

RECORD & POPSWOP MIRROR

March 1st 1975

8p

**Down on the
farm with
The Rollers**



Leo Sayer
why it can't
be showbiz

**The games
over for Hello**

The only paper with this week's BBC charts

EXCLUSIVE!
Win the new
Cockney Rebel album



BRITISH RECORDS

Singles

This week	Last week	Title	Label
1	1	MAKE ME SMILE (COME UP AND SEE ME)	EMI
2	23	IF, Telly Savalas	MCA
3	3	PLEASE MR POSTMAN	Carpenters A&M
4	5	THE SECRETS THAT YOU KEEP	Mud Rak
5	19	ONLY YOU CAN FOX	GTO
6	7	SHAME SHAME SHAME	Shirley & Company Platinum
7	12	MY EYES ADORED YOU	Frankie Valli Private Stock
8	4	SUGAR CANDY KISSES	Mac & Katie Kissoon Polydor
9	2	JANUARY	Pilot EMI
10	9	FOOTSEE Wigan's Chosen Few	Pye
11	15	IT MAY BE WINTER OUTSIDE	Love Unlimited 20th Century
12	13	YOUR KISS IS SWEET	Syretta Tamla Motown
13	11	GOOD LOVE CAN NEVER DIE	Alvin Stardust Magnet
14	8	ANGIE	Helen Reddy Capitol
15	10	BLACK SUPERMAN (MUHAMMAD ALI)	Johnny Wakelin & The Kinshasa Band Pye
16	6	GOODBYE MY LOVE	Glitter Band Bell
17	18	PLEASE TELL HIM THAT I SAID HELLO	Dana GTO
18	14	STAR ON A TV SHOW	Stylistics Avco
19	17	I'M STONE IN LOVE WITH YOU	Johnny Mathis CBS
20	16	NOW I'M HERE	Queen EMI
21	24	HOW DOES IT FEEL	Slade Polydor
22	31	PICK UP THE PIECES	Average White Band Atlantic
23	29	SOUTH AFRICAN MAN	Hamilton Bohannon Brunswick
24	36	DREAMER	Supertramp A&M
25	26	MY LAST NIGHT WITH YOU	Arrows Rak
26	41	MANDY	Barry Manilow Arista
27	35	NO. 9 DREAM	John Lennon Apple
28	21	NO. 9 DREAM	John Lennon Rak
29	—	YOUNG AMERICANS	David Bowie RCA
30	44	SWEET MUSIC	Showaddywaddy Bell
31	31	SHORRAH SHORRAH	Betty Wright Polydor
32	30	ROLL ON DOWN THE HIGHWAY	Bachman-Turner Overdrive Mercury
33	34	LOVE GAMES	Drifters Bell
34	20	PROMISED LAND	Elvis Presley RCA
35	27	HELP ME MAKE IT THROUGH THE NIGHT	John Holt Trojan
36	38	MY HEART'S SYMPHONY	Gary Lewis UA
37	25	MORNING SIDE OF THE MOUNTAIN	Donny & Marie Osmond MGM
38	43	I'M ON MY WAY	Dean Parrish UK
39	40	YOUR MAMA WON'T LIKE ME	Suzi Quatro Rak
40	22	PURELY BY COINCIDENCE	Sweet Sensation Pye
41	37	BOOGIE ON REGGAE WOMAN	Stevie Wonder Tamla Motown
42	42	LEGO SKANGA	Rupie Edwards Cactus
43	—	HAVING A PARTY	Osmonds MGM
44	—	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls Magnet
45	47	THIS MONDAY MORNING FEELING	Tito Simon Horse
46	50	Y VIVA ESPANA	Sylvia Sonet
47	45	WE LOVE EACH OTHER	Charlie Rich CBS
48	33	NEVER CAN SAY GOODBYE	Gloria Gaynor Chelsea
49	39	MS GRACE	Tymes RCA
50	28	SOMETHING FOR THE GIRL WITH EVERYTHING	Sparks Island

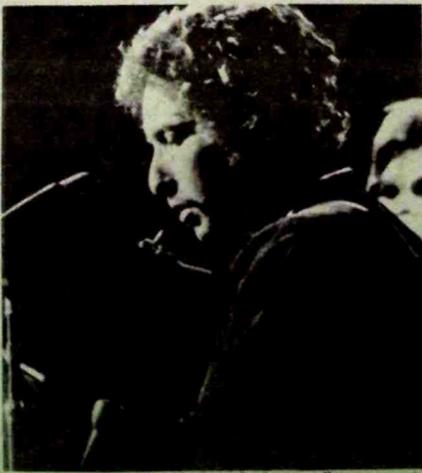
This week
Last week

Albums

This week	Last week	Title	Label
1	2	GET DANCING, Various Artists	K-Tel
2	1	ELVIS PRESLEY'S 40 GREATEST HITS,	Elvis Presley Arcade
3	—	ON THE LEVEL, Status Quo	Vertigo
4	3	HIS GREATEST HITS,	Engelbert Humperdinck Decca
5	4	STARDUST, Sound Track	Ronco
6	5	ELTON JOHN'S GREATEST HITS,	Elton John DJM
7	8	BLOOD ON THE TRACKS,	Bob Dylan CBS
8	9	SIMON AND GARFUNKEL'S GREATEST HITS,	Simon and Garfunkel CBS
9	6	TUBULAR BELLS, Mike Oldfield	Virgin
10	10	SHEER HEART ATTACK, Queen	EMI
11	7	THE SINGLES 1969-1973, Carpenters	A&M
12	13	CRIME OF THE CENTURY, Supertramp	A&M
13	—	30 SMASH HITS OF THE WAR YEARS,	Various Crest
14	15	CAN'T GET ENOUGH,	Barry White 20th Century
15	11	THE DARK SIDE OF THE MOON,	Pink Floyd Harvest
16	18	NOT FRAGILE,	Bachman-Turner Overdrive Mercury
17	—	MUSIC EXPLOSION, Various	K-Tel
18	12	ABSOLUTELY DEVINE,	Sydney Devine Emerald
19	14	LIVE AT TREORCHY, Max Boyce	One-Up
20	31	STREETS, Ralph McTell	Warner Bros
21	26	HIS 12 GREATEST HITS, Neil Diamond	MCA
22	22	AND I LOVE YOU SO, Perry Como	RCA
23	21	SAMPLE CHARLEY PRIDE,	Charley Pride Victor
24	19	BAND ON THE RUN,	Paul McCartney and Wings Apple
25	17	BRIDGE OVER TROUBLED WATER,	Simon and Garfunkel CBS
26	23	FREE AND EASY, Helen Reddy	Capitol
27	20	ROLLIN', Bay City Rollers	Bell
28	16	DAVID ESSEX, David Essex	CBS
29	27	THE ORCHESTRAL TUBULAR BELLS,	Royal Phil Orchestra/Mike Oldfield Virgin
30	—	SLADE IN FLAME, Slade	Polydor
31	35	THE BEST OF BREAD, Bread	Elektra
32	30	SHOWADDYWADDY, Showaddywaddy	Bell
33	24	WARNER BROTHERS MUSIC SHOW,	Various Warner Bros
34	32	GOODBYE YELLOW BRICK ROAD,	Elton John DJM
35	—	FOR EARTH BELOW, Robin Trower	Chrysalis
36	—	MUD ROCK, Mud	Rak
37	28	PROMISED LAND, Elvis Presley	RCA
38	33	DONNY OSMOND, Donny Osmond	MGM
39	44	COP YER WHACK FOR THIS,	Billy Connolly Polydor
40	—	THE WAY WE WERE, Andy Williams	CBS
41	29	THE BEST OF JOHN DENVER,	John Denver Victor
42	—	OVERNIGHT SUCCESS, Neil Sedaka	Polydor
43	39	MEDDLE, Pink Floyd	Harvest
44	37	SCOTT JOPLIN PIANO RAGS,	Joshua Rifkin Nonesuch
45	38	ROCK YOUR BABY, George McCrae	Jayboy
46	—	FROM THE MOUNTAIN, Stylistics	Avco
47	34	BACK HOME AGAIN, John Denver	Victor
48	40	THE BAKER GURVITZ ARMY,	Baker Gurvitz Army Vertigo
49	—	THE BEATLES 1962-1966, Beatles	Apple
50	—	BEHIND CLOSED DOORS, Charlie Rich	Epic

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK



BOB DYLAN: America's top album

TOP 50 ARTISTS

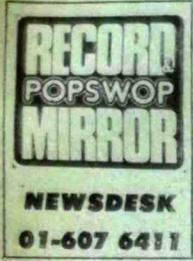
from Billboard

Singles

This week	Last week	Title	Label
1	2	BEST OF MY LOVE	Eagles Asylum
2	5	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John MCA
3	4	BLACK WATER	Doobie Brothers Warner Bros
4	7	MY EY ADORED YOU	Frankie Valli Private Stock
5	3	SOME KIND OF WONDERFUL	Grand Funk Capitol
6	6	LOVELY PEOPLE	America Warner Bros
7	1	PICK UP THE PIECES	Average White Band Atlantic
8	17	LADY MARMALADE	LaBelle Epic
9	10	NIGHTINGALE	Carole King Ode
10	14	LADY Sings	Wooden Nickel
11	15	CAN'T GET IT OUT OF MY HEAD	Electric Light Orchestra United Artists
12	16	I'M A WOMAN	Maria Muldaur Reprise
13	9	— 9 DREAM	John Lennon Apple
14	18	ROLL ON DOWN THE HIGHWAY	Bachman-Turner Overdrive Mercury
15	19	DON'T CALL US, WE'LL CALL YOU	Sugarloaf/Jerry Corbett Claridge
16	20	EXPRESS B. T. Express	Roadshow
17	23	POETRY MAN	Phoebe Snow Shelter
18	8	YOU'RE NO GOOD	Linda Ronstadt Mercury
19	25	MOVIN' ON	Bad Company RCA
20	24	UP IN A PUFF OF SMOKE	Polly Brown Swan Song
21	26	TO THE DOOR OF THE SUN	(Alle Porte Del Sole) Epic
22	30	LOVIN' YOU	Minnie Riperton RCA
23	27	MY BOY	Elvis Presley A&M
24	28	YOU ARE SO BEAUTIFUL	Joe Cocker A&M
25	31	SAD SWEET DREAMER	Sweet Sensation Pye
26	34	I AM LOVE	Part 1 & 2 Jackson 5 Motown
27	36	SHAME, SHAME, SHAME	Shirley & Company Mercury
28	12	FIRE	Ohio Players Elektra
29	13	SWEET SURRIDER	John Denver Apple
30	32	NEVER LET HER GO	David Gates
31	40	NO NO SONG/SNOOKEROO	Ringo Starr
32	11	LOOK IN MY EYES	PRETTY WOMAN Tony Orlando & Dawn Bell
33	21	DOCTOR'S ORDERS	Card Douglas Midland International
34	42	I'VE BEEN THIS WAY BEFORE	Neil Diamond Columbia
35	35	BIGGIE ON REGGAE WOMAN	Stevie Wonder Tamla
36	44	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG	Song B. J. Thomas ABC
37	45	I GET LIFTED	George McCrae TK
38	46	CHEVY VAN	Sammy Johns GRC
39	40	EMOTION	Helen Reddy Capitol
40	48	PART OF THE PLAN	Dan Fogelberg Epic
41	55	HARRY TRUMAN	Chicago Columbia
42	43	IF LOVING YOU IS WRONG	I DON'T WANT TO BE RIGHT Millie Jackson Spring
43	37	DON'T TAKE YOUR LOVE FROM ME	Manhattans Atlantic
44	38	PLEASE MR POSTMAN	Carpenters A&M
45	68	ONCE YOU GET STARTED	Rufus ABC
46	57	SUPERNATURAL THING	Part 1 Ben E. King Atlantic
47	64	EMMA	Hot Chocolate Big Tree
48	61	FOR THE NEXT TEARDROP	Falls Freddy Fender ABC
49	58	WOLF CREEK PASS	C. W. McCall MGM
50	56	GOOD TIMES, ROCK & ROLL	Flash Cadillac & The Continental Kids Private Stock

Albums

This week	Last week	Title	Label
1	2	BLOOD ON THE TRACKS	Bob Dylan Columbia
2	1	AVERAGE WHITE BAND	2nd Album Atlantic
3	1	HEART LIKE A WHEEL	Linda Ronstadt Capitol
4	5	WAR CHILD	Jeffrey Tambor Chrysalis
5	6	DO IT (TIL YOU'RE SATISFIED)	B. T. Express Scepter
6	7	EMPTY SKY	Elton John MCA
7	8	RUFUS	Rufus Featuring Chaka Khan ABC
8	12	PHOEBE SNOW	Phoebe Snow Shelter
9	13	WHAT WERE ONCE VICES ARE NOW HABITS	— Unobscured Brothers Warner Bros.
10	43	HAVE YOU NEVER BEEN MELLOW	— Olivia Newton-John MCA
11	4	MILES OF AISLES	— Joni Mitchell Asylum
12	19	PERFECT ANGEL	— Minnie Riperton Epic
13	17	SO WHAT	— Joe Walsh ABC/Dunhill
14	14	FIRE	— Ohio Players Mercury
15	10	ALL THE GIRLS IN THE WORLD	BEWARE — Grand Funk Grand Funk
16	9	BARRY MANILOW II	Barry Manilow Bell
17	18	SOLVINGERS	— Dan Fogelberg Epic
18	22	SUN GODDESS	— Ram sey Lewis Columbia
19	23	NIGHT BIRDS	— Labelle Epic
20	20	IT'LL SHINE WHEN IT SHINES	Ozark Mountain Dandies A&M
21	15	JOY TO THE WORLD/Their Greatest Hits	Three Dog Night ABC/Dunhill
22	11	DARK HORSE	— George Harrison Apple
23	16	PRIME TIME	— Tony Orlando & Dawn Apple
24	24	SEDAKA'S BACK	— Neil Sedaka MCA
25	21	GREATEST HITS	— Elton John MCA
26	33	STY II	— Stylistics Wooden Nickel
27	27	PREUNOUCED LEH-NERD SKIN-NERD	— Lynryd Skynyrd MCA
28	34	LATE FOR THE SKY	— Jackson Browne Asylum
29	35	URBAN RENEWAL	— Tower Of Power Warner Bros.
30	36	SATIN DOLL	— Bobbi Humphrey Blue Note
31	39	NEVER CAN SAY GOODBYE	— Gloria Gaynor MGM
32	37	SERENADE	— Neil Diamond Columbia
33	31	EL DORADO	— Electric Light Orchestra Columbia
34	44	EXPLORES YOUR MIND	— Al Green United Artists
35	25	FREE AND EASY	— Helen Reddy Capitol
36	26	RELAYER	— Yes Atlantic
37	28	BACK HOME AGAIN	— John Denver RCA
38	29	NEW & IMPROVED	— Spinners Atlantic
39	30	NOT FRAGILE	— Spinners Atlantic
40	45	MOTHER LODE	— Bachman-Turner Overdrive Mercury
41	52	ALL THE LOVE IN THE WORLD	— Mac Davis Columbia
42	42	FLYING START	— Blackbyrds Fantasy
43	41	CAUGHT UP	— Millie Jackson Spring
44	32	THE PROPHET KAHILL GIBRAN	— A MUSICAL INTERPRETATION FEATURING RICHARD HARRIS Atlantic
45	38	GOODNIGHT VIENNA	— Ringo Starr Apple
46	50	FIRE ON THE MOUNTAIN	— Charlie Daniels Band Kama Sutra
47	51	WHITE GOD	— Love Unlimited Orchestra 20th Century
48	55	PHOTOGRAPHS & MEMORIES, HIS GREATEST HITS	Jim Croce ABC
49	60	COUNTRY LIFE	— Roy Music Also
50	54	ON THE BORDER	— Eagles Asylum



ALICE FOR UK

ALICE COOPER'S soundtrack album from his forthcoming TV film *Welcome To My Nightmare* will be out on Anchor, March 1. The following month Alice embarks on a world tour, which will, at some point, include British dates. The TV film is expected to be shown in Britain after its US premiere in April.

TOMMY EASTER RELEASE

KEN RUSSELL'S film version of "Tommy", starring Roger Daltrey, Oliver Reed and Ann Margaret among others, will have a West End premiere the week before Easter.

The film's release will be preceded early in March by the release of a double soundtrack album, complete with songbook sewn into the sleeve. A single from the album will be out March 7.

Ace head for US

ACE play their last British concert on March 25 at the Victoria Palace, before going to the States where their single *How Long* has entered the charts at 85 with a bullet.

A new single this side of the pond will be out mid-March and is titled *Ain't Gonna Stand For This* No More.

IT'S A REBEL SELL-OUT



COCKNEY REBEL will play a second date at London's Hammersmith Odeon on March 13, following the sell-out of the March 12 concert.

The show will be supported by Sailor and commences at

7.30 p.m. Tickets went on sale on Monday.

The tour starts on March 14 at Plymouth Guildhall and follows the band's debut tour of the States.

Cockney Rebel's new album, *The Best Years Of Our Lives*, is released next Friday (March 7).



TUESDAY NIGHT'S ALRIGHT FOR FORGING

OVER TWO hundred Elton John fans were questioned by police and then turned away from his charity show at Watford Balleys, when a double glut of forged tickets were found to be in circulation.

The exact number of people with forged tickets is not known, not all the first batch has yet been recovered, but the second batch totalled 165, each £2.50 ticket fetching up to £5 on the black market netted nearly £1,000 for the thieves.

Five men have been charged in connection with the ticket forgeries and have been released on bail by Watford magistrates to appear in court again on April 15. At the moment police are still investigating into the second batch and as yet cannot say whether the five men already charged in connection with the first batch will be charged in connection with the second.

Both the police and the Watford Observer newspaper, who helped organise the testimonial concert for Watford's longest serving player, John Williams, had a suspicion of forgery days before. Alan Wallace of the Observer personally

Elton fans caught in dud ticket plot

caught someone selling forged tickets in Balleys the Monday before the Tuesday show and on Tuesday morning the second batch was brought to his attention.

The forged tickets are distinguishable by small differences in printing and stamping on the first batch, and the use of different paper and alien numbering on the second.

Sales of genuine tickets grossed £4,800 with various raffles adding £200, all of which goes to John Williams tax free, courtesy of Elton John.

FORGET-ME-NOT

BLATANT, nothing if not blatant. The young man in this pic was hired to publicise the fact that Hues Corporation and the Tymes were playing at a press reception last week.

But it so happened that the time coincided with another press reception for Rufus, and most of the music biz liggers were at Ronnie Scott's to see Chakha Khan and Rufus.

Next time let's hope the record company doesn't get the Tymes mixed up.

dot, dot, dot RUFUS will be joined by the Jess Roden Band on two of their most important dates - at London's New Victoria Theatre on March 9 and Manchester's Hard Rock on March 6.

Rufus have also added a new date to their tour - the Brighton Polytechnic on March 4.



This man is a sucker



IF A barber cuts a thousand hairs, then why didn't you get a few? "Look pussycat, I ain't gonna taken no lip from you. The reason I'm bald is 'cos I got eyes in the back of my head, so class baby."

SOUL SEARCH SCOURS THE LAND

THE RESPONSE by local radio stations to the RCA and Popsop Mirror search for the best new soul band in Britain, has been tremendous.

Capital (London's station) have all their heats ar-

ranged. They will be using the Tottenham Royal Ballroom on March 13 and 25 and the Hammersmith Palais on March 16 and 18.

BRMB (Birmingham) have an area heat set for Barbarella's on March 19 with soul DJ Mickey Steele running the show.

Metro Radio (for Newcastle and the N.E.) have Big Phil lined up to do the jockeying for their search, and Radio Forth have already booked the Leith Town Hall to stage their area finals towards the end of March.

The national semi-final will be at Manchester's Hard Rock and the final is now set for the Hammersmith Palais, London

on April 22. So don't forget if you're part of a soul band, or know a band you think are good get an entry form from a copy of Record and Popsop Mirror and fame could be yours. (See page 5).

First prize is a recording contract with RCA, a management contract and a set of Bose speakers and amplifier.

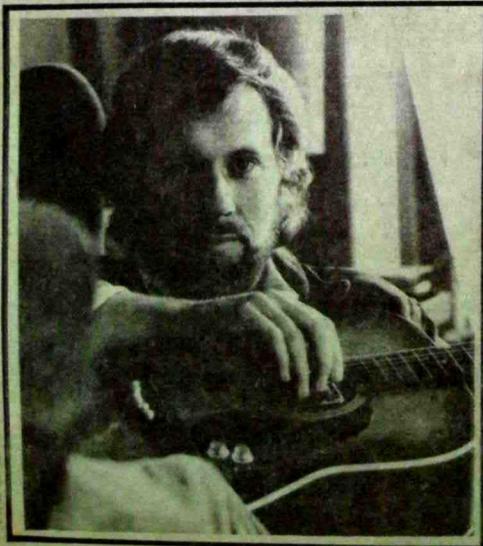
... and for touring

ELTON JOHN is currently touring Britain's radio stations to promote his new single *Philadelphia Freedom*. A spokesman for Elton said this week: "Elton would like to have done this kind of tour before, but this is the first time he has been in the country to coincide

with the release of one of his singles since commercial radio stations got started."

IT'S NOT ME

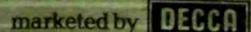
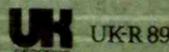
BOWIE'S new single, *Young Americans*, is yet another production job by Tony Visconti, and not by young David himself, which quite a few people thought.



