added bonus from this situation, because in going along to publishers to listen to other people's songs, Leo got to meet other writers and as a result there are songs on the album written in conjunction with the legendary Barry Mann and Cynthia Weil and Vini Poncia who is not so well known but much respected in the American industry. He and Leo wrote the new single 'You Make Me Feel Like Dancing' which is also on the album 'Endless Flight'.

The title track of the album was actually written by Andrew Gold, the man responsible for the arrangement and sounds on Art Garfunkel's 'I Only Have Eyes For You'. The credits on the sleeve just go on and on turning up names like that - no wonder Leo is so keen to do another album in America with Richard Perry.

Power

"The fact that all these people are on the album is a tribute to the pulling power that Richard has. We were trying like mad to track down Steely Dan's drummer Jeff Porcaro. Then one day we got a phone call to say that he and Chuck Rainey and some others had a free time because Steely Dan's songwriters had gone off to write some new songs and did we have any sessions for them. Musicians like that don't do that sort of thing for just any producer."

Whether or not the original attraction for the players was that Perry was producing, enough of them were impressed by Leo to the extent of agreeing to go on tour with him. The line-up of the band is strong enough to rival the Mad Dogs and Englishmen tour which made Joe Cocker a star attraction in America.

If the trick works for Leo he's hoping to bring his star-studded band to Britain next year. Keep your fingers crossed.

RM takes a look at the new entries and the

Breakers Yard

breakers behind the singles chart

LAST WEEK'S new entries into the Top 50 have one remarkable thing in common - the three artists are all nearer middle - age than the first flush of youth.

Possibly even more remarkable is that none of them has so far neglected his roots for the safe middle - of - the - road path. Neil Diamond has driven the nearest by playing dates in Las Vegas and singing about seagulls, but his new album brings him back into the pop mainstream of which he has rightly been acknowledged a master.

'Beautiful Noise' is from the album of the same name which brought him into collaboration with Robbie Robertson, a member of The Band and an unlikely partner for Diamond who has seemed to be moving closer and closer to an easy - listening style. Robertson, on the other hand, is revered in musical circles for the way he and The Band constantly innovate within a country - rock format.

Somewhere in the middle the two found a common ground, however, and the result was an album brimful of good songs and fresh - sounding productions. For Neil 'Beautiful Noise' is an attempt to recapture some of the street level magic which set him on the road to success in the mid - to - late sixties. At that time he hit a winning streak with songs that were hits all over



NEIL DIAMOND

Beautiful Diamond

the world for himself and other artists including the Monkees, Lulu and the Four Tops. 'Cherry Cherry', 'The Boat That I Row', 'I'm A Believer' and 'Cracklin' Rosie' were just four of the titles which set him on the road to success.

Ultimately he has become arguably THE most successful international star in financial terms, being paid an enormous sum to sign for CBS Records - two years before he was able to actually record for them - and capping it all with a prestigious Las Vegas stint where he earned as much in three days as it took Frank Sinatra a week to earn!

Don's late night friends

LATE-NIGHT viewers to BBC 2 - the types who wait for the dot to disappear - would have been the first to hear Don Williams with any regularity in this country.

One of the smooth - voiced announcers, David Allen, often signed off with a Williams track after the midnight movie - unashamedly admitting to being a devoted fan and tipping the singer for big things.

He couldn't have been more right. Williams is one of the latest country sensations in America who has managed to cross over into the pop charts. So universal is his appeal, in fact, that now - following an appearance at Wembley earlier this year - he has broken into the British Top 50 with his second hit 'You're My Best Friend', and attracts rock stars to his concerts including Eric Clapton.

After working with the same group for six years - the Pozo - Seco Singers - and having a couple of hits in America, the group split up in 1971 and Don quit the music business.

In 1972 he returned to Nashville as a writer but was encouraged to record his own songs. His second single 'The Shelter Of Your Eyes' really started him on the road to solo success.

In the four years since he has notched up a string of hits, singles and albums, at home and made a film with Burt Reynolds, 'W W And The Dixie Dance Kings'. He broke through in Britain - traditionally a tough market for country artists - with 'I Recall A Gypsy Woman.'



DON WILLIAMS: finally breaking through

TO AN audience of chart - watchers raised on the Osmonds, Bay City Rollers and Marc Bolan the name Steve Miller is relatively new - possibly only 'The Joker' would be linked with his name for them.

But to the previous generation of record - buyers, those who put the Beatles and the Stones onto the Rock Throne and were swept along with the psychedelic cult, Steve Miller became something close to God with three classic albums 'Children Of The Future', 'Brave New World', and 'Your Saving Grace.'

He was brought up with music, learning the basics of guitar - playing from Les Paul and Mary Ford, friends of his father, and extending his style by watching the legendary T - Bone Walker.

At the age of twelve he had his first band with Boz Scaggs who stayed with him for several years and now has his own highly successful career at the top of the American charts. From earliest days it was always the simplest forms of music that Steve played, blues, rock 'n' roll and rhythm and blues.

He spent some time in Europe and then returned to America, Chicago to be exact, where he played with some of the funkier blues artists including Muddy Waters.



STEVE MILLER

Steve's new era

Junior Wells, Otis Rush and Buddy Guy. This was during the mid - 60s and the San Francisco boom was about to take off.

When it did, Steve Miller was right there with it and in addition to making some very influential albums he had a string of single hits including 'Gangster Of Love', 'Quicksilver Girl' and 'Living In The USA.'

But now he is proving himself in touch with the seventies as much as he was with the sixties. 'The Joker' started a new era of success for him and since then he has had a hit with the raunchy 'Take The Money And Run.' Now he's back again with 'Rock 'N' Me.'



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LIZZY COME LATELY

1976 WILL be remembered as the year of the Lizzy. Few bands have made the impact the four piece rock band Thin Lizzy have made on the concert going and record buying public over the past months.

So far they've come up with two superb albums, 'Jailbreak' and 'Johnny The Fox', had two singles in the charts 'The Boys Are Back In Town' and 'Jailbreak', and wowed concert audiences on both sides of the Atlantic.

Their brief but brilliant Hammersmith appearance earlier this year showed the band to be in top gear, playing a set which was both visually and musically exciting. Those features are included in a current major UK tour.

It's not been a year without problems though. Their front man, Phil Lynott was out of action with a virus infection, and a highly successful US tour was cut short.

He wasn't fully recovered for their Hammersmith gig, but soldiered on in true showbiz tradition and gave a performance to be proud of. Shortly after, they set off for Munich to record 'Johnny' but things didn't quite go as expected.

On the approach to Munich their plane had difficulties with landing gear and they had to make an emergency landing. No one was hurt then, but a few days later guitarist Brian Robertson cut his hand on a breadknife and he had to have five stitches.

But the biggest problem was getting the right sound. It just wasn't happening so they returned to Britain.

Phil Lynott takes up the story: "It was just crazy in Munich," he says. "We'd recorded there before and it went OK, but this time round something didn't work right for us."

"So we spent the whole of August in the Rampart Studios over here getting the album done. We had a schedule to meet for the new album and we met it."

The result was 'Johnny The Fox'. It's being broken in gradually to their stage act with 'Massacre', 'Johnny' and 'Fools Gold' in what Phil describes as "the melodic half" of the programme. The other half is devoted entirely to rockers.

Most of their material now comes from the last three albums, which were on Phonogram Records, though their former company Decca neatly cashed in on their success story this year by releasing 'Remembering Part II', a compilation of earlier material made when the group worked as a trio using guitarist Eric Bell and for a short period Gary Moore.

The Decca period gave the band their first single hit 'Whiskey In The Jar', an adapted traditional number. It's become something of a milestone round their neck, since many people still connect the band with the song and expect them to do it. But they're a different band these days.

Phil shrugged his shoulders when asked how he felt about the re-release of old material: "We had a say in it though," he assures. "If a product is being put out with our name on it we want to be sure it



LYNOTT: fist-clencher

meets with our approval before the fans get a chance to hear it."

Their artist Jim Fitzpatrick, who has provided them with some stirring cover artwork, did the cover for 'Remembering', creating another link between past and present. The band carry their supervision of product right down to the badges, teeshirts and belts on sale at their concerts.

