

RECORD & POPSWOP MIRROR

8p February 15th 1975

*Body and Soul
supplement*

The only paper with the BBC charts
SYREETA-'IT'S ALL IN THE MIND'



**Wheeling
up to Wigan**

**Bet you couldn't get this shirt off Donny's
back! - We did and YOU CAN WIN IT!**

**plus QUEEN
colour poster**

BRITISH TOP 50

This week
Last week

1	2	ELVIS PRESLEY'S 40 GREATEST HITS, Elvis Presley	Arcade
2	1	HIS GREATEST HITS, Englebert Humperdinck	Decca
3	3	ELTON JOHN'S GREATEST HITS, Elton John	DJM
4	13	GET DANCING, Various	K-Tel
5	4	STARDUST, Sound Track	Ronco
6	5	TUBULAR BELLS, Mike Oldfield	Virgin
7	6	THE SINGLES 1969-1973, Carpenters	A&M
8	-	ABSOLUTELY DEVINE, Sydney Devine	Emerald
9	7	SHEER HEART ATTACK, Queen	EMI
10	9	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
11	17	SAMPLE CHARLEY PRIDE, Charley Pride	Victor
12	8	DAVID ESSEX, David Essex	CBS
13	11	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
14	-	BLOOD ON THE TRACKS, Bob Dylan	CBS
15	14	CRIME OF THE CENTURY, Supertramp	A&M
16	15	BAND ON THE RUN, Paul McCartney and Wings	Apple
17	18	ROLLIN', Bay City Rollers	Bell
18	16	AND I LOVE YOU SO, Perry Como	RCA
19	12	CAN'T GET ENOUGH, Barry White	20th Century
20	10	WARNER BROTHERS MUSIC SHOW, Various	Warner Bros Sampler
21	24	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
22	21	DONNY, Donny Osmond	MGM
23	25	THE ORCHESTRAL TUBULAR BELLS, Royal Phil Orchestra/Mike Oldfield	Virgin
24	31	SHOWADDYWADDY, Showaddywaddy	Bell
25	22	NOT FRAGILE, Bachman-Turner Overdrive	Mercury
26	23	MUD ROCK, Mud	Rak
27	-	COMMONERS CROWN, Steeleye Span	Chrysalis
28	28	RAINBOW, Peters and Lee	Philips
29	47	PROPAGANDA, Sparks	Island
30	-	PRIDE OF AMERICA, Charley Pride	RCA
31	33	THE BEST OF JOHN DENVER, John Denver	Victor
32	20	HIS 12 GREATEST HITS, Neil Diamond	MCA
33	19	COPYER WACK FOR THIS, Billy Connolly	Polydor
34	32	ROCK YOUR BABY, George McCrae	Jayboy
35	45	DAVID LIVE, Bowie	Victor
36	50	MOTOWN CHARTBUSTERS VOLUME 9, Various	Tamla Motown
37	-	MAIN EVENT, Frank Sinatra	Reprise
38	26	HERGEST RIDGE, Mike Oldfield	Virgin
39	-	DIANA AND MARVIN, Diana Ross and Marvin Gaye	Tamla Motown
40	38	BACK HOME AGAIN, John Denver	Victor
41	35	THE BEST OF BREAD, Bread	Elektra
42	-	HELLO, Status Quo	Vertigo
43	-	FULLFILLINGNESS' FIRST FINALE, Steve Wonder	Tamla Motown
44	-	SERENADE, Neil Diamond	CBS
45	-	THE RISE AND FALL OF ZIGGY STARDUST, David Bowie	RCA
46	-	STREETS, Ralph McTell	Warner Bros
47	40	THIS IS THE MOODY BLUES, Moody Blues	Threshold
48	-	SANTANA'S GREATEST HITS, Santana	CBS
49	-	RELAYER, Yes	Atlantic
50	44	MEDDLER, Pink Floyd	Harvest

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



CARPENTERS



ELVIS PRESLEY

Albums

TOP 50 CHARTS

from Billboard

Singles

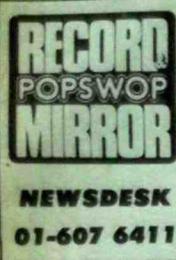
1	2	YOU'RE NO GOOD, Linda Ronstadt	Capitol
2	4	PICK UP THE PIECES, Average White Band	Atlantic
3	5	BEST OF MY LOVE, Eagles	Asylum
4	6	SOME KIND OF WONDERFUL, Grand Funk	Capitol
5	7	BLACK WATER, Doobie Brothers	Warner Bros
6	1	FIRE, Ohio Players	Mercury
7	9	LOVELY PEOPLE, America	Warner Bros
8	3	BOOGIE ON REGGAE WOMAN, Stevie Wonder	Tamla
9	12	MY EYES ADORED YOU, Frankie Valli	Private Stock
10	13	No 9 DREAM, John Lennon	Apple
11	14	LOOK IN MY EYES PRETTY WOMAN, Tony Orlando & Dawn	Bell
12	11	DOCTOR'S ORDERS, Carol Douglas	Midland International
13	17	SWEET SURRENDER, John Denver	RCA
14	10	GET DANCIN' Disco Tex & The Sex-O-Lettes	Chelsea
15	19	NIGHTINGALE, Carole King	Ode
16	8	LAUGHTER IN THE RAIN, Neil Sedaka	Wooden Nickel
17	21	LADY SINE	MCA
18	34	HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John	United Artists
19	23	CAN'T GET IT OUT OF MY HEAD, Electric Light Orchestra	Reprise
20	25	I'M A WOMAN, Maria Muldaur	Epic
21	29	LADY MARMALADE, LaBelle	AS M
22	30	ROLL ON DOWN THE HIGHWAY, Bachman-Turner Overdrive	Mercury
23	31	DON'T CALL US, WE'LL CALL YOU, Clodagh	Clodagh
24	26	BIG YELLOW TAXI, Joni Mitchell	Asylum
25	15	PLEASE MR POSTMAN, Carpenters	A&M
26	25	EXPRESS B, T. Express	Roadshow
27	29	BELONG TO YOU, Love Unlimited	20th Century
28	16	MANDY, Barry Manilow	Bell
29	37	POETRY MAN, Phobia Snow	Shelby
30	38	UP IN A PUFF OF SMOKE, Poly Brown	GTO
31	39	MOVIN' ON, Bad Company	Swan Song
32	40	TO THE DOOR OF THE SUN (Alle Porte Del Sole), Al Martino	Capitol
33	42	MY BOY, Elvis Presley	RCA
34	18	MORNING SIDE OF THE MOUNTAIN, Donny & Marie Osmond	MGM
35	43	YOU ARE SO BEAUTIFUL, Joe Cocker	AS M
36	24	YOUR BULLDOG DRINKS CHAMPAGNE, Jim Stafford	MGM
37	45	DON'T TAKE YOUR LOVE FROM ME, Manhattan	Columbia
38	48	LOVIN' YOU, Minnie Riperton	Epic
39	47	SAD SWEET DREAMER, Sweet Sensation	Pye
40	49	NEVER LET HER GO, David Gates	Elektra
41	32	LUCY IN THE SKY WITH DIAMONDS, Elton John	MCA
42	52	I AM LOVE, Part 1 and 2, Jackson 5	Motown
43	53	SHAME, SHAME, SHAME, Shirley & Company	Vibration
44	44	AIN'T THAT PECULIAR, Diamond Red	Big Tree
45	50	SALLY G, Paul McCartney & Wings	Apple
46	22	ROCK 'N ROLL (Gave You The Best Years Of My Life), Mac Davis	Columbia
47	57	STAR ON A TV SHOW, Stylistics	Avco
48	20	NEVER CAN SAY GOODBYE, Gloria Gaynor	MGM
49	36	DING DONG, DING DONG, George Harrison	Apple
50	58	HOT DAWG!T Ramsey Lewis & Earth, Wind & Fire	Columbia

Albums

1	3	HEART LIKE A WHEEL — Linda Ronstadt	Capitol
2	4	AVERAGE WHITE BAND	Atlantic
3	2	MILES OF AISLES — Joni Mitchell	Asylum
4	15	BLOOD ON THE TRACKS — Bob Dylan	Columbia
5	6	DARK HORSE — George Harrison	Apple
6	7	WAR CHILD — Jethro Tull	Chrysalis
7	1	FIRE — Ohio Players	Mercury
8	10	DO YOU'RE SATISFIED? — B.T. Express	Scepter
9	14	RUFUSED — Rufus, featuring Chaka Khan	ABC
10	11	— Barry Manilow	Bell
11	12	ALL THE WORLD'S A STAGE — Grand Funk	Grand Funk
12	16	EMPTY SKY — Elton John	MCA
13	5	GREATEST HITS — Elton John	MCA
14	13	NEW & IMPROVED — Spinners	MCA
15	8	RELAYER — Yes	Atlantic
16	17	JOY TO THE WORLD / THEIR GREATEST HITS — Three Dog Night	Atlantic
17	22	PHOEBE SNOW	ABC / Dunhill
18	23	PRIME TIME — Tony Orlando & Dawn	Shelby
19	20	SOUVENIRS — Dan Fogelberg	Bell
20	13	BACK HOME AGAIN — John Denver	Epic
21	27	SO WHAT — Joe Walsh	RCA
22	30	WHAT WERE ONCE VICES ARE NOW HABITS — Doobie Brothers	ABC / Dunhill
23	18	NOT FRAGILE — Bachman-Turner Overdrive	Warner Bros.
24	19	TOLEDO WINDOW BOX — George Carlin	Mercury
25	29	FREE AND EASY — Helen Reddy	Little David
26	34	IT'S ALL SHINE WHEN IT RAINES — Ozark Mountain Daredevils	Capitol
27	35	PERFECT ANGEL — Minnie Riperton	AS in
28	24	CAUGHT UP — Millie Jackson	Epic
29	32	THE PROPHET KAHILL GIBRAN — A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS	Atlantic
30	37	SEDAKA'S BACK — Neil Sedaka	MCA
31	39	SUN GODDESS — Ramsey Lewis	MCA
32	25	THE SILVER FOX — Charley Rich	Columbia
33	41	PRONOUNCED LEH-NERD SKIN-NERD — Lynyrd Skynyrd	MCA
34	32	NIGHT BIRDS — LaBelle	Epic
35	26	EXPLORES Y OUR MIND — Al Green	Epic
36	28	THREE DEGREES	Hi
37	21	I CAN HELP — Billy Swan	Philadelphia International
38	31	VERTICES & BALDERDASH — Harry Chapin	Monument
39	33	SERENADE — Neil Diamond	Elektra
40	36	GOODNIGHT VIENNA — Ringo Starr	Columbia
41	53	STY II	Apple
42	52	LATE FOR THE SKY — Jackson Browne	Wooden Nickel
43	38	BUTTER FLY — Barbra Streisand	Asylum
44	34	SATIN DOLL — Bobbi Humphrey	Columbia
45	46	KUNG FU FIGHTING & OTHER LOVE SONGS — Carl Douglas	Blue Note
46	58	URBAN RENEWAL — Tower Of Power	20th Century
47	46	THE LEAVING IT ALL UP TO YOU — Donny & Marie Osmond	Warner Bros.
48	48	WATRESS IN THE DONUT SHOP — Maria Muldaur	Kobal
49	40	GODSPELL (Musical based on the Gospel according to St. Matthew) / ORIGINAL CAST	Reprise
50	56	ELDORADO — Electric Light Orchestra	Bell

This week
Last week

1	1	JANUARY, Pilot	EMI
2	8	PLEASE MR. POSTMAN, Carpenters	A&M
3	3	SUGAR CANDY KISSES, Mac & Katie Kissoon	Polydor
4	2	GOODBYE MY LOVE, Glitter Band	Bell
5	13	ANGIE, Helen Reddy	Capitol
6	7	THE BUMP, Kenny	RAK
7	14	BLACK SUPERMAN (MUHAMMAD ALI), Johnny Wakelin & The Kinshasa Band	Pye
8	6	MORNING SIDE OF THE MOUNTAIN, Donny & Marie Osmond	MGM
9	33	MAKE ME SMILE (COME UP AND SEE ME), Steve Harley & Cockney Rebel	EMI
10	16	FOOTSEE, Wigan's Chosen Few	Pye
11	12	NOW I'M HERE, Queen	EMI
12	18	STAR ON A TV SHOW, Stylistics	Avco
13	10	PROMISED LAND, Elvis Presley	RCA
14	25	YOUR KISS IS SWEET, Syreeta	Tamla Motown
15	38	SHAME SHAME SHAME, Shirley & Company	All Platinum
16	9	HELP ME MAKE IT THROUGH THE NIGHT, John Holt	Trojan
17	22	GOOD LOVE CAN NEVER DIE, Alvin Stardust	Magnet
18	11	PURELY BY COINCIDENCE, Sweet Sensation	Pye
19	15	BOOGIE ON REGGAE WOMAN, Stevie Wonder	Tamla Motown
20	24	IT MAY BE WINTER OUTSIDE, Love Unlimited	20th Century
21	31	MY EYES ADORED YOU, Frankie Valli	Private Stock
22	30	ROLL ON DOWN THE HIGHWAY, Bachman-Turner Overdrive	Mercury
23	17	SOMETHING FOR THE GIRL WITH EVERYTHING, Sparks	Island
24	28	I'M STONE IN LOVE WITH YOU, Johnny Mathis	CBS
25	29	PLEASE TELL HIM THAT I SAID HELLO, Dana	GTO
26	-	THE SECRETS THAT YOU KEEP, Mud	Rak
27	5	NEVER CAN SAY GOODBYE, Gloria Gaynor	Chelsea
28	4	MS. GRACE, Tymes	RCA
29	27	SHOORAH SHOORAH, Betty Wright	RCA
30	34	MY LAST NIGHT WITH YOU, Arrows	Rak
31	36	YOUR MAMA WON'T LIKE ME, Suzi Quatro	Rak
32	43	LEGO SKANGA, Rupie Edwards	Cactus
33	19	STREETS OF LONDON, Ralph McTell	Warners
34	41	LOVE GAMES, Drifters	Bell
35	-	SOUTH AFRICAN MAN, Hamilton Bohannon	Brunswick
36	49	No. 9 DREAM, John Lennon	Apple
37	20	ARE YOU READY TO ROCK, Richard Marx	Wizzard
38	-	HOW DOES IT FEEL, Slade	Warners
39	32	ROCK AND ROLL, Kevin Johnson	Polydor
40	21	STARDUST, David Essex	UK
41	40	SIXTY MINUTE MAN, Tramps	Buddah
42	48	I'M ON MY WAY, Dean Parrish	UK
43	37	WE LOVE EACH OTHER, Charlie Rich	CBS
44	26	DOWN DOWN, Status Quo	Vertigo
45	50	MY HEART'S SYMPHONY, Gary Lewis & The Playboys	UA
46	47	THIS MONDAY MORNING FEELING, Tito Simon	Horse
47	45	Y VIVA ESPANA, Sylvia	Sonet
48	23	CRYING OVER YOU, Ken Boothe	Trojan
49	-	DREAMER, Supertramp	A&M
50	-	ONLY YOU CAN, Fox	GTO



ROLLERS COLLAPSE

Argent on top

BY THE end of this week four out of five Bay City Rollers will be installed for a lengthy stay in one of Britain's most exclusive health farms.

Following the admission of Derek and Eric on Saturday last, the rest of the band - minus Les McKeown - will check into the millionaire's rest place on Sunday.

Four-week stay on luxury health farm

lowing nearly five weeks of constant recording in an Oxfordshire studio.

They have had to cancel a prestige music business lunch celebrating their success, a visit to Spain for television and concert appearances, and a tour of Scandinavia. The month's rest is thought to be vital if they are to carry out their major British tour later this year.

Matters came to a head on Saturday morning when the boys finished recording at 4.0 am having begun at Noon the day before.

"They were virtually in a state of collapse," said a spokesman for the band.

A doctor was summoned and told the boys: "You are not physically ill, but you have nervous exhaustion and will have to rest." Manager Paton

then ordered Derek and Eric, the worst hit, into the posh Hampshire health farm where most of the clients own Rolls Royces.

There they are able to take their choice between yoga exercises or the sauna bath, a quick massage or heat treatment. Their diet includes plenty of steak with salads. No-one is being allowed to visit them, though manager Paton will be joining them on Sunday with the others.

The group's spokesman added: "If they rest, they'll be OK. I think they've just had a heavy year."

PICS: Chris Walter and Andre O'Sullivan

A SPECTACULAR circus-style show is being planned by Argent to promote the March 14 release of their album titled Circus.

Details of the show complete with sawdust ring and supporting acts are now being finalised and the probable venue is London's Roundhouse on April 13.

The album is the first by the new - look quintet and is being rush-released in America this month to coincide with the band's stateside concert series which begins in Passaic, New Jersey on February 21.

They return to Britain on March 24.

No halting John

JOHN HOLT, still in the charts with Help Me Make It Through The Night begins an extensive tour of Britain on February 14 at the Steam Machine Stoke On Trent.

Other dates so far confirmed are: Leicester University (February 15); Portman Hotel, London (16); Top Hat,

Spennymore (21); Open-gates Town Hall (22); New Theatre, Huddersfield (March 1); Rainbow, London (2); South Pier, Lowestoft (8); Carib Club, Manchester (15); Country Bunkin; Andover (28); Barbarells, Birmingham (31). Further dates will be announced.

Their stay will be at least three weeks, and possibly one month. Only Les has opted for the more normal surroundings of his native Scotland.

All of the band, including manager Tam Paton, are suffering from nervous exhaustion fol-

This way for Gary

GARY Glitter's film documentary Rember Me This Way is to play for a week at 56 cinemas from March 23.

It will have its first London showing at the ABC Edgware Road for a week beginning March 20 and a full scale television advertising campaign will accompany the release.



REDDY FOR MORE

THE lightning sell-out of seats for Helen Reddy's concert at the Theatre Royal Drury Lane on April 27 has led to a re-scheduling of the show time and the slotting in of an additional late-evening performance.

The 8.30 p.m. concert will now begin two hours earlier at 6.30 p.m., and the additional concert will begin at 9.15 p.m.

Tickets for the later performance are on sale this week.

Brian Jones' death mourned

THAT rock parlour game Who's Joining The Stones, got a few more contestants this week as Peter Frampton denied he was the one, and Steve Marriott expressed a little more interest.

Rory Gallagher, Jeff Beck and Robert Johnson of John Entwistle's Ox have all been playing on the Stones recording sessions in Rotterdam. Billy Preston has been involved on keyboards and further guest guitarists include Leslie West and Shuggie Otis.

Gallagher taped sessions earlier last month and Beck and Johnson were both in Rotterdam last week so they spent the day jamming with the Stones.

However none of the guest soloists is expected to join the band on a full-time basis - or at least that's what everyone is still saying.

REED DATES

LOU REED is to undertake a ten country European tour beginning in Italy this weekend. British dates so far set are: Bristol Colston Hall (March 24); Hammersmith Odeon (25).

A new album is hoped to be released to tie in with the dates.



THE Roller's Hampshire home for the next month. Note the two Rolls Royces in the drive.



Sweating it out: Derek and Eric in the sauna.

Mud on the tracks

MUD, who's new single shot into the chart at No. 26 after only one week of release, have a series of British dates lined up beginning at Sheffield University on February 21.

Dates are: Hemel Hempstead (February 23); Wolverhampton Civic Hall (24); Aston University, Birmingham (25); Bristol University (28); Folkestone Leas Cliff Hall (March 1); Cardiff New Theatre (2); Derby College (4); Swansea Brangwyn Hall (6); Loughborough University (8); Corby Civic Hall (16); Gloucester Leisure Centre (20); Hanley Gaumont (21); Southport Floral Hall (22); Newark Palace (23); Hull New Theatre (25); Chester ABC (27); New Brighton Pavilion (28) and Isle of Man Lido (30).

Between March 9 and 15 the group star in cabaret at Bailey's Leicester.

Kissoon dates

DATES remaining for Mac and Katie Kissoon this month are: Rugby Memorial Hall (18); Portsmouth Locarno (20); Dorchester Tavern Club (21); Bryngwyn Country Club (22); Warrington Lion Hotel (23); Wolverhampton Lafayette (24); Rhyll Talardy Hotel (26); Oldham Cats Whiskers (27); Peterlea Senate Club (28 and 29).

RUFUS HERE SOON

THE TOUR dates have now been set for American band Rufus, who arrive in Britain on February 18 to play six major venues, including London's New Victoria.

They will appear on Top Of The Pops when they arrive to promote their new single Slop On By, released that week.

The dates are: Heavy Steam Machine, Hanley (March 1); Wolverhampton Lafayette (3); Manchester Hardrock (6); Birmingham Barbarella's (7); Dunstable California Ballroom (8); London, New Victoria (9).

ALL THAT JAZZ

A NEW musical will hit London's West End later this year which is hoped will precipitate a revival in New Orleans jazz music.

The show, Mardi Gras, is set in 1917 in the New Orleans red light district of Storyville.

The music is being written by Alan Blaikely and Ken Howard who have written for the Bay City Rollers and the script is by novelist Melvyn Bragg whose screenplays include Jesus Christ Superstar, The Music Lovers and Isadora.

MR. BASSMAN

SESSION MAN Martin Briley will replace Tony Reeves as bassist with Greenslade. In 1970 he played with Mandrake and since then has been composer, arranger and player on numerous singles.