She's Leavin' (Bonnie Please Don't Go)

The powerful follow-up to Kevin Johnson's smash hit "Rock and Roll (I Gave You The Best Years of My Life)"

KEVIN JOHNSON



SOLO TIME IN NEW YORK CITY

Moody's branch out in quad



Justin Hayward and John Lodge

A WORLD premier at New York's Carnegie Hall will launch the debut album from Moody Blues hit writers

Justin Hayward and John Lodge.

Called Blue Jays, the album will be played back in quadrophonic sound

to an audience invited from all over the world. Record Mirror will be there.

The event is already being billed as "the musical occasion of the year" and strict security surrounds the release of the album. No-one will hear it before the March 10 premier, when it is also released in the States. British release follows on March 14.

The solo album is the first to be made by any members of the Moodies and features guitarist Justin Hayward, and bass player John Lodge playing all instruments except: Kirke Duncan (piano); Graham Daxin (drums); plus three string players. Three tracks also feature the Peter Knight orchestra which played on the Moodies' first album, Days of Future Passed.

Recorded at Threshold's ultra modern quadrophonic studio and produced by Moodies' album producer Tony Clarke, the album includes two songs jointly

composed by the pair. It's the first time they have worked together. Previously Hayward has written such classics as Knights in White Satin, Questions, and Tuesday Afternoon, while Lodge wrote Isn't Life Strange, and Ride My See-saw.

One of their joint compositions - also the first to be recorded in the Threshold studios - opens the album and is the first single. It's titled Remember Me My Friend.

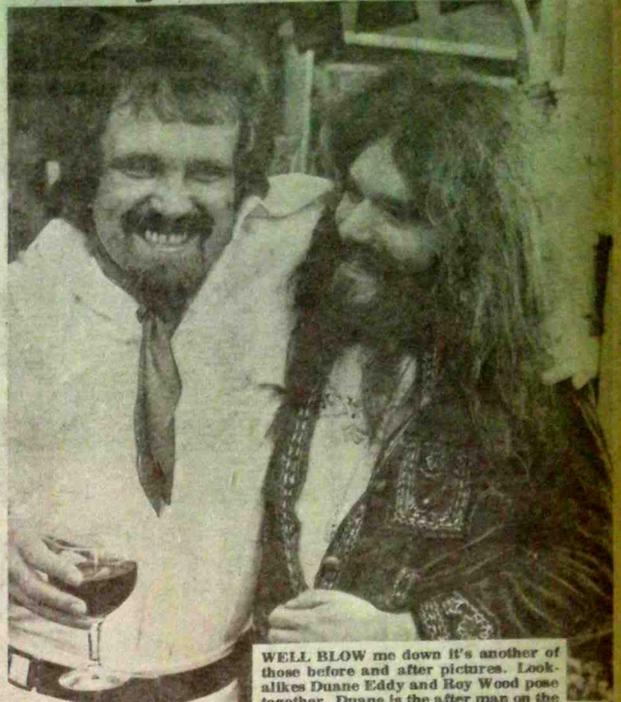
1800 media representatives will be at the premier in New York plus 1,000 New Yorkers with tickets won in a radio station competition.

MUD LARK

MUD HAVE added two dates to their current British tour schedule. They are: March Markham Hall (March 17) and Gloucester Leisure Centre (20).

The premier of the film You're Never Too Young To Rock has now been put back to May 29. It stars Mud, the Rubettes and the Gitterband and will go on general release in the summer.

Eddy and the Falcon



WELL BLOW me down it's another of those before and after pictures. Look-alikes Duane Eddy and Roy Wood pose together. Duane is the after man on the left with the neater beard and shorter hair.

Mr Twang has been in Britain to promote his new single Play Me Like You Play Your Guitar.

RORY SUCCESS

RORY GALLAGHER will tour Britain in April. Dates so far confirmed are:

- Bristol Colston Hall (April 14), Guildford Civic Hall (15), Reading Town Hall (16), Paignton Festival Hall (17), Exeter University (18), Dagenham Roundhouse (19), Leicester De Montfort Hall (21), Birmingham Town Hall (22), Leeds University (24), Lancaster University (25).

To coincide with the tour Polydor are releasing a budget "Best of" Rory Gallagher album, price £1.47. This will be one of six budget label albums being released at the time, the others being by Jimi Hendrix, Julie Driscoll with The Brian Auger Trinity, John McLaughlin with Jack Bruce, Cream and The Mothers of Invention.

SWEET ON THE RUN

SWEET HAVE a new single out March 7, titled Fox On The Run. It is one of their own compositions and was on their Desolation Boulevard album.

The cut has been re-arranged and produced for the singles market.

OSIBISA DATES

OSIBISA, just back from a tour of Australia and New Zealand, play a series of British dates, including the following:

- Leicester University (March 1), Newcastle City Hall (2), Hanley Steam Machine (4), Hastings Pier Pavilion (7), East Anglia University, Norwich (8), Warwick University (9), Redruth Regal Theatre (13), Plymouth Top Rank (14), Dagenham Round House (20), Chalk Farm Round House (30).

MORE CHI-NIGHTS

THE Chi-Lites, currently touring Britain have had a further week of dates added to their visit.

- The new dates are as follows: Wootkey Hollow, Liverpool (March 2), Top Of The World, Stafford (3), Mecca, Blackburn (4), Bailey's, Liverpool (5), Wootkey Hollow, Liverpool (6 and 7), Hammersmith Odeon (8), Mr. B's Club, Peckham (9).

Ronno ain't worrying

RONNO will be including tracks from his new album Play Don't Worry when the Hunter/Ronson band kicks off its first tour at Sheffield City Hall on March 26.

Ian Hunter and Mick Ronson are presently completing mixing on Ian Hunter's first solo album due for release shortly.

The new band, also featured on the album includes bassist Jeff Appleby, former Rubette Peter Arneson, previously with Dana Gillespie's band, and drummer Dennis Elliott.

- The tour dates are: Manchester Free Trade Hall (March 21); Liverpool Empire (22); Glasgow Apollo (23); Aberdeen Music Hall (24); Newcastle City Hall (28); Leeds City Hall (27); Aylesbury Friars (29); Hammersmith Odeon (31); Birmingham Town Hall (April 5); Bristol Colston Hall (4); Granada East Ham (5); Croydon Fairfield Hall (6).

BERRY CHUCKS IT IN

THERE were angry scenes last Saturday when temperamental rock 'n' roller Chuck Berry walked off stage in the middle of his set at Manchester's Free Trade Hall.

Disgusted fans who had paid up to £3 a ticket, chanted "Money back" and refused to leave the hall as small scuffles broke out between "Teddy Boys" and students. Free Trade Hall manager

Ron O'Neill was surrounded by a crowd of refund-seekers, some up from Blackpool and Barnsley for the concert.

Twice during his set Berry stopped midway through a number and refused to continue unless the army of "Teds" who had flocked to the front of the stage went back to their seats. He told them that they "could boogie later."

When that time did come he invited 12 people to join him on stage and some 40 fans took up the invitation. Berry played on for a while then stopped abruptly and walked off after playing only 40 minutes.

He returned to explain: "I'm already 15 minutes over" and told the audience that he had been insulted by two of the fans who had stormed the stage. Then wearing his coat he left to the cries of "more" and "refund our money."

Manager Ron O'Neill explained: "He asked some people to come on stage and more came on than should have done. There will be no refunds. He was booked to play for an hour and left early. If anyone wants their money back they should write to Mervyn Conn, the promoters."

In recent years Berry has been known for his temperament, and past gigs in Manchester and the Buxton Festival ended similarly.

LULU TAKEN FOR A RIDE

LULU HAS a new single set for release mid-March titled Take Your Mama For A Ride.

The following month Lulu begins a series of cabaret engagements, starting with Bo'ness La Fabrique (week from April 20), followed by

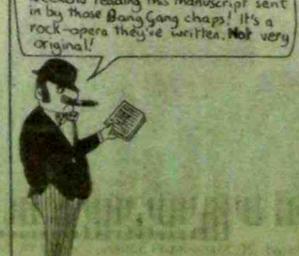
Manchester Golden Garter (week from May 5), Glasgow Pavilion (week from May 12), Purfleet Circus Tavern (week from May 25), Portcawl Stoneleigh Club (week from June 5), Birmingham Horsehair Club Nite Out (week from June 30).

The weekly adventures of THE BANG GANG

ONE MORNING, IN THE OFFICES OF FRANKS DAY AND BUNTER (MUSIC PUBLISHERS).....



Afraid not, old boy. I spent the whole weekend reading this manuscript sent in by those Bang Gang chaps! It's a rock-opera they've written. Not very original!



Listen to this! It's called 'Tammy' and it's about a deaf, dumb and blind girl who plays netball!



If gets worse! Here's some of the song titles - 'The Acne Queen', 'Uncle Bernie', 'It's A Daytime Walker, It's A Day', 'Feel Me Feel Me' and 'Netball Wizard'!



RECORD POPSWOP MIRROR

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RAK195

EMI

LEO SAYER / ST. MARY'S COLLEGE
 AFTER INTRODUCING his new band (who have only been together a matter of weeks), Leo Sayer sang a touching version of Giving It All Away, with the aid of the talented Chris Stainton (ex-Greaseband) on keyboards. During the course of the evening we heard tracks from Silverbird and practically all the songs of his Just A Boy album.

Sayer seems to have acquired more of a personality on stage since casting off the pierrot image and putting on a pair of jeans, and he kept the audience amused with his impersonations of Michael Crawford and Hughie Green!

The reggae version of Telepath came over well, and stressed Leo's powerful voice range, which remained strong throughout the whole of the concert. Train seems to be a popular live number along with One Man Band, featuring Les Nichol on acoustic guitar, changing to slide guitar for Long Tall Glasses.

All in all, Sayer energetically performed a varied set, consisting of tear-jerkers such as Another Time and In My Life, then springing back with rockers like Wot A Life and Drop Back. Finally, the evening's entertainment came to an end with a double helping of The Show Must Go On, which had the crowd dancing in any space they could find.

Next week the band head for America and I think that this time the results will be interesting - Good luck.
SUE McEWAN



RUFUS featuring CHAKA KHAN

RUFUS / RONNIE SCOTT'S, LONDON
 SOMEONE SAID that the only time they'd seen Scott's as full as it was last week, was when the Who did excerpts from Tommy. The difference this time was that the club was packed for the British debut of Rufus, fast becoming one of the hottest bands in the States, who performed what practically amounted to a full concert set amidst growing applause and response. Chaka Khan, the amazing 21-year-old vocalist with Rufus, bounced on,

complete with head band and bare midriff, and proceeded to wrap her voice around a selection of tracks from their three albums, while the band, now numbering four musicians, proceeded to work wonders with the sound system. The reduction in numbers has in no way affected their sound - if anything they're even tighter than they were last year, and Tony Maiden on lead guitar, came up with some amazing licks and riffs that had the people whistling for more. Another innovation is that

Chaka now disappears to the side of the stage and gives a more than passable hand at playing drums, augmenting the job done by Andre Fischer. Once You Get Started, Tell Me Something Good, and their current single, Stop On By, were included in the set - the latter being full of Roberta Flack / Donny Hathaway-type harmonies performed by Chaka and Tony. Their first British appearance is at Stoke - on - Trent on March 1st - if you can get there, do. Rufus have got to be performing some of the best sounds around.
SUE BYROM

Elton John / Bailey's Watford

IT'S A long, long way from Maddison Square Garden, is Watford Baileys down the road from Edgeware. But when you're a soccer fanatic, distance and prestige know no bounds, and when you're Elton John, famed Watford supporter, you certainly ain't the man to turn your back on a good cause.

And for Elton, John Williams, Watford's longest serving player is a good cause, so Elt agreed to get up on stage with just his sequined piano to boost the coffers of said



CHUCK BERRY: still supreme.

footballer's testimonial fund. Seats were at a minimum so its was just like a soccer match have to stand for over an hour anyway, though much more rewarding.

The man of the hour, decked out in a red two-piece flicked through his greatest hits with the fluency of a seasoned cabaret artist, now and then dropping in new tracks or less familiar ones - Border Song, Crocodile Rock, Candle in the Wind, Honkey Cat etc., etc. And once the alcohol had seeped into the audience they were singing along with every song, filling in for the

missing brass section or helping Elton out on the higher notes he leaves to others on the album.

Many of the numbers were cut short so as to cram in the maximum amount, and once Elton got the hang of accompanying himself, then things really started to rock. What else can you say, you know how good the man is by now, so just multiply the reaction to his TV Christmas gig about five fold and you'll have some idea of the atmosphere.

Some people may wonder if Elton has got his footballing priorities right supporting Watford. I don't mind, except when he starts singing songs about Grimsby which must have the most goddam awful team in the country. If I offend Watford fans I don't mean to, if I offend Grimsby

fans I do. My advice to them is to nip across to Scunthorpe and watch a truly superb team, my advice to Watford supporters is to stick with 'em, they've got the finest ambassador they'll ever have in Elton John. M. T.

CHUCK BERRY / LEWISHAM

THOSE WHO'VE seen him regularly in the past ten years reckon this concert was one of his worst. "He gets worse," an avid fan said after the concert, yet Chuck is still the supreme professional. He's one of the greats and hearing him rip through Sweet Little Sixteen, Go Johnny Go, Memphis Tennessee, and the rest, is a rock 'n roll treat. Too bad his pick-up band were about as dynamic as a stoned slug. Given a really hot rock band, Berry would surely be unbeatable. As it was heled a rousing version of Ding A Ling, introduced his fetching daughter, Ingrid - she has a great voice, too - and played guitar like only he can. Probably because of the poor back-up band, Chuck got increasingly better on his old red Gibson. His style is steeped in old chorded blues and has probably been copied by every major guitarist at some time or another. Fittingly, he finished with a free-for-all on stage, where Teds in full drape, fluorescent dayglow socks and beetle-crushers, jived around him. Vintage stuff!

PETER HARVEY



"Philadelphia Freedom"



B/W "I SAW HER STANDING THERE"
 Recorded live at Madison Square Garden,
 New York, November 28 1974
 and featuring JOHN LENNON
 and THE MUSCLE SHOALS HORNS

Produced by Gus Dudgeon
 Released February 28th on DJM Records
 DJS 354
 John Lennon appears by courtesy of
 EMI Records Ltd.

The Elton John Band



THE BEST YEAR OF HIS LIFE?

Interview
by
PETER HARVEY

STEVE HARLEY is choked.

"When they told me I was . . ." he pauses, sighs, and continues: "I was moved. It doesn't mean a lot to me as a pop star, but as a human being, it means everything.

"It's the first thing we have released anything as a group, so it's very encouraging. Since the last Cockney Rebel finished, I've had very little help. I've just had that one bum solo effort and here I am at number one. So is Harley right?" he asks. "Everyone said I manipulated the Press, but there's been nothing. I tell you, I'm so choked being number one."

Harley sounds very confident, yet relaxed and calm. He is also "loving" his first trip to the States, though he admits — on the line from his hotel room in St Louis — that he would rather be back in England. Why? Simply because he wants to get on with the project that excites him: the release of *The Best Years Of Our Lives* album (out March 7) and the big tour here.

"This album is something I believe in," he says. "It means so much more to me than anything I have done before. It's a great theme album and I want to take that theme to the people, out on the road. I'm very anxious to come home and get on with the English tour, but here I am in America where they are nine months behind. Psychomodo (Cockney Rebel's last album) has only just been released."

The Americans, he says, have been treating him with apprehension. "They've read a lot about me," he half laughs. "I'm just as notorious here as I am back home, so they don't know how to approach me. They're treating me very well though. They are very polite, which is a paradox really considering their

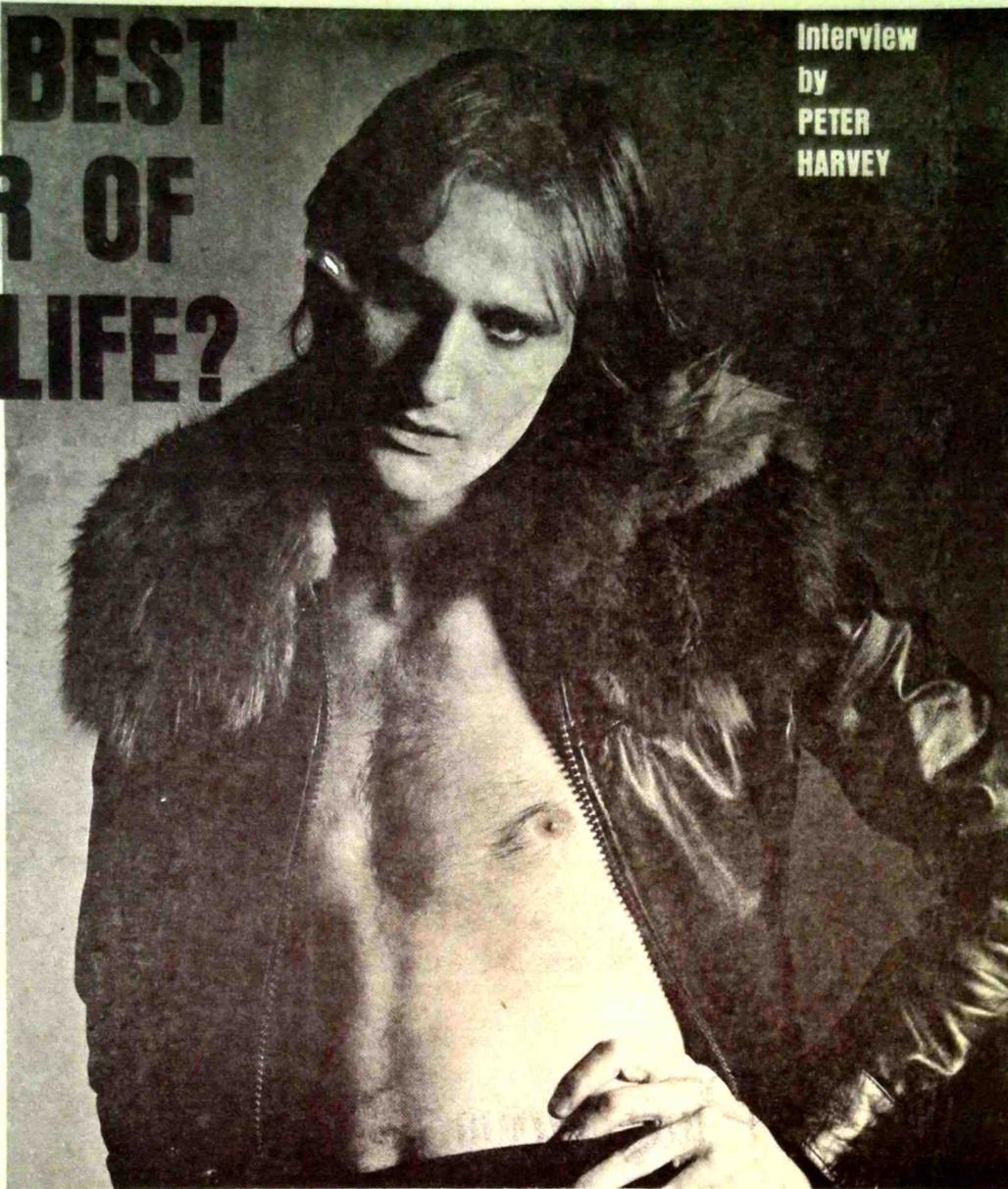


image — just like me!" Half way through his first tour of the States, he's already formed strong opinions of the country.

"I love it," he warms to the topic. "It's more in keeping with my lifestyle, also the people seem to be far more ready to accept me."

The reporters have even been understanding.

"I've yet to see any proof," says Steve, "but I'm expecting a less hypocritical outcome than I get in England. The Press people here are excellent. I don't expect

the back-stabbing that I get back home."

It's a favourite tack of his, but one which seems to be less important these days. Steve Harley is a much milder man of late — but only in public. A party in his LA apartment set new standards in ritzy decadence.

Few people were invited but Steve confessed: "All the Hollywood Queen groupies were out in force. They told me I was very privileged because it was the first time they'd been out in months. It was too

beautiful. The party was like a trip and I have met Loretta, Lorraine, and Louise (characters from the first Cockney Rebel album). Those people who I dream about are here in America. Also Kim Fowley came and Iggy Pop, and Bernie Taupin. Kim Fowley hypnotised a girl and made her admit her sex fantasies. It was great. I really felt at home with those people. They know exactly what they want out of life and are getting it. LA is a magic place. I was like a child there, a kid at Christmas."

Los Angeles' Whiskey A

Go Go club witnessed Cockney Rebel's first live performance in the States. About one third of the audience were Press and Steve says it went OK despite being the band's first performance in three-and-a-half months. In St Louis they were playing a six thousand seater with four and a-half thousand tickets sold, and a possible sell-out on the night. Cleveland had already sold out (with Man supporting) and there was also a four thousand seater gig to play in Detroit.

"At the moment America is just the start of

something," he concedes.

He returns to the subject of LA: "It's something else. I could write a book; I've got the pages of notes already. LA is the most wonderful place I have been to in my life. I found my soul. It was like . . . shit," his voice is breathless with enthusiasm. "I didn't have to talk. I didn't need to do anything. I didn't see Disneyland but I saw LA. I saw it!"

Since then the pace has not let up.

"I am shaking the whole time," says Steve. "I can't relax. America makes me work and that

keeps me happy." Meanwhile, back in England, his chart topper is considered by some followers to be too blatantly commercial with its catch-phrase. Also his image — a la Top Of The Pops — seems to have tightened up. There's a touch of the aggro about Mr Harley in that TOTP clip.

