

Australia 35c

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RECORD MIRROR & DISC

March 6 1976

12p

CLIFF

OUT OF THE SHADOWS

Page 7

Suprise Sisters - Keeping it in the family



Page 12

A Rolling Stone gets bolder

Page 22

D'ya hear the one about the Spanish Hustler?

Page 8

50 SLADE Albums To Be Won



British Top 50 Singles

1	2	I LOVE TO LOVE, Tina Charles	CBS
2	1	DECEMBER '63, Four Seasons	Warner Bros
3	4	CONVOY, C. W. McCall	Polydor
4	3	RODRIGO'S GUITAR CONCERTO, Manuel & The Music of Mountains	EMI
5	6	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
6	7	DAT, Pluto	Opal
7	9	RAIN, Status Quo	Vertigo
8	20	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
9	5	FOREVER AND EVER, Silk	Bell
10	18	FUNKY WEEKEND, Stylistics	Avco
11	10	SQUEEZE BOX, Who	Polydor
12	29	YOU DON'T HAVE TO SAY YOU LOVE ME, Guys 'N' Dolls	Magnet
13	22	I LOVE MUSIC, O'Jays	Philadelphia
14	11	LET'S CALL IT QUITS, Slade	Polydor
15	23	(DO THE) SPANISH HUSTLE, Fatback Band	Polydor
16	37	PEOPLE LIKE YOU PEOPLE LIKE ME, Giltner Band	Bell
17	19	SOMETHING'S BEEN MAKING ME BLUE, Smokie	Rak
18	16	MOONLIGHT SERENADE, Glenn Miller	RCA
19	25	MISS YOU NIGHTS, Cliff Richard	EMI
20	16	LOW RIDER, War	Island
21	12	LOVE TO LOVE YOU BABY, Donna Summer	GTO
22	41	I WANNA STAY WITH YOU, Gallagher & Lyle	A&M
23	8	NO REGRETS, Walker Brothers	GTO
24	13	MAMA MIA, Abba	Epic
25	50	LET'S DO THE LATIN HUSTLE, Eddie Drennon & BBS Unlimited	Pys
26	40	LET'S DO THE LATIN HUSTLE, M&O Band	Creole
27	45	FALLING APART AT THE SEAMS, Marmalade	Target
28	26	TUXEDO JUNCTION, Manhattan Transfer	Atlantic
29	27	YOUR MAGIC PUTS A SPELL ON ME, L. J. Johnson	Phillips
30	47	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
31	17	WE DO IT, R. & J. Stone	RCA
32	14	LOVE MACHINE, Miracles	Tamla Motown
33	28	WEAK SPOT, Evelyn Thomas	20th Century
34	31	CLOUD 99, St. Andrews Choral	Decca
35	24	WALK AWAY FROM LOVE, David Ruffin	Tamla Motown
36	44	SHIPS IN THE NIGHT, Be-Bop Deluxe	Harvest
37	34	IF PARADISE WAS HALF AS NICE, Amen Corner	Immediate
38	43	HEY MISS PAYNE, Chequers	Creole
39	21	BABY FACE, Wing & A Prayer Five & Drum Corps	Atlantic
40	-	CONCRETE AND CLAY, Randy Edelman	20th Century
41	49	CAN'T SAY HOW MUCH I LOVE YOU, Demis Roussos	Phillips
42	-	NEVER GONNA FALL IN LOVE AGAIN, Dana	GTO
43	-	YOU SEE THE TROUBLE WITH ME, Barry White	20th Century
44	-	TAKE IT TO THE LIMIT, Eagles	Asylum
45	-	HEY MR. MUSIC MAN, Peters & Lee	Phillips
46	46	THE OLD RUGGED CROSS, Ethna Campbell	Phillips
47	-	SEAGULL, Rainbow Cottage	Penny Farthing
48	-	OTHER SIDE OF ME, Andy Williams	CBS
49	-	LONDON BOYS, T Rex	EMI
50	-	HERE THERE AND EVERYWHERE, Emmylou Harris	Reprise

RECORD MIRROR & DISC

Star Breakers

1	WHERE THE HAPPY PEOPLE GO, Tramps	Atlantic
2	YOU BELONG TO ME, Gay Glitter	Bell
3	LET THE GOOD TIMES ROLL / GIRL DON'T LET ME WAIT, Bunny Sigler	London
4	LA BOOGA ROOGA, The Surprise Sisters	Good Earth
5	REGGAE GOT SOUL, Toots & The Maytals	Island
6	GOT TO PAY YOUR DUES, The Drifters	Atlantic
7	SPANISH WINE, Chris White	Charisma
8	THAT OLD BLACK MAGIC, Soft Tones	Avco
9	BREAKING UP IS HARD TO DO, Neil Sedaka	Polydor
10	IT'S ALL OVER NOW, Rod Stewart	Mercury

British Top 50 Albums

1	1	THE VERY BEST OF SLIM WHITMAN, Slim Whitman	United Artists
2	2	THE BEST OF ROY ORBISON, Roy Orbison	Arcade
3	3	MUSIC EXPRESS, Various	K-Tel
4	5	A TRICK OF THE TAIL, Genesis	Charisma
5	6	THE BEST OF HELEN REDDY, Helen Reddy	Capitol
6	7	CARNIVAL, Manuel & The Music of The Mountains	Studio Two
7	4	DESIRE, Bob Dylan	CBS
8	8	RUN WITH THE PACK, Bad Company	Island
9	13	HOW DARE YOU, 10cc	Mercury
10	11	A NIGHT AT THE OPERA, Queen	EMI
11	12	24 ORIGINAL HITS, The Drifters	Atlantic
12	14	MOTOWN GOLD, Various	Tamla Motown
13	17	TUBULAR BELLS, Mike Oldfield	Virgin
14	10	STATION TO STATION, David Bowie	RCA Victor
15	9	40 GREATEST HITS, Perry Como	K-Tel
16	15	OMMADAWN, Mike Oldfield	Virgin
17	21	ELITE HOTEL, Emmylou Harris	Reprise
18	16	ABBA, Abba	Epic
19	19	STILL CRAZY AFTER ALL THESE YEARS, Paul Simon	CBS
20	20	SUNBURST FINISH, Be Bop Deluxe	Harvest
21	26	SHEER HEART ATTACK, Queen	EMI
22	22	THE BEST OF GLADYS KNIGHT AND THE PIPS	Buddah
23	25	LOVE TO LOVE YOU BABY, Donna Summer	GTO
24	31	SCOTCH ON THE ROCKS, Band of The Black Watch	Spark
25	23	20 SONGS OF JOY, The Nigel Brooks Singers	K-Tel
26	-	RAISING HELL, The Fatback Band	Polydor
27	-	THEIR GREATEST HITS 1971-75, The Eagles	Asylum
28	41	ONE OF THESE NIGHTS, The Eagles	Asylum
29	29	SIMON AND GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
30	45	WISH YOU WERE HERE, Pink Floyd	Harvest
31	35	ROLLED GOLD, Rolling Stones	Decca
32	24	ATLANTIC CROSSING, Rod Stewart	Warner Bros
33	-	RODRIGO CONCIERGO DE AIANJUEZ VILLA LOBOS, John Williams	CBS
34	18	TIMELESS FLIGHT, Steve Harley and Cockney Rebel	EMI
35	-	THE FOUR SEASONS STORY, Four Seasons	Private Stock
36	27	THE BEST OF THE STYLISTICS, Stylistics	Avco
37	36	QUEEN 2, Queen	EMI
38	-	WALK RIGHT BACK WITH THE EVERLYS, Everly Brothers	Warner Bros
39	47	FAVOURITES, Peters and Lee	Phillips
40	45	BREAKAWAY, Gallagher and Lyle	A&M
41	-	A LEGENDARY PERFORMER, Glen Miller and His Orchestra	RCA Victor
42	-	GLENN MILLER - A MEMORIAL 1944 - 1969, Glen Miller	RCA Victor
43	40	QUEEN, Queen	EMI
44	38	MAKETHETHE PARTY LAST, James Last	Polydor
45	37	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
46	44	THE VERY BEST OF ROGER WHITTAKER, Roger Whittaker	Columbia
47	-	GET RIGHT INTAE HIM, Billy Connolly	Polydor
48	39	CRISIS? WHAT CRISIS?, Supertramp	A&M
49	48	DESPERADO, The Eagles	Asylum
50	34	GIMME BACK MY BULLETS, Lynrd Skynyrd	MCF

Yesteryear Charts

— from Martin Fraser

5 YEARS AGO

8th March 1971

1	7	BABY JUMP	Mungo Jerry
2	1	MY SWEET LORD	George Harrison
3	2	THE PUSHBIKE SONG	The Mixtures
4	-	ANOTHER DAY	Paul McCartney
5	4	IT'S IMPOSSIBLE	Perry Como
6	3	THE RESURRECTION SHUFFLE	Ashton Gardner and Dyke
7	6	AMAZING GRACE	Judy Collins
8	5	STONED LOVE	The Supremes
9	-	SWEET CAROLINE	Neil Diamond
10	-	ROSE GARDEN	Lynn Anderson

10 YEARS AGO

26th March 1961

1	1	THE BOYS ARE MADE FOR WALKING	Nancy Sinatra
2	2	THE GOOD NEWS	The Mindbenders
3	3	A GROOVY KIND OF LOVE	Petula Clark
4	5	MY LOVE	The Small Faces
5	7	SHA LA LALA LEE	The Beach Boys
6	8	BARBARA ANN	Gene Pitney
7	6	BACKSTAGE	Herb Alpert
8	-	SPANISH FLEA	Crispian St Peters
9	4	YOU WERE ON MY MIND	Eddie Arnold
10	-	MAKE THE WORLD GO AWAY	

15 YEARS AGO

4th March 1946

1	1	WALK RIGHT BACK / EBONY EYES	The Everly Brothers
2	9	ARE YOU SURE	The Allisons
3	3	SAILOR	Petula Clark
4	5	WILL YOU LOVE ME TOMORROW	The Shirelles
5	2	ARE YOU LONESOME TONIGHT	Elvis Presley
6	4	FBI	The Shadows
7	-	THEME FOR A DREAM	Cliff Richard
8	8	RIDERS IN THE SKY	The Ramrods
9	6	WHO AM I / THIS IS IT	Adam Faith
10	7	RUBBER BALL	Bobby Vee

UK Soul Top 20

1	11	SPANISH HUSTLE	Fatback Band
2	2	INSIDE AMERICA	Juju Jones
3	3	I LOVE TO LOVE	Jina Chafles
4	1	I LOVE MUSIC	O'Jays
5	9	WAKE UP EVERYBODY	Harold Melvin and The Blue Notes
6	8	IT SHOULD HAVE BEEN ME	Yvonne Fair
7	4	LOVE MACHINE	Miracles
8	10	FUNKY WEEKEND	Stylistics
9	6	LOW RIDER	War
10	15	LADY, LADY, LADY	Boggie Man Orchestra
11	5	WALK AWAY FROM LOVE	David Ruffin
12	7	LOVE TO LOVE YOU BABY	Donna Summer
13	11	THAT'S WHERE THE HAPPY PEOPLE GO	Trammps
14	14	YOUR MAGIC PUT A SPELL ON ME	L. J. Johnson
15	16	CHEEKMATE	Barabas
16	20	HAPPY	William Bell
17	12	WEAK SPOT	Evelyn Thomas
18	-	ROCK YOUR BABY	The Sunshyne Band
19	17	EXTRA EXTRA	Ralph Carter
20	-	THE DEVIL IS DOING HIS WORK	Chillies

US Soul Top 20

1	3	BOOGIE FEVER	Sylvers
2	6	DISCO LADY	Johnny Taylor
3	1	SWEET THING	Rufus featuring Chaka Khan
4	2	LET'S LOVE	Commodores
5	4	LET THE MUSIC PLAY	Barry White
6	8	KEEP HOLDING ON	Temptations
7	5	NEW ORLEANS	The Staple Singers
8	5	I NEED YOU, YOU NEED ME	Joe Simon
9	19	HE'S A FRIEND	Eddie Kendricks
10	11	FROM US TO YOU	Sainsteps
11	12	THEME FROM 'S.W.A.T.'	Rhythm Heritage
12	10	YOU'RE FOOLING YOU	Dramatics
13	7	TURNING POINT	Tyrone Davis
14	-	MISTY BLUE	Dorothy Moore
15	13	INSEPARABLE	Natalie Cole
16	20	PARTY HEARTY	Oliver Sain
17	14	SING A SONG	Earth, Wind & Fire
18	15	LOVE ON LEAVE	Spinners
19	-	YOU'RE MY ONE WEAKNESS GIRL	Street People
20	17	YOU	Aretha Franklin

Record Mirror & Disc / BBC Chart

Supplied by British Market Research Bureau / Music Week
 US chart supplied by Billboard
 UK Soul Singles by Blues & Soul
 UK Disco Chart compiled from nation-wide DJ returns

US Top 50 Singles

1	3	LOVE MACHINE Pt. 1, Miracles	Tamla
2	4	ALL BY MYSELF, Eric Carmen	Archie
3	5	DECEMBER '63, Four Seasons	Warner Bros
4	1	THEME FROM 'S.W.A.T.', The Stylistics	ABC
5	2	TAKE IT TO THE LIMIT, Eagles	Asylum
6	8	ONCE AGAIN, Barry White	20th Century
7	10	LOVE HURTS, Nat King Cole	Columbia
8	6	YOU SEXY THING, H of Chocolate	Big Top
9	16	SWEET THING, Rufus featuring Chaka Khan	ABC
10	12	WAKE UP EVERYBODY (Part 1), Harold Melvin & The Blue Notes	Philadelphia International
11	17	JUNK FOOD JUNKIE, Larry Groce	Warner Bros / Curb
12	15	BABY FACE, The Wings & A Prayer Five & Drum Corps	Wing & A Prayer
13	11	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
14	18	FANNY (The Tender With My Love), Bee Gees	RSO
15	19	GOLDEN YEARS, David Bowie	RCA
16	13	BREAKING UP IS HARD TO DO, Neil Sedaka	Rocket
17	27	DREAM ON, Aerosmith	Columbia
18	22	THE WHITE KNIGHT, Chidus Murrend	Mercury
19	23	DEEP PURPLE, Danny & Marie Osmond	Kolob
20	24	SLOWRIDE, Forth	Bearsville
21	28	MONEY HONEY, Bay City Rollers	Archie
22	30	ONLY SIXTEEN, Dr. Hook	Capitol
23	29	BOHEMIAN RHAPSODY, Queen	Elektra
24	46	DISCO LADY, Johnny Taylor	Columbia
25	20	I WRITE THE SONGS, Barry Manilow	Archie
26	31	CUPID, Tony Orlando & Dawn	Elektra
27	32	TANGERINE, Salsoul Orchestra	Salsoul
28	40	JUST YOU AND I, Melissa Manchester	Archie
29	34	SWEET LOVE, Commodores	Motown
30	21	SQUEEZE BOX, Who	MCA
31	35	LOVE IS THE DRUG, Roy McKee	Atco
32	36	TAKE IT LIKE A MAN, Bachman-Turner Overdrive	Mercury
33	37	HOLD BACK THE NIGHT, Trammps	Buddah
34	38	INSEPARABLE, Natalie Cole	Capitol
35	43	GOOD HEARTED WOMAN, Wayton & Willie	RCA
36	47	LET YOUR LOVE FLOW, Bellamy Brothers	Warner Bros / Curb
37	50	ONLY LOVE IS REAL, Carole King	Ode
38	-	ACTION, Sweet	Capitol
39	42	BANAPPLE GAS, Cat Stevens	A&M
40	14	GROW SOME FUNK OF YOUR OWN / I FEEL LIKE A BULLET, Elton John	MCA
41	25	TRACKS OF MY TEARS, Linda Ronstadt	Asylum
42	26	EVIL WOMAN, Electric Light Orchestra	United Artists
43	-	RIGHT BACK WHERE WE STARTED FROM, Maxine Nightingale	United Artists
44	-	VENUS, Frankie Avalon	De-Lite
45	-	LOVE FIRE, Jigsaw	Chisler
46	49	THE HOMECOMING, He Good Handy	Capitol
47	-	BOOGIE FEVER, Sylvers	Capitol
48	33	SING A SONG, Earth, Wind & Fire	Columbia

UK Disco Top 20

1	1	I LOVE TO LOVE, Tina Charles	CBS
2	2	DECEMBER '63, Four Seasons	Warner Bros
3	4	I LOVE MUSIC, O'Jays	Philadelphia
4	12	FUNKY WEEKEND, The Stylistics	Avco
5	3	LOVE MACHINE, The Miracles	Tamla Motown
6	15	SPANISH HUSTLE, Fatback Band	Polydor
7	-	WEAK SPOT, Evelyn Thomas	20th Century
8	-	DAT, Pluto	Opal
9	7	IT SHOULD HAVE BEEN ME, Yvonne Fair	Tamla Motown
10	-	LOVE REALLY HURTS WITHOUT YOU, Billy Ocean	GTO
11	-	RAIN, Status Quo	Vertigo
12	-	EXTRA EXTRA (READ ALL ABOUT IT), Ralph Carter	Mercury
13	9	BABY FACE, Wing & A Prayer Five and Drum Corps	Atlantic
14	20	LOW RIDER, War	Island
15	6	LOVE TO LOVE YOU BABY, Donna Summer	GTO
16	11	CHOO CHOO CHA BOOGIE, Louis Jordan	MCA
17	5	SQUEEZE BOX, Who	Polydor
18	17	YOUR MAGIC PUT A SPELL ON ME, L. J. Johnson	Phillips
19	18	OH THAT'S MY MAN, Fire	Jayboy
20	-	MOVIN' / CHANGIN', Brass Construction	United Artists

US Top 50 Albums

1	1	DEBIE, Bob Dylan	Columbia
2	4	FRAMPTON COMES ALIVE, Peter Frampton	A&M
3	3	STATION TO STATION, David Bowie	RCA
4	-	THEIR GREATEST HITS 1971 - 1975, Eagles	Asylum
5	5	THEY ARE HERE, The Grateful Dead	Warner Bros
6	2	THEY ARE HERE, Paul Simon	Columbia
7	7	THEY ARE HERE, The Grateful Dead	ABC
8	10	THOROUGHLY, Carole King	Ode
9	5	GRATITUDE, Earth, Wind & Fire	Columbia
10	11	HISTORY - AMERICA'S GREATEST HITS, America	Warner Bros
11	13	RUN WITH THE PACK, Bad Company	Swan Song
12	12	AFTERTONES, Janis Ian	Columbia
13	14	M. U. THE BEST OF JETHRO TULL	Chrysalis
14	9	WAKE UP EVERYBODY, Harold Melvin & The Blue Notes	Philadelphia
15	7	CHICAGO IX CHICAGO'S GREATEST HITS	Columbia
16	26	THE OUTLAWS, Waylon Jennings, Willie Nelson, Jess Colter, Tompall Glaser	RCA
17	20	MAIN COURSE, Bee Gees	RSO
18	19	TOY IN THE ATTIC, Aerosmith	Columbia
19	31	SECOND CHILDHOOD, Phoebe Snow	Columbia
20	21	SPINNERS LIVE!	Atlantic
21	23	A NIGHT AT THE OPERA, Queen	Elektra
22	22	TIMES OF YOUR LIFE, Paul Anka	United Artists
23	24	HEAD ON, Bachman-Turner Overdrive	Mercury
24	25	THE SALSOL ORCHESTRA	Salsoul
25	28	HAIR OF THE DOG, Nazareth	A&M
26	32	THE DREAM WEAVER, Gary Wright	Warner Bros
27	29	ELITE HOTEL, Emmylou Harris	Reprise
28	30	ONE OF THESE NIGHTS, The Eagles	Asylum
29	27	SONGS FOR THE NEW DEPRESSION, Bette Midler	Columbia
30	16	NATIVE SON, Loggins & Messina	Archie
31	36	ERIC CARMEN	United Artists
32	17	FACE THE MUSIC, Electric Light Orchestra	Archie
33	18	TRYIN' TO GET THE FEELIN', Barry Manilow	Phila Int'l
34	15	FAMILY REUNION, O'Jays	Archie
35	39	BETTER DAYS & HAPPY ENDINGS, Melissa Manchester	Archie
36	42	FOOL FOR THE CITY, Foghat	Bearsville
37	37	NUMBERS, Cat Stevens	A&M
38	41	FROM EVERY STAGE, Joan Baez	A&M
39	40	CITY OF ANGELS, Miracles	Tamla
40	33	LOVE TO LOVE YOU BABY, Donna Summer	Oasis
41	44	ONEY ISLAND, Baby, Lou Reed	RCA
42	43	WINDSONG, Johnny Denver	RCA
43	-	TED NUGENT	Epic
44	45	BREAKAWAY, Art Garfunkel	Columbia
45	47	NEW YORK	

RECORD MIRROR & DISC

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NEWS EDITOR
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WHITE'S DIRTY DOZEN

THE AVERAGE WHITE BAND have finalised their tour dates, news of which was announced by Record Mirror & Disc some months ago. They will play 12 concerts, ending at the Hammersmith Odeon on June 4 and 5. The tour opens at Edinburgh Odeon on May 14 and 15.