One number from their early days that's found its way back into their repertoire as a result of the re-released album, is 'The Rocker' which was recently issued as a single. Phil says it virtually sums him up.

Phil and original drummer Brian Downey still form the essential heart of the group, a supercharged rhythm section providing the equally important front and rear attack.

Out front Lynott bends down with his bass pointing out threateningly at the audience. At times he looks dangerously close to toppling over but with a wave of a clenched fist he's back up to the mike and delivering those hard, clever lyrics.

The new excitement in the band comes from the thrilling Scottish / American alliance between guitarists Brian Robertson and Scott Gorham. They create a sharp edge for numbers such as 'Warriors' making wide use of riffs and solos, and equally effective but more restrained sounds for 'Cowboy Song', which they slip onto the end of 'Rosalie' for the live act.

An essential part of a Lizzy gig is a spot of audience participation, as witnessed on Friday at their Bristol Colston Hall gig, where Phil had them singing along 'Baby, baay, b-a-b-e-e' on 'Baby Drives Me Crazy'. That's usually the end of the act, but a crowd is likely to ask for more and get it, as on Friday, with 'Me And The Boys Were Wondering How You And The Girls Are Getting Home Tonight', and then if you're lucky a further encore such as 'The Rocker'.

Those of you who can remember Lizzy from a few years back and haven't seen them lately should try and catch them now.

It's not that they've just found form, they seem to have succeeded in turning that promise into a definite direction. The boys are delivering the goods.

DAVID BROWN



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LUCID LEO

LEO SAYER: 'Endless Flight' (Chrysalis CHR 1125)

In a lot of ways this album represents Leo's 'arrival' as an artist. There are probably things that he has yet to achieve and ambitions as yet unfulfilled but the new record represents the point at which it becomes possible to say that as a singer Leo Sayer is now up there with the best. He proves it on a good selection of songs, some written by him in collaboration with the likes of Barry Mann, Cynthia Weil and Vini Poncia and others culled from outside writers like Andrew Gold, who wrote the title track, and Danny O'Keefe who contributes Magdalena which in some ways is the stand-out track.

The production by Richard Perry (who has produced Captain Beefheart, Tiny Tim, Carly Simon, Barbra Streisand, Andy Williams and Art Garfunkel) is sparse and light and at all times the emphasis is laid on allowing Leo's voice to be heard uncluttered.

The new single 'You Make Me Feel Like Dancing' is only one of three or four tracks which could be considered for singles: 'When I Need You', 'How Much Love' and 'Reflections' (the old Supremes hit) instantly attract. And the title track grows over three or four plays to the point where it sounds as though it already has been a hit. We can look forward with eager anticipation to the time next year when Leo comes to Britain to perform some of these songs live.

+++++ Paul Phillips



LEO SAYER: arrived

MIKE OLDFIELD: 'Boxed' (Virgin VBOX1)

I'd take Mike Oldfield's albums to a desert island and happily listen to them as the sun went down over a lone palm tree. This special package comprises 'Tubular Bells', 'Hergest Ridge', 'Ommadawn' and 'Collaborations', complete with a booklet featuring Mike bouncing up and down on a trampoline.

The music reflects sunshine, laughter and tears from the man who was responsible for injecting life blood into a jaded musical scene. 'Tubular Bells' is Mike's most famous opus, full of lingering themes and musical mazes that eventually combine into a climax. The most beautiful moment is at the end of side one when the tension breaks off into acoustic guitar. 'Ommadawn' is even gracial with surging musical crescendos and surprises. The most startling is the closing track, 'Horse Song'. Its childish lyrics would sound silly from anyone else but Oldfield, but it reflects his love of the countryside and sounds as delicate as a love song. It's amazing that so many record companies rejected his music. The world would be a sadder place without it. +++++ Robin Smith.

GUYS 'N' DOLLS: 'The Good Times' (Mag 5014)

Good middle of the road sounds that slide comfortably along. But like most MOR albums the sound is a little too sweet and pure tasting, like a sickly sticky bun. All the tracks are over-produced and the music sounds very dated in these days of funk. It's the sort of album that appeals to mums and dads who dream of their children growing up with pearly white teeth and glossy magazine looks. But if Guys 'N' Dolls ever want to reach a wider audience they're going to have to get down and boogie some more. +++ Robin Smith.

OLDFIELD'S OPUS

'CAROL GRIMES' (Decca SKL-R 3258)

Almost from the first bars of this album it's obvious that Carol Grimes has fallen into the same trap that she and other black-influenced British artists never seem able to avoid - she's gone to America to record and she's used songs that were written more for band feel than for their value as songs. America always seems to be the answer to a dream for these artists, yet it rarely works the miracle that they suppose it will because they become so overawed by the playing power of the US musicians and the 'feel' that they can generate. The most important aspect of any record - the songs - comes a very poor second. The playing and feel on this album can hardly be faulted and Carol's singing is exemplary on most of the tracks but only three songs really stand out and two of those, 'My Baby Specialises' and 'Private Number', are already established soul standards. The other song that really works is 'Number One (In My Heart)' which must surely be considered as a single and aimed straight at the disco market. Next time Carol, use a producer who will find you some songs. Everything will flow from that. ++ Paul Phillips.

NICKY JAMES: 'Thunderthroat' (Threshold THS 19)

This album is simply boring for the whole of side one. But side two brightens up considerably from the opening track, 'Tryin' To Get To You'. Hopefully the track is supposed to be funny, because that's exactly

what it is, hysterical. The playing is out of time (by a beat or two here and there) and the song is out of time (by about ten years). It's a straight blues of the sort which B.B. and Freddie King do so well, but it's so dated that the only way to get away with it now is either to be a blues king or to take the mickey. Nicky James isn't a blues king so we must assume he's taking the mickey. Unfortunately after this comic relief the album deteriorates and becomes boring once more. + Paul Phillips.

IMPRESSIONS: 'Originals' (ABC ABSD 303)

What do you expect from the Impressions? Good, sometimes great, songs, great singing from Curtis Mayfield and backing vocals to match from the rest of the group, well-played and well-structured arrangements and lots of energy. Well if that's what you expect, and even if it's not, it's what you get on this generous double album compilation of 28 tracks taken from the group's years with ABC Records. It starts with their first for the label, 'Gypsy Woman', and ends with their last 'Don't Cry My Love'. In between, chronological order isn't strictly adhered to but that hardly matters and although there is bound to be someone somewhere who will object to something that has been left off it's an album that no serious collector should be without and that any follower of the current disco scene should buy as an introduction to one of the most soulful singers of all time - Curtis Mayfield.

Well done Adam White, also, for a thoroughly

researched and informative sleeve note. +++++ Paul Phillips.

'STARZ' (Capitol EA-ST 11539)

A new name to add to the list of American heavy-metal bands, but one with style, playing ability and some classy songs. They call themselves punks 'with class' and that fits. It's not totally mindless music, but neither does it require much concentration. The one thing that does come through with no effort on the listener's part is the sheer energy, particularly from lead singer Michael Lee Smith. It's doubtful that anything much is going to happen for them over here unless they tour and maybe they'll wait to gauge British reaction to Aerosmith before making that move. In the meantime if you're into heavy metal, give this album a try. +++ Paul Phillips.

CHRIS STAINTON / GLEN TURNER: 'Thunder' (Decca SKL-R 3259)

Chris Stainton has been through a lot since his early days with Joe Cocker including the mammoth 'Mad Dogs And Englishmen' tour with Cocker and Leon Russell. He was also involved in the first and very fine Grease Band album and with musical credentials like that it's rather a shame to find him involved in something as inconsequential as this.

It's not bad, at all, and could hardly be with a line-up of Stainton on keyboards and guitar, Glen Turner, vocals and guitar, Charlie Harrison, bass and vocals, and the excellent Henry Spinetti on drums and percussion. It's just that it really adds up to nothing; there's no obvious attempt at a single; nothing to suggest that as an album it will excite anyone; and there is nothing in the style of the music to indicate that this would be a band worth seeing live. In the words of the closing song



SAILOR: winning formula

SAUCY SAILOR

SAILOR: 'The Third Step' (Epic 81637)

This album will please die hard Sailor freaks, but it's not going to win them a new fleet of devotees. Much of it is once again inspired by Sailor's delight of red light areas and the three stand out tracks are 'Cool Breeze', 'Quay Hotel' and 'Dancing'. 'Cool Breeze' tells the tender story of a sailor bidding farewell to his love, while 'Quay Hotel' is the eerie story of a hotel where the occupants are all dead. 'Dancing' has the atmosphere of a sleazy French nightclub with rippling accordion music. It's a pity that the rest of the tracks fall short of this standard. 'Stiletto Heels' sounds like a re-bash of their last hit and 'Two Ladies On The Corner' is the type of Sailor song you've heard 100 times before.

