

RECORD MIRROR

WITH POPSWOP

INSIDE ROLLERS

'The big gamble'

Riot-torn MUD

Who are the hasbeens?



April 5th 1975

10p

SWEET bounce back



Fabulous
MOMENTS
colour
poster

The only paper with this week's BBC charts

BRITISH TOP 100

This week
Last week

Albums

- 1 1 20 GREATEST HITS, Tom Jones Decca
- 2 3 THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey United Artists
- 3 2 PHYSICAL GRAFFITI, Led Zeppelin Swan Song
- 4 4 THE BEST YEARS OF OUR LIVES, Steve Harley & Cockney Rebel EMI
- 5 7 THE SINGLES, 1969-1973, Carpenters A&M
- 6 11 AVERAGE WHITE BAND, Average White Band Atlantic
- 7 5 ON THE LEVEL, Status Quo Vertigo
- 8 9 HIS GREATEST HITS, Engelbert Humperdinck Decca
- 9 13 CRIME OF THE CENTURY, Supertramp A&M
- 10 6 THE ORIGINAL SOUNDTRACK, 10cc Mercury
- 11 12 ELTON JOHN'S GREATEST HITS, Elton John DJM
- 12 8 SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel CBS
- 13 10 TUBULAR BELLS, Mike Oldfield Virgin
- 14 14 BLOOD ON THE TRACKS, Bob Dylan CBS
- 15 - BLUE JAYS, Justin Hayward/John Lodge Threshold

NO. 1 CHARTS

from Billboard.

Singles

- 1 32 LADY MARMALADE Labelle Epic
- 2 3 LOVIN' YOU Miriam Riperton Epic
- 3 11 PHILADELPHIA FREEDOM Elton John Band MCA
- 4 6 EXPRESSES B. T. Express Roadshow
- 5 8 YOU ARE SO BEAUTIFUL Joe Cocker A&M
- 6 9 NO NO SONG/SNOOKEROO Ringo Starr Apple
- 7 8 POETRY MAN Phoebe Snow Shelter
- 8 10 MY EYES ADORED YOU Frankie Valli Private Stock
- 9 10 DON'T CALL US, WE'LL CALL YOU Sunray/Jerry Corbett Clartidge
- 10 5 HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA
- 11 16 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. Thomas ABC
- 12 13 SHAME, SHAME, SHAME Shirley & Company All Platinum
- 13 17 ONCE YOU GET STARTED Rufus ABC
- 14 14 SAD SWEET DREAMER Sweet Sensation Pye
- 15 15 I AM LOVE Part 1 and 2 Jackson 5 Motown
- 16 20 CHEVY CHASE Sammy Johns S. Johns
- 17 21 HARRY TRUMAN Chicago Columbia
- 18 4 BLACK WATER Double Brothers Warner Bros
- 19 23 EMMA HOT Chocolate Big Top
- 20 24 SUPERNATURAL THING Part 1 Ben E. King Atlantic
- 21 26 BEFORE THE NEXT TEARDROP FALLS Freddy Fender ABC/Dot
- 22 12 WALKING IN RHYTHM Blackbyrds Fantasy
- 23 12 LADY SUE Wooden Nickel
- 24 34 L-O-V-E (Love) Al Green Columbia
- 25 31 SHINING STAR Earth, Wind & Fire Columbia
- 26 33 WESTIN SOUL Love Unlimited Orchestra 20th Century
- 27 33 WHAT AM I GONNA DO WITH YOU Barry White Warner Bros
- 28 35 LONG TALL GLASSES (I Can Dance) Leo Sayer Kama Sutra
- 29 29 THE SOUTH'S GONNA DO IT AGAIN Charlie Daniels Band Casablanca
- 30 30 BUTTER BUTTY The BERTHA BUTT BOOGIE Pt. 1 Jimmy Castor Bunch Atlantic
- 31 36 JACKIE BLUE Ozark Mountain Daredevils A&M
- 32 39 HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn Elektra
- 33 44 IT'S A MIRACLE Barry Manilow Arista
- 34 42 EMOTION Helen Reddy Capitol
- 35 18 CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists
- 36 37 TO THE DOOR OF THE SUN (Alle Porte Del Sole) Al Martino Capitol
- 37 19 BEST OF MY LOVE Eagles A&M
- 38 47 TANGLED UP IN BLUE Bob Dylan Columbia
- 39 50 KILLER QUEEN Queen Mercury
- 40 40 WOLF CREEK PASS C. W. McCall MCA
- 41 42 SHOSHINE BOY Eddie Kendricks Tamla
- 42 27 LONEY PEOPLE America Warner Bros
- 43 46 I WANNA LEARN A LOVE SONG Harry Chapin Sparrows
- 44 55 LIVING A LITTLE, LAUGHING A LITTLE Little Richard Atlantic
- 45 60 I DON'T LIKE TO SLEEP ALONE Paul Anka United Artists
- 46 47 UP IN A PUFF OF SMOKE Patti Brown GTO
- 48 66 HOW LONG Ace Anchor
- 49 59 WHY SORRY NOW Marie Osmond Koko
- 50 56 I HAVE A DREAM Donny Osmond Koko

Singles

This week
Last week

- 1 1 BYE BYE BABY Bay City Rollers Bell
- 2 4 THERE'S A WHOLE LOT OF LOVING Guys and Dolls Magnet
- 3 9 GIRLS Moments and Whatnauts All Platinum
- 4 2 IF Telly Savalas 20th Century
- 5 5 WHAT AM I GONNA DO WITH YOU Barry White MCA
- 6 8 FANCY PANTS Kenny Rak
- 7 3 ONLY YOU CAN FOX GTO
- 8 23 THE FUNKY GIBBON/SICK MAN BLUES Goodies Bradley's
- 9 10 I CAN DO IT Rubettes Polydor
- 10 21 FOX ON THE RUN Sweet RCA
- 11 17 PLAY ME LIKE YOU PLAY YOUR GUITAR Duane Eddy GTO
- 12 6 PICK UP THE PIECES Average White Band Atlantic
- 13 11 M ANDY Barry Manilow Arista
- 14 26 SWING YOUR DADDY Jim Gilstrap Chelsea
- 15 20 PHILADELPHIA FREEDOM Elton John Band DJM
- 16 14 SWEET MUSIC Showaddywaddy Bell
- 17 15 DREAMER Supertramp A&M
- 18 16 PLEASE TELL HIM THAT I SAID HELLO Dana GTO
- 19 22 REACH OUT I'LL BE THERE Gloria Gaynor Chelsea
- 20 18 I'M STONE IN LOVE WITH YOU Johnny Mathis CBS
- 21 12 MY EYES ADORED YOU Frankie Valli Private Stock
- 22 34 THE UGLY DUCKLING Mike Reid Pye
- 23 32 LET ME BE THE ONE Shadows EMI
- 24 7 THE SECRETS THAT YOU KEEP Mud Rak
- 25 29 SKIING IN THE SNOW Wigans Ovation
- 26 38 LOVE ME LOVE MY DOG Peter Shelley Spark
- 27 13 MAKE ME SMILE (COME UP AND SEE ME) Steve Harley and Cockney Rebel EMI
- 28 37 LADY MARMALADE Labelle Epic
- 29 24 HOW DOES IT FEEL Sade Polydor
- 30 28 HAVING A PARTY Osmonds MGM
- 31 19 YOUNG AMERICANS David Bowie RCA
- 32 35 L. O. V. E. Al Green London
- 33 47 GOOD LOVIN' GONE BAD Bad Company Island
- 34 31 SOUTH AFRICAN MAN Hamilton Bohannon Brunswick
- 35 25 SHAME SHAME SHAME Shirley & Company All Platinum
- 36 39 WHAT IN THE WORLD'S COME OVER YOU Tam White Rak
- 37 43 THE QUEEN OF 1964 Neil Sedaka Polydor
- 38 45 SING A HAPPY SONG George McCrae McCrae
- 39 27 PLEASE MR POSTMAN Carpenters A&M
- 40 44 MY MAN AND ME Lynsey De Paul Jet
- 41 - HONEY Bobby Goldsboro United Artists
- 42 30 NO 9 DREAM John Lennon Apple
- 43 - GET DOWN TONIGHT K. C. & The Sunshine Band Jayboy
- 44 33 FOOTSEE Wigans Chosen Few Pye
- 45 - EXPRESS B. T. Express Pye
- 46 - IF Yin & Yan EMI
- 47 - HOLD ON TO LOVE Peter Skellern Decca
- 48 - WITH LOVE AND UNDERSTANDING Gilbert Becaud Decca
- 49 - SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross Tamla Motown
- 50 41 GOOD LOVE CAN NEVER DIE Alvin Stardust Magnet

- 16 16 BRIDGE OVER TROUBLED WATER, Simon & Garfunkel CBS
- 17 35 TELLY, Telly Savalas MCA
- 18 22 THE DARK SIDE OF THE MOON, Pink Floyd Harvest
- 19 17 AND I LOVE YOU SO, Perry Como RCA
- 20 28 ROLLIN', Bay City Rollers Bell
- 21 20 COP YER WHACK FOR THIS, Billy Connolly Polydor
- 22 27 THE BEST OF BREAD, Bread Elektra
- 23 19 WELCOME TO MY NIGHTMARE, Alice Cooper Anchor
- 24 15 ROCK 'N' ROLL, John Lennon Apple
- 25 18 I'M COMING HOME, Johnny Mathis CBS
- 26 26 SHEER HEART ATTACK, Queen EMI
- 27 - YESTERDAY, Yes Atlantic
- 28 21 CAN'T GET ENOUGH, Barry White 20th Century
- 29 24 BAND ON THE RUN, Paul McCartney/Wings Apple
- 30 25 HIS 12 GREATEST HITS, Neil Diamond MCA
- 31 46 AN EVENING WITH JOHN DENVER, John Denver RCA
- 32 34 MUD ROCK, Mud RAK
- 33 23 SLADE IN FLAME, Slade Polydor
- 34 - FOR THE EARTH BELOW, Robin Trower Chrysalis
- 35 - NEVER CAN SAY GOODBYE, Gloria Gaynor MGM
- 36 - SPECS APPEAL, Shadows EMI
- 37 36 RAINBOW, Peters & Lee Philips
- 38 - JIMI HENDRIX, Jimi Hendrix Polydor
- 39 31 NOT FRAGILE, Bachman-Turner Overdrive Mercury
- 40 40 STREETS, Ralph McTell Warner Brothers
- 41 30 FREE AND EASY, Helen Reddy Capitol
- 42 45 OVERNIGHT SUCCESS, Neil Sedaka Polydor
- 43 - ROTTERS CLUB, Hatfield & The North Virgin
- 44 - THE BEST OF JOHN DENVER, John Denver RCA
- 45 49 SHOWADDYWADDY, Showaddywaddy Bell
- 46 39 SOLO CONCERT, Billy Connolly Transatlantic
- 47 - THE BEATLES 1962-1966, Beatles Apple
- 48 - SGT PEPPER'S LONELY HEARTS CLUB BAND, Beatles Parlophone
- 49 - BAD CO., Bad Company Island
- 50 47 SHADOWS GREAT HITS, Shadows Columbia