Steve says of the song: "It's a nasty one to top the charts. Not many number ones actually say anything either. Mind, I don't know if people actually listen to what I'm singing. As for the catchphrase, yes of course I was aware of the Mae West line but I don't say 'come up and see me sometime', I say Come Up And See Me. I didn't think of it when I wrote the song, besides it wasn't written as a single. It's the opening track on side two of the new album. We just said 'OK that one' — mostly because it's three-and-a-half minutes long. Will it change me? You should know better than ask me that. I'm not in this for number one singles. A number one album is my ultimate goal."

About the image, he says: "It's not a conscious change, but I'm into changes. If it (TOTP) was different, I'm knocked out. I just happened to have been to a good hair-dresser and maybe I was chewing gum. I chew gum from time to time. It's all very Schizophrenic with me . . . always. One part of me is very traditional. I'm preservation conscious, and believe in established morals. The other side of me is absolutely die-hard modern. Here in America I feel like a progressive. I don't feel like someone from the Woodstock generation. I don't think I am, though no doubt I was influenced."

"I'm very politically conscious these days, and growing more and more so. The Best Years of Our Lives is a political poem, a political farce. It's not to be taken seriously."

Not musically? "Oh yes," he replies. "Musically I want respect for my group. The music on this album compares with the best rock and jazz you have ever heard."

The group has grown since his arrival in the States. He's taken on a couple of extra guitarists to play rhythm and harmony lead, one reason being that he's not playing much guitar himself. And the group?

"It's a killer. I feel really proud to be in front of them. It's another world. We've rehearsed such a lot for the British tour, I can't wait. We've got huge lights, a new PA, stage affects — nothing really elaborate, nothing clichéd, but I hope effective. This tour is going to be the one."

A cracking line brings the conversation to an end, but Steve has made his point. 1975 looks like being the best year of his life.

Three dozen new Rebel albums to be won

1 What was Steve Harley's job before he became a professional singer?

2 What was Cockney Rebel's first single?

3 Who beside Steve Harley, is the only remaining musician from the original Cockney Rebel?

NAME (capitals please).....

ADDRESS.....

IT'S CALLED *The Best Years Of Our Lives* and Steve Harley reckons it's far more important than anything he's done before. It's the new Cockney Rebel album due out on March 7. We're giving you a chance to win a copy at the time of release — before it zooms up the charts. All you have to do is answer the three questions below and send the coupon to Rebel Competition, Record and Popsop Mirror, PO Box 195, Spotlight Publications, 1 Benwell Road, London N.7. Entries must be in by March 14, and the first 36 correct answers to be opened will win an album.



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STATE
RECORDS

WHO'S TWO FACED?

JUDGING by your letters, it seems you all enjoy looking at old photos of our pop stars. This week, we're still showing old pics, but for a contrast we're adding alongside, a more recent photo in comparison. We all change — but it's just unfortunate for our pop stars that we've got old and new photos of them and not us, or even YOU! At least they've all improved with age, eh?



The old and new LULU.



The two faces of SANDIE SHAW.



The times have certainly changed for PETULA CLARK!



Even OLIVIA comes in for a drastic change.



Do you remember KIKI looking like this?



ANITA HARRIS looks pleased at her reformation.



And finally, DUSTY SPRINGFIELD comes in for a pleasant change too.

SHIRLEY, THE POP SINGING MAMA

"EVERYONE'S SO thin in this country!" exclaims the cuddly 'mama' stature of Shirley Goodman, who last Wednesday, flew to our shores to promote her current disco gem, *Shame, Shame, Shame*.

"I was recording Top Of The Pops the same day," she continues "and the studio was just full of slim people!" Shirley is conscious of her weight and secretly confides she'd like to visit a health farm. "It wasn't until I

bumped into a BBC stewardess of my size, in the corridor, that I thought 'thank heavens for meeting her.'" She laughs.

That was her first impression of our country!

"I like this country because the audiences don't expect more from you than you're capable of giving." She smiles,

stretching out on her apartment bed in the more delightful surrounds of the West End. "If an artist sings, they're not expected to be able to dance as well."

Hailing from New Orleans, a city from which so many excellent entertainers emerge, Shirley is all too aware of America's fast pace of living, and the troubles it causes. She now lives in Los Angeles because "life is a little slower there."

Shortly, Shirley & Co, a team of five musicians and an Indian co-singer named Jesus, will embark on an American tour fully prepared for the inevitable break-outs of shooting incidents and knife fights. She says: "It really frightens me when these outbursts occur, because you never know where that gun's gonna point! The last time it happened, we rushed off stage while the bad apples were being taken away. Of course the show has to go on because there are the other people to please.

"Personally, I feel so much more secure when touring other countries, particularly in England because there's someone



by WENDY HODGSON

when Shirley and Lee met Sylvia. "We worked on the same shows together." She smiles. "It was the biggest turning point in my career and I can honestly say that I don't know if there'd be a Shirley and Co today had I not met her."

Sylvia, as we all know, is the Sylvia of that sexy little tune, *Pillow Talk*. She is also a Vice-President of the All Platinum recording company.

Sylvia remembered enough of Shirley's voice to fly her to a New Jersey studio not so long ago. Sylvia had written a song for Shirley; it was *Shame, Shame, Shame*.

Her career is demanding and time-consuming. She confesses she'd like to be a wife and mother like other natural women; and hopes to meet a 'mate' who would not expect her to quit the business. "I have already been married and divorced." She says. "And I have a 19-year-old son too. I quit the business for 14 years so that I could look after and bring him up. And I think he accepts me for what I am today — a pop singing 'mama'."

to look after you all the time. You're never left on your own."

Shirley & Co arrived from America for a ten day promotion campaign; the first of its kind for Jesus, Shirley's co-singer. "I would like to stay with her outfit" he says "but I have my own single coming out soon." And although it seems quite irrelevant to the subject, it was quite remarkable to learn Jesus has never seen a garden small before! How do you go about explaining that?

A waiter brings in three fresh fruit salads. "It's delicious," says Shirley. "In America they just give it to you straight from the can." "I didn't like to disillusion her. "You know something about your waiters?" she enquires giggling. "They

just knock on your door and walk right in. I was taking a shower yesterday and I'd left the bathroom door open. Then suddenly there was a knock on my door and it opened. I screamed at him to wait a minute. That was a very close thing."

Shirley is a veteran in the business. She began her singing career at the age of nine, singing on street corners and in back yards. "I was never a bashful child," she smiles. "I would sing for a nickel a time. But then my grandmother found out, and she told me I was never to sing again in this manner. The people in the South are very strict."

At 14, Shirley joined a neighbourhood group, consisting of twenty locals wanting to cut a

demo disc costing two dollars. Then Eddie Messner came to her town and he liked their demo, I'm Gone. "He picked me and my pal Lee from the other 18 kids, and we released the demo as a single." It became Shirley and Lee's first smash number one hit.

She looks back on her childhood days and says: "I was a little begger! But New Orleans was, and still is, a very happy place. Even today you see young children on street corners singing songs they've made up."

Shirley is a religious person and she loves people. "If I didn't have the talent to sing, I think I would become a teacher or a nurse. I love doing things for people; I'd take up any career so long as I had dealings with them."

It was back in the fifties

Everybody's playing it ...and doing it

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HELLO, HELLO, HELLO IT'S . . .



BY JAN ILES

'We want to get right away from that glitter stuff'

GLADIATOR ROCK!

We've given it a completely different treatment. Besides I don't think we sound particularly like the Glitter band anyway — ok, we play similar music, but both groups have their own style."

"Anyway," cuts in Jeff. "People are bound to draw comparisons. The Glitter Band are great blokes, they've helped us a lot, they may have influenced us a little but everybody is influenced by someone!"

At least Hello cannot be compared with the other lot Image-wise, because Hello haven't taken to

wearing the incongruous glitter gear. Instead they favour the street-fighting kids bomber jacket look.

"Our image is simple black and white, we want to get right away from that glitter stuff," they said cautiously. Tight trousers are our speciality!"

So it seems are cat-suits with scooping neck-lines which have one sleeve intact leaving the other arm bare except for snakey bracelets or bangles, all of which add up to that hunky gladiator look (even if the lads have only nine hairs on their chests between them!).

"We like original stuff, it's necessary to look good on stage; the kids prefer to see a bit o' glamour. Besides we think it's a laugh getting all dolled up!"

Flippant

Judging by the conversation so far, Hello are as flippant as him at number 10; for anything serious is treated in spry-light fashion. Just let's say that mischief is their middle name.

"At first we were all very shy and felt silly

being with all the famous bands. Ya know we thought that they didn't wanna talk to us because we were nobodies." (All together now, Ahhhhhh!).

"But once we got used to touring and meeting groups we realised that they were all very nice blokes," affirmed Bob. "I remember doing Lift Off with Ayshea and Bowie was appearing on the same bill. It must have been about two years ago when his Star Man was in the charts; anyway we saw him but only managed a quick hello (?) and before we went on

stage he offered us a few friendly words of advice: 'Don't be nervous', he said. 'Just play along with the cameras and you'll be all right.' We thought it was really nice of him, he seemed such a friendly bloke. Nowadays we meet all kinds of bands. We're friendly with the Rollers and of course the Glitter Band. Ole Alvin Stardust's great too. The other day I was eating a sausage in the TOTF's studio and he came along and knicked it off me!"

Usually the lads crack jokes on stage, especially if they have to mime to

records. One time Vic got himself in a Peter-and-the-Wolf type situation when he trousersed to have split his trousers on stage. Of course the others thought it was just another joke, but alas and alack the poor guy really had bent over too far and ripped his behind!

Suffice to say their humour isn't packed away with their instruments — off stage the guys are equally loony.

"You've gotta have a good time while you can," is their sensible philosophy. "It's just no good being miserable. Like the other weekend I decided to have a fancy dress party." "It was a complete riot. Vic (base) came dressed as an old man. His sister made him up really well. She blacked out his teeth and wrinkled his face, blimey I thought it was his ole man! I dressed up as Graucho Marx and Keith (guitar) came as a blonde tart, complete with curly wig but the star of the show was 'Im over there who came as a French whore; got me really excited because he looked so convincing! He wore red suspenders and black stockings . . . Cor. (turning to Jeff) have you still got 'em on under yer jeans?" he jibed.

Offers

Apparently four girls friends went to the party dressed as Hello — are these young fillies the boys' regular companions?

"We don't believe in going steady just yet," they answered. "I wouldn't really be fair on the girls because we're away such a lot of the time. We get some great offers from our fans though! Like we receive an assortment of crude letters and nice ones. One bird wrote to us and said she liked Keith and that her mate would like a bit of the other from Jeff (giggles). I got an offer from this bird too," quipped Bob. "She wrote that she was all right for a hum, er you know what! We never take 'em up on their offers do we Jeff — do we!" said Bob, coaxing his friend. "Anyway we can't afford to take them out, we've got no money!"

THE SINGLES SCENE — UK AND AMERICA

AT LEAST the short-sightedness of British record fans is partially over. Blowin' a storm some weeks Stateside has been The Average White Band, the group for so long ignored in this country.

Last week, Pick Up The Pieces hit our charts and the AWB outfit was away. The States turned on to them a long time back and their current single

smash was in the US January Top Ten platters.

There's still a blind spot left this side, because nesting comfortably in the US charts has been the Electric Light Orchestra with Can't Get It Out Of My Head. Maybe the ELO tour will put them fairly and squarely charbound this side of the Atlantic.

You could say, of course that Stateside fans are pretty blind to all our big teen groups. You don't find Mud, The Glitter Band, Bay City Rollers, Pilot or even Gary making chart tracks.

And the same goes for one of our best units in top single material, Slade.

The charts on both sides have been showing similarities recently though some of their VERY BEST has still not made the cash tills ring here in Britain. And here I mean the knock-out US soul monsters, The Ohio Players. Fire should be in our top five.

And how about the super lady, Linda Ronstadt? She has a powerful commercial single in the US top three called You're No Good. The Eagles as well, have a great top-five in Best Of My Life, which could stand a chance as

London's commercial station, Capital selected it as last week's, listener's phone-in favourite.

Other interesting US hits of the moment come from Carole King with Nightingale; the Jim Stafford fun disc, Your Bulldog Drinks Champagne and the fast climbing Express from B. T. Express.

I doubt if we'll show much interest in some other entries from groups we've not given too much attention toward, in spite of masses of publicity, namely America, Grand Funk Railroad and in chart terms, the Doobie Brothers.

Those records in both

charts include Polly Brown with Up In A Puff Of Smoke; Elton's Lucy; Stevie's Boogie On Reggae Woman; Donny and Marie with Morning Side of the Mountain and BTO With Roll on Down The Highway.

One interesting facet about the US charts in recent times (though perhaps true at most times) as compared to ours is the number of girl entries. Currently the Stateside 100 includes: Linda Ronstadt, Joni Mitchell, Gloria Gaynor, Carole King, Maria Muldaur, LaBelle, Olivia Newton-John, Phoebe Snow, Polly Brown, Minnie Riperton, Helen Reddy, Millie Jackson,

Paula Webb, Fanny, Maureen McGovern and Shirley and Company.

In Britain over the space of a year we have a job to assemble ten chart scoring ladies! It's an interesting question as to why we are so male orientated this side of the water.

And the future? The States could do with the latest Steve Harley disc, also our hits from Mac and Katie and some of our big selling people like The Glitter Band and Slade. Basically though, current home-grown material is in my view way behind the variety you get on the US singles scene! Agree?

TONY JASPER

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 Mar 12, Town Hall, Birmingham
 Mar 13, Apollo, Glasgow
 Mar 16, Leas Cliff Hall, Folkestone
 Mar 18, Casino, I.O.M.
 Mar 20, Brangwyn Hall, Swansea

Mar 22, Victoria Hall, Hull
 Mar 24, Festival Hall, Corby
 Mar 26, Regal Theatre, Redruth
 Mar 27, Guildhall, Plymouth
 Mar 29, Pavillion, Torquay
 Apr 4, City Hall, Stoke



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- 20 Sheffield City Hall
- 21 Manchester Free Trade Hall
- 22 Liverpool Empire
- 23 Glasgow Apollo
- 24 Aberdeen Music Hall
- 26 Newcastle City Hall
- 27 Leeds City Hall
- 29 Aylesbury Friars
- 31 Hammersmith Odeon
- April 3 Birmingham Town Hall
- 4 Bristol Colston Hall
- 5 East Ham Granada
- 6 Croydon Fairfield Halls

IAN HUNTER IS A CBS ARTIST



THE CUNARD HOTEL is a slightly strange experience, and images of going down with the ship spring to mind as you wander among nautical models and between doors with portholes cut in them.

Talk to Leo Sayer for a couple of hours though, and all thoughts of Titanic-type disaster are dispelled — the man is definitely floating well, and full of bouyancy.

He is tired though. It's his third interview of the day and he's been up half the night rehearsing with his new band — including Mad Dog Chris Stainton — getting ready for a London gig before flying out for a long tour of the States.

"The band is great — I think it's the best thing I've ever been involved with. The rockers are really rockers now, and the ballads, well, they are more ethereal. Everything's more direct — it's now rock funk instead of jazz funk. That was the trouble with the last band.

"I'd go to do the sound check, and everyone would be playing bits of Mahavishnu so that when the number started it sounded like Leo Sayer meets Mahavishnu."

Anyone who's seen Leo on stage will know how much of a visual show he does — it's pure showbiz. How does this tie in with the new rocker image?

"Well, maybe I've put on a bit more of a show in the past than I need to, but it's been natural, not that deliberate. I always felt that if I was at singing I couldn't leave the stage, because nothing would be going on.

"Now I can leave the stage with pride because I know that the whole musical thing will be carrying on while I'm gone. It's a good feeling. It's like one mind on stage now, not five guys doing different things. Ever since I split with my band Patches and became a solo artist, I've lost something.

"Now I feel I've come full circle and I've got that feeling back again. The only difference now is that I've got the material to do it properly, my own material, and I can put it over in the way I think is best."

One thing we can expect from Leo in the future is the demise of the "pop star" image. He says quite definitely that he doesn't want to be a David Essex.

"Ever since Long Tall Glasses, we've been a little bit quiet, waiting for all that to die out. I really don't want to get involved in the whole singles thing.

BOY WONDER BECOMES ROCK STAR

LEO SAYER TELLS SUE BYROM ALL ABOUT HIS BIG CHANGE

With Long Tall Glasses we did Top Of The Pops and all that, and I just felt "I couldn't take it. So we took the whole thing down to a very low key, did a lot of quiet little venues — Scarborough, places like that. The record company wanted to release another single, but Adam (Faith — manager) and I said, please no. But we might have to. I really don't want to get involved in the deliberate pop singles scene again.

"I mean if a record becomes a hit then that's

fine, but I wouldn't like to have to do it deliberately. Albums are different. I think that the people who really have the eyes and ears to look into my songs would be disappointed if it just became a service thing as far as the records are concerned.

"I think people are getting into my songs more seriously, and I think they deserve a more serious attitude from me, the record company, and the management."

If all this sounds like a conscious attempt on Leo's part to steer himself and his songs on the right

path, then you're right. The difference with Leo, perhaps, is that he's had to go right through the pop machine to get to a situation where he is able to really do what he wants. Early tales of manipulation are strenuously denied.

"I've always been able to do what I want. A lot of people think that Adam's controlled me, but it just isn't true. If I've wanted to do something, then Adam's told me to go ahead. He might say at the time that he thinks it's a mistake, but I go ahead and do it. Sometimes it

has been a mistake, and a costly one at that, but I've done it because I wanted to."

With the American tour looming closely on the horizon, Leo is looking forward to the trip. "I like the States and the people there. They accept things on an artistic level, and I think I can do good things there. Even when Three Dog Night had a hit with The Show Must Go On, they still accepted the Leo Sayer version on an artistic level."

Accepting things and keeping in touch with the

roots of things is a large part of the Leo Sayer make-up. His wife, Jan, sits quietly with him during the interview, and disappears briefly to make a quick visit to the supermarket.

No chauffeurs leaping off to run errands. Leo still lives near Brighton, although they might buy somewhere a bit nearer to London when they return from the States.

Jan goes to most of the places Leo does, accepting the on-the-road life as part of her life with him. For Leo, Jan is a vital part of his life.

"A lot of people get cracked up with all the touring, but as far as I'm concerned, wherever Jan is, is home. I really mean it. We both got home-sick last time we were in the States, but it was bearable because she was there.

"And she keeps my head screwed on. If my ego starts getting a bit out of hand, then she sits there and tells me that I'm not that good — yet. It keeps me together."

"It's like being in a plastic tube, being in this kind of life, that's why I still live where I do. There aren't any Rolls parked outside the house. You see, when I first started, and was working during the day and playing with the band in the evening, I used to read the music papers about the groups, and I'd really be impressed.

"Thinking about what it must be like to have people come and interview you. Now I am in that position, it's like living out a fantasy — my fantasy. I still don't believe it when I meet people I only used to read about and they know me and talk to me."

Talking about how his act is possibly slightly over-theatrical, he grins and comments that he thinks it's charming to be naive and over-act.

The difficulty is convincing other people that the time for slapstick is over.

"When I put the clown make-up on, it wasn't really meant to happen as it did. It was just meant to go with the album, but people kept asking me where the make-up was, and it was a case really of being stuck with it."

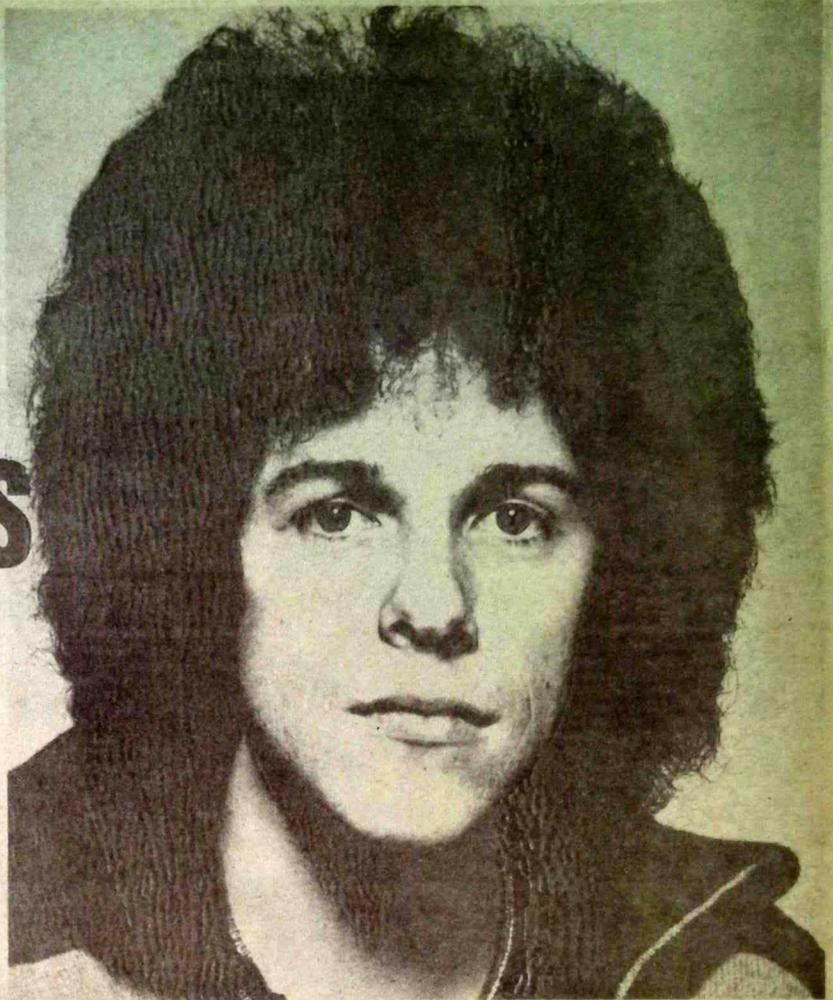
"I wasn't ever into people like Bowie or Marcel Marceau, but when I started wearing the mask, I could see the effect it had on the audience — a shock element. It had the effect of making people stop and really listen to the songs instead of just bopping along with it.