This album isn't exactly going to set the musical world on fire for its originality. But on the other hand why change a winning formula? +++++ Robin Smith

'What Else Can I Say?' ++ Paul Phillips.

SAM COOKE: 'The Golden Age Of Sam Cooke' (RCA 1054)

This trendsetting singer and writer has influenced singers from Sam & Dave to Rod Stewart, The Drifters to Steve Miller. Here's a useful collection of 20 of his hits including 'Cupid', 'Only 16', 'Wonderful World', 'Shake', 'You Send Me', 'Twistin' The Night Away' and others proving his importance to contemporary music as we know it. The only disappointment is that they've seen it necessary to repress the original mono records into stereo-enhanced tracks for the sophisticated seventies. It's still an essential set for the roots collection +++++ David Brown.

BOBBY RYDELL: 'The Best Of . . .' (London HAU 8502)

Teenage heart throb Rydell had more initial success in the US than this country, but did produce some classics of their kind such as 'Kissin' Time', 'Wild One', 'Volare' and 'Forget Him'. His songs sound very dated today, rather naive, but the boy had style and the recordings are in glorious mono as nature intended. +++ David Brown.

VARIOUS ARTISTS: 'American Teenage Classics' (Golden Hour GH 854)

Clunk, the dime dropped in the jukebox and the big question was what to go for? Would it be Shep and the Limelites 'Three Steps From The Altar' or perhaps Darrel and the Oxfords' 'Picture In My Wallet'? Echoes of a bygone age of innocence in 26 songs of love lost and found. Not too sure if all fits the classics tag, but it's a good selection nonetheless and includes eternal standards like Frankie Lymon's 'Why Do Fools Fall In Love',

The Crows' 'Gee' and The Essex 'A Walking Miracle', and is one way of spending an hour back in time. +++ David Brown.

BUFFY SAINTE-MARIE: 'A Golden Hour Of The Best Of . . .' (Golden Hour GH 852)

A bumper bundle for Buffy buffs containing some of her earliest and best recordings such as 'Soldier Blue', 'I'm Gonna Be A Country Girl Again' and 'She Used To Want To Be A Ballerina'. Not all the others classify as hits and did she really write 'Universal Soldier'? Pye should know better. ++ David Brown.

THE DOORS: 'The Best Of The Doors' (Elektra K42143)

Umpteenth repackage job on Doors material, which still stick out as rock milestones. Presumably this one is to catch the eye of those who latched on to the reissued 'Riders On The Storm' masterpiece single, for those who

hadn't succumbed to their strange magic while in existence they must represent something different even today, with the moody Jim Morrison delivery and Ray Manzarek's haunting organ work. Some people will argue that the selection of tracks leaves a little to be desired, but most of the favourites are here and a live 'Who Do You Love' with Morrison adding further menace to that great line: 'Down the alley the ice-wagon few' and 'You should've heard just what I've seen'. ++ + David Brown.

JIMI HENDRIX: 'Jimi Hendrix Vol. 2' (Polydor 2343 086 Special)

Seems people never tire of reissued collations from the undisputed axe king. Whether or not it is, as the sleeve pater suggests: 'Hendrix at his incomparable best' is up to you to decide, but the most incredible thing is that listening to this album you realise that since Hendrix's death rock music has gone very far. +++ David Brown.

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Disco Kid

by JAMES HAMILTON

Disco Special

New Spins

Oh Carol

CAROL DOUGLAS : 'Midnight Love Affair' LP (Midland Int BKL 1-1798, via RCA). Lovely Carol does a Donna Summer, making her current disco hit into one long unending album side by mixing in other similar songs.

GIORGIO : 'Knights In White Satin' LP (GTO 4-TLP 017). And Donna's own producer does likewise, stretching the Moodies' song over one side and repeating the 'coz I luv you' line. Edited to a single (GTO 4-T 73), the sexy fast 'I Wanna Funk With You Tonight' flip is good too.

ROSE ROYCE : 'Put Your Money Where Your Mouth Is' (MCA 259). Funky stuff from the 'Car Wash' crew.

B.T. EXPRESS : 'Energy To Burn' (EMI INT 526). Frantic funkier, their LP title track.

BARRY WHITE : 'Don't Make Me Wait Too Long' (20th Century BTC 2309). It's the same old old song

AL GREEN : 'Keep Me Crying' (London HLU 10542). Al hits a Jr Walker groove, which suits him.

IMPRESSIONS : 'You've Been Cheatin'' (ABC 4148). Classic fast Four Tops - type chummer from '65.

SYLVERS : 'Hot Live' (Capitol CL 15892). Catchy Tavares - type handclapper.

COUNTERPOINT : 'Nashville Man' (State STAT 32). Now the National ad pulls its jeans on.

BRENDAN BOWYER : 'Hucklebuckin' Again' (Irish EMI IEMI 5049). Great twisting newie, flipped by the original Royal Showband's 1965 'Don't Lose Your Hucklebuck Shoes'.

CADO BELLE : 'Got To Love' (Anchor ANC 1033). Soulful Scottish hustlers with rock appeal too.

THE JACKSONS : 'Enjoy Yourself' (Epic EPC 4708). Repetitive chugger from the Flve.

BIG YOUTH : 'What's Going On' (Trojan TRO 7988). Marvin goes rockers, that's what!

DARYL HALL & JOHN OATES : 'Rich Girl' (RCA 2737). Nagging semi-slow lurcher.

STEELY DAN : 'Haitian Divorce' (ABC 4152). Popular slow rock swayer.

DAVE & ANSELL COLLINS : 'Double Barrel' (Trojan TRM 3002). Monster reggae from '71.

WAR : 'Cisco Kid' (Island WIP 6340). Sensual semi-slow ticker from '72.

OTIS REDDING : 'My Girl' / 'Hard To Handle' (Atlantic K 10601). Two dated faves to mark his nine years gone.

JOHNNY WAKELIN : 'You Turn Me On' (Pye 7N 45639). Good lazy hustler.

JOHNNY GOODISON : 'I'm Goin' Down' (Epic EPC 4732). Bright belter with hustle trim.

ELLISON CHASE : 'Let's Rock' (Phillips 6078850). Grow-on-you jiggler.

WAH WAH WATSON : 'Love Ain't Somethin'' (CBS 4691). Barry White-type herky-jerky swayer.

KETTLE : 'Thinking Just Of You' (State STAT 30). Perky Pop-MoR.

KIKI & PEARLY : 'Patrick Mon Cheri' (Polydor 2058802). Je t'aime encore, with a long weatherman intro.

TINA RAINFORD : 'Silver Bird' (CBS 4489). Fashionable Europop.

CLODAGH RODGERS : 'Save Me' (Polydor 2058804). Cool low-key finger-snapper, could surprise.

US RADIO BAND : 'Let Me In Your Life' (ABC 4145). Jittery little pop swayer.

CLASSICODISCO ORCHESTRA : 'For Elise' (Transatlantic BIG 552). Roll over Beethoven.

PHILHARMONIC 2000 : 'Swan Song' (Phillips 6006548). tell Tchaikovsky the news!

ADRIAN BAKER : 'Vibrations' (Magnet MAG 77). Incredible multi-tracked Four Freshmen harmonies, hustle beat (eventually).

ELLIOT : 'Singin' In The Rain' (Pye 7N 45637). Gene Kelly hustles gaily in Four Seasons style.

5000 VOLTS : 'One Stop Baby' (Phillips 6006550). Fiery fast hustler.



Bob Barton has added another T-shirt to his range designed with DJs in mind (not that they won't appeal to non-DJs who want to impress their friends!). Now a shirt with the legend "WARNING - DJ AT WORK, DO NOT FEED (drinks only)!" joins the proven slogan "Don't shoot me... I'm only the Dec-Jay!!!" Both shirts are available at £1.95 each from Barton Enterprises, 104 Harefield Road, Uxbridge, Middlesex.

