

The Sweet Sensation sound-They say:

# RECORD MIRROR

WITH POPSWOP

'It's not the right direction'  
~dramatic disclosures on page seven

April 12th 1975 10p



**INSIDE:**  
**WHY**  
**GARY GUTTER**  
is still a poor boy  
**WHY**  
**OLIVIA** is  
getting spoilt  
**WHY**  
**AL GREEN'S**  
suddenly  
making it here  
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# BRITISH FOOTSE

## Albums

This week	Last week	Rank	Artist	Label
1	1	20	GREATEST HITS, Tom Jones	Decca
2	4	3	YOUNG AMERICANS, David Bowie	RCA
3	1	1	THE BEST OF, STYLISTICS	Avco
4	1	1	STRAIGHT SHOOTER, Bad Company	Island
5	2	2	THE SHIRLEY BASSEY SINGLES ALBUM	United Artists
6	15	15	BLUE JAYS, Justin Hayward and John Lodge	Threshold
7	11	11	ELTON JOHN'S GREATEST HITS	DJM
8	10	10	THE ORIGINAL SOUNDTRACK, 10CC	Mercury
9	3	3	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
10	13	13	TUBULAR BELLS, Mike Oldfield	Virgin
11	-	-	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman	A&M
12	17	17	TELLY, Telly Savalas	MCA
13	12	12	SIMON AND GARFUNKEL'S GREATEST HITS	CBS
14	20	20	ROLLIN', Bay City Rollers	Bell
15	8	8	THE SINGLES 1969-1973, Carpenters	A&M
16	4	4	THE BEST YEARS OF OUR LIVES, Steve Harley and Cockney Rebel	EMI
17	-	-	THERE'S ONE IN EVERY CROWD, Eric Clapton	RSO
18	7	7	ON THE LEVEL, Status Quo	Vertigo
19	6	6	AVERAGE WHITE BAND	Atlantic
20	8	8	HIS GREATEST HITS, Engelbert Humperdinck	Decca
21	-	-	TOMMY, Soundtrack	Polydor
22	14	14	BLOOD ON THE TRACKS, Bob Dylan	CBS
23	9	9	CRIME OF THE CENTURY	A&M
24	18	18	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
25	16	16	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
26	28	28	CAN'T GET ENOUGH, Barry White	20th Century
27	24	24	ROCK 'N' ROLL, John Lennon	Apple
28	27	27	YESTERDAYS, Yes	Atlantic
29	22	22	THE BEST OF BREAD	Elektra
30	25	25	I'M COMING HOME, Johnny Mathis	CBS
31	-	-	IAN HUNTER, Ian Hunter	CBS
32	21	21	COP YER WHACK FOR THIS, Billy Connolly	Polydor
33	23	23	WELCOME TO MY NIGHTMARE, Alice Cooper	Anchor
34	19	19	AND I LOVE YOU SO, Perry Como	Comoro
35	36	36	SPECS APPEAL, Shadows	Victor
36	29	29	BAND ON THE RUN, Paul McCartney and Wings	Apple
37	30	30	HIS 12 GREATEST HITS, Neil Diamond	MCA
38	-	-	RUBYCON, Tangerine Dream	Virgin
39	35	35	NEVER CAN SAY GOODBYE, Gloria Gaynor	MGM
40	31	31	AN EVENING WITH JOHN DENVER	RCA Victor
41	40	40	STREETS, Ralph McTell	Warner Bros
42	-	-	THE HEART OF A WOMAN, Johnny Mathis	CBS
43	-	-	GOODBYE YELLOW BRICK ROAD, Elton John	DJM
44	26	26	SHEER HEART ATTACK, Queen	EMI
45	33	33	SLADE IN FLAME, Slade	Polydor
46	42	42	OVERNIGHT SUCCESS, Neil Sedaka	Sedaka
47	32	32	MUD ROCK, Mud	RAK
48	-	-	RUFUSIZED, Rufus	ABC
49	-	-	MEDDLE, Pink Floyd	Harvest
50	-	-	JIMI HENDRIX	Polydor

# Billboard Charts

## Singles

This week	Last week	Rank	Artist	Label
1	2	2	PHILADELPHIA FREEDOM	Elton John Band
2	1	1	LOWIN' YOU	Minnie Riperton
3	3	3	NO NO SONG/SNOOKER	Ringo Starr
4	4	4	EXPRESS B. T. Express	Roost
5	5	5	POETRY MAN	Phoebie Snow
6	6	6	STAY WORN' YU ON PLAY	ANOTHER SOMEBODY
7	7	7	DONE SOMEBODY WRONG	Song B. J. Thomas
8	8	8	LADY MARMALADE	LaBelle
9	9	9	CHEVY VAN	Sammy Johns
10	10	10	WHAT AM I GONNA DO WITH YOU	Barry White
11	11	11	ONCE YOU GET STARTED	Rufus
12	12	12	EMMA	Hot Chocolate
13	13	13	SUPER NATURAL THING Part 1	Ben E. King
14	14	14	HARRY TRUMAN	Chicago
15	15	15	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender
16	16	16	WALKING IN RHYTHM	Blackbyrds
17	17	17	L-O-V-E (Love)	Al Green
18	18	18	SHINING STAR	Earth, Wind & Fire
19	19	19	YOU ARE SO BEAUTIFUL	Joe Cocker
20	20	20	HAVE YOU NEVER BEEN BELOVED	Olivia Newton-John
21	21	21	LONG TALL GLASSES (I Can Dance)	Len Sayer
22	22	22	JACKIE BLUE	Ozark Mountain Daredevils
23	23	23	SATIN SOUL	Love Unlimited Orchestra
24	24	24	IT'S A MIRACLE	Barry Manilow
25	25	25	THE BERTHA BUTT BOOGIE Pt. 1	Jimmy Castor Bunch
26	26	26	KILLER QUEEN	Queen
27	27	27	MY EYES ADORED YOU	Frankie Valli
28	28	28	I DON'T LIKE TO SLEEP ALONE	Paul Anka
29	29	29	HOW LONG ARE YOU	John Lennon
30	30	30	STAND BY ME	John Lennon
31	31	31	TANGLED UP IN BLUE	Bob Dylan
32	32	32	SHINE SHINE BOY	Edie Kendricks
33	33	33	THANK GOD I'M A COUNTRY BOY	John Denver
34	34	34	ONLY YESTERDAY	Carpenters
35	35	35	SHAME	Shirley & Company
36	36	36	AMIE PARS PRALIE LEAGUE	Spinners
37	37	37	LIVING A LITTLE, LAUGHING A LITTLE	Spinners
38	38	38	AUTOBIOGRAPHY	Kraftwerk
39	39	39	DO NOT CALL US, WE'LL CALL YOU	Marlo Osmond
40	40	40	WHO'S SORRY NOW	Marlo Osmond
41	41	41	YOUNG AMERICANS	David Bowie
42	42	42	BEER BARREL POLKA/KICK AND JANE	Bobby Vinton
43	43	43	SAD SWEET DREAMER	Sweet Sensation
44	44	44	I AM LOVE Part 1 & 2	Jackson 5
45	45	45	WHOLE NEW WORLD	Benney Bell
46	46	46	BUTTER BOY	Fanny
47	47	47	LOVE FINDS ITS OWN WAY	Glady's Knight & The Pips
48	48	48	SHAKY GROUND	Temptations
49	49	49	WOLF CREEK PASS	W. McCall
50	50	50	BLACK WATER	Doobie Brothers

## Singles

This week	Last week	Rank	Artist	Label
1	1	1	BYE BYE BABY	Bay City Rollers
2	5	5	FOX ON THE RUN	Sweet
3	2	2	THERE'S A WHOLE LOT OF LOVING	Guys & Dolls
4	10	10	THE FUNKY GIBBON/SICK MAN BLUES	Goodies
5	4	4	FANCY PANTS	Kenny
6	3	3	GIRLS Moments & Whatnauts	All Platinum
7	8	8	SWING YOUR DADDY	Jim Gilstrap
8	11	11	LOVE ME LOVE MY DOG	Peter Shelley
9	7	7	I CAN DO IT	Rubettes
10	9	9	PLAY ME LIKE YOU PLAY YOUR GUITAR	Duane Eddy
11	16	16	THE UGLY DUCKLING	Mike Reid
12	13	13	PHILADELPHIA FREEDOM	Elton John
13	12	12	LET ME BE THE ONE	Shadows
14	14	14	REACH OUT I'LL BE THERE	Gloria Gaynor
15	6	6	WHAT AM I GONNA DO WITH YOU	Barry White
16	21	21	SKIING IN THE SNOW	Wigans
17	23	23	LADY MARMALADE	LaBelle
18	17	17	IF TOLLY SAVALAS	Savalas
19	31	31	HONEY BOBBY	Goldsboro
20	39	39	A LITTLE LOVE AND UNDERSTANDING	Gilbert Becaud
21	36	36	HOLD ON TO LOVE	Peter Skellern
22	15	15	ONLY YOU CAN FOX	Life is a Minestrone
23	49	49	LIFE IS A MINESTRONE	10CC
24	26	26	L. O. V. E.	Al Green
25	37	37	IF Yin & Yan	Teach-In
26	-	-	DING-A-DONG	Teach-In
27	19	19	SWEET MUSIC	Showaddywaddy
28	33	33	GET DOWN TONIGHT	KC & The Sunshine Band
29	-	-	THE TEARS I CRIED	Glitter Band
30	20	20	MANDY	Barry Manilow
31	34	34	GOOD LOVIN' GONE	Bad Company
32	43	43	SORRY DOESN'T ALWAYS MAKE IT RIGHT	Diana Ross
33	18	18	PICK UP THE PIECES	Average White Band
34	45	45	HURT SO GOOD	Susan Cadogan
35	35	35	EXPRESS B. T. Express	Express
36	35	35	THE QUEEN OF 1964	Neil Sedaka
37	48	48	THE WAY WE WERE	Glady's Knight & The Pips
38	24	24	PLEASE TELL HIM THAT I SAID HELLO	Dana
39	25	25	MY EYES ADORED YOU	Frankie Valli
40	-	-	TAKE GOOD CARE OF YOURSELF	Three Degrees
41	28	28	YOUNG AMERICANS	David Bowie
42	22	22	DREAMER	Supertramp
43	30	30	HAVING A PARTY	Osmonds
44	50	50	SAVE ME	Silver Convention
45	-	-	HOW GLAD I AM	Kiki Dee
46	27	27	I'M STONE IN LOVE WITH YOU	Johnny Mathis
47	42	42	SING A HAPPY SONG	George
48	40	40	MY MAN AND ME	Lynsey De Paul
49	-	-	LOVING YOU	Minnie Riperton
50	32	32	THE SECRETS THAT YOU KEEP	Mud

## RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK.

FOR THOSE of you who like to keep up-to-date with what's happening in the charts, especially after last week's Easter Holiday delay, here's a brief run down of the records we lost last week.

How Does It Feel by Slade dropped out of the charts from 24; No. 9 Dream by John Lennon out from 42; Footsee by Wigan's Chosen Few out from 44; and Good Love Can Never Die by Alvin Stardust out from 50.

This week the charts are up-to-date and back to normal.

## Albums

This week	Last week	Rank	Artist	Label
1	1	1	LED ZEPPELIN - Physical Graffiti	Swan Song
2	2	2	AN EVENING WITH JOHN DENVER	RCA
3	3	3	OLIVIA NEWTON-JOHNS - Have You Never Been Lovers	MCA
4	4	4	BOB DYLAN - Blood On The Tracks	Columbia
5	5	5	ROBIN TROWER - Far From Home	Chrysalis
6	6	6	Minnie Riperton - Perfect Angel	Epic
7	7	7	JOHN LENNON - Rock 'n' