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Top 30

RECORD MIRROR

September 27 1975 10p

& DISC



**ESSEX: the
fairground
comes
to town**

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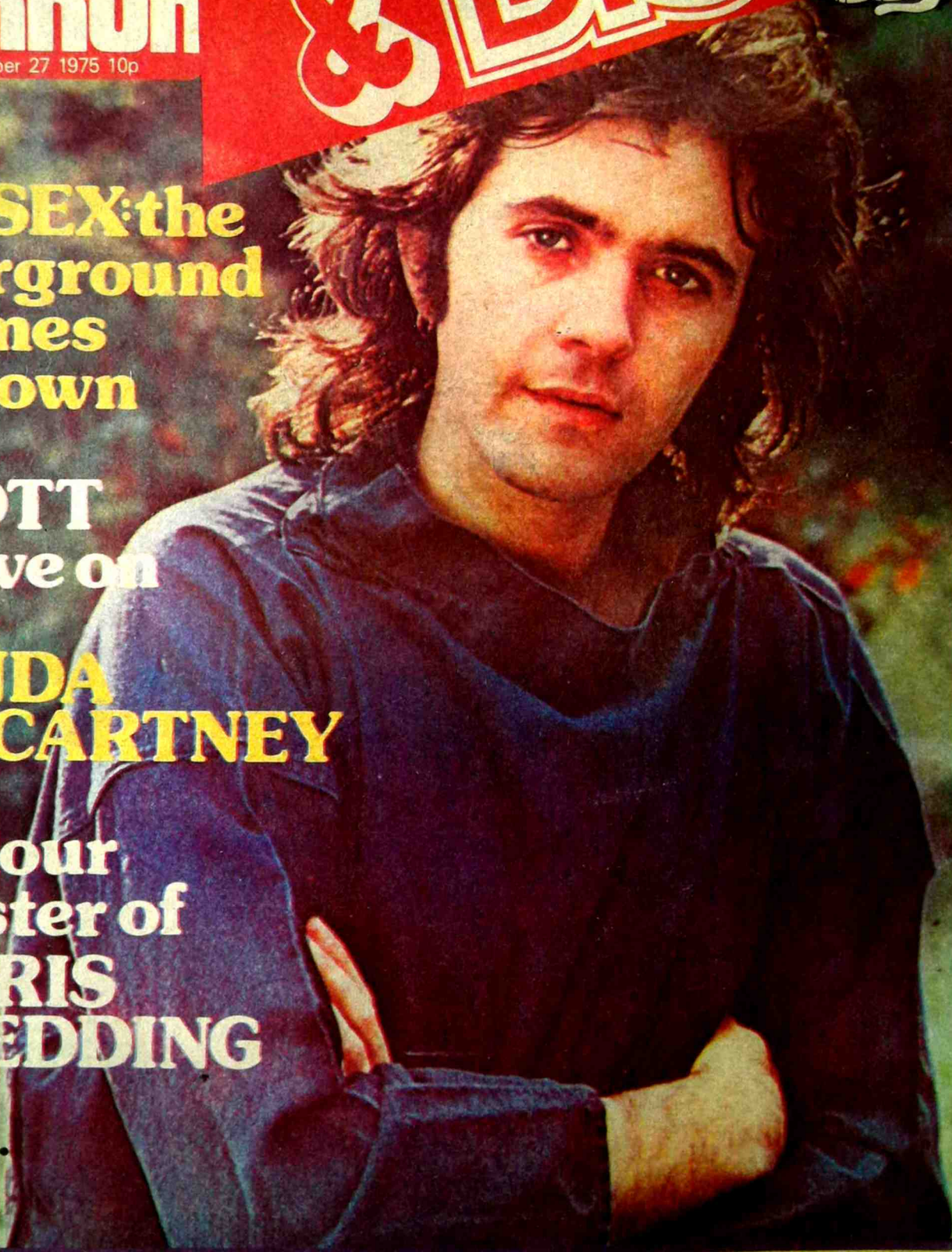
**MOTT
drive on**

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**LINDA
McCARTNEY**

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**Colour
poster of
CHRIS
SPEDDING**



British Top 50 Singles

1	1	SAILING, Rod Stewart	Warner Bros
2	9	HOLD ME CLOSE, David Essex	CBS
3	2	MOONLIGHTING, Leo Sayer	Chrysalis
4	6	I'M ON FIRE, 5,000 Volts	Phillips
5	5	FUNKY MOPED/MAGIC ROUNDOABOUT, Jasper Carrott	DJM
6	3	THE LAST FAREWELL, Roger Whittaker	EMI
7	7	HEARTBEAT, Showaddywaddy	Bell
8	13	THERE GOES MY FIRST LOVE, Drifters	Bell
9	8	A CHILD'S PRAYER, Hot Chocolate	Rak
10	24	I ONLY HAVE EYES FOR YOU, Art Garfunkel	CBS
11	18	FATTIE BUM BUM, Carl Malcolm	UK
12	19	UNA PALOMA BLANCA, Jonathan King	UK
13	4	SUMMERTIME CITY, Mike Batt	CBS
14	14	MOTOR BIKING, Chris Spedding	Rak
15	11	JULIE-ANN, Kenny	Rak
16	21	SING A LITTLE SONG, Desmond Dekker	Cactus
17	22	FOOL, Al Matthews	CBS
18	16	PANDORA'S BOX, Procol Harum	Chrysalis
19	10	THAT'S THE WAY I LIKE IT, K. C. and the Sunshine Band	Jayboy
20	30	LIKE A BUTTERFLY, Mac and Katie Kissoon	State
21	25	PALOMA BLANCA, George Baker	Warner Bros
22	28	FEEL LIKE MAKIN' LOVE, Bad Company	Island
23	17	BEST THING THAT EVER HAPPENED, Gladys Knight and the Pips	Buddah
24	12	CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	Avco
25	29	SCOTCH ON THE ROCKS, Band of the the Black Watch	Spark
26	33	IT'S TIME FOR LOVE, Chi-Lites	Brunswick
27	20	LOVE IN THE SUN, Giffert Band	Bell
28	23	BLANKET ON THE GROUND, Billy Jo Spears	UA
29	15	IT'S BEEN SO LONG, George McCrae	Jayboy
30	43	WHO LOVES YOU, Four Seasons	Warner Bros
31	47	S. O. S., Abba	Epic
32	26	DON'T THROW IT ALL AWAY, Gary Benson	State
33	34	FALLIN' IN LOVE, Hamilton Joe Frank & Reynolds	Pye
34	37	FATTIE BUM BUM, Diversions	Gull
35	36	THE SINGLE GIRL, Sandy Posey	MGM
36	50	CHICK-A-BOOM, 53rd & 3rd	UK
37	-	NAPPY LOVE / WILD THING, Goodies	Bradley's
38	-	FEELINGS, Morris Albert	Decca
39	31	EL BIMBO, Bimbo Jet	EMI
40	-	NO WOMAN NO CRY, Bob Marley & The Wailers	Island
41	32	SOLITAIRE, Carpenters	A&M
42	-	INDIAN LOVE CALL, Ray Stevens	Janus
43	40	YUM YUM (GIMMIE SOME), Fatback Band	Polydor
44	44	DO IT ANYWAY YOU WANNA, People's Choice	Philadelphia
45	-	JUST A SMILE, Pilot	EMI
46	46	OUT OF TIME, Rolling Stones	Decca
47	-	BIG TEN, Judge Dread	Cactus
48	-	OUT ON THE FLOOR, Dobie Gray	Black Magic
49	41	OUT OF TIME, Dan McCafferty	Mountain
50	-	OUT OF TIME, Chris Farlowe	Immediate

RECORD MIRROR & DISC

Star Breakers

1	YOU, George Harrison	Apple
2	THIS WILL BE, Natalie Cole	Capitol
3	LETTING GO, Wings	Capitol
4	WHAT A DIFFERENCE A DAY MADE, Esther Phillips	Kudu
5	HAPPY FEELING, Hamilton Bohannon	Brunswick
6	IMMORTALITY, Lesley Gore	A&M
7	HONKY TONK ANGEL, Cliff Richard	EMI
8	DON'T PLAY YOUR ROCK AND ROLL TO ME, Smokey	RAK
9	NEW YORK GROOVE, Hello	Bell
10	RHINESTONE COWBOY, Glen Campbell	Capitol

Yesteryear Charts

5 YEARS AGO

26th September, 1970

1	1	BAND OF GOLD, Freda Payne
2	2	TEARS OF A CLOWN, Smokey Robinson and The Miracles
3	3	GIVE ME JUST A LITTLE MORE TIME, Chairman of the Board
4	8	YOU CAN GET IT IF YOU REALLY WANT IT, Desmond Dekker
5	4	THE WONDER OF YOU, Elvis Presley
6	5	MAMA TOLD ME NOT TO COME, Three Dog Night
7	10	WHICH WAY YOU GOIN' BILLY, The Poppy Family
8	15	MONTEGO BAY, Bobby Bloom
9	20	BLACK NIGHT, Deep Purple
10	7	MAKE IT WITH YOU, Bread

10 YEARS AGO

26th September 1960

1	3	MAKE IT EASY ON YOURSELF, The Walker Brothers
2	1	SATISFACTION, The Rolling Stones
3	7	TEARS, Ken Kesey
4	2	I GOT YOU BAE, Sonny And Cher
5	5	LOOK THROUGH ANY WINDOW, Hollies
6	10	PICK OF THE LITTER, Bob Dylan
7	6	A WALK IN THE BLACK FOREST, Horst Jankowski
8	10	ZORBA'S DANCE, Marcello Mangel
9	18	EVE OF DESTRUCTION, Barry McGuire
10	9	LAUGH AT ME, Sonny

15 YEARS AGO

24th September 1945

1	1	APACHE, The Shadows
2	2	THE GIRL OF MY BEST FRIEND / A MESS OF BLUES, Elvis Presley
3	4	TELL LAURA I LOVE HER, Ricky Valance
4	6	ONLY THE LONELY, Roy Orbison
5	3	BECAUSE THEY'RE YOUNG, Duane Eddy
6	12	HOW ABOUT THAT, Adam Faith
7	-	NINE TIMES OUT OF TEN, Cliff Richard
8	9	EVERYBODY'S SOMEBODY'S FOOL, Connie Francis
9	5	PLEASE DON'T TEASE, Cliff Richard
10	-	SO SAD / LUCILLE, The Everly Brothers

UK Soul Top 20

1	1	THAT'S THE WAY I LIKE IT, KC And The Sunshine Band
2	9	YUM YUM (GIMMIE SOME), Fatback Band
3	2	FOOL, Al Matthews
4	11	DO IT ANYWAY YOU WANNA, People's Choice
5	-	THIS WILL BE, Natalie Cole
6	3	CHINESE KUNG-FU, Banzai
7	4	THERE GOES MY FIRST LOVE, The Drifters
8	4	THE BEST THING THAT EVER HAPPENED, Gladys Knight and The Pips
9	20	HE'S MY MAN, The Supremes
10	-	IT'S TIME FOR LOVE, The Chi-Lites
11	-	WHEN YOU'RE YOUNG AND IN LOVE, Ralph Carter
12	5	IT'S BEEN SO LONG, George McCrae
13	6	CAN'T GIVE YOU ANYTHING, The Stylistics
14	10	BRAZIL, The Ritchie Family
15	15	CRYSTAL WORLD, Crystal Grass
16	-	REACHING FOR THE BEST, The Exciters
17	8	HYPERTENSION, Calendar
18	7	LOVE WON'T LET ME WAIT, Major Harris
19	14	THE SNAKE, Al Wilson
20	-	DREAMING A DREAM, Crown Heights Affair

US Soul Top 20

1	2	DO IT ANYWAY YOU WANNA, Peoples Choice
2	1	IT ONLY TAKES A MINUTE, The Tymes
3	5	AMEES PEOPLE PLAY, Solimes
4	8	THIS WILL BE, Natalie Cole
5	3	HOW LONG, Pointer Sisters
6	1	GET HIGH ON YOU, Sly Stone
7	7	GET THE CREAM OFF THE TOP, Eddie Kendricks
8	12	MONEY, Gladys Knight and The Pips
9	14	GIVE IT WHAT YOU GOT / PEACE PIPE, B. T. Express
10	10	LET ME MAKE LOVE TO YOU / SURVIVAL, The O'Jays
11	4	YOUR LOVE, Graham Central Station
12	16	MUSIC IN MY BONES, Joe Simon
13	13	CHOCOLATE CHIP, Isaac Hayes
14	15	THE AGONY AND THE ECSTASY, Smokey Robinson
15	19	WHAT A DIFFERENCE A DAY MAKES, Esther Phillips
16	20	BRAZIL, The Ritchie Family
17	17	CHASING RAINBOWS, Blue Magic
18	15	GET DOWN TONIGHT, K.C. & The Sunshine Band
19	-	EIGHTEEN WITH A BULLET, Pete Wingfield
20	-	TO EACH HIS OWN, Faith, Hope and Charity

British Top 50 Albums

1	1	ATLANTIC CROSSING, Rod Stewart	Warner Bros
2	3	GREATEST HITS, Cat Stevens	Island
3	-	WISH YOU WERE HERE, Pink Floyd	Harvest
4	2	THE BEST OF, The Stylistics	Avco
5	4	HORIZON, The Carpenters	A&M
6	5	THE VERY BEST OF, Roger Whittaker	Columbia
7	-	SABOTAGE, Black Sabbath	NEMS
8	-	ALL THE FUN OF THE FAIR, David Essex	CBS
9	6	ONCE UPON A STAR, Bay City Rollers	Bell
10	35	ANOTHER YEAR, Leo Sayer	Chrysalis
11	8	TUBULAR BELLS, Mike Oldfield	Virgin
12	9	ONE OF THESE NIGHTS, The Eagles	Asylum
13	13	SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel	CBS
14	7	THANK YOU BABY, The Stylistics	Avco
15	10	VENUS & MARS, Wings	Apple
16	-	THE SENSATIONAL ALEX HARVEY BAND, LIVE	Vertigo
17	20	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman	A&M
18	12	THE SINGLES, 1969-1973, The Carpenters	A&M
19	15	CAPTAIN FANTASTIC, Elton John	DJM
20	19	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
21	43	MISTY, Ray Stevens	Janus
22	18	ROLLIN', The Bay City Rollers	Bell
23	27	ELTON JOHN'S GREATEST HITS, Elton John	DJM
24	16	TEN YEARS NON STOP JUBILEE ALBUM, James Last	Polydor
25	42	THAT'S WHAT LIFE IS ALL ABOUT, Bing Crosby	United Arts
26	21	STRAIGHT SHOOTER, Bad Company	Island
27	-	MINSTRELS IN THE GALLERY, Jethro Tull	Chrysalis
28	-	24 CARAT PURPLE, Deep Purple	Purple
29	23	BAND ON THE RUN, Paul McCartney & Wings	Apple
30	11	RITCHIE BLACKMORE'S RAINBOW, Ritchie Blackmore	PAS
31	14	EC WAS HERE, Eric Clapton	Polydor
32	35	JOURNEY TO THE CENTRE OF THE EARTH, Rick Wakeman	A&M
33	-	BANDOLIER, Budgie	MCA
34	28	GREATEST HITS OF 10cc, 10cc	Decca
35	31	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
36	17	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
37	44	WORDS AND MUSIC, Billy Connolly	Transatlantic
38	-	LIVE AT TREORCHY, Max Boyce	One Up
39	30	STEP TWO, Showaddywaddy	Bell
40	48	WHEN WILL I SEE YOU AGAIN, Johnny Mathis	CBS
41	-	WORLD OF YOUR HUNDRED BEST TUNES, Various	Decca
42	-	AND I LOVE YOU SO, Perry Como	RCA
43	22	MUD ROCK VOLUME TWO, Mud	RAK
44	41	I FEEL A SONG, Gladys Knight and the Pips	Buddah
45	36	MRS' ARDIN'S KID, Mike Harding	Transatlantic
46	29	SNOWFLAKES ARE DANCING, Tomita	Red Seal
47	-	SIX WIVES OF HENRY VIII, Rick Wakeman	A&M
48	-	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
49	24	KC AND THE SUNSHINE BAND, KC And The Sunshine Band	Jayboy
50	26	TOMMY SOUNDTRACK	Polydor

US Top 50 Albums

1	4	RED OCTOPUS, Jefferson Starship	Qwest
2	3	HONEY, Ohio Players	Mercury
3	6	ONE OF THESE NIGHTS, The Eagles	Asylum
4	8	BORN TO RUN, Bruce Springsteen	Columbia
5	1	BETWEEN THE LINES, Janelle Jan	Columbia
6	2	THE HEAT IS ON FEATURING FIGHT THE POWER, Isley Bros	T-Nuts
7	5	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	MCA
8	43	WIN, LOSE OR DRAW, Aumason Brothers Band	Capricorn
9	10	PICK OF THE LITTER, Spinners	A&M
10	11	FLEETWOOD MAC	Warner Bros
11	12	NO WAY TO TREAT A LADY, Helen Reddy	Capitol
12	-	WISH YOU WERE HERE, Pink Floyd	Columbia
13	9	THAT'S THE WAY OF THE WORLD, Earth, Wind & Fire	Columbia
14	17	IS IT SOMETHING I SAID?, Richard Pryor	Reprise
15	15	MAIN COURSE, Bee Gees	RSO
16	18	OUTLAWS	Arista
17	19	KC & THE SUNSHINE BAND	TS
18	7	CAT STEVEN'S GREATEST HITS	A&M
19	21	YOUNG AMERICANS, David Bowie	RCA
20	20	NON-STOP B. T. Express	Roadshow
21	24	BLUES FOR ALLAH, Graham Central Station	Graham Central Station
22	25	MELLOW MADNESS, Quincy Jones	A&M
23	26	AIN'T NO 'BOUT A DOUBT IT, Graham Central Station	Warner Bros
24	27	RHINESTONE COWBOY, Glen Campbell	Capitol
25	16	TOYS IN THE ATTIC, Aerosmith	Columbia
26	29	E. C. WAS HERE, Eric Clapton	RSO
27	13	FANDANGO, ZZ Top	London
28	34	SABOTAGE, Black Sabbath	Warner Bros
29	32	CHANN REACTION, Crusaders	ABC/Blue Thumb
30	36	ATLANTIC CROSSING, Rod Stewart	Warner Bros
31	28	RIDE A ROCK HORSE, Roger Daltrey	MCA
32	38	SO FINE, Loggins & Messina	Columbia
33	23	WHY CAN'T WE BE FRIENDS?, War	United Artists
34	47	CAUGHT IN THE ACT, Grand Funk Railroad	Grand Funk
35	39	ESTHER PHILLIPS w/ BECK	Kudu
36	41	IN THE CITY, Tavares	Capitol
37	14	THE BASEMENT TAPES, Bob Dylan & The Band	Columbia
38	44	DESOLATION BOULEVARD, Sweet	Capitol
39	22	MELISSA, Melissa Manchester	Arista
40	40	HEARTS AMERICA	Warner Bros
41	31	DIAMONDS & RUST, Joan Baez	A&M
42	50	BARRY MANILOW I	Arista
43	30	MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK "JAWS"	MCA
44	-	RITCHIE BLACKMORE'S RAINBOW	Polydor
45	-	JAMAICA SAY YOU WILL, Joe Cocker	A&M
46	46	THE MANHATTAN TRANSFER	A&M
47	49	ON THE BORDER, Eagles	Asylum
48	-	SPIRIT OF THE BOOGIE, Kool & The Gang	De-Lite
49	42	THE CHICAGO THEME, Hubert Lewis	CTI
50	37	STEPPIN', Pointer Sisters	ABC/Blue Thumb

UK Disco Top 20

1	1	THAT'S THE WAY I LIKE IT, K. C. & The Sunshine Band	Jayboy
2	4	I'M ON FIRE, 5,000 Volts	Phillips
3	8	YUM YUM (GIMMIE SOME), Fatback Band	Polydor
4	3	FOOL, Al Matthews	CBS
5	2	ITS BEEN SO LONG, George McCrae	Jayboy
6	9	SAILING, Rod Stewart	Warner Bros
7	-	MOONLIGHTING, Leo Sayer	Chrysalis
8	7	DO IT ANYWAY YOU WANNA, Peoples Choice	Philadelphia
9	12	FATTY BUM BUM, Carl Malcolm	UK
10	13	GIMME SOME, Jimmy Bo Horn	RCA
11	-	BOOGIE FLAP, Disco Tex	Chelsea
12	5	I CAN'T GIVE YOU ANYTHING, Stylistics	AVCO
12	-	PALOMA BLANCA, George Baker	Warner Bros
14	6	CHINESE KUNG-FU, Banzai	Contempo
15	-	HOLD ME CLOSE, David Essex	CBS
16	16	THIS WILL BE, Natalie Cole	Capitol
16	-	ONE WOMAN MAN, Leroy Brown	EMI
18	-	GIVE IT WHAT YOU GOT, B. T. Express	EMI International
18	-	MOTORBIKIN', Chris Spedding	Rak
20	13	WHEN YOU'RE YOUNG AND IN LOVE, Ralph Carter	Mercury
Breakers			
		DREAMING A DREAM, Crown Heights Affair	Polydor
		FOR EACH HIS OWN, Faith Hope & Charity	RCA
		MAGIC ROUNDOABOUT, Jasper Carrott	DJM

Record Mirror & Disc / BBC Chart

Supplied by British Market Research

Bureau / Music Week

US chart supplied by Billboard

UK Soul Singles by Blues & Soul

UK Disco Chart compiled from nation-wide DJ returns

RECORD MIRROR & DISC

NEWS EDITOR ROSALIND RUSSELL NEWS DESK 01-607 6411

Kinks will come out first over there

THE KINKS have finished recording a new album titled *Schoolboys In Disgrace* - but it will be released first in America.

The US release date, November 10, coincides with the start of a tour. No date for British release of album has been given but it is expected it will come out before Christmas.

The Kinks will tour Britain early in the New Year.

More Black dates

BLACK SABBATH have added extra dates to their forthcoming British tour.

They are: Cardiff Capitol (November 13), Manchester Free Trade Hall (14), Ipswich Gaiety (17), Portsmouth Guildhall (18) and Plymouth ABC (19).

QUEEN PRESENT THEMSELVES

QUEEN BEGIN a 21-date British tour in November playing three dates in London in the middle.

They open at Liverpool Empire on November 15. Other dates are: Coventry New Theatre (16), Bristol Colston Hall (17/18), Cardiff Capitol (19), Taunton Odeon (21), Bournemouth Winter Gardens (23), Southampton Gaiety (24), Manchester Free Trade Hall (26), London Hammersmith Odeon (29/30/December 1).

After London, dates are: Wolverhampton Civic Hall (7), Preston

Guildhall (8), Birmingham Odeon (9/10), Newcastle City Hall (11), Dundee Caird Hall (13), Aberdeen Capitol (14) and Glasgow Apollo (15/16) Newcastle City Hall (11), Dundee Caird Hall (13), Aberdeen Capitol (14) and Glasgow Apollo (15/16).

Queen, who are now managed by John Reid, are currently working on their new album, to be titled *A Night At The Opera*. It is due for release mid-November.

At a reception in London, Queen were presented with a Silver Disc for sales of *Killer Queen*, Silver and Gold Discs for *Sheer Heart Attack*, a Gold for *Queen II* and Silver for *Queen I*.



FREDDIE MERCURY: will the new album, *A Night at the Opera*, also hit gold?

The Blue Jay way

THE BLUE JAYS - Justin Hayward and John Lodge - begin their first British tour in November.

They will play about 20 concert and university gigs, using three American string musicians and Mel Galley (guitar) and Dave Holland (drums) from Trapeze.

Dates will be released next week.

A single, titled *Blue Guitar*, is released this Friday.

The single was written by Justin Hayward and produced by 10CC and Tony Clarke.

The first 10,000 copies will be available in a special colour sleeve.

Papa 'Oo ?

GARY GLITTER has a new single and album released this autumn.



GARY: new sound

The single is titled *Papa Oom Mow* and was a hit in 1962 for the Hollywood Argyles.

The album will be called *G.G.* and is out on October 17. It was recorded in the States with black musicians and produced by the team who produced Linda Lewis's album *Not A Little Girl* Any more.

The album has seen eagerly expected ever simple Glitter's usual producer (and manager) Mike Leander suggested Gary seek a new sound.

The band in the blue corner

MIKE PATTO has formed a new band with Ollie Halsall, Keith Ellis and Tony Newman.

The new band will be called *Boxer*, and will make its debut appearance at the London Victoria Palace on October 5. More dates will be announced shortly.

Boxer has just finished recording their first album at the Manor studios.

Bad luck for Rod knee !