Find the leader

THIS LAST year has seen a revival of the Twist and the Jitterbug, a taste of the Hustle, a little bit of the '30s Thing, a spread of the Bop (thanks to Hank Mizell!), as well as all the funky shuffles and a continuation of the Bump.

There have possibly been more different dance influences during these past twelve months than at any other time in Britain, yet people still

say that disco music is boring and think of it as being just one type of sound. It's not the music that's boring, but maybe it's the DJs who make it seem that way!

If you go to a disco where you reckon the DJ keeps you on your toes, playing unusual music in a clever way, write in and let us know. It's time that more creative DJs were discovered, DJs who do the leading instead of being led. There may not be many, but they deserve to be heard. Who knows, one of them may already be setting the next dance style?

Disco Dates

SATURDAY (OCT 30) : Chris Hill returns from his visit Stateside to host a big combined Welcome Home and Halloween party night at the Lucy Lady, in Ilford, East London, full of funky Sex Pistol freaks. Andy Cassidy and the staff at London's Sundown in Charing Cross Road are dressing up and decorating the place in a suitably witchy way, too. Les Spaine's legendary monthly All-Nighter is as usual at Liverpool's funky Timepiece Night-club in Fleet Street.

SUNDAY : John Harvey's Inter-City Soul Club

(members only, unfortunately) sail up and down the Thames on MV Valulla from noon till 10 pm.

MONDAY : Roger Squire's Disco Centre in Manchester holds three Open Days on Mon / Tues / Wed from 2 pm till 9 pm with free refreshments, at 251, Deansgate.

TUESDAY : Interested DJs are invited to an inaugural meeting of the proposed Disc Jockey Federation (UK) at the Ski Club, 118, Eaton Square, London SW1, from 10.30 am (bring sandwiches!)

WEDNESDAY : Carl Kingston and Tony

Britten present British pop news on Radio MI Amigo 259 at 4.30 pm, and play the most popular disco record - this week it's the Detroit Spinners.

THURSDAY : Les Spaine and Dave Porter are running 'The Disco Party Of The Year', with lots of prizes, at Liverpool's Flintlock Club, in Wood Street.

SATURDAY (NOV 6) : Trevor Turnham and Terry James will be attempting to break the non-stop disco record at a Marathon Charity Disco from 2 pm today until Saturday, November 20, at Springfield Village Hall, Burntwood Lane, Tooting, London, with all profits going to the Kingston and Springfield Hospitals.

James' Top Ten

It's a first time welcome to STEVIE LYMAN - DIXON, who spins the discs that the stars dance to at the showbizzy Mortons Downstairs' club in the heart of London's swank Mayfair district.

- 1 ISN'T SHE LOVELY, Stevie Wonder (Motown LP)
- 2 THE COFFEE SONG, Osibisa (Bronze)
- 3 UPTOWN UTEMPO WOMEN, Randy Edelman (20th Century)
- 4 STIRDUKE, Stevie Wonder (Motown LP)
- 5 DECEMBER '68, Fatback Band (Spring LP)
- 6 DANCING WITH THE CAPTAIN, Paul Nicholas (RSO)
- 7 QUEEN OF MY SOUL, Average White Band (Atlantic)
- 8 CHERCHEZ LA FEMME, Dr Buzzard's Original (RCA LP)
- 9 I NEED IT, Johnny Guitar Watson (DJM)
- 10 SPRING RAIN, Bebu Sylvetti (Hispa-Vox)

BREAKERS

- 1 DISCO LIMBO, Diversions (Polydor)
- 2 3001, Salsoul Orchestra (Salsoul)
- 3 IF YOU LEAVE ME NOW, Chicago (CBS)

DJ Hotline

BOZ SCAGGS : 'Lowdown' (CBS) adds Mark Rymann (South Wales clubs), Dougal DJ (Olympia, E. Kilbride), Jeff Thomas (Penthouse, Swansea), John De Sade (Reverberation Discos, Maidstone), among others... the latter joins Terry Emu (Mr M Disco, Dunstable), Tom Amigo (Cardiff M Discos), Jay Jay Sawers (Hotel De Croft, Dalry) on LEO SAYER 'You Make Me Feel Like Dancing' (Chrysalis).

VINCEN'T EDWARDS : 'Love Hit Me' (Pye) stars for Ray Robinson (Tiffanys, Leicester), John Fuller (Mustard City Roadshow, Norwich), Steve Day (Camelot Radio), Capuchino "34-30-31" Berigliano (Bromley), Brian Chardno (Tiffanys Berwick), Les Aron (Woodz, Worthing) and Steve Lloyd (Llanelli) both shout

ERNIE MARESCA : 'Shout Shout' (Seville), while Phil Dodd (Sounds Groovy, Horsham) and Stuart Swann (Cheshire Cat, Nantwich) yell

SANDPIPERS 'Hang On Sloopy' (Satri). **DR. FEELGOOD** 'Roxette' (UA) cures Charlie Hanna (Tiffanys, Hull), Tom Russell (Kirkintilloch) and Chris Archer (Norwich), but it's **DR. FEELGOOD** 'She Does It Right' (UA) for Steve Ingram (Weybridge) and then **DR. BUZZARD'S ORIGINAL SAVANNAH BAND** 'I'll Play The Fool' (RCA) for Jon Taylor (Cromwells, Norwich).

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Mix-master

STUART SWAN (The Cat, Nantwich) suggests several obvious but good record mixes that DJs can try coming out of Ritchie Family 'Best Disco In Town' (Polydor). At the appropriate moment, try going into Gloria Gaynor 'Reach Out I'll Be There' (MGM) / Supremes 'There's No Stopping Us Now' (Motown), or Labelle 'Lady Marmalade' (Epic) / James Brown 'Get Up Offa That Thing' (Polydor), or indeed Penny McLean 'Lady Bump' (EMI) and back into 'Disco'!

Disco Kid by DAVID BROWN

Jaws — a snappy disco hit

Disco Special



LALO SCHIFRIN: gnawing his way to the top

"GIVE ME a song title and make it snappy."

"Jaws."
"Man, that could be a monster hit."

Okay, so it's an unlikely conversation, but then it's an unlikely hit. What is a jazzed up version of the theme from the box office smash movie of the year doing in the charts? The answer is that it's the latest example of how a slightly offbeat record can find its way into the hit parade via the discos.

Until the appearance of Lalo Schifrin's 'Jaws' into the charts recently, only an observant few would know of his work. A lot more should have known the name if they bothered to read the credits when watching the TV or films.

Lalo is the man who provided the theme tune for countless television dramas from 'Mission Impossible' to 'Starsky And Hutch', and even more movie themes and scores such as 'Dirty Harry' and 'Enter The Dragon'.

Yet, until a few weeks ago, the name Lalo Schifrin, was not commonly known.

Then along comes a version of 'Jaws' you can move to and suddenly the cry goes up "Who's this Lalo Schifrin fellow?"

Lalo Schifrin is an accomplished musician with roots in jazz and classical music. 'Jaws' is one of his first disco orientated recordings, but you can rest assured there's more to come. Born in Argentina in 1932, he was the son of the Buenos Aires Philharmonic Orchestra concertmaster.

Not surprisingly therefore he began classical training at the age of eight, but in his mid-teens his attraction was for jazz. He didn't want to make it the same way as his father in the classic world, he had to find success another way.

While in France studying with Maurice Ravel, he played with jazz bands and even represented Argentina in the 1955 International Jazz Festival in Paris.

The next year when

jazz trumpeter Dizzy Gillespie was in Argentina he asked Lalo to write something for him. Two years later in New York Lalo joined Gillespie as pianist and arranger. During his four years with Gillespie he had several outstanding achievements. His 'Gillespie Suite' was premiered in 1961 at Carnegie Hall, and the next year at Monterey Jazz Festival 'New Continent' had its debut.

From there Lalo became a much in demand session man and worked with many of the greats of jazz such as Quincy Jones (another jazz / theme / soul composer), Stan Getz, Jimmy Smith and Sarah Vaughan.

After recording extensively for the Verve label, he told his MGM boss "I want to do movies." They granted his wish and put him to work on a couple of small budget films 'Rhino' and 'Joy House', with stars Alan Delon and Jane Fonda.