NO HOOPLE

STEVIE WRIGHT, an ex-Easybeat who has a solo single out titled Evie, is reported to have declined an offer to join the to-be-reformed Mott The Hoople as lead singer.

FUMBLE

THEIR NEW SINGLE
"DON'T TAKE LOVE"
RCA 2512

FROM THEIR ALBUM
"POETRY IN LOTION"
SF 8403

AVAILABLE NOW

RCA

Soul package soon

A SOUL music package with Millie Jackson, Joe Simon and The Fatback Band is planning to tour Europe and Britain later in the year.

The package is being negotiated by Paul Robinson Music Ltd, who have been appointed sole representatives of the three acts on this side of the Atlantic.

Paul Robinson is also chairman of Power Exchange Records which this week signed a worldwide recording agreement with the South London-based Workhouse artists' co-operative.

The first release under the new agreement is a single from Billy Cole titled 'Extra Careful' which will be out February 21.



ILL WIND OF CHANGE

ALWAYS SLICK professionals, Uriaah Heep have decided to part with their bass player Gary Thain who has recently been ill.

Gary was accidentally electrocuted in Dallas, Texas, last

September and his indifferent health resulted in the cancellation of a number of American and British tour dates.

A spokesman for Uriaah Heep said: "After lengthy discussions with all

concerned, we decided that due to our heavy commitments in coming years, it would be in both our best interest and Gary's to part amicably now.

"We are currently halfway through our new album, provisionally entitled Prima Donna, which will be released in May and we are actively

auditioning bass players and already have an impressive short list.

"We hope it won't be long before Gary finds a new situation and we wish him lots of luck in the future."

The band rose to fame with an album called Very Heavy, Very Humble...

PILOT TOUR

PILOT, still at No 1 with January, will not play any live gigs in Britain until May when a month long concert tour is set.

The venues are now being finalised and it is believed the itinerary will include a handful of major university appearances.

Later this month they will be making TV appearances as well as European promotional visits which include four days of TV gigs in Germany between February 23 and 26.

The entire month of March has been set aside for recording the next single and album. The single is set for early April release.



It's the new butch Cassidy

IF ONLY he'd take the glass from his lips you'd see that this week's star pin is none other than the new look David (Butch) Cassidy.

That's right the man himself. Gone are his youthful tresses and instead we have an almost back to Ziggy look.

RECORD POPSWOP MIRROR

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ROCK YOUR K.C.

MULTI-TALENTED Howard W. Casey shares a private joke with George McCrae and fellow Sunshine Band member Rick Finch. The three of them have just been presented with a platinum disc each for their work on the summer soul classic Rock Your Baby.

Howard and Rick wrote, produced and arranged George's hit record.

The duo (Howard's on the left) have also been working on Betty Wright's Danger High Voltage album, Timmy Thomas' You're The Song and Miami's Miami Party Freaks elpee.

Then, of course there's the new K.C. album, an instrumental Sunshine Band outing and a newie from George McCrae.

Maybe they're laughing about how many more platinum discs they're likely to knock up.

Welcome Alice

ALICE Cooper's new album Welcome To My Nightmare is due out here on February 28. A single taken from the elpee will be released a week earlier and will be called Department Of Youth.

He is at present rehearsing a TV spectacular which is hopefully going to be released over here in the late spring prior to live concerts in the summer.

STEVE FERRONE, formerly with Gonzales and Brian Auger's Oblivion Express, has been confirmed as the new drummer with Average White Band. He replaces Robbie McIntosh who died tragically while the band were in L.A. last year.

Following the Stateside success of AWB's single Pick Up The Pieces, Atlantic records are re-releasing the single here.

At present AWB are in the States recording a new album with Arif Mardin, for late spring release.

SUPERTRAMP, currently in the singles chart

with Dreamer, are being set for another London concert date as a result of their sell-out show at the Victoria Palace in December.

They plan to play the date in early March after they return from concerts in Europe.

Meanwhile their album has been nominated for an American grammy award as best-engineered recording.

CHUCK BERRY will now play two concerts at London's Rainbow on February 26, following a complete sell-out in ten minutes for the original single show.

Full dates: Lewisham Odeon (February 19); Glasgow Apollo (21); Manchester Free Trade (22); Coventry New Theatre (23); Lyon Winter Palace (26); London Rainbow (26); Southampton Gaumont (27); Cardiff Capitol (28); Gloucester Leisure Centre (March 1); Birmingham Odeon (2).



POPSWOP SUPERSTARS

AQUARIUS (20 Jan to 18 Feb)

If you're feeling sad and lonely, why not call up your one and only? Sure they will help you make it thru' the night. If not, just take a nice hot water bot to bed and cuddle that for comfort - It's about the best substitute there is.

PISCES (19 Feb to 20 Mar)

Up, hill and down dale; that's just how your life is at the moment. If you want everything to run smoothly then the best thing to do is keep ultra-cool. Otherwise you'll be slippin' and aildin' all over the place.

ARIES (21 Mar to 20 Apr)

Your sentimentality is getting the better of you and this is causing trouble. Don't let your heart rule your head -

or anything else for that matter otherwise you could land in more than hot water, dig?

TAURUS (21 Apr to 20 May)

If people seem to be whispering naughty truths about you then now's the time to put on that stiff upper lip we British are so good at, and tell them to 'button it.' Suffice to say that this will cause them to walk around like dumb mutes for the rest of the week and you will then be able to get some peace and quiet.

GEMINI (21 May to 20 June)

Arguments with friends and relatives

may take place in the latter half of the week, but by the weekend the air will clear and you and your arch enemies will at last see eye to eye. Word of warning: Don't start lashing out - you may find that the delicate little Gemini will last only two or three rounds!

CANCER (21 June to 21 July)

The nice, friendly unassuming Cancerian is at least reaping those dividends that are well and truly due. It seems that everything you touch turns to gold (well almost) and if you so much as smile at some poor forlorn humanoid they fall in love

instantly! Now's the time to ask the boss for a rise, or try to get off with the strictest teacher at school.

LEO (21 July to 21 Aug)

Cheap frills are all very well but if you really wanna look glamorous we advise you to spend your hard earned cash on something that's a little more chic! Bargains are not the best buys for you at present, so if someone tries flogging you 'sunk on the cheap', turn them down for a more classy buy - you'll not be disappointed.

VIRGO (22 Aug to 22 Sept)

A surprise visit from a stranger may turn your world upside down; don't worry you'll not be living in Australia or anything as drastic, it's

just that you won't be able to stand without your legs wobbling every time you see him or her walk by. If you want to chat them up (successfully) wait until the weekend when Venus will be entering your planet.

LIBRA (23 Sept to 22 Oct)

A new offer of either a job or accommodation will be offered to you but make sure you check them out thoroughly before accepting. It looks a good deal on the surface, but let's just say there's a lot of rough edges involved!

SCORPIO (23 Oct to 22 Nov)

Your man / lady is treating you worse than a dirty dishcloth, so just tell him / her to find somebody else to mop the floor! You've been talking too much from them lately and not

getting enough back. Before you think all is lost and you're doomed for a nocturnal jump off London Bridge, let's just gladly say that someone in the wings is mad about ya!

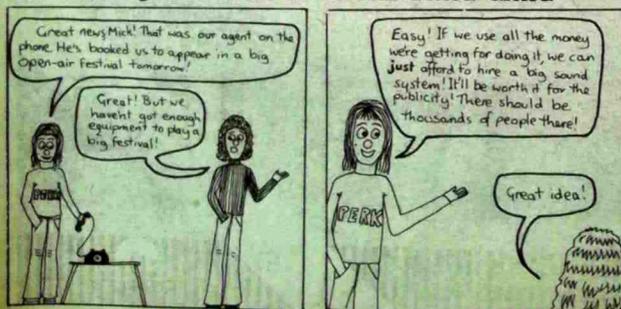
SAGITTARIUS (23 Nov to 20 Dec)

Good prospects in your job. Good love life. Fantastic social activities and friendly warm and genuine offers will take place... How perfectly extraordinary!

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Poor Capri's, always getting left out of things. It's time to act big... think big... put yourself on a pedestal. Moreover you need to get rid of that hideous inferiority complex and face the world as though you were the Bardot / McQueen of your local jet-set.

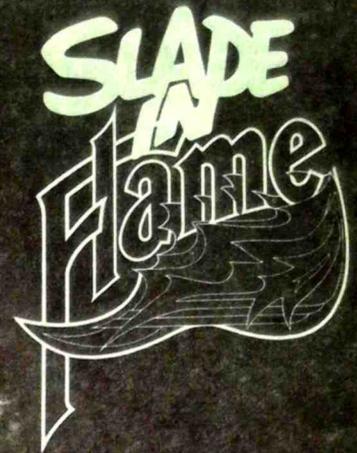
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Granada 1 Walthamstow, 16th
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Produced by Chas Chandler for Barn Productions Limited. "Flame" is a V.P.S./Good Times Production.

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SYREETA, MEDITATION AND ALL, IS . . .

Shaking off the Wonder image

By SUE BYROM

WHEN your current single is doing very well in the charts, and you're attracting a lot of interest from tv and newspapers, get driven everywhere in limos and can generally relax into the whole success bit, you might balk at having to carry your own bags to the plane due to a strike at Heathrow.

Well, you might, but if you're Syreeta you just pick them up and get on with it.

She doesn't appear to have any star affectations. At the airport she was clutching a small brown bowl that someone jokingly suggested she'd taken from her hotel.

Loose

"Oh, no, Mr Gordy sent it to me (Motown boss, Berry Gordy) with flowers in it. I thought it was such a pretty shape that I'd put some sandpaper on the bottom and fill it with matches when I get home."

She has, without any insult intended, a looseness to her. She's still a little shy, but she's happy to talk to you about anything you want, and she believes in what she's doing. Shortly after she and Stevie Wonder called it a day, she went off to Ethiopia, primarily to study transcendental meditation.

"I've been doing it for over four years now. I went to Ethiopia to become a teacher of it, and to study more of the technique, and its scientific aspects. I've found it is the one thing that can rid the body of stress — but each individual must decide whether or not he or she wants to use that particular method."

Did it play a large part in her everyday life now?

"Yes and no. It's not something that you deliberately switch on at certain points, it's with you all the time. But I sit down twice a day for about 20 minutes and meditate, actually practice the techniques."

If Syreeta's career continues on its current

path there will be a lot of stresses, but she aims to beat them.

On her brief visit to London, she was accompanied by one of the members of her new band, Curtis, who plays an exceptionally good bass. Was the band going to become a permanent fixture for future recordings and gigs?

"We hope so," Syreeta smiled, and Curtis nodded agreement. "It's not me and the band, it's me being part of the band. We want to work on a lot of things together — writing and ideas for how the tunes should sound."

What about the next album?

"It'll be very different. I think this third album should be the most exciting. I want to be far more involved with the production and the choice of material, and with the instruments played."

"Steve and I will probably be doing some writing together, and I'm

sure he'll be involved with the album. But on the last album, it was very much how Steve saw the songs and the way they should be done, when we did the songs live, the audiences knew they were different, because obviously different musicians see tunes differently."

It was really only after Syreeta's brief visit to Britain last year that she and the band got together and started doing live gigs. Now, performing live has become such a part of her life that she misses being off the road.

sharing

"Not because of the bright lights bit, but because of what I want to share with people. It's that way with the band — they're fine people who I like very much. We want to be part of a unit, and grow together. It sounds very idealistic, but we want to do it."

At this point, Syreeta

asked if Curtis, mulling over a glass of orange, could put it his way.

"It's like Syreeta says," he replied. "We want to be part of a group of human beings, who can grow together as people, and who's music can grow. We want no shutting out of individual talents. We want to be able to expand, and get a definite sound."

So at the moment, all their attention is focussed on the third album and the next single.

Although the days of being constantly linked with Stevie Wonder, whether as his ex-wife or as the presenter of Syreeta are not a thing of the past, they're heading onto a different course.

And picking up her cases, her little vase and her tape-recorder, she walked off to the plane, asking me to keep my fingers crossed for the next one.

I will, I will.



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THIS IS the chance of a life-time for a Donny fan, the chance to win a shirt that Donny's actually worn. If you look at the photo of him on the front cover, you'll see the shirt we're giving away, and that's the prize for one lucky person. All you have to do to stand a chance in this special competition is to answer the three questions right, and then say, in not more than 15 words, why you'd like Donny's shirt.



Editor's opinion gives the best reason for wanting the shirt. The Editor's decision is final.

ENTRIES must be sent no later than February 28th, to Donny's Shirt, P. O. Box 195, Spotlight House, 1 Benwell Road, London, N7. In the event of a tie, the winner will be the person who in the

DONNY'S SHIRT CONTEST

- 1 What is Donny's favourite colour?
- 2 What is Donny's favourite drink?.....
- 3 What is the nick-name by which Donny is most often known?

I would like to win Donny's shirt because (in not more than 15 words)

NAME

ADDRESS.....

WHAT WAS that ring doing on Donny's third finger, left hand on a TV show? And if Donny should get engaged and married (remember the Osmond brothers have the habit of being engaged and married all within a few weeks) would the Osmonds cease to be a star group and Donny a hit artist?

Could Osmond fans stand the thought of Donny belonging to a particular girl? Obviously no-one minds David Essex being married but the guy was married before the hit records and stardom arrived. But Donny?

We've been asking these questions of a lady who talks with the Osmonds every week and has stayed with the famous family. We asked some others but first we stick with these. The lady is Maureen Street and Maureen runs the Osmond fan-club which has a membership of some 112,000!

Maureen says, "I know all the members would love what I do and particularly all the chats I have with the family. However I do get worried, sometimes. I turn over in bed thinking what if, and it must happen. Donny did get engaged and married, just like that!"

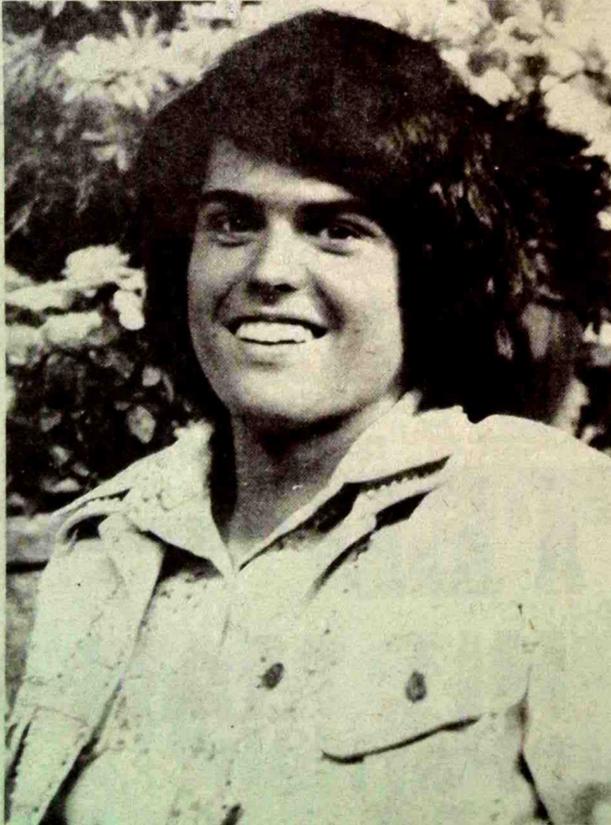
"How could I tell the fans? I remember when Merrill got engaged and married all in a flash and I had this phone-call. It came telling me the news and I just didn't have time to arrange everything from this end. But if Donny did..."

But, Maureen, that ring? "Fortunately it was a mistake and Donny was in a hurry and forget what he was doing but it made everyone sit up!"

"Donny is too much into his favourite hobbies at the moment. He's obviously very involved with his electrical gadgetry and becoming more and more interested in Egyptology. The day will come one day, but I suppose at the moment every Donny girl-fan must think she's in with a hope and chance."

"I don't really think Donny's girl-fans could take his getting engaged and suddenly married. Donny is the real idol for most fan-club members. I did think some people would be upset when Alan got married but it made little difference and people seemed very pleased."

Maureen says she knows no-one waiting in the wings for Donny's hand in marriage and nor does she think there is a chance of Donny leaving



the Osmonds and becoming a solo singer.

"Anyone who has met them will know they are a family, a marvellous one. I get fan letters from many saying 'why can't our family be happy like theirs?' and they tell me of their parents and unhappiness."

"They really are a lovely set of people and are so close and have a genuine happiness. I'm not making all this up. Those who get suspicious

tell more about themselves and their experiences. They just can't believe anyone can be so happy like them but it's fact!"

"They do everything together, it's amazing really. I can't say that one day Donny might not leave and pursue his own career. One day Alan and Merrill and Jay, not forgetting Wayne, might decide they want more time at home and perhaps the Osmonds will then do

less. Donny might, in this situation, go solo."

Maureen told me next of some amazing new Osmond followers. Would you believe, they're mums and dads! "The age appeal of the Osmonds just seems to grow. I think it had something to do with their BBC TV series. Anyway, parents find the Osmonds clean and good-living and they trust them, unlike some other pop groups."

"Osmond teen fans

as told by Tony Jasper

don't mind a bit their parents joining the admiration club. It all makes for happy family relations!"

Maureen says there has been no dropping off of Osmond fan members once they reach the age of 16. She says, "If anything we are getting more of Osmond fans around that age. People are growing up with the group and staying put! When Donny is a big singing star in his thirties and fans will still be around, just like Cliff's."

And continuing Maureen points out, "The Osmonds have worked hard for all their success and it's only been in the last four years that they've done so amazingly well."

The Osmonds receive masses of gifts from their fans and so I wondered whether in fact they do ever see them!

"Of course they do," Maureen replied and added, "we pile them into a jet plane and off they go to America. Donny gets masses of books dealing with electronics and I can assure you he looks at every one!"

Since the Osmonds have had so many gifts, where on earth do they put everything? "They do have several large homes but in addition they have a special ranch house where most things are placed. In part it's like a library."

"They often give soft toys to hospitals and I'm sure their fans appreciate this. You ought to have seen all the crates of wedding presents we had for Merrill and Alan. And presents often included bulky things like sheets!"

Enough talk about the Osmonds and presents - the next question for Maureen concerned Marie. It seems Maureen has a secret which makes every American girl Osmond fan envious!

"Oh, that's Marie's clothes. You see I buy lots of them for her! Marie always appears wearing the latest British fashions. I send her a Biba catalogue (a famous London store) and she ticks off what she would like. I know her size and colour likes and I go into Biba and buy them. Then of course I sent these to America!"

"So Marie is always six months ahead of everyone! And of course many girls switch their television sets on or look out for mags with Marie so they can see what British clothing fashions will soon wing their way over the Atlantic."

Marie has quite a male following. Lots of fellers write and I'm pleased to say they are always pleasant letters. Donny hasn't a great

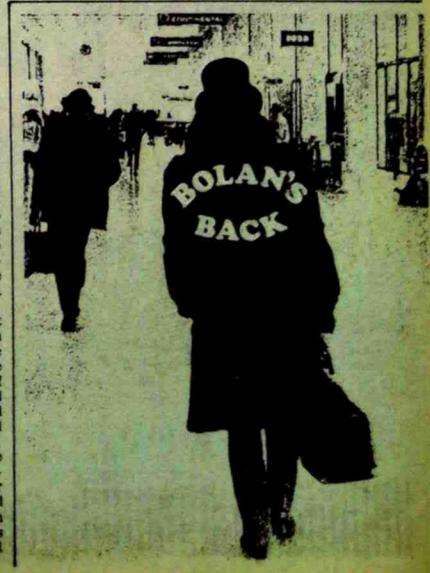
interest in clothes, though he always looks smart. He's more into his electronics and archaeology."

Soon, as Maureen confirmed, we should be seeing a spate of Osmond records, as a group and individually, from Donny, Marie and Jimmy. Donny is still recording some very old songs. Why?

"He says they're new to him and the fans and he likes them. In some songs like Puppy Love he feels the fans can identify with him, the feelings you have when you're a young teenager."

"I think Donny's favourite has been The Twelfth Of Never. I'll ask him some more questions about his choice of songs the next time I talk to him. It will be soon."

And we'll keep you in touch!



Purely by coincidence

FOUR YEARS ago, Sweet Sensation, then a five piece band, walked on stage wearing rags. And moreover, not a penny was earned during their six month initiation period. "But we enjoyed doing it for nothing" claims founder member and front line singer, Vincent-James. "Everything was one big laugh!" he remembers.

"We slept in the back of vans and arrived home late from gigs when we all had jobs to go to the next morning. Everything was one big laugh; it was like being back at school again."

Those were the days when everything happened on the spur of the moment. St. Clair gives us a perfect example. "One evening we all dared Barry (bass player) to go on stage without his trousers. And Barry being an uninhibited practical joker went and did just that. All he wore was an African gown of thigh length!"