The dates continue at Manchester Palace Theatre (19), Glasgow Apollo (23), Newcastle Coty Hall (26), Liverpool Empire (27), Birmingham Odeon (29), Bristol Colston Hall (June 1), Bournemouth

Winter Gardens (2) and London Hammersmith Odeon (4/5).

As May 14 is the date of the international football match between Scotland and England, AWB will be guests of honour at Hampden Park and will meet both teams.

The tour, which is being

promoted by Fred Banister, will feature the full sound system the band use in the States. AWB are currently recording a new album which will be ready for release at the time of the tour.

Postal applications will be accepted now and the box office opens for personal applications on March 16.



AVERAGE WHITE BAND: twelve dates

Jagger denies overdose



MICK JAGGER

CONTRARY TO reports in a London newspaper, Mick Jagger has not suffered any serious health problem and his London office issued a denial that Jagger had taken a drug overdose.

In fact, Jagger came down with a bad attack of flu while working in New York. On the advice of a doctor, he went into hospital overnight as he could get better treatment there than in his hotel.

Wakeman stays single

RICK WAKEMAN'S album, 'No Earthly Connection' will be a single album after all. The original intention had been to release a double album, but it seems likely that the second half will come out as a sequel later in the year. The first part is set for early April release.

Rick begins his tour on April 20, opening at the Ipswich Gaumont.

Beatles: re-issue but no re-form

THE BEATLES' singles from 1962 to 1970, all they ever released, are to be re-issued from March 5. The 22 singles can be bought separately or in a box. They will all be packaged in special bags, bearing the original green Capitol label on one side and a picture of the 'Fab Four' from the relevant period on the other.

Meanwhile, 'Yesterday' is also being released as a single. Previously it has only been available on the 'Help' album. All the other singles, from 'Love Me Do' to 'Let It Be' have never been deleted.

The release of these singles has no bearing on the recent rumours of the Beatles reforming.

Medicine men visit Palace

DR HOOK and the Medicine Show are coming to Britain in June and will probably be included on the bill of a large London open air concert being held that month.

It seems likely the venue will be the Crystal Palace Bowl.

Dr Hook will play a few dates in the UK as part of a European tour, the same arrangement as last year. They will also have a new album out in June, but no title has been decided.



DR HOOK and The Medicine Show

Rambler join Glitter

GARY GLITTER'S manager Mike Leander has found a new band to take care of now that Gary is retiring this month. The new group are called Rambler and will be support act on the final Gary Glitter tour. The Glitter Band will be continuing their solo career after the tour.

ANIMAL CRACKERS

TWO EX - ANIMAL members, Eric Burdon and Hilton Valentine, have been in London recently, but rumours of an Animals' get together has been denied by their drummer John Steel.

"We have been getting together to straighten out some old affairs," John told Record Mirror & Disc. "There are some things in the pipeline, but I can't tell you what they are at the moment. It is not the Animals getting together again."

However, as Chas



ANIMALS

Chandler (ex - bassist) is setting up a new record label and is heavily committed to management. It would seem unlikely that the band would be able to play together permanently.

H'WIND SHAKE FOR QUAKE VICTIMS

HAWKWIND play a benefit concert for the Guatemalan Earthquake Victims Fund at the London New Victoria on March 7.

Other dates on their current tour are Salford University (5); London Imperial College (6); Malvern Winter Gardens (9); Bournemouth Winter Gardens (12); Sheffield University (13); and Preston Guildhall (14).

Support group for the tour are Unicorn.

Solo Roxy

ROXY MAN Eddie Jobson is to bring out a solo single. It is called 'Yesterday Boulevard' and comes out on March 26.

Extra Neil

AN EXTRA number of shows have been added on the Neil Sedaka / AJ Webber tour. They will now play at the Batley Variety Club between April 18 and 24.

Valli hits

A FRANKIE VALLI album will be released on March 6 including his hits 'My Eyes Adore You' and 'You're Ready Now'. It coincides with the Four Seasons tour which begins on April 1.

Ash album

WISHBONE ASH release a new album 'Locked In' on March 5, produced by Tom Dowd. The band, currently living in the US, have no plans for UK gigs at present.

DOLLY PARTON PARCEL OF COUNTRY FESTIVAL

DOLLY PARTON and Buffy St Marie are among the long list of artists booked to appear at the eighth Country and Western festival which is being held at the Wembley Empire on April 17, 18 and 19.

The three day event will be filmed and screened by the BBC on May 26, June 2 and June 9.

Other artists appearing during the concerts include: Tammy Wynette, Dodie West, Marly Robbins, Country Gazette, John Hartford, Ozark Mountain Daredevils, the Dillards, Rick Nelson, Carl Perkins and Wanda Jackson.



DOLLY PARTON



New single!

BOHANNON'S BEAT

Brunswick Marketed by DECCA

MILES HIGH ON HIS OWN TOUR

JOHN MILES is to headline his own tour, beginning on March 19 at Lancaster University.

John, who has been touring with Robin Trower, has a single released, titled 'Music' from his album 'Rebel'.

Full dates are: Stirling University (20), Nelson, The Column (26), Scunthorpe Baths (27), Newcastle University Theatre (28), Chester Quaintways (29), Chesport Oxford College (31).

Continuing in April at Tunbridge Wells, The Court (April 1), Cromer Links Pavilion (2) and Birmingham Barbarellas (3).

John's single, 'Hify' has gone into the American charts and there is a chance he will go to the States after his UK dates.



JOHN MILES: headlining his first major tour



PAUL KOSSOFF

KOSS IS OFF ON TOUR

PAUL KOSSOFF and his band Back Street Crawler begin a British tour on April 25 at Croydon Fairfield Hall. Doctors have given the green light to Kossoff who suffered a near fatal heart attack in the Autumn.

The dates continue at: Cardiff University (28), Birmingham Moseley (29), Salford University (30), Glasgow Queen Margaret Usher Hall (2), Liverpool University Mountford Hall (5), Bradford St Georges Hall (7), Loughborough University (8), Newcastle City Hall (11), Hanley Victoria Hall (12), London New Victoria (13), Southampton University (14), Oxford Polytechnic (15), Hemel Hempstead Pavilion (16), Sheffield City Hall (20), Cheltenham Town Hall (21), Folkestone Leas Cliff Pavilion (22), Guildford Civic Hall (23) and Bristol Colston Hall (25).

Tickets are not yet on sale.

NEWS IN BRIEF

SACHA DISTEL returns to Britain in April to play the London Palladium, for a week beginning April 19. It is part of a tour which opens at Portsmouth Guild Hall (April 10), and continues at Liverpool Royal Court Theatre (11), Glasgow Pavilion (12-17), Skene Pier Theatre (May 2); Stratford-upon-Avon Royal Shakespeare Theatre (9); St Albans City Hall (10); Oxford New Theatre (14); Westcliff - on - Sea Cliffs Pavilion (15); Ashton Under - Lyne Tameside Theatre (16); Halifax Civic Theatre (18); Felixstowe Spa Pavilion (20); Eastbourne Congress Theatre (21); Bournemouth Winter Gardens Theatre (22); and Paignton Festival Theatre (23). He will also appear at Chesterfield Aquarius Club (April 25 week); Cleethorpes Bunnies (May 7/8); Tonyrall Meadowway Country Club (11); and Stoke - on - Trent Jolles (17).

Linda Lewis has a new single 'Baby I'm Yours' released on March 12. Written by Van McCoy, it was recorded in New York - Maddy Prior, Steeleye Span, and folk singer June Tabor are to appear at the London Sadler's Wells Theatre, on April 11-13, to promote their 'Silly Sisters' album.

Robert Knight releases a single on March 5 titled 'Second Chance'. The Diversions appear at Middlesex Hospital (March 5); London Dingwalls (6); and Norwich City College (8).

Arranger / producer Del Newman flew to Trinidad earlier this week to co-produce with Junior Telfer an album based on carnival music which will involve music and musicians from the Trinidad Carnival. Clancy play four London dates in March, Dingwalls (4); South Bank Polytechnic (5); Wandsworth Polytechnic (12); and the Marquee (12).

ELTON COURT IN THE ACT

ELTON JOHN will play an extra date at London Earls Court on May 13. This means he will be there for three days - 11/12/13. As with the other shows, the profits will go to the Sports Aid Foundation.

The box office is open for postal applications now (phone number 01-931 2357) and for personal applications at the end of the week. Tickets are priced £1, £2 and £3.

ELKIE: IT'S ALL OFF

THE JESS RODEN BAND are to appear at the New Victoria Hall, London, on March 14, with Nasty Pop as support act. A new Jess Roden Band single, 'Keep Your Hat On' is released on March 5, and an album with the same name on March 12.



ELKIE BROOKS

ELKIE BROOKS has cancelled her forthcoming British dates. Instead she will concentrate on promoting her new single 'He's A Rebel' and rehearse for her concerts at the London New Victoria on April 10. The cancelled dates were to have been held between March 5 and 28.

Oh Me, Oh My, Oh Lu

LULU HAS a new single out on March 5, titled 'Oh Me, Oh My'. It coincides with a series of club dates which she begins this week.

She is at Purfleet Circus Tavern until March 6. She continues at Port-

head Stoneleigh Club (21 - 27), Manchester Golden Garter (29 - April 3), Birmingham Nite Out (19 - 24), Bo'Ness La Fabrique (25 - 31), Liverpool Russell's (May 13 - 15) and Watford Baileys (23 - 29).

There's a kind of hush - all over the Carpenters

THE CARPENTERS have a new single out on March 12 titled 'There's A Kind Of Hush'. It's a new version of the Herman's Hermits hit.

The Carpenters, who are currently completing a new album, are expected to come to Britain in the Autumn to play the tour that was cancelled when Karen became ill last year.



CARPENTERS: Autumn tour

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Hollywood

UNLIKE the Oscars for motion pictures and the Emmys for TV where British contenders pick up a share of the awards, the 1975 Grammys were a sweep for the Americans.

Paul Simon and The Captain and Tennille were the big winners on Saturday night in Hollywood; Simon's 'Still Crazy After All These Years' was named Top Album of the year and The Captain and Tennille's 'Love Will Keep Us Together' was voted Best Record of 1975.

In accepting his award Simon thanked Phoebe Snow and Art Garfunkel who sang on the album and added 'Most of all I'd like to thank Stevie Wonder who didn't make an album this year.' Wonder won the best album award in 1973 and 1974.



PAUL SIMON: Top Album Of The Year

Paul Simon gets his first solo Grammy

Simon, Best Male Vocalist of the year as well, won seven Grammys while teamed with Garfunkel. The two he won this year are his first as a solo performer.

Janis Ian was voted Best Female Vocalist for 'At Seventeen'. She received one of the longest standing ovations of the evening apparently

a show of admiration for her comeback from her 1967 hit 'Society's Child.'

Other top awards handed out at the Hollywood Palladium: Stephen Sondheim's 'Send In The Clowns' was voted Best Song; a surprise award considering Judy Collin's version did not have anywhere near the

commercial success in the US as it did in the UK.

The Eagles won the Best Pop Group vocal award. Natalie Cole was named Best New Artist and Top R&B Female Vocalist. Ray Charles won an award for Top R&B Male Vocalist, picking up his 10th Grammy.

Jaws won the Soundtrack award and Wiz won in the Cast Album category. Richard Pryor beat out Monty Python's Flying Circus for Best Comedy album.

Country awards went to Willie Nelson: Best Male Vocalist; Linda Ronstadt Best Female Vocalist.

Andy Williams hosted the awards show.

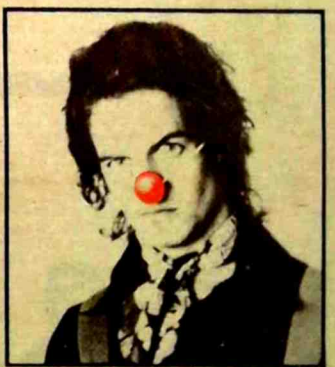
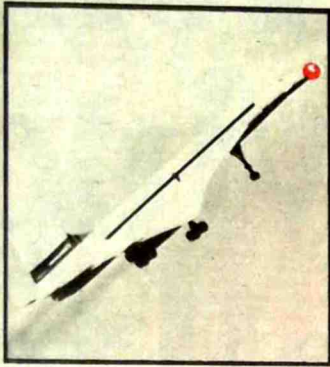
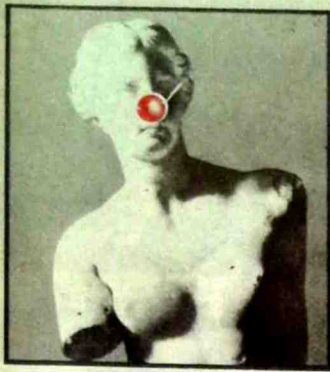
NEIL DIAMOND wants to be a movie star. He is looking for projects he can both star in and produce. When he returns from his Australia/New Zealand tour, Diamond will have a role in a television movie about the life of Martin Luther King

Jr. While waiting for the right vehicle to star in, Diamond will also be looking to score movies, his first venture in that field being 'Jonathan Livingston Seagull.'

R. DEAN TAYLOR, who has appeared on a number of labels since leaving Motown, is the first artist signed to the newly-formed Farr Records in Los Angeles. Taylor, who reached the Top Two in the UK with 'There's a Ghost in My House', has a new single released in the US, 'We'll Show Them All.'

ROBIN TROWER will begin a US tour after his Wembley appearance. Trower has not toured in the States since August, 1975, when he topped a bill in Oakland, Calif., or a show called The British Are Coming. Among the stops on this year's tour are Cleveland, Milwaukee, Indianapolis, Chicago, Philadelphia and New York.

FRED BRONSON



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Including their hit singles
LET'S CALL IT QUITS
& IN FOR A PENNY



BARN
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**Their
New Single
'SWEETHEART'
b/w Natural Thing
from their
forthcoming album
'ANY ROAD UP'**



Love the SGB's



CLIFF: The fond, affectionate home-grown term used by thousands who do not feel it necessary to be formal when talking about their pop star.

From Living Doll to Living Legend? Rebel to Christian? Raunchy, Risque Baby-Faced Rock 'n' Roller to Mature Balladeer?

Who and what is Cliff Richard? Many remember him as their schoolday number one din-up when he, like Elvis, gyrated jugged, jerked and curled his lip sensually. Others see him as the immortal performer who's been around since time immemorial and who will continue his career 'til the cows come home.

For Cliff fans everywhere (and non-fans for that matter) EMI have just released an excellent batch of six cassettes called "The Music And Life Of Cliff Richard," which also features Cliff talking about his music, plus guest rappers like Olivia Newton-John, Cilla and Hank Marvin.

A priceless collector's item, and a fitting tribute to a man who has given so much to the world of entertainment — 18 years in fact.

And yet he still looks so youthful. He comes into his publicist's office looking no older than 25 (he's 36) smiling a smile that would do justice to any toothpaste ad and looking every inch the gentleman that everyone who has met him says he is.

Cassettes

I'd never met him before and yet after five minutes I felt like I'd known him for years. He's like that.

We talk first about the EMI cassettes which have just been released. Whose idea was it to have you narrating?

"I can't really remember. EMI's I think. It was part of the Story of Pop I did for radio. Pete Brady did the interview and they just chopped his voice out. I mean it proved invaluable to us when we were putting together our TV show for digging up old songs."

The interesting thing is that you seem to be very disenchanted with a lot of your early releases. Where you made to record these songs?

"Things like High Class Baby, you mean? You see 'Move It' was a smash hit record and therefore there was an immediate need for a follow up. We had no background, we didn't write our own material. 'Move It' was written by Ian Samwell and he'd written this other song, 'High Class Baby,' and when we went into the studio the magic didn't happen I don't think, and I thought 'Oh no it's gonna be the end of a great career,' and I went home and cried."

However it wasn't the end. Because soon after Cliff went on to have a Number One with 'Livin' Doll.'

"The original was like a pseudo rock thing but it was Bruce Welch's idea to

From Living Doll to Living Legend

record it in a country type way, and of course we did and it was a huge success."

From thereon, nearly everything Cliff touched shot right in the charts; Supreme oldies like 'Travellin' Light,' 'Fall In Love With You,' 'Theme For A Dream,' to name but a few. But it wasn't until 1962 when 'The Young Ones' was released, that Cliff reached his zenith in record sales.

Says Cliff, sipping his coffee between words: "I think it was the peak because I'd never ever sold as many records so quickly. 'The Young Ones' was released as a

single on the Friday, but prior to that we were being told that the advanced orders were 200,000, the advanced orders were 300,000 and by Friday when it was released there was a million orders. By Monday morning it was a Number One. And it's never happened to me since."

Peak

Do you think that you've already reached your most creative peak?

"No. I think it's happening now. I've never been consciously into progressing. I've allowed my career to grow up with me. If something came to my mind at 19, I did it. If something else came to my mind at 21 it coincided with my thoughts at 21. Some have said 'How come you've been going so long and I really don't know other than I've played it quite cool, I've

taken everything naturally. I haven't forced forward myself in any way so there was no chance my leaving my audience behind."

Cliff feels he's on a new threshold nowadays, and he's right. 'Miss You Nights' is one of the best things he's done. It's a lovely warm poetic ballad that should appeal to all kinds of musical tastes. Elton John for one, really went crazy about it, complimenting Cliff on releasing one of the best singles of last year (it was released in November '75).

"I think it's one of the





nicest songs I've ever made. A guy called Dave Townsend wrote and recorded it and when I heard his version it was terrific, so we just stole the whole thing. He was pleased to have that happen. I mean it could've been anybody. It would've been a hit."

Do you think your public has the same musical taste as yourself?

Trapped

"I think so. I'm trapped in a way to my public, happily trapped because I've got a great career, and I wouldn't change it, not for England, but you see there are a lot of people I want to impress but who would never dream of putting a Cliff Richard record on because all they ever think of is Eurovision 'Young Ones', 'Livin' Doll', 'Congratulations', and they don't think any further, which is fair enough. I've created my own following and that's it."

"What I hope 'Miss You Nights' has done, well I know it's done, is that the hairy groups have come up to me at Top Of The Pops and I've also had messages via the boys who played on it, for instance who have been working with hairy groups, if you pardon the expression, and they've said 'Miss You Nights' is fantastic. Which is a great boost for my ego and gives me more incentive to get involved."

"There's a certain song in the collection which you wrote called 'I Love You Forever Today', which is a first class, beautifully constructed love song." Why haven't you written more compositions in the past?

"It's discipline you know. I stopped writing years and years ago when I got more into performing. I helped to write 'Bachelor Boy', 'Don't Talk To Him', 'On The Beach' and two or three other things with the Shadows, but I just stopped, which was fatal."

"I'm gonna go away to a little cottage in Wales, take my guitar and cassette and see if I can stick it out for a week by myself. I'll sit down for a couple of hours a day and write. I've just gotta discipline myself."

Discipline

When he mentions discipline, I think of discipline, which in turn reminds me of Cliff's connections with Christianity. I ask how he was converted, if that's the correct word?

"Yeah I was converted. I mean a lot of people don't like to say it, but I was."

"I basically went through a period of depression, no that's too heavy a word um, disillusionment with what was happening. OK I was having a great time musically. The 'Young Ones' was flying to

Number One and all that was happening to me so in terms of records I was at the height of my career and yet there was this feeling that things weren't right. I felt this couldn't be all I was living for and it just made me very serious minded for a time and I went round asking questions.

"I spoke to some Jewish friends and spent two years with Jehovah's Witnesses. Also religion kept cropping up in conversations. And after a lot of research I found there was a point in my life when I actually believed certain factors about Jesus Christ and God and I had to do something about it. And I remember saying OK, I succumb. Take me, I'm yours."

"A lot of people in this business go through periods of spiritual awareness even if they reject it eventually. They get fed up with their material; fed up with fan worship; we all go through a period where nothing seems to satisfy us."

Glamour

"I mean me and the Shads (Shadows) had a terrific time on stage for an hour but there's another 23 hours to the day, and you begin to think well, look I'm always on a lousy coach travelling to and from a show, is this it? Is this the glamour of it all?"

"All I know is that the empty gap in my life has been filled since I became a Christian."

The Shadows once said that they noticed you changing because you discontinued to use bad language in the studio after you became a Christian, and that you became more moral, which made my mind boggle to think what you were like before!

"I used to swear like a trooper, but people won't believe me. I was like everyone else at that time. And like a lot of people now. Nowadays there's a loose feeling towards morality, but the way I found that I could start to change myself was to say y'know if Jesus was standing right by me the last thing he'd want to hear was 'F' and blinding or whatever."

"Not only that, if my mother was standing beside me she wouldn't like it neither! I mean at that time every other word was 'F'. I didn't



by Jan Iles

need to say 'it's an F-ing great day,' or whatever. So I used to say to Jet Harris tell me when I swear. Y'know, I said, draw my attention to it. I used to say it so often, I never knew who I was saying it to."

"The thing about Christianity is it makes you become more aware. So consequently you begin to treat people with more respect."

Jesus

How do you envisage Jesus? He thinks about that one for a moment.