After gradually working up the scale he moved to Beverly Hills and wrote scores for films such as 'Once A Thief', 'Kelley's Heroes', 'The Cincinnati Kid' and 'Bullitt'. The latter being one of the first film scores which was really listenable whether you heard it on its own or with the film.

The theme music from 'Jaws' is not one of his own themes, but one of the tunes he took for adaption on an experimental set of tunes, leaning back towards his jazz roots, on an album called 'Black Widow', released on CTT this year.

"A lot of my themes are quite danceable you know," he said. "People like to dance, so I make my themes rhythmic. I'm going to do another new TV series in America 'The Most Wanted', it will be the first ever disco orientated theme."

Some of his other themes have been very successful mind you, the soundtrack for 'Enter The Dragon' winning him a gold disc in America.

Then there's the popular series 'Starsky And Hutch'.

Lalo has been in London working on another film theme for 'The Eagle Has Landed'. "There'll be no disco music in a Second World War film," he confirmed with a smile.

"It's stimulating to work over here for a while. You have some fine musicians too, such as the BBC, London Philharmonic, London Symphony Orchestra."

"I've been aware of discos for a long time of course, but the phenomenon of a record that can get picked up in a disco and jump into the charts — now that is new to me."

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Disco Kid

by GREG EDWARDS

Disco Special

Banking on success

THE OBSESSION of disco DJs for sound quality now seems almost out of hand. Many seem to be confusing quantity with quality — or is it merely that retailers of equipment are managing to persuade under-paid jocks to part with unnecessary money?

Most DJs who contract themselves out to agents for bookings in the bigger halls and ballrooms carry around a vast array of 'banks' — as they are affectionately called. They may look impressive, and their reproduction quality will usually be superb, but smaller and fewer speakers could almost always be used without any marked difference to the end result.

A more compact PA not only allows the jock to see all his audience — ensuring that it isn't just the dancers directly in front who are entertained — but very few venues will allow an effective stacking of a large number of speakers. And of course you always run the risk of blowing the eardrums of the audience or shattering the peace of the surrounding neighbourhood!

But when all's said and done, most jocks go to a lot of trouble in their presentation of sound and make intelligent use of large power outputs.

WHEN GREG EDWARDS came to Britain, he hadn't any intention of becoming a DJ. He'd come from America to Manchester to study psychology at the University and to begin with he felt a bit lost and alone.

One night he went out to a pub for a bit of relaxation from his studies. There was a DJ at the pub, but he wasn't too exciting. In fact, he played the same couple of records over and over to quiet couples who sat in corners and concentrated on the contents of their glasses. In short, it was all very boring.

Greg remarked casually to the man next to him that even he could do a better job than the DJ. "Go on then," answered the bloke loudly. Greg couldn't back down, because everyone had heard him — anyway, he did think he could do better.

He got up on the stage, and using just a regular record



GREG EDWARDS

deck and the available records, he started to spin his line. At first he thought it wasn't going to work — but in a few minutes, the first couple got onto the floor and started to dance. By the end

of the evening, everyone was dancing and the manager of the pub offered him a permanent spot. Apart from stretching his grant a bit further, Greg found the money was a tremendous help.

The word soon got round and Greg built up a strong following in the pub. Within a couple of weeks, he was offered a job on local radio. His arrival in the world of DJing had been swift and successful.

He went on to host one of the most popular shows on London's Capital Radio. Fans waited all week to hear his zippy four-hour Saturday show and Greg had collected quite an audience before quitting this year.

For those who miss his show — and for everyone who hasn't yet seen him on the club circuit, RECORD MIRROR has got Greg to air his views and tell you what he's been doing.

functions accidentally. The reproduction quality is absolutely superb and I would not be surprised if radio stations commissioned this new system especially for outside broadcasts. Incidentally: to Citronic and any jock with automatic stop on his turntable — GET RID OF IT!

While on the subject of Farnborough, a new soul disco has opened there on Sunday nights. It's at the Queen's Hotel, Farnborough Road and is moving from strength to strength.

Sunday, October 10: A gathering of British DJs, including some from Germany and Holland, at Shepperton film studios. Pye Records had invited them all to the launching of their new black record label Black Umbrella.

Over three hundred souls were wine and dined, while I tried my best to provide entertainment and sanity. All hell broke loose when 10 different jocks demonstrated their various talents. The hour-long performance proved be-

yond doubt that all DJs are mad, and the award for maddest of the lot went to London's very own Steve Hains, who tried to do a handstand on top of a speaker — both he and the unit fell six feet to the floor below.

Chris Hill of the Lacey Lady Disco made the most apt remark: "Maybe I can't do tricks like a performing monkey, but at least I know how to get my audience to dance and enjoy themselves so they come back again." More power to your outputs, Chris.

Everybody went away with silver chains, umbrellas and a bag of records with my sweet voice ringing in their ears and D.C. La Rue's 'Cathralls' as their big record of the week.

Greg Jensen and a cast of millions (including Chris, Mark and Meme) do their thing every Monday night and week-ends at the Tite Farm Pub in Eastcote Lane, South Harrow. Open until 11 pm, it has great atmosphere and good music.

Saturday, between 11 am and three in the afternoon at 100 Club on London's Oxford Street, is turning out to be a bigger event than anyone expected. Maybe it's the very cheap entrance fee, the music or the beautiful vibes that are generated.

I don't know. But it's good and if you are around Saturday lunch-time or on a Thursday night, do drop in, because that's where I shall be. LET THE MUSIC PLAY.

The DJ's Diary

stop-start facilities — a great bonus for any heavy-handed operator.

But the star of the show had to be Citronic with their brand new console. It's smooth and clean in both appearance and performance, measuring four feet in length, 14 inches wide and is approximately eight inches high. The mixing panel is in the centre of the console with mike, turntables, auxiliaries

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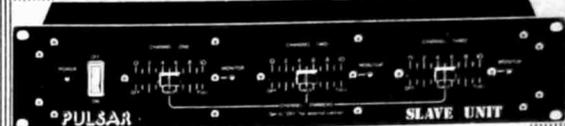
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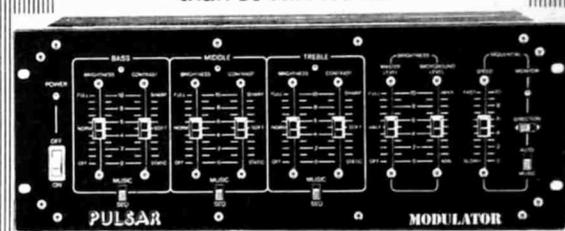
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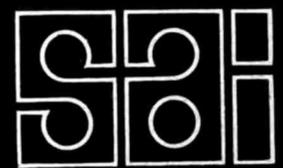


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Upfront

Record Mirror's weekly guide to

Concerts, TV, Radio, Books and Films

Wednesday

OCTOBER 27

BIRMINGHAM, Odeon (021-643 6101), Peter Frampton
BIRMINGHAM, Town Hall (021-236 2339), Tom Paxton / Dransfield
EXETER, The University (77911), Wishbone Ash
GLASGOW, Apollo (041-332 6055) Status Quo Leads, The University (39071), The Chieftains
LEICESTER, Baileys (26462), Drifters
LONDON, Hammer Smith, Odeon (01-748 4081), Sutherland Brothers & Quiver / Moon
LONDON, Marquee, Wardour Street (01-437 6603), Groundhogs / Unicorn
LONDON, New Victoria, Wilton Street (01-834 0671), Poco
LONDON, Troubadour, Old Brompton Road, G. T. Moore and the Reggae Guitars
MALVERN, Winter Gardens, Thin Lizzy / Clover
NEWCASTLE, City Hall (20007), Sallor
NOTTINGHAM, The University (55912), Pink Fairies
OXFORD, St Peter's College, Therapy
PLYMOUTH, Woods Club Frankie Miller's Full House
SHEFFIELD, City Hall (27074), Four Tops
SOUTHAMPTON, The University (55629), AC/DC
SOUTHEND ON SEA, Cliffs Pavilion, Cliff Richard
WYTHERNSHAW, Golden Garter, Chi-Lites