ROD STEWART and the Faces had to cancel out some of the dates on their American tour following an injury on stage to Rod.

He hit his knee on an amp during a show in Arizona and the knock started up an old cartilage injury. The show is now back on the road.

PAUL SIMON TO TOUR

PAUL SIMON will play British dates at the end of the year as part of a European tour.

The first concert is at Manchester Palace Theatre on December 8.

Other shows are: Birmingham Hippodrome

(9) and London Palladium (11/12/13).

There will be one show on each night and tickets are restricted to four per person.

Prices range from £1 to £5 and are on sale now.

Simon will be accompanied by an American orchestra and the Jesse

Toots tootles in to tour

TOOTS AND THE MAYTALS are to play British dates in October and November.

The group have had eight hits at home in Jamaica and have been together for 14 years.

Their new album, currently being recorded in Jamaica, will be released in the UK to coincide with the start of the tour.

The tour opens at the London Lyceum on November 7. Tickets, which will be on sale from October 3, are all £1.50 from the London Theatre Booking agency or from the Lyceum box office.

Other dates are: Birmingham Town Hall (November 8), Stoke Victoria Theatre (9).



TOOTS: big in JA

Manchester Free Trade Hall (11) and Leeds University (12).

GOD SPELLS SUCCESS

THE ROCK MUSICAL, *Godspell*, is to go on tour at the end of this month.

Godspell, which first opened in New York has had two successful seasons in London.

The dates are: Southsea Kings (September 29 to October 11), Richmond Theatre (Oct 13-18), Bournemouth Pavilion (Oct 20-25), Wolverhampton Grand (Oct 27 to November 1), Stirling MacRobert Centre (2-8).

There will also be performances at Kircaldy Adam Centre (10-22), Sunderland Empire (24-December 6), Hull New Theatre (8-13), Brighton Royal (15-January 17), Stevenage Gordon Craig (19-24) and Croydon Ashcroft (26 January - February 6).



KING: only one date

King's thing

FREDDIE KING is to play one major London date as part of a European tour.

The American blues player will appear at the London New Victoria on October 26.

To coincide with the show a single titled *Boogie Bump* will be released on October 10.

The single is from an album called *Larger Than Life* which comes out on November 1.



'HIGHFLY'

is the new hit single from

John Miles

F 13595



British News

HOT CHOC STIR THEMSELVES

HOT CHOCOLATE begin an extensive British tour on October 20, opening at Hull New Theatre as part of the Hull Arts Festival.

Other dates are: Cardiff University (22), Exeter, venue to be announced (23), Salford University (24), Wolverhampton Civic Hall (26), Hemel Hempstead Pavilion (28), Chatham Central Hall (29).

Dates in November include: Swansea Brangwyn Hall (1), Southend, venue to be

announced (2), Folkestone Leas Cliff Hall (5), Hanley Victoria Hall (6), Lancaster University (7), Leeds University (8), Norwich Theatre Royal (9), Newcastle City Hall (11), Glasgow Apollo (12).

Other dates are: Aberdeen Music Hall (13), Edinburgh Leith Theatre (14), York University (15), Liverpool Royal Court (16), Croydon Fairfield Hall (18), Oxford New Theatre (19), Gloucester, venue to be announced (20) and London Victoria Palace Theatre (23).

Hot Chocolate's new single, titled You Sexy Thing, will be released on October 24. Their second album, recorded in France and called simply Hot Chocolate, will be released on October 10.

HEEP'S TO COME

URIAH HEEP are to play British dates before Christmas as part of their world tour.

The dates have yet to be finalised, but Record Mirror and Disc understands that Heep will play at least two dates at the London Hammersmith Odeon in December.

Soft dates

SOFT MACHINE have a series of dates fixed for this autumn.

They open at Aberystwyth Guild of Students on September 27.

Other dates are: Essex University (October 4), Edinburgh University (10), Nottingham University (11), Southampton University (22), Manchester University (25), St Albans City Hall (31) and Canterbury, Kent University (November 1).

ROLLERS' BAN

THE BAY CITY ROLLERS have been banned from appearing in the London Weekend studios with live audiences.

This move follows an incident at the weekend when several fans were hurt during the filming of a show for American TV.

Woody Wood was knocked unconscious in the incident.

LW feel that they have been unwillingly involved in a publicly stunt and say that reports of a riot were exaggerated.

The show will appear on American TV as a forerunner to BCR appearances there.

NEWS IN BRIEF

DAVID CASSIDY has changed his mind about recording in Britain. He will now record his new album in the States.

Stackridge dates for the autumn include: Folkestone Leas Cliff Hall (Sept 27), Hemel Hempstead Pavilion (28), Huddersfield Ivanhoe's (30), London Kings College (October 2), London Goldsmith's College (3), Southampton University (4) and Twickenham Winning Post (5).

The Sutherland Brothers and Quiver will support Dave Mason at the London Hammersmith Odeon show on September 28.

Black Oak Arkansas LP due for September 17 release has been delayed until November.

Sallor are in the studios recording their second album, which is being produced by the American team who worked on Barbra Streisand's last album. Sallor's tour has been put back two weeks and dates will be announced as soon as possible.

Andy Bowen has released a single of the theme music for Supersonic.

Pink Fairies dates are: Cambridge Corn Exchange (Sept 26), Dagenham Roundhouse (27), Twickenham Winning Post (28), Liverpool Stadium (Oct 4), Croydon on Greyhound (5), Bath Pavilion (9), Woolwich Thames Poly (10), London Roundhouse (12), Birmingham Barbarella's (14), Derby Cleopatra's (16), Reading Town Hall (17), Brighton College of Education (18), Northampton Cricket Club (25) and Waltham Forest Tech College (31).

Barclay James Harvest have extra dates: Bristol University (October 10), Gloucester Leisure Centre (November 6) and Salford University (Nov 7). Russ Ballard has scrapped plans to form a backing band and is concentrating on his album instead.

American hotline...
New York
KISS'EM QUICK CADILLAC

KISS, A BAND soon to be playing England complete with their brand of blood and fire rock 'n' roll, have been honoured by the town of Cadillac, Michigan with a Kiss Week.

The festivities include a parade where each float will be in Kiss regalia, a football match in which the teams, managers and coaches will wear Kiss make-up, a bonfire party which Gene, the bass player, will start with flames from his mouth and of course, a concert to be held in a school gym.

It all came about when last season the local football team started playing the band's music at half-time.

From that point on they began winning their remaining matches instead of losing drastically as has been seen up till then.

Kiss themselves hope to start winning fans while on tour in England. But beware, I saw them just a little while ago and Gene is now able to blow flames



KISS: blood, fire, rock 'n' roll

a clear eight feet out into the audience!

A CALL went out for Hawaii Five O this week when Rod Stewart and pianist pal Ian McLagan found themselves the subject of one of those perennial check-out problems, this time at the Honolulu Hilton. Rod had earlier arranged with the management to be able to leave his suite two hours later than scheduled.

Unfortunately someone forgot to tell the suite's next guest, Jeff Wald, Helen Roddy's husband.

Wald first argued with Britti Eklund, Rod's current girlfriend, and then again with Mac in the lobby downstairs.

The dispute soon became more than just verbal

ISAAC HAYES played two sold out sets at the

Felt Forum on Saturday night in which he surpassed compared to any earlier performances New York has seen him give.

In the opening number the band played the Theme From Shaft while Isaac sat off-stage and sung the atmosphere. The atmosphere was set and as the audience reached their first high of the evening, the black Moses of soul strode into view.

Hayes had his fists clenched in salute fashion and repeatedly punched into the air above him.

His outfit looked as though it might have been borrowed from Elton's wardrobe - a red suede jumpsuit, straps like lightning bolts over his shoulders and a turban with a single peacock feather perched on top.

Isaac Hayes' concerts are more like rallies, he

can play with his audiences like they were a yo-yo. On Saturday night he did just that.

'Till two in the morning he took them higher and higher, each time reaching a different level on his own unique musical plateau.

More than once he was forced to ask the audience to return to their seats, as with the opening bars of each new number they would storm the stage.

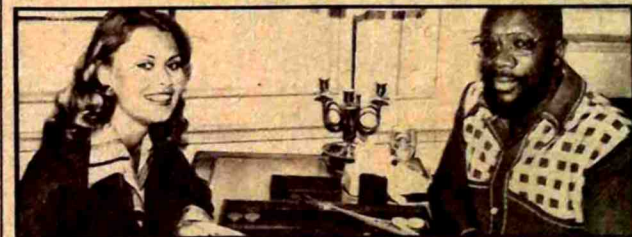
Finishing with Sex Machine, and sensing the near hysteria he'd created, Isaac shaking hands with those people near enough and had the house lights put on.

A sad way to finish but the only guaranteed method to douse the audiences' high pitch.

The next day I met him briefly at his hotel where I asked about future plans.

'Tell your friends in England to look out for me in TV and movies,' he said, 'I'm planning to get more involved with the production side o' things... but hey, that doesn't mean I'm abandoning my music. I still have a whole load more things I wanna say and do in that field.'

One had to forgive him the brevity of our meeting; he was teaching Anne Marie Pahtamps, the present Miss Universe, how to play backgammon.



ISSAC HAYES teaching Miss Universe to play backgammon

Hollywood
MONKEYS IN KNOTTS'

IT'S REALLY something to see The Monkees performing in 1978. amazing is the number of young girls in the audience who scream for the four boys up on stage.

Technically, the group is not The Monkees. They are not allowed to use the name, as it legally is not theirs. And only two of the group were original Monkees: Mickey Dolenz and Davy Jones.

They are joined by the writers of 'Last Train to Clarksville', Tommy Boyce and Bobby Hart. Billed as 'The Golden Hits of The Monkees Show' (to get around the legality of calling themselves The Monkees), the four recently performed at packed audiences at the Goodtime Theatre in

Knotts' Berry Farm in Buena Park, California.

The act includes almost all of the Monkees' hits, I'm a Believer, A Little Bit Me, a Little Bit You, Valleri, etc. plus two of Boyce and Hart's hits, I Wonder What She's Doing Tonight and Alice Long.

The group has no recording contract yet, but if audience response is any measure they will have one soon and will be recording again, under whatever name they legally have to use.

DAVID ESSEX is coming to Los Angeles. He'll be at the art-deco nightclub the Roxy on the Sunset Strip October 30 and November 1. His Rolling Stone has just been released in the US.

RICK NELSON was honoured with a star in Hollywood's 'Walk of Fame' on September 17. The walk is a series of stars placed in the sidewalks of Hollywood Boulevard and Vine Street, featuring names of famous personalities and

an insignia indicating if they gained fame in motion pictures, television, the stage or recording.

Nelson's star was placed at the corner of Sunset and Vine, in front of the Wallich's Music City record store. September 17 was 'Rick Nelson Day' in Los Angeles, by proclamation of Mayor Tom Bradley.

ERIC BURDON'S latest album, Stop, was being advertised on the rear of Los Angeles buses until the California Department of Motor Vehicles decided it was illegal.

The DMV decided it was creating a hazard because the advertisements so closely resembled American stop signs.

WARNER BROTHERS is filming 'Ode to Billie Joe', based on Bobbie Gentry's 1967 hit.

Glynis O'Connor and Bobby Benson star in the movie, now in production. The script is by Herman Raucher, who wrote

'Summer of '42' and 'To Kill a Mockingbird.' Gentry will sing the title song, of course.

LINDA RONSTADT was joined by Martha Reeves for the closing number at her Universal Amphitheatre performance. The song happened to be Heat Wave, which is Linda's new US 45.

Asylum released Love is a Rose, but radio stations started playing Heat Wave so the single was recalled and Heat Wave was added to the B-side and then became the new A-side. Are you still with me?

CARLY SIMON'S sister, Lucy, has signed a contract with RCA and will soon have a new album released.

LASTLY, a photographer who says he was hired to cover Elton John is suing manager John Reid and a PR firm for 90,000 dollars (£42,560).

The photographer says he turned over 60 35mm slides and was not paid for them.



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The name of the game

by Rosalind Russell

IN THE BEGINNING (that's the way all the best books start) there were three people called Hamilton, Joe Frank and Reynolds.

Take away a Hamilton and add a different Hamilton, take away Reynolds and add Dennison, double the result and add the first number you thought of.

In case you're lost, we now have Hamilton, Joe Frank (whose surname proper is Carollo anyway) and Dennison.

Minister

The unfortunate Reynolds has missed out on all the excitement of a hit single. He left the group two years ago to become a minister (the religious type), so maybe he can store up his rewards in heaven.

"He's quite happy," said Dan Hamilton on the phone from the States. "We still talk to him and ask him to come back.

"He doesn't feel he's missed out on anything at all. He used to play percussion in the group and his influence is still felt now."

The new boy in the group is Alan Dennison. He's been with them for two years, but he has only now started appearing live with them. When Tommy Reynolds left, the other two decided to take a long break and study music and writing.

How did the group manage to finance themselves during this period?

"With a little help from our friends," said Hamilton. "We also had some money from our previous hits and we lived on that."

"It was very important to us to get ourselves together musically. We now produce ourselves."

Dan Hamilton and Joe Frank Carollo have known each other for 10 years. They met while

HAMILTON, JOE FRANK AND REYNOLDS: Joe Frank's proper name is Carollo, while the man on the right is called Dennison

playing in different bands at the same venue.

"Of course we've changed since then," said Dan Hamilton. "We used to do all top 40 stuff. Now we write our own material."

The group's single, *Falling In Love*, was written by Dan and his wife Ann.

Alan Dennison plays keyboards and is settling into the group's style. But appearing live is unusual for all of them. They have just performed their first show in two years,

although Hamilton, Joe Frank, etc. are no strangers to the American charts.

Sank

Among their past hits they list *Don't Pull Your Love*, which was released in the UK but sank without trace, *Annabella* and *Daisy May*.

"We're not making too much of a splash as yet," said Hamilton. "But we hope to come over to Britain as soon as possible."

Did the group feel that the success of *Falling In Love* would limit them in the choice of future releases?

"No, not at all. We do a little bit of everything, as long as it suits our sound and feel."

This sounded like the response of a mature middle-of-the-road artist. How old are Hamilton and Co?

"Our ages are between 27 and 36," answered Hamilton.

In that case, how did

they feel about fitting in with very young British groups?

"Well, there is the tendency here in the States for musicians to be a bit older."

Hamilton and Co. are currently working on an album they hope to release shortly. By then, they will have the new name of Hamilton Joe Frank and Dennison.

As a matter of interest, how come Joe Frank got to have two names in the title instead of one like everyone else?

"Joe comes from Mississippi and down there they use double first names, like our singles, *Daisy May*," explained Dan Hamilton.

It's just as well they only use the names of the three main group members. There are two others who appear on stage and on the records, playing percussion and organ.

Would we like their names too?

No, not really, we're confused enough as it is.

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super stars

LIBRA
(Sep 24 to Oct 23)

You'll probably feel like re-hashing your lifestyle and sending away the clowns and fops who have been dominating your every move. Don't try to outshine your loved one with bright ideas; they may begin to feel inferior. They're not of course. But sometimes you have ways of making the biggest folk feel like pygmies.

SCORPIO
(Oct 24 to Nov 22)

Your bark is usually bigger than your bite; but these days people are feeling your fangs and are screaming with pain. Try not to relieve your frustrations on close friends. They may have to put you in the dog house.

SAGITTARIUS
(Nov 23 to Dec 21)

Matters of passion will have you bubbling over like a bottle of champers. But it might be a good idea to flaunt your young and innocent image, about which people are so knocked out. If you must let rip, then please do it privately, within the confines of your own bedroom.

CAPRICORN
(Dec 22 to Jan 21)

The ensuing fortnight will be a make-or-break period. Try to control your blood pressure by not doing a song and dance every-time things go against you. That way you'll be heading for the pits rather than the hot seat.

AQUARIUS

(Jan 22 to Feb 17)

You don't have to run screaming in the streets in your underwear just to get recognised. There are subtler ways of going about it. One, which automatically springs to mind is computer dating. Might meet the object of your dreams.

PISCES

(Feb 18 to Mar 20)

A commitment to a close friend will have to be carried out even if you're breaking your neck trying to find that life-saving loop-hole. They say a friend in need is a friend indeed, so who are you to break that rule?

ARIES

(Mar 21 to Apr 20)

If you feel yourself going through a change in personality, don't panic. You're not exactly equal to a hip Jekyll and Hyde so don't start tearing your hair out in a frenzy just yet. Warning: If schizophrenia persists write to Marj Proops.

TAURUS

(Apr 21 to May 21)

A sniff of the blues will reach you in the latter half of the week, but needless to say a touch of the dreams will be with you again by Friday, when you set eyes upon your latest sugar dumping at the disco. It seems that the pattern for the coming weeks will be the same. Your life is just like a see-saw. Oopseedaisy!

GEMINI

(May 22 to Jun 21)

It's 'bout time you stopped thinking you were Captain Marvel and got down to living a normal nine to five existence. So you're big; you're strong; but baby you've only got one life. So wake up and enjoy it.

CANCER

(Jun 22 to Jul 23)

You may be called a dope, but kid, can you jive your way out of tricky sticky situations! Funnily enough you'll be needing to dodge certain issues this coming week. So make yourself scarce especially when the debt collector calls.

LEO

(Jul 24 to Aug 23)

A titillating piece of news will reach your henchmen by Monday and they'll be able to spare you the details and just pass on the meat. You're onto something 'big, but we're not sure what.

VIRGO

(Aug 24 to Sep 23)

If your birthday wish hasn't come true you'll just have to be patient and give it time. Rome wasn't built in a day and the thing you're hoping for would make a blind man see red. If sending correspondence by post don't forget the stamp, okay?

super stars

Roll up, Roll up

For All The Fun Of The Fair



THE EVENING BEFORE

by Jan Iles

THE MORNING AFTER

ROLL ON up, see the main attraction . . . Essex is in town, whack, and wharra night it's gonna be.

Fans in their weekend clothes clamour around the Liverpool Empire. A group of jezzies stand in the road; the leader of whom swings her hands in the air a la Andre Previn and shouts: "one, two, three," and they sing in unison, **WE WANT DAVID, OH YES WE DO!**

One little smarty pants with shing eyes and a dentist's dream smile jibes: "Up the Rollers," and like a cat on hot bricks he runs into the night before the girls have time to sort him out.

Inside the lushly decorated theatre, the audience are abloom with anticipation for the main event, although they seem to be enjoying the Liverpoolian set-up called The Real Thing.

The all-black swingers; Chris Amoo; Ray Lake and Dave Smith jive the light fantastic in their fringed suede apparel and create some really soothing sensual sounds.

They do their latest single, Watch Out Caro-

line with all the verve they can muster, and the audience clap and cheer at the junk yard sophisticats like they were kings of funksville USA.

Supporters

Half time and everyone rushes outside. The supporters stand guzzling a few jars before Essex comes on. They are indeed a mixed bunch — as varied as liquorice allsorts.

In one corner we have a group of guys supping Guinness. There's even someone's auntie or Mom, looking chic in a mod Crimplene two-piece.

Adjacent to her are a bunch of girls tittering about David and reading their glossy colour programmes.

Meanwhile, back in the stalls people are preparing themselves for the azure eyed wonder boy.

Suddenly the lights dim and the curtains rise. Stage left there's part of a big wheel decorated in fancy lights. Essex voice begins the Fun Fair song and everyone assumes he's concealed in darkness on the big wheel . . . but surprise, surprise.

A puff of smoke rises on the opposite side of the stage, revealing Essex in teddyboy jacket, neckerchief and glittering waistcoat.

The music and Essex are overwhelming. Both serve as an aphrodisiac

for the girls out front, who scream with delight. But to his male fans in the audience he's the proverbial Jack The Lad — the kind of guy they emulate when chatting up the birds at the local Palais.

All The Fun Of The Fair is a great song for starters. It gets everybody in the right mood for the coming extravaganza.

Instantly it hits you in the face, and demands attention because so many things are taking place; it's like a musical on Broadway, a beano to Southend's Kursaal; a psychedelic trip.

The audience love it. They dance and sway. Hold up their Essex motifs. All the time absorbing the music and its vibrations.

Hold Me Close gives way to a singsong. A phalanx of girls mime to this euphoric swingalong, it's great concert material.

Tight

Circles however demands more attention. Its fluid guitar passages shimmer and shine to purple and blue lighting effects.

Good Old Rock and Roll and America are the epitome of goodtime music, and get everyone going with their sleazy horns and de-luxe arrangements.

Essex manages to keep the show as tight as a

duck's behind, but at the same time he is able to improvise and project an earthy raw feel.

Stardust and Rock On are warmly received, although the illustrious Lamplight is left out of the act. Must be because the kids are wanting frenetic uppers all the time.

Before he leaves the stage, he gives a spiv-like salute, and a polite bow. Then disappears.

Meanwhile the band play on, amid a kaleidoscope of colours. Red, yellow, and blue bulbs flicker on and off like a neon sign, and everyone's awaiting the grand finale.

Essex returns anew in a white jacket, with plink carnation, to do the last bitter-sweet number, which is appropriately Funfair reprise.

Girls at the back of the hall scramble to the front. Someone has left her belongings at the back of the stalls. A crumpled jersey, one high heeled shoe and a pack of No. 6 lies in a heap on the floor. But the owner hobbles up the aisles like she's a Pled Piper follower.

The funfair song is just winding up. Essex leaves the stage to a blood-curling eerle laugh, which is supposedly ghost train effects. The party's over.

The lights go up, and there's hardly a dry eye in the house.

It's a show they won't be forgetting in a hurry.

THE MORNING AFTER the night before, and och, my head feels like a ten ton truck. We drive to the outskirts of Liverpool, to the hotel where Essex and his entourage are staying.

We drive up to a very opulent looking olde-English establishment, which boasts lovely spacious grounds, and await the arrival of the star of the show.

Apparently there will be a wedding reception taking place in the afternoon.

The happy couple, I'm told, are old enough to draw their pensions. But they say that love is lovelier the second time around so . . . ?

David looks fresh and sprightly as usual and he's eager to talk about last night gig — and how he got away!

He gave the crowd the slip by dressing as a policeman — wot a cop out!

"I really enjoyed the show," he says, "the audience were great. I always enjoy playing in Liverpool."

We chat awhile about the concept of the show, and David admits it was a natural progression to use funfair props because he himself used to work on a fairground aeons ago.

"Plus some of my family were fairground travellers," he explains, "and I think it was a logical step for me because I wanted to couple the background of the East End streets with fairground menace."

David is pleased that the fans are relating to the show, but I wonder what his feelings are about the act?

"What I'd really like to do is to go into the audience, but it's obviously very difficult."

"The ideal situation would be for me to make the entrance at the back of the hall, and walk down the aisle shouting 'roll up, roll up,' but as I say, I doubt if I could do that kind of thing."

The song which really gets them panting in their seats is David's Hold Me Close. Why did he choose it for a single?

"When we completed the album we had to decide which single to release," he says.

"I thought about releasing All The Fun Of The Fair, but that was basically the shape of the album, and Circles wasn't really single material."

"When I played Hold Me Close I thought, yeah, good ol' foot tapper and it dawned on me it was the most obvious single."

"Also I like the lyrics, they make me smile, you know the bit about 'every cloud's got a silver lining, I really like that.'"

Won't Get Burned Again is also adequate single material in my estimation. How about David's?

"Yeah, I mean that might be the next single. I'd love to bring out a live version. The other track I like is If I Could. I like the words."

"It's true, you know, the bit about catching the bus to Canning Town and taking the girl friend to the flicks."

"It all happened."

"I like portraying reality."



BUFFIN: head down



WATTS: original



FISHER: nerveless



BENJAMIN: acrobatic



MAJOR: loud

LAST THURSDAY marked the start of Mott's British tour in Bristol and the very first public appearance of the group's new line-up. Naturally enough, being uncertain how they would fare on this first outing, they were not anxious to have members of The Press in attendance.

On the day prior to the Bristol gig, a pleading Stan Tippins, Mott's personal manager, came on the phone. "Wouldn't you rather come to a gig a bit later on in the tour?" he asked hopefully.

"They're bound to be nervous for the first one, so it may not be that good. Also, Bristol isn't really Mott territory so the hall may not be very full."

Through gross abuse of the old pals' act, however, he was eventually persuaded to allow a review of the Bristol gig.

Fears

At 7.30 p.m. on Thursday, when the gig was due to start, Stan's worst fears looked like being confirmed. The Colston Hall was scarcely a third full - if that - as support band Upp came on to do their stint.

If Upp were disheartened by the sight of all those empty seats, they didn't show it. Displaying round good

humour, they got down to business.

Upp are a three-piece, drums, bass and keyboards set-up who are probably destined never to be headliners, but for this particular evening their fun-style jazzy rock was most suitable.