"It's difficult really. I never think about it till someone asks. It's hard to keep it away from the image of the long haired gentle faced man you see in pictures. It can't be that wrong. Jesus was a man, and in those days they did tend to have longish hair and beards. I doubt if he was a pretty man or an ugly man, but an ordinary man. He

would've been physically right, maybe a great athlete.

"He wouldn't be skinny like me, or fat like Cyril Smith, just an average man. The epitome of what man is meant to be."

"However there was a physical thing for him to get over. He lived in a time when they walked everywhere so he'd have probably had a lot of corns on his feet."

Some sceptics might say Cliff's religious beliefs are ostentatious — he's just a crank, a swank. But Cliff never consciously or inadvertently tries to indoctrinate any one to believe in the Christian faith.

"You can't be indoctrinated into having a relationship with somebody. And basically that's what Christianity is, a relationship."

"People have called me a crank, not to my face. I've heard rumours, but that doesn't bother me really. I mean when you think of it, if I'd have been

a Christian 2,000 years ago I'd have not only been considered a crank, but I'd have been thrown to the lions. So I'm having a good time."

When Cliff first appeared on the scene there was Elvis across the Atlantic also appealing to the groovers of the day. Their careers to a degree were juxtaposed. Each were sexual rockers who also made the odd movie. But strangely enough they have never met.

"I very nearly met him on one of the very first holidays I had abroad. I went with three friends on a motoring holiday and on the way back one of them said Elvis is in Baden Baden or whatever it is, anyway, we drove there and we found the house — you couldn't mistake it 'cos there was Elvis scrawled all over it and do you know, he'd gone away to France that weekend."

"The second time I nearly met Elvis was when me and the Shads were touring America. Well one night in Memphis a man came to the door of the theatre and said (Cliff puts on mock southern drawl) 'Hi ah'm Elvis's dad d'ya wanna come and see 'is place' we said in amazement, 'Elvis's DAD! So we all leapt off and saw his home, though Elvis was filming in Vegas. We entered his home and you wiped your feet on an effigy of Elvis on a mat, there were pictures and

awards everywhere, like 'Elvis coughed in 1973' and he had all these gold discs even for the B sides! Incredible. I really enjoyed it."

"I'd really like to meet him, but not as he is now. I think the guy's got domestic problems, and he must be having a heck of a time. Before all this he was looking great, but he has a weight problem now."

Well you're not so bad yourself. Have you a secret for eternal youth you wouldn't mind sharing?

"Some people get craggy when they get older, I suppose I'm one of the lucky ones."

Are you vain?

"I used to worry about being vain. But Una Stubbs helped me a lot. We used to talk a lot and one of the things was about vanity, cos I said I can't bear to go out without looking in the mirror to see if my hair's

straight or whatever, but she said she didn't think that was vanity, she said, and I believe it now, unless it's just a good excuse, that surely the people who are vain don't think they need to look in the mirror. But if vanity's wanting to look good, then I'm vain."

Still giggling after all these years, Cliff performs both Gospel shows and shall we say regular ones. But whatever type they are, he still gets a kick out of being on stage.

"I love doing concerts," he says enthusiastically, "particularly the two hour concerts."

Do you still get the screamers at your concerts?

"In certain areas. If you go to Scotland you get the screamers to start off with, but I feel a bit silly being screamed at now."

Why. Do you feel er, past it?

"Well yeah. Screaming is synonymous with 12-15 year olds who scream at someone who they couldn't care sings in tune or not, well I want to go out and sing."

"Most of my audience are between say, 20-40. That's the main age, so if you happen to get 200 out of 2,000 who want to scream it sounds intermittent."

"If I want to send myself up and do a knee wiggle or something, then they scream, and that's fun."

As mentioned earlier, Cliff will have been in the biz 15 years this coming October so he's obviously been through many seasons of change. He rates today's techniques several thousand light years ahead of the days when he shook a leg and swung a hip in the first flush of his career.

"Musically it's a lot better today. The record production is unbelievable. But we'll never ever do what we did in the early days. When you listen to Jerry Lee Lewis's Whole Lotta Shakin' and Elvis's 'All Shook Up' it was all done in mono, all done in one take, you sang with the band you didn't overdub or anything, and there was excitement we created then that we can't get again."

Art form

"Recording now is an art-form, it's not just a lot of people around a microphone. Although it is unfair to say it wasn't an art-form then, it was. But we'll never recapture that basic simple raw thing."

Cliff is planning a tour of Russia, his debut Communist country appearance to which he's looking forward. And after all this time, America is just beginning to show interest in his talent.

Elton has taken the record over to the States with him and Rocket records (Elton's company) are releasing 'Miss You Nights' over there,

which I'm thrilled about."

Why hasn't it happened for you big in the US?

"I don't think I've made the right kind of songs. There've been some good ones like 'Silvery Rain', 'Marie', both good quality records, so there's no reason why it shouldn't have happened, other than that there was a lack of liaison. I've been going a long time, record companies know me over there and I'm just part of the establishment who hasn't made it, so therefore there's no incentive."

"It's gonna take a company like Rocket. They've not only heard 'Miss You Nights' but a couple of the other tracks from my new recording sessions and they're really excited. They've already got a follow up track in mind which they like because they say it doesn't sound like me!"

What do you think of today's scene?

"I listen to all kinds of music, now that I've got a great hi-fi system with FM radio and all that (laughs). We've all got to become more broad-minded. I don't like all the riffs Led Zeppelin get into but I wanna listen to an album and pick out the ones I do like. My favourite tape in my car is 'Machine Head' by Deep Purple. At home I've got Petula Clark through to Zeppelin in my collection."

The million dollar question is of course, does anyone share his collection of records at home, or in other words is Mr Richard romantically attached? For years now there's been a kind of mystery surrounding Cliff's private life, and because he's managed to remain a bachelor, people wonder if he will ever get hitched.

"Everybody thinks I've got something against it just because I've stuck out longer than everybody else. But to me marriage is so vital, so important that I'm gonna have to want to be married. I'm gonna have to meet someone and be really in love with them before I get married. I'm not just gonna get married to prove anything to anybody, and as I'm not in love with anybody I'm not married, that's basically it."

"Of course I've thought I've been in love, I mean deeply in love, but I've had false alarms all over the place."

Cliff is planning a tour of Russia, his debut Communist country appearance to which he's looking forward. And after all this time, America is just beginning to show interest in his talent.

Elton has taken the record over to the States with him and Rocket records (Elton's company) are releasing 'Miss You Nights' over there,



TAKE a walk down New York's bustling "barrio" and the chances are that some Puerto Rican will start hustling you. They can't help it, they've been hustling for years and now they're getting everybody else in on the act as well.

Nowadays New York is full of hustlers.

But in case you're getting a little frightened it should be pointed out that a Seventies hustler isn't the bad guy that Paul Newman portrayed so many years ago.

Midway through the decade the Hustling Seventies are beginning to show the Swinging Sixties where it's at.

New York's Puerto Ricans are not only bubbling to the top with their ethnic Salsa music but they're also showing discotheque Johnnie a thing or two by introducing the wildest dance to hit the strobe lights in years.

Hustling is hip Swing. Hustling is contact.

In fact America has been caught up in the grip of hustling and now there's even a film "The Hustle" with Burt Reynolds and Catherine Deneuve.

Swingers

No, it's not a film about dancing, but it does contain hustle rhythm music and the amazing advertising slogan: "No matter what you call it we all do it."

As far as the dance goes — that's not true.

Walk into any dance hall (discotheque in this passe word) in the land and you can bet there'll only be a handful of swingers who have got the steps right.

But things are changing. With the onslaught of 'hustle' records more and more dancers are wising up and realising you can't jitterbug forever.

So how's it done? Well for a start it's not as straightforward as it sounds, but basically what you do is hold your partner (yes back to holding) and get into the swing with three steps to the right and then three steps to the left.

Once you've got the rhythm going you begin to improvise by throwing the partner on and off the

'We didn't think the original was coming out over here'

The Hustlers
by David Hancock



MUFF MURFIN



FATBACK BAND

hip through the legs or if you're daring enough over the shoulder.

To that degree it's similar to the jitterbug and the jive and a direct descendant of the 'Lindy hop' but the magic is to keep that shuffling, hustling three step rhythm.

Current hustle favourites as far as the British are concerned seem to be dance hall sweethearts The Fatback Band with their '(Do The) Spanish Hustle'.

During their recent storming concert tour of Britain leader Bill Curtis had this to say to the Swingers:

"Hustle is definitely the thing to be doing. It's the music of the Seventies and I know we'll be going on to make more hustle records. That funky latin rhythm is what everybody's talking about these days in the discos up and down the States. It's something new and something special." Van McCoy, that

maestro of production and arrangement, was one of the first to realise the potential of this new type of sound coming out of the Puerto Rican ghetto and he made one of the first and one of the biggest hits so far with his 'The Hustle'.

Ethnic

That started the ball rolling. Now nothing seems to be able to stop it. The latest artist to get right back to the ethnic roots of 'hustling' is

American Eddie Drennon with his 'Let's Do The Latin Hustle'.

Eddie is now a general session man who wrote, produced and arranged his latest smash hit. He gets that hypnotic feel on the record courtesy of his band BBS Unlimited.

The elusive Mr Drennon wasn't available for comment this week (probably working on the Brazilian hustle) but it is known that he was once a Motown where he played violin and viola as well as electronic strings.

However, one gentleman who was available for comment was Muff

Murfin who has hit the charts masquerading under the name of M & O Band and has released the cover version of Drennon's 'Let's Do The Latin Hustle'.

There is little to choose between either version with maybe Drennon getting a few slicker licks in, and Murfin getting the cleaner production.

The British version was born in that city of all hustlers — Worcester — underneath a music shop in the studio that Murfin owns.

Murfin is an expert at the age old hustle of covering records — he

once used to sing on the Marble Arch versions of famous hits.

"We were asked to cover the record because we didn't think the original was coming out over here," explains Muff, "although we knew it was big in the States."

He's frank when he says that it was a deliberate attempt to copy the record because there were other versions that changed the original slightly.

Murfin also works part-time in dance halls in the Midlands and had noted the number of imports records being played that contained the essential hustle rhythm.

Bump

"I don't think people up here have been dancing the exact 'hustle,'" he explains. "They've been doing a sort of hustle-bump because they don't really know how the original dance goes."

Now Muff and his partner Colin Owen (who makes up the O part of the M & O Band) are planning an album of hustle rhythm music.

"And, of course, we'll have to start working on the follow-up to our hit record," he adds. "It's one of our own numbers that incorporates that hustle type funky stuff but we haven't got a title for it at the moment. Maybe we'll call it the 'Summer Hustle' or something like that."

Apart from 'Let's Do The Latin Hustle' Murfin has also worked on Pye's Disco Demand series and it was in his Worcester recording studio that John Asher cut his very successful version of Chubby Checker's 'Let's Twist Again'.

Healthy

"I've been struggling for so many years that now I've got chart success I can hardly believe it," he adds enthusiastically.

It probably means that Mr Murfin won't be hustling around for work anymore as his studio becomes more famous.

It also means that British artists are beginning to make an impact on the disco scene that up till now has been monopolised by the black Americans and that has to be a healthy sign.

With Indian producer Biddu making a bid to be Britain's Van McCoy, who knows maybe Muff Murfin could be spearheading a new wave of white British hustle bands!

Whichever way you look at it there is now a new force in the charts and in the discotheques, sorry dance halls, which looks like settling itself in for the Spring and Summer.

Hustle is the name of the game.

Super stars

PISCES

Feb 18 to March 20

If you keep harking back to lost loves and old 45's then people will accuse you of being passe and stuck somewhere between Bing Crosby and The Head of the class-room. Let Granny take a trip and you lost souls come back to ground level.

ARIES

March 21 to April 20

Last week we reported that you were too finicky in your lifestyle. Time to let your hair hang down, kick off your shoes and cause everyone to run a mile

with your outlandish capers. It really is fun to be funny.

TAURUS

April 21 to May 21

Oh you've been sad and mad and bad all at once, and you cannot, will not cool down and take a nap. If you want to be like a witch on a broomstick, paying calls to friends at God Almighty hours then don't expect to be welcomed with open arms.

GEMINI

May 22 to June 21

A kiss is just a kiss, a sigh is just a sigh, so what's the big deal huh? Instead of losing a lot of down to earthiness you should try to behave more, or shall we say, gentler. Lucky days are Thursday and Friday when your wish is anyone's command.

CANCER

June 22 to July 23

You're in a bit of a tizz-wazz, everything is spinning around you so far you feel giddy whenever you open those big blue eyes. Don't sniff at too many would-be grabbers, even if they disgust you blow yer nose first then give them that cold, calculating look you're so damned good at.

LEO

July 24 to August 23

A grand time to mesmerise all your friends and foes, you have what we in the trade call the mystique touch. You are powerfully equipped to sink a thousand ships — and one or two hardcore beauties who were once upon a time classed as untouchable.

VIRGO

August 24 to September 23

Not a good time to start worrying over minor drawbacks especially

since you need to put all your energy into one basket. Mid week you may find that a plan will fall flat on its jacksy, but don't fret, by the end of the week you'll have a surprise waiting.

LIBRA

September 24 to October 23

Rome wasn't built in a day, nor was Clapham Common, so don't panic about getting together your little castle because you've got plenty of time. Someone who longs to meet you might expose themselves. All intrigue/stuff.

SCORPIO

October 24 to November 23

Look what the cat's brought in! That long lost lover who has just returned from the wars. Don't be too aloof with him/her, they have been through some pretty agonising things. Offer them a hot bath and bed, plus breakfast.

SAGITTARIUS

November 23 to December 21

Well blow me down with a straw what's been happening to you since last week? Playing possum are we? Still I suppose it's good to remain passive when you can. Didn't ever do no one no harm.

CAPRICORN

December 22 to January 21

Play safe this week and don't overdo the romance otherwise you might find yourself in bed with a temperature. Nasty biz. Shake off unwanted ties (only if they aren't too tricky) and lead a very uncomplicated life, for a change.

AQUARIUS

January 22 to February 17

If folk are talking behind your back, just tell 'em to come right on out with it 'cos you know what's happening. If they refuse put your weight around a bit.

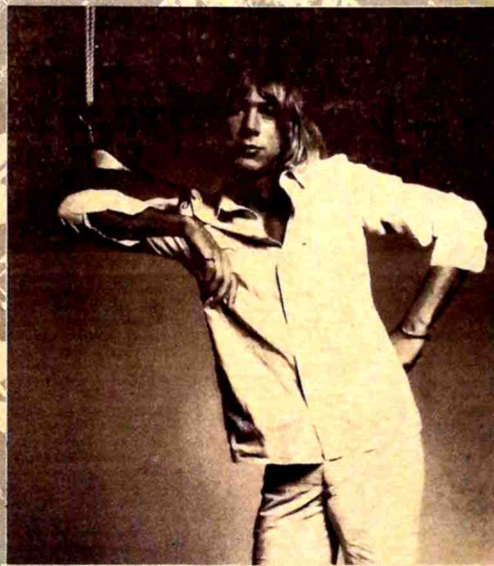
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- March 15th - **Eastbourne**, Kings Country Club
- March 17th - **Southport**, Southport Theatre (Concert 2 Houses)
- March 18th - **Glasgow**, Apollo (Concert 1 House)
- March 19th - **Spennymoor**, Top Hat Club
- March 20th - **Hull**, City Hall (Concert 2 Houses)
- March 21st-27th - **Batley**, Batley Variety Club
- March 28th-April 3rd - **Sheffield**, Fiesta Club

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fan clubs

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

Please do not write to RECORD MIRROR & DISC for information about fan clubs. We do not have club information at our disposal and letters cannot be answered.

If you run a fan club and would like to see details of your particular organisation listed, please write to RECORD MIRROR & DISC Fan Clubs, c/o 32 Studley Drive, Redbridge, Ilford, Essex.



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There are fifteen to be won as first prizes, which also includes:

Three AL MATTHEWS' Singles - ‘Your Affair’, ‘Dream’, and his hit single ‘Fool’.

A further five sets of singles will be given away as second prizes and a copy of ‘Your Affair’ will be sent to twenty runner-up winners.

Just answer the following three questions and send your entry coupon to: RECORD MIRROR & DISC, PO Box 18, London W7 7TB.
Closing date for entry is March 5, when the Competition will be judged by the editor.

1. What does L O O F mean to Al Matthews?
2. Name one of the three artists who first recorded Al Matthews second release?
3. What is the name of Al's Band?

Name _____
Address _____

One man's glitter is another man's beat

IT'S NOT that they ever came in through the toilet window or even by the side door. The Glitter Band have always made a grand entrance — even though some people are under the impression that they are merely Gary the Glitt's backing band. And are content with being just that.

Wrong. The Glitter Band are a musical force in their own right, as most music papers have recently acknowledged — Gazza connections were loosened years ago and the band will continue to do OK alone.

However, the inane thing is that assorted thickos don't seem to think so and are ready to assume that the Glitter Band's career will be in jeopardy now that Gary has quit.

Gerry Shephard and John Springate recently did a two week round of radio interviews and were asked the same mundane question, so obviously they are quite rightly peeved about all this schmock that's being socked to 'em.

John, not without a hint of 'wots - it - all - about said: "So many have asked, 'what you gonna do now he's retired'. I mean we didn't even know about him quitting until we read it in the newspapers!"

The Glitter Band haven't worked with Gary for some time. The last tour they did with him was the Australias last year, and since then they've been doing their own singles, albums and tours — but oh, surely this is history?

To some it ain't.

"He'd been hinting about quitting when we were in Australia," said Gerry, "but it still came as a shock to us when it actually happened. I mean it's up to him how he feels, really."

Intimate

Even when the Glitter Band worked with Gary the intimate, cosy all-guys-together feeling was never apparent between group and singer.

Gerry explained without giving too much away, "If you're gonna be close with someone it's being in the studios with them 'til two in the morning, then knocking off and going for a meal and getting drunk together. But it was never like that with Gary and us."

"We worked together and then when it was over he went his way and we went ours."

The Band will be doing the farewell tour with Gary, which should prove to be a touching occasion for both the band and the fans.

"We're really looking forward to the farewell tour, not just because it's the last one with Gary", Gerry is quick to point out, "but because it should be... special."

The grande finale starts this week, eight days rehearsals for a scintillating 'Bye - Bye' are nearing completion.

"We've got a few interesting ideas", they said, "but we're not telling you."

Tut, that's what they all say!

Their latest single, 'People Like You', is an interesting experiment with Gospel oriented chants delivered in high pitched ("The Sharks The Sharks") vocals.

John said in namby-pamby lisp, high and dry: "Well it was very easy, I mean I always sing in a high voice. Seriously



though, we wanted to get a kinda gospel effect without it being too dramatic, and we think it works."

The said mini platter is taken from their excellent 'Listen To The Band' album, which although it hasn't made the album chart is selling as nimbly as hot bread.

Gerry: "It's going silver even though it hasn't entered the charts. Some records sell 100,000 in one week, go straight in the Top 10 and then drop out of the charts the following week."

I asked what they've been doing over the past few weeks.

"Writing songs for a new album", said John.

"It's strange how my writing is affected by the surroundings. I mean, when I'm on the road all the stuff I write is wild rocky stuff, but the writing I'm doing at home is mellow."

Did they ever feel under pressure having to write so frequently. "I don't actually see it as a job of work", explained Gerry, "but I do get to the stage where I can't stand the radio on for long hours and when I can't pick up my guitar for days because my head is completely blank."

"I'm all right after I have a game of scrabble or if I paint the bathroom door or something, then I gradually begin to get better."

He paused, then continued: "I can understand why some artistes get progressively worse

though, because they get to the super superstar status and they loose touch with reality, and let's face it the most powerful songs are usually about things with which people can associate."

Was Gerry hinting that he's sometimes on cloud nine?

John answered that one: "No, I don't think the band ever loses touch with reality because there's a switching off point; when we do a gig we're up there (he fingered to the sky) but we soon come back to earth again afterwards, we've got to. We go home, watch telly, just like Joe Bloggs."

Where the public's concerned, superstars aren't meant to be like the man next door who goes to the boozier on a Saturday night, or who has holes in his socks and possibly has bad breath. Fans expect their idols to be some kind of supermen, don't they?

Philosophy

"Sure, but even Robert Plant goes home to his wife and kids," offered John. "Our philosophy is that we're a peoples band, we're for the people. I for one hate anything artsy, fartsy or pretentious. I hate record company receptions and posse things and I don't particularly like parties."

John's more content to go home to his parents house, retreat to his bedroom - cum - make-shift studio, put his headphones on, write songs and play his guitar. Gerry too maybe goes back to his place and jangles with his battered piano with its broken frame.

Even if they aren't in the studios or touring, they seem to be working every day of their lives, to improve, to grow. As the Glitter Band knows only too well it gets harder at the top. Their next album will have to be a real smasher to top the last supreme. Naturally Gerry and John agreed.

"In that respect", John began again, "the pressure does mount.