Peter Frampton

Thursday

OCTOBER 28

BIRMINGHAM, Odeon (021-643 6101), Showaddywaddy
BRISTOL, Colston Hall (291768), David Essex
CARDIFF, Capitol (31316), Wishbone Ash
CROYDON, Fairfield Hall (01-688 9291), Cliff Richard
FELDS, Talk of the North, New Seekers
GLASGOW, Apollo (041-332 6055), Status Quo



David Essex

IPSWICH, Corn Exchange, Pasadena Roof Orchestra
LEICESTER, Baileys (26462), Drifters
LEICESTER, De Montfort Hall (22850), Barclay James Harvest
LEICESTER, Mecca, Real Thing
LIVERPOOL, Empire (051-709 1555), Thin Lizzy
LONDON, Kensington, Russell Gardens, (01-603 3245), Bees Make Honey
LONDON, Marquee Wardour Street (01-437 6603), Groundhogs / Unicorn
LONDON, New Victoria (01-834 0671), Poco
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), Surprise Sisters
MANCHESTER, Electric Circus, Collyhurst Street, Doctors of Madness
MIDDLEBOROUGH, Town Hall, Fairport
PORTSMOUTH, Centre Hotel, Deaf School
STOKE, Baileys (23958), Tina Charles
SWANSEA, The University (24851), Frankie Miller's Full House
WIDNES, Bumbles Club, Labi Siffre
WITHERNSHAW, Golden Garter, Chi-Lites

Friday

OCTOBER 29

ABERDEEN, His Majesty's Theatre (28080), Chieftains
ABERYSTWYTH, The University (4242), Doctors of Madness
BIRMINGHAM, The Polytechnic, Frankie Miller's Full House
BIRMINGHAM, Town Hall (021-236 2339), AC/DC
BLACKBURN, Cavendish (662662), Tina Charles / Cops
BOURNEMOUTH, Winter Gardens (26446), Sallor
BRIGHTON, University of Sussex, Jack the Lad / Split Enz
CARLISLE, Market Hall, Real Thing
COLERAINE, New University of Ulster, Pink Fairies
COVENTRY, Lanchester Polytechnic, Kursaal Flyers / Burlesque
CROYDON, Fairfield Hall (01-688 9291) Cliff Richard
DERBY, Baileys (363151), Drifters
EDINBURGH, The University (031-667 1290), Mott / Lone Star
GLASGOW, Apollo (041-332 6055), Status Quo
GLASGOW, Technical College, Medicine Head
LEICESTER, Baileys (26462), Drifters
LEICESTER, De Montfort Hall (26462), Showaddywaddy
LIVERPOOL, The Polytechnic (051-227 5581), Graham Parker and the Rumour



Tina Charles

LONDON, Marquee Club, Wardour Street (01-437 6603), Groundhogs
LONDON, Nashville, North End Road (01603 6071), Gonzalez with Gloria Jones
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), Surprise Sisters
MAIDSTONE, College of Kent (57286), Siring Driven Thing
MANCHESTER, Free Trade Hall (061-834 0943), Thin Lizzy / Clover
PETERBOROUGH, ABC (3504), Barclay James Harvest
SALFORD, The University, Deaf School

Saturday

OCTOBER 30

BATH, The Polytechnic, Frankie Miller's Full House
BIRMINGHAM, Town Hall (021-236 2339), Sallor
BOURNEMOUTH, Village Disco (26636), Jala Band
BOURNEMOUTH, Winter Gardens (26446), Cliff Richard
DUBLIN, The University (751752), Pink Fairies
GLASGOW, Apollo (041-332 6055), Thin Lizzy
GLASGOW, College of Technology, Medicine Head
GLASGOW, University of Strathclyde (041-552 1270), Mott / Lone Star
LANCASTER, The University (65201), AC/DC
LIVERPOOL, Empire (051-709 1555), David Essex
LONDON, Hammersmith Odeon (01-748 4081), Four Tops
LONDON, New Victoria (01-834 0671/2/3), Muddy Waters / Sonny Rollins / McCoy Tyner
LONDON, Rock Garden, The Piazza, Covent Garden (01-240 3961), Surprise Sisters
LONDON, Victoria Palace (01-834 1317), Wishbone Ash
MAIDENHEAD, Skindies, Eddie and the Hot Rods
MANCHESTER, University, Graham Parker and the Rumour
NOTTINGHAM, The University (55912), AC/DC
PAIGNTON, Penelopes, Labi Siffre
SCUNTHORPE, Priory Hotel, Doctors of Madness
SOUTHEND, (66276), Kursaal, Flyers / Gong
ST ALBANS, City Hall, Groundhogs / Unicorn



Thin Lizzy

Sunday

OCTOBER 31

BATLEY, Variety Club (475228), Four Tops
BELEFAST, Queens University (42124), Pink Fairies
BRISTOL, Hippodrome (299444), Sallor
CROYDON, Fairfield Hall (01-688 9291), Wishbone Ash
CROYDON, Greyhound, Park Lane, Groundhogs / Unicorn
EDINBURGH, Caley Cinema (031-229 7676), AC/DC
EDINBURGH, Usher Hall (031-229 7607), Thin Lizzy / Clover
LONDON, 100 Club, Oxford Street (01-636 0933), Jala Band
MANCHESTER, Palace Theatre (061-236 0184), David Essex
NORWICH, Theatre Royal (28205), Barclay James Harvest
OXFORD, New Theatre (44544), Tammy Wynette
WESTON SUPER MARE, Webbington County Club, Labi Siffre
WOLVERHAMPTON, Civic Hall (21359), Drifters



Tammy Wynette

Monday

NOVEMBER 1

LONDON, Rock Garden, Covent Garden (01-240 3961), Flying Aces
SUTTON IN ASHFIELD, Golden Diamond (2690), The End
BLACKPOOL, Opera House (25252), David Essex
BOURNEMOUTH, Winter Gardens (26446), Tammy Wynette
EXETER, The University (77911), Sallor
HEMEL HEMPSTEAD, Pavilion (64451), Wishbone Ash
LONDON, Hope & Anchor, Upper Street (01-359 4510), Plummet Airlines



Sallor

Tuesday

NOVEMBER 2

BATLEY, Variety Club (475228), Four Tops
BIRMINGHAM, Barbarellas (021-643 9413), Eddie & The Hot Rods
BIRMINGHAM, Town Hall (021-236 2339), Climax Blues Band / Squeeze
BRISTOL, Colston Hall (291768), Kursaal Flyers / Burlesque
BURNLEY, Tiffany's Drifters
CANTERBURY, University of Kent (65224), Frankie Miller's Full House / Stranglers
GLASGOW, City Hall (041-552 5961), AC/DC
HANLEY, Victoria Hall, Barclay James Harvest
HULL, Mecca, Real Thing
LEICESTER, De Montfort Hall (22850), Sallor
MANCHESTER, Free Trade Hall (061-834 0943), Jack the Lad / Split Enz
PORTSMOUTH, Guildhall (24335), Wishbone Ash
SHEFFIELD, City Hall (27074), David Essex
SOUTHEND, Talk of the South, Labi Siffre
SOUTHEND, Zero 6 Club (546344), Chi-Lites
WOLVERHAMPTON, Civic Hall (21359), Thin Lizzy / Clover



AC/DC

Barclay's trump card

Roadshows

BARCLAY JAMES HARVEST
 London
 TELLING a Barclay James Harvest fan to criticise his band is like telling the Pope to turn protestant. Over the years they've built up a dedicated following and, Hammersmith Odeon was packed with the faithful. They hung on every note and sang along with the harmonies.

Bird calls and wierd noises issued from the darkness before 'sparkling' 'October' motif burst into life. The band began with 'Crazy City' — a perceptive song telling of life's troubles. Then they concentrated on new material that lacks the creativity of their early works. On stage it sounded beefier, particularly 'Polk Street Rag', a fine rocker.

Disappointments were 'Rock 'n' Roll Star' with its weak lyrics and 'Suicide', which sounds dated. They don't stand comparison with 'Hymn For The Children' with its old English feel and engaging lyrics. Inevitably, they finished with 'Mockingbird' starting with relaxing guitar before exploding like a volcano. The crowd begged for more. On their tenth anniversary Barclay James Harvest could have hoped for a better reception.