I'd rather they spent more time working together than showcasing the individual members of the group one after another, but they were enjoyable nevertheless and few people wandered off to the bar while they were playing.

After the interval, the hall was still not more

than about half-full. The lights went down for Mott and it seemed inevitable that the group would receive only a rather pitiful welcome for their debut performance.

Ovation

Suddenly though, the little audience erupted as the group were making their way on to the stage by torchlight.

Mott were accorded a standing ovation before anyone could even see them and inexplicably, five minutes later, the hall was nigh on full. Do

west country fans hear one number from the streets outside before deciding whether it's worth buying a ticket?

Since, according to Overend Watts, a lot of people still don't know Ian Hunter's left the group - and that included DJ Greg Edwards, until Overend told him the other day - here, for starters, is a run-down on the new line-up.

First of all, you've got Buffin (Dale Griffin) on drums and Overend Watts on bass - both original members of the old Mott The Hoople - then there's pianist

Morgan Fisher, a later addition to the old firm.

The two new boys are singer Nigel Benjamin, who replaces Ian Hunter, and lead guitarist Ray Major, who replaces Mick Ronson (scarcely a member of the group for five minutes) who before that replaced Ariel Bender.

Back to the show, the manic and slightly over-long introduction music comes to an end and the stage is lit to reveal the band looking terrified.

Only Morgan seems nerveless as he makes himself comfortable on his piano seat. Buffin, pale as death, gets his head down over his drums and never looks up again all evening: Overend's wearing a wan and worried grin: Ray stares desperately across the stage for a cue that seems it's never coming and poor Nigel looks as if he could easily be sick.

Startled

The opening number, By Tonite, however, begins cleanly enough, but Ray looks slightly startled as if thinking "Is it really supposed to be this loud?"

By Tonite and the next one, She Does It, both from Mott's album Drive On, sound quite good, but not especially so and one wonders if the new material is all going to be put in the shade by the old

Mott The Hoople songs.

When Mott, third number into the set, pull out the first oldie, Born Late '58, those fears look well-grounded. They do it brilliantly, everyone's out of their seats and maybe it's only the old Mott classics they want to hear.

After Born Late, another new one, I'll Tell You Something, more coolly but politely received. Then come five more new ones and four of them sound as good as anything Mott The Hoople ever played.

First of them is Staff Upper Lip, a highly complicated rocker calling for split second timing - which it gets. Then The Great White Wall, very heavy, very exciting with Nigel, growing in confidence by the minute, giving an incredible vocal performance.

Next Monte Carlo, introduced with heavy sarcasm by Overend. "This," says he, "is our single, currently rocketing up the charts. This week it's at 88 with a pellet!" It's not one of the best songs on the new album, but it does go down well.

After that one, there's Love Now, featuring a beautiful solo from Ray, who plays a much greater variety of styles than any of Mott The Hoople's lead guitarists ever did. Here We Are, which comes next, is every bit as good.

Between them, those four new songs Staff Upper Lip, Great White Wall, Love Now and Here We Are are enough alone to establish the new group's reputation and, by the end of the tour, they should sound even better.

Up to now Mott have laid a huge amount of new material on their audience, all in one go, and, by way of thanking them for giving the songs such a good hearing, they now offer a medley of three oldies with one more new one thrown in.

Without either trying to copy Ian Hunter or sound totally different, Nigel Benjamin takes the vocals of Rock 'N' Roll Queen and Violence and makes them his own. Comparisons are irrelevant, the songs just sound good.

It's good to hear Sweet Jane brought out again as well, though it really does need more than bass and lead guitar to make the best of it. Perhaps Nigel could help fatten it out a little on rhythm?

Rush

By this time, the nervousness has evaporated and with it has gone a tendency to rush, which slightly marred the early numbers. Nigel's asserting his presence as front man and beginning to perform acrobatics with the mike stand while Ray's quietly getting on and doing his job, not being much of a one for showmanship.

Good Times ends the set and then they are soon back to encore with a strong All The Young Dudes and All The Way From Memphis. At the end of it all they stagger off, exhausted but elated.

Backstage afterwards, the two new boys are still buzzing with the excitement of it all, while the three old-timers look more quietly pleased.

"Oh," groans Buffin, who's worked harder than anyone, "I really feel my age. 16 months is a long lay-off..."

It is indeed, but not long enough for people to have forgotten the old band, so comparisons will undoubtedly be made.

For my money, the new band with their welcome new influx of youth look set, not just to match, but top their illustrious past.

MOTT THE MAGNIFICENT

by Ray Fox-Cumming

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As the tour kicks off on October 5, it's important that you get your entries into the mail as soon as possible to allow us time to get the tickets off to the winners. You'll find a list of all Steeleye's venues below, simply write in the gig you'd like to go to if you win on the coupon and send it to us, along with the completed answers to the three questions to: Steeleye Span Competition, P. O. Box 195, Record Mirror & Disc, 1 Benwell Road, London, N7. Please send entries as quickly as possible.

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Chester ABC October 5th, Glasgow Apollo (6), Edinburgh Usher Hall (7), Aberdeen Capitol (8), Salford University (10), York University (11), Brighton Dome (13), Oxford New Theatre (14), Reading University (15), Canterbury Kent University (16), Coventry Theatre (19), Newcastle City Hall (20), Peterborough ABC (21), Portsmouth Guildhall (23), Cardiff Capitol (25), Bristol Colston Hall (26), Leicester De Montfort Hall (27), London Hammersmith Odeon (28), Sheffield University (31), Manchester Free Trade Hall (November 1), Birmingham Odeon (2), Liverpool Empire (3), Aberystwyth University (4), Swansea University (5).

STEELEYE SPAN



All Around My Hat

1 Which TV crime series does Maddy Prior's father write for?

2 Who produced Steeleye's latest album, All Around My Hat?

3 Who was the last member to join Steeleye Span?

NAME

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If I win a pair of tickets, I would like to go to the gig at

DAVID ESSEX

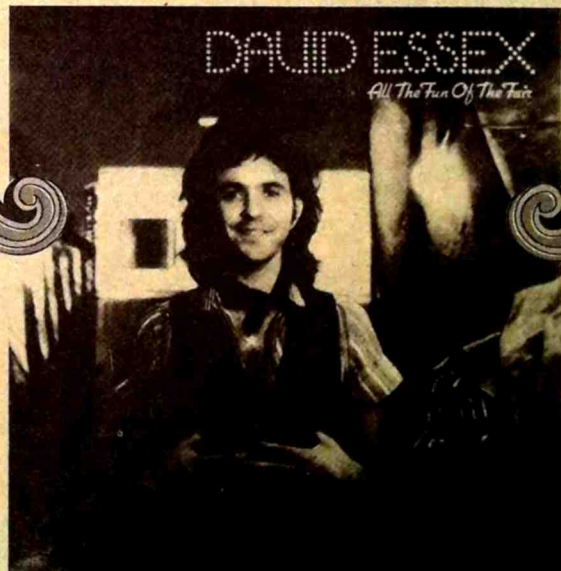
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MAC and KATIE



The chocolate box pop stars

THE KISSON duo are as deceptive as a bar of nut chocolate: soft and creamy on the outside, but when you nibble at their veneer a multitude of hard, sardonic opinions are revealed. It's the result of many years experience in the rat race called showbiz.

All too often Mac and K-K-K-Katie are portrayed as the epitome of happy family entertainers, more at home talking about Ma 'n' Pa than their music.

But there's more to the Kissons than those everlasting tales about their lives being just a bowl of cherries.

Mac is so overwhelmed when I ask him to explain their music, that the only word he can think of is "BEAUTIFUL".

That's one way of putting it. "It's more or less a combination of different things," Katie offers, "From folk to classical.

"We like to be versatile. For black performers not to include soul and funk among their favourites is very unusual. Mac prefers a big ballad belcher to get his teeth into.

Ethnic black music, as far as this pair's concerned is okay if you want regular residence in the dole queue.

Thus their repertoire is a compromise. It contains a touch of sophisticated funk and polished rock.

Getting into the charts is their prime concern; and who can blame them? Before Mac and Katie were hit parade regulars, their names were never in lights!

"The charts are important," Katie opines. "You've gotta have a hit record to keep you on top.

"Of course a lot of people can make a good living without having a chart success, but getting in the top ten is every artist's aim. I don't care what anyone says."

But doesn't that mean a restriction in terms of experimentation?

Mac takes over: "Yeah, we have to release commercial records to get in the charts, but we're not restricted when

it comes to live performances.

"When we do cabaret people usually get quite a shock, because they expect to hear songs in the Sugar Candy Kisses vein, when in actual fact we're much more raw."

You don't say. "Yeah, our audience usually end up freaking out, they just explode. We get the grandmothers and the youngsters all getting off on our music.

"It makes me laugh. But it's a wonderful feeling."

Are the Kissons influenced by other artists at all?

"Yes, my father," jibes Mac.

"Seriously, he taught us an awful lot. We've had it drummed into us to be ourselves and to never copy anyone else.

and swoony, on which Mac plays piano.

"I think it's essential for artists like us to be able to sing a variety of tunes."

Mac and Katie could quite happily spend the rest of their entertaining days bringing a little sunshine into other peoples lives with other peoples hits. But they're waking up to the fact that there ain't nothing like the real thing.

Nowadays they're writing more of their own material.

Tactful Mac, treading lightly, says: "If someone comes up with suitable material we'll use it. I mean you can't be selfish!

"We would like to compose our A-sides in the future. I would even like to produce, but not our own stuff, because I'm too close to it.

"Ideally, I'd like to take someone from off the streets and make him a star. I mean it wouldn't be fun to produce a known artist. No kicks."

Great. It's a healthy sign when artists feel the urge to be, er, artistic. Just lately there's no holding M & C back; they're even creative while sitting on the loo.

"We have to use Andrex to scribble the words on," jokes Mac. "We find ourselves writing songs in just about every place there is."

Their next album should be highly scintillating stuff — as long as they don't take a pattern from their last album which, although it contained some nice compositions, was wrapped in cotton wool-type unashamed luxury.

On the performing side, where their hearts lie, Mac and Katie feel they have already conquered we dewy-eyed Britons and Continentals, and are aiming their next target at the Americas.

Aren't they shakin' in their chifon and silk at the thought of competing with the creme of showbiz with whom they'll be juxtapositioned?

"We'd love to go to America — wouldn't every artist?" "I don't think we'll find American audience very different from British ones — besides we've played American bases over here, which have the same feel."

Mac concludes: "It'll be nice showing 'em a thing or two!"

Likewise.

by Jan Iles

"If we hadn't been original my father would've shouted us right outta the house. That's why today we're hard to categorise. Though we do copy Peters and Lee."

(Is he kiddin'?)

"We cater for all tastes and all age groups. See that way we sell more records."

Does that make Mac and Katie a fusion of the said Peters and Lee and perhaps Marvin and Diana as well?

"Yeah, or Tom Jones — even Frank Sinatra. We realise we can't please everyone. But we sure do try."

Obviously the duo are emulators for a reason other than commercialism. It's not thru' indolence, lack of imagination or lack of guts. They just don't wanna be boring.

"If we were, say, just reggae artists or pure funk we'd be boring. So in order to put some spice into our act we never stick to a set pattern."

"It's like decorating a house, you don't paint every room white, you have to give it a little colour."

Katie interjects: "We include things like Ain't No Sunshine, Something, Listen To The Music and we rearrange them to suit our own style."

"We also do a thing called Morning Star, which is slow

WHY THE RETURN OF THE SINGLE GIRL?

IN CASE you're wondering where Sandy Posey went after *Single Girl* in 1967, we have the answer. Sandy Posey went to God.

Neither is she a single girl anymore. In Hermitage, Tennessee, there is a surprised, but very happy Mrs Robinson charting the rejuvenated success of her eight year old hit.

Sandy (real name Martha Sharp) swept the boards in the middle sixties with superbly produced weepies — second only to Connie Francis. Sandy's songs were perhaps less tear-sodden, but she swung a nice brand in anti-feminism.

Message

Single Girl was her first British hit, but she had already made her mark in the States with *Born A Woman*. There is a MGM album available in this country of her greatest hits and they all reflect the same message.

Sandy has a different message now.

"I've gone through a lot

of personality changes and grown up a lot since *Single Girl*," she told *Record Mirror & Disc* over a crackling line from the States.

"I dropped out of the music business for a while because everything was going bad. There were problems with the record company because they wanted me to do country songs and that's not my bag.

"Now everything is coming together."

Was there any special reason for this swing upwards in her life?

"Yes ma'am. I have started going back to church.

"You know a lot of young people today have come home to God. That's why I'm writing message songs now. I don't know when we'll get them out, but *Single Girl* is going to make things easier."

If the message now is so different, wouldn't *Single Girl* make it more difficult to put over her new image?

"I don't think so. There's nothing dirty about the song."

Sandy's songs also



SANDY: going back to church

by Rosalind Russell

highlighted loneliness — particularly *Hey Mister* — and she seemed to have been very lonely herself during her hit period.

"I was about 20 when I did *Single Girl* and I think I was lonely.

"I hadn't been to church for about 10 years and although I had a lot of success, things just began to fall apart.

"I made the music business my God and that's a dangerous thing to do."

Searching

"So many people are searching today. Only they get into their cults, transcendental meditation — anything but go back to God."

What took Sandy back to the church?

"It was the only thing left to do. I tried it and it worked. I don't belong to a church of any particular denomination.

"I can't tell you just how strong God is and how he has helped me."

This belief has obviously brought a lot of personality changes in

Sandy. Did she still carry the same views she expressed in the more anti-feminist songs she recorded?

"I didn't record them because they were feminine songs. I didn't agree with them at the time."

Touring

Sandy has been off the road for years and is only now getting her recording problems untangled. But as a married lady with a four year old daughter, touring presents something of a difficulty anyway.

"In a way I'm looking forward to working on the road again," said Sandy.

"But I don't want to work continuously.

"Amy-Marie will be at school soon, but we may adopt another child. We've had so much joy from our own child that we would like to share it with a child who hasn't got any parents."

Family responsibilities aside for the moment (although Sandy takes them very seriously) there is a strong possibility that Mrs Robinson will come over to Britain and impress a new generation with her brand of romance.

Amen.

THE ROCKS BEHIND THE RAVERS

POP STARS are adored by their empire of fans, but once the applause dies down and the curtain drops, they leave the bright lights behind and go home to their special lady or man. In this quiz we've turned the spotlight on the people you don't see, the powers behind the thrones — see if you can work them out. You'll find the answers at the foot of the page.



1 She looks just like her old man — hint: he's just fallen to earth.



2 This beauty on the right was once married to a Beatle.



3 Mum really looks like her kids — all nine of them.



4 The cuddly chap is husband and manager of this famed crooner.



5 The sexy Swede on the left used to be married to Peter Sellers.



6 Who's the pretty lady who goes out with a Wing?



7 East End girl gets her man in the end: who is she?



8 She, for one, didn't think he was a nightmare.

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Part two in our weekly look at Paul McCartney's new Wings

LINDA McCARTNEY

The lady looks hard



LINDA McCARTNEY: "in-CRED-ible jams"

AGAINST THE prepossessing figures around her, she looks doubly hard. She looks cold and domineering (the stories about this lady could be true after all).

From her position on stage, surrounded by banks of electronic key-boards, Linda McCartney, yells at the mixing desk, away at the back of the auditorium.

"What about the ARP," she demands, an immediate response implicit in her tone.

The mixing desk stirs; she fingers her controls. Paul and the rest of Wings hover in the background, busily going through the business of sound checking. Linda is a flurry of energy.

She looks the sort of lady who would chew any unwanted intruder alive. From her position on that pre-gig stage she looks indomitable. And so it goes.

Without a doubt Linda McCartney has had to withstand a terrific burden of spite and venom since her marriage to the pretty Beatle, the heart-throb Paul.

She's been slagged unmercifully. Every bitcher in the music biz, and they are legion, has had something nasty to say about Linda. Every step she's taken towards credibility has been a hard one.

And on this afternoon in a theatre in Cardiff, she looks a very hard lady. Just how much of that is front becomes more apparent later.

Linda wanders into the group's dressing room quietly discussing with Tony Brainsby his plans for her free time. More interviews.

"Oh and that's Peter," she looks across and smiles warmly. "OK let's talk now."

Softer

Next door the McCartneys' dressing room looks different. The lighting is softer, the walls are covered with dresses hanging side by side. There's a comfortable settee and while she's still talking to a dressmaker, she motions to an invitation to "come in and sit down."

The signs of show biz paranoia are nowhere to be seen. This is a completely relaxed enclave, a homely sort of room, where Linda sits easily in an armchair, and begins to talk.

"It's been said, in kindly circles, that Linda, keeps the whole entourage together on the road.

"Oh well," she grins, "I'm the old lady aren't I? Mother? Right, definitely. I keep them full of Beecham Powders... I suppose I am a bit of that for them."

Because of the kids — the McCartneys' three daughters plus another three or four — and

families on this tour, Linda agrees she's trying to preserve a family atmosphere.

"In fact after the gig we all see a movie back at the hotel. The trumpeter was saying today 'it's very family this, you can all sit down and just relax.' You can put your feet up, and that's nice."

And it's true. Linda is so relaxed she might be on holiday instead of on tour. It was evident here in the dressing room, together with Paul, and back at the hotel watching the film.

The group? "It's great. I think it's great. The audiences think it's great so far."

"It's definitely the first group we've had. If you know what I mean. Before there was always something in the group which was niggling through the show. I wouldn't say who or what, but now everybody really likes each other. That helps. You know everybody is really enjoying it."

Dissent

Her musical status has always caused comment and obviously some dissent, but the fact is, she sticks with it. First of all it was learn the parts note for note, now...

"I like the jams," she says. "Everybody with us is a good imaginative musician. We have had some great jams when we've been rehearsing, some in-CRED-ible jams," she drops to a whisper, like it's a secret.

"They would make great sides of albums, you know. I'd love to make albums like that."

The question of making albums brings us to her own project.

"I've done a few tracks actually but we might put them on the Hot Hits, Cold Cuts album, instead of doing Suzy and The Red Stripes. I don't know yet, I'll see."

"Really! I did a reggae track before any of the white reggae tracks came out but I never dared release it — Seaside Woman — I used to play it when we toured Europe and stuff and we recorded it. That's how the Suzy and The Red Stripes idea came about 'cos in Jamaica the beer they all drink is called Red Stripe. I thought maybe I should put it out, maybe I shouldn't and it got to be such a debate, then everybody else started puttin' 'em out," she grimaces. "Too bad."

She doesn't worry if people don't take her seriously as a musician.

"First of all nobody's heard me, except on stage," she rejoins without going on the defensive. "And I don't take myself seriously as a musician. I really love it"

"Soft's like a hobby?" "No. I take it seriously enough — from the day Paul said do you want to do a band — to have learned, because I didn't know anything when he said that."

Nothing at all? "Nothing. Weeell I knew the chord of C maybe, but I didn't know anything. I've learned it all just by continuing playing. It's like photography. My father said,

"If you want to be a photographer you better go work for a photographer, learn all about it, go to school", but I just... took pictures."

It's all down to the eye, she agrees.

"If you get the light right — and I don't use a light meter, I guess it — I have it here," she points to her eye. "To see it and then snap. It's down to two things. I wouldn't know how to use a filter if I had to."

She once lived off photography as a true professional. She was official photographer at the famous Fillmore East auditorium. She did stuff for Life magazine, the New York Times. "I don't mind," she says, acknowledging the lack of publicity about this side of her life. "Most people don't know that I did all that."

"I still worry about it though," she says. "I always worried that they would never come out. I always knew I had great pictures but what if I got a blank piece of film — which hasn't happened yet!"

At the moment arrangements are being made to publish her best photos in a book.

"It starts with like the first pictures I took. It starts with the Stones; I don't know if you ever saw a picture of Brian Jones with his legs apart. It's a famous Brian Jones picture. There's one of him and Mick, a lot of Jimi Hendrix, I loved him, he was a great friend, really really great. Anybody whose music I liked, I always got great pictures of them."

Joker

Paul enters and, ever the ebullient joker, makes the introduction: "Hello Peter hello Paul, Fly away Peter, Fly away Paul."

He soon makes his presence felt too. Linda is again talking about feeling part of the band.

"I never really felt part of it until this band," she says.

"I think Linda's trouble was she didn't know all the parts," he says, adding: "Can I interrupt? She's learnt them all up now. She knows what she's doing, so it's easier."

"And I like the other people in the band. It fits in. But that's a lot to do with it. If you know what you're doing you can have a bit of confidence, if you don't you worry. Ughaugh," she does a Jimmy Savile.

Are you quite content to be on the road for a long time?

"No." "To tell you the truth," adds Paul grinning, "no!"

"The only thing I like about the road is playing," she goes on. "You spend your whole day in the coach with no sun on your head..."

"It's very un-Linda, all that," says Paul. "She's a country girl."

"I believe that on a sunny day you should be out in the fields," she adds.

by Peter Harvey

Next week: Joe English

REGGAE

You either love it or hate it. It's either boring, and all the same, or the most exciting thing you've ever heard. No other current musical form arouses so much controversy. In this, the first part of a two part feature, we go back in time to see how reggae grew _____ by Kevin Allen

"THIS IS reggae music, welcome to the sound" — so runs Zap Pow's classic tribute to the distinctive music form born in Jamaica and now copied throughout the world.

Today everyone is familiar with that chugging beat, the laid-back but so infectious rhythm of reggae.

It's found in native JA recordings, in records made in the UK for the immigrant market and it has been adopted by artists as diverse as Eric Clapton, the Staple Singers and Paul Simon.

Where then did it all come from?

Back in the 'Forties and early 'Fifties, the musical appetites of Jamaica's population were largely satisfied by R&B records imported from New Orleans, a couple of hundred miles away across the Caribbean.

Listen to Fats Domino's 1959 recording of Be My Guest and you can hear in the New Orleans style shuffle rhythm the roots of ska which became blue-beat, which became rock steady, which in turn evolved into the reggae we know today.

Shouters

Domino, Smiley Lewis, Ernie K. Doe, Huey Smith and the Clowns — these and other New Orleans artists, plus the Kansas City blues shouters like Wynonie Harris, Joe Turner and Jimmy Rushing were the favoured sounds down in Kingston in those days.

Another feature of music in Jamaica, was, and still is, the predominance of discos — or "sound systems" as they're known on the island.

When the emergence of US soul music put the New Orleans artists into decline and dried up the flow of their releases the answer found by Jamaica's sound system operators was to produce their own records.

Working initially from primitive, usually two-track studios, top sound-system men like Coxsone Dodd, Duke Reid and record store boss Lesley Kong started producing their own recordings with local talent.

The biggest star of them all was Prince Buster (Campbell), himself an active DJ, whose records include Al Capone.

AT THIS time the music was known as "ska" after the



FATS DOMINO: his shuffle rhythm was a big influence

rhythmic up-stroke on guitar which gave the beat — and which produced a "ska — pause — ska" sound.

Ska was very much an underground force. The real pulse of the island could only be found in the records of Buster, Byron Lee, Laurel Aitken, Derrick Morgan, Eric Morris, Derek Harriott, Owen Gray, the Blues Busters and others.

Ska wasn't long in crossing the Atlantic. Britain's expanding West Indian population wanted to hear its own music.

Need

Meeting this need, small, independent companies like Benny and Mrs King's R&B Records and Melodisc started issuing JA records over here, distributing them off the back of vans and cars.

In fact, the profusion of releases on Melodisc's Blue Beat label led to the adoption of the name "blue beat", as an alternative title for ska when it won itself a second audience.

In the early Sixties, London's "in" clubs were a few sleazy joints in the Soho area like the Scene, La Discotheque and the Flamingo. They were very popular with black US servicemen, Jamaican immigrants and of course the capital's mods.

The music these clubs offered was a mixture of homegrown R&B from the likes of Georgie Fame, Chris Farlowe and Zoot Money, imported live soul from visiting Americans, and — ska.

Georgie Fame was one artist who quickly jumped on the ska trend, releasing an EP of Fats Domino songs tackled ska fashion, while the Migl Five even made the charts with a ska version of Mockingbird Hill.

But it was the real thing the mods wanted and the more obscure the better: Tommy McCook, The Skatalites, Eric Donaldson — these and countless more Jamaican unknowns became very much in-demand records.

Chris Blackwell, a white Jamaican, did as much as anyone to establish his country's music here, putting out a host of ska records on his Island label.

Off-key

With a teenage kid named Mille and her Boy Lollipop, which Blackwell leased to the pop-orientated Fontana label, the first real ska made the number-two slot in 1964.

ORIGINALLY, THE main emphasis in ska records had been on instruments like trumpet, usually played off key, saxophones and a freewheeling almost jazz-like mish-mash of solos and ensemble improvisations.