"I made me realise the difference between an audience who was laughing at you and an audience who was laughing with you. The visual image made people listen."

"In this country, the only way to break into the rock business is through the pop business — be a pop star first. Do all the awful things that you have to do to get noticed. But it's the only way to get in, to make enough money to be a viable product."

"Chris Stainton would never have considered playing in the band before. It's an ugly world. I didn't want to do a lot of the things I did do at first, but I knew that I'd never be able to afford to do anything else if I didn't. What can you do?"

"I'm now able to do the show artistically, on my own terms."



DEE - JAY Alan Gold from Brighton has been at the disco business since the start of 1969, and in the time since then he has graduated to working at Radio Brighton on several shows, and in 1973 he started operating Radio Knowles, a closed-circuit radio station at an electronics company in Brighton.

The idea of closed-circuit stations isn't new in this country, one of the oldest being at the United Biscuits factory in West London. The station, named UBN is heard all over Britain, broadcast via land-line to factories up and down the country. A recent new station, like that of UBN, has

DISCOS by DAVE LONGMAN

Solid gold disco

started up at Maidstone in Kent at the Kimberly Clark factory. If, like Alan, you've got an idea that the factory you are working in could do with

some entertainment laid on, then why not give the manager a call and see what he says? There's no harm in asking.

For Alan, the disco business is blooming, and in 1974 he did over 400 gigs, and was recently featured on the Rosko show on Radio One, and his face has appeared in all the local papers. He hasn't been satisfied with the normal disco equipment that is on the market, and one of the things he thinks has made him so successful is the three-decked unit he uses. Thanks for your letter Alan, and to all of you

disco people out around the country, please do write in with your chart, and please keep those photos coming. Preferably, we'd like nice large black and white prints. Please see what you can do!

BARMY STEVE

IF YOU remember a couple of weeks ago, we ran a short feature of

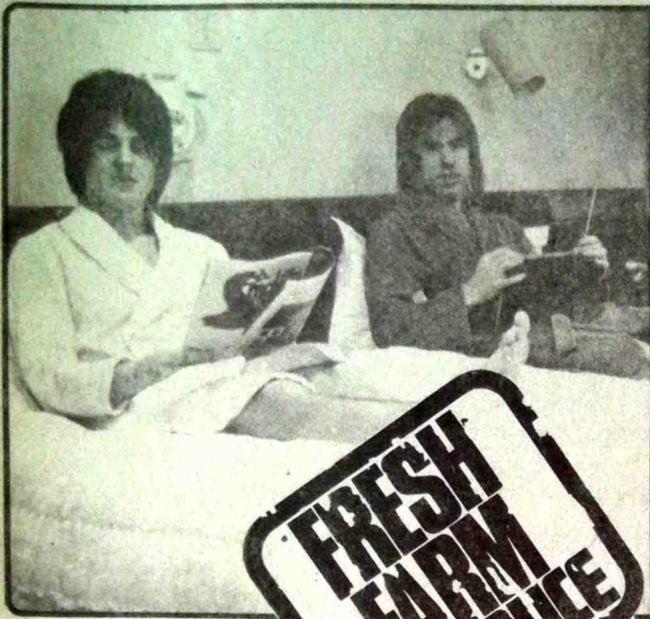
Steve Haines from Bromley, a disc jockey who seems to like pulling weird stunts. Well, we've had a couple of challenges. One challenge from Marian Keyes from South London says that she would like to see Steve dress up as a woman for a day, but keeping his hair and his whiskers just as they are.

Now, that isn't too difficult, nor is it too dangerous, but what about this one for size? Peter Hulm would like to see Steve walk on his stilts through Windsor Safari Park's Lion enclosure! Pete Thomson would like our congenial target to cycle to the Sahara, but perhaps that challenge is a bit too hot to handle!

DJ PICK OF THE WEEK

- Here's Alan Gold's chart:
- | | |
|------------------------------|----------------|
| 1 You Can Make Me Dance | Faces |
| 2 You Ain't Seen Nothing Yet | Bachman Turner |
| 3 I can Help | Billy Swan |
| 4 Lucy In The Sky | Elton John |
| 5 How Long | Ace |
| 6 Get Dancin' | Disco Tex |
| 7 Shake Your Booty | Freddie King |
| 8 Lonely This Christmas | Mud |
| 9 Cheri Babe | Hot Chocolate |
| 10 Never Can Say Goodbye | Gloria Gaynor |

BY JAN ILES



THE PAST three years have been one long nauseating ride on the perpetual money-making merry-go-round for the wee Bay City Rollers.

In the early days when they were a mere glint in the eyes of music moguls, the Rollers had to contend with playing in sweaty, seedy clubs, kipping in damp, dank vans and eating motorway caff cuisine of the greasy chips and fried egg variety. Even on hitting the jackpot their way of life didn't improve much.

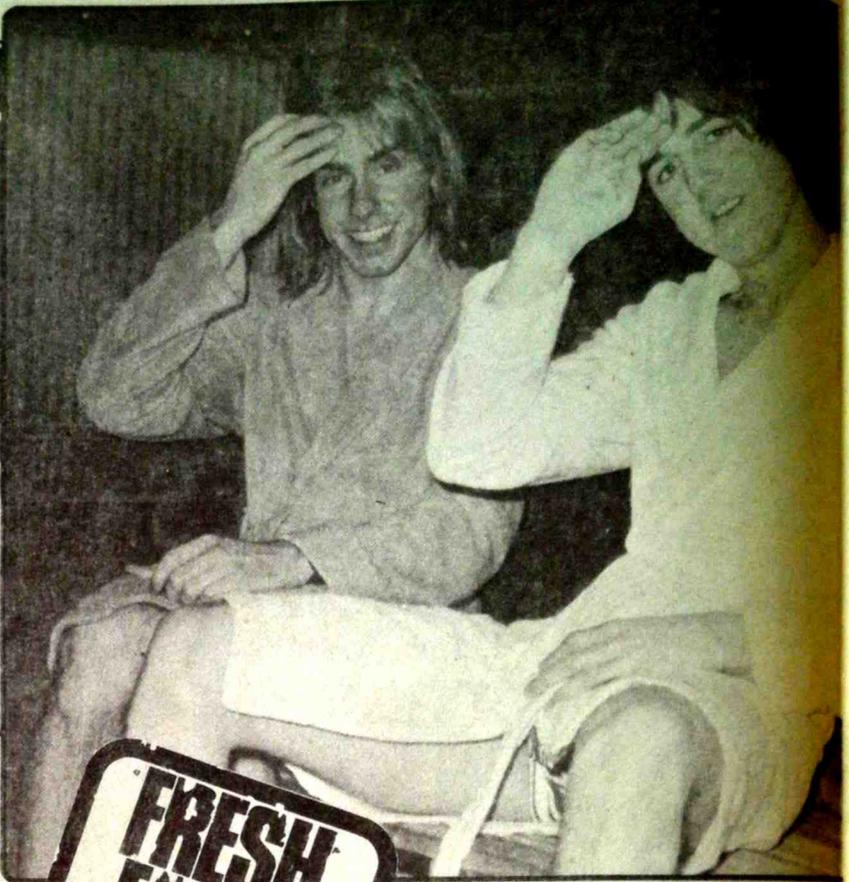
OK, the halls got bigger, their wallets more bulging, but it was still the same old rough nights on the road, snoozing between gigs and grabbing a bite whenever they could.

Their recording work meant them having to stay in the studios 'til three or four in the morning and then going on

Rolling in health wealth and happiness

stage the next night to face a sea of faces out front . . . It was one long health-destroying circle — until a few weeks

ago, that is, when Tam Paton their manager, decided somethin' had to give. He was satisfied that the bairns



FRESH FARM PRODUCE

FRESH FARM PRODUCE

had had just about enough of this baneful joy-ride and got them off while the going was good.

Two of his proteges, Eric Faulkner and Derek Longmuir, were first to be admitted into a luxury health farm in the heart of the Hampshire countryside — a place which is frequented by business execs, overweight models, and paranoid performers in need of a rest in unashamed luxury.

Eric and Derek had been suffering from nervous exhaustion following five gruelling weeks recording their latest album in an

Oxfordshire studio. Now the two lads have been joined by Woody and manager Tam to spend a few peaceful weeks within the confines of a picturesque rambling manor house which boasts health gadgets, and sporting facilities to aid recovery . . . if it wasn't so expensive to stay at this health farm ole Billy Butlin himself would've got his maulers on it aeons ago!

To put you in the picture here is a list of some of the facilities. A large swimming pool; horse riding; tennis courts; a golf course; pool rooms, and if

that isn't enough, there's a physiotherapy unit for stiff joints and a hypnotist who can cure any hang-ups you may have. Sounds all very swish, eh? Not surprisingly, the weary wanderers are recovering 100 per cent.

Time-table for the day is a casual, do-what-you-damn-well-pleasy one. Tam told R&PM: "The lads get up at eight, have breakfast which consists of orange and lemon and water, and at eight thirty they shower then take a sauna bath and a massage. They have a choice between a general rub-down or a special massage whereby they submerge themselves in water and these hydro jets spurt out onto their bodies which stimulates the circulation in the same way as an ordinary massage. They usually alternate between the two."

Afterwards the boys put their feet up and just relax or read for a couple

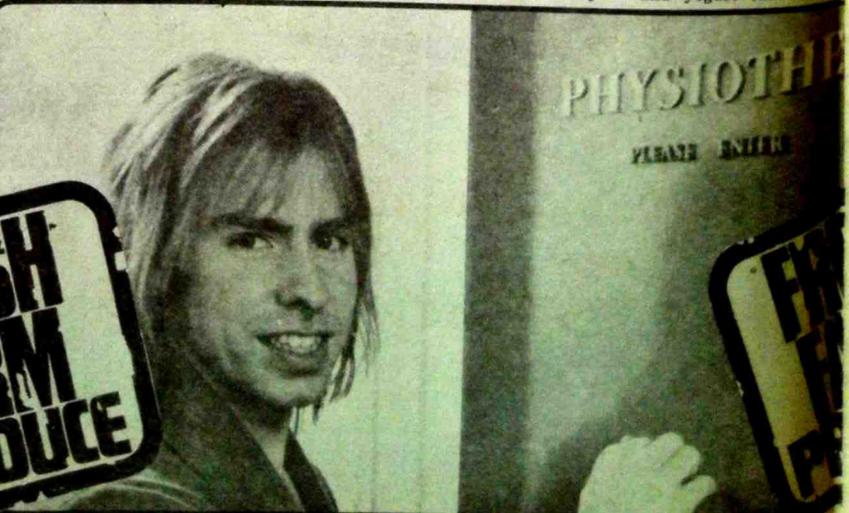
of hours until midday when lunch is served. Lunch, me hearties, consists of salad . . . salad . . . and more salad, but Tam said that the servings were generous ones. When they finish feeding their faces they adjourn to the telly lounge for a few hours and at two o'clock they pursue one of their favourite pastimes: horse-riding.

Legend has it (or at least their biography does) that the lads are rather skilled horsemen and every afternoon sees them riding around the manor's grounds and on the nearby hills for at least three hours.

At five they return just in time for tea and cake, but it isn't yer average stodgy sweet delight; it's sugarless and whole-some, kinda like a wheatcake. While they're waiting for dinner they spend time walking around the spacious grounds or just sit around relaxing. Dinner is fruit and yogurt (now you



FRESH FARM PRODUCE



FRESH FARM PRODUCE

POPSWOP SUPERSTARS



FRESH FARM PRODUCE

PISCES

(Feb 19 to Mar 20)
-A head in the clouds time for the birthday kids, but let's just say it's better to keep there because the problems to be faced down below will have you in a turmoil.

ARIES

(Mar 21 to Apr 20)
Get up and go time, folks - but don't try rushing too much else you'll miss the boat and the joy-rides too. If you're smitten with someone then let's just say they feel the same.

TAURUS

(Apr 21 to May 20)
Feel like packing in that humdrum job and seeking sunnier, exotic parts. Now's the time to be experimental and have a bash at leading the jet-set life. The glamour of it all starts at your nearest travel agency - so start hookin'.

GEMINI

(May 31 to June 20)
Feeling neglected lately? Ah, the shame of it all! N'er mind you can

at least seek compassion in the arms of a beloved, who incidentally is aching just to hold you.

CANCER

(June 21 to July 20)
Been two-timing and double-crossing? Well time's up Mac, you're gonna be busted out. Better hide the lover in the cupboard when yer gal/guy comes home and don't forget to call them by their right name! Another word whispered gently in your ear. Watch the heat - it could be hiding in the same closet as the above mentioned person.

LEO

(July 21 to Aug 21)
Whenever you're in a perilous situation, it is not like you to jump around like a cat on hot bricks. So we wanna tell you folks that face the facts and the facts will sort themselves out. If not, well, off with yer head.

VIRGO

(Aug 22 to Sep 22)
Catch up on correspondence, especially

from those in far-off lands. A great promotion, be it at work or at play, is in the pipeline and it now looks as if you're in for something good. Don't keep it to yourself, go out and celebrate.

LIBRA

(Sep 23 to Oct 22)
You'll be feeling in tip-top spirits these next few days, and so it's a good idea to tackle important financial matters. If someone, somewhere is hugging you, tell 'em to get off your back, sharp!

SCORPIO

(Oct 23 to Nov 22)
There's a song in your heart and a spring in your step everything in the garden's rosy, except of course for the geraniums! During any free time it's a good idea to visit the folks or people whom you've been neglecting of late.

SAGITTARIUS

(Nov 23 to Dec 20)
People have been treating you extra specially nice these Spring days so why not be nice towards them.

Harmonious living works wonders, but not, repeat not, on an empty stomach, so feed yourself and get down to some love games.

CAPRICORN

(Dec 21 to Jan 19)
Ho ho and a bottle of, um, Johnny Walker. Ain't life just sending you overboard? First you wanna do one thing, then somethin' else crops up. You just don't know if you're earning or going or just breathing too much! Well the thing to do is relax baby, pull yer socks up, get your running shoes on and start all over again.

AQUARIUS

(Jan 20 to Feb 18)
The talented boy/girl chick is losing his/her nifty ways; not finding it all that easy to portray what they're thinking. Don't do anything hasty like employing a sign language expert, all that perfect prose won't be defunct forever you know. In the meantime, give us a smile!

the most out of their money and are using every facility available. Tam himself is currently undergoing treatment via hypnosis to help him relax more and stop him smoking (our Preston Pans pretty-one was a real nico addict). All this special treatment should help get them in swing for the pesky schedule to follow.

Presently, the entourage are on parole, as it were, for a week and are going back on Thursday for at least another seven days.

Judging by the pictures it isn't a question of "How ya gonna keep 'em down on the farm...?" as "How ya gonna git 'em off it?"

"We're really having a great time here ya know, it's enabled us to be completely healthy and super-fit."

However, not all the Rollers share the same views. Leslie McKeown and Alan Longmuir didn't fancy the idea of staying in this glorified happy-home.

"We na wanted to go to the health farm," they said. "We wanted to go to the Scottish Highlands which is a good place to git awa' from!" all.

Meanwhile, back at the farm Tam and the lads are making sure they get

FRESH FARM PRODUCE



know why it's a haven for overweight models!) but Tam said that if the boys feel peckish more food can be ordered, although things like sweets and stodgy treats are definitely out.

"The boys are not slimming or anything," Tam laughed. "But the food they're eating is doing 'em the world a' good."

After dinner they often have a game of billiards or if they don't feel up to lifting a cue they just go and watch more TV until bedtime calls at eight-thirty, nine o'clock.

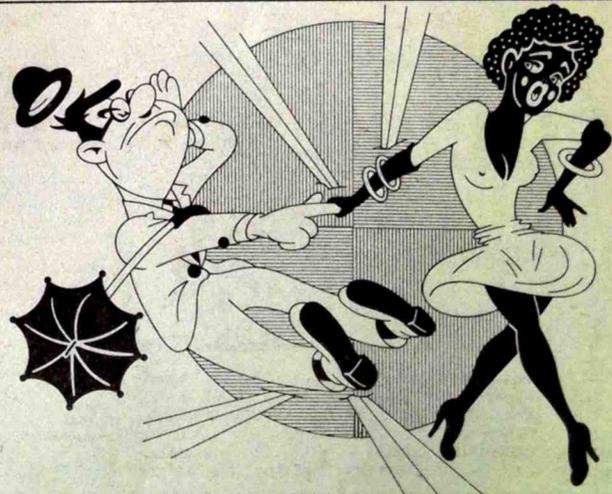
Tam affirmed that the boys are enjoying themselves but at around £60 per head, per day, wouldn't you?

"They all look very healthy and are beaming with vitality and vibrancy. I expect it's the combination of good food, plenty of rest and exercise that's doing the trick."

Eric and Derek agreed:

RAPY

FRESH FARM PRODUCE

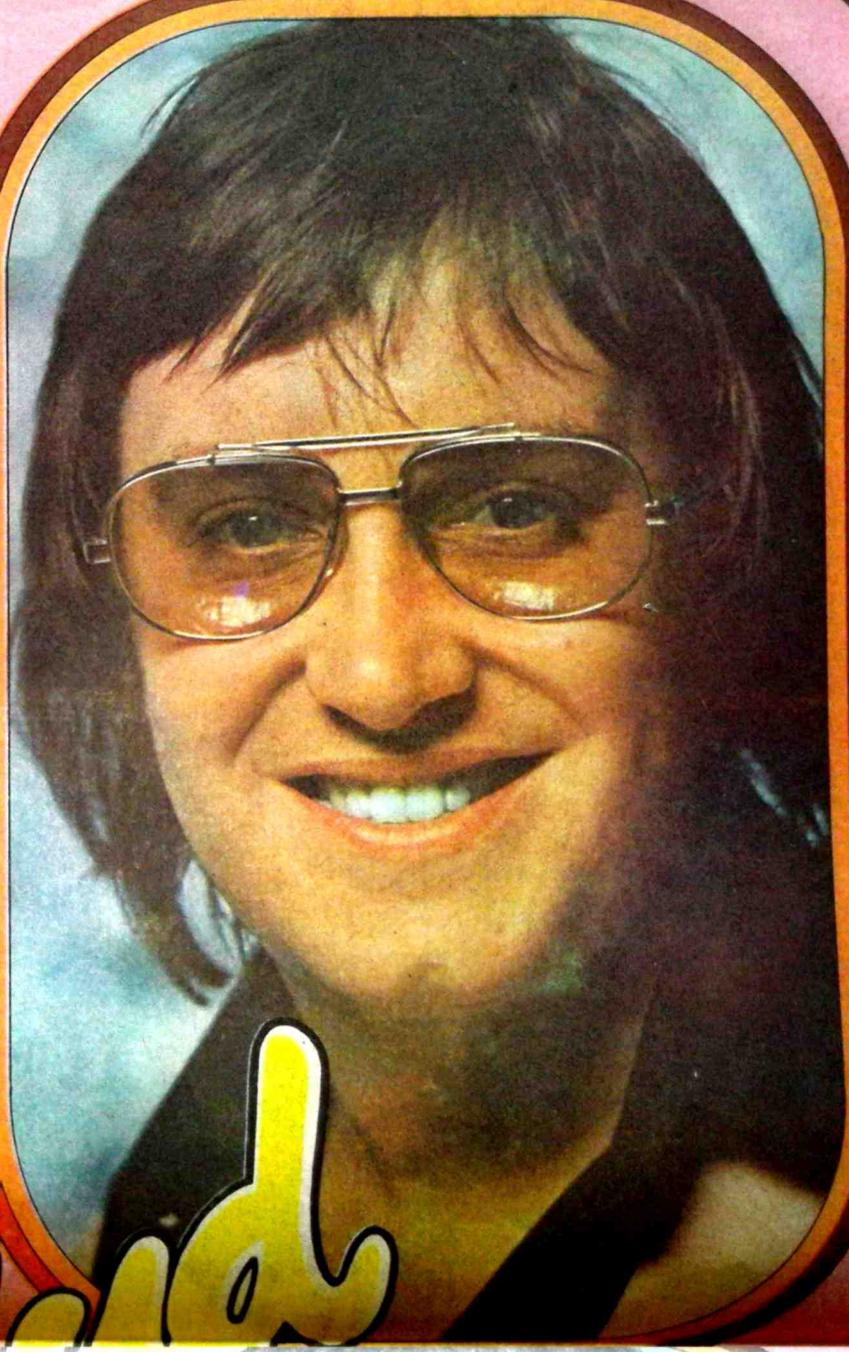
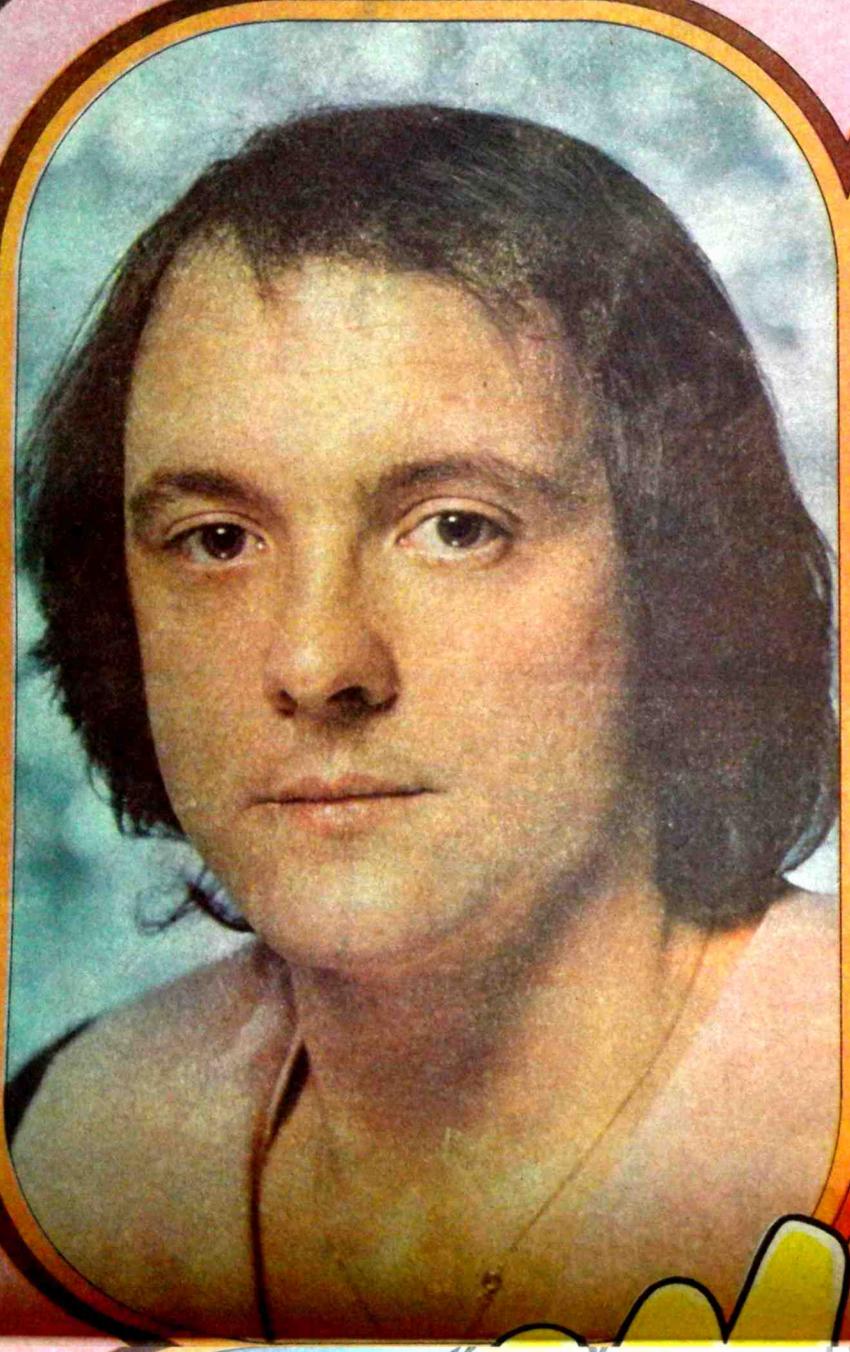