Support band were Easy Street who didn't put a note or harmony out of place. Tight and crisp they received an excellent reaction. **ROBIN SMITH.**

CLIFF RICHARD
 Birmingham
 A STUDY of Cliff Richard's 18-year career — which includes over 50 Top 20 UK hits — indicates an increasing move towards the MOR music marked. He appears to have



Cliff Richard

begun to diversify slightly so that he is now at a peculiar crossroads — part of him seems to want the established ways, while his other self seeks the challenge of a return to rock and roll roots, as shown on his last album 'I'm Nearly Famous'. The split shows on stage at the opening night of his latest 'pop' tour (as opposed to the frequent gospel tours), he seemed anxious to reward his faithful, ageing and largely female audience by singing his countless repertoire of MOR numbers. He also proudly unveiled a collection of tracks from 'Nearly Famous' and threw in a collection of rock 'cover-versions'. He used most successful as an encore and it

included short clips of such classics as 'Great Balls of Fire', 'Lucille', 'Jailhouse Rock' and 'Rock and Roll Music'.

I much prefer this style to his more accepted 'sweetness and light' approach. Whether or not his countless fans will welcome this change with much enthusiasm remains to be seen — although this 'first-night' collection went predictably bananas at all the right times.

NIALL CLULEY

ROBIN TROWER

'ROBIN RULES OK' screamed a voice from the back of the stalls. Even if he'd played 'God Save The Queen', his raucous band of followers would have roared their approval. They couldn't get enough of their guitar-wielding hero.

And they didn't want to know about support group Racing Cars, who, despite jeers, boos and cries of 'We Want Trower' played an excellent set. The title track of their album, 'Down Town Tonight' promises well for the future. Racing Cars should go far.

Trower, wearing a white suit, looked every inch the superstar. Straight away, the band opened with three rock numbers. A new song, 'Caledonia' followed. The Hendrix influence was more apparent here and word is that it will be the band's new single.

A technical hitch held up proceedings before Robin asked, 'Are you ready for rock 'n' roll?' The response was a formality and the music unadulterated rock, with Trower's wailing guitar leading the way. They slowed down for one of Trower's own favourites, 'Daydream' before a cloud of

smoke billowed across the stage. The band had no option but to quit the stage to avoid the fumes. It took about ten minutes to fix, but Trower roared back with an ear-splitting wall of sound.

That was it. Good night and thank you before the inevitable encores — three of them, 'Messin' The Blues', 'Love Is Ready' and 'Give Me Some More'.

Bill Lordan gave his all on the drums, as did bass player, Rustie Allen (his solo in 'Messin' The Blues' was particularly noteworthy). Vocalist Jimmy Dewar was competent, but if the band does have a weak spot, it's him.

JIM EVANS

TINA CHARLES

TINA CHARLES has a powerful, distinctive voice, which has made some of the songs she belts out on record stand out. But she hasn't yet got the confidence you'd expect — her stage presence is light and she comes over as nervous.

Perhaps it's just because we get so used to smooth, machine-like shows that Tina seems so raw. Her management should really have given her a band with much more class — they ought to be a boost to her confidence, but they're not.

The set she does is much as you'd expect. It lacks variety and interest all the way through. Her hits are thrown in too early and she doesn't save up enough for the finale. The audience weren't ready to sing 'Discs Fever' along with her, and she didn't get an encore. After respectfully watching her for a few songs, most people went back to dancing, treating her as just a live disco.

Still, she's got the voice and the looks, and she's got the personality to eventually succeed. Next time I should have more to say — and all of it complimentary.

HOWARD FIELDING

SEE IT!

LED ZEPPELIN's long-awaited film, 'The Song Remains The Same' opens in London on November 4 at the Warner West End Theatre following its premiere in New York on October 19.

Director Peter Clifton (right in picture) has spent two years working on the film which includes much behind-the-scenes material as well as the group in concert.



Peter Clifton

STUDIO GUESTS on 'Old Grey Whistle Test' (Tuesday BBC-2) are Cate Brothers and Steve Hillage. On film will be Robert Plant, Peter Grant and Led Zeppein.

T Rex will sing 'Laser Love' on 'Arrows' (Tuesday, ITV) at 4.20 pm. Also appearing are Sunshine, six times winner of 'Opportunity Knocks'.

'Supersonic' (ITV Saturday, 5.45 am) features Twiggy, Smoke, Osibisa, Guys 'N' Dolls and Gene Pitney.

'A World Of Music' (Friday, BBC-1, 9.30 pm) has John Denver with Frank Sinatra, Count Basie, Harry James and his Orchestra, Tommy Dorsey and Nelson Riddle.

Tony Blackburn introduces Thursday's 'Top of the Pops' (BBC-1, 7.10 pm).

HEAR IT!

THE STRAWBS guest in Radio Clyde's 'Hear Me Talkin' to You' on Saturday at 10.02 pm. John MacCallman interviews singer-song writer Dave Cousins.

On Saturday Freddie 'Finger' Lee is the studio guest on 'It's Rock 'n' Roll', 5.31 Radio One and the Climax Blues Band are 'In Concert' at 6.30 pm. Earlier in the day at 1.31 pm, solo Atlantic yachtswoman Clare Francis selects her Top 12.

Liverpool's Radio City has conducted a survey among 200 record buyers. The results: . . . average monthly expenditure for all buyers was £2.30, but five per cent of those interviewed were spending more than £10 a month. The report adds that before purchase, 73 per cent had heard the record on radio and 33 per cent on TV.



CAPITAL'S BIRTHDAY BASH

HAPPY BIRTHDAY Capital! The London radio station celebrated its third birthday on October 19. WEA Records sent round this monster cake to mark the occasion. Pictured about to get their teeth stuck in are (l-r) Bill Fowler (WEA), Adrian Love, Nicky Horne, Roger Scott, Maggie Norden (all Capital DJ's) and Geoff Grimes (WEA).

Soul Mirror

by ROBIN KATZ

The Tops come up for air

OBIE BENSON of the Four Tops was quite insistent. There would be no more hits for the Tops like 'Bernadette', 'I Can't Help Myself' and 'Standing In The Shadows Of Love'. Not that the group don't hope to have more hits, it's just that times have changed.

It's thanks to women's lib, which has resulted in men's lib," said Benson, "you don't hear men getting on their hands and knees and begging like they used to. Look at 'Walk Away From Love' by David Ruffin or 'Kiss And Say Goodbye' by the Manhattans. Pretty songs, good singing but men aren't gonna be tied to apron strings anymore. If things are gonna get that bad, they're just gonna forego the commitment and move on."

The Four Tops, after 22 years together, are also moving on. They are essentially a foolproof vocal group with lead singer Levi Stubbs considered to be one of the greats. But the Tops are

tiated to a needed fix of hit records to keep them in the main spotlight and not relegated to the oldies but goodies corner alone.

Fortunately, according to Abdul 'Duke' Fakir, the team's deep tenor and business manager, business is now taken care of. Disputes with the old management of ABC Records are now cleared up with the new management and a hot new album is on the way.

'Catfish'

"It's called 'Catfish', said the very cordial Fakir, "and it's a first for us. We produced it ourselves, headed up by Lawrence Payton of the Tops. The title song is also the next single here and in America. It's got a disco groove and it's about a girl in New Orleans who likes to dance."

"Obviously it's hard to sit back and look at your own album objectively. I don't know if this is potential Top 10 material. We really need a Number One song badly. More importantly, we need to find a space for ourselves that has the best of our old pocket and something new. 'Catfish' is the start of that search.



FOUR TOPS having a whale of a time

"We're looking for variety and ideally we'd like to be able to create a song that's more than just a three minute outline of a short story. You take a song like 'MacArthur Park', it starts out one way and seven or eight minutes later it's turned itself into something else, but it's still one piece of music. That's our ambition in a musical sense."

The Tops are in the midst of their annual pilgrimage to Britain, a tour that never fails to lift their spirits. For British fans they'd openly sing a whole night of old hits. "We'd be sick of them if the reaction we got from an audience was that they were sick of them," said Fakir firmly. "British fans have a highly underrated sense of understanding for artists. I suppose it's a question of taking for granted what's on your

doorstep. It's always interesting to me how much bigger Elton John and Fleetwood Mac are in America. It's the grass is always greener philosophy. British fans have one up on American fans. They're not fickle.

Travels

"We deliberately slowed our working schedule down a bit. We've been travelling for 22 years and we don't really want to travel another 22. The hardest part about being on the road is the driving between shows, it wears you out. If you do the last night of a show and spend a couple of hours saying goodbye to people, then you don't get back to your hotel until three in the morning. Then it's up at six or seven to be on the road early for the next show. Consequently your opening night in a new

place may be one of your worst shows.

"We haven't been hurt as much as other groups we know. We've cut down on concerts and play a lot of supper clubs and theatres. One of our major concerns is getting the sound right in the places we play. We try to get speakers everywhere so that the sound surrounds you. We know our singing will take care of itself. But singing is no good unless you get the kinks out of the sounds system."

The Tops are still based in chilly Detroit. "We've all close friends offstage," said Fakir. "Our wives and kids are also pretty close. I have a 17 year old daughter and the youngest of our kids is a year old. There was a time when we thought about leaving Detroit and moving west, but we changed our minds. We

still see a lot of the other groups who stayed behind, two of the Miracles, Gladys Knight and the Pips and several of the Temptations.

"Another reason we stayed in Detroit was because of long term goals. One day we would like to step out of the spotlight and produce new groups. Detroit still has plenty of talent. The young groups today have a much harder time of it than we did because there's more competition. A lot of kids are afraid to sit down and deal with people in a position to help them because they're afraid of being ripped off. I hope that we can make inroads to rectify that."

Tops' gear

When the Tops depart from their annual trek, they'll return to chilly Detroit armed with tartan skirts for their daughters and velvet jackets for the boys. "We love to buy our kids British clothing it's great for the weather in winter," said Obie.

In the meantime, the Tops are singing their way through Britain with their first album in over a year. The Detroit legends are out to prove they can still be tops.

Yakety Yak

Bill Withers' new album called 'Naked And Warm'... Jimmy Cliff recently turned his NY session into a live party for his forthcoming lively album... Newly gold albums in the States include Hall and Oates' 'Abandoned Luncheonette', Boz Scaggs' 'Silk Degrees' and The Bee Gees' 'Children Of The World'. The Brothers Johnson's 'Look Out For Number One' has gone platinum. Three newly-minted gold singles include Rick Dee's 'Disco Duck', Andrea True's 'More More More' and Tavares' 'Heaven Must Be Missing An Angel'. New Gate Brothers' album produced by Memphis veteran Steve Cropper... expect an album shortly from Pete Carr, The Music Shoals session guitarist who's played with everyone from Paul Simon through Millie Jackson and Wilson Pickett...

Trivia Time

Melhuish's mouthful

'I'm A Cranky Old Yank In A Cranky Old Tank On The Streets Of Yokohama With My Honolulu Mama Doin' Those Beat-o Beat-o Flat On My Seat-o Hirohito Blues' - Hoagy Carmichael.

Both reader Ronald Melhuish and the Guinness Book of Records will tell you, that's the longest song title going. Mr Melhuish, a competition regular, suggests that readers send in 'the longest song title they know.' To take it one step further, readers, list the

lengthy song title and who sings it or who wrote it. But then tell us who you would like to see record it, be it a singer, politician or other celebrity.

PRIZES: To the three best titles go three new albums each. 'Catfish', Four Tops, Rose' Of Cimarron', Poco and 'Cado Belle' by Cado Belle - all albums courtesy of Anchor Records.

Send your entries to Robin Katz, Melhuish's Mouthful, Record Mirror, Spotlight House, 1 Benwell Road, London N7 7AX. Entries must be in by Wednesday, November 10

RESULTS

Love letters

THE LONG delay in printing this competition's winners is for a good reason. The judge of the competition was one hard-to-track-down Malcolm Jones of Polydor Records. Mr Jones is the studio chap who compiled the Spector albums given away as prizes. Here are Uncle Malc's three big winners.

FIRST PRIZE: Six Spector goodies including the recent Dion album 'I'm Mackle of Kirkcaldy, Fife who conjured up 'Annette', 'When I Saw You 'Yesterday', 'My Heart Stood Still', 'What Is Life', 'If Not For You', 'If You Only Knew', 'How', 'I'm So Happy', 'I Love You Eddie'.

SECOND PRIZE: Four of the above LP's including the greatest hits collections of The Ronettes and Crystals plus the 'Rare Masters and Yesterday's Hits' albums to C B Henkins of Bognor Regis, Sussex. When I said write me a musical love letter, this winner and the next took me literally. (I loved it).

'Robin' 'You Came You Saw You Conquered' And Then He Kissed Me', 'Dr Love You', 'Baby I Love You', '(We're) Born To Be Together', 'Today I Met The Boy I'm Gonna Marry'.

THIRD PRIZE: Of the two Spector albums to Dick Peters of Kirkcaldy (Hey Kirkcaldy it must be your week. Let all citizens wear 'Back To Mono' badges. Dear Robin, (boy is this flattering) 'When I Saw You', 'My Heart Beat A Little Faster', 'Baby I Love You', '(We're) Born To Be Together', 'Gee How I Wish You Were Here', 'Til You're Mine'. Mucho thanks to Malcolm Jones for patiently reading every entry and to all you lovely readers who wrote the love letters to me - they make marvellous bedtime reading. I shall cherish them all.

Girls!

THANKS to all of you for your painstakingly beautiful lists. Most of you came up with hundreds of names. But one reader actually topped the 1200 mark. Six Warner Brothers albums, George Benson's 'Breezin'', to The Everley Brothers 'Greatest Hits' go to the list maker Robert Naphine of Bedford. Second place goes to London's Mary Ann Grange, who has come awfully close on previous competitions but this time walks away with four Warner albums. Third place goes to Merseyside's D Gregory for his pages and pages of names.

It has been suggested by some competition regulars that list making entries be phased out entirely or at least the time given for entries to be in is extended. The second point starts this week.

But I am interested in your views on the first. Honourable mention on this competition goes to first place winner Naphine who found 17 titles with my name in them.

'Batman And Robin' (Adam West), 'Christopher Robin' (Melanie), 'Cuck Robin' (Trad.), 'Fly Robin Fly' (Silver Convention), 'Little Robin' (Marty Robbins), 'Mr Robin' (Spector's Three), 'Never Love A Robin' (Bobby Vee), 'Robin Hood' (Gary Miller), 'Robin Is To The Hood' (Greenwood Gene) (Anon), 'Robin McCerrerr' (Merilee Rush), 'Robin Right On' (Bette Williams) 'The Robin's Return' (Feville Dickle), 'Robin's World' (Cuff Links), 'Rockin Robin' (Bobby Day), 'Tiny Robin' (Marvin Welch and Farrar), 'When The Red Red Robin Comes' (Al Jolson), and 'When The Robin Sings His Song Again' (Roy Fox). Not bad using a mostly boy and bird's name is it?

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SCENE: The penfriend's magazine, latest issue 30p. - Scene (m), 62, High Street, Harpenden, Herts.

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MUSIC FANS CLUB for penfriends, interesting newsletters and much more. Join now! - Sae: MFC, 10, Charlton Road, Tetbury, Glos.

ROLLERS FANS WANTED for penfriends. - Sae: Music Fans Club, 10, Charlton Road, Tetbury, Glos.

SHY NORTHAMPTON guy, 30, seeks girl, 16-24, living anywhere, for steady, sincere friendship. - Box No. 878R.

DAVE, 22, wishes to meet sincere girl for lasting friendship, 18-26, Colchester area. - Box No. 871R.

WORLDWIDE PEN-FRIENDS. Write for free details. - Pen Friend Service, PL 27, SF-20801, Turku 80, Finland.

TWO GIRLS, 16, seek two non-smoking guys, in Army / Navy, 17+, for correspondence, photo required. - Box No. 887R.

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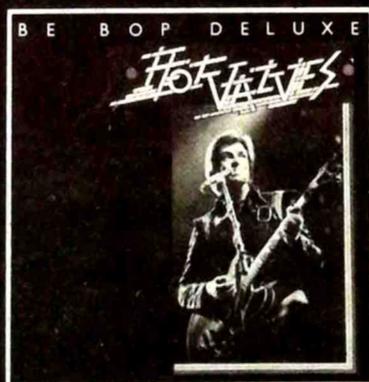
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