As songwriters, they both felt they could expand and grow by moving out of their family group field and on to pastures new. So far, James Last is perhaps the only artist who has covered The Glitt Band ('Goodbye My Love'), but I'm sure miltier mortals will endeavour to beg, steal or borrow Gerry and

John's compositions in the not too distant future.

"As songwriters we do become a bit frustrated, well I mean we enjoy writing exclusively for the band, but we would like to try writing for someone else," opined John. Pete (Phipps) has also written some great stuff and I'm sure he'd also like to write for other

people. "I'd like to write something for Frank Sinatra", said Gerry (and he meant that most sincerely folks).

"And I'd like to do something for Andy Williams", said John.

As Madame Fifi of the Seventh Ring might say: "I see it happening soon".

by
Jan
Iles



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Messrs. Cleese and Oddie combine to produce the funniest and funkiest record of the year.

Superspike is the official symbol of the International Athletes' Club fund raising campaign. Superspike proceeds go towards meeting the needs of Britain's athletes in terms of their equipment, preparations and training.

BRAD 7606



'We're a peoples band, we're for the people'

SURE THEY have snakey hips and pouting lips, but the Surprise Sisters are more than walking, talking living dolls. Brother, they can really belt out a song so's it grabs yer soul and tugs at yer heart strings. Sheer dynamite disguised in satin and silk.

The sisters (and that's no hype 'cos they are) were recently 'discovered' whilst singing in a pub in Tottenham by the illustrious producer Tony Visconti, but the lassies from Lancashire have been around a lot longer than we think.

Sooh, to git the facts straight the ravishing raconteurs, Surprises Ellen (24) and Patricia (22) tell me how it all began.

"We come from a very musical family", says Ellen, "and at home in Blackburn we used to sing in the school choir and stuff like that."

Then the family moved to Woomera in Australia when their Dad was offered a job on a rocket range.

"We used to sing at local weddings and the Country Women's association", recalls Ellen, "and then when we moved to Adelaide, ya know the big smoke, we entered a talent contest."

The said contest, appropriately titled 'Stairway To A Star', shot them to semi-fame.

The girls then moved back to Britain, based themselves in East Dulwich and hoped to seek similar star status in their native climes.

Side steppin' with the SS

Freaky

But sadly a lot of big-shot moguls in the biz just didn't want to know. If they did show slight interest their offers weren't exactly glamorous or exciting ones. Some suggested that they try the Northern Working Mens Clubs (charming) while others who liked their image was far too outlandish, even freaky, said "Yeah, OK, but you'll have to wear wigs and Sixties styled 'diamante evening dresses', and tried to mould them into white type Supremes. Yukkkk!

However they did get work. They played at the Marquee and went down a bomb with the audience.



SURPRISE SISTERS: 'we don't perform to get men going'

"Our parents returned to England just as we were reaching an all time low", says Ellen. "We were working as temps at that time and Mother said, 'Oh you aren't typists, you're singers', she was really upset."

But like all nice fairy stories the damsels in distress were saved.

"We saw an ad in one of the music papers for a singer in the Eagle, Tottenham", Ellen tells me, "so Mum phoned up the manager of the pub

and asked if he would take the four of us. He said why not, he'd nothing to lose, and we got the job."

During their residency at the Eagle - where they were allowed to sing whatever they pleased,

including their own compositions - Tony Visconti and wife Mary went to see their act, without the girls knowing.

"We were told the following day that Tony Visconti wanted to record us, but by that time we were so sceptical we just said, 'Yeah, yeah, pull the other one', but it was true," says Ellen, her voice raising an octave or two in amazement.

Which brings us bang up to date. Tony went into the studio with the girls - the other half of the combo being Linda (23) and Susan (21) - recorded an album and chose one of the cuts, Andy Fairweather Lowe's La Booga Rooga, as the single.

Doomy

"There's four of our own songs on the album", says Patricia. "Ellen wrote one and I wrote a couple."

Patricia's material is obtrusively doomy and depressive.

"Her stuff is very religious oriented isn't it Patricia?", asks Ellen.

"Yeah, I think I was so desperate at that time that I turned to God. But on the next album my

by Jan Iles

songs will be much happier."

The unique thing about the Surprise Sisters is that all of them have extremely potent vocal chords. They each sing lead which gives their songs much diversity.

Ellen describes their style like this: "We're a natural harmony group, but we all sing lead."

"We're different in that we don't have one lead singer with the rest going 'ooo ooo' in the background. We also do all our own arrangements because it makes it more interesting."

Voyeurs

Their glamour-puss appeal is another added bonus for voyeurs. Remember they said earlier on that their individual style of dress was sniggered at by mighty mice of the record biz? Well these days it

appears that everyone is going crazy 'bout the way these l'il ladies look.

"Countess Krysta Tyschkova designs all our clothes," says Patricia who looks pretty cookie with a new shade of orange locks ("Tell all your readers that I've just had it done").

"Dressing in a rather individual style means that you get a lot of schtick," reckons Ellen, "but at the same time people can't make up their minds what to think, and it sort of creates an interest."

Dribble

Their beauty parlour image might incite males to dribble with desire but even if it does the SS's aren't aware of that side of things, and indeed aren't out to flaunt their sex appeal.

"We aren't a sexist band and we don't perform to get the men going for goodness sake", chuckles Patricia. "In fact we never think about it. When we're on stage we don't have the slightest idea what's happening out front. We just hope everyone's enjoying the act."

**If you're ready for love
Are you ready for CHILD**

BUK Records

CROSSWORD

THE FIRST five correct entries to this crossword drawn from the postbag will win a unique Fresco - Le - Raye Record Mirror & Disc Freak T - shirt. Send your entries to: Crossword P.O. Box 195, Spotlight House, 1 Benwell Road, London, N7. Entries must arrive by March 10.

ACROSS

- On which to find the tears of Claude Francois (9)
- What Ultra Funk may do to your jaws. (5)
- Troubled band? (6)
- A natural Andy Low character. (6)
- John in the SS practising these? (6)
- A note to Diana to tell her how this clue goes. (6)
- The time of year for Donna. (6)
- The last sort of album from Little Feat. (6)
- A Mr. benefited by the Beatles was one of these birds. (5)
- Like Willie Nelson's stranger. (3-6)

DOWN

- Similar to Lizzy, only more so. (7)
- How you're likely to be wide eyed. (7)
- In which you'll find Jethro Tull living. (4)
- Miss Newton-John. (6)
- Is twice giving us the name of a Dylan track. (4)
- Not the files in the Wing and a Prayer corps. (5)
- Thrown out by Mr. Berry? (7)
- Unlike the love in Barry White's orchestra! (7)
- Mick of the Kinks. (5)
- The town of the freewheelin' Bob Dylan. (6)
- My sweet gypsy girl. (4)
- A name which went with Cutler. (4)

DISCWORDS No. 512 SOLUTION.

Across: 1 Barry White, 8 Young 9 Down: 2 Aqualung, 3 (W)Right, 4 Answer, 10 De-le-e, 12 Crying, 13 Hunter, 5 Tow, 6 By-rd, 7 Gregg Canada, 15 Dennis, 18 Starry, 20 Tiger (Greig), 11 Midnight, 13 Close, 14 21 Phil Lynott, Darrel, 16 E-L-ton, 17 Sara, 19 Ash.

No 513

NAME

ADDRESS

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RAK

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Don't forget Gary's brand new hit single "YOU BELONG TO ME"

SEE GARY AND THE GLITTER BAND TOGETHER AGAIN FOR THE LAST TIME

GARY GLITTER & THE GLITTER BAND FAREWELL TOUR

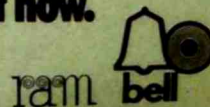
March 4th **SHEFFIELD** City Hall
 March 5th **GLASGOW** Apollo
 March 6th **NEWCASTLE** City Hall
 March 7th **LIVERPOOL** Empire
 March 9th **DUBLIN** Carlton (2 shows)
 March 10th **BELFAST** ABC (2 shows)
 March 13th **BIRMINGHAM** Odeon
 March 14th **LONDON** New Victoria

Concerts presented by JEF HANLON
 for RAM PROMOTIONS



The Glitter Band's latest album is out now.

'Listen To The Band' has received tremendous reviews in the music press and features the band's current hit 'People Like You And People Like Me' - Be sure to get it



AS THE Scottish sound is gathering strength on this side of the Atlantic, it could be said that America is catching tartan fever too. They have always appreciated the talents of the Average White Band, but recently Nazareth and Alex Harvey have been adding a bit of weight to the lighter impact of the Bay City Rollers.

Nazareth have been working hard at their American audiences over the past couple of years and the persistence has paid off. They have gone into the US Top 10 with a single 'Love Hurts'. This number has done well in almost every country in the world — except the group's own backyard.

It didn't get much airplay in Britain and slipped gently out of mind shortly after its release.

This, despite the fact that it has been in the Top 10 in Norway for one year exactly.

While it could be proved that Norway isn't the hottest country in the world as far as musical importance goes, the fact remains that you have to consistently sell a lot of records to stay that high for that long.

And Naz are consolidating their American position by getting tremendous reaction to their album 'Hair Of The Dog'. It sold 42,000 copies in Atlanta alone and that ain't chicken feed. It wouldn't be surprising therefore, if Naz decided to give up Britain as a bad job — after all, they have had their last three singles more or less ignored over here. Would they concentrate more on the States?

"No, for obvious reasons," said bass player Peter Agnew on the Transatlantic line from Abilene, Texas. "It's good to make it in your own backyard, I like playing in Britain. The venues are smaller and it's a

different vibe. We've to come to America to make money. The bills have to be paid, that's a fact.

"You just can't make any money in Britain — but it's nice to go onstage and have the audience understand what you're saying. Sometimes in the States, when Dan (McCafferty) does the announcements, they haven't a clue what we're talking about."

Naz are not giving in over the UK. They have another single released called 'Carry Out Feelings' and already that's getting played on the airwaves, so perhaps this one is in with a shout.

"We have a lot of faith in it," said Pete. "But I'm at a loss to know where Britain is musically. The last single, 'Holy Roller' only got to about 32. 'Love Hurts' has been knocking up sales everywhere else in the world. It's sold three quarters of a million copies in the States."

Naz are touring with their old friends Deep Purple, with whom they have circled the States many times before.

"It's a great bill," said Pete. "Just like the old

days. This is the first time for ages we have gone out as a support act and it's really made everyone try harder. And all the concerts have been sold out, so it's very successful."

The dates have been packed in so tightly, the band hasn't had much time to catch any other acts. They were very disappointed to have missed Joni Mitchell when she was appearing only 50 miles away. As they both went onstage at the same time, a meeting was impossible. Joni was very impressed with Naz's version of 'This Flight Tonight' — one of the singles which did take off in Britain.

They did, however, meet up with Rory Gallagher in Atlanta. He was on the same bill as Naz and Purple and the venue was jam packed: "It was rock - a - boogie all night long," said Pete.

When Naz come home, they will be playing a short series of dates just to let everyone know they're around.

They will have a new album out in March, titled

Naz's backyard blues



Or why they make more money in foreign parts — as told to Rosalind Russell

'Close Enough For Rock And Roll', which was again produced by guitarist Manny Charlton. And in six weeks time, they'll be returning to Montreal, where they made the album, to do more recording. We know they don't let the grass grow under their feet, but surely this is all rather soon?

"We have so many tours to do this year, we want to get all the recording done first," said Pete. "Then we have to come back to Britain to rehearse for the tour."

So while the Scottish sound may be flourishing in the UK without Naz, it won't be for long. And perhaps it's just as well they're keeping the Lion Rampant flying out in the States — just to remind the Americans that although it may be the bicentenary of their independence from the British, they'd still better watch out.

The Sensational
ALEX HARVEY BAND

THEIR NEW SINGLE

RUNAWAY

ALEX 003



marketed by  phonogram

by Kevin Allen

Fair dues



Seeing other Motown artists get the hit material, the heavy promotion and the subsequent chart action while her own formidable talents went ignored, Yvonne Fair might well have been singing 'It Should Have Been Me' to herself.

But now that song has taken the lady zooming up the charts to international fame - overnight success after a decade and more of trying.

Naturally, she's more than happy now, as her laughter-filled voice coming to me across the transatlantic phone hook-up amply testified. But Yvonne can surely be forgiven for having somewhat bitter recollections of the way her career has been handled - or rather mis-handled - in the past.

Even 'It Should Have Been Me' came to her second-hand, the song having been originally cut by Gladys Knight and the Pips, and the album from which it was lifted is the first Yvonne's had in eight years with Motown and, despite its surprisingly well integrated feel, is in fact a hotch-potch of material recorded at various times.

"Lucky for me, a lot of deejays and music paper

critics picked up on that album," said Yvonne.

Five star reviews all round was indeed the happy fate of 'The Bitch Is Black'. Besides 'It Should Have Been Me', the set featured other cuts which show Yvonne is ready to be far more than a one-hit wonder.

Impact

But besides its far wider appeal, 'It Should Have Been Me' is the significant track for other important reasons too, since it quite possibly heralds the arrival of deep soul as a valid chart force - and not before time.

The record has even more emotional impact than some of Aretha Franklin's redoubtable classics.

YVONNE FAIR: 'It Should Have Been Me' came to her secondhand

"Yeah, I always put a lot of feeling into what I sing. I guess you could say there's a strong dose of the blues in my voice but if you can't really relate to a song and pour your heart out through it,

then to me you're not really singing it properly," commented Yvonne.

Yvonne has had her own share of blue days, mainly connected with her career's seeming lack

of momentum, until now that is.

She's somewhat happier with Motown now: "I guess you could say that I've proved myself with them so now they are

putting some real effort behind me." Yvonne's had a few boosts courtesy of Motown: she went to the Jesolo Music Festival in Italy as her country's representative and nigh on stole the show.

Amazed

"I was amazed at the reception I got, I didn't think they'd even heard of me out there but I guess they remembered me from the Diana Ross movie 'Lady Sings The Blues'."

In her excursion into the film world, Yvonne was featured in a somewhat sensuous night-club scene, singing for tips from the patrons - and indeed her image is into rather heavy dominant femininity of the Tina Turner or Bette Davis variety: "I suppose that's fair comment," she laughed. "Sure, I guess you could say that I'm very much into funk and my image is appropriate to that kind of music. That's why we came up with the 'Bitch Is Black' as the title of the album and had me on the front sporting a whip, but I'm not really quite that heavy - I won't eat you!"

If the image works and makes Yvonne Fair into a superstar then it will only be just reward for her long years of dues paying dating back to her teen years in New York.

"At school I joined an all-girl group called the Chantels and we were lucky to have a string of R&B hits but we never saw much money from them.

"Then I joined the

James Brown Revue. James taught me the ropes as far as presentation and showmanship were concerned. He's incredible, he generates so much energy in his performances. There's so much seeming spontaneity and yet it is all carefully worked out, calculated to whip his audiences into a frenzy - now there's a real star."

James produced a couple of solo records for Yvonne, released by the King label but with little success. Her next venture into the studios was as a back-up singer on one of Chuck Jackson's albums for the Scepter label.

"After leaving James I'd joined Chuck's review and when he signed with Motown in 1968 I went with them.

Exciting

"We were playing in Detroit, where the company was then based and, since they'd just signed Chuck, a whole bunch of the company's executives came to the club we were working. When they saw me they offered me a deal on the spot and it seemed an exciting prospect so I signed. I didn't realise that I'd just be put on the shelf - in fact it was a year or so before they even put out a single by me."

When she did get to record, Yvonne was usually teamed with Norman Whitfield.

Over the years it has been hard to criticise Yvonne Fair's recordings except for the lack of originality in choice of songs but, I suppose, when you sing them as well as Yvonne does, then sooner or later one of them just has to be just things wide open.



NEWSINGLE

DON'T YOU WORRY

CB274

SEE THEM ...

March

- 6 Tiffany's, Halesowen
- 8 Oakengates Town Hall
- 9 Top Rank, Sheffield
- 13 Maison Royaal, Bournemouth
- 15 Cat's Whiskers, Oldham
- 16 Village, Newport (Salop)
- 20 Tivoli Ballroom, Buckley (Clwyd)
- 22 Tiffany's, Plymouth
- 23 Top Rank, Southampton

A HIT RECORD IN THE MAKING ON CHARISMA



COOL CASSIDY~ RELATIVELY SPEAKING

SHAUN CASSIDY makes quite a change. Unlike most teenage hopefuls who want to grab themselves a couple of hits and then go heavy, he's no ambitions to be a whole Led Zeppelin rolled into one person.

"I got all that out of my system very early," he says, "and now I'm into the kind of songs that McCartney and the Beach Boys do." He writes a lot of songs himself, at the rate of about two a week, according to his press hand-out.

"Two a week?" he asks incredulously. "Where the hell did you get that from?"

Press hand-out. "That's ridiculous. Of course I don't write at that rate."

Well how many have you written altogether? "Over the years, maybe a hundred."

David Cassidy's half-brother makes himself sound much older than he is (17), but points out he's wanted to be a singer ever since he was four. Nevertheless, he's still at high school with two months to go before his



SHAUN: Lanky

final exams. So what does his school think of junketing off to Europe for a couple of weeks in the middle of term?

Postcard

"They weren't too pleased," he says, "but I promised to send them a postcard." He explains that doesn't have to be at school. "I could have dropped out a year ago if I'd wanted to." The reason he stayed on, it transpires, was solely to please his mother and father (Shirley Jones and Jack Cassidy), who were

by Ray Fox-Cumming

anxious not to let him pursue a musical career full-time until they thought he was ready.

Now, however, he's got the family blessing to go ahead with his plans and he just had his first single released in Europe. It's called 'Morning Girl' and, although never before released in Britain, was once a big hit in the States for an outfit called the Big Neon Philharmonic.

You can see him performing it on 'Top Of The Pops' on Thursday (March 4).

Shaun says that the reason he didn't choose one of his own songs for his debut single was

"That I hadn't really written anything as commercial as 'Morning Girl.' Since then though, I've written one called 'Holiday' that could be a strong possibility for the next single. I'll be doing



some of my own songs on the album though."

When are you making that? "As soon as I get back to L.A."

People are obviously going to make all sorts of comparisons between Shaun and his elder half-brother David Cassidy. How does he feel about forging a career in the wake of his famous relative?

"I don't really think about it too much now. To start with it was an advantage because through David I got a whole lot of publicity ... and at the time I

hadn't done anything

"It was amazing I'd get all these letters from girls saying 'we love you, we've got all your records' and I hadn't made any records!"

He was very surprised, on arrival at London Airport, to find 200 odd girls waiting for him and top security arrangements made for getting him away from the airport. Since then, there've been little clusters of fans daily milling about outside his hotel for just a glimpse of him.

One wonders if they

would recognise him if they did see him — he looks little like either his elder brother or his own pictures. He's much taller and lankier than you'd imagine and looks a good three or four years older in the flesh than in photographs.

His singing voice has only a very slight resemblance to David's, being a lot lighter and younger sounding, but it's not at all like his speaking voice, which is strong, deep and twangy.

Shaun says he doesn't see his career developing like David's. "You see,

I've never been an actor and done a TV series like David. I wouldn't want to be tied to something like the 'Partridge Family' anyway."

Maxim

Finally, he gets back to the subject of David without being prompted. "I'm well aware that many brothers of famous stars have failed to make any kind of impression in their own right. But," he adds definitely, "better to have tried and failed." He doesn't bother to complete the maxim.



String Driven Thing

NEWSINGLE

BUT I DO

CB276

LATEST ALBUM

KEEP YER' AND ON IT

STRING DRIVEN THING

Keep Yer' And On It. Charisma. CAS 1112. Producer: Andy Johns. Numerous personnel changes after they first caught the ear, SDT may at last have settled down to fulfil their true potential. This album certainly packs both the punch and class to put them in line for a 1976 breakthrough. With founder-member Grahame Smith's violin providing the distinctive touch and Alun Roberts playing fine lead guitar to complement Kimberley Beacon's fine vocals, SDT tackle a consistently rewarding collection of well varied tracks in scintillating fashion. A chart prospect.

Music Week Review

SEE THEM PERFORMING THEIR NEW SINGLE ON SUPERSONIC—MARCH 6th

Bad Guy in the Doll queue

IT'S A FACT: one out of every two people prefer David to Dominic. Or Paul to Dominic. If you don't believe me, ask Dominic.

"It's true," he'll tell you. "Fifty per cent of an audience will look at me and think 'what a bloody great poof. Who the hell does he think he is?' They hate me."

It was, however, never deliberately intended that Dominic should be the bad guy of Guys 'n' Dolls. It just happened that way. "It was never contrived. I didn't know at the start that I was going to come across like that."

Now, he does his best to live up the big-headed image, though 'Doll' Julie Forsyth says: "He's not that bad really."

When Guys 'n' Dolls had their first big success with 'There's A Whole Lot Of Loving', Dominic said at the time: "It doesn't matter if we never get another hit. We don't actually NEED one." In that respect he was right, because since then the group have never been short of cabaret work and can justly claim to be one of the hardest working outfits in Britain.

A hit single, however,



THE GUYS 'N' DOLLS QUEUE (left to right) Paul, Therese, Julie, Martine, David and Dominic.

makes a considerable difference to the money a group can command, so Guys 'n' Dolls are really as keen to get hits as everyone else. With their second and third single releases, however, they didn't do too well. Single number two, 'Here I Go Again,' was only a minor success, while the next one, 'Let's All Get Together' was a complete flop.