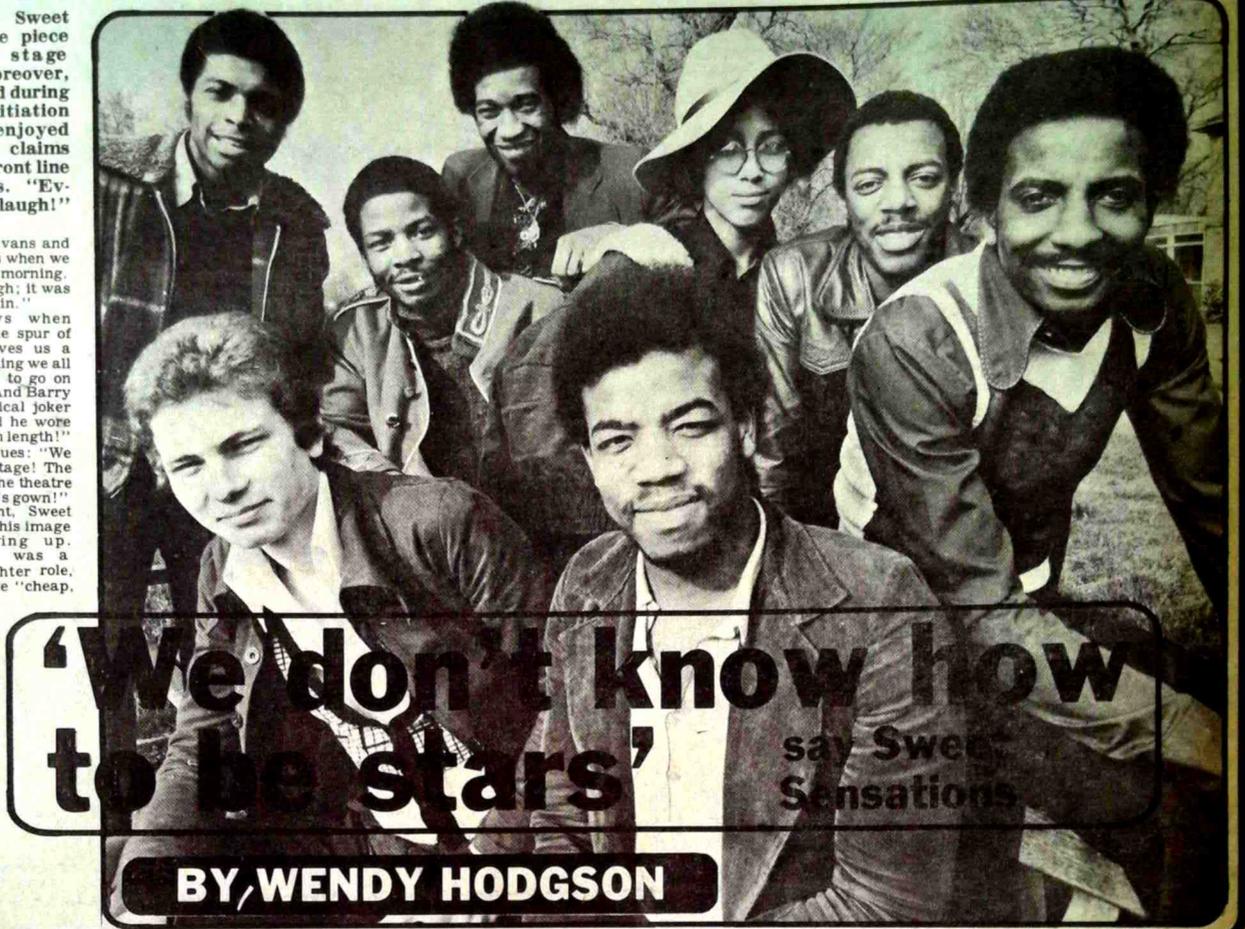
St. Clair titters then continues: "We walked out on to a raised stage! The audience was low down in the theatre so they sat looking up Barry's gown!" Shortly after this incident, Sweet Sensation got away from this image because they were growing up. Their next presentation was a more natural and straighter role, described by Vincent as the "cheap, silky look!"

Today, these eight soul sensations have a far more suave and professional exterior, though they are still full of their mischievous surprises. Don't be fooled by the charming, angelic guises they portray on tv whilst singing Purely By Coincidence, their current hit.

Their stage act is most original and amusing to say the very least. "Marcel tries stunts which just don't come off!" giggles Vincent. "During one of Marcel's dancing spots he jumps into a splits position. But on one occasion he couldn't get himself back up again; we had to rush over and pick him up! He also tries a half somersault over one of our backs. He's supposed to land on his feet but he always lands flat on his back!"

Vincent too isn't without stage embarrassments. He recalls: "Walking on stage, dazzled by the bright lights, all I could see was a dark patch on the stage. I made my way towards it and then disappeared. I had walked off stage!"

After individual solo



'We don't know how to be stars' say Sweet Sensations

BY WENDY HODGSON

spots Sweet Sensation drift back to their O'Jay's and Temptations orientated show. Originally, S.S.'s ideas were taken from Johnny Johnson's stage act.

The band is already being compared to the Jackson Five and is heralded as the next Four Tops, which contrary to what one would imagine, Sweet Sensation find very flattering. St. Clair explains: "All these groups have succeeded in their careers. Therefore,

it must mean we are succeeding too.

"We're gradually getting into our own style," he continues. "We're beginning to write our own material as well."

Yet despite two hit singles, Sweet Sensation are still unable to come to terms with the fact that they are now well known pop stars.

"Our managers tell us to act like stars" begins St. Clair "but we don't know how to. Some artists do put the 'star' bit on, but

you can always see through these people. If you've got the talent, the writing ability and the image like Bowie or Elton John, then nobody minds. It's when someone, like Mick Ronson, leaves a successful band to find his own identity as a solo performer I find it disagreeable!"

"Perhaps one day members of Sweet Sensation will make individual singles and albums, but we would never leave to do an independent

show!"

At the moment, Vincent - James is treating his new position in life as something of a laugh. He can't get used to people approaching him and saying "Hello pop star!" "I don't know if they do it as a joke, but I always laugh at that remark," he giggles.

"On recent return visits to Manchester people come up to us in the bars and expect - and in some cases often ask - us to buy them free rounds of

drinks and to get them copies of our album. Depending on who is asking, we usually oblige. I just treat it all as a joke.

"We're prepared to take everything the business offers. We're all quite aware of the seedy parts of it, we know it's tough, but we've got our holsters and guns at the ready!"

However, both St. Clair and Vincent - James agree they are gradually relaxing into this new

way of life. "We had our tough moments at the beginning of our career" they said, "but it was no more difficult than anyone else's experience. Four years ago it was something of an amazement in Britain to have four singers in the front line. Today, nobody looks twice at an eight piece outfit!"

It seems hard to believe that only last April this refreshing bundle of youth and vitality appeared on the famous New Faces TV prog., in search of a quicker road to success.

"We agreed that if we failed the audition we would still continue recording Snow Fire with Pye Records," affirms St. Clair.

"It was an unnerving experience," says Vincent, "and we wouldn't have taken any notice of hurtful remarks if they were thrown at us. As it was, after we'd sung Back Stabber (O'Jays) everybody clapped us. At the time we thought we stood a fair chance of passing the audition because we had previously done exceptionally well in clubs all over the country."

And as for Snow Fire, Sweet Sensations first record, it didn't do very well. St. Clair says: "It wasn't really representative of our sound; it was heavy. Marcel sang very low in contrast to his usual lighter vocals. It was Sad Sweet Dreamer that well and truly put us in the right direction."

And that was no coincidence either!

WANTED

KNOWN WHEREABOUTS OF

MYSTERY HIT MAN Who is Dean Parrish?

DEAN PARRISH, who entered the charts last week with his I'm On My Way is a complete mystery man. None of the staff on RPM know anything about him, no-one we have spoken to knows anything about him and most surprising of all, UK records who released the single, know nothing about him.

The last contact anyone had with Parrish was two years ago. The producer of I'm On My Way and Parrish's agent haven't seen or heard anything of him since then.

What we do know isn't much. Dean

Parrish is apparently of Italian extraction out of New York. He is quiet and only goes out at night. He has had singles released in the States on various labels - Determination on the Stateside label in 1966, Tell Her on the Boom label in 1966 which entered the US Top 100 at 97 in October of the same year and never rose higher, and I'm On My Way which was first released in 1968 on the Laurie label.

So how did it come to be on UK Records? Well as many of you might know it is the adopted anthem of the

Wigan Casino, and 18 months ago was selling at around £20 for an import copy.

UK Records' supremo Jonathan King searching for material for his new UK USA label visited America and snapped up the tape of the single to release it in this country. Publishers Robert Mellin Music had kept the rights since its first release without realising its latent potential.

So now he's got a hit, we want to know more about this illusive Dean Parrish. If any of you out there have any information on the guy, drop us a line.

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GARY Lewis was born with a silver spoon in his mouth. And he hated it. So much so that he says he's been trying to spit it out ever since.

Yet even now as he tastes belated chart success in Britain with his Playboys and the single My Heart's Symphony, he finds that silver spoon is still wedged firmly and making it difficult for him to gnash his teeth in rage.

The situation is that Gary Lewis is the son of comedian and movie star Jerry Lewis. Through countless movies, first with Dean Martin, then solo, poppa Jerry earned a fortune. Only the best was good enough for his family. In fact his kids didn't even have to work if they didn't want to.

Which meant that when Gary wanted to move into the crowded and hectic pop world in the mid-1960's, in the wake of the Beatles, nobody took him seriously. Nobody took his dad seriously, either, but they were encouraged to laugh at HIS efforts!

Gary was born in 1946. He got the show-biz bug early on and when he was 18, he's become a pretty good drummer. He formed a small group, just to play at parties, and for personal kicks.

He recalls: "We honestly were pretty good, and we worked really hard. But everybody figured that I was just foolin' around at it."

So, unknown to his parents, he took his group off to Disneyland and auditioned for a summer season there. They got

the job and played right through the summer for huge audiences at the amusement park. And nobody got to know that Gary was the son of Jerry, so they treated him seriously, as a promising singer-musician.

In the end, the news broke, of course. But not before the band had completed a guest spot in a movie called *Swinging Summer*. It wasn't much of a movie, but it was good exposure.

By then Jerry wasn't so unhappy about his boy taking up a show-business career, so he helped him into an audition for Liberty Records. And in 1964, Gary and the boys were top of the charts with *This Diamond Ring*, earning a Gold Disc, and that happened to be just eight years after Jerry Lewis had crashed the charts with a surprisingly straight version of *Rock*

A - Bye Your Baby With A Dixie Melody.

Striking Gold did help Gary establish an identity of his own. In fact, the hits followed thick and fast. His first seven singles all hit the top ten in the States, though he just couldn't make it big in the British-dominated UK scene.

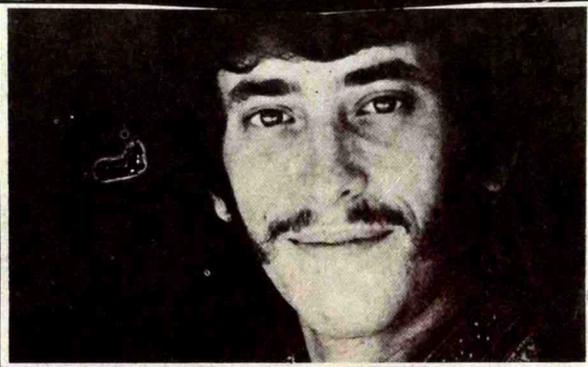
After all, the Beatles had triggered off a round-the-world interest in homegrown beat, and the Americans were faced with a tough fight even to survive outside their own country.

Those Playboy hits - *Count Me In*, *Save Your Heart For Me*, *Everybody Loves A Clown* (not necessarily dedicated to

Gary Lewis rides in on a bubblegum bandwagon as

THE KING OF CHEWY CHART MUSIC

by Peter Jones



poppa Jerry), *She's Just My Style*, *Sure Gonna Miss Her* and *Green Grass*.

The next one, which made the Top Twenty, was *My Heart's Symphony*, a summer charter, which is now making such a remarkable show all over again as the "bubblegum is back" campaign clicks into top gear.

The original Playboys were Dave Costell, Dave Walker and Al Ramsey, much pinned-up, and amiable guys who didn't even pretend their music was anything but sheer entertainment. "Messages in music? Who cares about messages," said Gary, in reply to

inevitable criticism that the group's music was just plain uncluttered straightforward toe-tappy stuff.

By 1969, the Gary Lewis and Playboys' scene had burned itself out. There were no lengthy features written on how much the scene would miss them - though one top critic did say: "They provided easy and uncomplicated music for that whole segment of the rock audience that didn't want to be confused by feedback, psychedelic hi-jinks and lyrics with forty-five levels of significance."

Fair enough. That was all Gary Lewis wanted to do. He's dickered on in the show-business scene, doing a little straight acting and what-not. But he wanted to provide his own kind of pop music because it was as far away as he could get from his dad's own show-biz scene.

Jerry Lewis isn't noted for the sophistication of his comedy; Gary Lewis isn't remembered for the sophistication of his pop.

"As for that silver spoon, I heard so much about it and read so much about it that I didn't eat soup for years."

Gary and the Playboys did eleven albums altogether, plus 15 singles. So there's a lot of material available if the bubble gum scene really catches on.

Add in re-releases of things like *Ohio* (Epic press's Yummy Yummy from 1968), and the *Lemon Pipers' Green Tambourine* (1967 vintage) and *Quick Joey Small*, by the quaintly named *Kasenzel - Katz Singing Orchestral Circus* (1968 brand) and you can see the 1960's are threatening to take over the 1970's.



HAWKWIND / Hammerhead Odor.

AS ALL keen astronomers will already know last Sunday evening witnessed the return to Earth of *Ladbroke Grove's* sole donation to the space race, spaced out race that is. Yes *Hawkwind*, the arch boggies of a generation, are back in town and terrorizing unsuspecting human beings again.

A stunning display of flashing lights soon had most of the earthlings hypnotised and completely at the mercy of lead guitarist *Lemmy* (Lemmy at *Stacia*) and his fellow astronauts. Whilst we're on the subject of mesmerisation I must warn you that robot dancer *Stacia* failed to display anything at all and was by all appearances making a large contribution to the finances of *Playtex*. She couldn't even dance properly.!



STACIA

Those still managing to resist the alien chants were quickly demolished by *Brainstorm* and *Sonic Attack*. Not content with the death and destruction of the humans *Hawkwind* seemed determined to mutilate any remaining brain cells with the truly stunning *Master Of The*



JESS RODEN BAND

Universe. Just in case anyone had forgotten that this bunch of deranged mutants are in fact popstars they included their hit single *Silver Machine*.

Weird and wonderful or warped and wasted? All depends on whether you use a conventional type of airline, I suppose.

ALAN EDWARDS

JESS RODEN / Greyhound, Croydon.

SINCE HIS first taste of fame with the *Alan Bown Set* and then *Bronco*, *Jess Roden* has been involved with the *Who*, *Paul Kossoff*, *Jim Capaldi*, *Robbie Krieger* and *John Denmore* among others. None of these ventures have proved incredibly productive but with a new backing band and another album in the pipeline

Jess Roden is definitely back in business.

Despite the country and western sounding name this outfit play soul music, and play it well. The first thing that hits you is *Jess Roden's* voice itself, always raw and funky but never grating. Not surprisingly, comparisons have been drawn with everyone from *Paul Rodgers* to *Rod Stewart* but if this show was anything to go by, then he will soon be a star in his own right.

The crowd soon warmed to the highly danceable sounds of *Feelin' Easy*, *Won't Let It Die* and *Get Steppin*, an order with which many complied. No small achievement when you take into account that this was a heavy rock audience. So when it reached the

fateful hour of ten thirty, and it really is a fateful hour on a Sunday, the audience were all on their feet and very loathe to see the back of *Jess* and the boys. He did of course escape but, not before being forced to return for the inappropriate titled *Reason To Change*.

Along with the *A. W. B.*, *Kokomo* and a few others *Jess Roden* has managed to produce a new and highly palatable brand of soul influenced rock. Let's hope they don't have to go to the States for the recognition they so deserve, because if that happens we may never see them again.

ALAN EDWARDS

SLACK ALICE / Marquee. THERE'S A solid theory around *Wardour Street*

music dens that any 12-bar boogie band can score at the *Marquee*. *Slack Alice* seemed to prove this, but they are deceptively much more than a boogie band, and likewise the audience is deceptively alive to the difference.

It wasn't just for the cutely named *Alice Springs* that the crowd were constantly yelling. True, her squirming presence and screeching vocals count for much, but guitarist *Pete Sinberg* adds a lot more class. His time in America and with the symphonic rock band, *Renaissance*, has formed a style far in excess of the requirements of a boogie band. For this reason, and for some great keyboard work, *Slack Alice* should develop into much more than their

present pub-rock image. *Sinberg's* guitar solos always took an original line and with a little more harmonic support from bass could form the musical cornerstone of the band.

As for *Alice*, she's a rich sassy East End with enough gall and gumption to outdo even *Elkie Brooks*. First though, she's got to stop that reedy voice from screaming too much. She never sounded better than on the slow easy to reach notes of *Gravel Stone Cottage* - a song which pointed exactly where this brazen boogie band is going: all the way to classy rock stardom.

PETER HARVEY

BUDGIE / Croydon Greyhound. TAKE THREE Welsh

musicians, a few hundred watts of amplification and 800 sweaty hippies and what have you got? A successful rock concert, that's what you've got. Actually it was more of a dance than a concert judging by the amount of dandruff flying around.

Budgie are a very loud but very tight bunch of musicians who really know how to get a crowd on its feet. They've built up a fanatical following almost purely by playing the circuits, and it's definitely paid off for them. They blasted through the set with endless vitality and won the crowd over with powerful numbers like *Parent and In For The Kill*.

They also preview a new song, *Napoleon Bonaparte* from their next album and of course the new single *I Ain't No Mountain* penned by *Andy Fairweather - Low*, which sounds as though it was almost written especially for the *Budgie*.

It's strange to find a bass player leading a band, but *Burke Shelley* is the man at the front. With heavy pumping bass lines and *Robert Plant* like vocals he becomes *Budgie's* image while *Steve Williams* displays a fine power-house style on drums throughout the set. They encored with *Burke's* dubiously titled *Man Eating Haemorrhoids* which brought the show to a close and pleased 800 *Budgie* fanatics.

EAMONN PERCIVAL



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ram
ROCK ARTISTS MANAGEMENT

YOU MAY NOT know the name Frankie Valli as well as the name Four Seasons. Never mind, because they're one and the same really!

Frankie is the lead singer with the Four Seasons, so the voice you hear spanning 3½ octaves on their big hits like Big Girls Don't Cry, Walk Like A Man, Let's Hang On and I've Got You Under My Skin, is the same as the voice on Your Eyes Adored Me, the big hit for Frankie at the moment.

His career has been one of solo work spliced with the demands of playing with a group like the Four Seasons, who have been around a long time in one form or another.

Only two original members, namely Joe Long and Bob Claudio, now still work with the groups, though Bob is involved mostly with production and writing.

On his own Frankie has sold a staggering 80 million records, but he has done this without sacrificing his identity as a member of the Four Seasons. His identity as a solo artist is further enhanced by the fact that it is the first release and UK hit for the new Private Stock label.

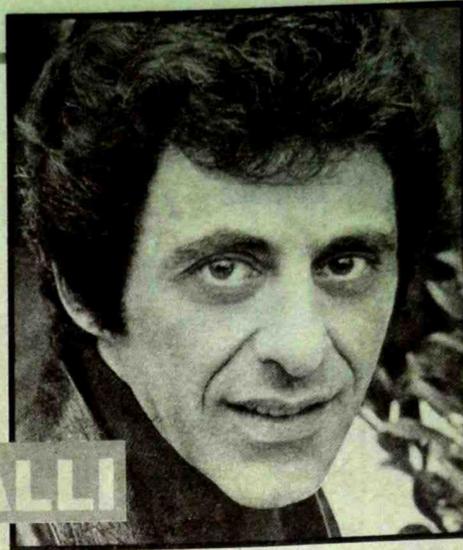
But while Frankie and the Four Seasons have made an incredible dent in record sales, though mainly in the States, they have also managed to maintain a high level of interest in their live concerts. In fact they've sold out Madison Square Garden seven consecutive times in the last three years.

The Four Seasons were the brainchild of Frankie and songwriter Bob Claudio, who worked

Into the timeless zone . . .

with **FRANKIE VALLI**

REPORT BY MARTIN THORPE



mainly with producer Bob Crewe, the man who was re-united with Frankie on his current single hit.

After years of steady work, Frankie branched away from the Four Seasons in 1967 with his first solo release, Can't Take My Eyes Off You. The decision to make a part-time break was explained like this:

"I began making solo records because there were other kinds of songs I wanted to do, which couldn't be done with the Four Seasons. But I don't think any artist should build a barrier around himself."

Indeed, Frankie has never done that, he has always wanted to be associated with the band

and have a wider choice of material. I usually stick to the same songwriters, though that doesn't mean my mind is closed to new ideas. I am quite willing to listen to a song from less known writers. That's what I mean when I say I have a wider choice.

At the moment there are 13 people in the band; the Four Seasons, plus backing musicians, plus one of the singers helping out on keyboards.

Frankie himself, likes to leave the songwriting to people who are best at it, a sort of horses for courses philosophy. He does pen his own songs now and then but has never recorded them. As he points out: "When you start writing for yourself you can easily fall into a trap, you can't look at your own work objectively. So by using established songwriters I can be both more objective

and have a wider choice of material. I usually stick to the same songwriters, though that doesn't mean my mind is closed to new ideas. I am quite willing to listen to a song from less known writers. That's what I mean when I say I have a wider choice.

U.S. Hits

Over the recent years Frankie has had a string of solo successes in the States, though he's not been so fortunate here, numbers like My Mother's Eyes, To Give and The Girl I'll Never Know.

But because Frankie, and indeed the Four Seasons adopt the policy

of never following trends, their music takes on a timeless quality. If you liked it 10 years ago there's no reason why you shouldn't like it now. Perhaps that's why they have always been able to maintain interest in their live performances.

Frankie himself is a married man with two children. His hectic schedule, which means about 150 days on the road, doesn't seem to bother his family much. "Basically," he says, "they live with mother while I'm working."

Frankie can't remember the last time he had a week or even a day off work, which means he's pretty weary most of the time.

"Yeah, but it's better to be weary and busy than not weary and out of work," he astutely points out.

Such is his hectic schedule that over the New Year Frankie was in the UK doing promotion for the record. Ironically now it has reached the charts Frankie is back in his native US pushing it just as hard there. In the States it was up to number 9 last week, which is testimony to the hard work he and the band put in over the Atlantic no doubt.

Frankie has, though, had a couple of weeks off from gigging with the Four Seasons recently, but that doesn't mean he's been inactive. Remember

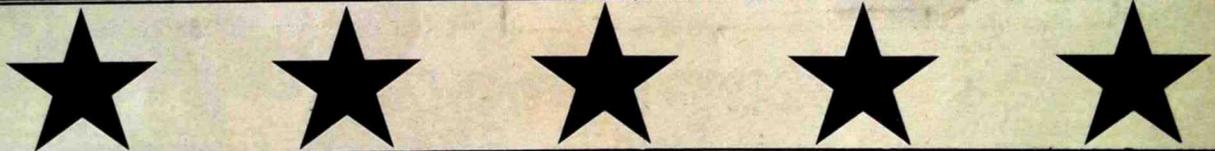
he can't recall the last time he had a holiday, and that's mainly because when he's not working with the band he's promoting or recording for his own benefit.

When I spoke to Frankie he was about to dash off to New York to pick up the band. They were leaving for Kentucky to resume their touring activities, 10 days covering most of the clubs and gigs around Nashville and Tennessee, something Frankie was really looking forward to.

"The gigs we play are a combination of large halls, clubs and colleges." Again the emphasis is on the versatility of the band, because not only is their music timeless, but by definition it is ageless.

"I like all the gigs for different reasons," explained Frankie. "I like the large halls because of the electric atmosphere you get back from the audience. I like the clubs because it reminds me of where I used to go as a kid and what I grew up on, and I like the colleges because it is so absorbing. The crowd really listen to what we play as music."

As we know from experience, the type of song that captures the largest market is the song that appeals to the greatest number of people. So if a song doesn't follow a trend, steers away from Kung Fu and Bumpitis, then their greatest quality is immortality. Frankie Valli and the Four Seasons must be placed in such a category.



FIVE STAR SINGLE

BRANDY

MOON 39

SCOTT ENGLISH

THE ORIGINAL IS STILL THE BEST

ON MOONCREST RECORDS 

THE CASINO LOYALS:

GERROFF YA bikes, all you shufflers bold, leave yer balaclavas and bicycle clips in the cloakroom and come with us to the dance floor, because we're about to show you a new dance phenomenon that is guaranteed to tie you in knots. The name of the dance is Northern Soul and everyone past Hatfield is indulging in its uncanny body contortions.

Northern Soul Dancing became nationally known when a group of Wigan wanderers appeared on Top Of The Pops a while back, dancing to a disc called Footsee in such a way it even made Cossack reelin' look like a piece of pie.

Footsee was originally recorded by a Canadian band in 1966, and was picked up by a Northern Soul distributor who brought it back to England.

Pye records found they had legal rights to the record so decided to add an assortment of horns and hand clapping courtesy of the Wigan kids and furthermore added 'Wigan's' to Chosen Few to avoid confusion with the reggae outfit of the same name.

Apparently Northern Soul Dancing has been a whole way of life in sleepy Northern communities for several years and we Southern belles have been plain ignorant of the fact.

I spoke to three patriots of the Wigan Casino (popular hot-spot with the young), Anne, Kip and Gethro ('spell it with a G please'), who recently demonstrated their dancing skills on TOTPs.

STAND-IN

"We represent the American Chosen Few 'cos they can't com' over her", says 18-year-old Anne, who's a telephonist in her spare time! "It was originally a tune for an American baseball team.

"We helped out on the record, too. Like Kipper and me and another lad from Wigan, Tom. Me and Kip did the clapping and Tom blew the horns!" So has it now become Wigan's anthem?

"No, not really," chips in Gethro, the lad who travels 90-odd miles from Wolverhampton to Wigan every Saturday night. "The record of the Casino is 'I'm On My Way', by Dean Parish. That's the last record of the evening; they always play it at the very end."

Wigan Casino is the ritzy raver's paradise. It holds a cosy 2,000 bodies and can be compared with the illustrious



Gethro's a prancer, a dynamite dancer.

Cartwheel's no bluff, purely exhibition stuff.



Anne does a leg-break boy don't she shake.



Crusin' along well, boy don't he look swell.



Kip tries a backdrop, watch out ya don't flop.

Flamingo Club of the 60s; anyone who is anyone likes to be seen there. The club is especially famous for its all-nighter on Saturday.

AVE-UP

"The all-nighter starts around 1.30 am, and the Beachcomber, which is built in the Casino, opens around 12.00, so we all pile in there till 2.00 am so we can warm up our dancing like, an' keep off streets," says Kip, a teenage Eddie Waring. "Then me an' lads head for all-nighter like, which stays open till eight in morning."

All-nighters are a God-send to the ravers but their parents aren't so keen on the idea; in fact some even stop their kids spending those oh-so-wild nights on the tiles. Kip's parents in particular were against their son staying out all night.

"Me mates said com' on, there all same like, ignore ole man, ya know 'cos me da' were a bit strict like," so me mates said ignor 'im, ger' up. And the following day when I got 'om he's there beatin' hell. So I said fair enough and went living at me uncle's. Then me mam died so I went living back 'ome and he couldn't say 'out and when I com' 'ome like I said you stop me goin' at the all-nighter and I'll stop yer breath!"

"'Tas been aright since, like." Entrance fee into this den of modern day Victor Sylvesters is a quid, but it's interesting to note that our sweet Annie lass does

'Stop me goin' at the all nighter and I'll stop yer breath'

WIGAN'S RAVERS SPOUT

FORTH

a bit o' cleaning to 'ger in for now!

"Me and me two mates go up ther' about 2.00 o'clock in morning, just before it opens, and do a bit a' cleaning. We empty ashtrays and roll up carpets for dancing, and so ger' in for free," she giggles.

The prime reason these teenagers frequent the Casino is simply to dance. It's not a pick-up joint nor is it a drinker's haven because Coke is about the most potent concoction on the list.

"I'm a proper Northern, I like me ale and me woman. But on Saturday it's just dancing," says the virile Kip. Says Gethro: "I take

me own dolly along. We mainly go for the music and the dancing; I dance all night, I do."

Anne agrees with the lads: "We go for the dancing - I don't go for lads. Orh, I can't be bothered wi' 'em. I got one, like, who I met ther'."

"She loves 'im," jibes Gethro.

"I don't!" "Go on, gir' 'em a plug," says Kip. "His name's Sean, an' he ain't a bad dancer is Sean!"

Do you have to be a good dancer to gain respect and admiration from the opposite sex?

"No!" answers Anne, adamantly. (Gethro nods a definite yes behind her

back). "Well," she says, softening, "It's nice to be seen wi' a lad who's a good dancer - my Sean's good, though!"

"My dolly, Kim's, a good dancer, she came second in a dancing competition. An' I said if you come first next time, I'll get engaged to you!"

"Wirout a doubt dancin's the main thing on Saturday night," cuts in Kip. "You can have birds from Sunday to Friday nights but Saturday night is for Wigan Casino and that's it."

"My dolly, I take her to Wigan," explains Gethro. "She pays herself in and I don't see her all night until the following morning. I know she won't try and geroff with others;

she's there purely for dancing, she never bothers me. She might come up to me and say wanna coke or something. I mean, some of the girls ger' in the way, so I just push 'em out the way, I do..." "Yeah, I got a kick off 'im last week," affirms Anne.

Do you practise in your own front rooms or do you go around to friends' houses and cause disturbances there?

"I practise in me bedroom, me," says Anne. "I've got a lot of space on one side of me room. Me dad thinks I'm crackers, though. Every time he look a' me I'm dancing!"

DETERMINATION

If you think Northern Soul Dancing is easy, read on... Anne and co say it takes a lot of application and determination to perfect as there are so many tricky (and back-breaking) feats involved. I.e., leg spins; back-drops; hand-springs (as shown in pics).

When Anne tried her hand at legs breaks she hurt herself so much that she needed medical attention.

"I sprained me tendon at the back of me leg doing drop-downs and that. Doctor said that if I kept on I could split it all the way and might end up in hospital for as long as two years. Bur' I kept on ar' it, and it's danced itself better."

Is there ever any bother at the Casino between rival gangs trying to out-dance each other?

"When we first went to Wigan there used to be a lot of Manchester kids doing drop-backs, and we

couldn't do it," says Gethro. "We used to watch 'em, like, and then start dancing and trying to copy 'em and they'd deliberately box us in and try an' stop us. At first there was some nastiness involved, but once you get accepted it's great. Once you're in, you're in."

So it is very competitive?

"Oh, yeah. We're jealous of some of the good dancers," says Gethro.

"Maybe with some," argues Kip. "Like Frank Booper, thinks he's great, don't he...?"

"Well, he was brilliant," intervenes Gethro, "but he was sent down for a bit. When he came out about two weeks ago I was dancing by meself in a corner like and he deliberately shifted everyone out of the way so he could try and beat me at everything I was doing."

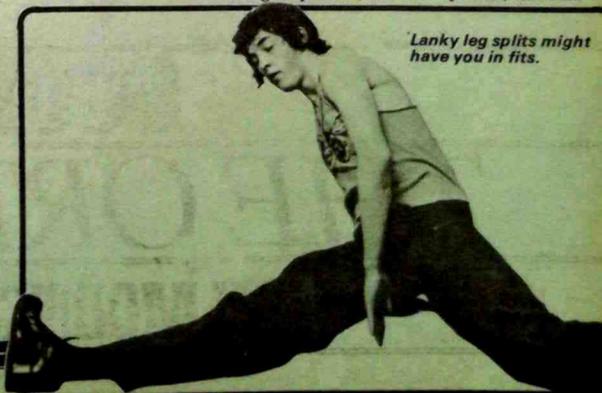
By now you may have gathered that dancing is a way of life in Wigan and so it's hardly surprising that these kids think us Southern sills for not knowing anything about it.

"You're living in the past - locked away," they laugh. "Like everyone thinks it's all happening down in London and that it's the most swinging place - yet the North is leaving you lot behind!"

What do you think of our style of dancing then?

"Well, if Pan's People are owl to go by, then...," says Kip. "It begins wi' a C."

"I mean, they've got the bodies," says Gethro, eyes popping, "but that's all the blokes say is good about 'em. They're sex symbols, that's all."



Lanky leg splits might have you in fits.

Interpreted by Jan Iles

KEITH FOSTER is a 29 year old truck driver from Peckham, in London, and last week something pretty amazing happened to him. He found himself in the dizzy heights of the chart world when his single, "This Monday Morning Feeling" entered at number 47.

Now before any of the dockers in Grimsby or Somerset apple tadders start getting bright ideas about following up what appears to be the emergence of working class music, they should know one thing.

Keith Foster isn't actually your 18 stone Juggernaut tamer, he just drives a little furniture van during the day and then under the name of Tito Simon records and plays gigs in the evening.

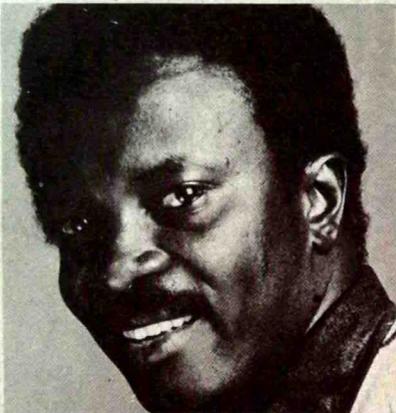
And just to confuse matters a little more, he was, once known as Sugar Simone, one half of a duo called Sugar and Dandy — the Dandy half being Dandy Livingstone.

At the moment, while his self-penned and self-produced single heads up the charts, Keith, Tito and Sugar are visiting their sick mother in Jamaica where Tito came from some fourteen years ago, before settling in London.

Up-and-down

His recording career in this country has been something of a roller-coaster affair. In 1963, when he sang with Dandy Livingstone, they released a couple of singles, Let's Ska and Heaven Only Knows. After that he went on his own as Tito Simon, clubbing around discos and releasing the odd record, the most memorable of which was

It's Tito... alias Sugar alias Keith



**BY
MARTIN
THORPE**

Build It Up, re-do of Johnny Nash's Stir It Up.

This Monday Morning Feeling is another child of the discos, and was recorded late last year at the Chalk Farm Studios, with some pretty reputable session men to back him — people who worked with Paul Simon on Mother and Child reunion and have also recorded with John Holt and Herbie Mann.

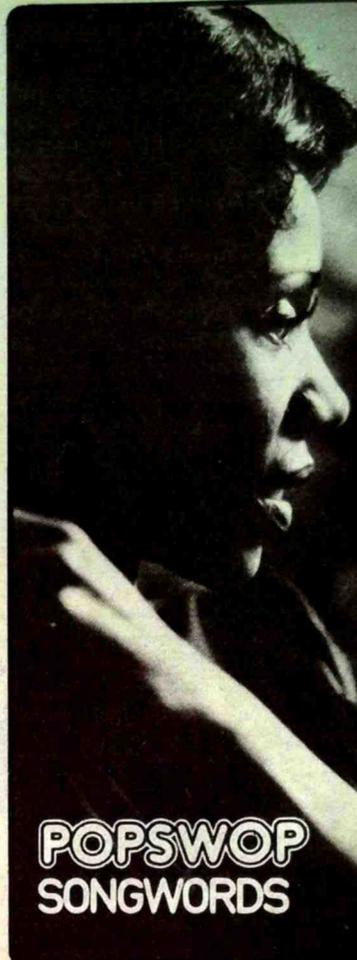
Album

There aren't as yet any plans for a tour, though no doubt Tito will continue playing gigs once he's delivered the sideboard, but he does have an album coming out soon which will contain This Monday Morning Feeling and the B Side.

Next ?

But we'll find out more about that next week when we have an exclusive interview with Tito Simon — and Keith Foster and Sugar Simone if we're lucky.

★ ★ ★ ★



**YOUR KISS
IS SWEET**

Written by Stevie Wonder and Syreeta Wright.
Sung by Syreeta Wright.
Copyright (C) 1973 Jobete London Music Ltd. 8 Rathbone Place, London W1P 1DE.

(Spoken). This song goes out to all you fellas who think your kisses are as sweet as candy. But honey's got you beat by a million miles.

Chorus 1

Your kiss is sweet, as sweet as candy
But honey beats your kisses by A million miles, your kiss is ah

You came and took my love
And ran away leavin' these eyes of mine
Cryin' every day.
Now you're back and you are sayin'

you wanna stay.
When you left you stayed too long
Might as well keep movin' on
and on and on and on and on

Chorus 1

Ooh na ooh na ooh na ooh na
ooh na ooh na ooh na ooh na

Chorus 2

Ooh na ooh na ooh na na na na
ah
To you my love was nothin' but a game

Now you're here and you don't wanna take the blame
How could you think all this time I'd feel the same

Sorry for the tears you cried
There's another I won't lie
Won't lie won't lie won't lie
won't lie won't lie.

'Cause your kiss is
Chorus 1
Chorus 2
Miles, beats em by a million miles

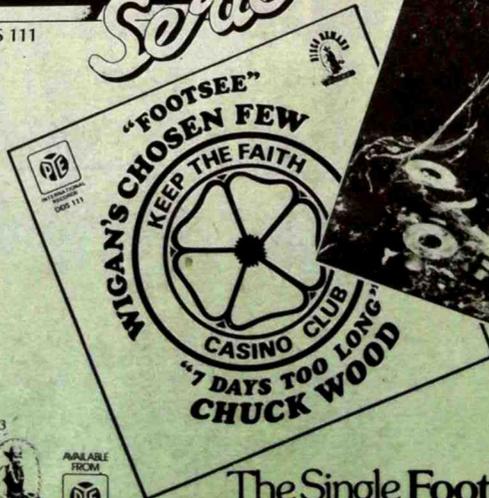
Beats em by a million miles.

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- JERRY WILLIAMS If You Ask Me DDS 102
- THE CASUALEERS Dance, Dance, Dance. DDS 103
- THE FUZZ I'm So Glad DDS 104
- WALLY COX This Man DDS 105
- 'LITTLE' JOHNNY BLAIR Momma's Gone DDS 106
- AL WILSON Help Me DDS 107
- ILA VAN Can't Help Loving That Man Of Mine DDS 108
- THE VEL-VETS I Got To Find Me Somebody DDS 109
- JIMMY BREEDLOVE I Can't Help Loving You DDS 110
- THE FUGITIVES Human Jungle DDS 112
- JOHN SCHROEDER Soul For Sale DDS 2002
- OUT SOON
- THE SOUNDS OF LANCASHIRE-
Back To Back c/w Sliced Tomatoes. DDS 2005
- MITCH RYDER- You Get Your Kicks c/w Breakout. DDS 113
- KENNY BERNARD-What Love Brings c/w
- LEON YQUNG-Glad All Over. DDS 2004



The Single Footsee by
Wigan's Chosen Few. DDS 111

Album also available on
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What's in

BY DAVE LONGMAN

CAPITAL RADIO are striking out with a vengeance, pulling in the stars from all quarters. Not to be outdone by LBC recently airing a George Harrison interview, Capital are host to Queen on Hullabaloo this Sunday.

What a Hullabaloo

Also on the show will be Slade talking about their new film, Flame, and there will also be a discussion on the film, The Taking of Pelham 123, a new "horror" film centred around the underground trains of New York.

Last Sunday Ringo Starr came on the show, along with Brian Protheroe. Other recent guests have included the Glitter Band and Hello. There is a young dee jay spot, and the phone lines are open for people wishing to swap albums, games and the like.

Gallagher and Lyle and Alan Price are future guests to look forward to, Alan Price discussing his new film, Alfie, which Cilla Black is recording the title track for.

● Our photo shows Maggie Norden, one of the programme presenters with Guinness, one of the Capital Radio pets.



Caroline- Mickie Mercer writes

MICKIE MERCER left Caroline several months ago, but after our various articles in R&PM, he decided to write in with his personal impression of the struggles he faced on the MI Amigo.

"Some people believed that Radio Seagul was an experiment, perhaps it was but not on a national level. It was chaos, the engineers using bits of silver paper as fuses; the 'Fire The Dee-Jay Game'; the beloved organisation on land; the list of absurdities is endless. A group of people were brought together to build a radio station, all of them thinking they knew what they were doing, yet in reality, none of them did. And behind this was a certain Irishman with a

beautiful blag, "If you don't know what you're doing, raise your hand high with the 'V' sign, smile, say Love and Peace, and everything will be alright. Seagul was born.

"On board, the MI Amigo the struggle was entered in by all, armed with brains, lots of mouth, and a few eggs and various vegetables. It was a constant confrontation with each other. There were times of hate, love, sadness, joy, but never indifference. We were trying to learn how to communicate with the listeners, to each other, and the organisation on land. The listeners were responding with more than the usual. "Please can you send me a photo", and everything

was fine. Tenders started to arrive, and we even got paid. Then, as last summer went by, things got worse as bitterness grew, and at the same time, so did the mechanical problems. An air of conspiracy filled the cabins and people switched sides with each role of the ship. Instead of promoting L.A., we now had to promote A.A., Albums Awareness. I have now left Caroline, but the station is still there, but it is hovering between life and death. I would go through it all again if I had the chance, even knowing the outcome, because on Caroline you were part of a "family", and you learnt how to love other people. It was an experience, not an experiment."

QUICKIES

THE VOID left by Radio One's dropping of the late night rock shows is being filled by the commercial radio stations. In the Newcastle area, both BBC Radio Newcastle and Metro Radio have started their own shows. On the BBC, Bedrock, introduced by Dick Godfrey is the Radio Newcastle show, and on Metro, Bridges with Jeff Brown takes over from midnight for two hours.

Tony Allen has been doing adverts for Script magazine which will be aired on the commercial stations. Andy Archer was 29 a few weeks ago.

Radio Luxembourg is for the first time in its history going to be selecting the Luxembourg entry for the Eurovision Song Contest. The Home Office in the form of the Radio Regulatory Department have been making more raids in recent weeks, all aimed at intimidating those poor souls they pick on. An interesting thing to know is why none of the villains the Home Office has questioned has yet been prosecuted? When the

Home Office were phoned last week, they said that the Essex Police were dealing with the matter, and that their own enquiries were at an end.

Radio London, the BBC station, is preparing for the change of wavelength at Capital Radio. Why? It's because as the BBC station is on 206 metres and Capital is moving to 194, they are hoping to pick up on listeners who don't find Capital. Many

radios don't go down as far as 194, so who knows. Radio London will also be dropping the "BBC" tag over the coming weeks. . . . Simon Prebble, ex-Capital, has just joined Radio Hallam. Recent guests at Hallam have been Rare Bird, Gerry Marsden and Joe Cocker. Alan A. Freeman from Spark also recorded a show for Hallam, and is doing similar slots on Swansea and BRMB.

GRANNY TAKES A TRIP

SO YOU wanna read an interesting story? Read on!

Granny Banks, Robin Banks's gran, is 82 years old, and she's missing the broadcasts from RNI. She was a dedicated supporter of the stations in the North Sea, having met most of the pirate jocks, and is a personal friend of such people as Andy Archer (who is her favourite), Robb Eden, Bob Noakes and Graham Gill.

Each week she gets a copy of R&PM delivered to her home in Cheltenham, and after following all of the stations in print, this spring she intends to visit Holland to see the ships. If the Mebo 2 is still in harbour she wants to have a look around the ship, and hopefully also meet King Kong, the strong-arm RNI crewman. While RNI was on the air, she used to send out a food parcel each week to the jocks, containing a fruit cake and jars of home-made marmalade. All of us at R&PM wish Granny Banks a belated happy birthday. Cheers!

GLORIA GAYNOR

"NEVER CAN SAY GOODBYE"



Gloria Gaynor. The Queen of the Disco's hit single 'Never Can Say Goodbye' now becomes a great album, containing six minute versions of both 'Never Can Say Goodbye' and 'Honey Bee'. Gaynor keeps on gaining and gaining.



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COMPILED BY GIOVANNI DADOMO

Classic Kool music rules, OK?

TWO THINGS hit you right away about the Bell brothers, Robert (hereafter referred to as Kool) and Ronald: both sport immaculately tailored suits which, along with their tastefully matched shirts and ties, immediately mark them out at a time when emulating one's local garage mechanic appears to be the apex of sartorial . . . er, elegance?

The other thing about the brothers Bell is that they aren't exactly big men; well, Ronald ain't much nearer the ceiling than Kool but he somehow seems taller than he is (must be something to do with the way his clothes hang), but Kool's proportions, together with that delicately bird-like bone structure make him look like some ascetic bellhop on his afternoon off.

Fortunately, we're all about the same height sitting down, as I discover when we reach the rather Wimpy-ish restaurant of the otherwise glossy hotel the boys are staying at during their brief London visit.

Kool orders tea for me and a pot of hot water and slices of lemon for the broes. He then produces a carton of oriental tea bags and proceeds to brew his own personal blend, explaining that both Bells are very into health foods and no thanks, sugar is definitely out.

And so it is that, with trembling fingers suddenly darting back from the cup of khaki poison I was so innocently looking



forward to only seconds ago, I enquire as to when the ball started rolling for Kool and his chums.

"The group goes back about ten years," Kool begins. "We were in high school together in Jersey City. Originally we were called the Jazziacs and we played only jazz."

"However jazz wasn't any way to make a living back then so after a while we'd get work as a backing group for any soul group or singer that came to Jersey and needed a band. Then, in the mid-Sixties there was an attempt to try and get something going in Jersey City along the lines of what Motown did in Detroit."

DIMENSIONS

He explained that the group had cut a single as The Soul Town Review but that it had never been released. After that they became the New Dimensions, and then, The Flames.

"A club promoter who knew me as Kool had a poster made up calling us Kool and the Flames, with Kool written like it was made of melting ice over the word Flames like it was on fire."

"Of course we didn't stay the Flames long because of James Brown's group and we put our heads together and came up with The Gang because we thought it was right for the kind of street sound we were trying to get with our music."

The group signed with the newly-formed De-Lite record company in

'I think we can bring some music to this planet that's unlike any other music that's ever been made before'

1968 and hit big with their first album, Kool and the Gang. Things just kept on going uphill from then on with the band achieving both album and singles successes via such titles as Funky Man, Love The Life You Live, and more recently, Jungle Boogie, Funky Stuff and Hollywood Swinging.

Both brothers agreed that the main reason for their continued success had been the ease with which the group had adapted to playing music that's rhythmically very simple and direct whilst retaining the essential adventurousness of their jazz beginnings in the use of elaborate and unusual

(for funk) horn arrangements.

"The essential thing is to keep that funky bottom," said Ronald, who, being the group's musical director, is obviously the expert on such matters. "So long as we have that we can put as much as we like over the top and still reach an audience from the ages of six to sixty."

I confessed that the idea of legions of sub-teen Kool and the Gang fans hadn't really occurred to me until then, but Ronald was adamant: "In fact the younger they are the easier they find it to accept new things."

But the real revelation was the part Ronald Bell's own six-year-old plays in the Gang's music.

"When we start on a new song I'll take the tapes home to listen to and she'll really enjoy it and dance to it. The next time I bring the same song home and we've started to add things she'll maybe start crying and say she liked the first one best, but eventually she'll come around to the new version and so on until she likes the finished song as much as she did the original rhythm track."

And while we're on the subject of rhythm, over to

Kool, whose bass guitar is the backbone of the band's excellent rhythm section.

"I didn't have any formal musical training," he explains, "and I started out by listening to drummers so that taught me that fragmented sound that leaves room for guitar and horns to move around in."

"And I couldn't do a thing without Kool's bass, and the drums and guitar," added Ronald, "that's where I get most of my inspiration."

As the conversation drew on, the Bells became more and more talkative, and when I paused to slip my tea (which didn't taste bad in fact), Ronald took me by surprise by asking me a question: what did I like about their music?

I explained that it was the fact that their albums could be digested over a long period and would continue to reveal new things each time they were played as well as being, on a more superficial level, great for paaarty-ing.

"Right. That's the point of what we're trying to do. I get the same thing from John Coltrane's music, I find that I can go back to it after ten years and still find new things."

"What we're trying to do is give the people something more. I think that's important for any artist — to give the people something of himself that will live on in the people. I know we haven't reached it yet, but that's the place we're aiming for."

"I've bought so many albums and thought 'this is it!', and then found

when I put the album on that it's just the same old thing. It disturbs me when I can't get into a record. So then I just lose interest and go back to the people who do put in that extra bit over and above the purely commercial."

Are there, I wondered, any contemporary artists they enjoy?

"Very few," said Kool, "Earth, Wind and Fire are very stimulating, Stevie Wonder . . ." and trailed off.

Ronald nodded his agreement, adding:

"I get into Stevie when someone else plays his music. That's when I realise what a genius he is. It'll be the same song but I hear more and then I can go back to Stevie and say: 'Wow, I didn't know that was in there!' A lot of jazz artists do that for me, as well as people like Rufus and Syreeta."

MASTERPIECE

"I can't think of no one else," he continued. "Now if I said Chick Corea . . . that music is just a masterpiece."

How about Kool and the Gang, I asked, reiterating the question Ronald had asked me a few minutes previously.

"Yes, but I'm not satisfied with what we're doing. I think we short-change ourselves as well as the people if we don't give it everything — because I think we can bring some music to this planet that's unlike any other music that's ever been made before."

I drank my tea — you can't follow a line like that!

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FOLLOWING THE PERFECT ANGEL..

Minnie's adventures in paradise

IT'S A WARM and very happy voice that reaches across the Big Puddle from a warm California afternoon to a decidedly chilly London evening.

And Minnie Riperton has every right to the satisfied delight her every syllable communicates, with her widely-acclaimed Perfect Angel album of last year continuing to reach new fans on both sides of the Atlantic and with her first major tour of the U.S. recently completed.

"It was marvellous," she begins, "we went all over the country and I played with people like Herbie Hancock, the Crusaders and Van Morrison. We even did Carnegie Hall. I really love to perform so it was something that I'd wanted to do for a long time and it all worked out beautifully."

Did she have her own backing group?

East is best

"Yes. I'm originally from Chicago and when I moved to Los Angeles and the tour came up I recruited a lot of guys from back East whom I knew and admired as musicians."

Will the same group be on your next album?

"Some of them, also there's Hugh Masekela and some of the Crusaders," says Minnie, adding that she's co-producing the album along with Stuart Levine. "The songs are very different from those on Perfect Angel and it calls for a different sound on record. That's why I've chosen the particular musicians I'm using," she explains, adding that she's worked out most of the arrangements herself, too.

"It's called Adventures In Paradise, and basically it's about living here loving here, surviving and growing here — because this can be paradise if you just know how to find it within yourself."

Minnie informs me that before she actually goes into the studio she'll rehearse all the material with her musicians for a couple of weeks. "Because I don't like it if the musicians just go in, hear the tune once and record; that way anything fresh you think of later can't be developed as part of the album. I don't know if it's how everybody should work but I know it's best for me — and I do have 13 years of experience!" she adds.

Had she been doing the new songs on the tour, I asked.

"Yes, and it was audience reaction to the songs that really convinced us they were worth recording."



Would it be mainly her own material?

"Probably all my own. I've been getting a lot of songs sent to me but I've had nothing that really comes up to scratch."

Nothing from Stevie Wonder even?

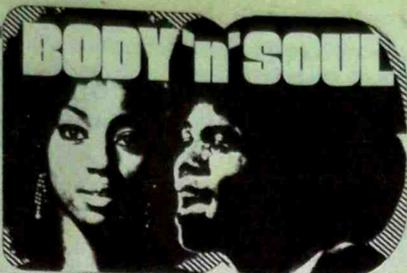
"Well," she confided, "there is one tune that Stevie wrote for me awhile back and there's a good chance that one'll go in."

And would the two be working together again?

"I'm sure in the future we're going to do a lot of things together because Perfect Angel was just so much fun. It was like we were two kids whose parents just locked them in a room and went on holiday. We forgot about all the legal obligations and everything and it was only afterwards that people started to say 'Hey, what's all this?' and talking about contracts and all the rest of it."

Minnie explained that Stevie's non-involvement in the new album has a lot to do with the fact that he's currently tied up with tour commitments. "But," she added emphatically, "I'm sure we'll work together in the near future — I'm sure it'd be a great combination!"

Slipping backward in time a little, I asked Minnie what had hap-



pened between Come To My Garden, her last album for Chess and Perfect Angel, as the period seems to be the least well-documented.

"We — my husband Richard and I — we just wanted to get away completely, to South America or somewhere."

"In fact we only got as far as Florida, but we grew and we wrote a lot."

Identity

After that, Minnie explained, she had a bit of a job finding a record company that was willing to see her as she saw herself and not merely as another piece of disco fodder.

"Every record company saw me as a black artist and not as a human being, and to me it was important to be known primarily as a singer and writer. After all, I'm a mixture of Crow Indian, South African, Irish and Jewish — so what does that make me? I'm just a person who enjoys living and just happen to have a brown skin."

"Anyway, that's why I didn't sign with anybody for a long time, not until it could be done on my terms."

And what's on the cards for the rest of this year? "Well, after the album, I'm going to have myself

a vacation. After that I'm not sure yet.

"I'd really like to do a movie because I happen to think I'm a better actress than I am a singer, but I want something really special — even if I have to write it myself!"

She did admit that there is one film she's quite interested in doing.

"It's kinda hard to explain though, because it's a musical story with a strong science-fiction element — set in the present and many centuries ago and concerning some people who are able to astrally project through song. It's being written and produced by Tom Wilson and there'll be a double album soundtrack."

"But right now I'm quite happy living in a canyon with my dog and two kids where I cook a lot and play piano and just relax."

"I've been very lucky all my life and everything's always worked out so I'm quite happy to let the future take care of itself."

"But what's really made me very happy right now is having done the tour and seeing my audiences include everyone from kids to people with canes, 'cause that's what it's really all about!"

- 1 NEVER CAN SAY GOODBYE. Gloria Gaynor MGM
 - 2 MS. GRACE/THE CRUTCH. The Tymes RCA
 - 3 DO IT 'TIL YOU'RE SATISFIED. B. T. Express Pye
 - 4 BOOGIE ON REGGAE WOMAN. Stevie Wonder Tamla Motown
 - 5 SHOORAH SHOORAH. Betty Wright RCA
 - 6 FUNKY PRESIDENT. James Brown Polydor
 - 7 WOMAN TO WOMAN. Shirley Brown Stax
 - 8 STAR ON A TV SHOW. Stylistics Avco
 - 9 KEEP ON STEPPIN'. The Fatback Band Polydor
 - 10 GET DANCIN'. Disco Tex & The Sexolettes Chelsea
 - 11 YOU CAN HAVE IT ALL. George McCrae Jay Boy
 - 12 THE DOUBLE BUMP. Oliver Sain Contempo
 - 13 DOCTOR'S ORDERS. Carol Douglas RCA
 - 14 TRUSTING HEART. Trammps Philadelphia
 - 15 SCRUB BOARD/SIXTY MINUTE MAN. Trammps Buddha
 - 16 PICK UP THE PIECES. Average White Band Atlantic
 - 17 BUS STOP. Oliver Sain Contempo
 - 18 SUGAR PIE GUY. The Joneses Mercury
 - 19 WHERE ARE ALL MY FRIENDS? Harold Melvin & The Blue Notes Philadelphia Int.
 - 20 HAPPY PEOPLE. Temptations Tamla Motown
 - 21 SHA LA LA. Al Green London
 - 22 ZING. Trammps Buddha
 - 23 IN THE BOTTLE. Brother To Brother Philips
 - 24 DO IT FLUID. The Blackbyrds Fantasy
 - 25 LADY MARMALADE. Labelle Epic
 - 26 HUNG UP ON YOUR LOVE. The Montclairs Contempo
 - 27 IT MAY BE WINTER OUTSIDE. Love Unlimited 20th Century
 - 28 GANGSTER BOOGIE BUMP. Willie Henderson Pye International
 - 29 SHORT SHOPPING. Veda Brown Stax
 - 30 YOU'RE THE SONG I ALWAYS WANTED TO SING. Timmy Thomas Polydor
- (Chart courtesy of Blues And Soul magazine)

SOUL GOSSIP

FRESH from Motown this weekend: Caston And Majors' *Child Of Love*, a taste from their forthcoming march - whispered about debut album... Also out this Friday is re-issue of Marvelettes' 67 hit *When You're Young And In Love*... Nice to see those talented young Doyle Brothers back on the record scene with *Scaredy Cat*, first release on disco-orientated Safari label in tandem with Ward Jensen's *Hard*.



Hard, Hard... RCA Victor going at full speed to rush-release Betty Wright's US album *Danger - High Voltage*... Fresh out stateside, *Temps A Song For You* and *Miracles* newie *Don'tcha Love It*... 21st sees two more Tamla singles; ex-Sessionaire Richard (Popcorn) Wy-

ley with Funky Rubber Band and new Diana Ross single *Sorry Doesn't Always Make It Right*. Speaking of Ms. Ross she's going into the studio in the near future to record a new album. The present single was recorded purely as a 45. Same day sees Love Unlimited single *Always Thinking Of You* from their *White Gold* album... New 20th Century elpee due from Tom Brock, one time Barry White production assistant, *Blued I Love You More And More*. It features White producing and co-author of four tracks. Polydor release a new compilation album early March with *Disco Tex*, Gloria Gaynor, Johnny Bristol, Kool and the Gang, New York City and the J.B.'s... Meanwhile J.B. himself is back with an early March release of his *Realty* album... Also due is the latest *Miami Sound* from T.K. studios. It's Timmy Thomas and his *You're The Song* album... Where Are You Going To My Love next UK single from *Miracles* taken from their *Do It Baby* elpee... UK tour for Syreeta and the Commodores hopefully by the spring.

ALBUM PICKS

VARIOUS ARTISTES: SOUL TRAIN (Phillips 6612 053).

IF, LIKE me, you hate getting up every fifteen minutes to re-charge the stereo with singles (or having parties grind to a halt while some fumbling drunk scratches up your favourite rare 45), then the compilation album is a true blessing. Especially when it's intelligently put together and features such gems as Donnie Elbert's astonishing *I Can't Help Myself*, the Dells equally remarkable *Sing A Rainbow* medley, the inimitable Joe Tex with *You Said A Bad Word*, I Gotcha and *Bad Feet*, and Don Covay's *Bad Mouthing* plus a host of others of equal excellence. Only the most ardent singles collector will have more than half the tracks already, leaving the rest of us marvelling at its competitive price (two albums for £2.21), humbly reaching for our forelocks and asking for more.

G. D.

UNDISPUTED TRUTH: DOWN TO EARTH (Tamla STML1277).

HAVING RAPPED Norman Whitfield in these pages a couple of weeks back on account of the production overload on David Ruffin's new album, I'm quite relieved to be able to admit that with this record, which features him extensively



OHIO PLAYERS: from over to understatement

as a writer as well as behind the board, he's back in my good books. The album has a crisp, tight sound that is a joy throughout, plus there's a welcome economy of length that allows room for twelve tracks as opposed to the tendency towards over-long materpieces that more frequently result in overpadding than in a worthwhile elaboration of themes. The two ladies, one gent line-up (even though there were personnel changes during recording) make a refreshing change too, and it's particularly pleasing to find each group member get a fair crack at the leads -

which, incidentally, they each accomplish with distinction. The result is a very impressive album that merits your attention at the earliest possible moment.

G. D.

OHIO PLAYERS: FIRE (Mercury 9100-009).

THIS IS the one that's currently perched at the top of the US charts and finding out what all the fuss is about is a lot of fun. Fire, the title track, you no doubt know about, and if you like that you'll enjoy *Runnin' From The Devil*, *Smoke* and *What The Hell* - all with a similar pummelling funk groove. Playing the

meanest, sweetest music in town isn't happily all there is to the Players; in between you get smoochy ballads with choruses of 'Shoop! shoop!' which are as angelic as *Devil* is satanic, one number in the 50's harmony group style and Satch Satchell's superb Isaac Hayes pastiche via the throaty poem *Feelings*. There's also funny bits, some smart skat singing, spiffire guitar and keyboards. But what is striking about the album is the ease with which the band can switch from style-to-style, from over to understatement and still remain perfectly credible throughout. Excellent.

G. D.



DIANA ROSS in studio to record a new album

THE TEMPTATIONS



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FORMED SIX years ago by horn architect extraordinaire Emilio Castillo, the ten-man Bump City outfit, Tower of Power, have succeeded where lesser mortals (what price a Blood, Sweat and Tears album now?) have meandered into textureless rasping, i.e. in producing from a line-up that is 80 per cent white, a rich horn sound that stands up alongside the best of the black horn-oriented groups of the last 10 years.

As you no doubt recall, Tower of Power were in England a few weeks back as part of the hugely successful Warner Bros. Music Package and I managed to get in a few words with Lenny Williams, who has the unenviable task of pitting his mellow voice against one of the world's finest horn sections.

Lenny's been with the group just over two years now, the job's previous incumbent having been Rufus Miller (on the group's debut album East Bay Grease), and Rick Stephens (on Bump City). Lenny picked up the story from there, explaining the not entirely permanent basis under which he joined the group.

"I'd gone out as a solo singer in my early 20's and recorded for Atlantic and Fantasy. But nothing much happened so I'd gone to college where I was studying anthropology and child psychology.

Roadie

"I was working as a roadie for Larry Graham during my vacations and Larry and I had got a writing thing going. We needed a horn section on some of our songs and we got Tower of Power to do it for us.

"They liked my voice and asked me to go and sing with them. I had to refuse because I wanted to stay on at college.

"Then Rick Stephens quit seven days before an important concert and I was asked to fill in.

"I agreed and that was two and a half years ago and I'm still with them," he added, "only they'd better get someone pretty soon because I want to finish my studies."

Would he really, I

asked, give up his post with a group that's just starting to break really big in order to become a student?

He replied, to my amazement, that he would, as that was far more important to him.

"I like singing, but I wouldn't want it to be a life-long thing," he added. "As long as I'm in the music business I intend to do it as well as I possibly can, but my ultimate goal is to be able

to raise the money to eventually set up a school of my own for retarded children.

"The other thing is that I'm a family man and I feel obligated to spend some time with my kids, because no matter how many presents you bring home it's never the same as their actually having a father with them all the time."

And, presumably, such a large band must have to work pretty solidly

simply to keep going.

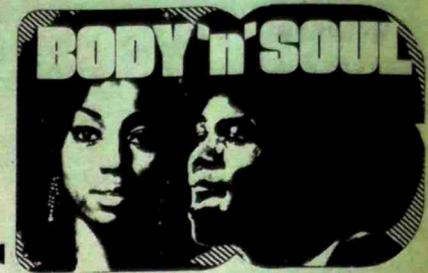
"Sure, but that's also the reason the band's so tight. I know that working all the time has certainly done a lot for my singing."

And were they able to make a profit?

"We're in the red all the time," said Lenny, "but it's starting to pick up now. But we have a pretty large entourage — aside from the 10 bandmen we have two managers and a road

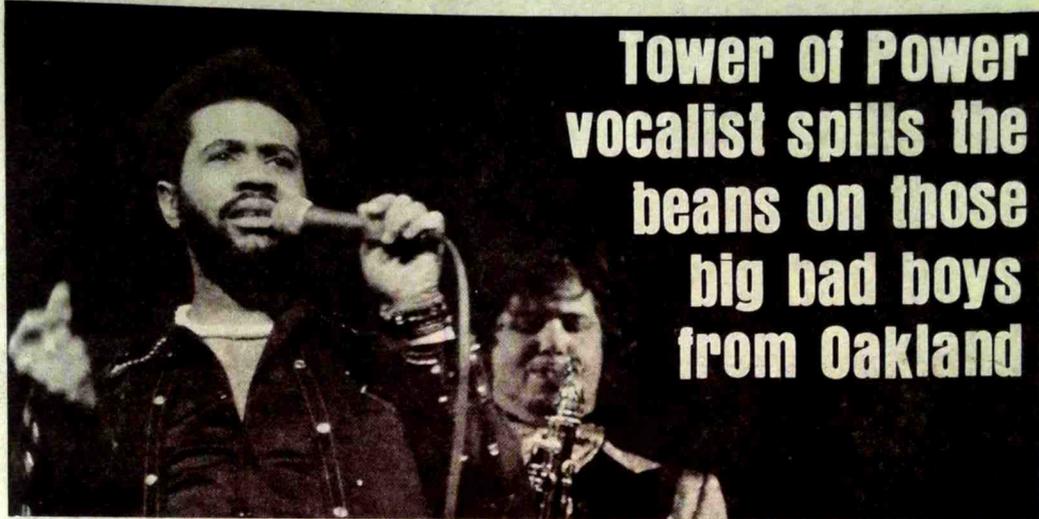
crew of four or five.

"But, hopefully, the band will provide a springboard for all the guys to go on, for those who write to get their songs known, for those who want to get into production to get into that, and for those who eventually want to become solo artists to become known. It's a good means of exposure for all of us. But," he added, "we're not paupers, even though we're a



Confessions of an East Bay greaser

Tower of Power vocalist spills the beans on those big bad boys from Oakland



our own groups that would put on musicals and sing together all the time.

"Basically, this is what I'd really like to do — to write songs and maybe produce, but nothing that would keep me on the road all the time."

Covers

He added the information that he's already had songs covered by Jose Feliciano and Johnny "Guitar" Watson, but that he tends to hold back his songwriting at present because he doesn't really have the time to get as involved with it as he'd like to be before he's confident enough to write for other voices than his own.

How about Tower of Power's future, were there any long-term plans?

"Well, I know everybody would like to come back and work more extensively over here, because I'm sure being widely accepted in England would be like another milestone for all of us.

"Also, I know a lot of the guys are eager to work in movies — we had an opportunity to do a score last year but our work commitments wiped it out, but I'm sure there'll be others in the future."



ANOTHER BLOW for British diplomacy was struck again this week when the telephone rang in Shirley Alston's New Jersey apartment — at 6.30 a.m. The croaky voice that answered the phone hardly sounded like the lead singer with one of America's truly legendary female soul groups.

"Hello is that Shirley, Shirley of the Shirelles?"

"Yeah, but who on earth is calling at this time in the morning?"

After the mistake was realised and the laughing stopped Shirley explained that she had a solo single out on a new label.

The label's called Prodigal and is being run by Barney Ales, a vice-President of Tamla-Motown for 10 years before Berry Gordy moved the operation from Detroit to America's west coast.

The single is a combination of I Hear Those Church Bells Ringing and the old Dixie Cups' number Chapel Of Love. There's no mistaking the Shirelles sound on the disc.

"But the Shirelles haven't split up — oh no!" Shirley managed to exclaim.

"In fact the group are

working more now than ever they have, and we haven't had a hit record in a long time.

"Every concert we play the audience just want to hear the old ones like Will You Still Love Me Tomorrow and Foolish Little Girl."

In fact a wave of nostalgia for the early Sixties has put the Shirelles back in the front line and though there have been two recent albums, Happy And In Love and Shirelles II's the oldies that are doing best.

"But my solo single is doing quite well over

here," she said. It's on the r&b charts at 68 and has made the pop charts and looks all set to go higher.

"I'm also finishing off an album called With A Little Help From My Friends which has the Drifters and Ruby And The Romantics. One of the cuts is called In The Still Of The Night."

POINT TAKEN

"I hope it will all be finished by next week.

"But just because I'm making solo records doesn't mean the Shi-

relles have split up.

"Doris left in 1968 after we made Dedicated To The One I love and we didn't replace her because then it wouldn't have been the original line-up, so there are just the three Shirelles now.

At the moment Shirley's promoting her single on TV shows and concerts throughout the country.

That night she had arrived back late from a gig in Buffalo and she was tired. So we said goodbye and she went back to sleep.

DAVID HANCOCK

Alarm bells ringing

US Soul Singles

- 1 2 HAPPY PEOPLE — Temptations
- 2 1 FIRE — Ohio Players
- 3 3 I BELONG TO YOU — Love Unlimited
- 4 4 LET ME START TONITE — Lamont Dozier
- 5 5 RHYME TYME PEOPLE — Kool & The Gang
- 6 6 I AM I AM — Smokey Robinson
- 7 9 DON'T CHA LOVE IT — Miracles
- 8 8 PICK UP THE PIECES — Average White Band
- 9 10 DOCTOR'S ORDERS — Carol Douglas
- 10 12 MIDNIGHT SKY Part I — Isley Bros.

NOTTINGHAM . . . NOTTINGHAM . . . NOTTINGHAM . . . NOTTINGHAM

Stepping Stone

By **ROBIN ANDERSON**

"SUNDAY NIGHT at the Imperial - be there." It's the catechism of hundreds of Nottingham's good-time music freaks. Their devotion to the rise and rise of eight-piece rock outfit Cisco is a local living legend.

It began just a year ago as a publican's gamble, when the frontiers of pub-rock spread across the land. Now it's packed houses wherever they go - and that's anywhere between Northampton, Stoke, Doncaster and Rotherham.

And they're ripe for the breakthrough; with a vast spectrum of borrowed material from Chicago, War and Stevie Wonder through to Van Morrison, and a hatful of successes in a national rock contest last year.

They have a fair slice of studio recording experience under their belts, and more than enough of their own stylish numbers for an explosive album.

Their professional and organisational experience is an added bonus. For during daylight hours their careers range from company director to lorry driver and lace designer to quantity surveyor.

With an average age of 30 they're helping Nottingham live down the weenybopper image, built up by kind courtesy of local chart-toppers Paper Lace.

Booked almost solid for two to three months ahead, the Cisco show is on the road four or five nights a week, including residencies at the Imperial in Nottingham and the Horse and Jockey, Mansfield.

The Cisco Kids are in town

Yet they only came together just over 12 months ago.

Catalyst of the move from a variety of mainstream pop groups was lead guitarist Dave Sharp.

Trumpeter Dave Liethead's background was jazz however, and electric pianist John Shane could look back on times with Van Morrison in his pre-States days.

"We were a pretty disillusioned bunch at that time, searching for a

fresh perspective," explains Dave Sharp.

"We first got together in November '73 and did our first gig one Sunday at the Imperial, last January.

"It was the only suitable room near Nottingham's city centre and the landlord took a chance. We've played there every Sunday night since."

News spread quickly and the band soon had the type of cult following reminiscent of John



Mayall's ever-changing outfits of the early 60s.

By the summer, their heady brew of Afro-rock and brassy sound a la Chicago, was attracting too many for the Imperial to cope with.

So the band hired the barn-like Sherwood Rooms for a memorable one-nighter, when almost a thousand fans turned up.

In the rock contest they took the victor's laurels in both the first round and their semi-final at

Birmingham University.

Over 300 of their disciples saw them come third in the finals at the Roundhouse. And they weren't the only ones to think Cisco should have won.

Still, they took a special performance award and vocalist Steve Saxon, with the cheeky looks of Roger Daltrey plus the voice and jittery antics of Joe Cocker walked off with the "outstanding personality" title.

of getting together, in pursuit of original ideas, takes on Herculean dimensions.

Their energy and good humour on stage often, therefore, defies belief.

But there they are... guitarist Sharp, tenorman Ray Northfield and Dave Liethead on trumpet blowing up a lyrical front-line storm.

Drummer Ray Marshall, Fred Smith on congas and percussion and Mick Mellor, bass, provide a complex and powerful framework.

And the vocal range of Steve Saxon is an admirable match whether it be on Wonder's Living In The City, the enigmatic I'll Be There by Van Morrison, Tower of Power's Don't Change Horses or their own riotous Hawkeye Harry and A Hunk A Funky Monkey.

My only grouse is that the colourful keyboard work of John Shane does not get more attention. His contributions verge at times on the stunning.

But Cisco's feet are firmly on the ground. They're itching to commit their material to vinyl - and they have the single earmarked. So come on Mr Producer, it's time to look their way.

As the more enlightened citizens of the Queen of the Midlands will tell you, "The Cisco kids rule, OK."

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Albums

ALICE COOPER - Welcome to My Nightmare (Anchor ANCL2011).

No it's not Alice's opinion of his own work, the nightmare here belongs to a film for which this album is the soundtrack. The film is based on an extraordinary series of night fantasies that involve Cooper in a number of imaginative dream scenes. Certainly there's enough eerie sounds in the album to furnish the plot, haunting piano preface that sudden and well known explosion of sound which is one of Cooper's hallmarks.

The power in the music too, gives plenty of scope for Vincent Price, who also stars in the film, to do his worst as well as assisting Cooper to twist and fall down one of those endless film tunnels. If this album stands up as well with the film as it does on its own, then the film should be something to watch out for.

M. T.

STRAWBS: Ghosts (A&M AMLH 68277).

The Strawbs are one of those bands that seem to have been around for ever - perhaps that's the tag which forced them to shift operations to the States. And though that move would indicate a certain lack of home enthusiasm for the band, they have always turned out fine and imaginative albums. Their last single, Grace Darling, which is on this album, didn't do too well, and though this album is part of the same sessions it should meet with a better reception. The general idea of the album is to alternate rock with folk, either a rock track with a folk core or vice-versa. Altogether, it is slightly more progressive in its outlook than their Part Of The Union stuff, though there are still glimpses of that old format behind the soft vocals, melody and tempo changes.

MT

MAGGIE BELL: Suicide Sal (Polydor 2383 313).

Suicide Sal she may be, but she's also come up with an exceptionally raunchy album that's got a hell of a lot of life in it. She opens with a great throaty version of Free's Wishing Well, and then belts her way through five tight tracks before slowing it way down with the Courtney / Sayer Song In My Life. Side two has four tracks, including a piano-boogie version of I Saw Him Standing There. There's Jimmy Page doing a couple of guitar solos, just to add spice to things - but with Maggie out there singing, she does it all on her own.

SB

RASPBERRIES: Starting Over (Capitol E-ST 11329).

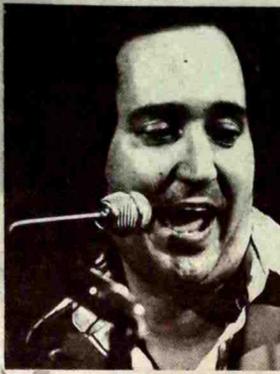
One track alone vindicates this otherwise mundane collection of neo Beatles / Beach Boys city rock. It's called Hands On You and really no home should be without a copy. The loose acoustic accompaniment and pure Beatles harmonising, plus Sargeant Pepper studio tricks, live atmosphere, and risqué lyrics, make it charm itself. For the rest, this collection is made up of fairly harmless melodic rock from a band once considered to be New York's best. By the way, Hands On You is available on single.

PH



ALICE COOPER

NEIL SEDAKA



NEIL SEDAKA: Overnight Success (Polydor 2442 131).

If there's one thing Neil Sedaka isn't, it's the title of this album. Although it's only in the last couple of years that he has reappeared in the charts, his career goes way back - and the last track of the album, Breaking Up Is Hard To Do, is a classic from that particular era. This album contains much the same mixture as his previous ones - some easy, bouncy tracks, and some that are much more serious. Bad Blood and The Queen of 1964 are included. The latter is his current single, a cheerful number about an over-aged groupie. One of the most beautiful tracks is Stephen Foster - very sad, very poignant. It's an album to be enjoyed over many listenings, durable, a bit like Mr Sedaka.

SB

DAVID CASSIDY'S GREATEST HITS (Bell 250).

This should be a massive hit with Cassidy freaks for there's a bumper bundle of the boy wonder's classics dating from his pre-pin-up days. Now's your chance to listen to an old Partridge Family smash, I Think I Love You, a bouncy all-American tit-bit and of course the old Beatles song, Please Please Me which was a more recent hit. Throughout the album Cassidy displays some fine vocal work; but methinks he'll get you where it hurts with the slower, sensual, crying-out-for-you-to-hold-him-type swooners like Could It Be Forever; Cherish; Daydream and I Am A Clown. However, it seems pointless you forking out a few quid if you have all

PH

DR. FEELGOOD



ever heard by the gentleman, proving that trading off past glories can still earn you a bob or two, especially in these days of heightened nostalgia.

DH

DOCTOR FEELGOOD: Down By The Jetty (UAS 29727).

If you're the sort of person who uses chains, clubs, flick-knives, guns and so on to bring people around to your way of thinking then Down By The Jetty is for you. Produced by Doctor Feelgood and currently available from Oil City Promotions, Feelgood House, Canvey Island this album is capable of stunning even the most senile of listeners from distances of up to 100 miles. Right from the opening bars of She Does It Right all the way through to the last notes of Tequila you have to be on your guard for unexpected trouble. Be particularly careful to stand well clear on tracks such as I Don't Mind and Roxette, both of which feature some razor sharp work from guitar man Wilko Johnson. With a dual attack on the senses from Wilko on lead and Lee Brilleaux on vocals things are grim enough without having the Big Figure on drums and bassist Sparko to contend with. This isn't the most subtle record ever made but it is one of the most vital and exciting to appear in the last ten years so come on give yourself a break... before they do!

AE

THE SHORT WAVE BAND (RCA SF8400).

Well, thinks I after hearing the first few tracks, something different at last, pretty simple, not much to it but different. They must have heard me, because the last two tracks on side one were definitely not simple, and definitely not as interesting either. Salvation arrives on side two with a maintained quality throughout, and a continuation of the fine acoustic guitar and string work used on the first side and the change of direction from thoughtful introspection to cheeky ditties. Best tracks are Jagram and Song Of I.

MT

MATAYA CLIFFORD: Road Of Life (RCA SF8401).

God, an original black sound! It's enough to make a critic throw his phrase book out the window. This ain't soul, this ain't reggae, this ain't afro or even David Bowie but you'd better get your ears round it soon or you'll get left behind. The only track to be bagged is Young, Bored and Frustrated which sounds like Lou Reed on holiday in Ghana. Actually Mataya is a black Rhodesian who came to Britain in the late Sixties with his own ideas of a rhythm and song shaping. Unfortunately the single that's been pulled from this set - Keep Pushin' On, Keep Movin' On belies the album's originality. This one most definitely deserves to be heard.

D.H.



DAVID CASSIDY

his singles at home because there may only be a few tracks on the album that you haven't got already.

JI

DISCO DEMAND'S SOLID SOUL SENSATIONS (Pye DDLP 5001).

And here's a taste of 16 previously unreleased Northern Soul Sounds to get your teeth into and yer feet a jigging. The album is excessively powerful; the tracks are rich and deep, and the combination radiates explosion all the way. The feeling of disco vibrations comes through loud and clear; rivetting with true soul sensations. And there are traces of funk creeping into the excitement of the North soul stompers of which the all important factor is beat, beat and more beat. The album is a contrast of mid tempo to fast tracks which, if you've any streak of natural bodily vibrations, will drive you crazy. No wonder this album's selling faster than ma's lovely hot cakes.

WH

ESTHER PHILLIPS: Performance (Kudu KUL 12).

If you remember Esther's beautiful interpretation of the Beatles'

THE HOLLIES



One

Out of the Shadows



BY PETER HARVEY

Lulu's show eight weeks running, has given us more publicity than we could ever hope for. "It's stimulated interest in our old records too. We also have a new album coming out in March, three weeks before the contest — that will be the six Eurovision songs plus six instrumentals we've written."

But it's not as though they need success, they're not hard up. Bruce regularly writes hit songs for Cliff, and all of the present line-up (Hank, Brian Bennett and John Farrar) have plenty of work in the business.

No, the last incarnation of the Shadows (Hank, Bruce, Brian, and John Rostill) finally split up six years ago. Since then Marvin Welch and Farrar made a few public appearances but the public would not allow

them to play their gentle Crosby Stills type music. They wanted Apache and FBI (the first Shadows great instrumental hits) and they also wanted the famous steps routine that was originally copied by every sixteen-year-old church hall band in the country.

"We didn't have a chance to play the music we'd got into and at that time we'd had enough of the Shadows," says Bruce. "Not that we weren't proud of the group, we were and we still are. We were the first group to be really big and I am intensely proud of that."

So apart from getting together last year to record a new album, the Shadows came back together as a performing group for a special occasion.

"A BBC producer

friend of ours died and there was a big benefit concert at the Palladium. For that Cliff and the Shadows got together. It was the first time we'd been on stage together for ten years and it was a sensation. We loved it!

"Next day we got the offer to do the Song Contest from the BBC. It was completely out of the blue because we'd only got together for that concert. We weren't even a working band. It was strange but it was incredible, we thought 'why not?'"

He went on: "The trouble is none of the writers knew what to write for the Shadows because when we were having the hits we were an instrumental group."

Within three weeks of their choice, however, 350 songs had been written and demoted and put before the committee.

"Everyone knocks Eurovision," says Bruce, "but that's the interest. It shows how many writers would love to win Eurovision. As a writer I'd love to win and pick up the fifty grand or whatever it is worth."

CONCERT

Having been out of stage work for six years they've decided to do a week in cabaret and an in-concert at Fairfield Halls before they face the live Eurovision audience.

"We're going to go back and do all the things we said we wouldn't. Nostalgia is with us so we're going to go on and play all the hits they shouted for when we went out as Marvin, Welch and Farrar. We'll do the steps, we'll play the hits, we'll crack the gags like we did for ten years, and I think it's going to be fantastic. And it'll wear it in for Eurovision."

Meanwhile, around them now are stars who were little more than tryers when they were in the charts. Shane Fenton (Alvin Stardust), Paul Raven (Gary Glitter), "He took his style from an American singer called Gary U.S. Bonds," says Bruce. "And Alvin Stardust took his from Gene Vincent."

There's no possible reason why the Shadows too can't find acceptance today.

Don't miss next week's R&PM

ALICE COOPER'S nightmare revelations
Who is Hamilton Bohannon?
Confessions of a pop star
CARPENTERS colour-poster



GUITAR SUPPLEMENT
Plus: Fox! A new teeny star? And the best charts

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NAME

ADDRESS

BACK IN the days when Teds terrorised the street corners and every teenager had a guitar, the SHADS were kings.

Now, 16 years later, they suddenly pop up on Lulu's television show, not exactly dinosaurs from the cave but at least old enough to be your father. And can they rock, can they? Listen punks, in 1958 Hank Marvin was the only guy in London who could play note for note every Buddy Holly guitar solo.

They used to make the old Two I's coffee bar in Denmark Street (The Pan Alley) burst at the seams each time they appeared. Course, they were called the Drifters in those days and Cliff used to front them: pink jacket, hair greased back, and the idol of every beautiful Fifties baby to ever bleach her hair.

PEDIGREE

So believe it there's no band in Britain with a better pedigree than these boys.

OK the line-up that goes to Sweden for the Euro bash is slightly changed, but Hank and Bruce are still there and they were there in the Two I's days too. They even went to school together up in Newcastle and they were pioneers of that 'Let's go to London and get it on' number that still counts today. Hank and Bruce are like the founding fathers of British rock 'n' roll and you know what, they're still 'the boy next door' types without a trace of stardom.

They have got good taste too, their manager's office is classy, it also has loads of Olivia Newton John gold discs gracing the walls, and on them you can see the credit: "Produced by Bruce Welch."

On the day we met though, Bruce was more concerned with the Euro bash.

"No entrant from

Britain has had as many knocks as we have since November," he says, with a hint of distaste. "We've had it from the Press, from everybody. So if we won, it would be a sensation. It's all ifs, but there's a fair chance that when the public pick a winning song, the Shadows will be in the charts again, which can't be bad because we haven't been in the charts for a long time."

"It must be ten years since we had a hit but we are businessmen and we're in the record business to sell records. Being in the Eurovision song contest, being on

DISCOS by DAVE LONGMAN

Strobing down your disco

METEOR LIGHTING have come up with another batch of lighting effects, this time covering the Strobe idea. There are three models, the Ministrobe, Midstrobe and, surprisingly enough, the Maxistrobe.

The prices for each model, excluding VAT, range from £38.50 to £60, but they are good value for money.

The Ministrobe comes in an attractive poppy-red case with a standard ceiling bracket, which doubles as an angler if swivelled below the case. It has an on-off switch and a variable speed control. The flash rate is 1 to 2-16 per second. It weighs 6lbs.

The Midstrobe comes in two-tone poppy-red and blue, and has the same

basic features as the Ministrobe, though remote control is available via a multi-way socket on the rear of the unit. It weighs 12lbs.

The Maxistrobe is the big one that they tried to keep captive but failed — it was just too powerful. Again, the facilities are the same as that of the Ministrobe, but it is really designed for use in larger clubs and discos, or even open air venues. It has a flash rate of 1 to 12 per second, and is really a must if you consider yourself a truly, professional disco operator.

Most people consider that strobes are just flashing lights, with little use as discos, but when linked with a controller of any sort, such as the Meteor Flip Flip Flop Controller, they take on a new dimension. They can create the illusion of a slow motion picture, when directed on the dancing audience. The excitement



Meteor Maxistrobe

DJ PICK OF THE WEEK

- THIS WEEK, the Top Ten disco chart from Tony Richards in Crawley, Sussex. For his last five years he's been doing a regular request show on a local radio station, and usually does five or six gigs a week around the area, playing soul and funk.
- 1 Wickey Wacky
 - 2 South African Man
 - 3 I Fell Sanctified
 - 4 Fire
 - 5 Shoorah Shoorah
 - 6 Take Me To The River
 - 7 Never Can Say Goodbye
 - 8 Get Dancin'
 - 9 Bumpin'
 - 10 Shake Your Booty
- Fathack Band
Hamilton Bohannon
The Commodores
Ohio Players
Betty Wright
Al Green
Gloria Gaynor
Disco Tex
Ground Hog
Freddie King

they can create is startling, but you must be careful not to over-use the effect. A few years ago, research suggested that use of strobes could lead to illnesses such as epileptic fits, though nowadays this isn't thought to be true. Strobes are not of course limited to one colour light, and use of alternate flashing lights can be a startling effect. The bulbs used by Meteor, Xenon gas flash tubes, are given a life rated at five million flashes.

By PETER JONES

JOHNNY MATHIS sings songs of love. Blissful love, occasionally sad songs of romance turning sour . . . but romance is the theme all the way. He reckons he's sung about 3,000 different songs since he first hit the charts in 1958, which is a helluva lot of Moon and June, Love and Turtle - Dove and all that stuff.

Yet he remains a bachelor, foot-loose and fancy-free. He says: "Just so happens the happy endings don't seem to be for me. I can sing my way into a perfect romantic situation; but foul the whole thing up in real life."

Right now he sings his way into the top twenty with I'm Stone In Love With You. Then goes back to his bachelor pad, does his own cooking and looks after himself so completely that any future Mrs Mathis would find it real hard to compete.

After 18 years in the singing game, Mathis admits he still lives in fear that one day something will happen to his voice and take away his living. He explains: "It's the softness of the voice that causes the worries. Sure, every singer is scared that something will hit his voice, but most of them can switch a key, or sound hoarse and get away with it so people hardly notice."

"But the slightest thing wrong with my voice is obvious right away."

So it's no surprise that Johnny Mathis takes the very best care of his voice and his general physical condition. He was once a top athlete and came near to representing the United States as a high-jumper in the Olympic Games. Now, at his home, he has a swimming pool conveniently placed INSIDE his palatial pad . . . so he can jump straight out of bed, have a swim, drip out the other side and

cook breakfast in a poolside kitchen.

He says: "I'm real fussy about food. I cook all my own food when I'm on tour in the States - I'm not so worried about eating in other countries because it is usually outstandingly good. But in the US, I tour with a portable kitchen and stay in places where I can do my own cooking."

"I carry my own spices and condiments, things which I know will not affect my throat or voice. And I've got a list of

stores in all the big American centres where I can buy exactly what I want."

And as a further safeguard for his voice, Johnny limits his performances each year.

His home was originally built for that master recluse Howard Hughes, so it's fair enough that Johnny also likes to be very much alone when he's not actually working.

His theory: "I'll give all of me when I'm appearing for the public. But I'll keep all of me

when I'm taking time off."

The list of Mathis hits is huge. Maybe the biggest are Misty, Chances Are, Maria and the Twelfth of Never. But he's really reckoned to be an album seller - more than 50 have hit the charts in America, and his Greatest Hits collection stayed put in the Hot Hundred for more than three years.

He says: "I sing those lovely songs and I realise it's a privilege to be able to perform them. So I don't find the limits I put

on my life any kind of a hang-up. It's no self-sacrifice - it's a way of life."

So the voice is given the kindest of treatment. No cigarettes, no hard liquor. "And I stay away from late-night parties. Noise makes your whole system jump, and it takes hours for it to get back to normal again."

And that's another reason why so little is written about Johnny Mathis' personal life. He is determined to keep it private.

But he was quite a character at high school. He went to the George Washington High School, and was the first black student-body president they ever had there. He used to sing in the church choir, and got a kick out of religious meetings, but he says: "It never occurred to me that one day I might earn good money out of singing."

"My mind was pretty well set on being a physical training instructor one day."

were Bing Crosby and the late Nat King Cole. And when he sings, up there in the spotlight, he makes it all look so easy. Yet Johnny says: "You see Elvis Presley and you think he must be using every last ounce of energy in his performance."

"Then you look at me and you maybe figure I'm barely working up a sweat. Yet I've often had to take pills and tablets just to keep up enough physical strength to go through my shows."

So the Mathis man goes on singing his plaintive songs of true love, and carries on being his own best housewife! He says: "When I first started earning good money, I remember I went right out and bought my first bit of furniture - a piano, which was real beautiful and which cost me 8,000 bucks. And I tell you I didn't even have a bed. In fact, I slept under that piano for the first week or so after moving into my home."

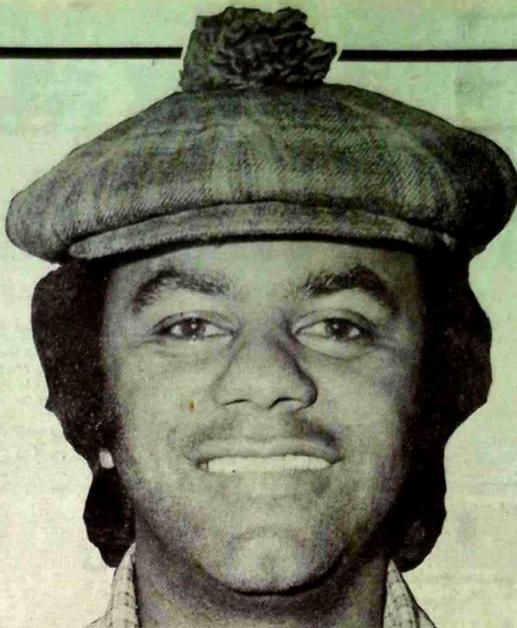
Mathis came out of the ghetto, along with six brothers and sisters, and he moved into the millionaire bracket in the manner born. He's forced himself to face up to his terrible shyness . . .

"as a kid, I was the shyest guy on the block. I had to force myself to join in the street-corner get-togethers with the other kids."

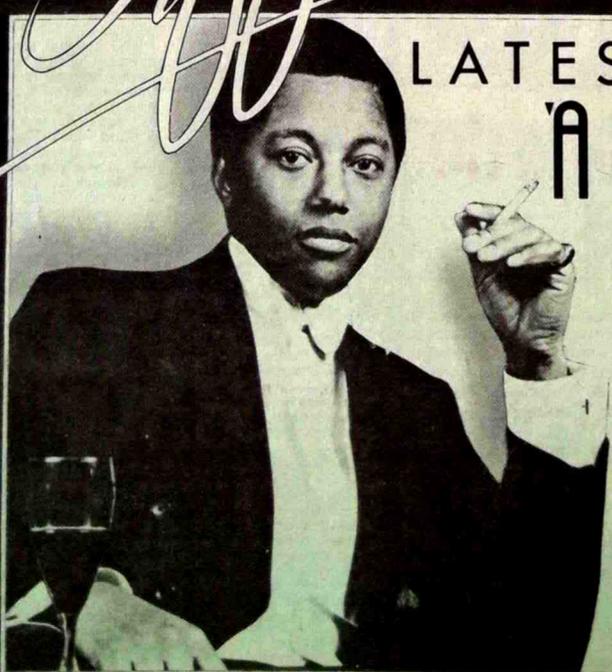
Now his soaringly beautiful voice is reaching a new set of fans through I'm Stone In Love With You.

No wonder this strangely lonely seller of love songs takes such fantastic care of his voice.

Mathis: the loner who lives with fear



Labi Siffre



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ROLLED

Dear Face,
This is the time and the place,
To tell you of our views,
We've had enough,
Of the Rollers and all that stuff,
They should be flushed down the loos,
Why do those frilly knickered freaks
Wet their cheeks,
When Leslie McKeown starts to shriek.
Boppers galore, a mighty bore.
Think again dummies what you're screaming for.
Viva Bowie, Bolan, Sparks, and Quo.
Better than the boppers, much better show.
Elton's great and so are Roxy,
As for the Rollers, well they're just poxy.

Groucho, Kemo-Sabe and Sid, London.
For best effect read this poem in front of 500 Rollers
fans three times an hour. Who needs John Betjeman,
anyway?

Dear Face,
WHO does "angry
Roller fan" from Stow-
market think she is,
criticising Status Quo's
music? I don't know what
she's got to be angry
about 'cos the Rollers are
always will be rubbish.
Carole, Renfreshe.



OK, here I am then...
The Face. Anything
you want to write about,
argue about or com-
plain about—here's the
place to send it to. Mail
your comments to The
Face, Record & Pop-
swop Mirror, Spotlight
House, 1 Benwell Road,
London, N7.

Be warned! Never annoy
Quo freaks, they can be
really violent.

DOUBLE-UP

Dear Face,
Why not have two

charts. In one you could
have all those snotty
goodies like Suzi Quatro,
Gary Glitter, Osmonds,
Rollers etc. In the other
you could have Floyd,
Sparks, Zeppelin, Gen-
esis, Sabbath and all the
other decent groups.
Honestly you can't say

those crappy Osmonds
are good musicians can
you? Especially Morning
Side Of The Mountain:
PUKE...
Sparks and Floyd fan,
Worcester Park.
Can't do that, think how it
would confuse the BBC
(settle down Ed.)

WISDOM

Dear Face,
Is it happy rashes or
teething problems that
irritate your younger
readers? Anyway, they
should be in bed by the
time Top Of The Pops
comes on. It's about time
distasteful children real-
ised that different people
have different tastes in
music.
An Annoyed Reader,
Slidmouth.
The Old Grey Whistle
Test is better anyway.

David Essex fan, Man-
chester.
Sorry to disappoint ya,
but it is. Pretty revolting
thought really, isn't it?

LEG-UP

Dear Face,
Isn't it about time the
Beatles live albums from
the Hollywood Bowl and
Shea Stadium were
released? Instead they
are going around as
bootlegs at ridiculous
prices. So come on EMI
release them!
Nigel Quinn, Bishops
Stortford.

I agree it's a shame Nigel,
but the fact that they're
bootlegs means that EMI
haven't got the tapes.
Don't worry, if they had
them they'd release them
quicker than you could
say Ruytopleidnacgfre-
ture. It's easy once you
get the taste of it.

PLAYERS

Dear Face,
I am an avid reader of
R&PM but one thing has
prompted me to write:
Why don't you print
posters of actors or
footballers? How about
Robert Redford, Ben
Murphy, Willie Morgan,
or Peter Lorimer for
instance.
No name or address
supplied.
As soon as these "other"
stars release hit records
we may consider your
request old chap. Until
then, be sure That West
Ham's Billy Bonds would
go in first!

BRAVADO

Dear Face,
Tell that big mouth
from Liverpool that if IT
says anything else about
Suzi Q. I will personally
come round and break a
bass guitar over ITS
head.
Anya Brown, Belfast.
Don't run away, there's
more to come...

REASON

Dear Face,
So cloth ears from
Liverpool doesn't like
Suzi Q. She is an excellent
artist and deserves to be
successful both in Britain
and the States. She also
speaks her mind. If more
people did this there
would be more honesty in
this world.
A Suzi Q. fanatic,
Cheshire.
And they still haven't
finished.

ANGER

Dear Face,
Who the hell does that
person think he is,
slamming Suzi like that.
I've seen a few letters on
your pages knocking her
but her fans seem to turn
a blind eye to them. If
readers can't talk sense
they should keep their big
traps shut.
An angry Quatro, Stew-
art, Wings and Face fan.
Well that looks as though
he's been well and truly
sorted out. By the way he
didn't receive any letters
in support!

DAZZLED

Dear Face,
Is the pic we see of you
really the person we are
writing to? I don't think
so.



CLINIC

Dear Face,
I would like to say
thank you to all Bay City
Rollers fans for giving us
a good laugh with their
letters saying how good
they are. I would like to
give them all some
advice: next time you
listen to a Bay City
Rollers record try putting
cotton wool in your ears, it
sounds much better.
D. Baker, Reading.
He said that not me,
anyway it's a waste of
cotton wool

FAN CLUB

Dear Face,
This letter is to Diane of
Preston. Keep your
glassy eyes off the Face,
he's mine. I dream of him
every night and my
jealous mind is telling you
to watch out.
Maggie Carty, Accring-
ton.
Apart from my fantastic
looks, beautiful person-
ality, muscular body, I
can understand all that
you see in me... fan
club membership costs
5p.

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Beach Boys — Good Vibrations
David Bowie — Space Oddity
David Bowie — 1984
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Elvis Presley — Tutti Frutti
Blue Suede Shoes
Johnny Preston — Running Bear
Steady Dan — Do It Again
Steady Dan — Reeling in the Years
All Along The Watchtower
Jimi Hendrix
The Wind Cries Mary
Wings — Uncle Albert
Gives Ireland Back to the Irish
Steve Stills —
Love The One You're With
Santana — Jing/ Evil Ways
Alice Cooper — Muscle of Love
Monkees — I'm A Believer
Buffalo Springfield —
For What It's Worth
Gary Glitter — Happy Birthday
Canned Heat —
On The Road Again
Tommy Roe — Sheila
Rolling Stones —
Street Fighting Man
Who — Behind Blue Eyes
B. Bumble — Nut Rocker
Lloyd Price — Personality/
Stagger Lee
Four Seasons — Sherry
Four Seasons
Big Girls Don't Cry
Joe Cocker — With A Little
help From My Friends

SECTION TWO 55p
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Backfield in Motion
Johnny Nash — Cupid/
Hold Me Tight
William Bell/Judy Clay —
Private Number
Felice Taylor —
It May Be Winter
Kool And The Gang —
Funky Stuff
Wigans Chosen Few — Footsie
Neil Carter — Dreams
Ronnettes — Be My Baby
Curtis Mayfield — Move On Up
James Brown — Funky President
Booker T — Green Onions
The Tams —
Hey Girl Don't Bother Me
Doolley Silverspoon —
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The Carstairs —
It Really Hurts Me Girl
Jackie Wilson —
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The Philly Sound —
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Singles

REVIEWED BY SUE BYROM

BARRY MANILOW: Mandy (Arista 1)
Barry is a man of many talents. He's done a lot of producing and arranging for Bette Midler as well as doing a fair bit of song writing. This is a lovely song; slightly slow, it's a dreamy ballad with lots of orchestral backings. He's been going great guns on the commercial radio stations, so this should be a fair hit for him.

Barry Manilow



THE DETROIT SPIN- NERS: Sitting On Top Of The World (Atlantic K 10570)
Taken from their latest album, New And Improved which Hancock is raving about, there's some great production here delivered semi-up tempo in that deceptively easy style of theirs.

PETER SKELLERN: Hold On To Love (Decca F 13568)

Very strange chap, Mr Skellern, he is one of the nicest gentlemen around and comes up with completely different songs each time, making it difficult to accept they are from the same person. This is vastly different from You're A Lady, a huge hit for him some time ago. Sneaky repetition of the title and gentle accompaniment, helps the number creep up and stay with you a couple of plays. It could well repeat his previous success.

COMMODORES: Superman (Tamla Motown TMG 835)

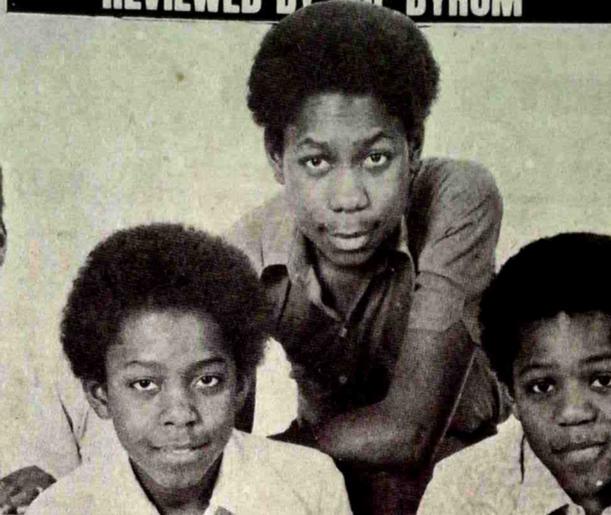
The third single to be taken from the Commodores great Machine Gun album, this is possibly the weakest. Could appeal to discos, since there's a good dance rhythm here.

GENE PITNEY: Trans Canada Highway (Bronze BR014)

It's been more than ten years since Gene first broke with 24 Hours From Tulsa, and he's still here — this time with a song he co-wrote. It takes a couple of listens before it has any appeal but it's one of those built-up-to-the-chorus ones that should be a contender.

GRAND FUNK: Some Kind Of Wonderful (Capitol 15806)

From their new album, this is a slightly slowed down version of an old number, with a couple of choruses of 'Can I Get A Witness' thrown in for good measure. More of an album sampler than a single.



Doyley Brothers: chunky funky record

ROCKIN' BERRIES: Black Gold (Pye 7N 45439)

Topical little ditty from the Rockin' Berries about Abdul and his oil. It's presented in an almost serious way — except for the odd Turkish Delight musical 'bits' here and there — and I'm sure all us paid up members of the Save It brigade applaud the sentiments expressed. But a hit it ain't.

ANNE MURRAY: Highly Prized Possession (Capitol CL 15806)

A lot of people tend to put Anne Murray and Helen Reddy in the same category — both highly respected singers, but without an awful lot of commercial success. This is from Anne's latest album of the same name, and is a gentle ballad with occasional surges into something a bit faster.

TELLY SAVALAS: If (MCA 174)

I thought Telly's last single, about bits of string and things, was one of the worst things I'd ever heard. This time, he's turned to David Gates'

beautiful song, and given it a similar treatment — ie, he talks over the backing. Now much to a lot of people's surprise, this song recently won Capital's People's Choice spot, so who knows what'll happen? It's such a great song that it can't be all bad, can it?

DOOLEY SILVER- POON: Bump Me Baby (Seville 1002)

An American reviewer wrote of this song that

Budgie: no single success to date



Silverspoon was born with a hit in his mouth! I make no apologies for the humour, but tend to agree with his conclusion. It's a mixture of Rock The Boat and Rock Your Baby, bouncy and brassy, the perfect mixture for a disco hit at the very least.

JONATHAN KING: A Free Man In Paris (UK 88)

What do you get when you cross the King of Bubblerock with the

Queen of Singer / Songwriters? Write your answers on a piece of chewing gum and send to . . . Someone pointed out that the song could be quite fitting for Jonathan, but I'm afraid my heart lies with Joni's version. Chew on!

BUDGIE: I Ain't No Mountain (MCA 175)

Rocking version of Andy Fairweather-Low's song from the three Cardiff lads who's new album has

Peter Skellern



commercial: lots of driving rhythms tying the whole thing together behind strong vocals. The Guess Who are enormously successful in their native Canada and one day, should cross to this country for similar popularity.

THE FANTASTICS: Is There A Doctor In The House (Bell 1402)

Soulful number requesting medical aid for the aches and pains of love. Fine for shuffling around to, and easy to listen to, but the magic spark's missing, methinks.

THE THREE DE- GREES: Sugar On Sunday (Pye 7N 25671)

Presumably this is the Three Degrees before they joined Philly, and this doesn't have the instant appeal that their two more recent singles have had. Lots of harmonies, but the beat is slower and just not the same.

JOSE FELICIANO: Golden Lady (RCA Victor PB 10094)

A coming together of two talents — Jose Feliciano's voice and Stevie Wonder's song. I've got a great soft spot for Feliciano, and his version of the song is pacy and beautifully sung. Could be compared with his reworking of the Doors' Light My Fire.

THE FUGITIVES: Human Jungle (Pye DDS 112)

On the Disco Demand label, this starts out with a cacophony of sounds before sliding into a very funky, put your hands together dance number. Cert for the discos.

SHOWADDYWADDY: Sweet Music (Bell 1403)

Another stomper from Showaddywaddy with some real 50s/60s bass riffs. Actually, it's reminiscent of the Glitter Band in parts, with the hand-clap choruses an' all, but basically it's a rocker number that should do well for them.

THE PHILLY SOUND: Waitin' For The Rain (Island USA 008)

If the basic rhythm sounds a little familiar, then maybe it's got something to do with the fact that The Philly Sound are those self-same gentlemen from MFBB whose TSPW was such an enormous hit. It's an instrumental number that's already a Stateside disco hit, and should be as popular here. Flip's good, too.

DOYLEY BROTHERS: Scaredycat (Safari SFI 102)

You wouldn't guess from listening to this very chunky funky record that the ages of these four boys are between 13 and 16. It's a very solid sound. Even if they don't make it with this one — although there's no reason why not — they're definitely ones to watch.

THE GUESS WHO: Dancin' Fool (RCA 2502)

Clap For The Wolfman nearly made it, but this one is more obviously



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WHO, WHEN AND WHERE

THURSDAY

February 13
SWEET SENSATION, Corn Exchange, Cambridge.
MAGMA, Younger Hall, St. Andrews.
SUNDANCE, Warwick University.

RICHARD DIGANCE, University of Sussex.
KILBURN & THE HIGH ROADS, Jubilee Hall, Burton.

STACKRIDGE, Durham University.

JOHN RENBOURN / JACQUI McSHEE & FRIENDS, King's College, London.

COUNTRY JOE MCDONALD & BARRY MELTON, Albert Hall, Nottingham.

AL STEWART, City Hall, Sheffield.

WALLY, Middlesbrough Town Hall.

LOL COXHILL, Seven Dials, 27, Shelton Street, London, WC2.

RAYMOND FROGGAT BAND WITH TREVOR BURTON, Dingwalls, Camden Lock, London, EWL.