Albums

- 1 1 PHYSICAL GRAFFITI Led Zeppelin Swan Song
- 2 2 HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John MCA
- 3 5 BLOOD ON THE TRACKS — Bob Dylan Columbia
- 4 4 PERFECT ANGEL — Miriam Riperton Epic
- 5 4 WHAT WERE ONCE VICES ARE NOW HABITS — Double Brothers Warner Bros
- 6 9 AN EVENING WITH JOHN DENVER RCA
- 7 7 NIGHT BIRDS — Labelle Epic
- 8 8 FOR EARTH BELOW — Robin Trower Chrysalis
- 9 6 PHOENIX SNOW — Jimi Hendrix Apple
- 10 12 ROCK 'N' ROLL — John Lennon Capitol
- 11 10 HEART LIKE A WHEEL — Linda Ronstadt Columbia
- 12 15 SUN GODDESS — Ramsey Lewis Columbia
- 13 17 AUTOBIOGRAPHY — Kraftwerk Columbia
- 14 41 YOUNG AMERICANS — David Bowie Vertigo
- 15 28 THAT'S THE WAY OF THE WORLD — Earth, Wind & Fire RCA
- 16 14 RUFUS — Rufus featuring Chaka Khan Columbia
- 17 13 AVERAGE WHITE BAND ABC
- 18 23 COLD ON THE SHOULDER — Gordon Lightfoot Atlantic
- 19 19 ELDORADO — Electric Light Orchestra Reprise
- 20 61 CRASH LANDING — Jimi Hendrix United Artists
- 21 21 ALL THE LOVE IN THE WORLD — Mac Davis Reprise
- 22 16 DO IT (TIL YOU'RE SATISFIED) — B. T. Express Columbia
- 23 29 ON THE WALK — Eagles Sculptor
- 24 11 SO WHAT — Joe Walsh Asylum
- 25 33 A Song For You — Temptations ABC/Dunhill
- 26 18 EXPLORER'S YOUR MIND — Al Green Bolens
- 27 22 FIRE — O.J. Players HI
- 28 24 WAR CHILD — Jeffry Tull Mercury
- 29 32 GREATEST HITS — Elton John Chrysalis
- 30 60 YESTERDAYS — Yes MCA
- 31 20 EMPTY SKY — Elton John Atlantic
- 32 40 GREAT HITS — Al Green HI
- 33 41 A.J.A. — Jimmy Buffett HI
- 34 42 REALLY ROSE — Carol King ABC/Dunhill
- 35 35 MIDNIGHT band; the first minute of a new day — Gil Scott-Heron & Brian Jackson Ode
- 36 39 SOLYERS — Dan Fogelberg Arista
- 37 25 STYX Epic
- 38 34 NEW & IMPROVED — Spinners Wooden Nickel
- 39 63 WELCOME TO MY NIGHTMARE — Alice Cooper Atlantic
- 40 46 FIRE ON THE MOUNTAIN — Charlie Daniels Band Atlantic
- 41 51 SHEER HEART ATTACK — Queen Kama Sutra
- 42 58 ON YOUR FEET OR ON YOUR KNEES — Blue Oyster Cult Elektra
- 43 27 II — Barry Manilow Columbia
- 44 26 URBAN RENEWAL — Tower of Power Bell
- 45 31 IT'L SHINE WHEN IT SHINES — Ozark Mountain Daredevils Warner Bros
- 46 57 I CAN STAND A LITTLE RAIN — Joe Cocker A&M
- 47 86 NO MYSTERY — Chick Corea Polydor
- 48 36 MILES OF AISLES — Joni Mitchell Asylum
- 49 85 MISTER MAGIC — Grover Washington Jr. Kudu
- 50 56 GOODNIGHT VIENNA — Ringo Starr Apple

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK.

Because of the holiday, only the British album chart was ready for publication this week; the others are repeated from last week and will be up-dated next week when our "best charts" service gets back on its feet again.



NEWSDESK

01-607 6411

Joe Walsh, Eagles, Kiki Dee join

ELTON AT WEMBLEY

Bobby socked

A HULL policeman was slightly injured this week after Mud's backstage escape from hundreds of screaming fans.

Pc Keith Crawley, drafted in to cordon off Mud's after concert departure from Hull's New Theatre, was trapped between a waiting ambulance and the band's limousine as it pulled away. He suffered minor cuts and bruises but was not taken to hospital.

The first the band knew of the incident was when Hull police arrived at their out-of-town hotel to interview the band's driver and clear up the matter.

The midnight blue Plymouth limousine had pulled up on to the pavement in readiness for the band's stage-door dash past hundreds of screaming fans.

An ambulance, called to deal with a couple of fainting girls, pulled up behind and as the limousine drove off with its police car escort, Pc Crawley was caught and brought to the ground.

EXCHANGING POWER

THE black woman on the Power Exchange label logo has been stripped of her crown.

And the British-based black music company now has her holding a microphone instead of a torch as before.

The changes have come about because United Artists claimed the old logo infringed the copyright on their now defunct Liberty label.

The result of all the wrangling has meant thousands of already printed record labels being scrapped and the company has been unable

ELTON JOHN is to headline a massive 11-hour concert at Wembley Stadium on June 21, playing live for the first time material from his new album Captain Fantastic, due out May 23.

Also on the bill are Joe Walsh, The Kiki Dee Band and Eagles. There is also a possibility that Stevie Wonder may appear, but that has yet to be confirmed.

Tickets for the show, which is co-promoted by Mel Bush and John Reid, will all be £4. No arrangements have yet been announced regarding ticket sales and fans are warned that to send any money anywhere for tickets at this time will prove fruitless. The concert will begin at noon and run until 11 pm.

OUT OF THE SHADOWS

THE Shadows, charting with their Eurovision song Let Me Be The One, have three extra concerts set for May. They are: Southampton New Theatre (May 17); Bournemouth Winter Gardens (21); Eastbourne Congress Theatre (23).

Co-Pilot Smokey

RAK'S NEW signing Smokey are to support Pilot on their up-coming UK tour beginning April 24.

The Bradford band have just completed recording their second album and before its release will play a number of TV dates. On April 11 they appear on the Old Grey Whistle Test and record 45 on April 14.

Nicky Chinn has been in the US recently negotiating the band's first tour there.

City love

THE next Bay City Rollers single will be titled Give A Little Love, Take A Little Love written by Johnny Goodison and Phil Wainman.

SENSATIONS

SWEET SENSATION, who have their first album released this week, are to play a series of one-nighters.

Dates confirmed are: California Ballroom, Dunstable (April 5); Stockport County Hall (10); Northwich Memorial Hall (11); Wigan Casino (12); Chicken In The Shack, Oxford (15, 16); Hechester Royal Naval Heaven Club (17); Pier Pavilion, Fellesstowe (18); Dorking Hall (19); Hammersmith Palais (20).

Harvey's Club, Ross-On-Wye (25); Yates Entertainment Centre, Nr. Bristol (26); Top Hat, Spenny Moor (May 2, 3); Ipswich Hospital Social Club (23); Exmouth Pavilion, Devon (25); Spa Royal Hall, Bridlington (30).



Back on the Graaf

WHO'S this coming out of the undergrowth? Oh no! It's Peter (call me Riki Nadir) Hammill and friends. Yes, Van der Graaf Generator are back. After two years the boys have decided to kiss and make up and now they're set to undertake a European tour next month.

They will be touring

Britain in September and also plan a major festival date for the summer. An album is also expected by late summer.

Reasons for the band splitting in 1972 were never fully explained but speaking of the re-union Peter said: "It just felt the right time to do it."

A case of Rikki won't lose that number.

Nosmo dates

NOSMO KING and the Javells will be appearing in Birmingham at Barbara's Club on Friday.

Other dates include: Heavy Steam Machine, Hanley (April 10); Corn Exchange, Bury St.

Edmunds (12); HMS Pembroke, Chatham (17); Rainbow Club, Gorseinon (20); Cardiff College of Education (21); Aberdeen (22); Galaxy Club, Mildenhall (25).



Treble Rick on the rocks

RICK WAKEMAN is to premier his new musical epic The Myths And Legends Of King Arthur And The Knights Of The Round Table at the Wembley Empire Pool - on ice.

The Pool is to be frozen over while Wakeman stages the show on May 30, 31 and June 1.

He will be using the 58-piece New World Symphony Orchestra; the 48-piece English Chamber Choir; the eight strong choir of Nottingham Festival Singers, and his own six-piece rhythm section the English Rock Ensemble.

There will also be 17 professional ice skaters dressed in medieval costume who will skate round the castle centrepiece of the show.

Wakeman will make his entrance on a white horse.

Music for the two hours fifty minutes show will be conducted by David Meecham who also conducted Wakeman's Journey To The Centre Of The Earth when staged at



Crystal Palace last year. Terry Taplin, a member of the Royal Shakespeare Company will be narrating the story.

Altogether 142 people will be taking part in the performance.

Tickets for the show are from the box office by post only and they went on sale Tuesday. They are limited to four per person and prices are: £2.50, £2 and £1.50.

If King Arthur is the success it is expected to be Wakeman plans to stage the whole thing again at Madison Square Garden, New York. On ice, of course.

WAIT FOR IT

COCKNEY REBEL's cancelled date at Birmingham on Monday (31) will be re-scheduled as soon as the town hall electricians end their overtime ban. Tickets will remain valid for the new date.

The gig had to be postponed because the electricians were essential for the smooth operation of Rebel's big lighting set-up.

It was Rebel's second problem within a week. At Liverpool stadium the fire brigade stopped their



set after fans unable to get into the concert set fire to rubbish at the rear of the hall.

Smoke entering through air vents prompted the firemen to evacuate the theatre. Once the fire was out the show re-started.

The band were unhurt.

BAD COMPANY

ALVIN LEE and company were forced to pull out of two gigs last week after drummer Ian Wallace was suddenly taken ill with stomach trouble.

Wallace, formerly with King Crimson is in a London hospital at the

moment. Fortunately the two dates missed, Newcastle's Mayfair Ballroom on Thursday and Folkestone Leas Cliff Hall, on Saturday, are the final dates of the band's current tour. The band hope to re-arrange the dates later in the year.



Peter Skellern

well on the way to another smash hit with his new chart single

Hold On To Love

F13568

Marketed by



Thirteenth time around STATUS QUO TOUR

STATUS Quo will be touring Britain next month and take in two concerts at London's Wembley Empire Pool.

News of the tour taking place was revealed in last

week's RM.

The concerts start at the De Montford Hall, Leicester, on May 8 and 9. Other dates: Newcastle City Hall (12, 13); Glasgow Apollo (15, 16, 17); Ipswich Gaumont (19, 20); Southampton Gaumont (22, 23); Belle

Vue, Manchester (24).

They play their Wembley Empire Pool shows on June 5 and 6. Status Quo played there in May 1974. Tickets for the shows at Wembley will cost £2.20 and £1.65 and will be available by postal application from April 7. Tickets for the other

concerts will be available from the various theatre box offices.

They open in Glasgow (March 27); Leicester (April 10); Newcastle (11); Manchester (14); Southampton (15) and Ipswich (18).

It will be their thirteenth British tour.

PURPLE HAZE CLEARED

CONTRARY to certain rumours in the European press, Deep Purple are not splitting, it was said this week.

The group will finish their European tour on April 7 in Paris after 18 months of world-wide touring and recording.

The rumours came about because the band have decided to take three months' rest during which time each of them will be working on solo projects.

Ritchie Blackmore has completed his solo album and it should be ready for release by mid or late June.

Counting out the sheets



IT'S award time again ladies and gentlemen. This time the gold disc treatment is being heaped on 10cc for UK sales of their Sheet Music album. The presentation was

made during their recent gig at London's Hammersmith Odeon, by um, er... we'll get his name in a minute.

Peel, that's it, on the right.



GARY BACK

A NEW Garry Glitter single, his first for five months, is released on April 25.

Titled Love Like You And Me, the song has been written by Gary, Mike Leander and Glitter Band member John Shepherd.

Seal's Signed

SEALS AND Crofts have been named support on the Yes concert to be held at Queens Park Rangers football ground on May 10.

A new single called I'll Play For You is released this week. It is the title track from an album due out on April 11.

NOT LONG

ACE SINGLE How Long, zooming up the American charts, is expected to go gold in the next few weeks.

It marks the first stateside hit for Anchor and the first major success for the outlet ABC with a British rock act.



Dana in May

DANA GILLESPIE, currently appearing in Los Angeles, will not return to the UK till late May, and will probably support the Hunter-Ronson band on their forthcoming American tour.

RCA are re-releasing her single Weren't Born a Man on April 25.



BANDING TOGETHER

FORMER LINDISFARNE bass player Tommy Duffy has joined Graham Bell's new band which will be taking to the road shortly.

No name is yet known but the band also includes

drummer Glyn Jones and guitarist Joe McVitie. Bell himself has a new single out soon called You Need A Sixty Minute Man, backed by a host of well known Nashville musicians.



SUNDERLAND
IT has been admitted that Souls were a little thin on the ground at the Sunderland Heat.

Not that the customers at Zhivago's were not packed in and raring to rave. The problem was a notable shortage of notables. Up to eight were expected and come half past ten urgent prayers were being offered up that a few more of them should

Soul Search heats

suddenly erupt through the floor or ceiling and announce with a shy smile that they had just been waiting to make a tricky entrance.

Any way the guys from Metro Radio decided a start would have to be made and DJ - cum - boutique owner Big Phil (A Baaad Black American with an afro-cut and shave who was probably rasping Right On into the mike when the Wolfman was in short pants) introduced THE WHITE EXPLOSION from the pit village of East Boldon.

They set off with a drum stomp joined by the guitarist doing a fair bit of wah-wah, Shafty funk interspersed with the occasional straight

down the middle white note which did not seem to belong at all. It was no surprise to hear afterwards that THE EXPLOSION had converted to soul from rock for the night but this lad who the rest of the band later told me was called Tony er-um Smith (?), seemed to have a real feel for it.

Then the character of the night stepped up to the mike with, I believe, a baritone sax that was nearly as tall as himself. He wore a bus conductor's cap which made him look like Ginger Rogers in It Ain't Half Hot Mum.