"When we do these two songs, everybody always knows the words and sings along, so I wonder why they didn't go out and buy the bloody things. Maybe they knew them so well that they didn't have to."

Now with their fourth single, the old Dusty Springfield hit 'You Don't Have To Say You Love Me,' they've struck rich again. "Quite simply," says Dominic, "It's the best thing we've done and," he predicts, "it's going to be top five."

The group now realise that most of the songs that gave Dusty hits would be equally suitable for them: "But we couldn't do any more of them. We'd be murdered for it."

Guys 'n' Dolls have had their fair share of being murdered already. When they started out, they were branded as being manufactured successors to the New Seekers and,

by Ray
Fox-Cumming

according to Dominic, "People only came to see us to see how bad we were."

And were you bad? "No, we were very good. Not as good as we are now, mind you. Now we are the best."

That's going to look terrible in print.

"I don't care. You put it down. We ARE the best. In our field, there's no one to touch us. We were much bigger after our hit than a lot of groups have

been after six.

"This second hit, though, has given us enormous satisfaction and I think it's given us a certain individual sound and a sense of direction for future singles. In future, however, we'll be sticking to new songs."

Guys 'n' Dolls' main worry at the moment is that they are running out of places to play. "The British circuit isn't very big and by now we must have played every major venue there is. The problem is that we just can't afford to go abroad. There are six of us, plus two roadies and a drummer and our musical director. That in-

volves a huge outlay each week to keep us on the road. Until we've had a few hits in Europe, we can't command enough money to make it worthwhile.

"In America we could get three times the money we get here, but we don't want to go over there until we've had a hit or two. Otherwise you go over as nobodies and come back still as nobodies and that's no good to us at all."

So, for the moment, the group continue to work the British circuit and are looking for more hits. In June, they'll be making their second album "The first one," claims Domin-

ic, "has sold consistently ever since it first came out and now it's only 10,000 off going silver."

Dominic takes pains to point out that Guys 'n' Dolls are not first and foremost a pop group. "We're principally entertainers and showbusiness. We aim to appeal to everybody. Just recently for instance, we played for 3,000 under 15-year-olds with bouncers, crowds rushing the stage and all that, and then the next day we were playing for an audience of people up to 90 and they enjoyed us just as much."

"Of course, though," interjects Julie, "we do vary the show to suit the audience."

There has been considerable speculation about romantic links within the group but Dominic swears that there aren't any. None of them, however, are married and he says that the members of the group are closer to each other than to anyone else outside of it.

When one paper asked Julie about sleeping arrangements on tour, she told them they booked two triple rooms — one for the boys and one for the girls. The paper translated this as meaning one big bed in each room. She'd like you to know that actually there are three singles per room.

SUNSHINE

(With their special rush released single)

"MARIA"

STATE
RECORDS

MARKETED BY POLYDOR LIMITED



THE HOLLIES have just finished a tour of Australia and New Zealand and are about to start one in Britain. Things are going well; in Australia they had to put in four extra concerts to outfit ticket touts, who were asking (and getting) £35 a seat. The British tour is already virtually sold-out.

"We appear to have come back into vogue all of a sudden," comments Tony Hicks. "It hasn't been very easy recently, because we don't put dance records out. We would love to record a dance record, but one that suits close harmonies is hard to come by."

Singles

Do you find it difficult to choose singles? "Yes, we've been rather indecisive about it. In Australia we put out a track called 'Star' from the album, here's it's 'Boulder To Birmingham'." The Hollies' singles success may be more intermittent than it used to be, but the albums situation is very healthy. "It sounds from the figures," says Tony, "as

if we're doing more albums sales than we used to. The new one 'Write On' has sold 20,000 already." The British tour kicks off at the Royal Albert Hall, which they've only ever played once before as part of a package show in their very early years. One wonders why they chose to start with the big one rather than save it as a climax at the end?

Big one

"I think it was the only time we could get the place," says Hicks matter-of-factly, "but personally to me the Albert Hall doesn't mean any more than the Ipswich Gaumont. From past experience, with both ourselves and other groups, I've learnt that it's the big one which always lets you down."

At this point Terry Sylvester, the other Hollie present for this interview, chimes in: "I'm determined to treat the Albert Hall just like any other gig. I think I'll book into a hotel just around the corner beforehand. If I spent the afternoon at home before the gig, I know I'll only get nervous."

Despite the hectic schedule the Hollies had down under, both Tony and Terry look well and suntanned. Terry: "You only have to walk around a bit to get brown there". They admit that they try to organise their tours to catch the best of the world's weather and they don't let its good effects get nullified by tiredness and jet-lag. "I've solved the problem



The Hollyday season

by Ray Fox-Cumming

of jet-lag," says Terry proudly. "I just get on the plane, set my watch to English time, convince myself that is the time and lay off the ale."

Both Terry and Tony say they are particularly enjoying touring at the moment and give Pete Wingfield as the reason. He played keyboards on the new album and is now with the group for the tour. "It gives a very nice feel," says Tony. "We've had it up to here with violinists," he adds, tapping his chin.

On this tour, Tony says, the Hollies will be playing about half of their new album plus a whole lot of their best oldies. They don't mind doing all the old songs over and over again, because, as Tony sees it, "If I were to go to a Hollies' concert, I'd want to hear all those."

Most of the Hollies' new material is credited to three members of the group and they say that the songs are genuinely co-written rather than one person coming up with the basics and the others just adding ideas.

Nothing

"Of course," says Hicks, "it can happen that way, but usually we just sit down together with nothing and just do it. If Allan (Clarke) sings us a main line, the rest of us instinctively know where our place is in the harmonies." It sounds a bit like driving down a motorway and knowing which lane you're supposed to be in.

"Exactly, and if somebody gets in your way you just move."

But is it really as simple as that?

"No," says Terry, "it isn't as easy as falling off a log. There's always a challenge, but we've got used to knowing what to do."

"If," interjects Tony, "we hear a record on the radio, we'll sing along with one of the harmonies and be unlikely to put a note wrong. Allan, on the other hand, wouldn't do that, because he isn't used to it. He'd sing along with the main tune."

Ballad

Terry, apart from keenly watching the progress of the new Hollies' album and single, is keeping a weather eye on his own single, 'For The Peace Of All Mankind'. It's a glorious ballad, much in the Hollies' tradition, but got virtually no attention when it was first released well over a year ago.

Recently it was put out again and this time made the BBC playlist, but, so far, not the charts. Terry still has faith in it, however, and says: "If I get a hit with another song, I'll most likely put 'For The Peace' out as a follow-up."

He's had a solo album released in America some time ago, but it was never put out over here. "The record company," he explains, "wanted a hit single first and, since they didn't get one, they didn't release the album."

"There's a new regime in the company now so I'm hoping that they will put out some of the best songs on that album with some other new ones."

Side One

(Moonlight) Shake my head and leave

Deadly delicious

Surgery hours (doctor doctor)

Sunset Boulevard

Oddball dance

City Boy

6340 136
THE GUY

5000 years/ Don't know can't tell

The Hephaide kid

The greatest story ever told

Haymaking time

5000 years/ Don't know can't tell

The Hephaide kid

The greatest story ever told

Haymaking time

ITS BACK!

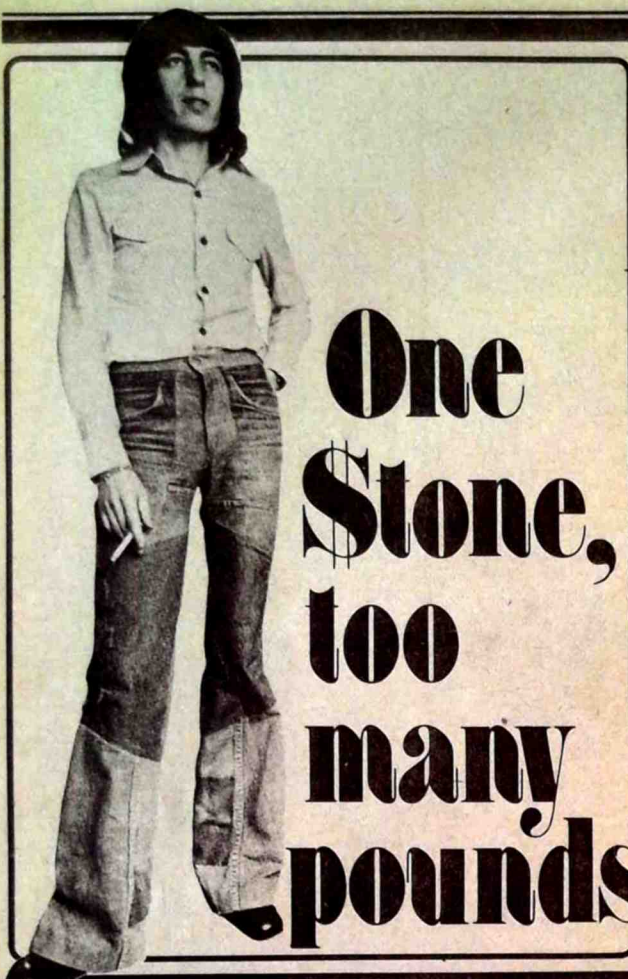




GARY GLITTER & THE GLITTER BAND



RECORD
MIRROR
&
DISC



One Stone, too many pounds

DON'T SPREAD it around but Bill Wyman was in town this week. The bassist with the greatest rock outfit in the world was on one of his permitted visits - permitted, that is, by Mr. Taxman.

These days visiting hours to Britain are restricted. (There is no doubt some man in Whitehall who has the exact opening and closing times if you're particularly interested).

So it has to be something important for a Rolling Stone to use up one of his free day passes on a mere visit to his home town. Right?

Krist, nearly forgot! Yes the Stones will be touring - probably April - and yes Ronnie Wood has joined them but he hasn't signed the contract and sent it back. That's that out of the way

Now, where were we? Oh yes, Duke's Hotel in St. James's.

Bill is hanging out in this stylish and secluded neck of the woods in suite No 9 (of course). He's a cheery host entertaining the great and small from the printing and broadcasting world.

But it's not solely a case of seeing as many people as you can within the allowed visiting hours. William also has an object in mind.

That object is black vinyl called 'Stone Alone' - the bassist's second solo effort, and one that's peppered with the rock elite.

The line-up sounds like everybody's dream gig. How's about Van Morrison, Dr John, Dallas

by
David
Hancock

Taylor, Ruth and Bonnie Pointer, Joe Walsh, Nicky Hopkins (when's he joining the Stones?), Al Kooper, Ron Wood, Jim Keltner, and the Tower Of Power brass section, who else?

With Wyman having written nine of the 12 tracks it's a varied album taking in everything from disco stomping through reggae to the Blues. Whatever else it is, it ain't the Rolling Stones.

Perform

And, of course, Bill will never be able to perform any of it live. He hasn't got time in between Rolling Stone projects, and who's going to put up the sort of money needed for that group of stars!

He won't be doing any television; he won't be doing Top Of The Pops so the only way he can promote 'Stone Alone' is through radio.

"And that in England isn't as easy as in



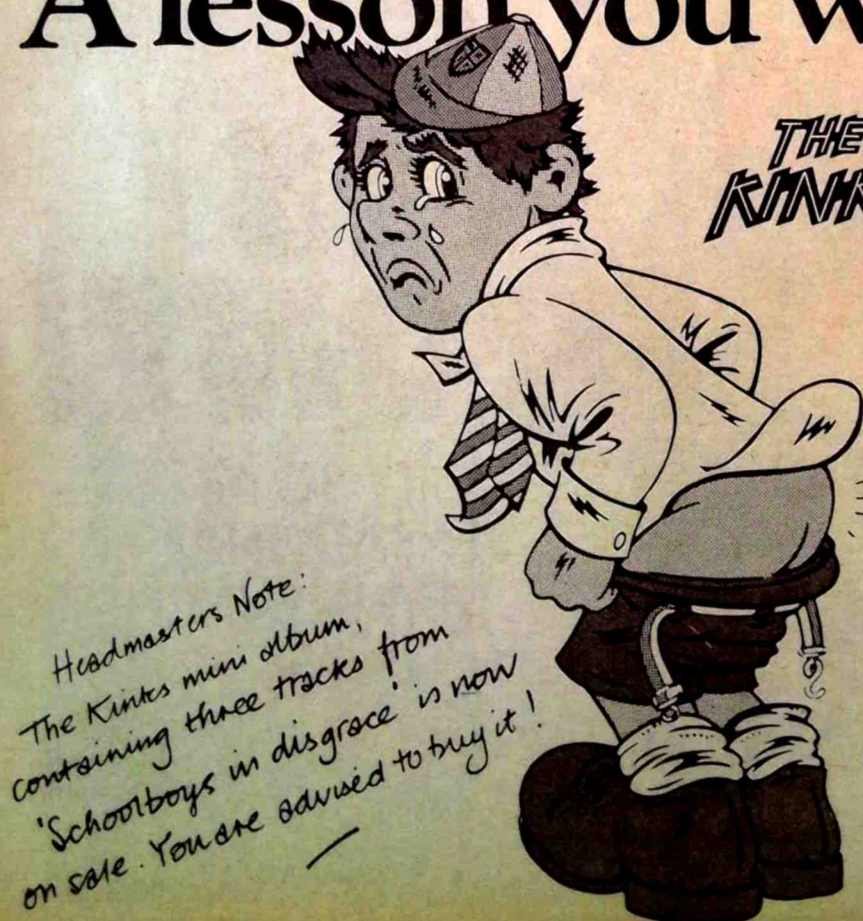
America," says a shorter-haired Bill, happy to talk. "In America you can do radio chat shows but England doesn't seem to have those facilities."

It doesn't bother Bill that the record's lack of promotion may result in its lack of success. He tends to see solo albums as a hobby rather than an extension of his already successful career.

Fellow bassist John Entwistle formed Ox to help further a solo career while still being a part of the Who. Bill has no such idea.

"I've got no aspiration for going on the road and performing live with another band. I've got no desires at all. Creating music in the studio is great and I really love doing that but to go out

A lesson you won't forget.



THE KINKS

We're referring to the Kinks latest album, what else? "Schoolboys in Disgrace", it's a lesson you won't forget. Here are a few notable quotes from the music press...

"Schoolboys in Disgrace" is, without any doubt, the most impressive and enjoyable album that Ray Davies has written and produced" - a beautifully sustained concept" *Melody Maker 3rd January 1976.*

"... the most solid rock album the Kinks have made since the sixties. While adding credence to Davies unquestionable worth as a songwriter" *Sounds 13th December 1975.*

If you've done your homework you'll know that the Kinks are scheduled for a major British tour in February/March this year.

The Kinks.
A musical education.
Enrol now.

Kinks Tour Dates.

- 27 2 Exeter University, Exeter.
- 29 2 Theatre Royal Drury Lane, London.
- 1 3 Aberystwyth University, Aberystwyth.
- 2 3 Manchester Palace, Manchester.
- 3 3 Southport Theatre, Southport.
- 5 3 Newcastle City Hall, Newcastle.
- 6 3 Lancaster University, Lancaster.
- 8 3 Bristol Colston Hall, Bristol.
- 9 3 Winter Gardens, Bournemouth.
- 10 3 Cardiff University, Cardiff.

Headmasters Note:
The Kinks mini album, containing three tracks from 'Schoolboys in disgrace' is now on sale. You are advised to buy it!



RS 1028
Available on
cassette PK 11702.

RCA
Records and Tapes

and sing and perform live. I don't want to get into that at all. That's why I don't really like to do TV.

"I don't want to go on the road because I'm not that type of entertainer. I'd be pretty boring. I think I know my limitations and I can live with them - I'm not an on-stage dynamo at the best of times.

Vehicle

"The album is really a vehicle for my songs because I don't think I'm writing songs that can be recorded by the Stones and I don't want to go around peddling songs. Of course, the album also gives me experience in producing and arranging which I'd like to go on to later after the Stones or whatever. I think that's where my talents lie more than as a musician."

Wyman speculates that even if the album "goes gold" and fans are yelling for the Stones to play 'Quarter To Three' or the Mexican flavoured 'Peanut Butter Time' they shouldn't play them.

"They've come to see the Rolling Stones and what I do privately should have nothing to do with the Rolling Stones. I wouldn't want them to perform any of my songs the same way I wouldn't expect them to perform any of Ronnie Wood's songs," he says quite adamantly.

The Rolling Stones, it would appear, belong firmly to Mick Jagger and Keith Richard, and no way are any of us going to hear 'Stone Alone' performed live.



Bill Wyman: "The Rolling Stones are really Keith Richard and Mick Jagger solo albums."

Bill acknowledges that the Rolling Stones have to take precedence over his solo career.

He started writing songs in the late Sixties with the first coming out on 'Satanic Majesties' followed by 'Downtown Suzie' later to appear on the 'Metamorphosis' compilation.

"All the contract and management hassles we had as the Rolling Stones

were limiting me personally, but as soon as they were sorted out and everything was above

board then I formed a publishing company and started writing songs," he adds bringing the story

up to his first solo album 'Monkey Grip'.

"They weren't great songs but they started the ball rolling."

He says the "closed shop" practice in which Jagger/Richard write all the Stones material was encouraged by the band's early manager, Andrew Loog Oldham.

"There were no facilities for Brian (Jones) to write or me or Charlie.

Any efforts we made were half-hearted attempts and they weren't encouraged.

"Some of Mick and Keith's early songs are pretty bad if you listen to them," he chuckles. "Then they started writing great songs and that was it."

"I got to the point where I realised I was just a bassist in the Rolling Stones band and that wasn't enough for me musically so I started getting into production."

Albums packed with 'super stars have rarely worked and with the possible exception of Ringo Starr's outings, they seemed to have died out, but Bill thinks they can and should be successful.

"If you've got a song with a cajun feel, the ideal man to pull on is Dr. John," is how he casually explains the line-up on his album.

Heavy

"Some people use a lot of heavy names solely to sell an album but the reason I do it is because those people, as far as I'm concerned, are the best available at that time on the instruments they are playing."

It seems a Rolling Stone gathers only the best.

But what do the top musicians who make up the rest of the Rolling Stones think of young William going and doing his own album?

"I don't think it'll make any difference to them at all. If you really think about it the Rolling Stones are really Keith Richard

and Mick Jagger solo albums. Pretty much, because it's their songs, basically their ideas and they always have the last say, obviously it's their songs.

"If I play a bass line I like on it and they think the bass should go another way, I'll play another way."

It's because their egos don't clash that the Rolling Stones have managed to stay together.

"We don't fight, we don't have hassles because we go away and do our own things," he explains. "I'm into this, and Charlie's into drawing and design and Mick's into socialising and a film career. He likes that life, partying and all that. I avoid the limelight if anything."

He also avoids the gentleman mentioned earlier on - Mr. Taxman. And he does that by living in France and paying a lower rate to Monsieur Taxman, a much more kindly figure.

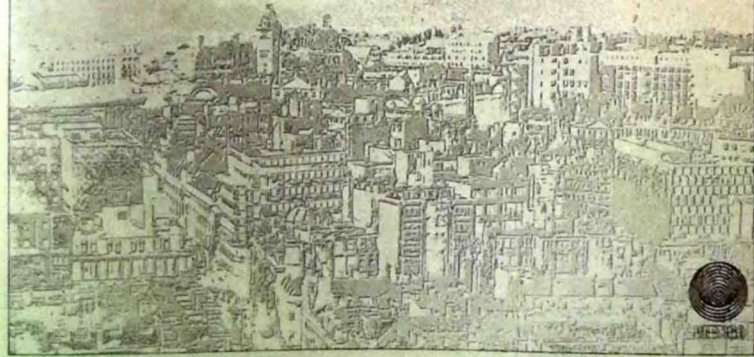
It upsets Bill to be a taxite. He would love to live in England but here he can only pick up a tiny percentage of what he earns. He has opted for the French Riviera.

Now he has even less rights than a visiting tourist - and that's in the place he was born!

The day Bill Wyman spent giving a round of interviews in a hotel suite has no doubt already been crossed off his permitted visiting hours.

The next visiting time will be in April, the band's first major British tour for two years. It would be silly to miss it.

CITY BOY



ITS FRONT!

CITY BOY'S SENSATIONAL NEW ALBUM

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BRASS FACTS:

'In my 23 years in the business, this is the fastest breaking album I've ever been associated with.'

Jo Grippo, Vice-President Malverne Distributing Corporation, New York

'The perfect balance of tight brass and rugged rhythm . . . a radio sound explosion!'