SWING YOUR DADDY IS A GREAT NEW DANCING SINGLE FROM JIM GILSTRAP

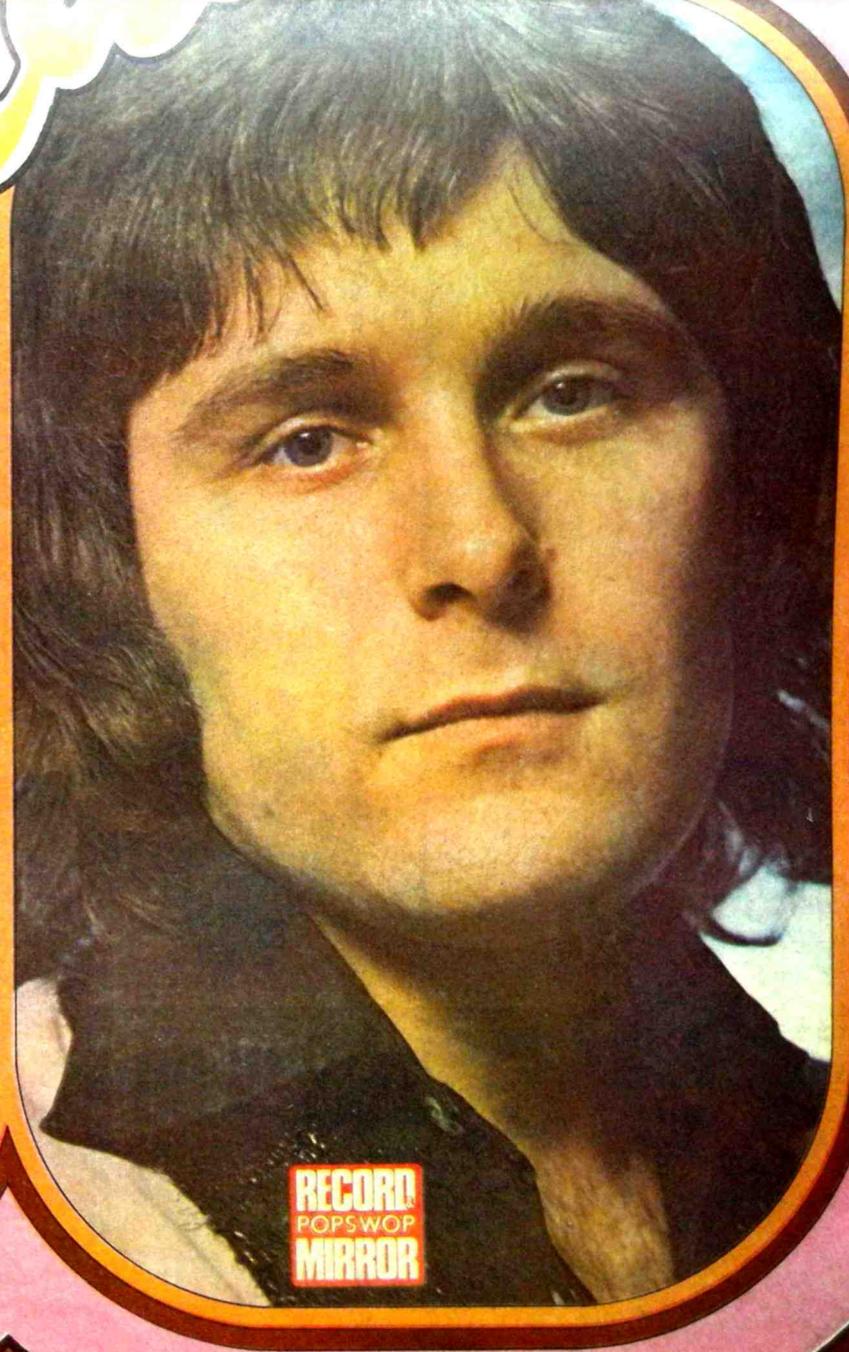
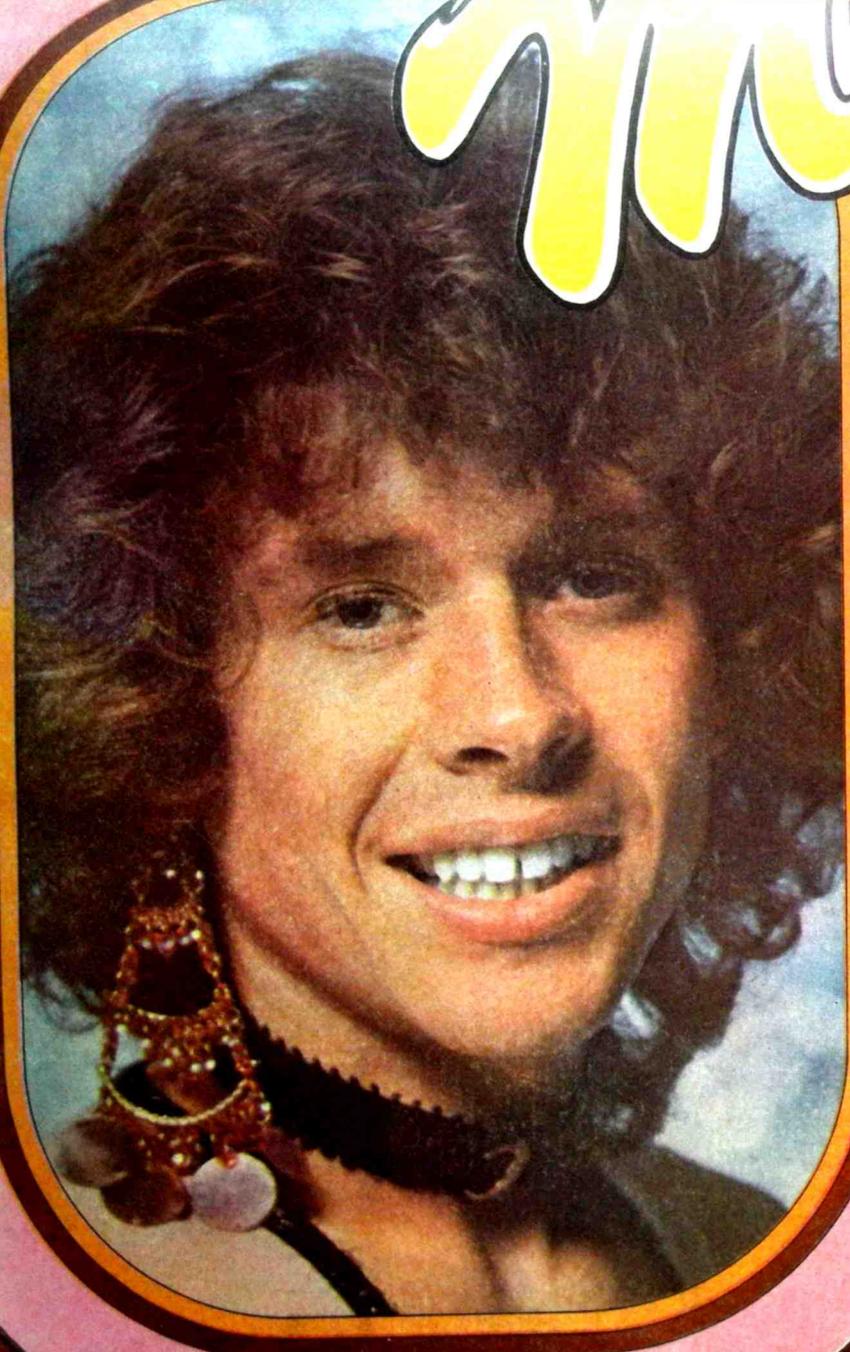
WRITTEN AND PRODUCED BY KENNY NOLAN (COMPOSER OF 'GET DANCIN' & 'MY EYES ADORED YOU')



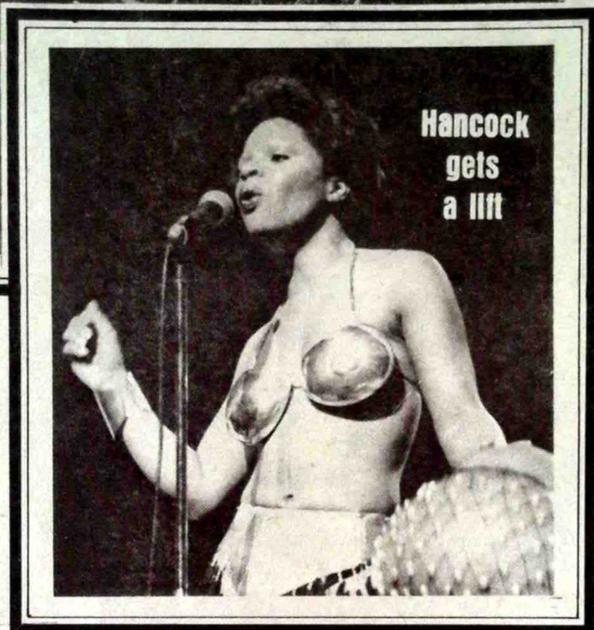
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Musicians



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Hancock gets a lift



WHO SAID glam-rock was dead? They could never have seen the spectacular Labelle who have managed to push it to its ultimate without losing their soul.

Call it 'silver soul' if it makes you happier but remember March 9 because that's when they've decided to come out at London's Drury Lane Theatre — ostrich feathers an' all.

But in case you think you're being led up the dark tunnel to the glam-soul time warp. Forget it. Labelle are truly out there on their own.

Patti LaBelle has one of the blackest agonised voices you've ever heard. Remember the mid-Sixties when she was around with her Bluebells? Remember All Or Nothing? Then you can forget those too, because now they really are over the rainbow and this is the mid-Seventies.

At last the stand-up black chick trio has gone from a la Supremes to a Labelle.

Patti will tell you it was a difficult decision to change direction, but it was spurred on by Vicki Wickham — Britain's doyen of soul music. Labelle could have continued playing nostalgia shows at the Brooklyn Fox or the Regal, but instead she decided on a complete reevaluation.

The result just has to be seen.

It's not just a fusion of rock 'n' soul where you have both distinct styles trying to outdo each other. It's the admirable urgency with which they seem to have re-vamped the soul genre.

From the moment they

Belle hop across Europe

opened their European tour in the Hague it was there. Spectacle, immediacy and an oh so tightly rhythmic five-piece band.

SILVER

Dressed in their now famous silver outfits they went into Space Children with their chanting of "check it out, check it out" but it was the Revolution Suite which got the strangely cross-bred audience of blacks and middle-brow antiseptic

Dutch to start believing in them.

Who would have thought someone could sell Something In The Air in glitter and defy you to be moved.

Patti and the girls can, as they squirm, slide and drip across the stage and, of course, the revolution "will not be televised" Oh no!

And when they move, they weave in and out of each other with a pragmatic demonstration that Tina Turner hasn't got the sole lease on speed.

The extravagant Nona Hendryx, who writes most of the group's material and the essentially sexual Sarah Dash, have been with Patti since the

beginning and oh, do they know how to "Hollywood."

What really puts them out there alone is the Nightbirds set which has already wised up a packed New York Metropolitan Opera House.

As a multi-faced globe throws snow lights over the audience Sarah appears in stunning black

ostrich feathers, then Nona in her white feathered cockade and outstaging them all is the devastating Patti lowered from the roof engulfed in an immense cape of feathers.

It's not just stunning it's a mouth-mouth-opener, the total effect.

HOOKER

They include a lot from their highly-rated Nightbirds album including the Incredible Living In A City, Are You Lonely? and of course, Lady Marmalade, which has already hit the No 1 spot in Holland.

"This is a song about a creole hooker," says Patti, "Do you know what I mean?" They know, and they'll no doubt know in such hardened silver places as Paris and Madrid when the show moves on there.

So it was surprising when back in Amsterdam Patti reckoned the show hadn't been that together.

"Well it was the first place we've played in Europe but by the time we

hit London it's going to be so good."

She also had another very modest story to tell.

"Last time we were in London in about '66 we were backed by Bluesology who Elton John played for, so when Elton was in Philadelphia recently he phoned me up.

"He said: 'Hello Patti it's Reggie only now I'm Elton John and I'm playing in town tonight.'

"I was flabbergasted, Reggie was Elton John. So I said: Hey, you're bigger than me, how come you're Elton John and I'm still just Patti Labelle?"

PAYOLA

But it won't be for long because soon the flamboyant Labelle will be as well-known as Elton.

If all this sounds like a payola deal with their record company you're wrong because if fog at Heathrow had delayed all flights to Holland it wouldn't have mattered that much — those chicks are worth swimming the North Sea for.

see
Philip and Vanessa
on tour with Neil Sedaka
hear "Two Hoop People"
their latest album and single
album & single available at Anchor Records
Anchor Records

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Hues Corporation — headbands and plenty jive:

ST CLAIR Lee is better known to his friends as "The Dancer" — an apt description for the fast-talking back-slapping Californian dude. Not that everything he says and does is jive, but he leaves the brakes off when he feels like it.

Howard Hughes is best known as a publicity shy multi-millionaire recluse, former movie mogul and pioneer in aircraft building. No one knows what he says or does.

St Clair Lee has never met Howard Hughes though for a few years he did pose as one of his children.

Howard Hughes might or might not have been in London this week, but St Clair was definitely here along with Ann Kelly and Karl Russell.

"The first group we got together was called The Children Of Howard Hues and from there we came up with the Hues Corporation," said St Clair sporting a denim cap rather than his more famous headband.

When they hit the charts last summer with Rock The Boat and later Rockin' Soul, the trio included Fleming Williams — but he recently decided to split with the group and the new member is Karl Russell who was with the team five years ago when they first started out.

Fast work

Karl had a touch of flu and was confined to his bed in London's Embassy hotel.

But H. Ann Kelly (the H stands for Hubert — she

A BLACK NEW SEEKERS?

once got a draft notice) and St Clair were relaxed in the downstairs bar.

Ann explained that Fleming had left the group "because some people just ain't suited to travelling around such a great deal."

"Now he's trying to get himself a recording contract," interrupted St Clair. "When Karl rejoined us we only had four days in which to get the new act together."

The group have been accused of being a black sounding New Seekers, denying their musical heritage, divorcing themselves from soul and being a pop group that just happens to be black.

"Wow," said St Clair. "For a start we consider our music to be funk without confusion and we still play to predominantly black audiences."

"For instance when we played the Apollo in New York we were paranoid



No, they tell David Hancock

because we'd heard they throw bricks and things if you're no good, but we went down really well."

Their first single was the Allen Toussaint classic Freedom For The Stallion.

"Now that was

strange," Ann continued. "A lot of black jocks thought we were a white group and when they saw the name Hues Corporation, well that sounded like a white name as well."

"But when they eventually found out we were

black it turned out to be a good thing because from then on everyone remembered us."

"The black stations realised we had something to offer. Actually I think the best thing that ever happened to black music was the white man."

Horripled

Tony Orlando released a version of Stallion at around the same time, but Ann and St Clair were horrified at any suggestion they might have the same sort of appeal as Dawn.

They were both satisfied the Hues Corporation

had recorded the best version of the song.

"I think we understood it better and got right into the meat of the song," said Ann.

But it was Rock The Boat that was to bring them out of obscurity. They'd wanted the song released earlier but their management was a little reluctant.

Their new single I'll Take A Melody has a campy feel to it, and though not the strongest is, perhaps, the most entertaining of their records to date.

Corny

"When I first heard it I thought the melody was really corny — it reminded me of one of those barber shop songs, so we decided to give it the full barber shop treatment," Ann admitted.

They are a professional group who talk all the time of entertainment; they know their limitations and try not to be pretentious.

"We are entertainers pure and simple," said St Clair. "And we prefer the supper club audience to big concerts. There's more intimacy and we can get down and mix with the audience."

They have lived a long time in California and have a fast, though rather brash approach, and St Clair freely admits that he likes to loon about.

Now what was all that about Howard Hughes?

"Oh him," said Ann. "You know people still ask — 'Does Howard Hughes still back you guys?'"

'The best thing that ever happened to black music was the white man'

THE POP career of John "Hutch" Hutchinson has been an astonishing switchback with a Bowie world tour to the dizzy peak and folk nights in the pubs of his Scarborough home-town the plummeting low points.

It sounds enough to give any man a bad dose of pop paranoia but the cool and relaxed Hutch just puts it all down to experience. He believes it's left him ready to make it — now!

With Bowie he was usually in the shadows but stepping into the spotlight he reveals melancholy, hollow-cheeked good looks, both romantic and motherable and therefore eminently suited to winning the hearts of ladies by the thousand.

However, it's the music that will decide whether the fans get the chance to see him and he charmed and Hutch has great faith in his band, It's Easy.

Their background is almost as bizarre as his own.

Drummer John Cambridge (25) played with Mick Ronson's Rats, Bowie's Hype and appeared on the Space Oddity album.

Dave Magson ("27 in his stockings feet"), who contributes a lot to the variety of the band's sound on congas, harmonica, guitar and high vocal harmonies, made records in Singapore and lead guitar Ian Hawkins (22) whose Gullford twang marks him as the only non-Yorkshireman in the group, had a number one in Majorca.

Strangely Hutch, their undisputed focal point, is the daddy of the band at 31, though he doesn't have a line to show for all his ups and downs. So how come he's back on that Scarborough launching pad?

He has actually been a national star already — in Sweden in 1966 with a couple of single hits. But pop is a collage industry there and he returned to England undecided about his future.

"I went into the

It's Easy — to follow in Bowie's footsteps?

Newcastle...Newcastle...Newcastle

Continuing our spotlight on unknown groups

Marquee Club in London and asked the manager whether anyone needed a guitarist. He gave me a number and it turned out to be Bowie's.

"And that's how I joined Buzz, the group he had then. I think David liked my Swedish clothes."

Buzz folded after a year through management problems. One step forward, two steps back to Yorkshire, and several

sideways as he spent time in Canada. Then the Bowie magnet worked again in '68.

"David was with Feathers then. Everyone was doing Clapton licks but I was playing acoustic and that's what he wanted."

Hutch laughed: "Bowie used to rip off all my chords at first. He never knew what a major seventh was till I showed him and then he put it in

Space Oddity which he was writing at the time." This without a trace of sour grapes — all part of the rich pattern of musical co-operation and friendship.

Feathers drooped so (what else?) back to Yorkshire and more work in his skilled trade as a mechanical design draftsman.

He said: "I never really flogged it all the way in

rock. I never wanted to do it shit or bust. I didn't have David's persistence."

Persistence indeed. In '73 came a phone call: "Mick Ronson said 'David wants a word with you' and David picked up the phone and said 'Would you like to tour America in a week's time?'" Just like that.

Of course he went and was so turned on by the



traveling world within a world that he began writing a lot of the songs in his band's present repertoire.

"Maybe I used to be happy to go along with what everyone else was playing. But I could see that Bowie was always one step further ahead than the rest."

He played in front of 18,000 at the Long Beach Arena. He went on with the tour to Japan. Then on stage back home in Hammermith Bowie announced, to the surprise of all concerned, that the Spiders would disband as soon as they had played their last number Rock and Roll Suicide.

Hutch stood on the fringe of an "amazing" party at the Cafe Royal that night — and the next day packed his bags for Scarborough again.

"I think it's kept me going, coming home every year or so," he said. "Now I want to do my own material. Now I want to take the responsibility."

And he's done it by launching the act with 30 of his own compositions. No borrowing other people's hits to warm the kids up. No hiding. That's always the biggest leap for a band who want to challenge.

If I have to contrive a quick definition of their sound I'd say it was gentle American country instrumentally with a strongly English vocal. A distinctive flavor somewhere between the Eagles and Lindisfarne. The quiet ones are haunting and the up-tempo ones get you rocking loosely like Crosby, Stills etc.

That's the way they build the feel of the act, from moody to happy by easy stages, though it could be an accident as Hutch says: "My presentation is probably just about nil", and is very suspicious of pop designers who make a commercial mould and then try to squeeze their artists into it, sometimes successfully.

But their young Newcastle manager, Barry McKay, who owns Oz record shops, while totally happy with their music and enthusiastically singing it in the bath, knows they have to get a stage presence together for the big venues — just five per cent of Bowie's audience awareness would do it.

Their first test in front of a multitude comes at the City Hall, Newcastle on February 27, supporting Lindisfarne's farewell to Tyneside. The TV cameras, more appreciative of an appealing face than a grand gesture, have already zoomed in on them on Geordie Scene.

Meanwhile, they wait on negotiations with several interested record companies, speculate on its (if they get a contract should they launch with Hutch's heart-meltingly beautiful Baby's in Brooklyn or write one specially with a single in mind).

And they laugh a lot. Even with their sound system blown, the disco's amps borrowed and a nightmare gig in prospect at Newcastle Poly the other night. First, a few cans of Export — "We'll be the tightest band in the world," said Magson.

WHITE? YES Pete Harvey picks up the pieces on the AWB

YOU know the one about wearing last year's jacket until it comes back into fashion? Well, that Average White Band's story.

As far back as 1972, the band were being proclaimed dynamite hot shit by the know - it - alls of the music business, but for a change everyone was one jump ahead. The AWB members found Soul back in the Sixties boom and have had to wait nearly ten years for their music to come back into fashion.

Critical

In Britain they've always had critical acclaim, but it's American success that has finally brought the recognition. Indeed, without America the Average White Band would have nose-dived in the year of their formation, 1972. Fortunately - for many British musicians - the Americans are never slow to recognise talent. The same year Bonnie Bramlett heard a tape and immediately asked AWB to record with her. Sharing the tracks out with the redoubtable Little Feat, the band was at once placed in the elite category of 'white men with soul'. From then on the going was easier.

A first album for MCA, Show Your Hand, received glowing reviews and promptly failed to sell.

AVERAGE: NO!

Scottish soul breakthrough

Bassist and singer, Alan Gorrie, put it like this: "When an album doesn't take off you can't really blame anybody for it. It's maybe not the right time for it to happen or whatever."

And that was the band problem. Just like their American colleagues, Little Feat, they grabbed all the choice followers,

musicians, and critics, while the public ignored them. Soul music was not yet back in vogue, so in the meantime a tour with blues giant B.B. King gave them more standing in the States and then came the big breakthrough: they decided to stay in L.A. for the winter, and got themselves signed to Atlantic

Records. What happened in those few months has taken Average White Band from being an unrecognised Scottish band playing out-of-fashion music, to THE new soul band - black, white, or purple! At present they top both singles and albums charts in the States, and of course

Britain is finally waking up too.

Pick Up The Pieces, the brassy funk cut now racing up our charts, is a perfect example of the new sharper Average White Band that emerged from sessions with Aretha Franklin's producer, Arif Mardin. His production was part of the deal when they moved from MCA

Records to Atlantic. It meant a complete re-cutting of the AWB album.

Tenor player Mollie Duncan explained: "We had about a week in Miami than shot up to New York. The first day in Miami we walked into the control room and Aretha was just doing a take. We just sat there with our mouths open. It was like ten years of music lessons, just watching her do it. We're nowhere, we're joking. It really kicked us up the arse. Everybody changed their whole attitude from that day on. Having a producer who knew exactly what we wanted helped too."

"His producing was in the studio, not in the control room. He had beautiful engineers who were getting a beautiful sound to everybody's agreement, and he came out and just tightened up the band. He'd say: 'Why are you playing that note? It's cluttering up his line, can't you hear it?' He made minute changes in the music 'miss out a note here, change an accent, play that with that guy, miss out that four bars'. It brought us out."

Slack

The result, as anyone can now hear each day on the radio, is as tight, slick, and funky, as you could wish. Vocally too, they suit their music. Alan Gorrie has a dry growl and Hamish Stewart (lead guitar) the high soaring vocal reaches that no soul unit can do without. The other members are horn player, Roger Ball, Onnie McIntyre (rhythm guitar) and Steve Ferrone (drums).

The tragic death last year of original drummer Robbie McIntosh would have broken a less determined band. But AWB had always been musicians who wanted nothing more than to play their type of music. They survived, perhaps for Robbie's sake as much as their own, and should now go on to be one of the most important groups of the Seventies.



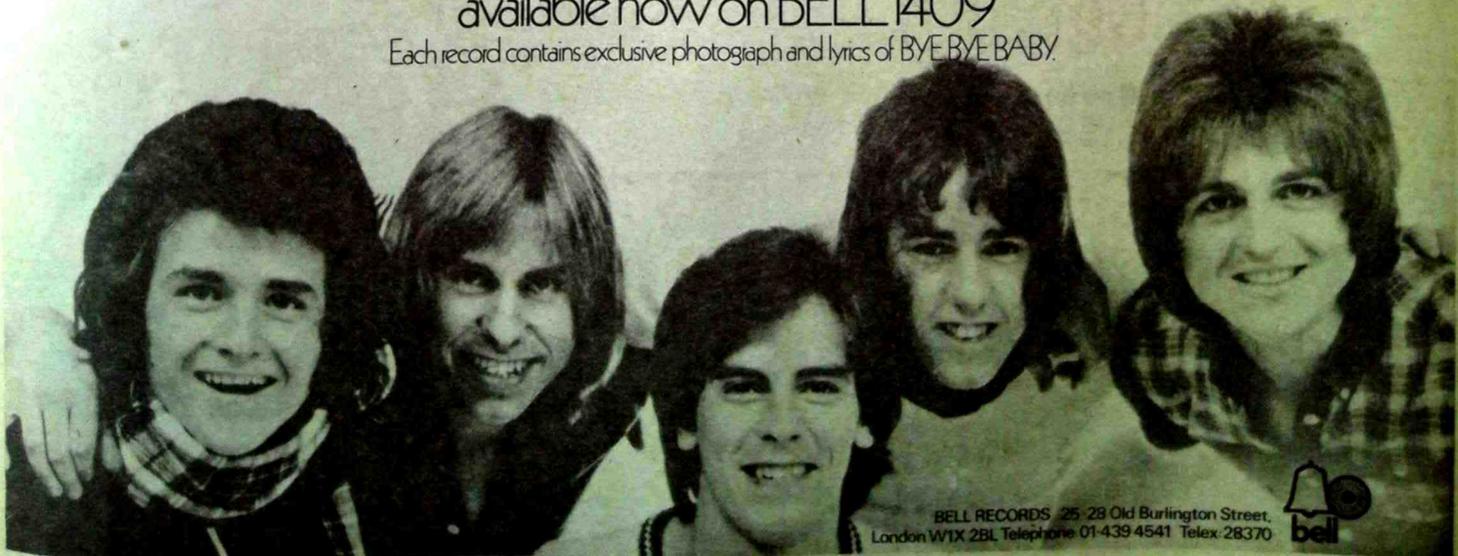
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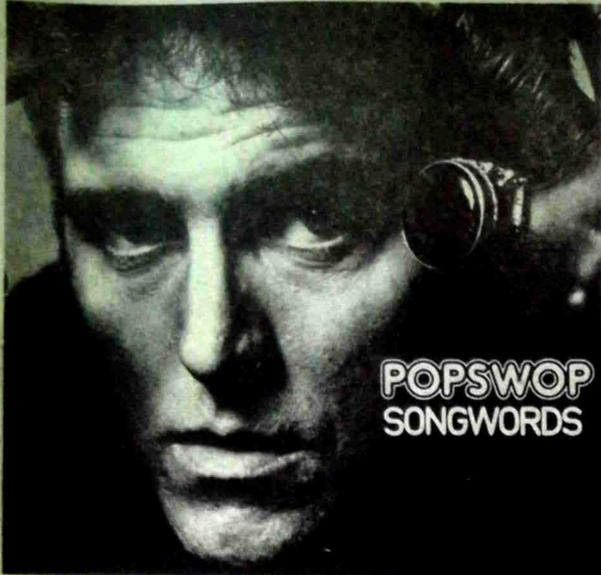
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**POPSWOP
SONGWORDS**

GOOD LOVE CAN NEVER DIE

Sung by **ALVIN STARDUST**

Written by Peter Shelley and Barry Mason.

Good love can never die
True love is paradise.

Love is cruel love is kind
With love you see and with love you're blind
Alone at night you're sad and blue
But don't despair he'll come back to you.
Chorus

Good love can never die
Trust me baby I tell no lie
I say good love can never die
True love is paradise

There'll be hurt there'll be pain
With trust in me baby he'll be back again
When you think he don't want you
For all you know he's been crying too.
Repeat chorus

In this world sometimes we lose our
faith along the way
Oh it's hard to keep on hoping
But believe me when I say
Repeat chorus

Good love's a treasure
Must last forever
Good love can never die

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POLICE raids in Belgium have led to the entire Radio Mi Amigo staff leaving their farm house hide-out in favour of plush offices and studios in Playa de Aro.

Playa has been the mailing address for the English and Flemish services on the Mi Amigo since last September when the Dutch ruffled their Marine Offences Act, but up until now they have found it possible to continue working from Belgium.

Rumours in the Dutch press, substantiated by comments over the air on Mi Amigo, warned the Dutch authorities that Radio Mi Amigo would call itself Radio Veronica. The Dutch police intervened, asking the Belgians to take action.

The raid, which took place over a week ago, brought the arrest of two of the Radio Mi Amigo



**BY DAVE
LONGMAN**

Flight to Spain— Mi Amigo courts Veronica

prior business commitments in Belgium.

All tenders will now come from Spain, instead of the occasional boats from the Dutch coast, and with Caroline and Mi Amigo, under the one roof, it should mean that mail for the station should reach the ship quicker.

The Radio Mi Amigo owner, a Belgian millionaire, has sold his business interests in Belgium, which included a record and publishing company, and his Suzie Waffles factory, and has moved his home to Spain. Although the business interests are sold on paper, the basic belief is that all three companies

disc jockeys, plus a record company official who was visiting the studios to deliver records.

The two jocks arrested were Bart Von Der Laar and Peter Van Dam, but they were only clearing up after the remainder of the staff had left for Spain.

In Playa de Aro each of the three disc jockeys will have their own studios, plus accommodation and travelling expenses. Both Bart and Peter were not travelling to Spain, due to

are still his, but not in writing.

At Press time, it was not confirmed when the Mi Amigo programmes will adopt the name of Veronica, but the move obviously results from two ex-Veronica disc jockeys joining the station.

Rumours in the Dutch press have also indicated that the Veronica ship has been sold, and that it will soon be making for the Italian coast, where it has possibly picked up the contract that the Mebo organisation were to have taken up. According to sources inside Holland, the indication is that Veronica is now being run by a former manager of the Veronica Road Shows.

The return of Veronica on 538 metres after June, will, assuming Capital Radio are not using the frequency after that date, mean that the signal should again be audible in this country, assuming they are within transmitter range.



Caroline . . . peace and good music

SWANSEA Sound d-j Crispian St. John, formerly with RNI, Caroline, and Atlantis, has replied to Mickie Mercer's attack printed two weeks ago.

He says: "I felt that Mercer's letter was most unfair to Caroline.

"Back in the summer of 1972 Radio Caroline was no more than a legend. All that remained was a rusty hulk in Amsterdam, a ship that we all believed would never sail again. Then, after a lot of hard grafting, a small group of people managed to purchase the ship, and over a long period, more or less re-build it. From a rat-ridden vessel in the middle of Amsterdam, it

became a floating radio station fit for a queen!

"Radio Caroline faced more problems than any other radio station has ever had to face. The people involved went through hell to achieve what there is today. I know a lot of us moaned a lot at times, but looking objectively at the past, it's been worth every minute of it.

"How can anybody expect a life of luxury when the station is outlawed by so many governments, when tenders have to travel so far?"

- It's just not on!

"Caroline is making headway for album format radio, it's promot-

ing Loving Awareness, and it's constant, against all odds. Let's try and realise this, and I for one hope that the Mi Amigo stays on the air, and that Roman O'Rahilly's dream about peace and awareness is understood by more people daily. There are already signs that Caroline has support, and that she has a future.

"And let's not say dreams cannot come true, for before '64 the whole Caroline project was no more than a dream. Who cares about all the hard times in the past, when you can turn your dial and hear such a warm station?"

Thank you Crispian.

More IBA stations

THREE more IBA commercial radio station franchises have just been announced for Ipswich, Wolverhampton and Belfast. The financial situation willing, the stations should be on the air in the latter half of this year.

The Belfast station, ready to face the current advertising problems, will also have to run the gauntlet of the present religious difficulties. The company who won the franchise, Belfast Community Radio Services, showed their faith in their ideas. Before the decision was announced they had already started constructing studios.

The Ipswich station has an immediate problem in that they are to broadcast on 257 metres, right next to Radio Caroline. As Caroline will hardly consent to a frequency change, an interesting situation could well develop. Will the government take action against what they already regard as an illegal station? Swansea Sound also broadcasts on 257,

but to date, they have not suffered any interference from Caroline. Radio Orwell is to be the station at Ipswich.

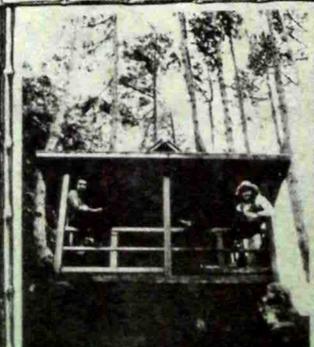
Wolverhampton has always been quite a united area as regards community relations, and it will be interesting to see how they cater with the immigrant population. Bradford, which should be on the air well before Wolverhampton, faces an even sterner test from a mixed community. Beacon Broadcasting has won the Wolverhampton franchise, but the certainty of winning was in the balance up until the last moment, although they were the only company to go through with an application.

The next stations to come on the air are Plymouth Sound, under the guidance of David Bassett (who for a time worked on LBC), Radio Trent in Nottingham with Bob Snyder in the chair; and Teeside. With Bradford, Reading, Portsmouth and Belfast, the present total of 19 stations will be complete.

CHINA LIGHT

THE NEW SINGLE FROM

SPLINTER

PRODUCED BY GEORGE HARRISON
ON DARK HORSE RECORDS
AMS 5502

EVERY NEW band that comes out of New York these days seems hell-bent on being less what - your - mother - would - like than the last, so Milk 'N' Cookies at least makes a change. They take pride in being VERY clean, delight in being young and have an acute shortage of vices.

They also have an acute shortage of experience as a playing unit — the present line-up can't boast a single live appearance.

"If we could reach all the people who would like our kind of music", says Ian North, the group's guitarist and composer of all its material, "then we would be a huge group." As it is, they are very impatient to become a huge group and make no bones about the fact that they are going to be more than disappointed if their first single, Little Lost And Innocent, just out, does not get them off to a flying start.

"We would like a hit even more than most people would", says Ian blandly. "You see, I had a very traumatic childhood. Can you imagine what it's like to grow up in solid, safe suburbia wanting nothing but to become a pop star."

Three members of the group — Ian, vocalist Justin Strauss and drummer Mike Ruiz, who are all 19, come from Woodmere, Long Island, which, according to Ian, is a stultifying suburb where nothing ever happens — not even the odd mugging — and where the only chance of getting a gig is if someone happens to throw a birthday party and hauls in a group to do the musical honours.

The fourth member of the group, bassist Sal Maida, (23), whose greatest claim to fame is having been one of Roxy Music's several guest bass players, comes from the much nastier lower East Side of Manhattan, but displays no trace of hoodlum instincts.

The group originally got going about a year ago and, after hawking a few demo tapes around for a while, found themselves a manager.



LACTIC ROCK

**By our little
'n' lost: Ray
Fox-Cumming**

He sacked the original bass player, in came Sal and after a spot of shuffling around who played what, the line-up became as it is. The name of the group came from the lead singer's 12-year-old sister — "It was the politest of many names she called us."

The group's manager did his work well for them from the start, quickly getting them a record deal with Island and enlisting the services of

Muff Winwood to produce their first album. That album, titled simply Milk 'N' Cookies, is now all done and dusted but final touches to the sleeve art work and comes out next month.

Musically, Ian says he is far more interested in getting the right overall sound for his songs than worrying about individual virtuoso performances. They may not be the world's greatest living musicians, but

there's no-one else who could play it right, he reckons and adds that he makes a principle of not using outside session men for recording. "My view is that if you need an extra musician, then he should be a permanent member of the band."

The group have certainly culled for themselves a distinctive style and they've achieved it by contrasting pretty solid instrumentation with a mere wisp of a breathy

lead voice. They recognise that while this works fine in the studios, it's just not on for live work. "When we do gigs", says Sal, "Justin will sing much harder and the whole sound will be much harsher and more rocky than our recorded work."

Once the group have chatted in London for a while to anyone who cares to listen (by way of promoting their album and single), they are off to France to try out their stage act and play themselves in without attracting too much early attention. Then, after a trip back home to The States, if all goes well they'll be thinking of venturing out on a few British dates.

"Hey! Mr Record Man"

RCA 2511

is the debut
single
of the singer
and writer
Pip Williams



RCA

SOUL STIRRINGS

ALBUM PICKS

VARIOUS ARTISTS: Picaadilly Radio 261 Soul Train (Atlantic K50100).

Excellent compilation from leading soul deejay Andy Peebles including such old and not so old Soul evergreens as Sam & Dave's Hold On, I'm Coming, Aretha's definitive Respect, the wicked Wilson Pickett's Mustang Sally, Cool Jerk from the Capitals, Betty Wright's Clean Up Woman, Otis Redding's Satisfaction, and Archie Bell's Here I Go Again. Plus thirteen others that are just as good. Depending how many of the tracks you own already this could well be the best soul party package so far this year.

GD

B.T. EXPRESS: DO IT ('TIL YOU'RE SATISFIED) (Pye International NSPL28207).

If you liked the title track enough to rush out and buy it, then I recommend you do the same with this album; for a start you get a longer version of Do It, plus the Group's new single Express alongside seven others in which B.T. prove themselves masters of breathless non-stop funk. Buy the record, take it home, pull up the living-room carpet, call in a few funky friends, and mash them floorboards to the accompaniment of some of the best strutting music currently available. **GD**

WHILE MOST schoolkids were enjoying a week of half-term holidays, London's premier teenage Soul group, The Doyley Brothers, were busily promoting their new single Scaredeycat, posing for photo sessions and doing press and radio interviews.

I hadn't met the boys before, and when I walked into the Atlantic Records building and saw four very young dudes sitting around casually sipping at whiskey glasses full of amber liquid, I must confess I half expected to meet a bunch of hardened old pros who could knock back their spirits like most kids would a pineapple milkshake.

I was wrong of course, the glasses turned out to contain nothing more harmful than Coca-Cola, and the brothers are as natural and likeable a bunch of kids as you could find playing on any street corner.

There's four of them: 16-year-old Freddie, tallest and main spokesman for the group, lead vocalist Dennis (15), Errol (14) and Trevor (13), and we sat around a large executive desk, drinking gallons of Coke and discussing the boys' past, present and future.

"To start with", says Freddie, "it was just Dennis and Errol. They used to sing gospel songs in church."

"Then Freddie joined us on piano" says Errol, "and then Trevor on backing vocals, and we've been together like this for the last two years or so."

Freddie explained how Errol sent off for an entry form for the TV show Opportunity Knocks and how, following a successful audition, they went on to win a place in a special All Winner's show after winning the hearts of millions of TV viewers with their polished harmonies and infectious good humour.

Their TV appearances led to their meeting up

THE DOYLEY BROTHERS... THEY'RE NOT SCARED

Giovanni Dadomo finds out why

with Reg McLean, who's managed and produced them ever since and whose own label, Safari Records, has the boys' new single Scaredeycat as its initial release.

The record's been getting excellent press and disco reactions already, and the boys are not unnaturally delighted with what looks like being their biggest single to date and a likely contender for chart success.

"It's turned out really great", smiles Errol, "even better than we

expected. It's already done a lot better than our other two singles and everyone says it'll make the chart. It's great when people come up to us and tell us they've got the record and they think it'll be a hit, because it gives you so much more confidence."

"Also it's the first record we've done that's really what we wanted to do - it's fast and people want to get up and dance as soon as they hear it."

"Yeah," added Freddie, "the records before that were a bit slower and

we kept wanting to do a fast number but this is the first time we've done it and we're really pleased with it."

As well as promoting the single for all they're worth, the brothers are about to go into the studios to record their first album. Are there any writers or musicians in the group, I asked?

Freddie again: "The only writer so far is Errol, he did the B-side of our last single and he might be doing something on the album."

"We're all learning to play instruments so that one day we'll play our music as well as sing, but I don't think we're good enough to play on records just yet."

How, I wondered, did

all this making records and doing TV appearances affect the boys' personal lives?

"It doesn't make a lot of difference really," said Errol.

"No," added Freddie, "we still have the same mates and when we're not working we just muck about like all the other kids."

"It might get a bit harder in the future having to sing and go to school, but it's working out well so far."

When I asked the lads what they wanted to be when they grow up I realised the answer was a foregone conclusion. Naturally enough, they all want to go on singing.

"But Dennis says he wants to be a doctor as

well," reckons Freddie. Dennis just shrugged and gave one of those warm smiles which he seems to have an inexhaustible supply of.

How about fans, I asked, did they get a lot of fan letters?

Dennis explained that the Doyley's fan club now boasts a membership of 2,000 - plus, with more new members joining all the time.

"We get loads of letters," said Dennis, "not just from England, but from places as far away as Japan where people have liked our records and want to see us."

Speaking of which, would the boys like to go abroad?

"I'd like to go to America and meet some of the people whose music I like," said Dennis, "people like the Three Degrees, Stevie Wonder and that."

And what about Jamaica, their parents' homeland?

"Maybe for a month or so," said Errol, "but not to stay there. It's probably too hot for comfort."

Speaking of Jamaica, did the boys like reggae?

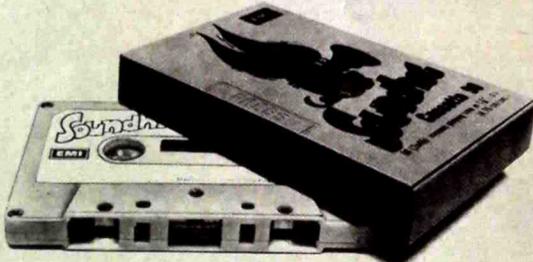
"Not really," said Freddie, "I like bits of it, but I prefer soul."

"Yeah," said Errol, "soul music seems to be more interesting and exciting - especially Scaredeycat."

What if Scaredeycat turns out to be a huge hit and makes you all rich, what would you do with the money?

"Get a place with a studio in the basement where we could play and rehearse to make our music better," said Freddie, "and put some away."

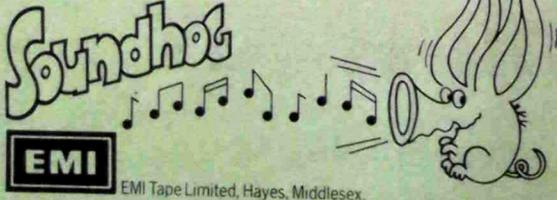
"And give our mum and dad some," added Errol.



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SOUL GOSSIP

GENO WASHINGTON and the Ram Jam Band, one of the most popular UK Soul acts of the mid-60s are the subjects of a new Pye Golden Hour collection. Released in mid-March the live set features Geno and Co, on practically every major Soul hit of the period, including, among others, You Don't Know Like I Know, I Can't Turn You Loose, Midnight Hour, Hi Heel Sneakers, Ride Your Pony, Philly Dog, Respect and Don't Fight It. New Wayne Gibson single out March 7th. It's another Jagger-Richard

song, Yesterday's Papers. Following week sees newie from B.T. Express, Express from their Do It ('Til You're Satisfied) album. Flip is the same track given a special disco mix. Same day sees new Gladys Knight 45, The Way We Were from recent I Feel A Song LP. Finalised lineup for Atlantic soul tour is Ben E. King, Detroit Spinners, Sister Sledge and Jimmy Castor Bunch. Atlantic releasing a special EP to tie in with the tour plus albums: Butt Of Course from Jimmy Castor, Sister

Sledge's Circle Of Love and Ben E. King's Supernatural Thing. Warners release a new Dionne Warwick set Then Came You on March 7th whilst a Greatest Hits set is just out Stateside. New Disco Demand sounds include The Sounds of Lancashire with Back to Bach c/w Sliced Tomatoes a current hot sound at Wigan Casino soul mecca followed on March 7th by Mitch Ryder and Detroit Wheels Northern Club smash You Get Your Kicks. Blldu, producer of Kung Fu Fighting is the man behind You Don't Stand A Chance (If You Can't Dance) Feb. 28th release from Jimmy James and the Vagabonds. April 11th sees Buddha re-issue of Stairsteps US million-seller Ooh Child. Following success of Dionne and the Spinners' Then Came You Atlantic repeating the formula via a link-up between Margie Joseph and Blue Magic. Spinners also have a new US 45 Live A Little, Laugh A Little from their New & Improved album. New Roberta Flack epee Fool Like Making Love set for March 3rd US release. Set for March release is Super Soul Atlantic collection including Detroit Spinners' Mighty Love, Aretha's boiling Respect, Sam & Dave's Soul Man and Wilson Pickett's Land Of A Thousand Dances among other soul classics.

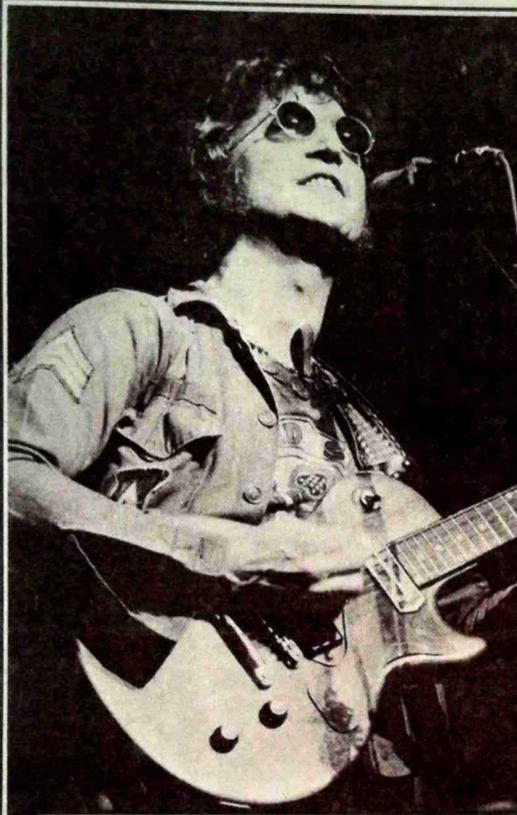
US Soul Singles

- 1 3 SHAME, SHAME, SHAME, Shirley & Co (All Platinum)
- 2 1 LADY MARMALADE, LaBelle (Columbia)
- 3 6 EXPRESS, B.T. Express (Scepter)
- 4 2 FIRE, Ohio Players (Phonogram)
- 5 5 PICK UP THE PIECES, Average White Band (Atlantic)
- 6 12 I AM LOVE, Part 1 & 2, Jackson Five (Motown)
- 7 15 SUPERNATURAL THING, Ben E. King (Atlantic)
- 8 9 I GET LIFTED, George McCrae
- 9 14 SUPER DUPER LOVE, Sugar Billy
- 10 11 YOU'RE AS RIGHT AS RAIN, Nancy Wilson (Capitol)

albums albums albums albums albums

JOHN LENNON: Rock 'n' Roll (PCS 7109).

Lennon should do this more often. Not since Live At Toronto has there been such an electrifying set from the old Walrus. He's the rock-revivalist par excellence. That gravel voice and sneering vocal style is just right for the classic songs of Buddy Holly, Little Richard, Chuck Berry and Larry Williams. The originals are best, everyone accepts that, but Lennon does add something. All of the tracks have a thick production, making each cut meaty in a pounding studio way. Spector's cuts (there are four) have an unmistakable edge over Lennon's production, but there are no weak tracks, and some really great ones. Slippin' and Slidin', the opener on side two, is as good a cut as any. It shows Lennon completely at home with this almost traditional material. The band he uses sound like they're enjoying the blow and though this hasn't got the raw rocked-out feel of his Toronto oldies set, there's enough power here to make a cripple get up and dance. Genius may be in pain, but plagiarism in this case, is a pleasure. **P. H.**



JOHN LENNON



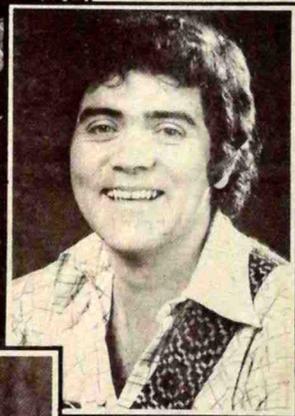
throughout the album when Melanie's sound has a distinct similarity with the powerful - voice of Buffy Sainte-Marie. It's strong and characteristic; in short she's an excellent artist who has proceeded, with the aid of her husband Peter Schekeryk, another entertaining album. **W. H.**

THE GIL EVANS ORCHESTRA Plays The Music Of Jimi Hendrix (RCA LS43197).

Someone coming round your place tonight for the first time and don't know their taste in music? Well here's the answer, can't offend anybody. Actually it's not as pretentious as it appears, because Evans was due to play with Hendrix just before his death - to play with a full orchestra was Hendrix's next project. So this is a fitting tribute from Evans who has put down some interesting interpretations of standard tracks like Gypsy Eyes, Angel and Foxy Lady, though I'm not too sure about the lead kazoo on Voodoo Chile. **M. T.**

DIONNE WARWICK: Then Came You (Warner Bros.).

One of the most beautiful singles last year was surely the Dionne Warwick / Detroit Spinners' Then Came You, which provides the title of this album. The change of pace and style that was so much a part of that single is present throughout this album. The production and arranging, especially on the first side, move Dionne's voice into some great uptempo, semi-funky numbers, while the second side, with its slightly slower numbers like I Can't Wait To See My Baby's Face, drift beautifully all around you. Lovely album. **S. B.**



**DIONNE WARWICK
MAX BOYCE
MELANIE**

project more of her own personality. There is relatively little production and the tracks are far easier to listen to and understand. In fact, it seems a more spontaneous effort which, by one's first impressions might well be a change of direction for this dark voiced, quivering vocalist. It is a very pleasing album and proves the confidence and ability of Melanie has to tackle all sorts of arrangements - in particular Yes Sir, That's My Baby. There are a few occasions

surpasses regional boundaries. Ethnic folk fanatics should love this. **P. H.**

TOM NEWMAN: Fine Old Tom (Virgin V 2022).

What's this? A totally original album so soon in 1975, the man must be trying. A virginal breath of fresh air runs through Tom's debut album. It sounds like he was just let loose and told "have fun... play with the machine until you get something." So, apart from drawing in all the heavies he could find (Mike Oldfield, Neil Innes, Hugh Flint, etc). Tom also draws on a very valuable asset: sheer molten energy. The songs are really melodic and jump out like pop-up pictures in a kiddies book. There's something very natural and real about Tom Newman. He's a great songwriter, an almost homely character with a "this is my only chance" quality to his work which makes you listen again and again. Do yourself a favour, and give it a listen. **P. H.**

JIGSAW: I've Seen The Film, I've Read The Book (Decca BASF BAP 5061).

Unfortunately, I don't know as much about this band as I would like. Having listened to this excellent album, it's easy to see this six-year-old band has the potential and ability to make a permanent stand for themselves in the music industry. There is a distinct culture and refinement in their choice of tracks, all of which were written by Des Dyer (lead vocalist and drummer) and Clive Scott (organ / piano and vocals). In fact Clive and Des are the writers behind Candlewick Green's successful hit: Who Do You Think You Are. The title track is by far my favourite; it is beautifully arranged and has a very catchy and impressive melody. Each track has its own creative distinction; from thumping rock in That's The Way It Goes, to the intricate delicacy of The Beginning Of The End. All round, this album has been treated with, both vocally and instrumentally, refreshing aptitude and loving care and rightly so, they should be feeling very proud of themselves. **W. H.**

SCAFFOLD: Sold Out (Warner Brothers K58097).

You can always tell a Scaffold album right away. Who else would fix up beautiful strings to support a song about Julery Shop Lesley, or a ballad mocking Chicago, called Ramsbottom? Then add their hit single, Liverpool Lou plus a hymn Lord of the Dance and a drawing impersonation of W. C. Fields? Only Scaffold of course, and thank goodness they do. It's a breath of fresh air during a night of album reviewing is this, you don't have to think about it, or understand it, just listen to it. Nice one boys. **M. T.**



BETTY WRIGHT: Danger High Voltage (RCA SF 8406).

Pretty apt title for this album, as the lady who's currently in the charts with Shoorah! Shoorah! bops her way through nine tracks that are as full of electricity as she is. Three of the tracks are

written by H. W. Casey - of K. C. & The Sunshine Band fame - who also helps out on keyboards. The whole album is a real get-up-and-go collection, and is definitely one to keep to one side if

you've got a party coming up. **S. B.**

MELANIE: As I See It Now (CBS NBH 80636).

In comparison with Madrugada, Melanie's last album, As I See It

Now is far simpler and more accessible than the former. For a start, she doesn't lose herself amidst strings and instruments and excessive production. As I See It Now tends to

RECORD & POPSWOP MIRROR FEB 22 1975

5	ELTON JOHN'S GREATEST HITS	DJM
6	Elton John	Virgin
6	TUBULAR BELLS Mike Oldfield	AGM
7	THE SINGLES 1969-1973 Carpenters	CBS
8	BLOOD ON THE TRACKS	CBS
14	Bob Dylan	EMI
9	SIMON AND GARFUNKEL'S GREATEST HITS	EMI
10	Simon and Garfunkel	EMI
10	SHEER HEART ATTACK Queen	Harvest
11	THE DARK SIDE OF THE MOON	Devin
11	Pink Floyd	Emerald
12	ABSOLUTELY DEVINE Sydney	AGM
13	CRIME OF THE CENTURY	AGM
14	LIVE AT TREORCHY	One-Up
14	Max Boyce	20th Century
15	CAN'T GET ENOUGH	CBS
15	Barry White	CBS
16	DAVID ESSEX David Essex	CBS
17	BRIDGE OVER TROUBLED WATER	CBS
17	Simon and Garfunkel	Mercury
18	NOT FRAGILE	Apple
18	Bachman-Turner Overdrive	Apple
19	BAND ON THE RUN	Apple
19	Paul McCartney and Wings	Apple

ONE-UP RPM/BMRB CHART

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Straight into the charts at number 14
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PRETTIEST

RIGHT do you remember I asked you to send in your opinions as to who's the prettiest, Eve Graham or Olivia Newton John? You do? Good then then prepare yourself for the final result. Fanfare, drum roll: Eve Graham, 78, Olivia Newton John, 80! Here is just one of the many letters supporting Olivia...

Dear Face,
Who does that Tony think he is, saying that Eve Graham is prettier than Olivia Newton John? He then goes on to say that she is also more



Melanie

THE FACE



OK, here I am then... The Face. Anything you want to write about, argue about or complain about—here's the place to send it to. Mail your comments to: The Face, Record & Popswoop Mirror, Spotlight House, 1 Benwell Road, London, N1.

talented. CHRIST! What has she done without the New Seekers? How many hit singles has she? How many gold discs has she? She could never match Livvy for talent or sheer good looks. As for Tony somebody should slap

him over the head with a stocking full of crap. W. Wildsmith, Doncaster. WELL There's someone with definite views, if you ask mo Melanie is better looking than both of them and more talented.

FLUSHED

Dear Face,
I don't know why you dare print things about the Rollers like that verse saying they should be flushed down the loo. If anyone wants flushing it should be those who wrote that verse. Everybody's just jealous of the Rollers coz they haven't got long shabby hair (sic) and they don't hop about stage like a load of fairies. Two Devoted Roller fans.

WHY do I do it? I don't know really. I suppose I get a kick out of annoying hundreds of silly school-girls.

OSMANIAC

Dear Face,
Would you please tell that Floyd fan who wrote in saying the Osmonds are crappy to keep his big mouth shut. The Osmonds are the best group going and will be for years to come. I don't like Floyd or Sparks but I don't go around calling them names. Osmond Fan, London. YOU'D better not go around insulting the Floyd or you'll have me and the boys to contend with by Jove. Mind you I'm rather prone to a spot of Osmond ridicule now and again.

TOASTED

Dear Face,
Why don't Bread receive the recognition they deserve? Although they have split up it doesn't mean that their unique music cannot be played. Why are amateurs like Ken Boothe, Jack Jones, John Denver and KOJAK allowed to ruin the sheer class of their compositions, while their own versions are ignored. Two Bread Fans, Dollar. QUITE agree! Bread were a fine band, Radio Caroline plays a fair amount of Bread material.

Star Letter

It doesn't add-up

Dear Face,
I noticed a couple of months ago somebody moaning about too many adds appearing in R&PM and as you rightly pointed - out, no magazine or paper would survive without advertising. However one thing that does annoy me is the artistic quality of the ads that appear in music papers. Often you see just an ordinary photograph with four dates or record details printed all over it. I am sure that more people would take more interest if the ads were really good without being obliterated by endless logos and four dates. This would allow readers to cut them out for pin ups. The only ads where this is possible are usually the ones drawn by Roger Dean. To cover them up with writing would be a sin. The only photographic ad of late that looked good was the David Essex one and as I'm a David Essex fan I was really pleased. Anyway sorry to moan but I feel I had to make my point. Thanks for a great mag.
Jane Laird, Glasgow.

I DON'T mind you moaning, in fact you have quite a valid point, ad and record companies take note, make 'em pretty OK? Otherwise nobody will look at them. Anyway your moan has won you a £2.50 record token.

FEEBLE

Do you remember our Jan's delightful interview with that Wigan lot. Well that has raised a mild outcry.

Dear Face,
After reading about Wigan's Chosen Few in R&PM, we were left feeling mad. What makes them think that they have the right to say that we down in the south are behind the times when it comes to dancing. After watching their feeble attempts to try and dance on Top Of The Pops we have one message for them: come to London and we'll teach you to dance properly. They can't honestly think that when we hit the halls we all prance around like Fans People, or like them for that matter. Have they never heard of the shuffle with its hand springs, etc? It's a bit more bloody classy than their effort called the footsie.

A Mob of mad London Shufflers, DON'T hide Wigan-ers, there's more to come

everyone was doing it in the discos then. Still never mind, they reckon nothing's new anyway, or perhaps its taken up to five years to travel up t'motorway to reach t'north. A Midland Disco Old - Timer. I DUNNO about the Footsie, I'm still trying to learn the Charleston.

BOREDOM

Dear Face,
Just who does that D. Barker think she is, the mad freak saying put cotton wool in our ears while we're listening to the Rollers. We don't want crappy advice like that. IT should shove a brick in its mouth. I bet you won't print this as I'm defending the Rollers. Rollers fan, London. MADE you look pretty silly haven't I. I don't mind printing letters defending the Rollers after all I can rip them to bits afterwards.

YAWN

Dear Face,
Your page would be much better if the fans of certain groups would stop slagging other groups. Everybody has their own tastes so why can't we leave it all at that. Two Peaceful Roller fans, Watford.

NO wonder you two want it peaceful as the Rollers are always on the wrong end of the stick. Anyway I find you pacifists really boring... YAWN Bedtime, See Ya next week.

RECORD & TAPE MART

SOUL, ROCK, POP

OLDIES FROM 1955 TO CURRENT 1975 RECORDS (SAME DAY SERVICE ON ORDERS) (DON'T WAIT WEEKS...OURS IS THE FASTEST SERVICE)

- | | |
|---|--|
| SECTION TWO 70p
The Animals - The House of The Rising Sun
Ares Cude 676 - Stone Fox Chase (old Grey Whistle Test)
Beach Boys - Good Vibrations
David Bowie - Space Oddity
David Bowie - 1984
Beatles - She Loves You
Elvis Presley - Tutti Frutti
Blue Suede Shoes
Johnny Preston - Running Bear
Steady Dan - Do It Again
Steady Dan - Reeling In The Years
Jimi Hendrix - All Along The Watchtower
Jimi Hendrix - The Wind Cries Mary
Wings - Givreland Back to the Irish
Steve Stills - Love The One You're With
Santana - Jimi Evil Ways
Alice Cooper - Muscle of Love
Monkees - I'm A Believer
Buffalo Springfield - For What It's Worth
Gary Glitter - Happy Birthday Wings - Uncle Albert
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
Big Girls Don't Cry
Joe Cocker - With A Little help From My Friends | SECTION TWO 55p
Mel and Tim - Backfield In Motion
Johnny Nash - Cupid/
Hold Me Tight
The Equals - Baby Come Back
Folice Taylor - It May Be Winter
Kool And The Gang - Funky Stuff
Wigans Chosen Few - Footsie
Neil Carter - Dreams
Romettes - Go My Baby
Curtis Mayfield - Move On Up
James Brown - Funky President
Booker T - Time Is Tight
The Tams - Hey Girl Don't Bother Me
Dooley Silverspoon - Bump Me Baby
Billy Preston - Billy's Bag
First Choice - Armed And Extremely Dangerous
Creative Source - Migration
Staples Singers - Repeat Yourself
Curtis Mayfield - Superfly |
|---|--|

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all the winners

The following are the winners from our last two Record & Tape Mart Competitions:

- FEBRUARY 8**
Mr S. Leveridge, 94 Windmill Crt., Mapesbury Rd, London, N.W.2.
Lorraine Taylor, 83 Elport Rd, Highbury, London, NS 1AX.
Eileen Black, 28 Carve Ley, Welwyn Garden City, Herts.
Miss Elizabeth Turner, 19 Munnings Rd, Colchester, Essex.