This fella, John Swinney, quite stole the show from the vocalist John Robinson at first. But he asserted himself on a Sunshine Band number and then really gave his all on Otis Redding's I've Been Loving You Too Long.

THE EXPLOSION certainly don't lack attack but they probably do lack practice in playing soul. For your average white to become funky is about as difficult as a heart transplant.

But maybe they'll work at it because THE WHITE EXPLOSION gained their golden shot when they were put through to the Manchester regional final more or less by default.

The only other band to turn up, KIP, from Washington, County Durham, were excellent but no way were they a Soul band. They admitted it and said take us or leave us, then played a dynamic set of their own compositions, subtly switching rhythms and tone. The blond lath of a singer John Wilkinson, has a Power House voice and leans on his mike stand fetchingly. The guitarist, a straight looking lad called Joe Graham, is 500 per cent above what you expect from local unknowns, ranging over heavy metal breaks, bell like pastoral passages, driving rhythm and some original feedback tricks.

The judges had to leave them, or rather their demo tape down to London.

PHILSUTCLIFFE

TOTTENHAM
TUESDAY evening's low turnout at the Tottenham Royal got off to a rather slow start in the shape of Ozard Of Wiz.

All members of this six piece outfit are white, which in itself was a great surprise. They did not appear particularly interested in the competition at all and their rather mild bag of soul failed to move any asses.

The next band introduced themselves as White Mouse. Apparently they were going to call themselves the Average White Band but thought better of it when a friend pointed out they had a black singer. Although they will undoubtedly be compared to the A.W.B. they are in fact an interesting "new" group who could if given the chance do reasonably well. An instrumental they have named Mouse at Large was very good indeed, as was the equally commendable Funky Side Of Town.

The last act of the evening were The Eruptions, a four piece band who are fronted by one

male and one female singer. They were the first real black group of the evening and they were also the first one to inject any "real" excitement in to the show. They proved once again that despite the odd exception, white men can't play black man's music. Still maybe they don't want to!

ALAN EDWARDS

LEITH
THERE were snags at Leith Town Hall where Radio Forth found something special with Snake.

The Edinburgh band from the Station's audience area will join the Scottish representation in the semi-final at Manchester's Hard Rock on April 13.

Snake, you see, are really a nine piece group. But Leith town hall's ridiculously pokey little stage couldn't accommodate all of them. So they appeared five-strong with their two girl vocalists, Karen and Lorraine Egan, hanging around back stage, lending little more than

moral support, and Dave Geffcoat (trumpet) and John Smith (sax) just didn't make the gig.

So Snake, hoping to strike it rich in the Soul Search, paraded with Tom Lochtie, Jim Hunter and Ray Campbell (guitars), Marie Brown (bass), and Dave Ross (drums).

Their half hour set included two originals, Snake Bite and Catch Me If You Catch Can, that they plan to bring to the Hard Rock, but there again things went rather a drift.

Marie Brown, a 25-year-old hair stylist and the only Englishman in the band, said: "Snake have been together as a semi-pro band for eighteen months. This is our first big break, but really, with the trumpet and sax missing and the girls unable to use the stage we never got a chance to show what we can do.

Snake won, in preference to: Middy, John T and the Green Onions, Ignatz and Tom Hawick, Johnny Kuango and the Tricksers.

RECORD MIRROR
WITH POPSWOP

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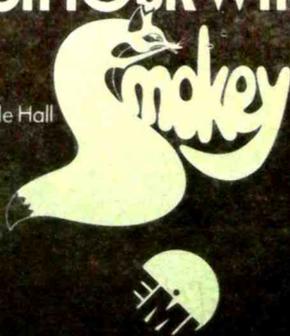
NEW SINGLE
"CALL ME ROUND"

EMI 2287

from the forthcoming Album 'Second Flight'

FIRST HEADLINE BRITISH TOUR WITH SPECIAL GUEST ARTISTS

- April 24th Isle Of Man Lido
- 27th Newcastle City Hall
- 28th Manchester Free Trade Hall
- 29th Southport Floral Hall
- May 1st Bristol Colston Hall
- 2nd Leeds Town Hall
- 3rd Sheffield City Hall
- 4th Edinburgh Usher Hall
- 5th Dundee Caird Hall
- 6th Glasgow Apollo



- May 8th Aberdeen Capital Theatre
- 9th Sunderland Locarno
- 10th Hull University
- 11th Guildford Civic Hall
- 14th Plymouth Guildhall
- 15th Yeovil Johnson Hall
- 16th Taunton Odeon
- 17th Chatham Central Hall
- 18th London New Victoria Theatre
- 19th Birmingham Town Hall



MUD GIGS are energy soaked affairs at the best of times, but Hull of all places seems to have been smitten by a severe case of Muditis. It's reputed that half the band's fan club live there so that means the audience is always excessively enthusiastic.

THE TICKETS were sold out in hours and on the night everyone arrived - there was no walking in half way through the show. School timetable training sees to that, because apart from a sprinkling of patronizing parents, the audience was ninety per cent female ranged in age from nine up to about 17.



In fact the initial impression you get on entering the hall before the gig is of a pantomime. Children's voices chattering expectantly, and bodies impatiently twitching from side to side. Oh no they weren't, oh yes they were.

Meanwhile the band are at an out-of-town hotel after travelling up in THE Plymouth limmo.

Ray Stiles says: "We always travel to a gig together. That way it's easier for the security guys to keep track of us."

Impossible

At the fan besieged gig the lads change into their white and red stage gear, Ray and Rob Davies in one dressing room, Les Gray and Dave Mount in another. They've played Hull before and know what to expect. Audience reports filtering back stage are encouraging, the kids are ready to scream their lungs out and cry till exhausted, so everything's set.

The intro tape and a blinding flash preface the band's arrival on stage. A wall of screams confirms it. Then the scarf waving audience, now resembling a soccer crowd, make it nigh impossible at times even for the band to hear the music above the tonsil brigade.

MUDITIS

unforgettable adoration from 'ull

The look of anguished adoration concentrated in the faces of the front row is unforgettable as the band launch into Dynamite. It's fifty fifty

between the screamers and the criers, though the criers win on that old ballad Blue Moon.

A move, a gesture, a glance or a smile from

Les, shoots up the volume. With their eyes screwed and mouths wide open like young birds waiting to be fed, the battle scream roars.

Those that don't scream watch the band's movements like hawks, heads moving with tennis match regularity.

The stage set, unlike the tangled heap of sweating female flesh the other side of the orchestra pit, is simple. A back drop of tinsel half circles Dave the drummer, and apart from his kit and the monitors the rest is bare. Room enough for Les,

Ray and Rob to dance, kneel and hop around where appropriate.

All the old hits like Tiger Feet, Rocket, Secrets, and Cat Crept In,

are there, fringing the main body of standard rock and rollers Hippy Hippy Shake, Diana, Shal La Lee and Les's Presley montage. When Secrets appears everyone's on their feet. Born To Be Wild which includes Rob's solo keeps them there, and makes the encore inevitable.

Bouncers are in ample supply and earn their money when the audience decides to rush down to the stage, those at the front squashed in painful ecstasy against the pit wall leaning out for a touch from Les as he does his death defying walk - about, a security guy's arm anchored securely around his waist all the time.

Swamped

The whole show is an entity, one part would not thrive without the rest. The lighting, the stage antics, the jokes, the effects they're just part of the whole. So is the music, it's a contributing factor only. And the crowd react to it all, they're swamped by everything that's going on, overwhelmed.

Realistically how else can you explain a fourteen-year-old girl's desk top love affair with a paunchy, balding bespectacled man like Les? You can't analyse it, but when you see it you can understand, though you still can't define it.

Anyway it's over, and after a rub down and change of clothes it's out the stage door to run the police cordoned gauntlet of fans, into the limmo and away to the hotel. This is a part Mud quite like, it gets the adrenalin flowing. Let Ray explain: "When we're going out it feels nice, we're concerned that no-one gets hurt of course, including us, but if the kids weren't there afterwards we wouldn't be successful. It would be like the old days."

"So I don't like using our car as a decoy, so we can slip off in a police van. Sometimes that is necessary but you feel like you've cheated the kids. They've paid their money and they've waited and to them it's another part of the show."

"I mean I nearly got strangled in Carlisle, everything suddenly went hazy, but you accept it after it's happened a lot. At first we thought it was

great and we still swap tales once we're in the car."

The biggest buzz Les gets is seeing the crowd react to him and the band. In a way he incites them, he tries to get them as excited as possible, waving to the balcony even though he can't see them, doing that walk about when it would seem plum crazy from a safety angle to try it. But the band bounce off the audience and vice versa, which is the way it works.

On the band's admission the gig was average that night, not many technical or musical errors. Dave spots the odd ones because he has little to do except drum and Rob probably picks up a few as well because he is the musician in the band.

It shows in the hotel afterwards. Out comes the acoustic guitar for a sing song between the band and the road crew, all well-known songs ending up in a competition. The roadies sing it's A Long Way To Tipperary, the band start at the same time with Pack Up Your Troubles. The first to sing the other person's line loses. The band lost three times in a row.

Overall they were pleased with the show that night, no violent complaints. There never is. From a consistency point of view the show remains unaltered gig after gig.

"You've got to have a basis to rely on every night," explained Les. "The effects, the lighting, the movements are set. But you try and get the show as good as you can every night whether it's a great gig or a bad gig."

Misconception

"If the crowd are silent you've got to work that bit harder to get them going. If they're noisy you're laughing. Tonight they were average. They were singing along, clapping, and you can't ask for much more than that."

There is a misconception in certain quarters that a band like Mud are boppy and so not worth seeing. It is a misconception! The respectability barrier frightens off a lot of people from going to a live show, though it shouldn't. A series of University gigs the band recently played proved that.

Basically they are an event to be experienced. They play old rock and roll music but that's not what they're there for. That's a vehicle on which to get themselves over. But once you've seen it, under force, protest, curiosity or whatever, that barrier just goes. Ask eleven-year-old Martha Higgins in the front row, she'll tell ya.



THE SWEET have bounced back to strike a double blow at the music biz gossips who said they were finished in Britain.

Not only have they survived a bad miss and ban by the Beeb, but they have also come back with their first self-penned hit.

A jubilant Brian Connolly said this week: "It's a much bigger hit than people thought it would be. We're really knocked out."

"Everybody in the band had a lot of faith in the song, so we went ahead and took it off the album. As soon as people knew it was going to be a single, the response was good. So we were never worried. In fact we didn't lose any ground with that miss. We were doubly lucky because of the way it didn't make it. The BBC didn't play it, the chart appearance was very brief, so I would say only a very small minority knew we had it out."

Nevertheless, **THAT** single, Turn It Down, was still a number one smash all over the Continent proving once again that in many countries, the Sweet can do no wrong.

Brian says: "The single wasn't that bad and of course many countries are very pro-Sweet. We just had a feeling about Britain anyway. It was a marchy bash along sort of cut - the sort which really goes down well on the continent."

FAITH

He adds: "But the group had no faith in it. If we had had our way, it wouldn't have been released over here."

Meanwhile at home, the Sweet suddenly found themselves with a new tag: "The Sweet have gone heavy." It was, Brian says now, a load of rubbish.

"We don't want to be heavy," he exclaimed. "We just want to be the

by
Peter
Harvey

SWEET SHOCK

Sweet. True, we've always written our own material and it's always been harder and rockier than Chinn and Chapman's. But still, we're capable of writing really varied material. As a

matter of fact we're going in the studio this week to begin piecing together a follow-up."



Chinnichap songs. Brian admits: "If they write one that's a knockout, we will do it for sure. Meanwhile we're working on our own ideas."

He reckons the very loyal Sweet fans were largely responsible for getting Fox off the ground. "It's thanks to them I'm sure," he says. "All the old fans are still there and we're now grabbing a lot of attention from the older age group. I think they knew that the first hits were manufactured but now we're completely respectable."

CHANGING

The band hope to get a better idea of their changing status when they begin touring next week. Apart from Britain, they're taking in all the major tour stop-offs throughout the world. That means Europe, America, Australia, and

Japan. "Don't ask me when it's going to end," Brian says. "It's going to be some time next year I think. I just heard today that they've now added South Africa. It keeps growing all the time."