With the emergence of rocksteady — actually the name of a new dance style, it soon became used as a new name for the music — and the emphasis switched. Chug-a-chug guitars and smooth electric organ tones came to the fore.

Records like Last Train To Skaville and Buster's Al

influxes in reggae becoming widely known in Britain was its adoption as a clarion call by the emergent skinhead movement.

The skinhead cult was predominantly working class kids in direct rebellion to long haired predominantly middle class hippies, and their mind-bending acid rock, and the "outcast" immigrant music was something which they felt they could identify.

Suddenly, between 1969-70 reggae became THE dominant chart trend.

Desmond Dekker made number-one with Israelites in 1969 and a seemingly unending flow of hits followed for Nicky Thomas, Jimmy Cliff, Bob and Marcia, Dandy Livingstone, The Harry J All-Stars and others.

Max Romeo delighted the skinheads and upset not a few of their peers with his deliciously rude Wet Dream (recently reissued) which he assured everyone, not too convincingly, was about lying in bed and being soaked by water dripping through a hole in the ceiling!

BY THE end of the Sixties, companies like Trojan (initially a partnership between Chris Blackwell's Island and Lee Gopthal's B&C), Pama (run by Harry Palmer and his brothers) and Bamboo (with Junior Lincoln at the helm) were flourishing.

Outlet

With the emergence of a whole host of new, young Jamaican producers each wanting his own UK outlet, a



BOB MARLEY and the Wailers — the sound of the new reggae — complex, richly produced and a far cry from the early two track productions.

Capone were by now to be heard in clubs and ballrooms around the land, white and black alike.

Perhaps one of the biggest

whole flood of reggae labels appeared — JJ, Crab, Ackee, Upsetter, and dozens more.

Bamboo even made a critically acclaimed movie,

titled simply "Reggae" and based around the spectacular Reggae Festival at Wembley's Empire Pool.

But while the film pundits and even the underground and national press might have loved it, the music press didn't want to know, not even bothering to send anyone to review it!

Stigma

At this time, largely due to the stigma of its association with the skinheads, the music papers still had an attitude of derision and prejudice towards reggae. It was "mindless music", "it all sounded the same", or it was "too simple."



BOB AND MARCIA: their Young Gifted and Black was very big in 1969

What the critics failed to understand was the incredibly complex and creative nature of reggae's rhythms. How the bass drum and bass guitar beat syncopated with the straight beat of the snare, and the bouncy uplift from the high hat and rhythm guitar.

All this was lost on most white ears. After the initial splurge of chart success in the early Seventies had died away, the music was back where it had been two years earlier — with its main support in black immigrant areas.

Upsurge

REGGAE MAY have been down but it wasn't out by any means. With JA recording studios improving their equipment and techniques and JA musicians becoming increasingly proficient, the next upsurge was assured of acceptance not just in commercial terms but also in terms of artistic validity.

What helped of course was the interest shown in Jamaica's music by American and British rock stars.

The Beatles had started it of course with Ob-La-Di Ob-La-Da, American soul man Johnny Nash continued it with a run of well produced reggae-based hits including Strife and I Can See Clearly Now.

Soon everyone from Taj Mahal to the Rolling Stones was off down to the island to record, paving the way for the emergence of a new breed of long experienced and musically fluent Jamaican artists to emerge with Toots and the Maytals and Bob Marley and the Wailers in the vanguard.

At the same time another off-shoot style developed. Few record companies in Jamaica put out records with B-sides. On the flip side of most records is just an instrumental version — simply called the "version".

Some sound systems DJ's — notably Big Youth, I. Roy, U. Roy and Dennis Al Capone used to do a manic voice-over to this version — often producing electrifying performances.

Skant

As these DJ's popularity grew, they began to record voice-overs, or "dubs". The music for this style became even more rhythmic and pronounced, and was given the name skant. Hence the term "dub-wise skant."

Jamaica itself has changed enormously over a decade, the "rude boys" who inspired so many ska and rock-steady records in the early days have given way to the "dread locks" of the rastafarian religious / political cult (which found a fluent spokesman in Bob Marley).

Not unnaturally, that decade has also seen Jamaican music come on a long way from the cheapo recordings and poor pressings of ska to the sophistication of today's reggae and skant.

But the essential vibrancy is still there, with those roots, the new going back to Fats Domino and New Orleans and further still to the slave ships and Africa still discernable.

Next week:
the
reggae
scene
today



DEKKER: commercial



DREAD: white copy



ROMEO: was it rude?



CLIFF: consistent



BOOTHE: smooth



THOMAS: also commercial

REMEMBER QUEEN? That's right, the stylish band who sing of champagne and laser beams. Well the tiaras have been slipping a little lately but they reckon it's all been intentional.

Now they're back to reclaim the throne. Their biggest royal tour starts in November, and, of course, they'll be promoting an album which invites everyone to a Night At The Opera.

So where else to launch the new palace uprising but in the Coliseum — London's home of the English Opera Company, and what else to eat at the reception but that favourite dish of all British emperors, Indian curry. Lead singer Freddie Mercury looks in good form with freshly painted black nail polish on his left hand only. This band has style, remember.

After the popadoms and the fruit salad pictures are taken with seemingly loads of gold and silver discs being presented to the royal four.

Roger Meadows Taylor, the group's drummer, breaks away from the gathering.

He's wearing shimmering silver trousers with narrow bottoms and turn-ups that complement his equally outrageous tie.

"Yes the lay-off was intentional," he restates. "We didn't just want to put out a hit single every three or four months because that's too short term."

QUEEN: BACK FROM OBSCURITY

by
David Hancock

He added that the group had been touring round the world and it would have been too easy just to release singles in their absence.

"I think now we're being fair," he continues. "I believe we would have been devaluing ourselves to put out records, because we didn't want any stop gap measures."

He also points out that Queen have been in the process of changing managers. Now they're with John Reid, a dapper, well-scrubbed young man who also has Elton John nestling under his wing. Reid's at the party too.

Decision

"We talked to a lot of managers and think we made the best decision by going with John. Now that's out of the way we can give the people something new."

"I really sympathise with Mud while Mickie Most is putting out their old stuff because that must destroy them."

Roger doesn't think the fans have been betrayed in any way though he admits the group have been off the scene for a long time.

"It's got to be a natural progression, you can't just sit down and write a hit single," he assures.

The "something new" the band have in mind to give us is in the form of their latest album out in November and a single to be taken from it. There's still a month to go in the recording studios and our drummer's not saying which cut he thinks will be the 45 offering.

But one thing's sure. "The album's going to be different from Sheer Heart Attack. The title reflects something of the album's content, but it's not a concept, it's more a mood."

He admits some of the tracks are a "Thirties space shuffle"; still won't say which is the single, but confesses that it will be unlike any other Queen release.

"It's a very ambitious

thing to pick a single," he decides.

Yet despite the lay-off, which cynics might call a good marketing move, Roger maintains that the fans have stayed loyal and that seems to surprise even him.

Bigger

"Our mail these days is bigger than ever, which is strange because you would have thought people would have forgotten us but they don't seem to have done."

At that point Roger Meadows Taylor is ushered away to chat to someone else about why we haven't heard of Queen for a long time, more pictures are taken, and everyone is asked politely to leave so the staff can prepare the room for an opera reception later in the day.

No one mentions whether or not the royal box will be occupied, but Freddie Mercury flashes his black fingernails on the way out.



QUEEN: intentional lay-off

ROADSHOW

KENNY / GATSBY CLUB, TORQUAY

WHERE WERE you Kenny fans — certainly not at Gatsby's club, Torquay on Wednesday.

Only a handful turned up despite the management going out of their way to permit under 18 year olds on this occasion.

The holiday season being over, the bulk of fans back at school and it being a week night — obviously contributed to there being just a couple of hundred on the floor but those who were had a good time.

Ironic

It was ironic that the dee-jay spun Linda Carr and the Love Squad before Kenny came on, since they were performing at another Torquay club that night. Rock band Babe Ruth were also in town. The £1.50 admission also didn't help — times are hard for everyone especially the schoolkids and it poses the question are groups pricing themselves out of the market?

But on to brighter things: Kenny, now firmly established as one of the top singles bands, did what was required of them — and presented honest to goodness "pop". They can handle their instruments competently and successfully reproduce on stage the sound of their records.

Despite some feedback which is inevitable in the

confinements of a club dance floor with hurriedly set up equipment, Kenny came on amid cheering and ripped into Steppenwolf's "Born To Be Wild."

Then I'm A Winner, which gave lead vocalist Richard Driscoll the chance to show he really can sing falsetto without bringing tears to his eyes.

But it was The Bump, Kenny's greatest hit, which got the fans dancing bottom to bottom and the band's efforts to generate a bit of atmosphere began to prove worthwhile.

The five cute-looking lads did a great rendition of the Beatles' Back In The USSR with bass player Chris Redbrun taking leads vocals.

On to their current hit Julie-Ann which could almost have been the record playing and then a rock 'n' roll medley for the older fans.

The only number which didn't come over all that well was My Cherie Amour.

Back to the hits with Baby I Love You Okay — the cue for an army of attendants to take up positions around the stage.

Climax

But they and the half dozen St John Ambulance people at the back of the room could have stayed at home as there was not much of a climax to the gig.

Kenny wound things up with Fancy Pants after

which they sauntered off with everyone making for the exit. Alas no encore, no screaming for more, in fact it could have been any old band for all the thanks Kenny got.

ROY HALL

MOON / DINGWALLS, LONDON

MOON ARE a fairly new seven man band currently creating walloping great waves of interest among the record companies. Their set at Dingwalls was watched by a host of A&M people, as well as by a highly satisfied audience. During most bands' sets at Dingwalls, the audience sits munching through its hamburgers with hardly a second glance. Not so for Moon; the bodies all squashed together at the front. It was a bit of an ear bashing, but enjoyable all the same.

Theme

They opened with Moondance, a Van Morrison number which has virtually become their theme tune and easily recognised by the strong following Moon has already acquired. The group have a voluble brass section and although they balance well with the overall sound, it was the expertise of the drummer, Louie Salvonie, that caught my attention. The main vocalist is 18 year old Les Netto who has a well matured voice for his age and it was featured specially in James Taylor's Don't Let Me Be Lonely.

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- Christine Dunn, Sunbury on Thames, Middx. TW16 5BW.
- R. W. Taylor, Whalley Range, Manchester 16.
- J. Duddy, Surbiton, Surrey. KT6 6HT.
- Brenda Ann Webb, Denver Road, Crayford.
- Mr M. Edginton, Pound Hill, Crawley, West Sussex.
- Margaret Button, Bury St Edmunds, Suffolk.
- Jeremy Duggan, Gt Baddow, Chelmsford, Essex.
- Richard Marshall, Folkestone, Kent.
- B. Gillings, Houndsdown, Totton, Southampton.
- R. J. Wankling, Canley, Coventry, Warwickshire.
- K. Alley, South Oxhey, Watford, Herts.
- Colin Potts, Southport, PR8 4ST.
- Perry John Clarke, Haddenham, Nr Aylesbury, Bucks.
- Susan Knights, Hursley Road, Chandler's Ford, Eastleigh.
- Wendy Holdbrook, Dagenham, Essex.
- Peter Smith, Blackmore, Nr Ingatestone, Essex.
- Rob Pendry, Derwen Falor, Swansea, Glam.
- Dave Grant, Clapton Road, Bourton on the Water, Glos.
- Sally McNaughton, Glenrothes, Fife.



ELTON JOHN

- Byron McGuinness, Silk Street, Salford 3, Lancs.
- James Robinson, Hammersmith, London, W6.
- P. A. Nisbett, Rodmell, Lewes, E. Sussex.
- Geraldine Lyons, Raheen, Dublin 5.
- Paul Bartlett, South Yardley, Birmingham. B25 8EJ.
- Neil William, Shirehampton, Bristol, Avon.
- Adrian Waller, Alvechurch, Birmingham, B45 7TD.
- Stephen Nichol, Eaglescliffe, Cleveland.
- B. Hyde, Horsham, Sussex.
- Lorraine Clark, Hutton, Brentwood, Essex.

- Gordon Cummins, Kingston Park, Newcastle upon Tyne, NE3 2YN.
- C. Standbury, Richmond, Surrey.
- Catherine Marshall, Highgate, London, N6 45H.
- Susan Wright, Bromsgrove, B60 8AT, Worcs.
- A. Sharp, Ashton - Under-Lyne, Lancashire.
- A. Walters, Aysworth, Notts.
- T. Kelly, Aldershot, Hants.
- Christopher Fairbairn, Caledonian Road, London, N7.
- A. E. Neal, Cambridge, CB1 4PL.
- Mark Scudamore, Hockley, Birmingham, 18 5NA.
- Valerie Wardhaugh, Cirencester, Glos.
- Neil Watts, Brinkworth, Nr Chippenham, Wilts.
- Joseph Martyn, Silgo, Elre.
- Catherine Brimcombe, Sherborne Road, Basingstoke, RG21 2TE.
- Clive Winstanley, Cucheth, Warrington, Cheshire.
- Roger W. Pittman, Beaconsfield, Bucks.
- Janette Gilroy, Dykebar, Paisley, Renfrewshire.
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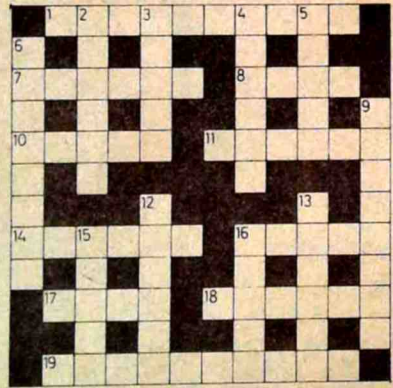
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ACROSS

- 1 Mike Batt's city (10).
- 7 Plant name (6).
- 8 Such sticks for the pianist? (4).
- 10 Neither wind nor fire (5).
- 11 Fast-moving member of the Max Merritt group (6).
- 14 Mr. Mason takes the Spanish coin (6).
- 16 Kraftwerk sort of melody (5).
- 17 A nice one (or two?) (4).
- 18 That spaniel Joe (6).
- 19 They form part of Freddy Fender's squandered life (6,4).

DOWN

- 2 Like the child of a Seals and Crofts album (6).
- 3 Month of music? (5).
- 4 Sweet Mick (6).
- 5 Anthony as a potential Romeo (5).
- 6 A worker at liberty to make a Gentle Giant LP (4,4).
- 9 Band members on no set course? (8).
- 12 Just one of a saucerful (6).
- 13 Group that's adopted Robinson's name (6).
- 15 It goes with Khan, if you're a Rufus fan (5).
- 16 The Temptations' one was numbered nine (5).

SOLUTION TO LAST WEEK'S PUZZLE

ACROSS: 4 Dead, 6 Leo Sayer, 7 Eric, 8 Ready (Reddy), 10 S-system, 12 Chips, 13 Manor, 14 Holder, 17 Brown, 20 Ro-a-u, 21 Crossing, 22 Edge.

DOWN: 1 Blue, 2 Wood, 3 Tymes (Times), 4 Dress, 5 Decameron, 8 Rock Horse, 9 Ar-I-el, 11 Tango, 15 Dance, 16 Ram On, 18 Rain, 19 (W)n(g)s.

No. 490

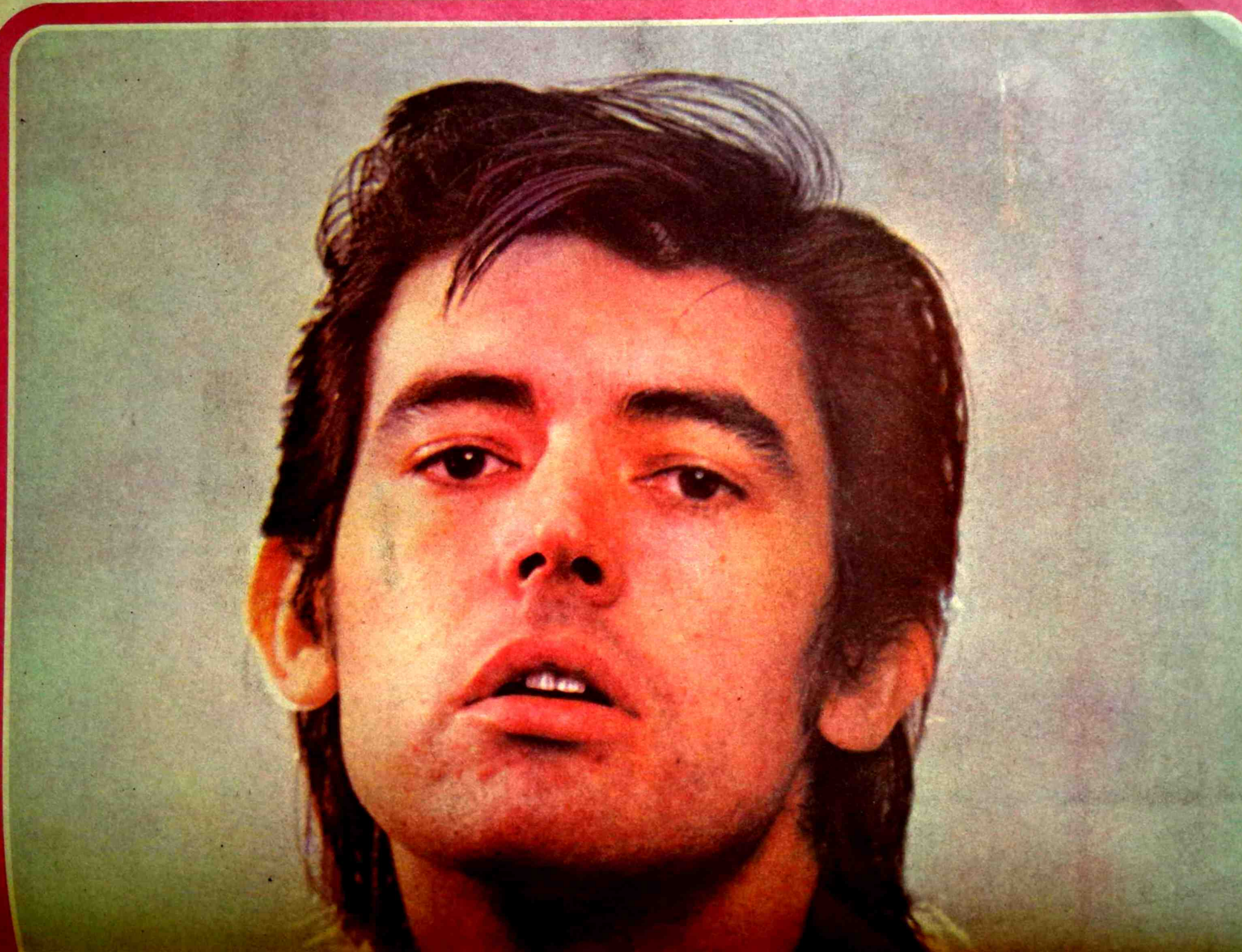
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James Hamilton's DISCO PAGE

New spins

FOLLOWING MY pleas for DJ reaction to the number of singles reviewed each week, I am again cutting back to just those I personally would consider using — not only in my own mobile DJ but also as a club DJ.

To quote from contributing DJ Mark Rymann (Porthcawl), "I have to play records which I reckon can be easily accepted or else there's an empty floor."

ELTON'S FAST LADY

ELTON JOHN: Island Girl (DJM DJS 610).

At last, another good fast dancer from Elton, who may be extremely popular but does tend to do too many dead slowies. Now maybe Crocodile Rock can take a rest!

SPARKS: Looks, Looks, Looks (Island WIP 6249). Unlike source for the new Hurricane Smith, but that's what this brassy big band swinger could easily be. Reminiscent of MANHATTAN TRANSFER, whose slower Tuxedo Junction (Atlantic K 10670), is even more MoR.

MFSB: Let's Go Disco (Philadelpho Int PIR 3635).

Simple stomp beat chanter, a certified smash! **JOHN SCHROEDER ORCHESTRA:** All Night (Baby Do It All Night) (Alaska ALA 1011).

Latin salsa feel and a title line just like Uptight give this perky chanter an appeal that's both funky and Northern. Instrumental version flip.

BIMBO JET: La Balanga (EMI 5332). Formula (and almost tune!) as before, so a fine follow-on to continue any gaiety whipped up by El

Bimbo. Version 2 with chat on flip, as before. Useful, but not a hit (as before).

SPEEDY KEEN: Bad Boys Cold Hard Warm Gun (Island WIP 6247). Backed by up-coming reggae-rock band, Third World, this brilliantly evolving reggae-tempo and sound FX tale of living for the city is actually overshadowed by the instrumental flipside version, which is a pure and far more direct dub which ranks with the best of the genre.

My own fave of the week. **MARTIN BLACK:** Sooner Or Later (20th Century BTC 1006).

Incredibly American-sounding UK production by Gerry Shury and Ron Roker, this happily churning pop-soul pouter should follow Al Matthews chartwards.

SILVER CONVENTION: Fly Robin Fly I Like It (Magnet-MAG 43). Huge in NY discos, these consecutive LP cuts have been separated onto a double-sided 45 that's full of sinister plodding rhythm and massive modern dance appeal. Get two copies and do your own edit!

MORRISONE: Type whippersnack and a dramatic build-up to this Philly vocal group banger, which has catchy guitar bits. **EDDIE KENDRICKS:** Get The Cream Off The Top (Tamla Motown TMG 1003). Relegated to the B-side here, Eddie's US smash is a delicately sung ambiguous rhythm jiggler with staccato girle group support. Standout track on his new LP, The Hit Man (STML 12001), is the slow-starting then shifting I've Got To Be — skip



ELTON JOHN: good fast dancer

MAGIC DISCO MACHINE: Control Tower (Tamla Motown TMG 1004).

Lead track from the first rather muzaky DiscoTech LP, an instrumental with sound FX and hand-clapping breaks. By the way, the second DiscoTech album (STML 12002) has trax by the Jackson 5, Temptations, Yvonne Fair, Undisputed Truth, Commodores, etc, all segueing into each other, and is a much better bet!

EBONY, IVORY & JADE: Samson (CBS 3599).

Morrison-type whippersnack and a dramatic build-up to this Philly vocal group banger, which has catchy guitar bits.

EDDIE KENDRICKS: Get The Cream Off The Top (Tamla Motown TMG 1003).

Relegated to the B-side here, Eddie's US smash is a delicately sung ambiguous rhythm jiggler with staccato girle group support. Standout track on his new LP, The Hit Man (STML 12001), is the slow-starting then shifting I've Got To Be — skip

the Intro and segue with the J5 newie!

THE ARMADA ORCH: Feel The Need In Me (Contempo CS 2000).

True to the original, so if you dug that, you'll stomp along to the strings here.

ARTHUR MULLARD: I Only 'Ave Eyes For You (RCA 2610). Our Artfurl slaughters the Art Garfunkel hit to a

Misty backing. Good short-term novelty.

BLUE MAGIC: Look Me Up (Atlantic K 10352).

Stylistic-type 1973 Philly lolloper.

STEVE COOKE: Take Me Higher (Sonet SON 2063). Blatant rip-off of the KC sound, down to the "uh-huhs", but effective nevertheless.

import picks

Jaws smash

DICKIE GOODMAN: Mr Jaws (Cash CR 451). Not a dancer, nor as

good as Super Fly Meets Shaft, the Flying Saucer guy's latest comedy smash uses little snippets from Tony Camillo, Olivia Newton-John, James Taylor etc as the answers when he questions the cast of the world's most

So you wanna be a DJ

THIS MODEST booklet, written by a young journalist and part-time disco DJ, Bob Barton, is packed with good advice.

Bob wrote the booklet as a guide to others, following his own attempt to set up a mobile disco. And whereas

it does give some technical details and contains a list of radio station addresses, it's mainly full of sound common sense... which is why I rate it so highly.

Far from being a dry do-it-yourself textbook, this is a book about attitudes and the wisdom of experience.

DJs from mobile, club and radio are quoted (and photographed — there are plenty of pix), because Bob is rightly emphatic about the differences in approach to DJing in each of those spheres.

Many of the things that he says may seem obvious to experienced DJs, but even they will gain from reading this booklet, if only in sense of identification with the situations described.

I cannot recommend this enough to readers of this page.

All You Want To Know About Being A Dee - Jay is published by Bob's own Barton Enterprises, and is available for just 60p from 29 Church Road, Uxbridge, Middlesex UB8 3NB.

Intrax

Compilations galore

CONTEMPO HAVE four compilation albums out which should be of interest to many DJs. As the title suggests, GOLD 'N' DECAYED (CLP 525) is an oldies collection, but as it ranges from JOHNNY & THE HURRICANES, DEL SHANNON, and THE TEDDY BEARS via THE DIXIE CUPS, KETTY LESTER AND THE SHANGRI-LAS to JOHN FRED & THE PLAYBOY BAND, TAMI LYNN and BOB & EARL, it has a wide appeal for mobile jocks.