Wanda Ramos, Music Director WBLS, WLIB, New York

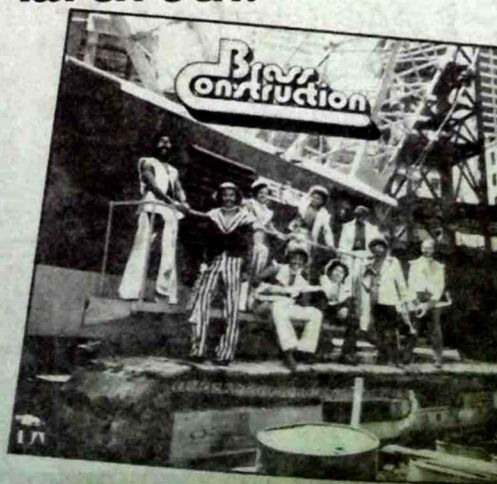
Brass Construction—a nine man, knock-out New York Group produced by Jeff Lane with the same energy and fervour that sent B.T. Express sky high. Brass Construction—the album is released in Britain on March 5th.

See them . . .
New Victoria, 1st and 6th April
California Ballroom, Dunstable, 3rd April
Barbarella's, Birmingham, 5th April



UNITED ARTISTS RECORDS®

Album UAS 29923
Cassette TCK 29923



soul stirrings

by
Kevin
Allen



CHAIRMEN OF THE BOARD: with General Johnson (centre)

soul gossip

JOHN EDWARDS who deputised for Phillippe Wynne with the Detroit Spinners during Wynne's recent illness, is now touring with the group on a permanent basis — he has a spot before they come on stage. Currently in their 20th year in the music business, the Spinners have inked a new five-year deal with Atlantic. Chaka Khan's sister Taka Khan has joined the Motown group Undisputed Truth, the Memphis Horns, currently recording a new album with Booker T. Jones producing, have switched to RCA while James and Bobby Purify are now signed to the Mercury label. . . . former Temptation Damon Harris has signed his group Impact to Atlantic.



JUNIOR WALKER: UK tour

Walker has telephoned London promoter Alan Ray to fix him a UK tour for March and April: "Guess it's time I was back," said the veteran saxman/singer. . . . new Chris Hill single is a rather duff re-working of the Coasters' oldie 'Yakety Yak' but the flip is a totally hilarious send-up of all those moan-and-groan sexy soulers.

RCA have just launched a new Sixth Avenue label devoted to soul product. . . . three songs which first won fame via soul pioneer Sam Cooke are currently back in the US Hot 100 with cover versions — 'Only Sixteen' by Dr Hook, 'Cupid' by Tony Orlando and Dawn, and 'Chain Gang Medley' by the late Jim Croce.

Stevie Wonder took two of the 11 awards given out at the annual Image Awards in LA. Other winners included the Reverend James Cleveland and Esther Phillips. . . . famed Memphis songwriters Homer Banks and Carl Hampton, formerly with Stax, have joined Warner Brothers whose soul roster continues to gain strength. . . . Sixties soul hero Garnett Mimms is recording once more with BT Express's producer Jeff Lane taking care of business. Talking of BT Express, they have switched labels yet again, this time to Columbia, whose Epic subsidiary now boosts the talented Soul Children formerly with Stax.

Legendary organist Jimmy Smith is now running his own club in the San Fernando Valley. . . . Little Anthony, now without the Imperials, has joined Pure Gold, the new label founded by Bobby Sanders and Ernie Freeman. . . . allegedly on the way from Jim Gilstrap is a 22-minute love-talk single which is said to totally outdo Donna Summers' recent epic.

General Johnson having good times on current British tour with Chairmen of the Board. Once it's over he'll be concentrating on his new solo career. Junior

DJM have signed Johnny 'Guitar' Watson to a world-wide deal. Watson is known to Rock 'n' Rollers and Northern soulies for his work with Larry Williams. Fantasy are currently working on a great contemporary soul single 'I Don't Want To Be The Lone Stranger' super stuff from DJM is the 'Drivin Soul' double album which at just £2.99 presents 28 soul classics from the likes of Ike and Tina Turner, Robert Parker, Toussaint McCall, Wilson Pickett, Baby Washington, the Isley Brothers and Ines and Charlie Fox. . . . possible joint tours coming up for ex-Temptations David Ruffin and Eddie Kendricks.

United Artists are rushing releasing the in-demand Brass Construction album to combat heavy import sales which are taking the cream of the market. . . . Isaac Hayes and Dionne Warwick are under-taking a joint US tour which has been dubbed 'Man and Woman,' Hayes providing 38 back-up musicians plus eight back-up singers while Dionne is taking her three supporting vocalists along. . . . surprisingly heavy advance ticket sales for upcoming Fats Domino concert at London's New Victoria Theatre in March. . . . Doble Gray heard on soundtrack of 'The Commitment' film.

The final Board meeting

"GIVE ME just a little more time," said the affable General Johnson, paraphrasing the biggest hit he enjoyed with the Chairmen of the Board, "and I'll be back there at the top of the charts."

Four or five years ago the good General and the group he led had indeed seemed set to become a permanent fixture on those charts, each of their releases soaring up the US pop and soul listings and several repeating the treatment over here.

They were to Holland / Dozier Holland's then new Invictus label what the Four Tops had been to Tamla Motown when H/D/H were linked to that label.

Suddenly though everything went bad. Lamont Dozier split up with his erstwhile song-writing / production and business partners; Chairmen of the Board releases dried up; and Invictus went into dormancy and eventual extinction.

And for the next three years, right up to the present date, General Johnson was kept out of the recording studio, bound to a contract which wasn't getting him anywhere.

"The simple truth was", he told me, "that despite the success they'd had at Motown, the success of Invictus wasn't really down to Holland / Dozier / Holland, but to my writing partner and I — because we wrote most of their label's hits for them. I reckoned I was worth more money so I asked for an improvement on the deal but they refused. They wouldn't budge."

Solo debut

Amazingly, despite this lack of rebroadcast exposure, Chairmen of the Board managed to maintain their popularity as a live act, but Johnson has been itching to get back into the studio — and that's why he is now making his debut as a solo act. Their current British tour will be the last time we'll see Chairmen of the Board.

"I was offered a solo contract and as the Invictus deal had finally run out I jumped at it. The first album and single are already in the can and will be out on Arista in the next month or so", he told me.

Now concentrating very much on his own solo career, Johnson also has some involvement with another Arista artist: "Yes, I'll be producing some things on Martha Reeves for the company. Since we're both from Detroit we've known each other for years."

For this final Chairmen of the Board tour, the group has been a fully integrated eight-piece unit with the musicians every bit as much Chairmen as the two lead singers, Johnson and his long-time buddy Danny Woods.

Originally though, the group was a four-piece: "Eddie Custis was the first to leave. His style of singing was fine for cabaret but it didn't really fit in with what we were doing. Then our Canadian member, Harrison Kennedy, left around the time that we were having our stand-up fight with Invictus. He

just got depressed with all the frustrations.

"That left Danny and myself. I'm hoping that we'll find some way of working together again in the future because we really have had a beautiful partnership. But for now I don't know what he's going to do."

Charisma

"Maybe he'll try to keep the Chairmen of the Board name going but I think it more likely that he'll go on to some other group, or even try for a solo career. I didn't sing lead on all the hits, Danny sang lead on quite a few of them and he's got an amazing charisma on stage so I'm sure he'll make out OK."

"I'm sorry that the Chairmen of the Board have had to wind up their company in this way but it was never a case of any personal problem between the guys in the group, we've always had a lot of fun together and got on well. It's just that the outside business pressures exerted on us made it impossible to soldier on."

GENE PAGE: 'Lovelock' (Atlantic K50221). Now out on his own after his lengthy — and successful — spell as Barry White's arranger, Gene Page comes up with a second album under his own name and sticks firmly in that lush — strings, wacka-wacka guitar and muted brass framework which he used to such effect when working with White. This is essentially an orchestral album with

album pick

vocal back-drops, contributed by Jim Gilstrap, Merry Clayton, Edna Wright and Carolyn Willis, who were with Honey Cone. The whole thing is very much disco orientated with a light jazz feel. It's perfect

background music and could easily be dismissed as mere black muzak, but closer listening shows the man's talent goes deeper than that. If you're into the Love Unlimited Orchestra then you'll find little wrong with this

album. BARRY WHITE: 'Let The Music Play' (20th Century BT502). So how's maestro Barry faring without the aid of Gene Page then? On the strength of this album, very well indeed, thank you. Though many of the cuts are obviously aimed at disco play, the mood is very much melancholy throughout, the songs being about love lost more than love won. Barry's

rich, warm and undeniably sensual tones are well suited. Titles include 'I Don't Know Where Love Has Gone', 'I'm So Blue And You Are Too', 'We Better Try And Get It Together' and 'You See The Trouble With Me'.

One thing is certain, Barry White will survive without Gene Page but I'm left wondering just how much longer he'll be able to get away with this well-worn approach.

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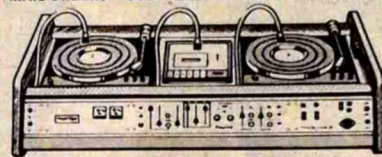
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James Hamilton's DISCO PAGE

Out for an Ayerling

KEVIN AYERS: *Falling In Love Again* (Island WIP 6271). Marlene Dietrich's languid litter (rousingly revived by Alan Price in 1970) now gets a flustering rhythm retreat from husky-voiced Kevin (whose Lou Reed like 'Stranger In Blue Suede Shoes' is also out, on Harvest HAR 5107). MoR jocks on the lookout for another 'Misty' are sure to fall in love again! **JHPICK MILLS BROTHERS:** *Opus No. 1* (MCA 235). Excitingly brassy 1954 swinger, a well-proven must for Jitterbuggers.

GEORGE FORMBY: *The Window Cleaner* (Columbia DB 8959). Maxi coupled with mirthful **CHARLIE PENROSE's** 'The Laughing Policeman' (especially apt if your gig gets raided by the fuzz), this cheerful vintage silliness is useful nostalgic fun.

MIGHTY CLOUDS OF JOY: *Mighty High* (ABC 4102). Huge in US discos, terrific zest-filled performance and sizzling rhythm.

TERRY WEBSTER: *Angela* (Satri SAT 105, through Pye). Truly dazzling evocation of the oldies-but-goodies vocal group sound, unexpectedly enough by the Rockin' Berries' resident impressionist! Stylistics Four Seasons type MoR Pop semi-slowie.

DRIFTERS: *Hello Happiness* (Bell 1469). Computerized jolliness. **STAMPEDEERS:** *Hit The Road Jack* (Private Stock PVT 48). Brilliant idea involving impressions of US TV hosts Wolfman Jack ('Midnight Special') and Don Cornelius ('Soul Train') woven into Ray Charles' 1961 oldie.

BIG YOUTH: *Hit The Road Jack* (Trojan TR 7977). Much-imported great dreader than dread treatment of the same song.

TRAMMPS: *That's Where The Happy People Go* (Atlantic K 10703). Top disco hit in New York, where they're having to import this UK-only single, it's a spirited cymbal schlorping hustler with strong rhythm.

DOOLEY SILVERS:

POON: *Game Players* (Seville SEV 1022, through President). Picked by DJs from his great LP, this less adventurous British-orientated fast churmer is I suppose enough in the Billy Ocean bag to hit big here.

new spins

RHYTHM HERITAGE: *Theme from S.W.A.T.* (ABC 4095). **SWAT** are baad mouth!... (shut yo' mouth!) Torpid rhythm but quite a good melody line, and supposedly a million Americans can't be wrong?

MEXICANOS: *Let's Do The Latin Hustle: Street Dance* (Klik KL 614, through Klik). And another! Pared down to just rhythm and synthesizer the Drennon side is still surprisingly effective, while with brass and guitar the Falback Band flip is even more powerful. Good value.

CRYSTAL GRASS: *Lemme See Ya Gitcher Things Off, Baby!* **Taj Mahal** (Philips 6042035). Good hi-hat hustler, while the frantic flip (by Brazil's Jorge Ben) is the official A-side.

SILVER CONVENTION: *Get Up And Boogie* (Magnet MAG 55). Thudding rhythm track, the title line from the girls and 'That's right' from some guys. Uncompromisingly disco.

BOBBY AZEFF ORCHESTRA: *My Way* (Creole CR 118). Clipping fast beat, Euro-Disco chix and a synthesizer replac-



KEVIN AYERS: rhythm retreat

ing the undistinguished vocal on the flip. Yes, it's the Sinatra tune!

MARTYN FORD ORCHESTRA: *Theme From 'Gone With The Wind': Hustle Wit' Every Muscle* (Mountain TOP 7). 'Tara's Theme' from the movie goes disco a bit messily, with a better Kay-Gees flip.

RON CARTER: *Anything Goes* (Kudu 927). Jazz super-session veteran, bassist Carter may be the driving force but otherwise takes back seat to the hustle trim as Cole Porter goes disco.

TOGA: *More (State Stat 18)*. The theme from 'Mondo Cane' goes disco too, quite pleasantly.

JASON SINCLAIR: *Tammy* (Cactus CT 86). Debbie Reynolds goes reggae, but very gently and so prettily that this is ideal MoR!

JOHNNY MATHIS: *Stardust* (CBS 3913). The DJ short version misses a boring long slow intro, and is lovely mushy smooch stuff.

import picks

THE CHARLIE DANIELS BAND: *Texas* (Kama Sutra KA 607). Frantically fiddling Charlie's breakneck hoe-down may not be the most obvious disco choice, but at the right time and place (such as segued with 'Bump Bounce Boogie') it should cause a riot. I hope it's out here soon. **JHPICK**

JOHNNIE TAYLOR: *Disco Lady* (Columbia 3-10281). Surprisingly subdued label debut by the 'Who's Making Love' man, this low-key rhythm jiggler took off like a rocket as soon as it came out in the States. He's a bumper, not a hustler. **HOSANNA:** *Hipit* (Calla

SHARONNETTES: *Broken Hearted Melody* (Black Magic BM 113). Sarah Vaughan's pretty oldie given a fast churning rhythm that's both modern and Northern. Instrumental flip.

HAMILTON BOHANNON: *Bohannon's Beat* (Brunswick BR 33). James Brown-type surface monotony over subtly shifting rhythm **ISAAC HAYES MOVEMENT:** *Disco Connection* (ABC 4100). Fast synthetic rhythm and lots of electronic wizardry make for a pacey instrumental. **INNER STRENGTH:** *The World Is A City* (EMI 2412). Temptations-type fast beater, impressive.

JOHN ASHER: *Twistin' Party* (Creole CR 117). Chubby's 'Dancin' Party' (which should have been his own follow-up) quite amusingly updated.

DREAM EXPRESS: *Dream Express* (EMI 2400). Euro-Disco breeziness.

WILLIAM BELL: *Happy* (Stax STXS 2038). Joyful Northern noises.

ROSKO & THE ROSKETTES: *Hey Sah-Loney* (MCA 226). Sock it to me one time, UHHH!

CA-STAR 12078GM. Nice bouncy rhythm to a hit New York hustler, with vocal and instrumental disco sides.

BROWN SUGAR: *I'm Going Through Changes Now* (Capitol P 4198). Arr/prod by Vince Montana, this girlie group combines elements of Diana Ross and the Three Degrees with a steadily hustling flow.

TODAY'S PEOPLE: *S.O.S. (All We Need Is Time For Love)* (Gamma GA 5050). A Canadian import with constantly ticking cymbal and hissing gals 'n guys phonetically pronouncing the English lyrics.

dj hot line

RALPH CARTER ('Extra Extra' mercury) is a surprising Top 50 miss considering sustained support - DJs tipping it plus **SOFT-ONES** 'That Old Black Magic' (Avco) and **20th CENTURY STEEL BAND** 'We've Got To Work To Stay Together' (UA) as the week's new biggies. . . . Jon Taylor's theory is that 'Percussion Funk' will be the

sound of '76 - he cites **GLITTER BAND** (flip), **SUNSHINE BAND, M&O BAND** and is joined by Anthony Allan (Speak-easy, Wakefield) for **MEXICANOS** 'Street Dance'/'Latin Hustle' (Klik). . . . Bob Sampson (Black Cobra Disco, Burgess Hill) tips **SAL SOUL ORCHESTRA** 'Tangerine' (Epic) along with Steve Day and Doug Forbes, both of whom join

Colin McLean for **STAMPEDEERS** 'Hit The Road Jack' (Private Stock) and **EARTH WIND & FIRE** 'Sing A Song' (CBS), the latter tipped too by Tony Burton (Sherrys, Brighton). . . . Chris Hill (Lacey Lady, Ilford) can't keep a secret - **CHAMPS BOYS** Tubular Bells' (French Vogue) somehow fits the whole Oldfield work to a Donna Summer bass beat and is a monster! . . . **ANDREA TRUE CONNECTION** 'More More More' (US Buddah). **JOHNNIE TAYLOR** 'Disco Lady' (US Columbia) are hot imports for Jay Davis (Sound Machine, Welwyn), who joins Peter Dunn (Hostile Sounds Disco, Haverfordwest) for the slow **BILLIE DAVIS** 'I've Been Loving Someone Else' (UA).

SYLVERS 'Boogie Fever' (Capitol) drop supporters to just Colin King (Blue Room, Sale) and Mick Burgin (ART Disco, Rotherham). **ELTON JOHN** 'Grow Some Funk Of Your Own' (DJM) didn't hit but is still big for Steve Guest (Sounds Galore Disco, Herford).

Les Aron (Life Disco, Bognor Regis) true to form as a Hello fan tips **TOBY 'So Good'** (Rak).

the slower Swing numbers are now catching on in Cornwall, Infos Vaughn Voyse (Jail Disco, Bodmin), with junk shops selling '40s gears to the fans as well.

MOODY BLUES 'Nights In White Satin' (Deram) back among the biggies for Tony Hadland (Reading). **VIP CONNECTION** 'Come Back And Love Me' (Creole) and **PETULA CLARK** 'Sailor' (Pye) a nicely incongruous pair for Steve Ingram (Weybridge).

Alan Gold (Brighton) teams **RONNIE LANE** 'Don't Try And Change My Mind' (Island) with **ANDY FAIRWEATHER-LOW** 'Champagne Melody' (A&M) for quality listening.

WORLD COLUMN 'So Is The Sun' (Capitol) and **JACKIE EDWARDS** 'I'm Still Waiting' (Grounation) breaking for Ray Robinson (Tiffany's, Leicester).

DISCO NORTH FULLY BOOKED

"ALL THE exhibition space at Disco North is sold out, leaving many people disappointed" - that's the word from Ben Cree, NADJ boss and organizer of the Disco North exhibition. This disco DJ event will take place at the Liverpool Centre Hotel, Lord Nelson Street, Liverpool on Monday/Tuesday, March 22nd/23rd.

"It's a much smaller exhibition than those that we have put on in London," continues Cree, "but even so, the 27 exhibitors will include all the major equipment manufacturers, plus Creole and Atlantic Records."

ROCK ON !

WHAT A week for Rockers! Out here for the first time (other than on bootleg) is the Teddy Boy and Bopper's fave, **HANK MIZELL's** 'Jungle Rock' (Charly CS 1005, thru President), the remorseless rhythm of which has made it the very best record for dancing the Bop - as any visitor to the Rock 'n Roll nights at London's Lyceum can testify! Don't be surprised to see it hit the charts, as it's so much in demand.

Equally exciting news is the first appearance on a

legitimate label since 1959 of leather-clad **VINCE TAYLOR's** classic 'Brand New Cadillac' (Chiswick S2, from branches of Rock On, HMV, Virgin etc, or for 65p from Chiswick Records, 3 Kentish Town Road, London NW1).

Vince is often credited with having created the first authentic British Rock 'n Roll record, and 'Cadillac' is certainly in the same stylistic class as Johnny Kidd's 'Please Don't Touch', Speaking of which, **JOHNNY KID & THE PIRATES** 'Shakin' All Over' (EMI 2414) is also out again!



VINCE TAYLOR

James top ten

- 1 **RADIO**, Medium Wave Band (Spark)
- 2 **TWISTIN' THE MOOD**, Joe Loss (HMV)
- 3 **BUMP BOUNCE BOOGIE**, Asleep At The Wheel (Capitol)
- 4 **AS**, Charlie Daniels Band (US Kama Sutra)
- 5 **BABY FACE**, Wing And A Prayer Corps (Atlantic)
- 6 **FALLING IN LOVE AGAIN**, Kevin Ayers (Island)
- 7 **ROCK YOUR BABY**, Sunshine Band (Jay Boy)
- 8 **I'LL BE SEEING YOU**, Jeff Evans (US Grandstand)
- 9 **LET'S GROOVE**, Archie Bell (Phila Int LP)
- 10 **ANSWER ME**, Barbara Dickson (RSO)

BREAKERS

- 1 **TAMMY**, Jason Sinclair (Cactus)
- 2 **DO IT WITH FEELING**, Michael Zager (US Bang)
- 3 **HIT THE ROAD JACK**, Stampedeers (Private Stock)



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they got, you'd think they
had been at the top for
months. The adulation
was well placed, because
Slik performed a set that
would be worthy of a band
more experienced in fan
mania. It also became
obvious that there is a
considerable difference
between Slik and the
Rollers.

Slik showed imagination
in their presentation,
which opened with major-
ettes doing their thing, in
keeping with the American
influence of the band.
Their first number was
'Let's Dance' and
throughout they showed
they had a talent above
and beyond other sim-
ilarly placed bands.

It also showed that they
are capable of standing
without the support of the
ace song writing team



SLIK: grace...