BIGGER

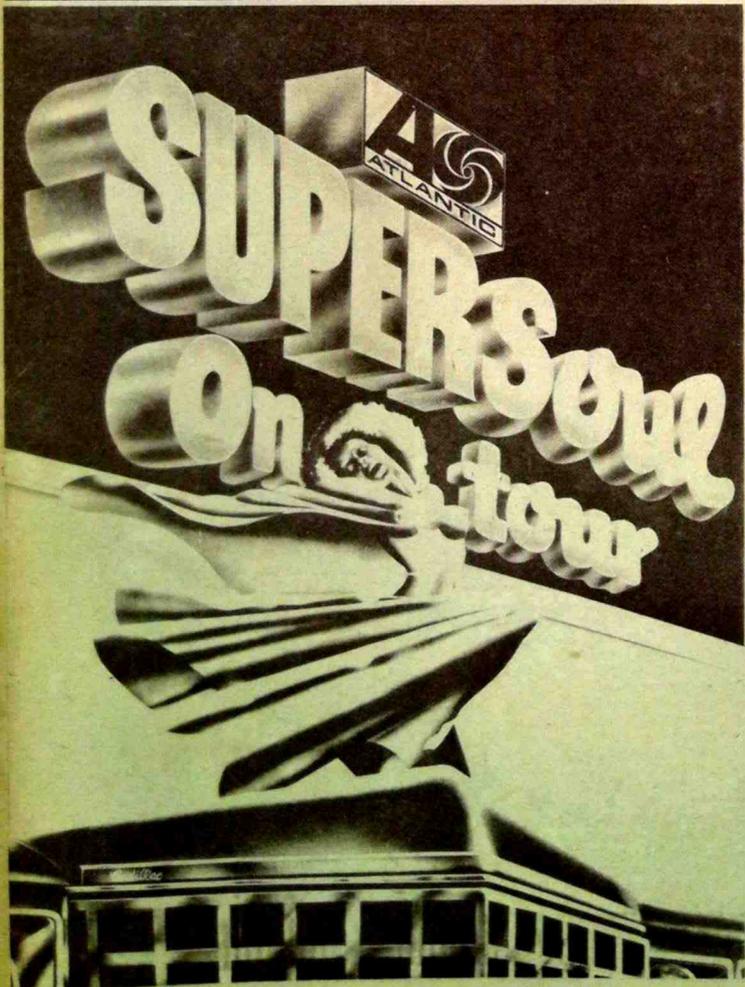
So do the Sweet get bigger still? Can they get any bigger?

Connolly's view: "We're coming up all the time. First you have a hit single and think, 'that's it', then you have a follow-up, then an album, big tours... it's always building. Perhaps next it's going to be a concept album. I think we'd all like to do that, we're about ready for it now, so sometime in the next year we should be getting down to it."

Sounding really confident, he agrees the future now looks very rosy.



'We don't want to be heavy' - Connolly



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April 17	SOUTHPORT Floral Hall	May 21	HOVE Town Hall
April 18	MANCHESTER Free Trade Hall	May 23	HEREFORD Flamingo Ballroom
April 21	NEWARK Palace Theatre	May 24	LLANELLI Glen Ballroom
April 25	IPSWICH Gaumont	May 25	CARDIFF New Theatre
April 26	SOUTHAMPTON Guildhall	May 26	LUDLOW Young Farmers Event (Gala)
April 27	NORWICH Theatre Royal	May 27	BOURNEMOUTH Winter Gardens
April 28	AYLESBURY Hazells Club	May 29	NEWCASTLE-UPON-TYNE City Hall
April 29	GLOUCESTER Gloucester Leisure Centre	May 30	SUNDERLAND Locarno
April 30	BIRMINGHAM Locarno	May 31	WARRINGTON Parr Hall
May 2	MARGATE Top Spot Ballroom	June 1	PETERBOROUGH ABC
May 3	CHATHAM Central Hall		
May 5	YEovil Johnson Hall		
May 6	TORQUAY Town Hall		
May 7	REDRUTH Regal		
May 8	PLYMOUTH Guild Hall		
May 10	HANLEY Heavy Steam Machine		
May 12	GLASGOW Apollo		



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Rollers splash out

ON TUESDAY last week The Bay City Rollers held a press conference at London Weekend Television's South Bank building in London. It was supposed to be quite a secret affair, yet somehow between two and three hundred fans found out about it and were outside the place, chanting and pressing their faces to the windows.

According to the invitation, it was supposed to be a "celebration reception" to precede the release of the group's album *Once Upon A Star*. It began, however, as a formal press conference, during the course of which the album got only a quick passing mention.

So why was it held? We were told that the boys were there to film no less than four different TV specials, which could have had something to do with it, but they, too, got only a passing mention.

Then again, it was announced that The Rollers were putting their name to a competition designed, in some way, to raise money for the Alexandra Rose Fund, but that didn't take up much time either.

So why was the conference called? Just another publicity gamble perhaps? It's hard to say and Russell Harty, who acted as master of ceremonies, said nothing to clear up the mystery. Before The Rollers appeared, he told the



but what's it all about?

asks Ray Fox-Cumming

assembled gathering that the boys were under a lot of pressure, should be given a warm welcome and he hinted broadly that questions should be only of a kindly nature.

In the event, apart from some guy asking if The Rollers watched blue films (answer negative), the only questions veering on the offensive came from Mr Harty himself. He wanted to know which of the group was the most bloody-minded (no-one seemed too sure) and what they wore off-duty (implying that their stage gear was scarcely suit-

able for knocking around in). Eric, unabashed, told him they wore the same type of clothes all the time because they hadn't got anything else.

So what did we learn from this event? Well, there was a lot of "what do you do with your money?" talk, which resulted in Eric telling us he'd bought a farm. No, he added, he didn't do any farming - no animals, no

crops, apart from a few turn-ups. He had to announce that this was a joke because, misunderstanding his Scottish accent, everyone thought he'd said turnips. He blushed.

Then Les said he'd bought a house for his mum and Woody said he was going to buy one for his mum too. After that, Derek said they showed

customary Scottish thrift with their money, invested most of it and only drew £30 a week pocket money each.

Some people wanted to know what the boys did in their spare time. The answers were various: "Sit up 'til 4.00 in the morning watching movies - we've got our own projector and we hire the films" was one of them. "Go horse-riding whenever we can," was another and "use the swimming pool and sauna in our hotel," a third.

Then there were ques-

tions of a more general nature, like "would you like to be ordinary teenagers", which got a chorus of "No's" - what else would you expect?

Perhaps it was inevitable that the whole thing should seem rather dull, because it was very stage-managed. Harty, for example, announced that the boys didn't drink anything stronger than milk and, as if by magic, there were five mugs of milk being passed along The Rollers' table. Russell also said The Rollers didn't smoke at which point so many accusing eyes looked at Les that he had no option but to own up that he still

had the occasional ciggy.

Despite the inhibiting, formalised set-up of the whole affair though, The Rollers came out of it well. Even the most fatuous of questions were answered sensibly and they never put a foot wrong, coming across as very likeable and level-headed, which is, I'm sure, exactly what they are.

It's a shame, however, that they were unable to join in the second half of the proceedings - a champagne and buffet lunch, because then we really might have learned something a little more unexpected.

BARRY BLUE has come to the crossroads of his career and if he isn't careful, his demise will take place just around the bend.

He cannot take the easy way out and continue churning out demode ditties - the man's got to progress - like er, pull his socks up and really start sweating.

Poor boy blue knows the situation he's in and has been jumping around like a cat on hot bricks, recording in America with the help of Gene Page, the guy who was the brains behind most of Barry White's musak and the lavish funk-up arrangements on Elton's latest single. This uncanny union has resulted in a zuper zingle from Barry called *You Make Me Happy* (When I'm Blue).

Suffice to say Barry is enthusiastic about his latest offering but cannot help worrying whether his fans will like his new sound.

"The single is so different to my past hits. I'd say it was an up-tempo ballad in the same vein as the Stylistics. I could have continued with my own brand of music but I think that five danceable singles are enough for anyone. There is a possibility, however, that my fans won't like it, but I've always been a bit of a gambling man, so I'm prepared to take risks.

"If this single's a success then it will obviously open a whole new vista for me. They'll be a lot of new things I can do, like I won't be restricted to Top Of The Pops and other shows in the same bag, there'd be chances of my doing variety shows and that sort of thing. In other words, it should broaden my musical spectrum."

For Barry Blue

IT'S DO OR DIE

Will the record be released in the States? "Yeah, in about five years time!", he said sarcastically. "Trouble is



my records haven't been exploited over there and they don't really know much about me. My first disc, *Dancing On A Saturday Night* was covered by two American artists - one by Bond and the other by Flash Cadillac And The Continental Kids... yeah, what a name - and now I'm hoping they'll release the song with me singing on it!"

If Barry's latest single is a flop in both this country and the States (if they decide to release it) then Barry will seriously consider jacking it all in.

"I'd be very sad about giving up performing and making records but there are other things to keep me going, like my publishing company, Blueytoons - named after my black Cocker Spaniel - producing other people and co-writing with Lynsey (De Paul), so..." he said, sounding totally unconvicted. "OK," he admits, "I'd hate to give up performing because I've put a lot of time, effort and money into this single - and my others - but it really does boil down to whether or not the record receives the right kind of promotion. It's as simple as that!"

If Barry seriously decides to terminate his career there'll be more than one or two of his avid fans hanging their heads and weeping into the Kleenex, because believe it or not Barry Blue has quite a dedicated bunch of followers.

"I didn't realise I had such loyal fans," he said smiling at last. "I thought they would have forgotten me in those two months I was away in the States - but the mail I received was, well fantastic."

Hmm, they sure are very dedicated to Barry because he recently married his fan club secretary and instead of these little jezabels getting bitchy and wanting to tear the bride's

eyes out, they sent Lyn congratulatory messages.

"We thought it would create problems so we waited until we found another fan club secretary before telling anybody. Like, these kids

were writing to Lyn and confiding in her so I thought it would be a bit nasty if we told them we

by Jan Iles

planned to marry. What I did was to sack Lyn so I could marry her, and then I got somebody else to run

the fan club. The fans were really nice about it - they even wished us luck and everything - I was a pretty chuffed... And you're seriously thinking of throwing it all away, eh Barry?

ELLIE

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BEEB PLAY THE FOOL

THE BEEB's concerted effort to clean-up the "Aunty" image got a dramatic shot in the arm on Tuesday with an hilarious collection of April Fool's Day spoofs.

Radios One and Two opened up the day with the voice of a cleaner talking over the Radio Two jingle. In Tune

With You. The lady in question said: "Morning all. Our announcer hasn't turned up so my brothers have elected me to rope in the Wandsworth and Central section of the BBC..." It was, of course, a tape made by presenter Simon Bates and set the mood for the rest of the morning.

Noel Edmunds caused the most foolery when his announcement of a visiting American superstar - Kirk Houston - caused young listeners to lobby broadcasting house, thus delaying Tony Blackburn's entry into the building.

Noel also gave the visiting star's tour dates:

Royal Albert Hall, Morcombe, Royal Festival Hall, Lytham St Annes, Al Jolson Memorial Theatre, Whitehaven, Alerman Irving Snooker Room, Carlisle, and Aberdeen Trawlermen's Club, Swansea, etc.

There were also a number of jokes on Radio Three and Four bringing about, in the words of the official spokesman: "A tremendous response."

It was also admitted that Noel Edmunds did record a single three years ago under the name of Kirk Houston.

Malcolm's mail-out

THERE'S A disco operating in London called Radio North London, and it is a disco not a radio station despite the name.

Malcolm Bailey who runs the turntables has kept the name even though he no longer operates it as a pirate radio station. But his word of mouth recommendations are still as valued today because apart from playing singles he also takes it one step further.

Many of the promotional singles he receives, he passes on to other discos, and they send back their reaction, which along with his own, he passes on



to the record company concerned.

Malcolm has written to us to say that he would like to get in touch with English and European discos with a view to providing promotional

singles and picking up their reaction.

He is willing to hear from ten discos in England and a further ten in Europe and add them to his list. The only charge he makes is for postage: £2 a year.

So the address is: RNL, c/o Malcolm Bailey, 15 The Vale, Muswell Hill, London N10 1AH.

And to add to that Malcolm has also provided his pick of the week.

DJ PICK OF THE WEEK

- | | |
|--|---------------------------------------|
| 1 Bye Bye Baby - Bay City Rollers. | 6 Sking In The Snow - Wigan's Ovation |
| 2 Hasta La Vista - Sylvia. | 7 Concerto De Aranjuez - Lopez. |
| 3 Philadelphia Freedom - Elton John Band | 8 Hair Of The Dog - Nazareth. |
| 4 Blue Night - Hot Chocolate. | 9 You Baby - John Holt. |
| 5 Al Capone - Rosko. | 10 Jigsaw Girl - Clifford T Ward. |

Why the Tymes will be sharing the stage with nine soul bands who've not quite made it.

The Hardrock, Manchester, is set for an amazing night out for soul fans on the 13th April.

Besides a special guest appearance by The Tymes, we're staging the semi-final of the RCA/Record Mirror Soul Search Contest.

Nine soul bands from all over the country will be playing against each other for a place in the final.

They stand to win an RCA recording contract, a management contract,

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SOUL SEARCH
RCA
RECORD MIRROR

quickies

YOU may remember a few Saturday's ago London Weekend screening Supersonic, Mike Mansfield's attempt at getting a regular competitor to Top of the Pops on ITV. Though reaction has been encouraging, the British independent companies haven't been forthcoming on taking a series. Underneath Mike Mansfield is making more for sale to Continental viewers. Rather amazing that a producer competent in handling and adapting music to a visual medium, with great respect inside the music industry, should find such a barrier for programme sales.

Looking forward to the week on Radio One John Peel's guests tonight (Thursday) are Upp and Strackridge while Saturday's Top Twelve spotlights Duane Eddy's choice. Alan Black's choice for In Concert is Shanghai, Sutherland Brothers & Quiver. The Sound on Sunday is that of Cozy Powell and any jazz fans tuning in to Pete Clayton will be treated to the Alan Cohen Band. April 7 (Mon) - Top Gear's John Peel introduces Robin Trower and Oldham Tinkers.

Metro Radio's Geoff Brown must be a happy if not exhausted man these days. John Lodge and Justin Hayward gave him some 14 hours of material on a recent visit to Newcastle. Result - Metro are now into the third of a series on the story of the Moodies.

James Whale, enterprising man that he is, picked up the pieces not from the AWE but from Black Oak Arkansas. He returned to the studios and offered their smashed guitar as a prize for the most original idea on what could be done with it (keep your thoughts to yourself!). One lady suggested that fellow presenter Charles Squire should be hit over the head with it for talking over "Peter Shelley's lovely record". As usual, the obvious answer was the most successful. Washington New Town Youth Centre suggested that if they won it, they would put the guitar back together again to use in concerts...

Len Groat really tempted fate to the full by asking listeners to make as many four letter words as possible from the words Metro Radio. The word king from all the entries supplied came up with 917. Len, in return supplied 10 LP's and 10 singles for the effort.

Across from Metro in Piccadilly land, an appeal launched by the station for Easter Eggs to be donated to underprivileged children in the area has caused problems for the staff. What do you do with a reception area full of Easter Eggs growing by the hour? Piccadilly staff have lost count of the number of boxes, some arriving individually, others in boxes. Many people who wanted to donate something sent cheques or money towards the fund to supply more.

Piccadilly have recruited Pete Baker from Bath University Radio who joined last Monday. And just before we leave the North it may be

tunein

interesting to note that Labelle's Lady Marmalade owes its success in part to Piccadilly's backing - it being the only station to originally play it before being taken up by the others. A good example of a regional breakout spreading to a national hit which must be a heartening thought for the Manchester ILR's first birthday on April 2.

Capital Radio's tie-up with the Tommy Premiere went one step further on Wednesday evening (26) thanks to Nicky Horne and a restless night wondering just what he could do for those not able to attend. The result was heard on the air in his show 'live' from the Leicester Square Odeon where Nicky interviewed some of the many celebrities in attendance between which he played tracks from the new Tommy LP which wasn't due to be heard until this Saturday in the London Link programme, whose host Keith Ashton has just arranged a deal concerning Capital and Walt Disney Productions but more on that next week.

offer sums of money in return for a record of their choice being played over the air, a deal just being offered for odd jobs around the house (or whatever the winner decides) and Brian Protheroe in the studio being bought by the highest bidder to write a song especially for them. Articles of attire from such artists as Gary Glitter (shirt), Mick McManus (shorts), Max Wall (lights and braces), and many many more were also auctioned. At the end of the whole hectic event it wasn't immediately known the actual amount they would receive from everything offered. Even when events similar to this have been held overseas, some cold-hearted people haven't paid up the money they originally offered. Let's hope Capital have a 100 per cent response.

Following Kid Jensen's departure from 305, can we expect to hear of another Lux deejay with itchy feet?

As an alternative to everything ever mentioned in these columns, how about listening to A.F.N. 10-11 (2200-2300) each Monday to Friday evening Old Gold, Ray Tod followed by an hour of Wolfman Jack.

Laurie Henderson

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SOUL STIRRINGS

by Giovanni Dadamo

PERVIS Jackson has the kind of warm, deep voice that brings adjectives like 'furry' and 'dark brown' to mind whilst at the same time rendering them totally inadequate. It's the kind of voice that made Pervis a perfect choice for the part of The Judge in Shorty Long's classic Here Comes The Judge single of a few years back and, in a totally different context, it's also a voice that's responsible for at least twenty per cent of the vocal magic woven by the Detroit Spinners.

By the time you read this, that voice — along with its owner plus the four remaining Spinners (that Detroit pre-fix is only applied in this country in order to differentiate the Detroit group from the pop 'n' folk ensemble who own the name over here — as if the difference weren't a amazingly obvious anyway), Billy Henderson, Henry Fambrough, Bobby Smith and Phillippe Wynne should have safely arrived on British soil as part of the much anticipated Atlantic Soul Package tour.

Anyway, this time last week Pervis was back in Detroit and looking forward to the visit so:

"We were over one other time with the Four Tops and it was quite a tour... the people were so good to us it was like we were from England!"

And...
"You can't beat English discos for honest to goodness gettin' down. I remember one place — I think it was the Hanley Steam Machine...?"

— The Heavy Steam Machine?
"Right. Boy, I had me such a good time over there!" — From



SPINNIN' AND WINNIN'

which you'll gather that the, er, velvet-voiced Mr Jackson is a pretty happy bloke who really enjoys his work and the opportunities for travel offered thereby — but Pervis and his fellow Spinners weren't always so happy in their work. At least, they were to start with, but not for long...

The Spinners first got together way back in the 'fifties while they were all still at high school. The group played the small clubs and bars on the poor side of Detroit when they could get the work and on streetcorners when they couldn't.

In 1961 they signed with Tri Phi Records, a small local label, and scored a national hit with their debut single That's What Girls Are Made For. Pervis elucidated:

"The label was owned by Harvey Fuqua; he had Shorty Long and Jr. Walker and his All-Stars as well as ourselves.

"What happened was Harvey married Berry Gordy's sister and when Tri Phi folded we all went to Motown..."

— Which should've been the beginning of Big Things for the Spinners, what with the runaway success of That's What Girls... etc., and all, but it just didn't work out that way, at all!

"They just didn't focus enough attention on the Spinners as a group..." Pervis began.

"Trouble was Motown had too many groups at the time — and what it boiled down to was that we were always secondary," he continued, "they never thought of us as headliners."

— Which is no understatement when you consider that the

group's stay with Motown yielded only two albums in eight years and that their only single hit — via Stevie Wonder's It's A Shame — came right at the end of that period. But by then it was too late...

"There were so many artists who came in after we did — like the Tops and the Jackson 5," says Pervis, "who just skyrocketed."

"And to us it was always very depressing when that happened and we felt we just had to leave."

"It was a very easy decision to make, and when our contract came up we just walked out."

After Motown the Spinners moved directly to Atlantic; fame, fortune and Thom Bell were just around the corner...

Their first Atlantic single (produced, natch, by T.B.) was I'll Be Around. It sold a million.

Further singles (One Of A Kind (Love Affair), Could It Be I'm Falling In Love) and albums (The Spinners, Mighty Love) cemented the Bell-Spinners alliance with a string of hits.

Is it hard for the Spinners to reproduce that distinctive Bell sound on the concert stage?

— The Spinners backing group (drums, bass and organ) rehearse very hard — and rehearse, and rehearse, explained Pervis.

"Thom is so unique in what he does and how he does it that our group have to work very hard to get it down right — but they manage it."

Pervis added that there's a live album in the can and that the overall sound stands up pretty well alongside the Spinners' studio recordings. Also there's a new studio album ready for release as well as a movie being lined up for the group. "But I don't know too much about it at the moment except that there'll be acting as well as singing roles in it for us."

"It's still very much at the negotiating stage," Pervis added, "but so far, so good."

Meanwhile, back at the Atlantic Super Soul tour, Spinners fans who haven't seen the group in the flesh before will be intrigued to hear that, apart from their superb singing, the group will treat its audience with some humorous impressions.

"Impressions?" I asked, bemused.

"Sure," replied Pervis inkyly. "Elvis Presley, Sammy Davis Jr., The Supremes — together with a few new things — we've cooked up especially for the British tour."

"You see," the Chinese mushroom-flavoured voice concluded, "to entertain — and that's what we do — you've got to do more than just sing and dance; you've got to give the people everything you've got."

"And before you go," said Pervis, "you can do me a little favour — say hello from the Spinners to all those nice people in England."

"And tell 'em we're really looking forward to entertaining them and to meeting and greeting as many of them in person as possible."

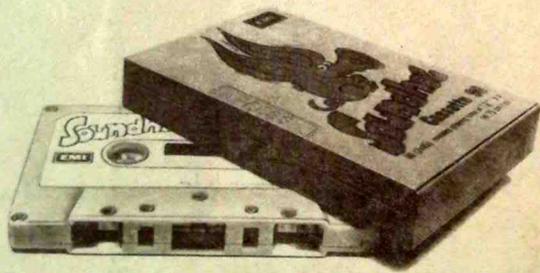
album picks

THE JIMMY CASTOR BUNCH: Butt Of Course (ATLANTIC K50120)

Very weird bunch indeed these chaps. For a start there's the funk 'n' comedy pastiche Bertha Butt Boogie that's currently zooming up the US charts and the similarly amusing Hallucinations — that the latter ends with a nuclear explosion will give you some idea where it's at; then there's Jimmy's cooled out TV cop sax work-outs on You Make Me Mee Feel Brand New and Daniel — in between comes a relaxed, up-tempo ballad style that doesn't quite come off with One Precious Word but works perfectly (despite hideously banal lyrics) on Let's Party Now. Weirdest of all though is a little ditty entitled Potential — with a vocal that sounds like Captain Beefheart with a plum in his mouth sandwiching another comedy rap. One thing's for certain: the band should make a great entertainment live on stage. As for the album you can split it right down the middle for curio and musical value. Give it a listen and make up your own mind — just another funk band they surely ain't.

soul gossip

THIS Friday sees Motown issue Gladys Knight and the Pips' version of the old Righteous Bros. smash You've Lost That Loving Feeling. Meanwhile Gladys still reportedly suing Tamla for thousands of dollars in unpaid royalties. New Smokey Robinson album almost ready — should be out in the next month or so. Allen Toussaint out on the road Stateside — cool US press on his new LP, but we'll save our judgments 'til it hits our shores in a couple of weeks' time. Bonzer reception from Trojan Records to launch Teddy Brown's Midnight Train To Georgia single — on hand was Judge Dread in full Henry VIII garb plus two rather comely young ladies who entertained the drunken throng with yards of skin. Neither of them were obviously of Caribbean extraction as one tottering stark remarked several times but a good time was had by all nonetheless. Herbie Mann hitting it big in the US discos with instrumental versions of Lady Marmalade and Pick Up The Pieces, whilst Labelle's original (now top of the US charts) is the delight of Epic's London office) currently catching flak from various puritan groups who find the lyrics a trifle too erotic. SOS, the debut All Platinum single from a young lady name of Retta Young hotly tipped as the label's next smash. The record was produced by Al Goodman of the Moments who, coincidentally is about to join with Ms Young in holy wedlock. Speaking of the Moments Girls has just been recorded in both French and German and an Italian version is currently on the cards.



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US soul singles

- 1 SHINING STAR - Earth, Wind and Fire Columbia
- 2 SHOESHINE BOY - Eddie Kendricks - Tamla
- 3 LOVIN' YOU - Minnie Riperton - Epic
- 4 REMEMBER WHAT I TOLD YOU TO FORGET - Tavares - Capitol
- 5 LOVE FINDS ITS OWN WAY - Gladys Knight & The Pips - Buddah
- 6 WALKING IN RHYTHM - Blackbyrds - Fantasy
- 7 L-O-V-E (Love) - Al Green Hi
- 8 DANCE THE KUNG FU - Carl Douglas - 20th Century
- 9 ONCE YOU GET STARTED - Rufus - ABC
- 11 CRY TO ME - Loleatta Holloway - Aware

(repeated from last week)

BRISTOL . . . BRISTOL . . . BRISTOL . . .

BRISTOL'S never been a city with a strong home-grown rock tradition - but Jacob Marley are fighting that and finding their own audience. Each gig in pubs, clubs and colleges draws a hard core of dedicated fans over and above the casual audience, and Jacob Marley are one of the very few Bristol rock bands who can boast that.

Jacob Marley comprises lead guitarist Roger Slade, guitarist/singer Paul Thompson, bassist Craig Woodland and drummer Pete Phelps. They've a history as a band which stretches back a dozen years, despite the fact that none of the members are more than 24 years old.

They play hard rock, because the audience want it, but when they're given a chance they come up with precision work and careful arrangement. That's what they enjoy.

Jacob Marley face an in-built disadvantage in Bristol. The city may be one of the country's key venues for the major passing roadshows, but down at grass roots level there's never been the sort of rock movement other cities have seen. Jazz and folk have always held sway.

There have been exceptions. The Kestrels were big in Bristol some years back. Members Roger Cook and Roger Greenaway have since found worldwide fame as songwriters. A third member, Tony Burrows, has made his name as one of the country's top session singers.

East of Eden, led by violinist Dave Arbus, were the next big Bristol product and they successfully reflected some of the



Heavy rock with no regrets



untapped power of the student scene in the city in the later 1960's. Bristol's latest hope for national fame are Stackridge, now in the wings of success.

Jacob Marley are one of the newer generation, despite their years together. They play their hot, heavy music unpretentiously and efficiently.

The band started life at schoolkid level when Roger Slade and Pete Phelps started a trio with a friend. They were all 12 or 13 at the time. The Beatles had broken, Liverpool pop was triumphant, and the schoolboy group learnt their chords and drumbeats imitating the sound.

Bassist Craig Woodland joined a year later and that trio has remained constant ever since, with occasional additions and subtractions from the line-up.

The group - The Illusions - began to find regular work in Bristol and the Bristol area. They played strictly teenage venues like youth clubs and dances, all the time watching out for new sounds to adapt to their repertoire.

So, for instance, when soul music was big and records by black stars like Otis Redding, Wilson Pickett and the Tamlas stable dominated the playlist at discos, the Illusions became a soul

band. They played for fun - they still do - and they've always been open-minded enough to change with the fashion without worrying about it.

It wasn't until 1970 that the present line-up, with the final addition of Paul Thompson, merged and settled down to a developing format. Thompson had built himself a sizeable reputation on the important Bristol and Wiltshire folk scene with his vocals and the band asked him to join.

He agreed, and that seemed to be that. For nine months the band worked up a group identity, but in 1970 came a potential death knell

when Roger Slade vanished from the scene to become a student at Cardiff University.

Jacob Marley - the name's from the Charles Dickens novel A Christmas Carol looked likely to become the ghost of their namesake.

But Roger was willing and ready to play during his university vacations, and somehow the band survived the temporary breaks and reunions. Two years ago Roger graduated.

He joined Bristol's aerospace industry and re-joined the semi-pro band. The others have day-time jobs too. Paul's a fitter, Pete a carpenter and Craig a dental

technician.

It was then that they began to build up their own following in the city, a following that's still growing.

Today they're followed by 100 or more regulars at any gig they play, and at Bristol's Old Granary Club Jacob Marley got just about the biggest reception of any local rock band.

Another of their regular venues is the nearby Naval Volunteer pub, haunt of actors from the Bristol Old Vic company based across the road.

At the pubs and clubs Jacob Marley serve up their heavy rock without regrets. They may lean in other directions as musi-

cians, but they're a good rock band and the city knows it.

Roger Slade said: "Over the years we've tended to play the latest things. We don't mind, because the audience pay for the music and we play for the audience."

"And it's been very useful to us. We've learnt a great deal through musical changes, right the way through progressing from early '60s pop into soul, blues and whatever was around at the time. We've always had our ears open."

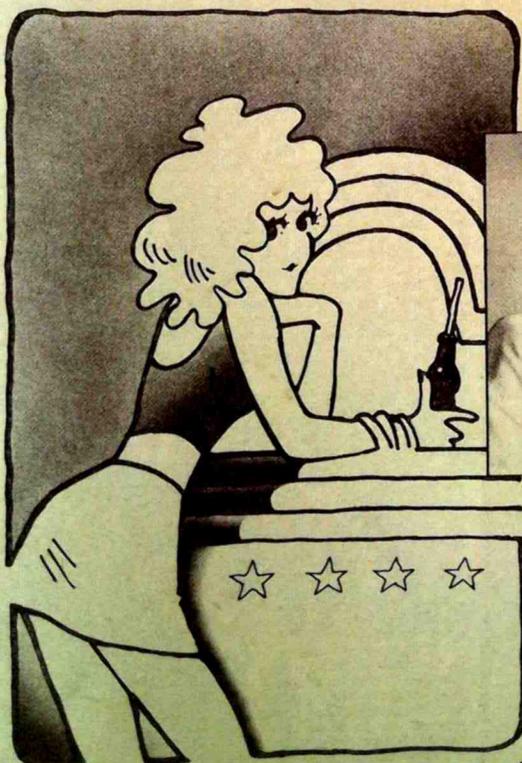
"These days the audience want rock, and that's our music. I suppose our two biggest influences right now are Rory Gallagher and Wishbone Ash. They're the most important to us."

"People want the standard 12-bar, particularly at pubs and clubs, but we tend to prefer music which takes a lot more time to arrange and more thought to play."

"I write myself, and we do a couple of my numbers on stage. It's mainly using a double lead guitar, a lot of stopping and starting and not the constant flow through the song you get when you're ad-libbing your way through a 12-bar."

"We work a lot around the city, and I suppose that's the main reason we've managed to get a big following in Bristol. People follow us to gigs all over the place, and we're delighted."

"We've never seriously considered going professional, and I suppose in some ways you could almost say music's a hobby for us. But we enjoy playing, we play a lot and we've got an audience."



Brotherly Love took Del Shannon's "Little town flirt" to the recording studio.

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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 & Popswap Mirror, Spotlight House, 1 Beawell Road, London, N7.

Abba-blab

Dear Face,
 I'm just sick to death of everybody saying that Slade, Bay City Rollers etc. are brilliant, in actual fact they are rubbish. I'll say it once and once only, the greatest group is Abba from Sweden. Cor. The Lead singer Anna... No?
 John Fadden, Liverpool
 Aren't we all! As for your last question... well...

Pro-axe

Dear Face,
 This letter is dedicated to that moron from Southend who said that Eammon's guitar page is a waste of time. Doesn't he/she realise that there are those among us who can play instruments and thus are very interested in what Eammon writes. Perhaps that person does not like Eammon's page because he is ignorant of the musical side of the music industry. It's not all glamour you know.
 J. Page, Gloucester

Is that really your name? Yes of course you're quite right, in fact I'm rather partial to a chord or two.

Nut-case

Dear Dr. Face,
 I have a terrible problem. A little bloke in stripey socks keeps following me around. He has a big W on his jumper. I think it stands for Wormwood. He jumps up and down like a rabbit and sings Just A Little Love, it's getting on my nervous system. If you know him perhaps you could tell him to go away.
 Mertha Tidville, Ilford

No I'm afraid I don't know this dresome boring fellow. However I have got an idea to rid yourself of this nuisance. First of all laugh in his face, then start dancing around him shouting fish. After that strike him viciously on the head with a rubber mallet. This should confuse his tiny brain enough to make him crawl into the nearest corner and grovel there for the rest of his days. If this doesn't work just shoot him.

Kung Fu

Dear Face,
 You need thumping. So you better watch yourself or I'll set my big brother on you (he's a kung fu expert). So if you don't want your face to look more ugly you better print a picture of Steve Harley because I think he's the most wonderfullest fabest bestest guy in the world.

Annabel Stornoway
 Anything to please a young lady. Please send your big brother round. I'll zap him with my atomo gun.

Star-trip

Dear Face,
 I think it's pure jealousy on your part to describe Alan Edwards as a walking mess. Just because he has a carefully created casual look. He won't let me darn his jumper or patch his jeans. By the way I agree with the Dr. Feelgood fan from Portsmouth. Mr Edwards' inane burlblings do add a bit of life to the paper.
 A Very Close Friend Of Your Best Roving Reporter

You couldn't let me know more about "Tiny's" home life, could you?

Soul-hook

Dear Face,
 After listening to Rufus over the past few days, they've convinced me that they've reached a whole new soul spectrum. Although I'm not a soul fan myself preferring Yes and Bowie, now himself hooked on American Soul, Rufus have successfully approached the intricacies of hard rock style and mixed it with their funky style. Chaka is so sexy she knocks you out. Rufusized — a must for pure music appreciation.
 Dave Hogg, Southport

I quite agree, they certainly are a fine band. If you've suddenly hit on the funk sound you may like to grab an ear-load of the Average White Band.

Sour

Dear Face,
 I'm very sorry if my letter a while back about Sweet was received so angrily by the Sweet fans. I never intended to hurt anyone and as to critical comments about Sweet I can't think of one, only hundreds. So both the Sweet fans can just shut their festering faces.
 Mick, Mud Bell, Preston

Pin-ups

Dear Face,
 How about a poster of the greatest group in the world, The Shadows. Nobody ever seems to give them any encouragement these days. Let Me Be The One has been out for about a month now and it's still not in the charts.

Richard Turner, Penrith
 Look at the charts, brother! Anyway as for the poster request, in future address these to Eammon Percival.

Crimbo

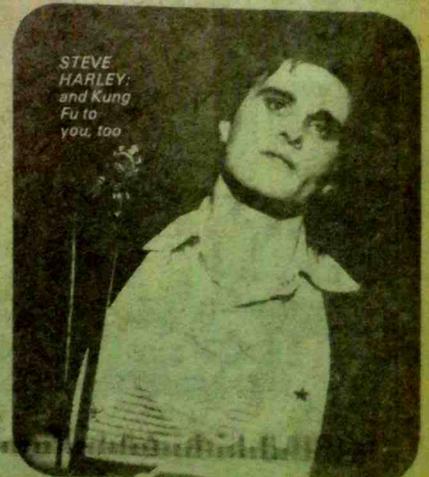
Dear Face,
 At long last somebody has recognised the Crimbo Band for the talented bunch of guys they really are. Have you heard their number, Heavy In Scunthorpe? It's brilliant.
 Sandra Holst, Little Hampton

No I'm afraid I haven't heard any of their material though judging from what I've been told they're pretty good.

Wrong

Dear Face,
 I've always wanted to say this. I hate people who think they can make everyone else like their kind of music. It's an impossible job and a waste of time, paper and money. Just because you think Mud or Pink Floyd are great and somebody else doesn't that doesn't mean they're mad.
 John Harrison, Leeds

Yes it does.



STEVE HARLEY: and Kung Fu to you, too

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by Ray Fox-Cumming



ROGER DALTRY AND CHORUS: Listening To You / See Me, Feel Me (Polydor 2001 561).

A lot of people must feel they've had more than a bellyful of Tommy by now, but, as a relatively late convert, I still can't get enough of it. This single, from the film soundtrack of course, is every bit as cinematic as you'd expect — lush, glossy and sounding as if it cost a fortune to make. Daltrey's vocal is faultless, the man's twice the singer he was say, five years ago, and it's almost unbelievable how he goes on getting better and better. Despite the glut of recorded Tommy songs, I'm sure there will be enough takers for this to get it way up the charts. The flipside, by the way, is the overture.

TEACH-IN: Ding - A - Dong (CNR 141.301).

This, as if you didn't know, is the Eurovision winner, and, as if you didn't know also, it's going to be a hit here. It's catchy, instantly memorable and a respectable Eurovision winner, but by no means a great song. Personally I think you get sick of it pretty quickly and I'd bet on its British chart career being short and sharp.

LOVE UNLIMITED: I'm Under The Influence Of Love (20th Century BTC 2178).

They'll be lucky to get any great mileage out of this one. After all, it wasn't so long ago that the

song did the rounds courtesy of Felice Taylor and this version doesn't ring any great changes.

MR. BLOE: Land Of A Thousand Dances (DJM DJS 346).

Can't remember hearing anything of Mr Bloe since his Grooving With Mr. Bloe hit a long time back. It could be that the time's ripe for him to make another killing, and while this is by no means outstanding, it is very danceable and might just break the discs.

SHARON WHITBREAD: The Superstars Ball (Eye 7N 45459).

This is awful, really awful. It's one of those songs which drop at least two names per line of lyric. It isn't funny and it goes on and on and on ad infinitum. The lady's voice is somewhere south of Melanie at her worst. Having said all that, I'm afraid you'll probably have to endure hearing it frequently on the radio, because it's one of those so-called novelty things that selection panels seem to find irresistible. If I ever hear it again, there could be a breach of the peace.

SMOKEY: Pass It Around (RAK 192).

Chinn and Chapman's latest acquisition singing a Chinn / Chapman song. It's a good one with a strong hook line and a tuneful verse. If it gets Top Of The Pops I'm sure it'll make the top twenty at least. If not it may sink without trace.



Top left: **STEPHANIE DE-SYKES**

Above: **ROGER DALTRY**

Right: **10CC**

KEN BOOTHE: (It's The Way) That Nature Planned It (Trojan TR 7060).

Ken Boothe works hard on this one and well he needs to. The reggae boom is now well on the



wane and this won't do anything to stop the slide. Five marks for effort, two for achievement.

THE GILLY MASON BAND: The Great Male Robbery (Bell 1401).

Gilly Mason and group got their record contract by winning a national paper's pop contest. She also, apparently, has the blessing of The Bay City Rollers. Sorry, but she doesn't get mine — not with this at any rate. The sing is a pedestrian thing about some girl who goes round stealing other people's boyfriends (shame on her) and Gilly sings it in a voice that's as distinctive as a pair of grey socks.

HELEN SHAPIRO: You're A Love Child (DJM DJS 363).

Fancy using that hideous expression Love Child in a title. Still this is a romantic song. It concentrates more on the child — much — loved aspect of the expression than the out-of-wedlock one, but the lyric is over-worked nevertheless. Helen's voice is as good as it ever was and it's hard to understand why she isn't getting hits anymore. However, the choice of material like this isn't any help to the Shapiro cause.

10CC: Life Is A Misistrone (Mercury 6008 010).

This is a bit tardy in arriving — no doubt thanks to the vagaries of the post. It's a gem — great lyric, great chorus

and all sorts of little herrings going on in the background to hold one's attention all the way. 10cc always seem to struggle for ages before finally bursting high into the charts. Even if this one has the same trouble as many of its predecessors, it can only be huge in the end. No doubt the TOTF spot last week will do a good deal to get it shifting swiftly. To end with a general gripe: I only wish that the group, who after all make fun music, didn't always look quite so serious — but perhaps that's what comes of having a cult following.

JOHN HETHERINGTON: Seventeen, You're A Star (Neighbourhood S NBH 3125).

There are traces of Brian Protheroe both in the voice and the tune, which might sound a bit flimsy on first hearing but soon grows on you. The production is imaginative and armed with some nice clip-cloppings. The backing carries the pace throughout contrasted by an effectively near-throwaway vocal from Mr Hetherington. Altogether a nice record, although an unlikely hit.

STRAWBS: Lemon Pie (A & M AMS 716).

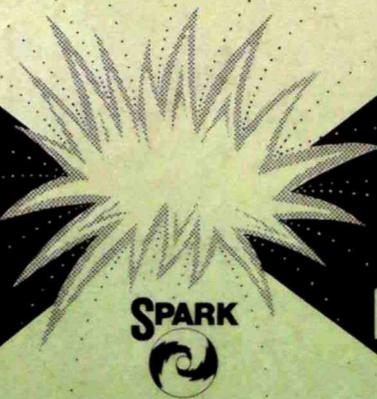
Everything about it sounds a lot like Genesis, which quite surprises me. It comes from the Ghosts album and while not a good commercial proposition, it's delightful listening and an object lesson in how to make a classy, interesting record out of what is basically unpromising material. I like it a lot.

STEPHANIE DE-SYKES: We'll Find Our Day (Bradleys BRD 7509).

This is unashamedly old-fashioned. It's a gentle romantic song, very prettily arranged and good, easy listening. There's no attempt to hard-sell it in the production, which is commendable, but if anyone thinks the tune is strong enough to carry it into the charts, I fear they'll end up disappointed.

A COUPLE OF BRIGHT SPARKS

"SIGN ON THE DOTTED LINE"
by Gene Latter
No SRL 1063



This is the one you've been waiting for
"TAINTED LOVE"
by Ruth Swann
No SRL 1024

NORTHERN SOUL

Don McLean



Today's star is so easily tomorrow's dead loss

Argent



Tony Jasper lists the pop casualties

Jnr Walker



ALBERT Hammond, Lou Reed, Beach Boys, Gladys Knight, Geordie, Bloodstone and Chuck Berry are hardly what you might call "hick" artists. Each has made their own music stick with some pretty hot singles, but if you ask when they last had a hit, then it's back to 1973.

They belong in a list of 88 artists who failed to make one chart listing in 1974 — and none, as yet in '75.

The list can continue with people like the Strawbs, Jackson Five, Joe Simon, Shirley Bassey, Hawkwind, Dave Edmunds plus Ike and Tina Turner. Not a bad list of artists you might say and perhaps like me, you are surprised to learn how long ago it was when they last made the Top 50.

After all it only seems yesterday since Lou Reed sang the superb, Walk On The Wild Side and we

were busily reading endless articles in music papers on the sound creations of a Dave Edmunds down in the wilds of Wales.

I suppose you could say they belong to the general speed of change in the music world. Today's star is so easily tomorrow's dead loss. For a brief period singers enter moments of glory. They are feted and wined at receptions and eager PR's proclaim them as the new Dylans or worthy successors to Crosby, Stills, Nash and Young.

Every word they say is faithfully noted by us pop scribes and the artists unveil their longer works in album form and talk with great generality about their lyrics and amazingly original riffs.

The wine corks are pulled and the atmosphere becomes heady and tomorrow's star and tomorrow's jerk drones long into the afternoon. He or she is filled with self-importance but then might they not say the fans have spoken? They have put the disc into the charts. He must be fantastic!

Sometimes one feels he or she or the group is filled with talent but the great record buying public will have none of it for long. The record artist becomes almost forgotten and buried by a new avalanche of artists bidding for big-time. Follow-up discs are ignored even if wise pop people and media diplomats are always cautious in predicting a "miss" after a previous Top 20 hit.

The avalanche of artists is pretty devastating. Do you know that in 1973, 4,327 records were released and out of that 3,974 discs never made the 50? That in 1974, 4,034 records were issued and 3,736 did not see any chart action?

Some weeks 88 records are released and never

make the top 50 and in most cases never ever get heard?

Taking a handful of discs from 1973 you can find such names as Jackie Moore, Pluto, Danny O'Keefe, Bobby Charles, Bobby Byrd, Jonathan Edwards, Michael Tarry, St Clements Wells and hello, here's Gil Askey and Betty Joe. And have you heard of any of them?

Doubtless they're all charming and friendly people. Each has most likely suddenly seen the prospect of their name in lights and then found hopes dashed and it's back to the job and a return of all their farewell gifts.

You might say why do record companies release so many records? You might well ask. There seems no conceivable reason other than the commitment to ever growing roster lists. Artists, after all, are signed to make several records, not just one. Perhaps they have factory machinery to keep going and all kinds of people employed and it becomes cheaper to make endless duff records than none at all. Then, perhaps, there is the

question of tax. Companies of course often blame the BBC for playing so few records but they have little cause when they blindly compete and issue so many discs. After all, what kind of radio would we have if out of a monthly new release listing of 400 discs most, if not all, become played?

One shudders at the thought and having heard many of the records which never see the light of day it perhaps deserves more of a shudder! There are some pretty dreadful discs issued.

True enough some of the never-heard are good but they are but a tiny percentage. And true, there is a chance for new artists. If you want some facts: in 1973, 59 new artists made the 50 and in 1974, 79. That means between one and two artists a week.

There would seem to be more point to companies encouraging established artists. For some inexplicable reason they have a habit of missing the charts for a year or more.

The list of 1974 casualties, not yet fit and healthy in '75, could continue from the opening paragraph and include Don McLean, Argent, Jnr Walker, Edgar Winter, Linda Lewis, Chairmen of the Board and Jimmy Helms. Even they suffer from the avalanche which takes away time and attention at all levels.

But then, did you realise they had disappeared from the charts? I fancy not. I suspect they went and nobody noticed. It's all in the pop game.



Edgar Winter



Linda Lewis



Chairmen of the Board

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Frankie Valli

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WHO, WHEN AND WHERE

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BACK DOOR, Town Hall, High Wycombe
ANDY FRASER BAND / MIKE HERON'S REPUTATION, City Hall, Glasgow
HUNTER-RONSON, Granada, East Ham, London
MUD, Johnson Hall, Yeovil
COSMIC LOVE, Crackers Disco, Norwich
JUDAS PRIEST, Marquee, 90 Wardour Street, London W1
JUBIABA, Phoenix, Cavendish Square, London W1
BROTHER LEES, Oasis, New World Centre, Rotherham
SHOWADDY WADDY, Brangwyn Hall, Swansea
MOON, Kensington, Russell Gardens, Holland Road, London
HECTOR, Galaxy Club, Northwood



IAN HUNTER

DEMIS ROUSSOS, Capitol, Cardiff
JAZZ JUNCTION, Ship Inn, Wandsworth
NEW ERA JAZZ BAND, Flanagan's, Putney
EDDIE THOMPSON TRIO, Tite Farm House, South Harrow
MAJOR SURGERY, Kingston Hotel, Kingston
DIRTY HAT BAND, Red Lion, Bletchworth
MAGGIE NICHOLS / JOHN STEVENS WORKSHOP, Rochelle School, Bethnal Green
NANCY AGEE, Last Resort, Fulham
FERRY COMO, Winter Gardens, Bournemouth
U.S. BARBER SHOP QUARTETS, Fairfield Hall, Croydon
MUSCLES, Frenchman's Motel, Fishguard
JIMMY POWELL & THE DIMENSIONS, Tracey's, Ipswich
JAILBAIT, Dingwalls, Camden Lock, London NW1
TANGERINE DREAM, Royal Albert Hall, London
MIKE MORTON SOUND, Cat's Whiskers, Streatham
ELLA FITZGERALD / OSCAR PETERSON, New Theatre, Southampton
PADDY GREY / GEORGE ADAIR, Crown, Edgware Road, London
ERIC ILLIOTT, Kings Arms, Staindrop
PETER BELLAMY, Adams Arms, London
ROSEMARY HARDMAN, Load of Hay, Uxbridge
INCREDIBLE GARDEN PARTY, Waddon Hotel, Croydon
CROWDY CRAWN, Queens Head, Kimberley
TRILOGY, Eglinton Arms, Irvine
CYDE PIE, Rugby Club, Egrement
ETCHINGHAM STEAM



MUD

THURSDAY

ELLA FITZGERALD, Wakefield Theatre Club (for three days)
JUDAS PRIEST, Rhodes Centre, Bishop's Stortford
RALPH McTELL, Cliffs Pavilion, Southend
STEVE HARLEY AND COCKNEY REBEL, City Hall, Sheffield
MANFRED MANN'S EARTH BAND, Winter Gardens, Cleethorpe
MUD, Queensway Hall, Dunstable
ETCHINGHAM STEAM BAND, Angel Hotel, Bedford
MANITAS DE PLATA, Royal Albert Hall, London
GOOD HABIT, Nag's Head, High Wycombe
GRAHAM COOPER, Jug O' Punch Club, Black Dogs, Havant
BROTHER LEES, Oasis, New World Centre, Rotherham
BLISS, Sir Wellington Arms, Stratfield Turgis
AGNES STRANGE, Windsor Castle, Paddington
GAS WORKS, The Granary, Bristol

PAPER LACE, Central Hall, Chatham
DEMIS ROUSSOS, Odeon, Birmingham
FRUUP, Top Hat, Spennymore

FRIDAY

RALPH McTELL, City Hall, St. Albans
RONNIE LANE'S SLIM CHANCE, Mayfair, Newcastle
STEVE HARLEY AND COCKNEY REBEL, Guild Hall, Preston
FRUUP, Music Hall, Shrewsbury
CHAIRMAN OF THE BOARD, Top Hat, Spennymore
STRANGE DAYS, Brookhill Club, Nuneaton
COSMIC LOVE, Public Hall, Beccles
MANITAS DE PLATA, Dome, Brighton
JUDAS PRIEST, Pavilion, Cheltenham
BUFFO, Hope & Anchor, 207 Upper Street, London N1
GAS WORKS, The Garden, Penzance
GROUNDHOGS / PETE BROWN'S FLYING TI-

GERS, Kings Cross Cinema, London
PAPER LACE, Civic Centre, Bedworth
DEMIS ROUSSOS, De Montfort Hall, Leicester
BAND, Ram's Head, Dialley
FRED WEDLOCK, Memorial Hall, Bloxwich
DRIFTERS, Variety Club, Batley (until April 5)
NEIL SEDAKA, Blighty's, Farnworth (until April 5)
JOHNNIE RAY, Shakespeare Theatre Club, Liverpool (until April 5)
DAVE BERRY, La Dolce Vita, Newcastle (until April 5)