20 FANTASTIC SOUL HITS (CLP 527) repeats the JOHN FRED and includes the current REPARATA, but otherwise is exactly what it says, with goodies from WILLE HENDERSON, MELVIN BLISS, OLIVER SAIN, SEEDS OF THE EARTH, GEN-

FLMEN & THEIR LADIES, ERNIE BUSH and THE QUADRAPHONICS, amongst others.

More Northern in its appeal, DANCE DANCE DANCE (CLP 524) has classic sounds from JACKIE LEE, J.J. BARNES, JIMMY CONWELL, THE AD-LIBS and THE BELLES, plus a bit of duplication with the first two.

The least danceable but most satisfyingly soulful is SOUL DEEP (CLP 526), with beauties from ROSHELL ANDERSON, THE MONTCLAIRS, JERRY WASHINGTON, THE ESCOURTS, TED TAYLOR, and THE WHISPERS.

As there are twenty tracks on each album, and as the songs included by all the above named tend to be their most famous, these really are good value packages.

successful movie — which, if you didn't know, is all about a man-eating shark.

WAR: Low Rider (UA-XW706-Y). Their best dancer since Baby Brother, this bouncy Afro rhythm plopper has catchy tootling sax sounds between the simple lyrics.

HUBERT LAWS: The Chicago Theme (Love Loop) (CTI 04-27F). Flautist Laws blends smoothly with the lush instrumentation on this silky instrumental wukawuk dancer.

JEFF PERRY: Love Don't Come No Stronger (Than Yours And Mine) (Arista AS 0133).

Shooting up R&B, Jeff's slower starting beater suddenly lurches into easy grooving rhythm and picks up Four-Tops appeal.

THE CHOICE FOUR: When You're Young And In Love (RCA PH 10342). Actually produced by Van McCoy himself and marginally bigger pop than Ralph Carter, this version is — surprise, surprise! — dead slow. Exquisitely lovely as a late nite smoocher.

Star tip

This week's Star Tip comes from Peter Greig (Route 66 Discos, Plymouth), and is about gig-getting.

He says: "Assuming your show looks and sounds professional, the obvious thing to do is get some Pub / Club regular bookings."

"The best way is to get some headed paper and write to the landlord / secretary of each venue, explaining what you have to offer."

"Say that to prove your worth you will put on one show free, if they will advertise it in the local paper."

"Look for the less obvious places and follow the letter up with a personal call."

The rest is up to you, says Peter — but don't expect a high success rate. Out of 60 letters and calls, Peter once got only two regular bookings!

James' top ten

- 1 LOOKS, LOOKS, LOOKS Sparks (Island)
- 2 LADY OF SPAIN Ray Stevens LP (Janam)
- 3 ISLAND GIRL Elton John (DJM)
- 4 ONLY SIXTEEN Dr. Hook (Capitol)
- 5 LA BALANGA Bimbo Jet (EMI)
- 6 I'M ON FIRE 5000 Volta (Phillips)
- 7 THERE GOES MY FIRST LOVE Drifters (Bell)
- 8 IN THE MOOD Joe Bob's Nashville Sound Company US Capitol
- 9 I ONLY HAVE EYES FOR YOU Art Gartunkel (CBS)
- 10 ALL I WANNA DO Su Shifrin (EMI)

- ### BREAKERS
- 1 I ONLY HAVE EYES FOR YOU Arthur Mullard (RCA)
 - 2 TUXEDO JUNCTION Manhattan Transfer (Atlantic)
 - 3 COLD HAND WARM GUN Speedy Keen (Island)

dj hot line

Getting in on the act

Alan Gold (Brighton) gets in on the act with CAPT. SKIDMARK; Chick-A-Boom (Pye), which was in fact a cover of the original DADDY DEWDROP... DR FEELGOOD: Back In The Night (UA) still spreading slowly — it's reached Tom Russell (Glasgow).

Dave Singleton (Manchester) has dug out original MARVELLETES: When You're Young In IN Love (Tamla), plus he's playing GEORGE BENSON: Supership (US CTI) and THE DIVERSIONS

Les Aron (Life Discos, Bognor Regis) cocka-hop over having been first into LEROY BROWN: One Woman Man (EMI), now also charted by Jay Jay Savera (Karloff's, Irvine). Paul Anthony

(Walsall) and Vic Trotter (Dunfermline).

Les further tips DR HOOK: (Capitol) 16 (Capitol) and INK SPOTS: Whispering Grass (MCA), while Jay Jay has the deleted HOTROCKS: Can't Get It Thru My Head (Bell) as Tip Of The Month, and Paul charts LOUISA MARK: Caught You In A Lie (Safari).

Vic Trotter also starts a ball rolling with



FEELGOOD: spreading

NATALIE COLE: This Will Be (Capitol), charted by Jon Taylor (Crocker's Norwich), Mark Rymann (Porthcawl), Ray "Rosko" Robinson (Tiffany's, Leicester), Peter Greig (Plymouth), and at number one for Steve Day (Chingford).

Jon, Mark and Steve combine to chart CROWN HEIGHTS AFFAIR: Dreaming a dream (Polydor), as well as others currently hot for Jon Taylor are 11th HOUR: Hollywood Hot (20th), BLACK A.I.E. s.e.l. (A. Mwana) (Bradley's) and import oldies by THE FATBACK BAND such as Street Dance and Nija Walk (US Perception).

Mark Rymann is first on to BOB MARLEY: No Woman No Cry (Island), and tips ROCKIN' HORSE: Love Do Me Right (US RCA).

Steve Day has charted TRAMMPS: Hold Back The Night (Buddah), and tips DOOLEY SILVERSPON: As Long As You Know (Who You Are) (Seville). Capitol Radio's Greg Edwards (Wandsworth) reckons the DOOLEY SILVERSPON LP to be the best

Hustle album around, funky Les "Godfather" Spaine (Time Piece, Liverpool) tips THE METERS: Fire On The Bayou (Reprise) and PEOPLES CHOICE: Nursery Rhymes (US Philadelphia Int).

EDDIE KENDRICKS: Get The Cream Off The Top (Tamla) a B-side choice for The Sound Machine Disco (Welwyn Garden City).

Dougal Dee - Jay's touting his own fan club (blank cheques to 13 Burnbrae, Glasgow G65 9QY), and tipping BINZI: Touch A Touch A Touch Me (Pt 2) (Antic) — looks like a touch of the star tripping syndrome to me!



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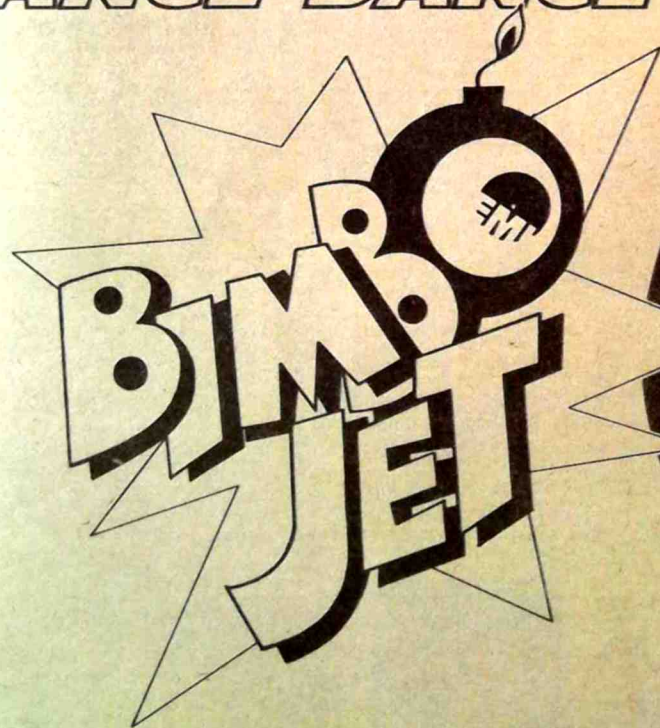
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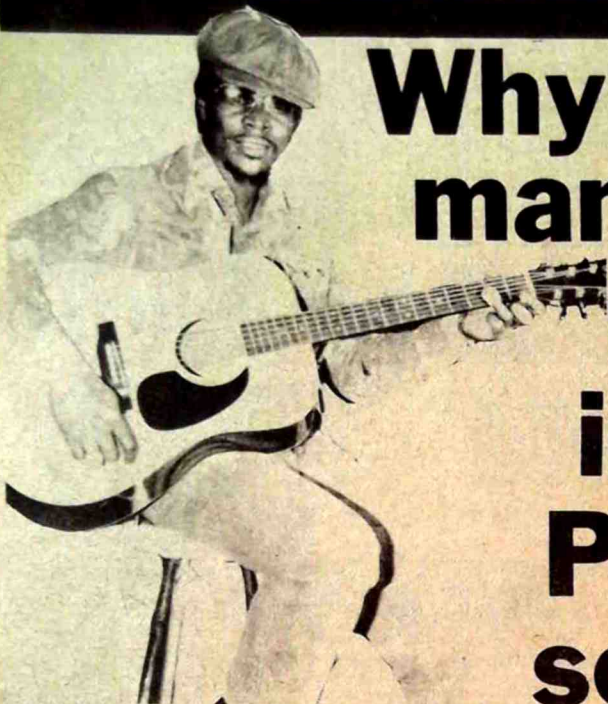
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soul stirrings

by Kevin Allen



GENE FAITH: "I reckon I've written close on 300 songs."

THE SUCCESS of Philadelphia International's and other Gamble / Huff and Bell / Creed produced artists has meant that others from the "City of Brotherly Love" have maybe been overlooked.

It's a shame since there has been a steady flow of good hard - roots soul records emanating from this neglected source over the years.

The last such record which really broke big here was the Showstoppers' Ain't Nothing But A Houseparty - and that

was a long while ago.

Paul Robinson, boss of the Power Exchange label here in the UK is hoping to end the Philly establishment's domination of things, thanks to the output of Frank Virtue's studio, down at 1618 North Broad Street in the heart of Philadelphia.

One of Virtue's artists, Ann Byers almost made it here a couple of months back with Man Rated X.

Now she and another Virtue artist, Gene Faith are set for visits to our shores.

It could bring them the kind of attention they need to hit the charts. A son of Philadelphia, Gene Faith - "I took that name to remind me to have faith in my own talents and in other people" - grew up in a poor and broken home.

"I never knew who Santa Claus was until I had children of my own," he says. "I thought he was just another politician giving a lot of promises that he never

kept."

After the usual background - singing in the school glee club, in church, on street corners and the like - Gene joined a group called Volcanoes, (who you've probably never heard of, but suffice to say that they evolved into Trammps, one of today's fave disco - soul outfits).

"I was lead singer and did a lot of the songwriting," says Gene. "That was around 1965. We signed with Arctic Records and had discs like Baby, Storm Warn-

airing. Currently worth listening too are Big Phil on Newcastle's Radio Metro, Chris Harper on Swansea Sound, John Green on Sheffield's Radio Hallam, Greg Edwards on London's Capital Radio and, of course, Andy Peebles on Piccadilly Radio Manchester . . . over on BBC local radio, Radio London jock Robbie Vincent continues to heavily feature soul, while former Radio One jock, Dave Simmons is soon to commence his own Wednesday night soul spot on the same station worth seeking for those into the older forms of R&B and the Great Rhythm And Blues series of albums issued by President distributed Bulldog Records . . . I particularly liked the sets from Johnny Otis, Louis Jordan and Joeiggins . . .

Pee Wee Crayton, Big Joe Turner and other greats have been featured in the series and there are some fine sleeve notes, notably from Shout magazine editor, Clive Richardson. . . . Liverpool's own Real Thing have maybe their strongest chart bid yet with Watch Out Carolina (Fye 7N 4552Z) the murky, surrealist sound of which reflects the influence of David Essex, who wrote it.

Why this man has faith in his Philly sound

ing and Lady's Man."

Then in 1969 Gene decided to branch out on his own: "There was no ill feeling, it was just that I wanted to spend more time on writing."

Since then, Gene has been nothing if not prolific: "Oh, I reckon I've written close on 300 songs - and that's just the ones that I'd want to show to anyone."

"I never write any of them down, I just carry them round in my head."

"I guess I could remember at least 100 of those songs straight off with no bother."

"You see, I spend my life walking round inside my head instead of outside."

Gene's songs have been pretty successful too, recorded not only by black artists, but also by pop and country artists too: "Actually, Al Martino is supposed to be cutting one of my tunes right now," Gene confided.

He works closely with arrangers: "I come up with the basic melody and lyrics and the arranger takes it from there."

"Currently I'm working with a young guy named Billy Johnson who has a lot of new ideas, things I couldn't come up with on my own."

The man's own recordings have come out in his manager Frank Virtue's label and, judging by the class of the last couple, the big break shouldn't be far away.

As for Ann Byers, she too is on the brink of real international stardom and, like Gene is currently reaping her first album.

Ann, now 20, started out with the Academy label, out of New York, when she was 15 years old, and since then she's had half a dozen singles on the market place.



BUDDY MILES: three albums in the charts

He feels miles better now

JIMI HENDRIX apart, rock music has always been essentially the preserve of white musicians.

Though many fine black artists have tackled the medium, they've been unable to gain the same kind of mass acceptance without also losing their black audience.

To some extent, Buddy Miles has successfully straddled this fence.

Recently, however, he seems to have decided that perhaps, after all, he'd be better off going in a soul music direction. Hence his teaming with hot producer Johnny Bristol, and the appearance last year of the superb All The Faces Of Buddy Miles album.

After a short spell with Columbia - most of his career having been with Mercury - Miles has moved on again, this time to Casablanca.

Casablanca are releasing his More Miles Per Gallon album - an appropriate title at this moment in time - and have already issued his Rockin' And Rollin' On The Streets Of Hollywood single which continues in the soulful vein but at a rather more forceful pace.

In fact, the whole album is in a heavy funk groove, with a Stevie Wonder appearing on one track which sounds very close to Superstition.

Buddy first came to attention with a great band, called Electric Flag, in the early days of acid rock.

That outfit was led by guitarist Mike Bloomfield, who has just split from the Paul Butterfield Blues Band.

Even then the highly corpulent, if teenage, figure of Buddy Miles was right in there on drums.

With the demise of the Flag - temporarily reformed by the pair last year - Miles launched his own Buddy Miles Express.

That band was a superb, brass - charged outfit, but Miles folded it for a while, so that he could join Jimi Hendrix and bass - player Billy Cox in the short - lived Band Of Gypsies.

It was just six months after the collapse of that, before Miles was putting another band together, branching out into playing bass and guitar as well as drumming, singing and songwriting, and scoring a monster hit with the powerful Then Changes.

That the band was successful was evidenced by them having three albums on the chart at the same time.

In 1972, Miles recorded a live album together with Carlos Santana, and a year later cut a solo album, Chapter VII, which was widely acclaimed.

Despite all this, Miles has always found the going tough. Rock fans have thought him too soul inclined, soul fans have found his backing musicians too white - slanted, leaving him to carve out an audience all of his own.

With his current musical direction however, the drummer man seems assured of at last winning general acceptance among black music followers.

And, since rock is leaning more and more towards soul sources, he could really capture that audience too.

soul gossip

DISCO POWER is sure growing Stateside. The new Midland International label reckons eight of their 11 singles releases have charted almost solely due to club exposure. . . . First off, Carl Douglas's Doctor's Orders . . . sold 300,000 in New York alone before radio jocks really picked up on it. . . . even more telling, Silver Convention's Save Me topped the 80,000 sales mark in New York with no air play at all! . . . Main Ingredient lead singer Cuba Gooding is following former member of the group Tony Sylvester into the production stakes. He's been contracted to produce singer / actress Lola Falana and Johnny Brown . . . top Southern DJ Chris Hill is wearing his other hat again, producing Dixie Heights with mates Johnny Staline's and Nigel Graine. It's a good, commercially slanted home grown soul effort but is Don't Be Down On Me (Phillips 6006.478), different enough? . . . soul music is most decidedly Contempo Record's busi-

ness. They've got a crop of goodies in their latest spurge of singles . . . Armand's Orchestra really get it on with their re-working of the Detroit Emeralds' Feel The Need In Me (CS 2088), another good UK orchestral production, courtesy of the highly talented Gerry Shury, but it's the oddies which really grab me: Jackie Lee's Irresistible The Shotgun And The Duck (CS9036), which is really The Duck Part 2, but is even better if anything. . . . Also worth hearing is Bessie Banks' Baby You Sure Know How To Get To Me (CS 2070), produced by that distinguished soul veteran Clyde Otis, and backed with Try To Leave Me If You Can, the Bessie Banks' ballad which Stax issued last year. . . . the Crusaders are back in fine fettle with Chain Reaction (ABC ABCL5144), another album - full quota of funk-jazz. Not quite as strong as their inspired Southern Comfort set, but only because it's a bit short on catchy melodies. . . . commercial radio continues to give give soul good

album pick

DOOLEY SILVERSPoon Dooley Silverspoon (Seville SEL 1)

SINCE HIS records appear on Seville, a subsidiary of President which happens to be the UK outlet for the TK group of labels, you could be excused for thinking Dooley Silverspoon is yet another in the crop of Miami Sound artists. Listening to his discs could further that impression.

Truth to tell though, as the sleeve of this debut album proclaims, Dooley is "Under the influence of S. O. N. Y. (Sound Of New York)". Born in Lancaster, South Carolina, in 1946, Dooley Silverspoon - and he claims that's his real name - moved to New York at the age of 13 and made his recording debut three years ago as Little Dooley with some records cut in Philadelphia.

His big break came when he met his current manager, songwriter Sonny Casella and they scored right off with their debut single Bump Me Baby, featured here in extended version.

An easy - lopping dance item, it's very much in the vein of George McCrae's Rock Your Baby and the rest of the album continues in like fashion.

Really, there's not a great deal of variety here and yet the whole package is extremely entertaining in a light - hearted sort of fashion.

There's no evidence Dooley Silverspoon will ever become a major artist. In fact, he'll probably sink back out of sight after a couple more discs.

But at least he'll be able to rest content that with this album he brought a little sunshine into a lot of lives.



DOOLEY: sunshine

Stay on top with
next week's sparkling
issue:

MUD-

the new man speaks



SMOKEY-

'Tell the Rollers we're sorry'

ALEX HARVEY-

after Delilah?

PLAY THE NUMBERS RACKET
WITH 53rd AND 3rd

PLUS Britain's best chart service,
a chance to win all the Top Fifty
albums, and regular features that
make sure you stay ahead of the
music race with the nation's top
pop weekly

Please hand this to your Newsagent

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Order / Reserve me Record Mirror and Disc
each week.

Howard Werth & the Moonbeams



NEW ALBUM
KING BRILLIANT
CAS 1104

PRODUCED BY GUS DUDGEON
FOR CHARISMA RECORDS

NEW SINGLE
MIDNIGHT FLYER
CB 256

IN YOUR SHOP NOW



SONGWORDS

**Una Paloma Blanca**

Written by J. Bouwens
Sung By Jonathan King

When the sun shines on the mountains
And the night is on the run
It's a new day, it's a new way
And I fly up to the sun
I can feel the morning sunlight
I can smell the new mown hay
I can hear God's voices calling
For my golden skylight way.

Chorus:

Una paloma blanca
I'm just a bird in the sky
Una paloma blanca
Over the mountains I fly
Yes, no one can take my freedom away.

Once I had my share of losing
For they locked me on a chain
Yes, they tried to break my power
Oh I still can feel the pain.

Chorus:

Repeat first verse and fade.

Copyright 1975
Witch Veronica, Holland. Noon Music, London.

YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM YUM YUM
YUM YUM
YUM YUM
YUM YUM



**New single from the album
'Yum Yum' from The Fatback Band**

ON TOUR IN OCTOBER

3rd LONDON Hammersmith : 4th DUNSTABLE California
6th NORWICH Crockers : 8th FARNBOROUGH Burlesque
9th SOUTHEND Zero 6 : 10th BIRMINGHAM Barbarellas
11th Nr BRISTOL Yate Stirling Suite

Appearing with Chosen Few

spring

polydor

Mary Wilson tells why:

The Supremes aren't the same anymore

by
David Hancock

MARY WILSON doesn't kid herself. She knows the Supremes have been overtaken in the girl-group fame game, but try hard as she can not to, Mary has to admit that it hurts.

As the only original Supreme remaining, Mary has seen the group through many changes: losing Diana Ross; watching Holland-Dozier-Holland walk out of Tamla Motown; and finally seeing the group's record sales fall.

Yet she's not without hope, and perseverance has brought her to what could be the beginning of a new high in the career of a group once ranked throughout the world as No 1.

"Oh yes, I constantly thought of taking the group away from Tamla Motown," says Mary Wilson, "Constantly, darling, but I never did it."

"I even thought about being a solo singer, but I suppose I like company. It gets lonely," she confesses.

"Now we've re-signed with Motown and I'm happy with them as long as they do what they're supposed to do."

What they didn't do was give the girls hit songs or hit producers.

"There was a big lull in our recording career — which we didn't want at all, believe me. It came about because we were changing the line-up and we also had contractual problems with Motown."

"Now we have a record out and that might tell you a lot, but we had to put our foot down to get that. We all grew up you see."

During the change over from Detroit to Los Angeles the Supremes got the bad end of the deal. Diana Ross had left the group and songwriters Holland-Dozier-Holland had quit the company.

"Oh it was a terrible time," recalls Mary. "It was difficult to get material and it became discouraging."

"OK yes, we were only as good as Diana and as good as our producers and as good as me. That might have been the reason Motown dropped us as a top act. The future looks a lot

brighter. Their first album in three years has been critically acclaimed and their single He's My Man is the hard-hitting stuff the Supremes were famous for.

The Supremes have modernised their act now, even to the point of wearing feathers, but Mary denies the fact it has anything to do with Labelle or the Pointer Sisters.

"We're tired of syncopated routines. I think most of the girl groups have taken a different direction for the same reason that we have — we've become older."

But their audience, especially their British fans, has not grown up with the group. They still expect the Supremes of old with all the old hits.

"We never reel off the old hits" she says. "We like to do things that are us now. You see, we're not the same three people as before," she says.

Now they're mostly cabaret, mostly super-club, mostly Las Vegas.

"It is difficult to establish the Supremes as a new act but I doubt whether we'll be compared to the Pointer Sisters or Labelle because they're one thing and we're another."

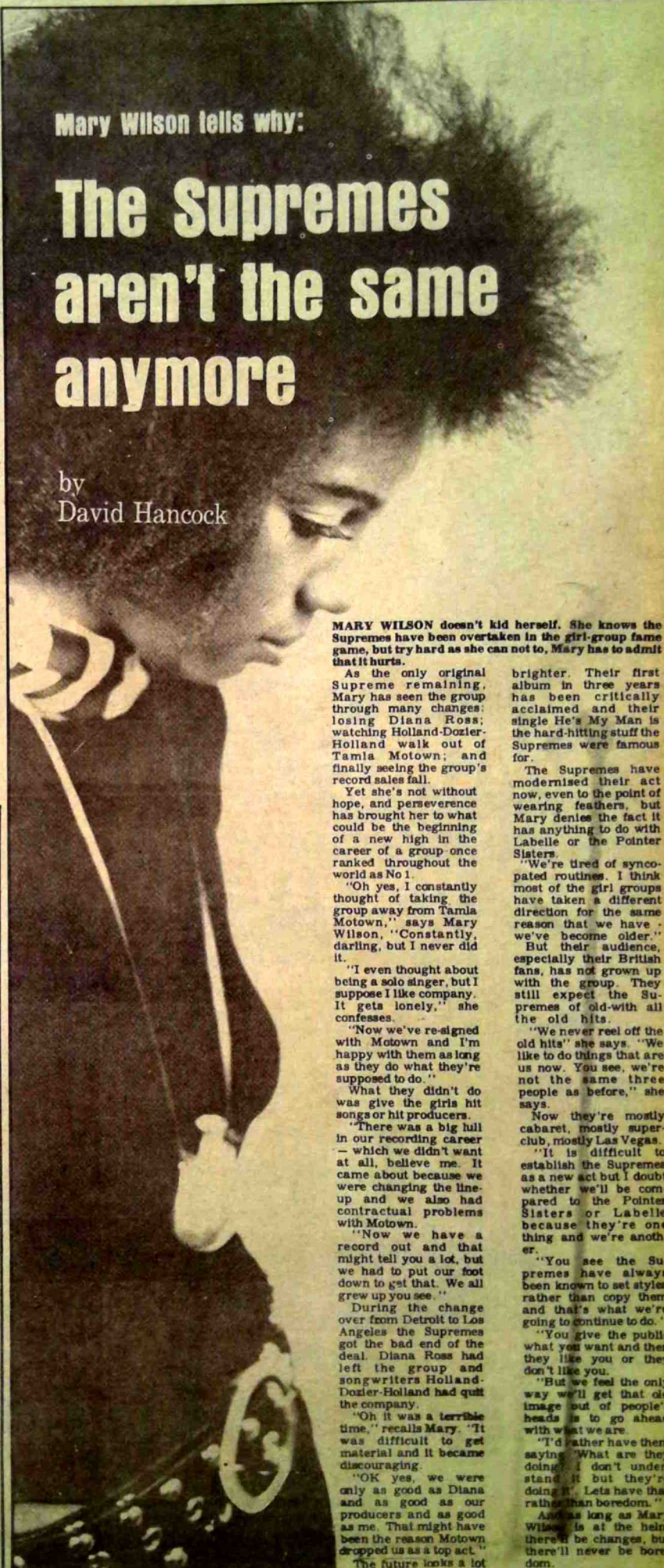
"You see the Supremes have always been known to set styles rather than copy them and that's what we're going to continue to do."

"You give the public what you want and then they like you or they don't like you."

"But we feel the only way we'll get that old image out of people's heads is to go ahead with what we are."

"I'd rather have them saying 'What are they doing?' I don't understand it but they're doing it. Let's have that rather than boredom."

And as long as Mary Wilson is at the helm there'll be changes, but there'll never be boredom.



albums albums albums albums albums

Experience does count

GLORIA GAYNOR: Experience (MGM Super 2315 344)

While her most recent single still waits to figure in the charts, her latest album does a good job picking up where her last one left off. Gloria's albums live up to any expectation her singles instill in that they're full of funky, up-tempo numbers with two exceptions, What'll I Do and I'm Still Yours. She also has a talent for taking old ballads and returning them in a way that would make any disco stomper get off his or her feet and on to the floor — listen to her versions of How High The Moon and Dionne Warwick's classic, Walk On By. The last Gaynor formula is also repeated — Side One has three solid numbers that are just right for filing under P for party. She really helps to get things going.



GLORIA GAYNOR: file under P for party

BRIAN HYLAND: Sealed With A Kiss (ABC ABSP 101)

The tracks on this album cover (vaguely) the period 1961-1969, if ten tracks could be said to cover a period of eight years. The trouble with this album is that apart from Sealed With A Kiss, Ginny Come Lately and Warmed Over Kisses — all of which are currently available on two singles — the rest of the material is pretty well unknown. It's smacks

very much of an album - to - follow - a - hit - single, and fails because of that. Unless you're a real Hyland freak, there's not much here apart from dated ballads with little to redeem them.

SUSAN CADOGAN: Doing It Her Way (Magnet)

Sweet Sue has already proven she's a competent singles artist, but she'll be needing a lot of wool to

pull over peoples ears to bluff her way out of this album. Alas, her debut LP is about as potent as a bottle of pop. It lacks any imagination or impact, and is sloppily presented. She takes classics and half-heartedly sings them in a boring manner. John Lennon's Imagine, backed by Radio Three type reggae, sounds like a ten year old at a talent contest. Although her two hit singles, Hurt So Good and Love Me Baby — the former is a re-

recording and a poor one at that — should please some of Susan's more loyal fans. In future the gal will do better to stick to shorts.

GARY SHEARSTON & THE SOUTHERLY BUSTER CO: The Greatest Stone On Earth And Other Two-Bob Wonders (Charisma CAS 1106)

On first listening it seems somewhat incongruous choice for Mr Shearston to set his Australian songs to reggae music. But on the second time around it becomes clear that Jamaican and Australian roots stand in juxtaposition, like two friends who have been through the same experiences. Gary's colourful descriptions about his native land, coupled with black-jack reggae rhythms hangs better than a cheap suit on a mannequin. My favourite track is the brilliant Aborigine, which first appeared on Gary's Dingo album. Here it's been given a richer texture and is a truly moving piece of music, depicting the hardships of the aboriginals. Although The Greatest Stone On Earth isn't as instantly appealing as Gary's Dingo album, it is however one of those rare albums which constantly reveals wonderful imagery and pictures every time it goes on the turntable.

ESTHER PHILLIPS: W/Beck (Kudu Super KU-23)

She's probably the most distinctive black female singer and keeps herself apart from the herd by adding a touch of class to everything she sings. With a hit single (What A Difference A Day Made) this looks like being her biggest album to date, but unfortunately it hasn't the bite of her previous outing, Performance. But what makes it stand out is a certain gentlemen Mr Joe Beck (he of the title) who plays a searing

guitar, adding strength to every track. He also arranges the whole thing and with cuts like I Can Stand A Little Rain and One Night Affair it sounds like a delightfully fresh soul combination has come our way.

BRUCE SPRINGS-TEEN: Born To Run (import)

Well this is it. In your shops next month is America's darling hoping to go international. He probably will. The title track is the best Spector rip-off you've ever heard — angry, arrogant, aloof and totally Marlon Brando. He's the best lyricist the New World has thrown up since Dylan, but musically he's no innovator like Bob (Zimmerman) the Beatles or Bowie. This is Blonde On Blonde only faster, Highway 61 Revisited revisited, and it's everything you thought good right down to the David Ackles (who?) voice. Bruce is obsessed with the corner cafes and the Chevrolets and the speed of hanging out. But for all the derivative stuff he's probably the best piece of plastic you'll hear this year, and just wait till you get a load of sax player Clarence Clemons. So ladies and gentlemen let's welcome, Bruce Springs-teen.

LINDISFARNE: Finest Hour (Charisma CAS 1108)

Finest hour is a nice way of describing a "best of" album, really, and Lindisfarne's finest hour lasted for about three years — 1970 to 1973. This is an imaginative compilation of good Lindisfarne material, thoughtfully leaving out the roughest bits. The classics are here; Fog On The Tyne, Clear White Light and Lady Eleanor. In fact all the numbers that got everyone going on boozy Lindisfarne tours. The only song here that wasn't written by any of the band is Rab Noakes' Together Forever. What else can you say about songs that have been reviewed before and around for years?



AZNAVOUR: swoon

CHARLES AZNAVOUR: I Sing For... You (Barclay 90029)

If you're a sucker for superfluous romanticism, then Charles Aznavour's latest album will rate as the definitive swoon album. Edith Piaf's former protegee sings in an over-dramatic woe-is-me delivery, but mellower tracks like Ciao Ciao, Remember (A Ma Femme), and How Sad Venice Can Be, are likely to break your tiny heart. The 40-year-old plus Frenchman is perhaps the last of the great romantics. All his songs are about love, and he does a great job of making carnal delights sound like a fortnight's package holiday amid pine woods and sandy beaches. All this lovey-dovey material, set against an ocean of lush string arrangements should mesmerize housewives in downtown suburbia as they plough through mountains of ironing. Should also go down a treat for the "smooch spot" at the disco.

JOHN DENVER: Windsong (RCA APLI 1183)

John Denver doesn't come over as being brimming full of personality, but his songs are pleasant and obviously suit a middle of the road market. The title track of this album is delightful. It's well sung and carefully arranged and would make a good single (if it isn't already). In fact, only two tracks didn't quiet come up to standard — Looking For Space and Song Of Wyoming. It's not because they were badly done, they just suffered from mediocrity. I especially liked a song dedicated to the underwater man, Jacques Cousteau. It is titled Calypso, after JC's boat. The other track that stood out was Late Night Radio. It sounded very like something John Prine

would do, but without such a bitter edge, and with clear female backing vocals.

GARY TOMS EMPIRE: 7-6-5-4-3-2-1 Blow Your Whistle (Epic 80968)

Having heard the title track as a single, and liking the sound, an album of Gary Toms Empire comes as a bit of a disappointment. Their sound is a cross between a funky Chicago and an African sounding Second Generation (or is it Third now?). There's a couple of tracks, pounding and rhythmic, then suddenly there's a rather twee Harmony version of something like Lennon and McCartney's Drive My Car. A couple of the more solid sounding numbers work, but for the rest it did remind me more of a musical than a disco.

NATURAL FOUR: Heaven Right Here On Earth (Curton K5642)

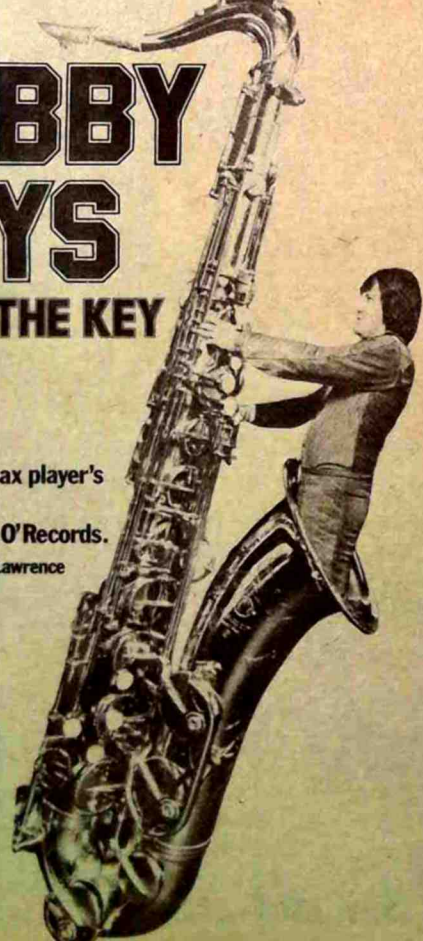
The latest wizard from the Curton stable, LeRoy Hutson, has a hand in the writing, production and arrangements on half of these fluid medium-paced sweet soul tracks, which ensures a professional product. Unfortunately there's no real backbone to the album and nothing to distinguish the Natural Four from the host of other uptown black harmony groups which have sprung up in the wake of Philadelphia's success, trying to combine the sound with a fair imitation of Stevie Wonder. The title track comes nearest to having its own identity but generally it's early hours of the morning, dim-lights, music - to - nod - off - to.

THE ROCKY HORROR PICTURE SHOW Original Soundtrack (Ode 78332)

Original cast movie albums are almost invariably glossier and lusher than original cast stage ones. It was so with Oklahoma, The Sound Of Music and Oliver, and it is so with The Rocky Horror Show. The film and stage albums both have their strengths and weaknesses and it's hard to say which is the better. The "film" one makes more of the words and melodies, but the "stage" one is better casted (better narrator, better Brad and Janet and a Rocky Horror who can sing). Also, the tacky charm of the theatre version, with its basic - nigh - on - primitive ensemble, tends to evaporate under the sheen of orchestration used for the film. I think I'll stick with the stage one.

BOBBY KEYS

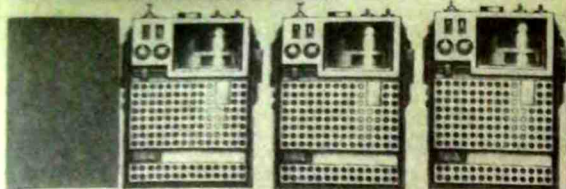
GIMME THE KEY



The legendary sax player's first solo effort out now on Ring O' Records. Produced by Trevor Lawrence



LINDISFARNE: classics



TUNE IN

Radio

Why Wolfman won't turn on

AFTER THIRTY SEVEN years on earth, and eighteen years in the music business, Wolfman Jack was in London a couple of weeks ago, talking to the world about how he made it big in radio and records.

Our reporter stole a few minutes with him between making recordings for the BBC and London's Capital Radio.

Born Robert W Smith of part English and part foreign origin in Brooklyn, New York, Wolfman admits that he is among the most famous disc jockeys doing the rounds.

"It's amazing what you can do in eighteen years," he says.

"I've had to work hard to receive love and recognition, and I suppose I set out on this sort of life, because my childhood was very unhappy."

Wolfman started out in his career on a powerful radio station in Mexico, which unlike the commercial stations over here, was on a clear frequency.

Getting down to the really important thing, we asked him the question, do drugs and music mix?

"All I can do is relate

your question to me. I cannot get on the air and be high artificially, because it might get you off to a certain extent, but when you go up, you have to come down.

"Now, if you're on the air coming down, it's tough as hell to keep going."

"I never had to go to some farm to get myself back together again."

"I tried things out, but I found it really wasn't worth it."

"I find the best thing to get me in a good mood for a show is to meditate. I have to open myself out and sort out all my troubles. It doesn't do any good to try buryin' them."

"The secret of life is facing up to things. People take drugs and alcohol to escape, but it's no good."

"I find another thing that gets me down is people who are always being depressing."

After so many years experience in radio, what was Wolfman's view on radio shows.

"I think that three hours a day on the radio is long enough for any jock," he says, "whether in a disco or on the radio."

"Otherwise you kill him off, and kill the public off. I have to do five hours, but it's really tough. In the last two hours of my five hour stretch, I think the listeners are only getting 75 per cent."

It's a view that counts for something, since Wolfman probably knows the game better than anyone else. His shows are syndicated to nearly 1,500 stations around the world each week.

Not bad for a boy from Brooklyn!



WOLFMAN JACK: 'I'm very positive.'

Films

Burt cons his way along

W. W. AND THE DIXIE DANCEKINGS, Cert. A, Rialto, Coventry Street from Sept. 25.

IN THIS FILM, W. W. Bright, played by Burt Reynolds, is a small time con man who specialises in robbing petrol stations.

After one such robbery he is pursued by the police and to avoid capture rushes into a small dance hall where the Dixie Dancekings are playing.

The con man leaps on to the stage and announces to the bewildered crowd a dance competition worth 25 dollars to the winners. The police arrive but by this time W.W.'s charms have worked on the band's singer, Dixie, and they depart firmly convinced he is part of the outfit.

He realises the band have talent and the rest of the film is taken up with his attempts to make them stars and keep one jump ahead of the fanatical petrol company



REYNOLDS: charm

boss who has vowed to capture him.

In this lighthearted comedy, which is set in 1957, Burt Reynolds is spot on as a smooth charmer with the gentle touch.

It's a lot of fun to watch him project his well-developed charm at all who cross his path.

Other well known stars in this film include Art Carney (this year's Oscar Winner for Harry & Tonto) as the petroleum chief, Connie Van Koye as Dixie and Ned Beatty as Country Bull Jenkins, a top figure on the Nashville scene.

W.W. and the Dixie Dancekings is one of those undemanding, entertaining films with which we are rarely surprised these days.

MIKE CHILDS

Caroline DJs guilty

THE RESULT of the court case last week against the two Caroline disc jockeys is that Andy Archer and John Mair were each found guilty under the Marine Offences Act, and fined £100 with £50 costs.

Mike Baker was fined the same amount for supplying the Mi Amigo with records.

The case against Johnny Jason was adjourned until October 9.

what he was doing. He then asked his interviewer who he was.

A complaint was registered with the clerk of the court, who promised he would look into the matter, adding that it is illegal to make drawings, take photos or make recordings, in court and that any person making drawings could be prosecuted.

The current prosecutions will have no effect on Caroline, as the whole operation is now run via Spain.

Look for:

... the Best of Top Gear on Radio 1 on Thursday.

... Rolling Stone columnist Paul Gambaccini has a new show, featuring US pop and soul on Saturday September 27 ... also on Saturday, Clancy are in Concert on Radio 1 ... Jimmy Saville is back in Speakeasy on Sunday 28, Anne Nightingale has The WIA 1AA Show, and Insight ask the questions Northern Soul, Fact or Fiction, - all on Radio 1.

In the court at Southend were about 50 Caroline supporters, who remained quiet for the duration of the proceedings, which lasted about an hour.

An element of humour came into the hearing, when the magistrate asked the participants in the case if they would speak up, because, as he put it, "there appears to be quite an interest in the case."

But for most of the time, there was a particularly nasty atmosphere in court, with Home Office officials swarming through the public gallery and on the floor of the court house.

One man, strongly suspected of representing the Home Office, was found making sketches of several people in court. When questioned he said it was nobody's business

now to be heard on VHF in stereo on 95.0 MHz.

Finally, the lads at Hallam are at it again. When the new chairman of the IBA, Lady Plowden visited the station to be interviewed by Cindy Kent, who was standing in for the afternoon show, the medium wave transmitter went off the air. Red faces all round at the transmitter site, as Cindy apologised over the air for a break in transmission.

Laurie Mayers

BLEEPS

Following the information last week about the Radio Orwell presenters, it was announced in court at Southend that Orwell hopes to start broadcasting on October 28. Victory is due to open at about the same time, with Beacon aiming for New Years Eve.

RMAD heard this week that Kenny Everett will possibly be heard on Radio Victory, the Portsmouth station, with a show on Sunday. The

news has not been confirmed, as the IBA have yet to approve the programme schedules, but the question must arise whether or not the programme will be syndicated from Capital or an independent Everett production.

We understand from information received that Kenny Everett will be using the old Capital transmitter, using the 539 wavelength. On the same subject, Radio Tees is

Sweet-talking **W.W.** lived in a '55 Oldsmobile, loved bubble gum, Errol Flynn, country music, fried chicken, robbing filling stations and a girl named Dixie.

Not necessarily in that order.

20th Century-Fox Presents

BURT REYNOLDS

W.W. AND THE DIXIE DANCEKINGS

CONNIE VAN DYKE - JERRY REED - NED BEATTY

ART CARNEY

EXECUTIVE PRODUCERS: STEVE GAGAR
PRODUCED BY: SHAN CANTER

WRITTEN BY: JOHN AVILSEN DIRECTED BY: THOMAS RICKMAN COSTUME DESIGNER: DAVID GROSHIN
EDITED BY: T.V.C. PRINTED BY: DE LUXE. Released by 20th Century-Fox Distributors

20th CENTURY FOX PRESENTS

LEE VAN CLEEF JIM BROWN

CATHERINE SPAAK FRED WILLIAMSON

JIM KELLY BARRY SULLIVAN

THE WEST HAS NEVER SEEN A TEAM LIKE THIS OR THE HUNT THAT AIMS TO DESTROY THEM!

THE BIG DOUBLE BILL!

ACTION! MUSIC! FUN!

TAKE A HARD RIDE

A HERRISSEN LUDWIG BERKOVICZ PRODUCTION

Co-starring HARRY CANEY JR. ROBERT DENNARD CHARLES MCGEEBORN Guest Appearance: BOB ANDREWS
Produced by HARRY BERKOVICZ Directed by ROBERT M. DAWSON
Written by ERIC BERKOVICZ and JERRY ADAMS
Music by JERRY GOLDSMITH - (MUSIC BY BERKOVICZ) RELEASED BY FOX FILM DISTRIBUTION

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from **SEPT. 25**

WHO, WHEN AND WHERE

THE TOUR season is really getting into gear now, and looking through the dates for the next few days sees Wings, Mott, David Essex, America, Andy Fairweather Low, Kenny and the Chi-Lites out and about. For those who'd like a small idea of what the opening of the Who's tour's going to be like, catch the Steve Gibbons Band at Dingwalls on Saturday - they're touring with the Who for the entire world tour, and the word is that they're good.

THURSDAY

September 25th
SUPERCHARGE, The Polytechnic, Leicester (Leicester 27652).
CHI-LITES, Baileys, Liverpool (051 709 0771).
DAVID ESSEX, Capitol, Aberdeen (Aberdeen 23141).
MAJOR BULL, The Gregorian, Old Jamaica Road, London SE16 (01 237 3292).
THE DUBLINERS, Fairfield Hall, Croydon (01 688 9291).
CHARLIE RICH, New Theatre, Stockport (Stockport 40404).
AMERICA & POCO, New Victoria, Wilton Street, London SW11 (01 834 0671).
WANDA JACKSON, Apollo, Glasgow (041 332 6728).
CAJUN MOON, Royal Park Hotel, Leeds (Leeds 785078).
MILT JACKSON, Ronnie Scott's, Frith Street, London W1 (01 439 0747).
LAMPLIGHT, Dingwall's, Camden Lock, London NW1 (01 485 4428).
GONZALEZ, Speakeasy, Margaret Street, London W1 (01 580 7830).
DOCTOR ROSS, Roker Park FC, Sunderland (Sunderland 41214).
MUSCLES, Adam & Eve, Chesterfield (Chesterfield 78834).
WOMAN, Marquee, Wardour Street, London W1 (01 437 6603).
WALLY, Nags Head, High Wycombe (High Wycombe 21758).
FUMBLE, Strikes Club, Burslem, Stoke.
BUDGIE / HOBO, Garden Ballroom, Penzance (Penzance 2475).
MOTT / UPP, Cleopatras, Derby (Derby 44128).
ANDY FAIRWEATHER LOW, Dingwall's, London NW1 (01 485 4428).
DIRTY TRICKS, Leisure Centre, Gloucester (Gloucester 36498).

TONGE, Butlins, (Bognor 3151).
BUNNY, Hard Rock, Manchester (061 865 3227).
GORDON GILTRAP, Polytechnic, Newcastle.
JAMES BOYS, Caesars Palace, Luton.
FOUNDATIONS, Baileys, Birmingham (021 706 8507).
CANDLEWICK GREEN, Baileys, Hull (Hull 24000).
MAC & KATIE KISSOON, Morescombe Bowl, Morescombe.

FRIDAY

September 26th
SHANGHAI, Marquee, Wardour Street, London W1 (01 437 6603).
MIKE HARDING, Seaton Carew, Hartlepool.
MOON, JB's, Dudley (Dudley 21938).
HEARTBREAKER, Workingham Rock Club, Workingham.
HOBO / CURVED AIR, City Hall, St Albans.
FUMBLE, Thornbridge College, Swindon.
HUSTLER, Northumberland College, Newcastle (Ponteland 22593).
STREETWALKERS, Lafayette Club, Wolverhampton.
JUDAS PRIEST, Penthouse, Scarborough (Scarborough 63204).
ARGENT / DIRTY TRICKS, New Victoria, Wilton Street, London SW11 (01 834 0671).
JASPER CARROTT, Chadwick Manor Hotel, Birmingham (Knowle 2821).
FOUNDATIONS, Baileys, Birmingham (021 706 8507).
TONGE, Sussex Hotel, Bognor (Bognor 6426).
PINK FAIRIES, Corn Exchange, Cambridge (Cambridge 3937).
BUNNY, Edge Hill College, Ormskirk (Ormskirk 75171).
JOHN MAYALL, Royal Albert Hall, London (01 580 8212).

JAMES BOYS, Caesars Palace, Luton.
CANDLEWICK GREEN, Baileys, Hull (Hull 24000).
KENNY, Shuffles Disco, Glasgow.
MAC & KATIE KISSOON, Garrick Theatre, Leigh.
MOTT / BABE RUTH, Mayfair, Newgate Street, Newcastle-upon-Tyne (Newcastle 23109).
SUPERCHARGE, Cartresle College, Wrexham (Wrexham 3088).
CHI-LITES, Baileys, Liverpool (051 709 0771).
GOOD HABIT, Trent Park College, Herts.
DAVID ESSEX, Caird Hall, Dundee (Dundee 22389).
CAJUN MOON, Repertory Folk Club, Birmingham (021 236 4455).
IMPULSE, Roundhouse, Chalk Farm, London NW1 (01 267 2564).
MILT JACKSON, Ronnie Scott's, Frith Street, London W1 (01 439 0747).
DOCTOR ROSS, Dingwalls, Camden Lock, London NW1 (01 267 4987).
FBI, Speakeasy, Margaret Street, London W1 (01 580 7930).
MUSCLES, Pollyanna's, Birmingham (021 236 2366).
SLACK ALICE, Black Rocks, Cromford, Nr Matlock.
WILD ANGELS, Crown Hotel, Marlow (Marlow 2067).
SAFFRON SUMMERFIELD, Lazenby Folk Club, Lazenby, Cleveland.
KURSAAL FLYERS, Polytechnic, Kingston (01 399 1687).

SATURDAY

September 27th
JUDAS PRIEST, Lincs

ROADSHOW

Santana's Magic



CARLOS SANTANA World album, with Happy Feeling, Mighty Mighty and Shining Star, their No. 1 hit in the US among the highlights.

Santana / Earth, Fire & Wind: Empire, Liverpool.

THERE'S ONLY one way to describe the current Santana / Earth, Wind and Fire national tour... sensational!

Santana played to two packed houses in Liverpool, and it was better to think they could better their first performance - but they did it with ease.

Earth, Wind and Fire were dynamic right from the very start, when a figure clad in white robes announced the band's arrival on stage. The lights went full on to reveal an 11-strong classy outfit. Like the great Manchester United side of the mid-sixties, not a weak link in the side. The band's leader, Maurice White, made sure he was in the limelight by having a spot fixed on him. He cavorted and twisted at the front of the stage, with the firecrackers, dry ice and light show adding extra touches to the band's charisma.