THE TREMELOES, Glamorgan College of Education.

MEDICINE HEAD, Warwick University.

GLOBAL VILLAGE TRUCKING COMPANY, Town Hall, Bolton.

MAGNA CARTA, Wigginton Hotel, Tamworth.

BLACKFOOT SUE, RAF Meddenham, Marlow, Berks.

SLACK ALICE, Jubilee Halls, Burton - on - Trent.

BYZANTIUM, Town Hall, Bolton.

KIKI DEE BAND, Marquee, 90, Wardour Street, London, W1.

ROBIN TROWER, Dome, Brighton.

KURSAAL FLYERS, Nag's Head, High Wycombe.

MICHIGAN FLYERS, Middlesex Polytechnic, Enfield.

DISAPPOINTED LONDON fans of Hawkwind can rejoice again this week. Their Hammersmith Odeon (February 9) date was such a fast sell-out, another London gig has been arranged. The additional concert is at the Roundhouse, Chalk Farm, on Sunday, Febru-

ary 16. They will be supported by the Pink Fairies (reforming for this one date), Al Matthews and Lady June. Tickets are £1.50.

The Chi-Lites have added several dates to their cabaret tour, which culminates on March 8 with an all-black show,

The Chi-Lites Soul Spectacular, at Hammersmith Odeon. This week you can catch some of their great soul sound at the Hard Rock, Manchester (February 16), Top Rank Club, Reading (February 17), Tiffany's, Blackpool (February 18), and Madison, Middlesbrough (February 19).

SUNDANCE, Harlow Technical College.

ELECTRIC LIGHT ORCHESTRA, York University.

LINDISFARNE, Harlow Technical College.

GRIMMS / RAG QUEEN COMPETITION, Loughborough University.

KILBURN & THE HIGH ROADS, Aberdeen College of Education.

KIKI DEE BAND, Guild Hall, Portsmouth.

TIM HARDIN / BILL BARCLAY / RAB NOAKES / MIKE WHELLAN / LUCAS & McCULLOCH / GAVIN Mc N A B, 3 rd Strathclyde Folk Festival, Strathclyde University, Glasgow.

SHAKIN' STEVENS & THE SUNSETS, Llandaff Technical College, Cardiff.

AL STEWART, Durham University.

MIKE ABSALOM, Nottingham University.

JACKIE LYNTON'S GRANDE, Dingwalls, Camden Lock, London, NW1.

THE TREMELOES, Swansea University.

HECTOR, Newbury, Warwick.

SLACK ALICE, Mountbatten Theatre, Southampton.

DESMOND DEKKER, Apollo, Willesden.

BUDGIE, Technical College, Farnborough.

MEDICINE HEAD, Durham University.

GLOBAL VILLAGE TRUCKING COMPANY, Bromley Technical College, London.

G. T. MOORE & THE REGGAE GUITARS, Black Swan, Sheffield.

SASSAFRAS, Birmingham University.

FRUUPP, Dundee University.

MERLIN, Country Criket Club, Northampton.

THIN LIZZY / ALBERTOS / GOOD HABIT, Valentine's Ball, Leicester Polytechnic, Hawthorn Hall.

BIFFO, North East Polytechnic, Barking Preclntc.

lyhurst, Manchester.

Grace Crosbie, Knotty Ash, Liverpool.

David Phillips, Hamstall Rdware, nr. Rugeley, Staffs.

Elaine Toseland, Sutton - on - Sea, Lincolnshire.

Marisa Peer, Melbourn, Royston, Herts.

Jill Hirst, Birkenhead, nr. Bradford, West Yorkshire.

Tina Daines, Aldershot, Hants.

LINDISFARNE / SUNDANCE, Harlow Technical College.

ROBIN TROWER, Leeds University.

WALLY / A BAND CALLED O, Friars, Kylesbury.

JONATHAN KELLY, Ulster University, Londonderry.

KOKOMO / DR. FEELGOOD / CHILLI WILLI, Rainbow, London.

SUNDAY

February 16
NIGHTLIFE, Ironbridge Tavern, Canning Town.

BLACK OAK ARKANSAS, Liverpool Stadium.

NEIL SEDAKA, New Theatre, Oxford.

BAKER - GURVITZ ARMY, Rainbow, London.

MAGMA, Barbarella's, Birmingham.

ELECTRIC LIGHT ORCHESTRA, Theatre Royal, Drury Lane, London.

MAGNA CARTA, Loughborough University.

KILBURN & THE HIGH ROADS, Edinburgh University.

KIKI DEE BAND, Fairfield Hall, Croydon.

ROBIN TROWER, Pavilion, Hemel Hempstead.

MIKE HERON'S REPUTATION, Barbarella's, Birmingham, and Bristol University.

AL STEWART, City Hall, Newcastle.

GRYPHON, Victoria Palace, London.

G. T. MOORE & THE REGGAE GUITARS, Black Swan, Sheffield.

BLACKFOOT SUE, Grey Topper, Jacksade.

SASSAFRAS, Liverpool Stadium.

PLANXTY, Repertory Theatre, Birmingham.

HAWKWIND / PINK FAIRES / AL MATTHEWS, Roundhouse, Chalk Farm, London, NW1.

Herts.

Malcolm King, Dee Road Estate, Reading, Berks.

Kenneth MacLennan, Evanton, Ross-shire, Scotland.

George Emerson, Brighton - on - Sussex.

Miss A. M. Smith, Strouden Park, Bournemouth, Dorset.

J. A. Hallatt, Uppingham, Rutland, Leics.

Christopher Malton, Old Tupton, nr. Chesterfield, Derbyshire.

Margaret Hurst, Royston, Oxford.

MONDAY

February 17
MIKE HARDING, City Hall Ballroom, Sheffield.

NEIL SEDAKA, New Luxury Theatre, Southport.

BYZANTIUM, Outlook Club, Doncaster.

ELECTRIC LIGHT ORCHESTRA, Colston Hall, Bristol.

SOFT MACHINE / LARRY CORYELL'S ELEVENTH HOUSE, Rainbow, London.

KIKI DEE BAND, Steam Machine, Stoke.

STACKRIDGE, Cambridge University.

GRIMMS, Liverpool University.

LINDA LEWIS, Ronnie Scott's, 47, Frith Street, London, W1.

BLACK OAK ARKANSAS, Aberystwyth University.

MAGMA, Victoria Rooms, Bristol.

ROBIN TROWER, Town Hall, Birmingham.

AL STEWART, Fairfield Hall, Croydon.

TIM HARDIN, Dingwalls, Camden Lock, London, NW1.

JACK THE LAD, Winter Gardens, Cleethorpes.

BLACK OAK ARKANSAS, Free Trade Hall, Manchester.

ELECTRIC LIGHT ORCHESTRA, Sussex University, Brighton.

ROBIN TROWER, Colston Hall, Bristol.

MAGNA CARTA, North Staffs Polytechnic.

SASSAFRAS, Free Trade Hall, Manchester.

RAE BIRD, Newlands, 40, Stuart Road, London, SE15.

STAN KENTON, Ronnie Scott's, 47, Frith Street, London, W1.

Collette Piggott, Sevenkings, Ilford, Essex.

Andrew Webb, Harpendon, Herts.

Tony Bryant, Pollaros Hill (South) Norbury, London, SW16.

Brenda Fulton, Northwood, Kirkby, nr. Liverpool.

Sue Stokes, Farnham, Surrey.

P. MacArthur, Little Paxton, Huntingdon, Cambridgeshire.

Mark Stevens, Vigo Village, Meopham, Kent.

S. Phillips, Easton, Bristol 5, Avon.

FRIDAY

February 14
LARRY CORYELL'S ELEVENTH HOUSE, Leicester University.

BARCLAY JAMES HARVEST, Brunel University.

BLACK OAK ARKANSAS, Lancaster University.

NEIL SEDAKA, Colston Hall, Bristol.

GLOBAL VILLAGE TRUCKING COMPANY / BYZANTIUM, Elizabeth Gaskell College, London.

ELECTRIC LIGHT ORCHESTRA, Newcastle Polytechnic.

CELEBRATED ARTISTS BAND / DRAG QUEEN COMPETITION, Loughborough University.

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KILBURN & THE HIGH ROADS, Valentine's Dance, Strathclyde University, Glasgow.

SUTHERLAND BROS. & QUIVER, Nottingham University.

AL STEWART, Town Hall, Leeds.

WALLY, Edinburgh University.

JACK THE LAD, Paisley College.

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SCREAMING LORD SUTCH, Peterborough Technical College.

DESMOND DEKKER, Drill Hall, Wellington, London, W1.

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MEDICINE HEAD, Trent Polytechnic, Nottingham.

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BRIMSTONE + DISCO, Valentine's Dance, City University, St. John Street, London, EC1.

FRUUPP, Robert Gordon Institute, Aberdeen.

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ROCK ISLAND LINE, St. David's University College, Lampeter.

HOUSESHAKERS, The Garden, Penzance.

BOB KERRER'S WHOPEE BAND / ANDY NEWMAN / ROBERT RUSKIN SPEAR, Valentine's Ball, Southampton University.

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HORSLIPS, Ulster University, Londonderry.

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HECTOR, Newbury, Warwick.

SLACK ALICE, Mountbatten Theatre, Southampton.

DESMOND DEKKER, Apollo, Willesden.

BUDGIE, Technical College, Farnborough.

MEDICINE HEAD, Durham University.

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Stuart Andrews, Ware,

Herts.

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George Emerson, Brighton - on - Sussex.

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 Chris Shakallis, Ladybridge Estate, Deane, Bolton, Lancs.
 Kathleen Hammond, Stonebridge Lane, Long Itchington, Rugby.
 Susan Cotterell, Lancing, Sussex.
 Allan Neil, Pollokshields, Glasgow.
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Dateline

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DISCO SINGLES over 550 offers. - Trevor Snary, 59, Colbeck Avenue, Narborough, Leicester.

OLDIES (UNPLAYED) and ex - juke. Send 5p stamp for lists. - 105, Canroburt Street, London, E2.

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LARGE SELECTION Ex - juke Box Records S.A.E. Lists - 47 Chelmsford Street, Weymouth, Dorset.

SINGLES GALORE! Large S.A.E. Please: Chameleon Records, 32B, Wellington Road, Oxtou, Birkenhead, Merseyside.

SINGLES OLD and new. Send S.A.E. to 25, Pontwell Close, Rustington, Sussex.

SINGLES CHEAP. SAE TO: - B. Furlong, 35, Vinery Terrace, Leeds, LS9 9LU.

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RECORDS 1960 / 69 S.A.E. "REGOR", Ickford Road, Taddington, Oxford.

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ROCK POP soul singles from 15p. - Send large S.A.E. Sheila Chadwick, Grove Street, Wilmslow, Cheshire.

CHARTBUSTERS! 1954/74. S.A.E. 86/87 Western Road, Hove, Brighton.

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OLDIES, GOOD selection. - S.A.E. for list, 23 Benhurst Avenue, Hornchurch, Essex.

Records Wanted

SUTHERLAND BROS. Band single "Sailing" (WIP 6136). - Paul Roger Moy, 13, Keymer Road, Brighton, BN1 0FB.

WANTED. New World's I'll Catch the Sun and Something's wrong singles. - Phone Chris Cradley, Heath 66618, after 7 p.m.

A QUICK service and top price guaranteed for your unwanted LPs and cassettes. Any quantity bought. Send details with an S.A.E. for our cash offer by return of post. C.M.O., Dept. R.M., P.O. Box 54, Crockenhamwell Road, Woodley, Reading, Berkshire.

SELLING LPs / 45s / CASSETTES? Fair prices paid. - Gavin Holme, 2 Skipton Street, Harrogate.

TAMLA AND Soul Records wanted, good prices paid. - Ring 263-0347 nights.

ALL YOUR unwanted 45s and LPs purchased. Good prices paid. Any quantity but records must be in good condition. Send S.A.E. with lists for cash offer! - F. L. Moore Records, 167A Dunstable Road, Luton, Beds.

WANTED CUFF - LINKS single Tracey 1969-70. - Tel. Hull 74543, good price offered.

Fan Clubs

BRENDA LEE Appreciation Club, 10, Walcot Road, Diss, Norfolk.

BE A RUBETTER. Send S.A.E. for details. - Rubettes Fan Club, 8 Dainy Street, Manchester M19 3NR.

BILBO BAGGINS S.A.E. J. King, 14, Sycamore Place, Aberdeen, AB1 2SZ.

Songwriting

SONGWRITER MAGAZINE free from International Songwriters Association (RM), New Street, Limerick.

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

LYRICS WANTED by music publishing house. - 11 St Alban's Avenue, London, W4.

LYRIC WRITERS required by recording company. - Details (S.A.E.): Robert Noakes, 30 Sneyd Road, Bloxwich, Staffordshire.

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Special Notices

CALLING SOUTHEND area the Caroline stays Campaign is in the Main Shopping Centre on Saturday, February 15th. Make sure you sign to keep Caroline broadcasting.

TONY ALLEN or Dave Owen of Radio Caroline please contact. - Jon Fulcher, at 158 Leigh Sinton Road, Malvern Link, Worcs. WR14 1LB Urgent.

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ALVIN ON BOWIE

THERE is no doubt that Alvin Stardust has been around the music scene for a very long time, and though he's been in various guises he knows one hell of a lot about the business.

So it is interesting to hear what one old campaigner who's made it big recently thinks of another.

Alvin Stardust talking about Bowie Feb. 3, 1975: "I've never had chance to listen much to Bowie, I listened to one of his albums quickly once and I liked the tracks I heard. But I just thought what a very shrewd person. I didn't think what a very clever person, just how very shrewd he was."

"He knows all about this business and he's using every little bit of knowledge he's got to profit his position and his money. I've never seen him live, but I saw the Omnibus programme on him the other night and it confirmed everything I thought."

"He's now fly-by-night, he's planned it all, that's one shrewd guy. I mean a lot of his talent isn't so much talent as intelligence, and he's using every bit."

STONE ME, another guess

WELL THEN, here we go again, round 57 in the who's going to replace Mick Taylor, saga. Latest candidate for the vacant Stones' berth is Robert Johnson, axe man with John Enwistle's Ox.

Last Thursday, would you believe, he received a phone call from one M. Jagger inviting him over to Rotterdam for five days of jamming and recording. So the next day, Friday,

REFLECTIONS

EDITED BY PETER HARVEY



'Ere, you 'eard of the traahgs, 'ave you?

Johnson flew over and recorded two numbers, one featuring a guitar break with Keith Richard and Jeff Beck — another candidate.

Johnson had been recommended to Jagger by Nicky Hopkins who worked with Johnson on a Flash Gordon album. After the five days were up Johnson flew off to the States to await the arrival of the rest of Ox before they start a four week US tour next Tuesday.

The debut Ox album Mad Dog is released here on February 28, preceded by a single of the same name on February 14.

REG PRESLEY still has his country yokel accent; ahn it soun's roight pritty ova the phone. Ee ain't aggressive lolke bar ee's still ruff ahn ready — jus lolke ee's groop the Traahgs!

stabbing incident. "Ee's attacker was sent ta prison fer four years. The attack shood never ha happened, bur the bouncers were in the bar 'avin' a drink at the toime."

The Troggs don't like talking about the accident for obvious reasons; the Angels enjoy publicity, and you never know when they're likely to strike again.

However, it's nice to see the Troggs still in contention, after all this time. "At one toime we did think of changin' our name," Reg explains. "Bur we've performed at gigs all over the country (and the world) where our name alone pulls enormous crowds. P'raps they come jus fer the nostalgia; I hear our old material. Bur we also try ta giv' em somethin' new."

During the last 18 months, in between the occasional gigs, Reg whiled away the time by building his own home, Swiss flavoured with an overhanging roof. It has concrete ceilings, a sunken bed, bath and push buttons: "Fer the little chores lolke pullin' the blinds!" he chuckles. "O'd luv a Robot," he exclaims. He lives upstairs and sleeps downstairs "The 'ouse is built on the outskirts of a wood ahn the trees shelter the loight from reaching the lower 'arf of the 'ouse!" he explains.

A Roman villa is Reg's next achievement — ahn OI believe e'll go an build one too! Warra larf eh?

"We've bin troyin' to gerrin the charts for folve years now," affirms ol' Reg. "OI feel it in moi waters that we're gonna make a come back w' this record. But you jus got t'ave a good recording company ahn management behind ya befer ya can do that."

"We've got far too many problems wi our manager, Peter Walsh. We've bin taken fer granted. We aren't bein' pushed enough because we're bein' treated as friends raather than artists."

Richard Moore, who was recently stabbed five times by a member of the Hells Angels after a gig at Farnborough Technical College, has already left the band because of management problems. Their contract does not expire for two years, but talks have already taken place to get released before then.

"Roger works part time fer the band now," chimes Reg, recalling the



DANA GILLESPIE is the new "Forces" favourite. Army Officers have been ringing Mainman offices in London asking for as many photographs as possible, so that they can send them to troops in Ireland to help keep up their morale. Know what we mean, eh?

STAR BREAKERS

- 1 HAVING A PARTY The Osmonds MGM
- 2 MANDY Barry Manilow Arista
- 3 SWEET MUSIC Showaddywaddy Bell
- 4 YOU ARE YOU Gilbert O'Sullivan MAM
- 5 THIS OLD HEART OF MINE The Isley Brothers Tamla Motown
- 6 HEY GIRL DON'T BOTHER ME The Tams Anchor/ABC
- 7 ONE MAN WOMAN/ONE WOMAN MAN Paul Anka with Odis Coates United Artists
- 8 DO IT ('TIL YOU'RE SATISFIED) B. T. Express Pye
- 9 SUPERMAN Commodores Tamla Motown
- 10 DOCTOR LOVE Pearls Bell

Sssh..

"OOH . . . stop it," she cried, but still they carry on . . . honestly, it's the talk of London in the fashionable parts at least, dear . . . they've been the romance of the business since Christmas. Who? Oh, only that Lynsey de Paul and what'sname, the old Animal, Chas Chandler, you know, Slade's manager . . . anyway, he went all the way to Stockton to see her singing in a nightclub . . . must be love! Which leads us neatly to London's star of the underworld, Bebe Reel . . . but all scandals aside (Rolph take note) what's all this about Pilot being unable to take off? Actually some naughty photo session in the sky was grounded by Monty's fog, still, suppose it's better than being closeted in a health farm . . . and talking about life in the country, what HAS that natty Heavy Metal Kid, Gary Holton, been up to on the south coast? Dare we reveal that a policeman led him handcuffed from a channel port to London's Cannon Row police station . . . but, but, disturbing reports have also reached us concerning Mud and a certain blonde-haired Scandinavian woman . . . Never mind the stars, what about the stars, what about the stars, Whiplash Queen, Alice Cooper's film, might cause a sailor's nightmare for someone in London . . . but Krrist, have y'seen Mick Ronson lately? Neither have we since he moved to America . . . meanwhile, back in Maida Vale, the meatloaf's getting burnt . . . and Bowie's hasn't left Tony DeFries' mind, you forget the Snargers and study the real meat, Keith Richard is now being described as "death on wheels" while Mick Jagger's Rotterdam court needs a Joker to sort out the minarels . . . honestly, we can't make up any more, so don't forget: three's company, two's a bore. BYE, BYE.

LOVE TOUR
ARTHUR LEE and Love are due to arrive in Britain during April for an extensive tour. Dates are currently being finalised and will be released shortly.

Yesteryear Charts

13th February 1960

- 1 1 WHY Anthony Newley
- 2 2 A VOICE IN THE WILDERNESS Cliff Richard
- 3 5 POOR ME Adam Faith
- 4 4 WAY DOWN YONDER IN NEW ORLEANS Freddie Cannon
- 5 7 PRETTY BLUE EYES Craig Douglas
- 6 8 SLOW BOAT TO CHINA Emile Ford
- 7 3 STARK EYED Michael Holliday
- 8 12 RUNNING BEAR Johnny Preston
- 9 10 BEYOND THE SEA Bobby Darin
- 10 6 HEARTACHES BY THE NUMBER Guy Mitchell

13th February, 1963

- 1 1 YOU'VE LOST THAT LOVIN' FEELIN' Righteous Brothers
- 2 2 Tired of waiting for you Kinks
- 3 6 KEEP SEARCHIN' Del Shannon
- 4 8 GO NOW Moody Blues
- 5 14 I'LL NEVER FIND ANOTHER YOU Seekers Columbia
- 6 4 COME TOMORROW Manfred Mann
- 7 13 THE SPECIAL YEARS Val Doonican Decca
- 8 7 CAST YOUR FATE TO THE WINDS Sounds Orchestral
- 9 5 YOU'VE LOST THAT LOVIN' FEELIN' Cilla Black
- 10 11 BABY PLEASE DON'T GO Them Decca

14th February, 1970

- 1 1 LOVE GROWS Edison Lighthouse
- 2 4 LEAVIN' ON A JET PLANE Peter, Paul and Mary
- 3 15 LET'S WORK TOGETHER Canned Heat Liberty
- 4 6 WITCH'S PROMISE Jethro Tull
- 5 5 COME AND GET IT Badfinger
- 6 3 REFLECTIONS OF MY LIFE Marmalade
- 7 2 TWO LITTLE BOYS Rolf Harris
- 8 10 TEMMA HARBOUR Mary Hopkin
- 9 8 I'M A MAN Chicago
- 10 21 VENUS Shocking Blue Penny Farthing

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