COMING EVENTS

GONG, Top Rank, Swansea (April 9)
JONATHAN KELLY, Newcastle Polytechnic (April 11)
MANITAS DE PLATA, Winter Gardens, Bournemouth (April 11)
STEVE HARLEY AND COCKNEY REBEL, Odeon, Hammersmith (April 12)
BILL BARCLAY, VIC-

SATURDAY

SOUL EXPLOSION, Liverpool Stadium
CARMEN, Bibas, Kensington High Street, London
EDISON LIGHTHOUSE, Vikings Hotel, Goole
CHAIRMAN OF THE BOARD, Top Hat, Spennymoor
STRANGE DAYS, Calverton Welfare, Nottingham
PETE SAVERS, Coldash Folk Club, Newbury
JACK THE LAD / FIVE HAND REEL, Kings Cross Cinema, London
PAPER LACE, Pickett's Lock, Edmonton
DEMIS ROUSSOS, Royal Albert Hall, London
APOCALYPTIC ROCK, Adrian Mann Theatre, Ewell Technical College, Surrey



STEVE HARLEY
 PAPER LACE, Empire, Sunderland
 FRUUP, The George, Coventry

SUNDAY

ANDY FRASER BAND / MIKE HERON'S REPUTATION, Drury Lane Theatre, London
DUCKS DE LUXE, Tite Farm House, Eastcote Lane, South Harrow
STEVE HARLEY AND COCKNEY REBEL, Apollo Centre, Glasgow
BACK DOOR, Pavilion, Hemel Hempstead
MIKE NESMITH, Victoria Palace, London
JONATHAN KELLY, Playhouse, Derby
MANITAS DE PLATA, New Theatre, Oxford
RAB NOAKES / ALMANAC, Pathfinder Club, Centre Hotel, Heathrow
THE McCALMANS, Centre Hotel, Liverpool
BRIDGET ST. JOHN, Centre Hotel, Portsmouth
NEIL SEDAKA, Variety Club, Batley (one week)

MONDAY

SANDGATE, Outlook Club, Doncaster
STEVE HARLEY AND COCKNEY REBEL, Usher Hall, Edinburgh
STRANGE DAYS, Boat Inn, Shipley Gate, Ilkerton
MANITAS DE PLATA, Town Hall, Birmingham
PETE SAVER'S GRAND OLE OPRY ROAD SHOW, Wellington Country Club (until April 12)
FBI, Fishmongers' Arms, White and Black, Railway Hotel, Fratton, Portsmouth
DEMIS ROUSSOS, Carlton, Dublin
THE PEDDLERS, Fairfield Hall, Croydon
FRUUP, Quaintways, Chester

TUESDAY

STEVE HARLEY AND COCKNEY REBEL, City Hall, Newcastle
JONATHAN KELLY, LESSER Free Trade Hall, Manchester
MANITAS DE PLATA, Colston Hall, Bristol
PAPER LACE, Civic Hall, Wolverhampton
DEMIS ROUSSOS, Carlton, Dublin
BEES MAKE HONEY / CISCO, 100 Club, 100 Oxford Street, London

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They pulled in just behind the fridge
 He layed her down . . . he frowns
 "Gee my life's a funny thing"
 "Am I still too young?"
 He kissed then and there
 She took his ring, took his babies
 It took him minutes, took her nowhere
 Heaven knows she'd've taken anything.

All night — she wants the Young American
 It's all right — but she wants the Young American.

Scanning life through the picture window
 She finds the slinky vagabond
 He coughs as he passes her Ford Mustang
 Heaven forbid she'll take anything
 But the freak and his type and all for NOTHING
 He misses his step and cuts his head
 Showing nothing he swoops like a song
 She cries "Where have all papa's heroes gone?"

All night — she wants the Young American
 It's all right — but she wants the Young American.

All the way from Washington
 Her breadwinner begs off the bathroom floor
 "We live for just these twenty years
 Do we have to die for the fifty more?"

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All night — he wants the Young American
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Do you remember President Nixon
 Do you remember the bill you have to pay
 Or even yesterday?

Now have you been the un-American
 Just you and your lidd singing falsetto
 'Bout leather, leather everywhere
 And not a myth left for the ghetto
 Well, well, would you carry a razor
 In case, just in case of depression
 Sit on your hands on a bus of survivors
 Blushing at all the Afro-sheenars

Ain't that close to love
 Ain't that poster love
 Well it ain't that Barbis doll
 Her hearts been broken just like you.

All night — you want the Young American
 It's all right — you want the Young American

But you ain't a pimp, and you ain't a hustler
 Pimp's got a Cadi — Lady got a Chrysler
 Black's got respect — White's got a soul train
 Mama's got cramps and look at your hands
 I heard the news today, oh boy
 I got a suite and you got defeat
 Ain't there a man — who can say no more
 Ain't there a woman — I can sock in the jaw
 Ain't there a child — I can hold without judging
 Ain't there a pen — that will write before they die
 Ain't you proud — that you've still got faces
 And ain't there one damn song that
 Can make me break down and cry?

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 It's all right — I want the Young American.

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The Hardrock Manchester, is set for an amazing night out for soul fans on the 13th April.

Besides a special guest appearance by The Tymes, we're staging the semi-final of the RCA/Record Mirror Soul Search Contest.

Nine soul bands from all over the country will be playing against each other for a place in the final.

They stand to win an RCA recording contract, a management contract,

Bose speakers and amplifiers and the rush release of their winning song. So you can be sure they'll all be giving everything they've got.

Tickets will only be £1 each, at the door. Don't miss out. It's going to be one hell of a good evening.



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Area Code 615 - Fox Chase
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America - Horse with no name
Beach Boys - God only knows
Beatles - Hard Days Night
Chuck Berry - Sweet Little Sixteen
David Bowie - Space Oddity
David Bowie - 1984
The Byrds - Turn, Turn, Turn
Dave Brubeck - Take Five
Canned Heat - On the road again
Chubby Checker - Let's Twist Again
Alice Cooper - Muscle of Love
Joe Cocker - With a Little Help from my Friends
Deep Purple - Hallelujah
Deep Purple - Woman from Tokyo
Bob Dylan - Like a Rolling Stone
Little Eva - Location
Pink Floyd - Money
Pink Floyd - Time/Us and Them
Gary Glitter - Rock n Roll
Jimi Hendrix - All along the Watchtower
Lumble Pie - Natural Born Boogie
Los Bravos - Black is Black
Monkees - I'm a Believer
Elvis Presley - Teddy Bear
Gene Pitner - 24 Hours from Tulsa
Suzi Quatro - All Shook Up
Rod Stewart - Mind For Me
Wings - Give Ireland Back to the Irish
The Who - Behind Blue Eyes
Led Zeppelin - Whole Lotta Love

SECTION TWO 55p

Al Wilson - Show and Tell
Billy Preston - Space Race
The Honeycombs - White You're out looking for Sugar
Stevie Wonder - Help Us All
Erma Franklin - Piece of My Heart
Electric Indian - Land of 1,000 Dances
The Ronettes - Be My Baby
Gene Chandler - Duke of Earl
Marvin Gaye - Touble Man
Snoopy Dear - Shake and Bump
Isaac Hayes - Shaft
Tams - Hey Girl Don't Bother Me
Freda Payne - Cherish What is Dear to You
Kool and the Gang - Jungle Boogie
The Ojays - The Backstoppers
Barbara Acklin - Loves a Woman
First Choice - Guilty

SECTION THREE 70p

James Brown - You Machine
The Chiffons - Have You Seen Her
The Toys - Lovens Connection
Crown Heights Affair - Sneaking Natural Four - The Devil Made Me
Towards Barnes - You Didn't Mean It
The Ventures - Hawaii 5.0
Little Richard - Just Another Heartache

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REFLECTIONS

EDITED BY PETER HARVEY

THE SKY AT NIGHT



HEAR ME, see me, the stars are out tonight. It wasn't the full moon that did it, just the premier of Ken Russell's Tommy last week.

And for those without telescopes here's a brief scrapbook of persona very gratia, a sort of who's with who of pop. Well Rod's with Britt Ekland the actress or number 32 in the pocket guide to

WHAT'S NEW FOR THE WHO?

We talk to Pete Townshend

ONLY IN

sounds

Plus . . . Ritchie Blackmore, Nazareth, Kiki Dee, Alvin Lee and Russ Ballard

GET IT TODAY!

Yesteryear Charts

5 Years Ago, April 4, 1970

- 1 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
- 2 7 KNOCK KNOCK WHO'S THERE, Mary Hopkin
- 3 3 CAN'T HELP FALLING IN LOVE, Andy Williams
- 4 2 WANDRIN' STAR, Lee Marvin
- 5 6 YOUNG, GIFTED AND BLACK, Bob & Marcia
- 6 5 THAT SAME OLD FEELING, Pickettywitch
- 7 4 LET IT BE, The Beatles
- 8 11 SOMETHING'S BURNING, Kenny Rogers & The First Edition
- 9 8 EVERYBODY GET TOGETHER, The Dave Clark Five
- 10 9 DON'T CRY DADDY, Elvis Presley

10 Years Ago, April 3 1965

- 1 1 THE LAST TIME, Rolling Stones
- 2 8 CONCRETE & CLAY, Unit 4+2
- 3 2 IT'S NOT UNUSUAL, Tom Jones
- 4 5 GOODBYE MY LOVE, The Searchers
- 5 13 FOR YOUR LOVE, The Yardbirds
- 6 10 THE MINUTE YOU'RE GONE, Cliff Richard
- 7 22 CATCH THE WIND, Donovan
- 8 4 COME AND STAY WITH ME, Marianne Faithfull
- 9 3 SILHOUETTE, Herman's Hermits
- 10 6 I'LL NEVER FIND ANOTHER YOU, The Seekers

15 Years Ago, April 2, 1960

- 1 1 MY OLD MAN'S A DUSTMAN, Lonnie Donegan
- 2 3 FALL IN LOVE WITH YOU / WILLIE AND THE HAND JIVE, Cliff Richard
- 3 9 HANDY MAN, Jimmy Jones
- 4 2 RUNNING BEAR, Johnny Preston
- 5 - STUCK ON YOU, Elvis Presley
- 6 4 THEME FROM 'A SUMMER PLACE', Percy Faith
- 7 10 DO YOU MIND? Anthony Newley
- 8 7 FINGS AIN'T WHAT THEY USED TO BE, Max Bygraves
- 9 12 BEATNIK FLY, Johnny and The Hurricanes
- 10 5 DELAWARE, Perry Como

escorts. Roger Daltrey's with the kid who plays the young Tommy in the film. Face player Ian MacLagens with Daily Mirror exclusive Kim Moon, Eric the C's with Layla and in this shot with Tommy's author Pete Townshend.

STRING DRIVEN SHIP

WELL IT had to come sooner or later, Ocean rock. String Driven Thing returning to Southampton from a Bilbao date on the Lou Reed European tour decided the time was right.

After getting the Captain's permission to play a half an hour concert in the ship's ballroom, the band went down so well it ended up as a two hour extravaganza.

The ship's Captain had invited all the first class guests and at the final count there were about 600 people in the hall. Needless to say, despite the success of the concert, the band couldn't escape a three hour grilling at immigration on arriving at Southampton.



Sssh..

WELL, we make no apologies for this, but did you see Fanshawe - the man who's brought jungle drums to the world of high artistic camp . . . He was at it in that African Sanctus programme on the box on Sunday night and he was at it at a very outrageous reception in the Mall this week. He said (and we quote): "I'm a potato." Now don't that beat all? . . . Never mind dear, Angie Bowie's been on more or less the same lick and only managed to bore the unshockable little mites at Eton . . . her lecture tour there was a complete flop . . . and now for the contretemps of the week: Top

Promoter Walks Out Of Star Studded Party . . . the man who arranged the Hunter Ronson tour was stunned this week when his friends were barred from an after gig party in London: It was quite a sordid little affair by all accounts . . . Now the office groupie is thinking of changing her name to the office croupier after winning a bundle over the Easter hols . . . and talking about gamblers, Roger Daltrey took a bit of a chance appearing on the Russell Harty chat show last Friday . . . honestly talk about deaf, dumb and blind . . . still Ken Russell

turned the whole show into an advert for the Tommy film and by God he needs it . . . while we're on that subject however, suppose it was quite sweet to see those two well-rehearsed stars, Rod and Britt, deciding to make the most of it and come out as lovers . . . at last! But what about the conga line at Paul McCartney's party on Queen Mary, led by Bob Dylan, followed by George Harrison, Tony Curtis and Dean Martin . . . and WHAT about Fred Astaire and Gene Kelly, or quite simply why did a German pop magazine ask of Ms O: "Sex change for Suzi?" . . . BYE BYE.

Don't miss next week's RM

GARY GLITTER

Shock admissions!

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