Most of the material was taken from their That's the Way of the

For close on an hour, they boogied, partied and created a carnival-like atmosphere. Perhaps the showpiece of the set is when the drum kit, drummer and all, lifted several feet in the air and rotated.

Quite a show. Maybe it won't be too long before they make the big breakthrough into the English music scene that has eluded them for so long. Either way, their funky stage show will go down well with audiences everywhere.

And so the stage was set for the arrival of the main band, with an atmosphere of tense apprehension already created.

With few people leaving their seats during the

JAMES BOYS, Caesars Palace, Luton (Luton 51357).
CHI-LITES, Baileys, Liverpool (051 709 0771).
SUPERCHARGE, Red Lion, Warrington.
DAVID ESSEX, Belle Vue, Manchester (061 223 2927).
CHARLIE RICH, Hammermith Odeon, London W6 (01 748 4081).
FACTORY, College of Education, Poulton.
MOTHER SUPERIOR, Redlands College, Bristol (Bristol 30900).
MILT JACKSON, Ronnie Scott's, London W1 (01 439 0747).
STEVE GIBBONS BAND, Dingwalls, Camden Lock, London NW1 (01 485 4428).
WILD ANGELS, Speakeasy, Margaret Street, London W1 (01 580 7930).
DOCTOR ROSS, College of Art, Dartington (Dartington 883073).
MUSCLES, Pollyanna's, Birmingham (021 236 2366).
CLANCY, Nashville, North End Road, London W1 (01 603 6071).
BRETT MARVIN AND THE THUNDERBOLTS, Granary Club, Bristol (Bristol 22677).
JAILBAIT, Marquee, Wardour Street, London W1 (01 437 6603).
MOTT / UPP, Friars Vale Hall, Aylesbury (Aylesbury 89484).
MOON, Bridge Coventry, Coventry (Coventry 592501).
GOOD HABIT, The Polytechnic, Havering (Havering 55011).

SUNDAY

September 28th
ZEBRA, Torrington Arms, Lodge Lane, Finchley, London N12 (01 445 4710).

SUPERCHARGE, Sportsman, Liverpool.
DAVID ESSEX, Coventry Theatre, Coventry (Coventry 23141).
MAJOR BULL, Golden Lion, Fulham Road, London SW6 (01 736 4546).
CHARLIE RICH, Theatre Royal, Drury Lane, London (01 836 8108).
CITY WAITES, General Havelock, Ilford.
CHI-LITES, Baileys, Watford (Watford 39848).
CAJUN MOON, Nags Head, High Wycombe (High Wycombe 21758).
FACTORY, Lakeland Lounge, Accrington.
CLANCY, Winning Post, Twickenham (01 894 1058).
MIKE HARDING, Clive Hall, Newcastle (Newcastle 29345).
GENE PITNEY, Variety Club, Batley (Batley 475151).
GOOD HABIT, Barbarellas, Birmingham (021 643 9413).
THE DUBLINERS, Coatham Bowl, Redcar.
THE SPINNERS, Royal Hall, Harrogate (Harrogate 68633).
JASPER CARROTT, Tramshed, Woolwich London SE 18 (01 855 3371).
SLACK ALICE, Tite Farm House, Eastcote Lane, South Harrow.
BUDGIE / HOBO, Roundhouse, Chalk Farm, London NW1 (01 267 2564).
JIVE BOMBERS, Nashville, North End Road, London W1 (01 603 6071).
BILLY CONNOLLY, Usher Hall, Edinburgh (Edinburgh 557 065).
MOTT / UPP, New Victoria, Wilton Road, London SW1 (01 834 0671).
GORDON GILTRAP, Polytechnic, Nottingham.
FOUNDATIONS, Baileys, Birmingham (021 706 8507).
MAC & KATIE KISSOON, Baileys, Stoke.
CANDLEWICK GREEN, Trewhetham Hotel, Mid-Wales.

MONDAY

September 29th
SUPERCHARGE, Nashville, North End Road, London W1 (01 603 6071).
COCKY, The University, Reading (Reading 806222).
WISPER, The Polytechnic, Glamorgan.
DEMIS ROUSSOS, Guildhall, Preston (Preston 21721).
CHI-LITES, Baileys, Watford (Watford 39848).
PASADENA ROOF ORCHESTRA, Ronnie Scott's, Frith Street, London W1 (01 439 0747).
SUTHERLAND BROS AND QUIVER, Dingwalls, Camden Lock, London NW1 (01 485 4428).
DOCTOR ROSS, 100 Club, Oxford Street, London W1 (01 638 0933).
RICHARD DIGANCE, Boston FC, Boston (Boston 5470).
CAPABILITY BROWN, Outlook Club, Doncaster.
CLANCY, Glamorgan College, S. Wales.
WALLY, Marquee, Wardour Street, London W1 (01 437 6603).
MIKE HARDING, Imperial College, London.
MOON, Fagans Fishmongers Arms, Wood Green, London N22 (01 888 3853).
GRAHAM BELL, Dingwalls, Camden Lock, London NW1 (01 287 4987).

BUDGIE / HOBO, The Village Bowl, Bournemouth.
BILLY CONNOLLY, Usher Hall, Edinburgh (Edinburgh 557 065).
THIN LIZZY, Colston Hall, Bristol (Bristol 291768).
FOUNDATIONS, Baileys, Blackburn.
MAC & KATIE KISSOON, Baileys, Stoke.

TUESDAY

September 30th
DAVID ESSEX, De Montfort Hall, Leicester (Leicester 22850).
COCKY, The University of Surrey, Guildford (Guildford 65131).
WISPER, The University, Aberystwyth (Aberystwyth 3812).
DEMIS ROUSSOS, City Hall, Newcastle.
CHI-LITES, Baileys, Watford (Watford 39848).
PASADENA ROOF ORCHESTRA, Ronnie Scott's, London W1 (01 439 0747).
MUSCLES, Dingwalls, Camden Lock, London NW1 (01 267 4987).
SNOWY, Speakeasy, Margaret Street, London W1 (01 580 7880).
CLANCY, Newlands, Stuart Road, London SE15 (01 639 0563).
NUTZ, Marquee, Wardour Street, London W1 (01 437 6603).
MIKE HARDING, The University, Leeds (Leeds 39071).
GOOD HABIT, The Polytechnic, Oxford (Oxford 61998).
SPARROW, Madison Club, Middlesbrough.
CHILEAN NEW SONG MOVEMENT, Royal Albert Hall, London (01 589 8212).
THE DUBLINERS, The Guildhall, Preston (Preston 21721).
BILLY CONNOLLY, Assembly Hall, Corby (Corby 3482).
THE DUBLINERS, Guildhall, Preston (Preston 21721).
ZEBRA, Abingdon Gardens, Northampton.
THIN LIZZY, Top Rank, Cardiff (Cardiff 26538).
FOUNDATIONS, Baileys, Birmingham (021 706 8507).
MAC & KATIE KISSOON, Baileys, Stoke.

Coming events

MELANIE, Capitol, Cardiff (October 2).
GEORGE HAMILTON IV, Princess Theatre, Torquay (October 5).
THE WHO, Belle Vue, Manchester (October 7).
THIN LIZZY, New Victoria, London (October 12).
MARC BOLAN, Mayfair, Newcastle (October 17).
BAKER - GURVITZ ARMY, Guildhall, Portsmouth (October 20).
SPARKS, New Theatre, Coventry (November 2).
RICHARD AND LINDA THOMPSON, Town Hall, Leeds (November 7).
CARPENTERS, Dome, Brighton (November 11).
BLACK SABBATH, Free Trade Hall, Manchester (November 14).
FOUR TOPS, Hammermith Odeon, London (November 15).
PETER SKELLERN, Victoria Palace, London (November 30).

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Beach Boys - Good Vibrations
Beattles - Lonely Days/Words
Chuck Berry - Sweet Little 16 Johnny B. Goode
Bobby Bloom - Montego Bay
D. Bowie & Space Oddity
Bread - Baby I'm A Want You!
Everything I Own
Judy Collins - Amazing Grace/Both Sides Now
Alice Cooper - Muscle of Love
Spencer Davis - I'm A Man/Somebody Help Me
Deep Purple - Hallelujah
Donovan - Melody Yellow/Sunshine Superman
Dunbl Bros - Listen To The Music/Long Train Running
Pink Floyd - Time/Us And Them
Gary Glitter - Happy Birthday
Norman Greenbaum - Spirit in the Sky
Humble Pie - Natural Born Woman
Eton John - Crocodile Rock
Moody Blues - Nights in White Satin
Billy Paul - Me and Mrs Jones
Elvis Presley - Blue Suede Shoes/Tuts-Fruks
Lloyd Price - Stagger Lee/Personality
Redbone - Witch Queen/Maggie
Roxy Music - Do the Strand/Virginia Plain
Ringo Starr - Oh My My
The Who - Behind Blue Eyes

SECTION 2 - 60p

Wings - Give Ireland Back to the Irish
Yes - And You and I
Led Zeppelin - Whole Lotta Love
Sant - Twistin' The Night Away
Arthur Conley - Sweet Soul Music/Funky Street
Lou Christie - I'm Gonna Make You Mine
Derek & Dominos - Why Does Love Got To Be So Bad
Booker T & MGs - Turne Is Tight
Gary Glitter - I Didn't Know I Loved You Till I Saw You Rock 'n' Roll
George Harrison - Dark Horse
First Choice - Guilty
Sweet Sensation - Purrty by Complicity
Temptress - At Last
Terry Jackson - Season's In The Sun
Mott The Hoople - Golden Age of Rock 'n' Roll
Lou Reed - Sweet Jane
Rolling Stones - Street Fighting Man
Cedric Brooks - South African Raggae
Eddie Harris - I need some money
Ann Byers - The Man is Road X
Kool & The Gang - Rhyne Time People
Willie Henderson - Gangster Boogie Boogie
Sweet - Blockbuster
Wings - Band on the Run
Ringo Starr - You're Sixteen

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Queen of the opera

IN a week which provided a lamentable dearth of attractions for professional freeloaders, competition for the cormicopia colossus award was not hot and it goes, almost by default, to the Queen reception.

This was enjoyed by most but damned as an unmitigated disaster by such liggers as do not like curry.

The reception was held at the lurching hour in the dutch bar of the London Coliseum. The venue was appropriate, since Queen's next album is to be called A Night At The Opera and at present Sadler's Wells Opera Company are appearing at the said Coliseum. Pretentious posers were delighted to find many books of Sadler's Wells Opera matches there for the stealing.

The objects of the reception were several — to announce the dates of Queen's autumn tour, mention the appointment of John Reid (Elton John's manager)

as manager of Queen, let words slip about Queen's as yet incomplete album and hand over a bevy of gold and silver discs. The group are here pictured with Mr Reid (centre).

John Reid arrived on time, but the group did not, with the result that by the time they were ready to chat to journalists, many of the latter were incapable of listening, having consumed too much of the free-flowing wine. The Record Mirror contingent was the last to leave, being evicted with considerable tact at 3 pm.



QUEEN: new manager JOHN REID (centre).



One for the album

A JOLLY snapshot for the family album: taken in a Manchester hotel after Wings' fig. 10 CC came round en famille but without Lol Creme who stayed at home with flu.

Showing a little solidarity, what? Although some are more solid than others. Standing, from left to right, are Kevin Godley, Mr and Mrs Graham Gouldman, Mrs Eric Stewart. Seated: Eric Stewart, he of the permanently surprised eyebrows Paul McCartney, and his old lady Linda — like all photographers, she's a bit of a slouch when it comes to having her own picture taken.



WINGS: a family snapshot

LITTLE BOYS NEVER GROW UP

RIGHT LADS, remember the days when you were just wee dickens in overlong football shorts. Remember too how you would deliberately besmirch your limbs, faces and attire with mud to make it look as if you'd had a hard game. Ah yes, you can admit it now without shame, because everybody else did it too. Most of us, however, grew out of this phase, but not so apparently Rick Wakeman and David Hamilton, pictured after a recent charity soccer match. No - one, playing fair or foul, ever got mud on their faces quite like that in the heat of the game, although admittedly Hamilton is slightly more adept in the art of applying a mud-pack than Wakeman.



RICK WAKEMAN



DAVID HAMILTON

Mercuries unmasked

YOU ARE about to witness an unmasking. Magnificent Mercury Brothers, drop that surfboard and let us see you for who you really are — Decameron.

A few haircuts here and

there don't fool us. We'd just like to know where you found that tall chap with the dark glasses. He nearly had us fooled. If more of the facial foliage was removed, they might look even more like the Beach Boys. The Mag-

nificent Mercury Brothers have a single out, called New Girl In School. It's getting heavy airplay from Capital Radio, so perhaps the MMB will succeed where their previous image

paled. Bring tears to the eyes doesn't it? The thought of the man in that faraway land brokenly croaking the strains of Green Grass of Home into his G&T. Altogether now, one, two, three . . . aaaaah!



BEFORE



AFTER: successful new image?

BEHIND THE BREAKERS

THE MOST interesting entry into this week's breakers is the Glen Campbell song Rhinestone Cowboy. This has been number one in America, shipped absolutely everywhere in Britain to be an equally massive hit and played on the radio ad nauseum. Despite all that, it has taken many weeks to get

to its humble bottom of the breakers slot this week.

Ex-Beatles

Two ex-Beatles appear this week — George Harrison, with You, which bodes well for his new album, and McCartney's Wings with their second single from Venus And Mars.

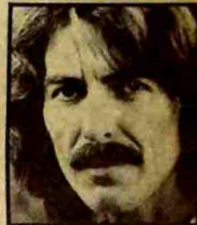
From last week, we've still got Natalie Cole, Esther Phillips and Lesley Gore holding on in there, while Hello come back into the breakers after a temporary absence. The other new arrivals — Hamilton Bohannon, Cliff Richard and Smokey are all to be expected and should all go up, out and higher.



GLEN CAMPBELL: massive hit?



WELL, HONESTLY dear, I feel so exhausted. I mean all that partying. Take the Wings shindig for instance I swear to God it was this year's biggest star gathering. There was David Frost, Alton Cooper, Ringo Starr and, of course, Harry Nilsson (deep breath) not forgetting Queen and Cockney Rebel, Vivienne Neves and Lynsey De Paul. Then you've got Pete Townshend, Olivia Newton-John and assorted members of T. Rex. Ooops, nearly forgot, the very fabulous Gary Glitter was there but the Glitter Band couldn't get in because they had no invitation. Anyway, dears, Ringo was without his new lady (what does that mean?) and Alice left early to grab a bite to eat



GEORGE HARRISON: forgotten

In Tramps, Mel Bush didn't make it but his sister did and topping the whole proceedings was television's mad Jaffa cake eater. Now for something not that different. You know her, that Marianne Faithfull well she's signed a new record deal and promised to keep it together. Furthermore her past work is to be foisted on the world again . . .

Meanwhile a faux pas extraordinaire in Buddy Holly's home town of Lubbock. The dead star's name is inscribed wrongly on the tombstone. They call him Holly . . . Tut, tut . . . And no where near dead, but a little forgotten is George Harrison who strolled in to EMI and was bypassed by the company's chief who failed to recognise him . . .

Come to that, what about all these rumours that Stevie Wonder hasn't in fact signed a 13,000,000 dollar contract with Tamla Motown. Sounds like street talk . . . But still being dogged with bad luck is Alex Harvey. After having all his gear nicked while he was in the States someone has now ripped off 15,000 copies of his new 'live' album from a Phonogram record depot. Poor old Alex. Never mind it could have been as bad as we hear the Jefferson Starship's champagne party was to celebrate the success of Red Octopus, or are we just being bitchy . . . And what about Black Oak Arkansas who have pulled a civil libel case on a Baptist minister who early this year accused them of drug addiction when trying to prevent a charity concert the boys were giving. What more can we say, except . . . Byeoooo XXX XXX.

Queen's Brian May shares a Wimpy Eggburger with Jonh Ingham.

Robin Katz meets bad Betty Davis.

Ian Anderson, and Eagles from America.

Pete Makowski lunches with Ron and Russ Mael of SPARKS.

Only in this week's

sounds

Small Ads

REPLIES TO box numbers should be addressed to Record Mirror & Disc Spotlight Publications, 1 Benwell Road, London N7 7AX.

Personal

OVERLOOKING THE Channel. Regency house for sale. Already divided into 3 flats. Terraced garden to beach, ideal retreat for group or others. — Phone Folkestone 88331.

LONELY GUY, 20, seeks attractive girl, Derby - Nottingham area for friendship. Photo appreciated. — Box Number 370R.

LONELY GUY, 21, seeks small sincere Kentish girl for genuine friendship. Box Number 460R.

SHY YOUNG MAN, 23, seeks girl to write / meet, London - Surrey area. — Box Number 372R.

QUIET GUY, 26, needs affectionate girl, 18 - 25, for friendship, Ayrshire district. — Box Number 375R.

INTERDATE: The original FREE dates offer, est 1969. — Details, 54p stamp to: 18(R), Woden Road, East Wednesbury, W Midlands.

PENFRIENDS WANTED urgently, all ages. — SAE to: Pen Society (K86), Chorley, Lancs.

GOOD LOOKING GUY, 33, with own business, planning Las Vegas holiday 1976, seeks friendship with attractive female, Gwent - South Wales area preferred. Photo Appreciated (returnable). All replies answered. — Box Number 374R.

ADULT BOOKS, magazines, films, etc. — Details, SAE: Rance (Dept DC), 18 Ardleigh House, Barking IG11.

YOUNG AMATEUR Polaroid physique photographer seeks others other side of camera. All letters answered. — R. C. Keogh, 50 Warkworth Gardens, Isleworth, Middx, TW75JP.

PENFRIENDS WANTED, anywhere any age. — SAE to: Pen Society (K86), Chorley, Lancs.

Make new friends! For free advertisement brochure write to Europe's most successful computer dating service Dataline (RM), 23 Abingdon Road London W8 9J7 9102

Dataline

LONELY GUY, 18, wants a loving girlfriend. All letters answered, 15 - 20. — R. Nicoll, Grange Farm, Pulham, Dorchester, Dorset.

LONELY GUY, 19, seeks sincere girl, Darlington area. — Box Number 375R.

LONELY MALE, 22, seeks quiet, sincere girl, Lincs, esp East Coast. — Box Number 367R.

TREV, 21, seeks attractive girl, English - European. Photo please. — 21 Second Avenue, Goole, North Humber-side.

JAPANESE MALE WANTED. Attractive and kind girl, 21, South African born. Welcome friendship with Japanese guy. Photo if available. — L. C. Wilhelm, c/o London Penta Hotel, Cromwell Road, London, SW74ON.

FUN WEEKEND, folk singing / dancing, food, accommodation included. 111. Torquay, November 21 - 23. Girl needed, accompany Lorraine. — Box Number 370R.

MONEY MAKING plans of unusual ideas. FREE details — Dept RM38, Abbeylea, Winterbourne, Bristol.

DON'T BE LONELY! Genuine introductions, friendship / marriage. Confidential details. — SAE: Elite Bureau, 243 Regent Street, London, W1R 8PN.

ATTENTION BEATLES FANS and all appreciators of good music! Write to others sharing your musical taste. — SAE: Music Fans Penfriend Club, 10 Charlton Road, Tetbury, Glos.

POP PAINTING of your favourite star and send SAE for full details. — Joe Hermon, 28 Littleworth Road, Downley, High Wycombe, Bucks.

PENFRIENDS WANTED urgently, all ages. — SAE to: Pen Society (M38), Chorley, Lancs.

100+ PENFRIENDS of the opposite sex. For free details send SAE today.

Two's Company, DP200A, London Road, Stone, Kent, DA99JF.

PHOTOGRAPHS. You choose from hundreds. — SAE for free details: CE1 (RM), 3 Manor Road, Romford, Essex.

POEMS PUBLISHED free. International Poetry Guild. — "Ryanequin", Quinn Ennis, Clare, Ireland.

PENFRIENDS AVAILABLE, home and abroad. SAE to Pen Society, (K86) Chorley, Lancs.

POEMS PUBLISHED free. International Poetry Guild, "Ryanequin", Quinn, Ennis, Clare, Ireland.

EXCITING! DIFFERENT! The best services for dating / penfriends or romance or marriage. Thousands of members All ages. England, abroad. — For free details send SAE to: WFE, 74 Amhurst Park, London, N16.

JANE SCOTT for genuine friends, introductions opposite sex with sincerity and thoughtfulness. Details free. — Stamp to Jane Scott, 3/RM North Street, Quadrant, Brighton, Sussex, BN1 3GJ.

LONELY BOY, 21, seeks sincere girlfriend, 16 - 19. — 399 - 1819, 12 30 or 5 - 6 pm.

TEENAGERS? PEN-PALS anywhere. — Send SAE for free details, Teenage Club, Falcon House, Burnley.

ARE YOU ADVENTUROUS? If so you can make exciting new friends. — Write SIM Computer Dating (RRM/3), 109 Queen's Road, Reading.

BEAUTIFUL GIRLS from all continents want interesting correspondence, friendship, even marriage. — Details and free photos, Hermes, Berlin, 11 Box 110660/RM, Germany.

Penfriends

GIRL, 17, needs girl as penfriend in Birmingham. Box Number 377R.

Records For Sale

SEND 10 unwanted 45's + 99p. P.O. for 10 quality new 45's - Cameo, 18 Gellymill Street, Macduff AB4 1NT Banffshire, Scotland.

"BEATLES OLDIE singles. Brand new. Mint condition. SAE for list. Music Merchants, Kempsey, Worcester."

GIVEAWAY PRICE: Singles SAE for lists: - B. Furlong, 35, Vinery Terrace, Leeds LS9 0LU.

TAPES FOR SALE. Val Doonican, Song Sun Blue, B.C.R.'S. Top of the pops vol. 38 and 41 for Showaddywaddy. D. Essex, L. Sayer. Super-tramp, Wings, V. W. Ilmath, 50, Hyth Hill, Cosslemouth, Morrayshire, Scotland.

5,000 SINGLES (1957-74). Soul, pop, progressive, vintage rock 'n' roll. Send 10p for catalogue (a must for every Dee - Jay). — Box (RM), 67 Mill Lane, Wallasey, Merseyside.

"HITS - MISSED" 600 singles. '59 - '75. New list. S.A.E. Chris, 19, Whitworth Road, London S.E. 25.

FAST BLASTERS! 2,000 available. — Sae, 24 Southwalk, Middleton, Sussex.

SOUL, POP singles from 5p. — For list, send large Sae, Soulesce, 68 Stafford Street, St George's, Telford, Shropshire.

LPs FROM 20p, 45s from 5p. — Large sae lists, 'Pat', 47 Larbreck Avenue, Blackpool.

1,000s OF GOLDEN OLDIES (1955 - 75) from 10p. Send sae for lists, 82 Vandyke Street, Liverpool L8 0RT.

CHARTBUSTERS! 1954 - 74. — Sae 89 - 87 Western Road, Hove, Brighton.

Records Wanted

ALL YOUR UNWANTED 45s and LPs purchased. Good prices paid. Any quantity but records must be in good condition. — Send sae with lists for cash offer: F. L. Moore Records, 167a, Dunstable Road, Luton, Beds.

MAURICE ALBERT'S "Feelings" urgent, and in good condition, cash paid. — Wendy Brewster, 27 Upper Station Road, Freenisland, Carrickfergus, Northern Ireland.

SELLING LPs / 45s, Cassettes? Fair prices paid. — Gavin Holme, 2 Skipton Street, Harrogate, Yorkshire.

ROCKSTARS IN full colour concert photo's, a set of 10 glossy 3 1/2" by 5" is available of any of the names listed. £2.46 plus 10p + p. — Bowie / Ferry / T. Rex / Nazareth / Mott / Queen / Faces / Reed / Yes / Kiki Dee / Elton / Wizzard / Cockney Rebel / Steeley / Quo / Wishbone / Sparks / Rollers / Slade / Essex / Earring / 10cc / Dana Gillespie / Pie / Bad Co / Purple / Ronson / Gallagher. — Sae for lists. Cheque / p. To: Ian Clegg, 11, Woodside Crescent, Batley, West Yorkshire WF17 7DZR.

Special Notice

LOVIGE: MISSING you madly love, hugs, kisses, Barry.

YOUNG COMMERCIAL pop group or singer wanted for recording. Photo etc. to Hedley Enterprises, 71 Rutland Road, Chesterfield, Derbyshire.

HOME jobs available. Large variety. Send S.A.E. to Tonymans Enterprises, 93 Sandhurst Lane, Ashford, Kent.