Martin and Coulter (who
were there to watch the
resounding success of
their proteges).

The choice of material
was varied and at times
surprising. I enjoyed
'Return To Sender' and
'Teenager In Love'
immensely. But Slik also
chose numbers like the
old Yardbirds' song 'For
Your Love' and the
Equals' 'Black Skinned
Blue Eyed Boy'. Both
went down very well,
although they don't come
into the usual run of
standards.

They departed com-
pletely from the norm by
suddenly going into a
white coat and tails
number as the lead
singer, Billy McIsaac,
danced with a lady in
white satin dress and
sang 'They Can't Take
That Away From Me'.

Phil Coulter came on to
play piano for the song
but was lost in a cloud of
smoke, so no-one saw
him, which was a pity.

What was probably the
biggest surprise was their
presentation of their first
Polydor single 'The
Boogiest Man In Town'.
It sounded superb, much
better than the recorded
version.

Predictably, and hap-
pily, they closed with
their current single,
'Forever And Ever'. The
audience screamed ap-
preciation, sang all the
words, and really enjoyed
themselves. The band
encouraged the fans to
sing along, and when they
were in full throttle,
departed the stage,
leaving everyone sing-
ing. A clever touch.

They did of course come
back for an encore, 'Sha
La La Lee', amid a fall
of bubbles from the
ceiling and complimented
by excellent lighting
effects.

Smoke set off the fire
sprinklers, which were
connected directly to the
fire station, so an
unexpected drama be-
gan, but as there was no
fire, there was no danger
to the crowds, most of
whom were already
outside by that time. It
was a spectacular even-
ing and a very
respectable debut.

ROSALIND RUSSELL

Finger snappin' the critics

New Victoria, London,
Saturday

A TROUPE of drum
majorettes tossing dan-
gerous looking batons
paved the way for Slik's
first big prestige London
gig. It could have looked
pretentious but the
routine was just brief
enough for the audience
to appreciate. Slik must
have been pretty tense
about this night but it
didn't show.

Right from the opening
chords of 'Let's Dance',
we were back on the
college campus with a
band that has all the easy
grace and confidence of
veterans. They kept the
Sixties mood with 'For
Your Love', 'Breaking Up
Is Hard To Do', 'Return
To Sender' and a strong
version of the Everly's
'When Will I Be Loved'.

Each member of Slik
has a definite stage
personality although

drummer Kenny is fairly
low profile. Bass player
Jim is tough and broody.
Front man, Midge is a
fast moving crowd puller
with a fair chunk of
James Dean charisma.
While likeable keyboard
player Billy waltzed into
the limelight for a
Thirties interlude, white
tuxedoed and tossing a
gowned and feathered
dancer on one arm as he
crooned 'This Could Be
The Start of Something
Big'.

Not too sure this worked
though. If it was a nod
towards the big band
revival it should have
been better choreo-
graphed. If they were
simply proving their
versatility, it was not
necessary.

Back to the campus for
a stormy rendering of
'The Boogiest Man In
Town' and inevitably
their number one 'For-
ever And Ever'. By now

the audience were stand-
ing on their feet and
singing the song unac-
companied. A pre-release
taste of the album with
'Do It Again' and a
rocking 'Sha La La Lee'
encore and they were
gone.

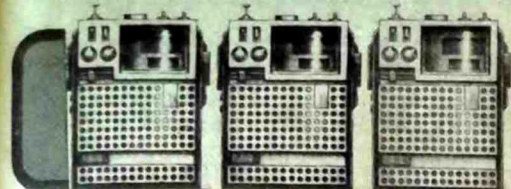
They should have been
pleased with themselves.
They had proved their
musicianship and their
presentation was fault-
less. Slik snapped their
fingers at the cynics and
made a lot of new friends.

Must have been a tough
job to support Slik but
Helen Day and her band,
Catch couldn't have done
better. Helen is a
powerful Lulu type singer
and is chatty and relaxed
with the audience,
against all odds they liked
her. She even got them
singing. If she can do
that, Helen Day is a lady
to watch.

JAN ETHERINGTON



... and confidence



TUNE IN

Radio Piccadilly back the cup winners

PICCADILLY RADIO showed their support of local champions Manchester City at the weekend, by producing a set of banners for the fans to take down to the League Cup Final at Wembley. City beat Newcastle 2-1.

Piccadilly supports the two Manchester teams by providing pre-match entertainment at the grounds and relaying the station's programmes. The Piccadilly logo uses the two team colours, light blue of City, and the red of United.

Station promotion man Tony Ingham is getting worried now that second division team Bolton might also creep in to the first division next year, and that would upset his scheduling for bringing the Saturday football show from City and United.

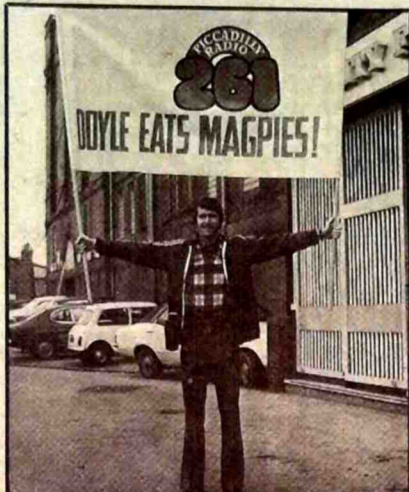
The slogans on the banners were sent in by Piccadilly listeners, and after a sifting process, the final ones were chosen by the City players.

LOOK FOR

Appearing on Saturday Scene on Saturday March 6 will be Mike McGear and Gang. On the same day, guests on Supersonic are Russ Ballard, Slade, George Fame, Albert Hammond, String Driven Thing and The Kinks.

LISTEN FOR

On March 6 at 1 p.m. it's time for Lonnie Donegan's Top 12. At 6.30 In Concert are Gallagher and Lyle and Sailor. On Sunday March 7 Insight is about the U.S. charts and Billboard, Record World and Cashbox, the three major charts. This programme compares the US and UK charts and is introduced by Paul Gambacini.



MANCHESTER CITY: captain Mike Doyle with the winning banner (Newcastle are nick-named Magpies!)

SPOT THE FACE



WE WERE flooded with entries from the last Guess The Face contest two weeks ago and most of you were correct in saying that the DJ was Dave Cash. This week, we're taking you further back—to 1938. A clue: he hosted a show called Date A Disc which went out weekly on the Light Programme.

Send your entries to: Guess The Face (2), Tune In, Record Mirror and Disc, Spotlight House, 1 Benwell Road, London N7 7AX.

BLEEPS

Following the BBC's Song For Europe contest last week, the critics have dusted themselves down for another annual attack on the contest. The German entry for the contest was disqualified after it was found that the winning song wasn't an original composition.

The teenage pop group Flintlock have just been touring the local radio stations, being mobbed at BBC Radio Merseyside. The group start their own TV series, 'You Must Be Joking' on ITV on April 22. Radio Luxembourg is also running a competition with the group.

Bad news for all RNI followers. We spoke to Meister and Bollier this week, and they explained that they are appealing again in the Dutch courts to have their fine reduced.

Following a new item on Radio 1's Newsbeat programme recently, Radio Caroline is becoming very popular again, with the transmitter putting out a very good signal.

Film The tried and trusted formula

ALOHA, BOBBY AND ROSE: Cert. AA. ALOHA, BOBBY AND ROSE is in the early Sixties tradition of youth movies. The only difference between this film and the countless beach party stories where boy meets girl and has a good clean fun relationship, is in the updating to Seventies style music and moralities. Otherwise the formula remains the same.



PAUL LE MAT and Dianne Hull

Bobby is interested in cars, girls and shooting pool in that order. He works in a garage repairing cars and one car that he has to deliver belongs to Rose, who is a car wash attendant.

They are attracted to each other and make a date for that evening. Everything is progressing smoothly until they stop off at an all-night store to get some candy and somehow become involved in a shooting which has a dramatic effect on their lives.

If you enjoy films which contain plenty of good rock music, lots of fast colourful cars and a pair of pleasant young characters to identify with, then this is for you.

The Fabian look-a-like in American Graffiti) plays Bobby and a newcomer to films, Dianne Hull is Rose. They are perfectly cast as the young lovers and I wouldn't be surprised to see Le Mat become a new teen pin-up with his classic good looks.

The music is fast and furious throughout the film coming mainly from out of car radios and the standout track is the Elton John number 'Bennie And The Jets', which gets reprised several times during the film.

MIKE CHILDS

Discoscene

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by Sue Byrom

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ESSEX' SIX MINUTE OPUS

DAVID ESSEX: 'City Lights' (CBS 4050)

Yet another six minute plus single — this time from the indomitable Mr Charm. It's a very ambitious record, very dramatic and involved music and very long. It takes a long time to grow on you, and whilst as an album track it might be perfect, I'm not sure about its appeal as a single. H m m m goes on a bit.

MARC BOLAN: 'London Boys' (Marc 13)

I have to admit that I've never been too keen on Marc's singles, but I think this is one of the best things he's done for ages. Lots of rhythm and action, with a very solid vocal chorus. Its appeal should spread a lot further than the capital city.

WIZZARD: 'See My Baby Jive' (Harvest HAR 5106)

Maxi-single from Roy Wood and friends that, apart from the A-side, features 'Ball Park Incident' and 'Angel Fingers.' Still holds up well, and makes a cheery start to any record reviewer's week. Whether or not it'll see some more chart action or not, I don't know.

KENNY: 'Hot Lips' (Polydor 2058 705)

Seems to be quite a long time since we've heard from Kenny, but here they are again, complete with falsetto chorus and verse, plus that deep, bass voice adding a line or two. A sound that really drives along, and should see Kenny fans tapping their tootsies in a trice.



DAVID ESSEX: Ambitious

HAMILTON BOHANNON: 'Bohannon's Beat' (Brunswick BR33)

The South African man also makes a return, and with a record that (thankfully) breaks away from his tendency to tedium. Much more attention to vocals than before, set against a steady disco riff that is perfect for the discos.

ROD STEWART: 'It's All Over Now' (Mercury 6167 327)

It's back to 1970 and two tracks from Rod's new / old album, 'The Vintage Years.' It's also, of course, the

Stones' classic, but Rod Gives it a very raucous piano-pounding interpretation that should strike pleasant chords in anyone over 20.

BARRY WHITE: 'you See The Trouble With Me' (20th Century BTC 2277)

Nothing out of the ordinary from Mr White — lots of cymbals and disco beat and, of course, his voice. But a hit.

SMALL FACES: 'Lazy Sunday' (Immediate IMS 106)

Hard on the heels of 'Itchycoo Park' comes another

SWEET DREAMS: 'Love, Kiss And Run' (Bradley's 7604)

Here they come folks, all those songs that entered for Britain's Eurovision contest. This is one co-written by Barry Blue that did quite well and if enough people put their money where their votes went it could be a small hit. Catchy chorus and clapalong beat.

TAMMY JONES: 'Love's A Carousel' (Epic SEPC 3980)

Second of this week's Eurovision contenders for Brit-

Euro-runners

ain, but I don't rate this at all. Very average ballad that doesn't disturb my ear-waves one iota.

HAZEL DEAN: 'I Couldn't Live Without You For A Day' (Decca F 13622)

And still Eurovision lives! Powerful ballad that Hazel sings well, but at the moment there doesn't seem to be a lot of room in the charts for songs like this. Maybe with a different song



HAZEL DEAN: Powerful ballad

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear

Silver Convention have one of the best. OK, so it's all synthesised and pre-planned, but it's perfect for the disco market.

THE DRIFTERS: 'Hello Happiness' (Bell 1469)

One of the best tracks on their latest album, this is very up-tempo and commercial. Lots of fast hand-claps in the background and jolly rhythms.

BLACK SABBATH: 'Am I Going Insane (Radio)' (Nems 6165 300)

From their 'sabotage' album, a surprise single from one of the 'heavy bands. Whilst a lot of singles - from-albums don't work, this one does better than most. Still can't see it achieving much, but it could be an outside chance.

MARY HOPKIN: 'If You Love Me' (Good Earth GD 2)

Re-make of Edith Piaf's standard written in the year I was born. (Send your estimates on the back of a war-time ration book, please). Super song, but Piaf sang it with so much guts and Mary doesn't have that same fire. Novelty play value.

MOTT: 'It Takes One To Know One' (CBS 4005)

Five young lads from Brum, Snaps have come up with a very passable debut single. Fairly basic stuff, but some nice vocal harmonies. There are a lot of young bands emerging at the moment, with a slightly stronger song, this group might be one with a future.

KONGOS

SNAPS: 'Don't You Worry' (Charisma CB 274)

Of all the instant - disco sounds currently around, I think

SILVER CONVENTION: 'Get Up And Boogie' (Magnet NAG 55)

Of all the instant - disco sounds currently around, I think

Second single from their 'Drive On' album, and not as strong as the last. Good pounding Rock 'n' Roll, but sounds pretty ordinary.

MARILYN MILLER: 'You've Got To Get Me Higher' (EMI 2418).

Debut single written, produced and arranged by ex-Pilot man Bill Lyall. She's got an enormous range and almost sounds like Chaka Khan of Rufus on the highest ones, but if you think you've heard the song before, perhaps a quick listen to a certain instrumental track on a Pilot album might provide the answer. Slight case of overkill on the synthesisers, which doesn't help.

FRANK IFIELD: 'Ain't Gonna Take No For An Answer' (Spark SRL 1136)

Poor old Frank came bottom in the Eurovision vote, but in all honesty, it ain't that good. Ever so average ballad with a bit of a lift now and then.

CHRIS HILL: 'Yakety Yak' (Philips 6006 508)

The dee-jay who puts so much effort into the big band revival

and also had a hit with 'Renta Santa' returns with a new treatment of the Coasters' old hit. Unfortunately his singing and chat bit at the end don't come over very well, and doesn't sound very funny either.



CHRIS HILL: New treatment



KENNY: Tootsie tapping

The story of ROCK 'N' ROLL

PART THIRTEEN: Carl Perkins



CARL LEE PERKINS — a great name for a 1950s Rock 'n' Roll star — wrote the kind of songs that didn't need dope to make sense. He played the guitar and sung like nobody's business. He was billed at the height of his career as "The Rockin' Guitar Man" and "The King Of Bop" — the Cassius Clay of his profession.

How did he achieve this status? Four comments before I try to answer that question: (1) In the early '50s much of what we call Rock 'n' Roll today was known as "Big Beat" and "Rockabilly" — the latter usually being identified with Sam C. Phillips and Sun Records, of Memphis, Tennessee; (2) "Rockabilly" was a descriptive term used in pop music as an explanation for white country and hillbilly artists who adapted the sounds and styles of blackblues performers; (3) It should be understood that Sam Phillips was the person responsible for making popular Jerry Lee Lewis, Carl Perkins, Johnny Cash, and Elvis Presley — "The Million Dollar Quartet"; (4) It should also be understood that Carl Perkins was not alone in introducing "rockabilly" music to the record-buying public. It was the "Rockin' Guitar Man" who sold most records, but there were others (Charlie Feathers, for example), even

by
Waxie
Maxie

though his success was but a fraction as great as the Tennessee farm boy.

Life began for Carl Lee Perkins, guitarist, singer, and songwriter — in Tiptonville, Tennessee, where his parents were tenant farmers. The young Perkins boy was attracted to music when he was only 12-years-old and started to spend his time listening to Hank Williams and John Lee Hooker records before going to school in the mornings.

He thought about being a doctor, but long before leaving school he realised that this was out of the question. It meant spending several years in college and that cost a lot of bread — more bread, he knew, than his parents could afford.

After a couple of odd

jobs such as working in a car battery factory and a bakery, he formed The Perkins Brothers Band (with Jay Perkins on acoustic guitar, Clayton Perkins on double bass, and W. S. Holland, Johnny Cash's drummer today, on drums) and worked around the clubs in Bemis, Tennessee.

They had a lot going for them: namely, a brand of music that shook the walls, packed the dance floors, and made the non-dancers keep time with their hands and feet.

Their style was not a copy of any particular black style, but rather a blending of uptempo country with blues and gospel music. His first record release was in 1955, "Movie Magg" was the title, and although it didn't set the woods on fire, it did get his name around the country.

His first sweet smell of real success came with "Blue Suede Shoes". The record was an instant smash. Aside from it's obvious teenage symbol



MILLION DOLLAR QUARTET: Jerry Lee Lewis, Carl Perkins, Johnny Cash and Elvis Presley (at piano). Pictured together in the Sun Studios in May, 1957

Carl: 'The King Of Bop'

attraction, this disc made it clear beyond question that in Carl Perkins, Sam Phillips had discovered an artist of extraordinary talent.

Carl says: "I wrote that song on the back of a cigarette packet after watching a boy at a local dance. He was wearing a new pair of hoots and pushing people away as he pleaded, 'Don't you tread on my blue suede shoes'."

Successful

The record was so successful that he was booked for top-rated television and radio shows, signed to appear in the film "Disco Jockey Jamboree", and worked with Johnny Cash and Elvis Presley — not always in a theatre, but often from the back of an open truck. "Naturally, I like having lots of fans," he cracked at the time. "But the girls pull at everything in sight. Look at this shirt: it's nearly new. They've pulled all the buttons and tassels off. Yesterday it was worth 50 dollars. Today it needs 20 dollar's worth of repairs!"

After one of his brilliant, near-acrobatic

stage performances in Covington, a reporter forced his way backstage to meet the wild rockabilly singer. "Tell me, Carl," said the journalist, hoping to learn the secret of the country boy's hypnotic power over his audiences. "What is the last thing you do before you go on stage? Have a drink? Run through the words of a particular song? Or do you practice leg movements in front of the dressing room mirror?" "Nothing like that, son," replied the King of Bop with a smile. "I just check to see if my trousers are zipped up at the front."

However, Carl, was soon to be involved in a road accident that seriously injured his brother Jay and killed his manager outright — "The story is well known, I think. I was travelling in a motorcade to appear on the Ed Sullivan and Perry Como TV shows up North, when there was a terrible crash. It was one of those tragic, unfortunate accidents that might happen to anybody. But it put me out of action and in bed for six months. I knew only too well, abysmally, that my career would suffer, and it did."

Seldom, does a Rock 'n'



Roll artist suffer such a serious setback at the height of his career; miss the pot of gold, lose a brother (Jay Perkins died in 1958), change record labels several times (Sun to Columbia, Decca, Dolite, Mercury, etc), and still retain the affection and loyalty of his fans.

In America, he never did get back to the top of the ladder. But Carl Perkins, who could have become bigger than Elvis Presley, is still actively performing and recording today.

Demand

Now 44, Carl lives with his wife Valda in Jackson, where he spends his spare time hunting and fishing, but the demand for his talents keep him travelling much of the time.

He works regularly with the Johnny Cash Roadshow and is a featured attraction in Las Vegas — and, perhaps more important, he still plays the wild country rock music he played on his famous Sun recordings in those dear dead days between 1954 and 1958.

SLADE CRAZEE

1 What was Slade's first number one single?

2 Which was their biggest selling single?

3 Which member of Slade did not originate from Wolverhampton?

NAME.....

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The Editor's decision is final.

SLADE
LET'S CALL
IT QUILTS

albums albums albums albums albums

RORY'S STORY SO FAR

RORY GALLAGHER: 'The Story So Far' (Polydor Super 2383 376)

Having been regarded for so long as a musician's musician here's the reason why. Eight tracks from past albums showcasing his excellent guitar work since splitting Taste. He pumps out white man's blues with a more than competent honesty that does away with gimmicky tricks (probably the reason he's not been reaching the masses). A dedicated and serious guitarist who can be exciting, but methinks once again only the punist rock freak will pick it up.

David Hancock

AMEN CORNER: 'Return Of The Magnificent Seven' (Immediate IML 1004)

Amen Corner were never really in the top league (as far as I can remember) of bands in the sixties. They had a few hit singles, but not on the scale of present day teeny bands. Their hits were great ('Paradise Is) Half As Nice', 'Bend Me Shape Me' and I loved them. It is remarkable that they don't appear to have aged at all and they do still sound fresh. While it's good to see the music taking on a new lease of life, I object to someone trying to make a cult movement out of a simple sound that was a lot of fun.

Rosalind Russell

JOAN BAEZ: 'From Every Stage' (A&M SP3704)

This specially priced double album set (£3.49) is worth every penny as it takes the listener through the rare experience of a concert type atmosphere,

complete with audience participation, hand clapping and cheering. Baez comes across as a lady of many guises; revolutionary; romantic; sphinx; priestess. She sings a diverse bunch of songs like Leonard Cohen's 'Suzanne'; Dylan's 'Blowin' In The Wind' plus her own tunes, including 'Diamonds And Rust'.

Jan Iles

JOHNNY CASH: 'Strawberry Cake' (CBS81211)

I'm getting a bit tired of the tough guy image that Johnny Cash has; friend to the down and outs, hero of the nick. There's little to identify with really. British Rail doesn't have the same appeal as the American railroad. Jumping the wagons might have a hobo on the go, but if you avoid paying your fare here, the fine ain't funny. And his songs tend to circle round the same old stories.

However, this is a live album, recorded at the London Palladium during his last visit here, and the audience obviously enjoyed it immensely - even if they did have to clear out half way through because of a bomb scare. For Cash fans only.

Rosalind Russell

NILSSON: 'Sandman' (RCA RS1015)

When Nilsson's latest single, 'Something True' was released, it was accompanied with promises of a return to the Nilsson of old. Whilst the single lived up to hopes, the album, unfortunately, doesn't. There are occasional flashes of the string arrangements and vocal styles that worked so beautifully on the 'Nilsson Schmilsson' album, especially on the closing track, 'Will She



RORY GALLAGHER: dedicated guitarist

Miss Me'. But other numbers, particularly 'The Flying Saucer Song', when Nilsson does a 'Hey brother, what's happenin' man' type rap seems very far removed. There's so much diversification on this album in mood and tempo that it left me wondering what indeed was happening.

Sue Byrom

WING & A PRAYER FIFE & DRUM CORPS: 'Baby Face' (Atlantic Records K 50227)

Finding the track 'Baby Face' at the end of this album was a very welcome breath of life after an album full of revamped Hollywood musical numbers. 'Swanee', 'Oh, You Beautiful Doll', 'Hooray For Hollywood', 'There's No Business Like Showbusiness' They never seemed to stop. Familiarity in this case definitely started breeding boredom. In stant disco hits are all well and good, but an album which consists of no variations on a theme ends up sending me screaming to Glenn Miller just to liven things up.

Sue Byrom

JOHN MILES: 'Rebel' (Decca SKL 5231)

Surely he's the first to give his hairdresser a name check on the album sleeve! The music is equally stylised drawing from Elton John on 'When You Lose Someone So Young' and Stevie Wonder with 'Lady Of My Life'. Nevertheless he adds something of his own on an outing that hasn't got a bum track and combines easily accessible melodies with ringing guitar and Miles' perfect pitch. The simplified lyrics tend to detract but there's the feeling that here we have the first British pop singer in a long time who's got that spark of magic. This

scene in 1969 to much adoration. Things turned sour a couple of years later with critics beginning to put the boot in but nevertheless Robert Fripp went on to change the line-up time and time again making nine LP's in all. This, their sort of greatest hits, comes complete with book chronologically recording their rise and fall. It's the finest double album of its type personally selected by Fripp and with fascinating documentation. For instance they played 365 gigs (the number of days in a year, soldier) and there's plenty of music to justify why they were acclaimed in their heyday. Listen to 'Ladies Of The Road' (from 'Islands') or 'Cat Food' and if you bother to take British rock seriously don't miss the album.

David Hancock

STATUS QUO: 'Blue You' You' (Vertigo 9102006)

Status Quo with their indelible brand of rock are back in action and boogie-ing around the rockpile in their ol' familiar way. But I love this album. The music is warm, albeit predictable like a best friend, but at the same time is as exciting and brash as

those dirty one night stands. There are some little gems here, namely the opener, 'Is There A Better Way' with frenzied vocals and a great guitar solo from 'Whatsname', and 'Blue For You' the quasi-ballad, a gentle hand-holder for smoochers. Also included is Parfitt's 'Rain', Quo's latest single, which could follow the same golden path as 'Down Down'. The production as always is slick and although the band's style hasn't changed drastically over the years, it's the ultimate music for goodtimers.

Jan Iles

CHUBBY CHECKER: 'Chubby Checker's Greatest Hits' (London HAU 8492)

Well, the title really explains what it's all about, although I'm not completely convinced the tracks were all "great" hits. Still, if you're having a twist party or a special night at the disco, this might come in handy. Apart from 'Let's Twist Again', you'll also find 'Limbo Rock', 'The Hucklebuck' and 'Pony Time'.

Sue Byrom

GOLDEN EARRING: 'To The Hill' (Polydor 2480 330)

This is not, repeat not,



CHUBBY CHECKER

music for relaxation. It makes 'Moontan' and 'Switch' seem like cocktail party background music by comparison. It's manic, frantic, speedy stuff - energy's the main consideration. It sounds like a well-recorded live session, which aims at the guts and never lets up, even through one acoustic number and one slowish one, until the final track when they settle for a stately 10 minutes worth of "Violins" to round off. Live it should be fantastic and, for fireside listening, it should be equally so - but only if you've ants in your pants, fire in your boots and enough pent-up steam to blow a pressure cooker. Otherwise, it'll only give you a headache.

Ray Fox-Cumming

Love Kiss & Run
by
Sweet Dreams
B.R. (D7604)

As seen on the
Eurovision Song Contest
U.K. finals



JOAN BAEZ: rare experience

WHO, WHEN AND WHERE

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

THURSDAY

March 4
GARY GLITTER, City Hall, Sheffield
RODGALATOR, Nag's Head, London Road, High Wycombe
ALAN PRICE, Cardiff University
LOVE MACHINE, Bailey's, Watford
BILBO BAGGINS, BaBa Disco, Barnsley
SLIM WHITMAN, Music Hall, Aberdeen
MUD, Technical College, Glasgow

MARC BOLAN/LENNIE McDONALD, Concert Hall, Motherwell
FOCUS/CHARLIE, The Stadium, Dublin
BAND CALLED O, Garden, Penzance (Penzance 2475)
LULU, Circus Tavern, Purfleet
WIDOW MAKER, The Polytechnic, Newcastle
CLANCY, Dingwalls, Camden Lock, Chalk Farm Road, London NW1 (01 267 4967)
EMPEROR ROSKO'S ROADSHOW, Gatsby's Club, Buckingham
GLORIA GAYNOR, Bailey's, Derby
DOCTORS OF MADNESS, The University, Warwick
ALAN PRICE, Cardiff University
10CC, Gaumont, Ipswich
JULIE FELIX, Princes Hall, Aldershot
BABE RUTH/STAN WEBB'S BROKEN GLASS, The Polytechnic, Leeds
BOXER, The Polytechnic, Manchester

FRIDAY

March 5
GARY GLITTER, Apollo, Glasgow
KINKS, City Hall, Newcastle
TOOTS & THE MAYTALLS, The University, Bristol
SAILOR, The Corn Exchange, Cambridge
MANFRED MANN'S EARTH BAND, North Staffs Polytechnic, Stoke on Trent
ROBIN TROWER, Empire Pool, Empire Way, Wembley
MUD, The University, Edinburgh
HOLLIES, Royal Albert Hall, London W8
ELKIE BROOKS, Winter Gardens, Bournemouth
CHAIRMAN OF THE BOARD, Burgundy Cobbler, Whitley Bay, Top Hat, Spennymore
ANDY FAIRWEATHER-LOW, Edinburgh University
THIN LIZZY, Sheffield University
EMPEROR ROSKO'S ROADSHOW, Tito's, Beckenham
MARMALADE, Padgate College, Warrington
SADISTA SISTERS, City University, St John Street, London EC1 (01-253 7191)
SMOKIE, Pavilion, West Hutton (LOVE MACHINE), Bailey's, Watford
GLORIA GAYNOR, Hammersmith Odeon, Queen Caroline Street, London W6
MAC & KATIE KISSOON, Bailey's, Derby
ALAN PRICE, Bristol University
MARC BOLAN, Carnegie Theatre, Dunferline
TYMES, Bailey's, Stoke

SATURDAY

March 6
GARY GLITTER, City Hall, Newcastle
PROCOL HARUM, Brunel University, Kingston Lane, Uxbridge (0895 39125)
THIN LIZZY, University of Essex, Colchester
CHAIRMAN OF THE BOARD, Burgundy Cobbler, Whitley Bay and Top Hat, Spennymore
ELKIE BROOKS, Skindels, Maldenhead
TYMES, Bailey's, Stoke
SAILOR, Kursaal, Southend
LOVE MACHINE, Bailey's, Watford
GLORIA GAYNOR, Bailey's, Leicester
MARMALADE, Kings Holiday Park, Canvey Island
LULU, Circus Tavern, Purfleet
TROGGS, Cosmo's, Carlisle
BOBBY WOMACK, Hammersmith Odeon, Queen Caroline Street, London W6 (01 748 4081)
MANFRED MANN'S EARTH BAND, The Polytechnic, Bristol
ALAN PRICE, Birmingham University
MAC & KATIE KISSOON, Bailey's, Derby
REAL THING, Kings Country Club, Canvey Island
ANDY FAIRWEATHER-LOW, Glasgow University
MARC BOLAN / LENNIE McDONALD, Grand Hall, Kilmarnock
KINKS, The University, Lancaster
BOXER, The University, Loughborough

SUNDAY

March 7
GARY GLITTER, Empire, Liverpool
GLORIA GAYNOR, Town Hall, Birmingham
MARC BOLAN / LENNIE McDONALD, Laird Hall, Dundee
DETROIT EMERALDS, Cavendish, Blackburn
TYMES, Bailey's, Derby
TOOTS & THE MAYTALLS, Civic Hall, Wolverhampton
HOLLIES, Gaumont, Ipswich
THIN LIZZY, Greyhound, Croydon
DANA / TOM O'CONNOR, Variety Club, Batley
SHUSBA, Sir Nicholas Seekers Theatre, Whitehaven (Whitehaven 2422).



GLORIA GAYNOR: Hammersmith

Odeon, London, Friday
SLIM WHITMAN, Usher Hall, Edinburgh
JULIE FELIX, Royal Court Theatre, Liverpool
SAILOR, Palace Theatre, Manchester
GLORIA GAYNOR, Town Hall, Birmingham

HOLLIES, Bunny Club, Cleethorpes
STEVENSON'S ROCKET, Lafayette, Wolverhampton
10CC, Usher Hall, Edinburgh
DANA / TOM O'CONNOR, Variety Club, Batley
TYMES, Bailey's, Derby
STATUS QUO, City Hall, Newcastle
KINKS, Colston Hall, Bristol
ALAN PRICE, Circus Tavern, Purfleet
THIN LIZZY, Winter Gardens, Bournemouth

MONDAY

March 8th
GLORIA GAYNOR, Fiesta, Sheffield

TUESDAY

March 8
GARY GLITTER, Carlton, Dublin
MOON, Dingwalls, Camden Lock, Chalk Farm Road, London NW1 (01 267 4967)
KINKS, Winter Gardens, Bournemouth
DANA, Variety Club, Batley
DETROIT EMERALDS, Cavendish, Blackburn
TYMES, Bailey's, Derby
PINK FAIRIES, Marquee, Wardour Street, London W1 (01 437 6603)

GERRY & THE PACEMAKERS, La Dolce Vita, Birmingham
HAWKWIND / UNICORN, Winter Gardens, Malvern
STATUS QUO, City Hall, Newcastle
THIN LIZZY, Southampton University
TONY CHRISTIE, Theatre Club, Bedford
ROBIN TROWER, Odeon, Birmingham
STEVENSON'S ROCKET, Tiffans, Stoke
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ROADSHOWS

KINKS/Theatre Royal Drury Lane.
 THE KINKS' Schoolboys In Disgrace' show was a total scream. Ain't laughed so much in years, thanks to Flash and the gang. The first half was taken up with old faves like 'You Really Got Me', 'Waterloo Sunset' and 'Dedicated Follower Of Fashion'. While the latter part of the set was dedicated to Ray's new baby, Schoolboys.

'It's the story of Flash as a kid, looking pert in short baggy pants (dig them knees) blazer and school cap; in fact the whole band looked like overgrown 5th formers at the high school hop. The cinematic effects enhanced, rather than killed the extravaganza, showing hilarious shots of gopers groping; a couple with their clothes around their knees in preparation for jollies; an Esther Rantzen type street scene featuring 'Jack The Idiot Duncie' teaching old ladies in tea-cosy hats how to dance, and (the highlight), the Kinks as fresh-faced school boys, happy snaps, obviously taken from the family album.

We were treated to 'Education', 'The First Time We Fall In Love', and the bitter/sweet 'I'm In Disgrace'.

The show closes with Ray being expelled, and then we saw him years later walking along the street and seeing in the crowd his childhood sweetheart who he'd got into trouble. But he is determined that the past



RAY DAVIES

is dead and sings 'No More Looking Back'.

The band were great, and Dave Davies gave some fine musical guitar solos throughout, while big brother Ray proved he's much funnier than Max Bygraves et al.

Sheer unashamed entertainment, that's what it was. **JAN ILES**

distinctive voice, but as an entertainer forget it.

With Mick Weaver on pedal steel guitar the band managed to reproduce most of the 'Spider Jiving' and 'La Booga Roo' albums, throwing in 'Natural Sinner' and 'Gin House Blues' for good measure.

But the painfully unimaginative lighting, and the fact that Low does nothing else except stand there, made the whole thing a little low key.

But then when he didn't do an encore ('If we had a number good enough we would have included it in the set') and later came back to apologise for not doing one. Well!

OK, Andy wants to lay low his days with Amen Corner and to that degree he succeeded admirably - there wasn't a scream in the house.

But if, after nearly five years, he wants to get back on the road, he'll have to give his audience more than a stand-up standstill version of the records. **DAVID HANCOCK**

LIMEY/London Victoria Palace.

LIMEY have been touring as support hand on the Andy Fairweather Low dates and have been doing very well, by all accounts.

They've been together only a few weeks and so it's incredible how well their set it was very tight and accomplished.

They opened with one of the best tracks from their

album, 'The Man Who Killed Grant Tracey'. Their only weakness in fact in the time lapse between songs, but that's a fault that goes with experience. It would be wrong to say that the more musicians, the better the sound, because too many can result in chaos, but in the case of Limey, they have achieved a full, rich sound while keeping control on all six members.

ROSALIND RUSSELL THE ENID/London Marquee

I HADN'T liked The Enid's album 'In The Region Of The Summer Stars' and so I didn't expect to enjoy them live, especially in the confines of the Marquee. Thus, the start of their set ran true to expectations. They played the must fits and - starts - ish elements of their album and weren't much helped by everything going out of tune. As the set progressed, however, they lost their early tendency to rush and began to play their best numbers.

Everyone seems to play everything and they glide from one instrument to another with quiet efficiency. At the end, the demand for an encore was convincing and rewarded with Elgar's 'Land Of Hope And Glory' Pomp And Circumstance March. By this time, the keyboards were suffering irrefragably from heat stroke, but it didn't matter. **RAY FOX-CUMMING**

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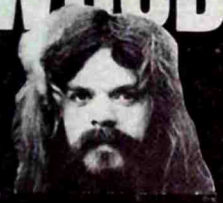
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WITS' END

Psst.. Ya wanna
be a film star ?

THIS TOPSIDE of beefcake is called Barney James, and used to be drummer with Rick Wakeman's English Rock Ensemble. Then last Autumn he was at a showbiz party when someone came up and asked him if he'd like to be a film star.

Such an old cliché, worse even than "would you like to come back for coffee" and amounting to roughly the same motive. Only it turned out to be a genuine offer (of a film part).

Two months later, Barney quit Rick's outfit to go to Greece to star in the film 'Sebastian', which is now ready for release in April. Now he's just off to Rome to appear in Zefferilli's film on Picasso, then for the summer he has a role in Stanley Kubrick's movie 'The Iron Duke'.

Between times, he now fronts his own band — as



BARNEY JAMES

drummer, singer and principal writer — has completed a single and is in the advanced stages of haggling over the small print on a record contract.

The hunt is on

ROY WOOD joins the ranks of the Dawn Swoop company. He has had a warrant issued for his arrest, but fortunately the culprit is safely in America where the long arm of the law can't reach him.

Actually, it was all a big mistake. Roy didn't know he was due to appear in court on an alleged speeding offence, so when he didn't turn up, the tracker dogs were sent out. It's all been sorted out and the case has been re-scheduled for later this month.

And still on the subject of the underworld, a hunt has been organised in Scotland for three desperados who, this week, attacked three members of Widow Maker. While the innocent three were wandering down a street, three dustmen came up, pushing a dustcart (honestly, this is gospel). They leapt towards the band and fell upon Paul Nichols and whipped the coat from his person. They made their getaway on the dustcart. A regular daytime raid. An identity parade is to be held at the Dustmen's HQ to find the guilty three.

HERE WE have the Diversions, darlings of the Nashville Rooms (down past Harrods, the Natural History Museum and keep going till you hit the North End Road).

The lady of the band, Lene Lovich, was at the Nashville Rooms one evening having a swift half at the bar prior to going onstage, when this gink comes up and starts chatting her up and talking about the group. "Have you seen them?" he asked. "They've got this really sexy bird singer who can swing her bottom about like nobody's business." Lene remains poker-faced.

Along comes bald-as-a-coot Diversions' guitarist Les Chappell, who's sussed what's going on and pretends to start vying with the other guy for Lene's attentions. Eventually she makes excuses of wanting to go to the loo and leaves them to it. Les then excuses himself too and the guy hangs on waiting for Lene to come back. A few moments later, he goes purple with embarrassment as Lene and band appear onstage. Afterwards they bought him supper.

Inflation — it's over the Moon

WHOEVER THOUGHT Rock 'n' Roll stars made lots of money didn't take into account their expensive way of life. True, Mr Keith Moon, well known hotel wrecker and drummer with the Who, makes lots of money.

Out of the Who's last tour he actually grossed a sum in the region of five figures.

However, when he received his cheque last week, it was re-scheduled the astronomical sum of . . . £47.

Not much for all that drumming. So what happened to the rest of the shekels?

Well, there were the repairs to the wardrobe in the dressing room of the Glasgow Apollo . . . and there were the doctor's bills . . . and of course the



KEITH MOON

helicopter.

It all adds up — and is taken away from the profits before Mr Moon sees it. Now we hear he's off to the States to use up his money there, and presumably his energy.

BOOGIE ON DOWN, YOUR HIGHNESS

WHETHER by accident or by design there seems to be ligging in high places these days.

A quick glance down the guest list at Design's reception this week revealed no less than Brenda's name! (Brenda? who's Brenda?)

Our beloved Queen Elizabeth (her friends call her Brenda!) was attending a luncheon at the International Press Centre just off Fleet Street at the same time Design were pampering the Press in the hope of good reviews of their new album and single.

Because Brenda was only next door, some card added her name to the guest list in the hope she might get fed up with the Fleet Street moguls and decide she wanted to boogie on down.

Unfortunately she didn't make an appearance. Maybe the quality of drink she was ligging next door was a little higher. Who knows?

KIDS STUFF

PHIL COUTLER, the Irish half of the famous Martin Coultler writing team and part time guitar tuner for a certain well known band now recording their own material, has been getting into hot water with his family.

When they discovered that dad wasn't working with the Bay City Rollers anymore, they wouldn't speak to him. However, since he's been with Silk, and they've made it to Number One, dad is back in favour. Phil is planning to work in the States for a while as there are a number of artists he would like to produce over there.

Les creates the ideal Diversion



DIVERSIONS: 'do you come here often?'



Cruising around this music biz you just don't know what you might pick up . . . Those divine Rollers' r'instance. It's now generally accepted that Silk have overtaken them in the scream stakes but what on earth are we going to call it, dear. Silkstacy!! And why's everyone being so tight-lipped about the Kursaal Flyers' new single. Evidently it's being re-mixed by someone famous and no one's telling . . . But you certainly can tell the rumours are flowing. How about: Bob Dylan in London last week to confirm Rolling Thunder tour dates? Or . . . need we go on . . . But, of course, what have Jethro Tull, Procol Harum, Leo Sayer and Steeleye Span all got in common? That's right they get their pay by computer. That's pay not play (remember the laws of libel). OK darlings this is the Unknown Star spot.

Remember the name Robert Campbell who's a new talented singer / songwriter being feted by record companies asking for his signature. A star is born . . . Now for stars broken: Johnny Cash and wife June Carter both broke a leg at their holiday home in the West Indies. Ahh that's togetherness, but on to the Got You Baby Doll spot. Latest over the counter fad in America is the Sonny and Cher doll. What do you say about that Gregg? You can deny it all you like but we KNOW the Animals are reforming and we're never wrong! But we do deny everything else . . . Been to the movies lately mess enfanfs? Really 'Moses' as an atheist — at least Burt Lancaster is . . . Now then if Gerry Hall marries Bryan Ferry will she accept being Gerry Ferry? Silly!

Continuing our saga of what's the Stones album going to be called — forget 'Hot Stuff' or 'April Fool' and groove on 'Black And Blue' (new title next week) . . . Has Billie Jean King dropped Elton John in favour of Freddie Mercury — they were seen dancing in Ashley's in LA recently. Patti (can't stand up straight) Smith managed to spill beer over Angie Bowie's mink when she met David's missus backstage after a Bowie American gig. They say Patti was in awe of Angie. Meanwhile, fellow cruisers, those Rolling Stones denied they were a rock band when they went into a Florida restaurant. They said they were from the Michelin Guide and were checking the quality of seafood in the Southern United States. No one believed them . . . and no doubt no one will believe us when we say Ian Anderson is thinking of paying the tax man £1,000,000 for the privilege of coming back and living in Britain, but we don't care. Sssh column to Rubber Duck: "Move to overdrive you great red-neck or you'll never keep up with the real cruisers. BYEEEEEEENNNN XXX XXX

Nazareth
 THEIR NEW SINGLE
CARRY OUT FEELINGS TOP 8