Miss Sandra J. Case, 83 Cambridge Grove Road, Kingston Upon Thames, Surrey KT1 3HB.

- FEBRUARY 15**
J. K. Harris, 21 Lime Tree Walk, Biggleswade, Beds.
Gillian O'Brien, 37 Prestbury Road, Liverpool, Merseyside.
Edward Miles, 1 Highfield Green, Bury Lane, Epping, Essex.

Miss Sandra J. Case, 83 Cambridge Grove Road, Kingston Upon Thames, Surrey, KT1 3HB.

- Jenny Harding, 15 Masterman Road, East Ham, London, E6 3NR.



Bread

WHO, WHEN AND WHERE

THURSDAY

NIC JONES, Masons Arms, Wellgate.
TBA, The Place, Hanley, Stoke.
NEIL SEDAKA, Capital, Aberdeen.
BE BOP DELUXE, Guild Hall, Plymouth.
CHUCK BERRY, Gaumont, Southampton.
GRIMMS, Central London Polytechnic.
LINDSFAIRNE, New-castle City Hall.
GORDON GILTRAP, Wimbolden College.
RICHARD DIGANCE / FROGMORTON, Ilford Town Hall.
MARTIN CARTER, Manchester Polytechnic.
DOUGIE PORTER, Finsbury Library, St. John Street, London ECL.
CHILLI WILLI / DR. FEELGOOD / KOKOMO, Corn Exchange, Cambridge.
KIKI DEE BAND, Strathclyde University.
GRYPHON, City Hall, Glasgow.
WALLY, Winter Gardens, Penzance.
DON WELLER / RON RUBIN TRIO, Seven Dials, 27 Shelton Street, London WC2.
KURSAAL FLYERS, Dingwalls, Camden Lock, London NW1.
MIKE ABSALOM, Jug of Punch Club, Portsmouth.
STAN ARNOLD, Worthing Football Club.
MUSCLES, Tracy's, Gloucester.
PRESSURE, Krazy Daisy, 11/17 High Street, Sheffield.
GONZALEZ, Speakeasy, 48 Margaret Street, London W1.
CARAVAN, Town Hall, Bolton.
STACKRIDGE / SHEPSTONE & DIBBONS, North Staffs Polytechnic.
DESMOND DEKKER, Mecca, Essex.

MUD's New single The Secrets That You Keep, released just prior to their current tour, is zooming up the charts. If you want to see the boys perform their smash hit now's your chance - this week they're at Bristol

University (February 28), Folkestone Leascliffe Hall (March 1), Cardiff New Theatre (2), and Derby College (4).

Another chart name on tour in the UK this month and next is

John Holt, whose version of Help Me Make It Through The Night is still around 27 this week. You can see John at New Theatre, Huddersfield (March 1), Rainbow, London (2), and South Pier, Lowestoft (8).

And, believe it or not, the long-awaited Gilbert O'Sullivan tour starts on March 4 at Fairfield Hall, Croydon. Supporting Gilbert will be Claire Hamill with her own four piece band.

BACK DOOR, Tite Farm House, Eastcote Lane, South Harrow.
RICHARD & LINDA THOMPSON / HEDGEHOG PIE, Guild Hall, Plymouth.
KELLY'S EYE, Torrington, 4 Lodge Lane, London N12.
PURE CHANCE, Marquee, 90 Wardour Street, London W1.
WOMAN, Halfway House, Barnsley.
BIG JOHN WRENCHER / COUSIN JOE, Keele University.
LINDSFAIRNE / HUSTLER / AJ WEBBER, Roundhouse, London NW1.
JOHN HOLT, Rainbow, London.

MONDAY

HEDGEHOG PIE / MARTIN CARTER GRAHAM GRHAM JONES, City Hall Ballroom, Sheffield.
CHUCK BERRY, National Stadium, Dublin.
RALPH MCTELL, Gaumont, Ipswich.
RICHARD DIGANCE, University of Kent.
FRANKY PASTRY, Angel, High Road, Ilford.
FRUUPP, Music Hall, Shrewsbury.
GRYPHON, Redgrave Theatre, Farnham.
MIKE ABSALOM, City of London Polytechnic.
STACKRIDGE, Civic Hall, Barnsley.
RUFUS, Lafayette, Wolverhampton.
PLANXTY, Victoria Rooms, Bristol.
TOM PAXTON, Portsmouth Polytechnic.
STOMU YAMASHITA, Lady Mitchell Hall, Cambridge.
JOHN GOODLUCK, Preston Folk Club, Avenham, Preston.
WISPER, Dug - Out, Bristol.
WOMAN, Norman Hotel, Wakefield.
SECONDS / TRANSFUSION, Baron's Suite, Edinburgh.
COUSIN JOE, North Staffs Polytechnic.
GAS WORKS, Bass House, Basingstoke.

TUESDAY

RALPH MCTELL, De Montfort Hall, Leicester.
GORDON GILTRAP, Lanchester Arts Festival.
GILBERT O'SULLIVAN, Fairfield Hall, Croydon.
MIKE ABSALOM, Barnet College, London.
PLANXTY / STEVE ASHLEY, Southampton University.
STEVE GIBBONS BAND / BIG FRONT YARD, Let It Rock Benefit, Barbara's, Birmingham.
GAS WORKS, Imperial College Union, London SW7.
STACKRIDGE, St. George's Hall, Bradford.
MUD, Derby College.
CARAVAN, Swansea University.
KURSAAL FLYERS, Golden Lion, Fulham.
STOMU YAMASHITA, Town Hall, Birmingham.
JUDAS PRIEST, Heavy Steam Machine, Stoke.
EDGAR BROUGHTON BAND, Tiffany's, Bournemouth.
KEVIN COYNE BAND / HUMPHREY, 100 Club, 100 Oxford Street, London W1.
COUSIN JOE / BIG JOHN WRENCHER / MIGHTY FLEA / WILLY DONNI BAND, Dingwalls, Camden Lock, London NW1.

SHOWADDYWADDY, Trent Polytechnic.
SNAFU, Tiffany's Ballroom, Blackpool.
THE STRANGLERS, Wellington Arms, Stratfield Turgis.
WOMAN, Seven Stars, Haywood, Sheffield.
FBI, Hope & Anchor, 207 Upper Street, London N1.
AL STEWART / BRINSLEY SCHWARZ, University of Warwick.
CHICK COREA / ZEBRA, Central Hall, Chatham.
DECAMERON, Town Hall, Cheltenham.
SHAKIN STEVENS & THE SUNSETS, RAF Northolt, Harrow.
WISPER, Glamorgan Polytechnic.
COUSIN JOE FROM NEW ORLEANS, Peacock Club, Didsbury, Manchester.
BIG JOHN WRENCHER, Dundee College of Art.
ACE, Marquee, 90 Wardour Street, London W1.
DOGS, North East London Poly, Waltham Forest Precinct.
NUTZ, Nag's Head, High Wycombe.
YELLOW BIRD, Western Counties, 8 London Street, London W2.
QUAVER, Sundown, ZCharing Charing Road, London.
HEAVY WATER, Lord Nelson, 100 Holloway Road, London N7.
BILL LE SAGE / ART THEMAN 4, Bull's Head, Barnes Bridge, London SE13.

MIKE MOORE, North London Polytechnic Folk Club.
JASPER CARROTT, Birmingham College of Food.
ANOTHER BORING NIGHT, Matilda's, Old Swan, Kensington Church Street, London W8.

FRIDAY

NEIL SEDAKA, Appollo, Glasgow.
COZY POWELL'S HAMMER, Guildford University.
EDGAR BROUGHTON BAND, Rainbow, London.
CHUCK BERRY, Capital, Cardiff.
SUNDANCE, Aberdeen University.
ARGENT, Imperial College, London.
ELECTRIC LIGHT ORCHESTRA, Salford University.
RALPH MCTELL, New Theatre, Oxford.
GORDON GILTRAP, Jubilee Hall, Burton on Trent.
RICHARD DIGANCE, St. Luke's College, Exeter.
STOMU YAMASHITA'S EAST WIND / BATTIATTO, Sussex University.
KIKI DEE BAND, Free Trade Hall, Manchester.
JOHN RENBURN / JACQUI MESHEE, Bradford University.
FRUUPP, Lanchester Polytechnic, Coventry.
GRYPHON, Durham University.
WALLY, Exeter University.
SPARROW, Biba's, Kensington High Street, London.
THE FUNKEES, Dingwalls, Camden Lock, London NW1.
GT MOORE & THE REGGAE GUITARS, Durham University.
MIKE ABSALOM, Royal College of Dentistry, London.
MAGNA CARTA, The Roebuck, Erdington.
BLACKFOOT SUE, Lafayette, Wolverhampton.
STAN ARNOLD, Thames Polytechnic, Woolwich.
BLACK OAK ARKANSAS / SASSAFRAS, Mayfair, Newcastle.
CHOPYN, Bristol University.
JUDAS PRIEST, London College of Print and Design.
CISSY STONE & BODY & SOUL, Fagin's, Wrexham.
PRESSURE, Pier Pavilion, Cleethorpes.
STACKRIDGE, St. Andrews Hall, Norwich.
HOUSHAKERS / NASHVILLE TEENS / MICHIGAN FLYERS, Coronation Hall, Kingston.
CARAVAN, Locarno, Sunderland.
WOMAN, Wagon & Horses, Stoke.
SYCO, Upstairs at Ronnie's, 47 Frith Street, London W1.
CHICK COREA / ZEBRA, Exeter University.
PLANXTY, University of Kent, Canterbury.
TOM PAXTON, Lancaster University.



KIKI DEE... tour gigs Thursday till Sunday

TARTAN STUDENTS' SONGS COMPETITION (Folk Section), Worthing College of Further Education.
KURSAAL FLYERS, Page Moss Youth Centre, Liverpool.
BACK DOOR / CLANCY, Hampstead Town Hall, Haverstock Hill, London NW3.
GRIMMS, Brunel University.
JOHN PEEL, Hull University.
GT MOORE & THE REGGAE GUITARS, Durham University.
JAMES HOGG, Dunbar Hall of Residence, Aberdeen.
WILD WAX SHOW, White Horse, Willesden.
JOHN WILLIAMS / STEVE HOWE / CONSORT OF MUSICKE LUTE TRIO / KEVIN PEEK & JOHNNY JOYCE / DORRITA Y PEPE & RALPH DENYER / ALIRIO DIAZ / JUAN MARTIN, Commonwealth Institute, Kensington High Street, London W8.
TWADDLE BAND & FRIENDS, White Hart, Uxbridge Road, Acton.
JASPER CARROTT / CHRIS ROHMANN, Bristol University.

SATURDAY

NEIL SEDAKA, Free Trade Hall, Manchester.
EDGAR BROUGHTON BAND, Guildhall, Plymouth.
100C, Leeds University (March 5).
GILBERT O'SULLIVAN, Carlton Theatre, Dublin (March 6).
KICKING MULE TOUR, Bath University (March 7).
RUFUS, California Ballroom, Dunstable (March 8).
LABELLE, Theatre Royal, Drury Lane, London (March 9).

CHUCK BERRY, Globe Theatre, Stockton.
ELECTRIC LIGHT ORCHESTRA, Loughborough University.
RALPH MCTELL, Granada, Sutton.
CHICK COREA / ZEBRA, Rainbow, London.
KIKI DEE BAND, Cardiff University.
ISADORA / SUNDANCE, Strathclyde University.
CARAVAN / RENAISSANCE, Nottingham University.
LUCAS & McCULLOCH, Imperial College, London.
FRUUPP, Liverpool Stadium.
GRYPHON, Sheffield University.
WALLY, Corn Exchange, Cambridge.
SPARROW, Biba's, Kensington High Street, London.
MIKE ABSALOM, Newman College, Birmingham.
MAGNA CARTA, The Fletch, Fletchamstead, Coventry.
BLACK OAK ARKANSAS / SASSAFRAS, Glasgow University.
GRIMMS, Bristol Polytechnic.
NUTZ / SHAKIN STEVENS & THE SKAKIN SUNSETS / BOB WILCHOPYN, Loughborough University.
JUDAS PRIEST, Bolton College of Technology.
CISSY STONE WITH BODY & SOUL, Tricorn, Portsmouth.

COMING EVENTS

RALPH MCTELL, Hippodrome, Birmingham (March 9).
MIKE HERON'S REPUTATION, De Montfort Hall, Leicester (March 10).
AMAZING BLONDEL, Nottingham University (March 11).
CARAVAN, Victoria Hall, Hanley (March 12).
EDGAR BROUGHTON BAND, Bristol University (March 13).

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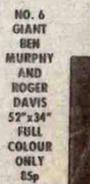
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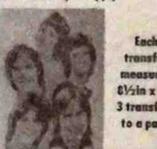


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MARKET PLACE

REFLECTIONS

EDITED BY PETER HARVEY

Sssh..

KRRIST, did ya see Gay News this week? Marc Bolan's "coming out" (R&B last month) was given heavy space... no wonder he sent our Jan (who spilled the beans) a dozen pink roses... bravo Marc, bravo... which is more than we can say for Rak Records. What are they up to? Pys's slogan "The Disco KIM" now turns up as the title for a new Rak single. Are they making the Most of it (from) or taking the Mick (puke)... and what's this we hear about Smokey (the new Mud) being on the road for six years? Meanwhile back in no-man's land, the Speakeasy burst into life again this week when a young lady first seen chatting up Overend Watts of Mott, later left in the arms of Giltnerband's Pete Phipps (some people will do anything to get in this column) which brings us neatly to Elton John (of course) and WE know who he's going to jam with next... Who on earth's happening to Brinsley Schwartz? Squabbled out of existence we hear... And yes, it IS true, the Beeb have banned Bowie's flip (an extended Young Americans) coz he croons "your mamma's got crabs"... but we know who he's singing about too... now (scratch scratch) what's a nice guy like Ginger Baker... and who is Reg Presley trying to kid... besides we always said Lena Zavaroni could take Shirley Temple for a ride (any time)... so don't forget: a holiday will do you good, but a cruise will do you better... **BYE BYE**

STOP THAT THIEF

WELL THE Doobie Brother's bubble had to burst, but Paris airport is a funny place to do it. There was poor ol' John Hartman the Doobie's drummer going though clearance when he slipped up a bit. Earlier

in the day everyone on the Warner's tour was stuffing their pockets with delightfully packaged bars of soap courtesy of a well-known Paris hotel (Name withheld to protect the job of the security officer).

But as Hartman pulled something from his pocket at the airport, all the soap fell onto the floor accompanied by guilt directing cheers from the rest of the party. Hartman, with a red face, cleaned up the floor and slipped the bars back under cover. There is no truth in the rumour that the Doobies have now been signed to play the next Bath festival.



Raymond Froggat

Froggy spawns Bill and the Shakers

AFTER TEN years of slogging around the British rock circuit, Brummie Raymond Froggat has found the big breakthrough... in the theatre!

While he and his band virtually starved to continue gigging, the singer/songwriter spent all of his spare time writing and composing the music for Shakespear - a musical based on the great writer's life. "It's completely out of the rock idiom," he said

this week. "I always wanted to do a musical but rock musicals have been overdone now. Mine is more of a traditional family musical in the vein of Rodgers and Hammerstein, with orchestration and straight singing."

So far the project has taken him two years and while he admits he's not highly educated, Raymond was forced to write the book as well. "It's surprising really how little is known about William Shakespeare. I had to really make the story up out of the times he lived in. I just had to get the facts right, and the dates and whatnot. I did that by just delving into books about the Elizabethan period. It was great. I ain't really an intelligent bloke," he says modestly, "but I enjoyed it very much. I'm just surprised now that I couldn't learn it at school. It's funny, Shakespeare is always thought of as something for highbrow people and really it ain't. I always thought it was way out of the scope of the likes of me trying to understand it. He said some quite simple things really."

Raymond is hoping the musical might open the eyes of others to the great literary figure as an ordinary man. His work so far includes all the songs, the synopsis and general story line. Now professional dialogue writers are going to work on the script, an initial album has already been cut with the Mike Sammes Singers, and already the Americans are talking about a film. The show should open in the West End in Autumn.

He first got the idea when he lived in Stratford-on-Avon (Shakespeare's birthplace) for a while. He realised everyone wrote about Shakespeare's work rather than about the man himself. He says nonchalantly: "It's a first time thing. With a bit of luck it might happen."

Meanwhile, Froggy, as his mates know him, has a catchy new single out on the new Jet label, titled Try To Get You Into My Life. This might just be his year.

Good lord, what's this?

EVERYBODY'S doing it these days ain't they? Joining the pop sphere is what we mean! Noblemen and dockers alike are all battling for the limelight and can be seen getting their rocks on and rolling with the rest.

The latest pop phenomenon comes in the curvy shape of Louise Barber, 23-year-old daughter of the last Tory Chancellor of the Exchequer. She has become a full-time pop manager! Leonie Louise has got her upper class claws in a group called Harlot and says she is determined to find a recording deal for them but states it is mainly a business interest and hopes it will be successful. "I want to be called manager - a manager sounds like someone in Marks and Sparks selling cakes"... Those of the fairy variety beware!

Yesterday Charts

- 1960
- 2 POOR ME, Adam Faith
 - 5 RUNNING BEAR, Johnny Preston
 - 1 WHY, Anthony Newley
 - 3 A VOICE IN THE WILDERNESS, Cliff Richard
 - 7 SLOW BOAT TO CHINA, Emile Ford
 - 4 WAY DOWN YONDER IN NEW ORLEANS, Freddie Cannon
 - 19 DELAWARE, Perry Como
 - 6 PRETTY BLUE EYES, Craig Douglas
 - 10 BE MINE, Lance Fortune
 - 8 BEYOND THE SEA, Bobby Darin
- 27 February 1960
- 1965
- 2 I'LL NEVER FIND ANOTHER YOU, The Seekers
 - 5 GAME OF LOVE, Wayne Fontana
 - 6 DON'T LET ME BE MISUNDERSTOOD, Animals
 - 3 YOU'VE LOST THAT LOVIN' FEELIN', Righteous Brothers
 - 1 TIRED OF WAITING FOR YOU, Kinks
 - 4 KEEP SEARCHIN', Del Shannon
 - 7 THE SPECIAL YEARS, Val Doonican
 - 11 IT HURTS SO MUCH, Jim Reeves
 - 9 FUNNY HOW LOVE CAN BE, Ivy League
 - 10 IT'S NOT UNUSUAL, Tom Jones
- 27 February 1965
- 1970
- 1 LOVE GROWS, Edison Lighthouse
 - 5 WANDERIN' STAR, Lee Marvin
 - 2 LET'S WORK TOGETHER, Canned Heat
 - 4 I WANT YOU BACK, Jackson Five
 - 7 INSTANT KARMA, John Lennon and Yoko Ono with Plastic Ono Band
 - 3 LEAVIN' ON A JET PLANE, Peter, Paul and Mary
 - 6 TEMMA HARBOUR, Mary Hopkin
 - 9 VENUS, Shocking Blue
 - 11 MY BABY LOVES LOVIN', White Plains
 - 10 UNITED WE STAND, Brotherhood of Man
- 28 February 1970

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- 3 **GAME'S UP** Hello Bell
- 4 **LOVE IS ALL** Roger Glover & Guests Purple
- 5 **SUPERMAN** The Commodores Tamia Motown
- 6 **MY MAN AND ME** Lynsey de Paul Jet
- 7 **MELLOW DOWN** Andy Fairweather Lowe A&M
- 8 **HURT SO GOOD** Susan Cadogan Magnet
- 9 **I'LL TAKE A MELODY** Hues Corporation RCA
- 10 **LOVIN' YOU IS EASY** Javells/Nosmos King Pye

Well Bruce - fings ain't what they used to be

THOUGH THE Shadows go to Eurovision as the "old men of pop" Bruce Welch has pointed out that he and Hank are only 33 years old.

"We were 18 when we started backing Cliff," he says. "And what you've got to remember is, it was a fairy story. At 18, when we'd been together for two years, we were number one in the charts with Apache."

"We were genuinely thrilled. We weren't superstars. Cliff was the boy next door. That was the atmosphere. Even the Beatles were the boys next door when they first arrived. We were clean. People used to say 'oh, aren't they lovely'. We were; it was totally natural."

"Today? Of course it's changed... for the better. But you will always get these people who can't handle it. Whether it's drugs, crashing cars, or birds, or whatever."

But times have changed. I remember the best club: The Scotch of



Bruce Welch

St. James. There used to be the Stones table, the Beatles table and the Shadows table, and it was great because people wouldn't bother you. Nowadays you CAN do that sort of thing anywhere but in those days if you were spotted they'd take you to pieces."

Not just off stage either. Bruce recalls: "We used to get pelted on stage in the early days because

the boys hated Cliff, mainly because their chicks were screaming at him. We used to get showered with everything, cabbages, the lot."

We once played the Lyceum, our first ever big gig, and it was a proper dance. We set up on the back of the revolving stage while the dance band played.

"We found out afterwards that all the West End boys had arranged it. The place was packed. We used to start with Baby I Don't Care and as they started the revolve around, just as we came into sight they started throwing everything, rolls, eggs, pennies even. We just went straight round. It was dangerous. "Then there was another dangerous place which has closed now: The Trocadero at the Elephant and Castle. You'd take your life in your hands each time you went down there."

Like he says... times have changed.

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