Songwriting

LYRIC WRITERS required by recording company. Details (sae): Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

LYRIC WRITERS required by recording company. Details (sae) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

ESTABLISHING YOURSELF in song - lyric writing, details B.C.M. Leebur Music, London WC1V 8XX.

ATTENTION LYRIC WRITERS! Make most of your material. Details (Sae) Glovers, 243, Regent St., London, W1R 8PN.

MUSIC TO LYRICS, Marketing Service, Sae to Donovan Meher, Excel House, Whitcomb Street, London WC2 7ER.

LYRIC WRITERS required by recording company. — Details (Sae) Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. Free details. Musical Services, 1305 / R. North Highland, Hollywood, California, 90028 USA.

LYRIC WRITER requires composer. Warburton, 5, Scott Place, Burnham on Sea, Somerset.

LYRICS WANTED by music publishing house. — 11 St. Albans Avenue, London W4.

SONGWRITING MAGAZINE free. — From International Songwriting Association (RM), New Street, Limerick.

LYRICS SET TO MUSIC by professional composer. "Ryanequin", Quinn, Ennis, Clare, Ireland.

FREE TO FANS of BAY CITY ROLLERS, GARY GLITTER, MUD, KENNY OSMONDS

FREE list of unique fan items: FAN GEAR (Dept. 52) & Bridgford House Trent Bridge, Nottingham

THERE'S NO FAN CLUB LIKE THE GUTS AND DOLLS FAN CLUB

Please send SAE for details: Janet and Paul 48 Ashford Road Ashford Common Middlesex TW15 1UE HANNEY RECORDS

ROLLERS AUTO-GRAPHS, all five on "Once Upon A Star" album, offers over £20. 01 - 876 - 3025 after 6 pm.

PIANO / ORGAN electronic tuning aid as new, £500. — Keith Kirkham, 10 Fairview Ave, Liscard, Wallasey, Merseyside.

Wanted

URGENT! MALE (mid twenties and English), seeks cheap bedstter or flat (West London), please send details and phone number, thank you. Box Number 380R.

Wanted

URGENT! MALE (mid twenties and English), seeks cheap bedstter or flat (West London), please send details and phone number, thank you. Box Number 380R.

Free Radio

SUPPORT CAROLINE with Caroline badges 10p each or 4 for 25p with SAE Caroline Badge Offer, 7 Brom Green, North Elmham, East Dereham, Norfolk.

MINI SHORT range M.W. V.F.O. transmitters, only 55. Guaranteed! — D. Robinson, 22, Mallow Way, Chatham, Kent.

VERONICA BOOK "Een Jaar Later" (one year later) with almost 250 pages information and pics (over 400!) only £4.50. The book will be mailed to you direct by the publishers! Order now (enclosing cheque / P.O.) from Peter Lenton, 101 Pytchley Road, Kettering, Northamptonshire, NN16 6NA. This offer expires October 4, 1975.

RADIO VERONICA'S double album with 100 singles, we love the Roaring Sixties, Rocking Goose by Johnny and The Hurricanes, Koffield, Joost Mag Het Weten, Jokebo highlights from programmes Crunchy granola suite by Percy Faith and many other "must's" for Free Radio fans available on Dutch CBS (with pics of the Veronica ship on the sleeve) can be imported for you at £8.50 per copy by: Peter Lenton, 101 Pytchley Road, Kettering, Northants. We also import any other continental discs! Ask for a free copy of HOLLAND POP MAGAZINE listing around 600 LP's and singles at bargain prices, Veronica magazines, posters, etc., etc.

ADVERTISERS PLEASE NOTE

All advertisement copy both classified and display must be received by MID-DAY FRIDAY

Remember your first time?

Remember how grateful you were when someone introduced you to Tampax tampons? Perhaps it was your elder sister or your class-mate at school. Someone who knew how important it is to feel fresh, comfortable and confident all the time.

Remember what a world of difference Tampax tampons made when you had your period? You could enjoy holidays and sports as never before, sure and confident with the internally worn, dependable sanitary protection. And Tampax tampons are so easy to use. Disposal is easy, too, since the applicator and the tampon are both flushable. You probably know someone special who doesn't know how special Tampax tampons are. Maybe it's your younger sister or a favourite friend. Tell her about Tampax tampons. And when she thinks of her first time, she'll think of you and thank you.

The internal protection more women trust

TAMPAX tampons

MADE ONLY BY TAMPAX LIMITED, HAVANT, HAMPSHIRE

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Under the heading: **FAN CLUBS, PENFRIENDS, INTRODUCTIONS, VACANT RECORDS FOR SALE, INSTRUMENTS FOR SALE, SOUND EQUIPMENT** and other private announcements. **4p PER WORD**

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All trade advertisements under any heading. **8p PER WORD**

All words in BOLD FACE type higher cost rate. **10p PER WORD EXTRA**

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To CLASSIFIED AD. DEPT. 1 BENWELL ROAD LONDON N7 7AX Tel. 01-607 6411

Fly the flag

I'VE JUST looked at the American Top 50 for the tenth time and asked myself: "Who's flying the flag out there for Britain?" It turns out to be the same few all the time - i.e. Elton John, The Average White Band, Bad Company, Bowie and the Stones.

Where are all the bigheads who brag about their music - the BCRs, Rod Stewart, Showaddywaddy, Mud, etc? Why can't they break out in the US? Simply because they are not good enough!

Chris Munro, Fazakerley, Liverpool.

● Rod Stewart isn't exactly unknown in the States, so I'd take issue with you there, and as far as the others you mentioned are concerned, I think you are being a little unfair. The Rollers, Mud and Showaddywaddy have all still to break America by way of concerts, promotional trips etc, and their record output in the States is way, way short of what it's been in Britain.

Heads you lose...

I FEEL I must write and complain. I read on your page that you intend to support the Rollers and consequently knock all us Roller haters.

How come? You're going to lose a lot of readers if you're not careful.

Please think now and again of the hundreds and thousands of people who are into culture and beautiful contemporary music and refuse to put up with the tinny rubbish which comes from "them".

If you think you'll get away with appealing to mass support, you're dead right, but it's a cheap and nasty way of making a paper popular. Forget them and please us - or keep them and lose us.

Jane Carter, Higher Bebbington, Wirral, Merseyside.

● Oh come on, be reasonable. The fact that I sympathise with Roller



ELTON: flying t'flag

fans, who get fed up with reading letters from people slagging off their heroes, doesn't mean that I'm knocking people who don't like the BCRs. Stop being so snobbish and leave people to enjoy what they will.

Tails you lose

I KNOW you are sick of the BCRs and all we BCR fans. Well, so what? We are all sick of you!

All right, I admit that you do print a fair amount of letters on your page which stick up for the Rollers, but there is no

POST CARD

Dear Mailman
Neither Disco Tex nor Hamilton Bohannon is the undisputed disco King. It is in fact Munkie Records and the Vandellas (K.C. and the Sunshine Band) who've had ailer.
Aaaa
It's my sister Angela who Mike Butt appears on TOPP



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

need to write spiteful little notes at the end of them, is there?

C. Gledhill, Halifax, Yorks.
● I don't. See previous letter.

Robbery

I WOULD like to point out what a robbery Jonathan King's records are.

The B-side of Una Paloma Blanca is advertising for UK Records and the B-side of another of his hits (I Can't Get No) Satisfaction, was also advertising, this time for his LP, Bubblerock Is Here To Stay.

I think he should sell his singles at half price.

Derek Hamby, Seven Kings, Ilford, Essex.
● You've just successfully advertised Jonathan King, Una Paloma Blanca, Satisfaction and Bubblerock Is Here To Stay, and no doubt Jonathan will be delighted. If not, no doubt he'll write and tell us.

Warm thanks

I WOULD like to express my thanks to everyone

who wrote supporting my petition to bring back David Cassidy (Disc, August 9).

I will be sending the letters to David in the States sometime during October, so there is still time to write David a letter if you missed out first time around.

Special thanks for all the warm letters I received wishing me luck from David's many loyal fans.

Kim White, 88 Ferry Brow Road, Woodchurch, Wirral, Merseyside.

Too big?

THE CARPENTERS have hit the Record Mirror & Disc news page again - with an interesting story concerning the sudden sacking of Neil Sedaka as the support artist for their tour.

It appears that, while the audience rose to its feet to applaud Neil, Karen and Richard stormed back to their dressing room, sulking.

Neil was fired and although Richard and Karen made "no com-

ment", one can't help thinking that Dickie and his sis thought Sedaka was getting too big and thus stealing the limelight away from them.

Well, well, well, what will become of our multi-million boredom merchants when they come to this country? Who will support them?

Denis Healey, Letchworth, Herts.

● The Denis Healey, I wonder. We are hoping to get Neil's side of the story from him in an interview scheduled for next week, folks.

Dud David

WE WENT to see David on the opening night of his tour in Bristol. We were thoroughly disgusted after paying £2.50 each for tickets to find that he was on for less than an hour and didn't even do an encore.

He mumbled a few short words to his fans and said he appreciated us coming, although you wouldn't think so, as he seemed in such a hurry to leave the stage.

To add to this

disappointment, the moment we get up from the front row to move towards the stage, we were hurled back into our seats with great force by very rough bouncers, who pushed and punched us anywhere.

How different David is compared to Cockney Rebel, Hunter/Robson and Queen, all of whom we saw at the beginning of this year.

Tickets to see these stars were much cheaper, they were all on for an hour and a half and all did an encore.

These are the real superstars who aren't just out to make money. To say David sings for his fans seems strange, since he didn't want to touch any of them or even come near to the front of the stage.

If this is what the rest of the tour is going to be like, then he needn't bother next year.

Two Ex-Esex fans, Swindon, Wiltshire.
● Further reports of the Essex tour - favourable or otherwise - will be welcomed.

Gangland

AFTER SEEING Kenny on Top Of The Pops, I had to write and say that they've pinched Gang's stage act.

Kenny used to be like the Rollers, but now that they've realised Gang are going to be the next big group, they have changed their style to cash in.

Imitation is said to be the sincerest form of flattery, but most people won't know who Kenny is a "flattering". I reckon it's a very unfair on Gang.

Juan Burton, Sydenham, London, SE26.

● A sinister start to Gang warfare?



KING: see "Robbery"



SEDAKA: see "Too big"



ESSEX: see "Dud David"

J. Edward Oliver

'Anyone Who Had A Chart'

ONE THING ABOUT LIVING BY YOURSELF IS THAT YOU GET LOTS OF FREE TIME. FRESKO LE-RAYE (GARDEN'S) SECOND MOST FAMOUS DISCOGRAPHY HAS ALREADY WRITTEN TWO BOOKS, HALF A NOVEL, FIVE SONGS AND 3,000 FAN LETTERS TO MADDIE SMITH USING ALL THE KNOWLEDGE AND INSIGHT THAT HE'S GAINED OVER THE PAST TWO MILLION AND TWO YEARS. HE'S NOW COME UP WITH A COMPLETE REFERENCE WORK THAT HE CALLS...

THE EARTH CAN BE DIVIDED INTO FOUR PARTS ONE BY THE NORTH POLE, ONE BY THE SOUTH POLE, ONE BY THE EQUATOR, AND ONE BY THE TROPIC OF CANCER. THE PEOPLE IN THE NORTH PART ARE CALLED THE NORTHERNERS, THE PEOPLE IN THE SOUTH PART ARE CALLED THE SOUTHERNERS, THE PEOPLE IN THE MIDDLE PART ARE CALLED THE MIDDLEERS, AND THE PEOPLE IN THE SOUTH PART ARE CALLED THE SOUTHERNERS.

THE WORLD IS DIVIDED BY THREE LINES INTO TWO HALVES IN EVERY TIME. THE PEOPLE IN THE BOTTOM HALF ARE CALLED THE BOTTOMERS, THE PEOPLE IN THE TOP HALF ARE CALLED THE TOPPERS, THE PEOPLE IN THE MIDDLE PART ARE CALLED THE MIDDLEERS, AND THE PEOPLE IN THE SOUTH PART ARE CALLED THE SOUTHERNERS.

ALL THE LAND MASSES IN THE WORLD WERE ORIGINALLY OWNED BY ONE PERSON, A CREWMAN NAMED BOG. UNTIL A PRIVATE ESTATE AGENT NAMED IGG (INVENTOR OF THE FAMOUS ESKIMO ADDRESS, HIS GREAT) BOUGHT ALL THE LAND IN EXCHANGE FOR A PRICELESS SET OF BRITISH ANTS, CARVED OUT OF SOLID SILVER. IT TURNED OUT, HOWEVER, THAT THE ANTS WERE REALLY MADE OF PHENE.

THE WORLD'S LARGEST ISLAND WAS DISCOVERED BY CAPTAIN JAMES COOK IN 1770. HE CALLED IT "NEW SOUTH WALES".

Fresco-Le-Raye's
Encyclopaedia Civitannica
Part One: GEOGRAPHY

BEAVER BOOKS

PUBLISHED IN 2,073 PARTS (OR UNTIL WE GET FED UP)

BUILDS INTO A COMPLETE COLLECTION OF TATTY BITS OF OLD NEWSPAPER

NORTH POLE
SOUTH POLE
EQUATOR
TROPIC OF CANCER

POPULARITY POLE
POLITICIAN POLE
INTER POLE
TAP POLE
FRETTY POLE
FOOT TUNES "TELEPHONE LE KNOW"
"FILL IN THERE"

MANY CENTURIES AGO, A MAN WHO SUFFERED FROM HICCUPS, AND WHO HAD A JOB SERVING IN A RESTAURANT, DISCOVERED THE LINE THAT RINGS AROUND THE CENTRE OF THE EARTH. IT IS THEREFORE KNOWN AS THE HIC GAITER.

THE REASON WHY THE INDIVIDUALS BARRIED ARE CALLED "COUNTESS" IS BECAUSE THEY ARE ALL "COUNTESS" AS CON TON ANTS.

CENSORED!!

THE REASON WHY THE INDIVIDUALS BARRIED ARE CALLED "COUNTESS" IS BECAUSE THEY ARE ALL "COUNTESS" AS CON TON ANTS.

CENSORED!!

GREETED BY A TRIBE OF ABRIGINES, THE CAPTAIN WAS ASTONISHED TO SEE THE CHIEF'S LEFT EAR LEAP FROM HIS HEAD AND ROLL AWAY INTO THE DISTANCE. THE NATIVE THEN ORDERED ONE OF HIS FOLK TO FOLLOW THE EAR ACROSS THE DESERT. THIS INSPIRED CAPTAIN COOK TO DISCOVER THE NEW LAND NORS, TRAIL EAR.

WHEN COLUMBUS SAILED TO THE NEW WORLD IN 1492, HE FOUND THAT THE ENTIRE NATION WAS RULED STRANGELY ENOUGH, BY AN AUTOMOBILE. THIS CAR WAS VERY HAPPY, AND HAPPENED TO BE ESPECIALLY FOND OF SHEEP.

EACH STATE HAS THEREFORE GOVERNED BY A FEMALE SHEEP THAT HE HAD MADE INTO A KNIGHT. COLUMBUS THUS DECIDED TO CALL THE COUNTRY "THE FINE KNIGHTED STATES OF A MERRY CAR"

I NAME THIS SEA "GREAT BLUE WATER THAT STRETCHES TO THE HORIZON".

NO, NO, THAT'S TOO VAGUE! CAN'T YOU MAKE IT MORE SPECIFIC?

VERY WELL, I NAME IT "THE SPECIFIC OCEAN".

AN IMPORTANT PART OF GEOGRAPHY IS LEARNING TO READ MAPS, WHICH CAN BE USED TO SHOW MANY DIFFERENT THINGS. THE FOLLOWING CHART, FOR EXAMPLE, SHOWS THE LOCATION OF THE HOMES OF ALL THE SUCCESSFUL BRITISH POP STARS WHO HAVE DECIDED TO REMAIN IN THE U.K. DESPITE THEIR HIGH INCOME TAX LIABILITIES.

"I TAKE THE TRAP BUS FOR ME"

"I TAKE THE TRAP BUS FOR ME"

GEOGRAPHY IS ALSO VERY USEFUL FOR EROTIC ORGIES OF LUST, NIGHTS OF PASSION AND FLAMING DESIRE. MIXED SEX PARTIES AND "COMMERCIALS WITH PAULINE SMITH."

COULD YOU, GEOGRAPHY? REALLY? VERY USEFUL FOR EROTIC ORGIES OF LUST, NIGHTS OF PASSION AND FLAMING DESIRE, MIXED SEX PARTIES AND "COMMERCIALS WITH PAULINE SMITH."

I'D SAY THAT TO BE CAPTURE YOUR INTEREST AFTER ALL THE PREVIOUS BORING STUFF SO THAT YOU'LL BE ABLE ENOUGH TO SEND ME YOUR ANSWERS TO THE FOLLOWING:

"I TAKE THE TRAP BUS FOR ME"

"I TAKE THE TRAP BUS FOR ME"

TEST PAPER

1. IS "GEOGRAPHY" NAMED AFTER THE PREHISTORIC MAMMOTH? (A) YES (B) NO (C) MAYBE (D) I DON'T KNOW

2. WHICH OF THE FOLLOWING IS THE LARGEST? (A) AFRICA (B) ASIA (C) SOUTH AMERICA (D) AUSTRALIA

3. WHO FOUND THE CITY OF BOMBAY? (A) HENRY DRUMMOND (B) FRANCIS BACON (C) SIR FRANCIS BACON (D) SIR FRANCIS BACON

4. WHICH OF THE FOLLOWING IS A TYPE OF HORSE? (A) A LION (B) A TIGER (C) A LEOPARD (D) A CHEETAH

5. AFTER WHICH LAND WAS THE FIRST "NORSE" (A) NORWAY (B) SWEDEN (C) DENMARK (D) ICELAND

6. WHAT IS THE MAJOR EXPORT OF AUSTRALIA? (A) WOOL (B) SHEEP (C) CATTLE (D) PIGS

7. WHICH OF THE FOLLOWING IS A TYPE OF HORSE? (A) A LION (B) A TIGER (C) A LEOPARD (D) A CHEETAH

8. WHICH OF THE FOLLOWING IS A TYPE OF HORSE? (A) A LION (B) A TIGER (C) A LEOPARD (D) A CHEETAH

9. WHICH OF THE FOLLOWING IS A TYPE OF HORSE? (A) A LION (B) A TIGER (C) A LEOPARD (D) A CHEETAH

10. WHICH OF THE FOLLOWING IS A TYPE OF HORSE? (A) A LION (B) A TIGER (C) A LEOPARD (D) A CHEETAH

J. Edward Oliver's Instrumental Garbage Column

- FLOP TEN**
1. CALL ME ROUND - CYRIL SMITH
 2. AMAR TALL - RONNIE CORBETT
 3. GET IN THE SHIMS - TAREAN
 4. BREAKING UP IS HARD TO DO - LIE TAYLOR AND RICHARD BURTON
 5. CREEK OF THE PIECES - JACK THE RIFPER
 6. PUT YOUR HEAD ON MY SHOULDER - HENRY VIII
 7. LET'S GET TOGETHER AGAIN
 8. THE SIX MILLION DOLLAR MAN
 9. DON'T TURN IT ALL AWAY - THE GARDLES
 10. BORN WITH A SILENCE ON MY FACE - DANNY BOON
- COMPILED BY: (1-3) BUBBA LAMARCA/SHIRAZI (4-7) CREAM OLEN JORDANS/TONE BEN/BEAR AND (8-10) MICHAEL HOLLAND/SHARLEY KEAT

Loneliness is...

WINNING TWO CONCERT TICKETS AND HAVING TO GO TWICE

DAFFY DOORSINS

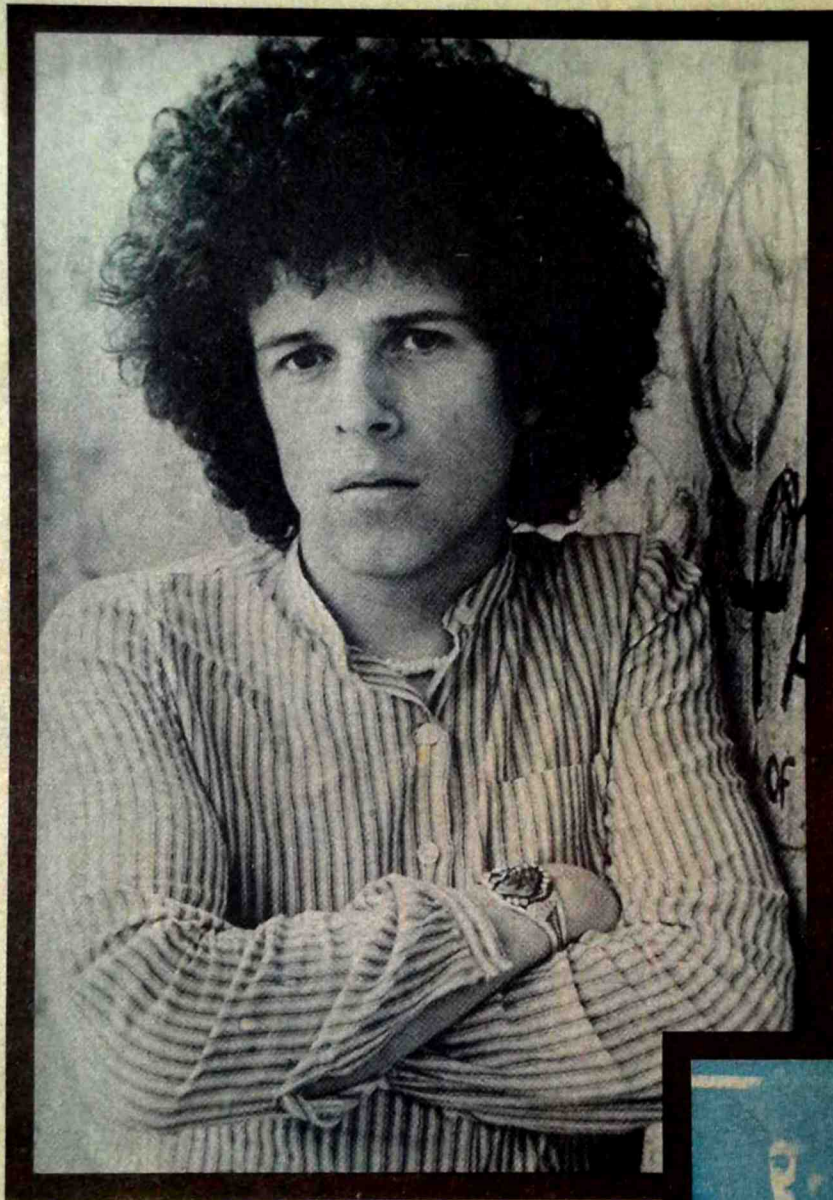
FROM AIRM, CROMWELL ROAD, PHOENIX, ILLINOIS. ALSO SENT THE FOLLOWING:

THE INVISIBLE MAN

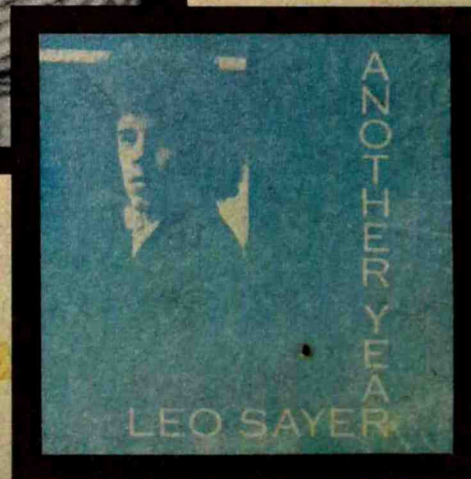
THIS IS THE LAST NOTICE BOARD FOR THE BEST NOTICE BOARD FOR 200 YDS

NEXT WEEK: We award a PRIZE to anyone who can read the entire episode without GROANING!

LEO SAYER



HIS NEW ALBUM
AVAILABLE NOW



ANOTHER
YEAR

CHR 1087

TOUR DATES

- OCTOBER 1ST BOURNEMOUTH WINTER GARDENS
- OCTOBER 3RD BIRMINGHAM ODEON
- OCTOBER 4TH GLASGOW APOLLO
- OCTOBER 5TH SOUTHPORT THEATRE
- OCTOBER 6TH BRISTOL COLSTON HALL
- OCTOBER 7TH STOKE VICTORIA THEATRE
- OCTOBER 9TH BRIGHTON DOME
- OCTOBER 11TH LONDON NEW VICTORIA THEATRE
- OCTOBER 12TH MANCHESTER PALACE THEATRE
- OCTOBER 14TH OLD GREY WHISTLE TEST
- OCTOBER 15TH ABC HULL
- OCTOBER 16TH NEWCASTLE ODEON
- OCTOBER 17TH SHEFFIELD CITY HALL



ON **Chrysalis** RECORDS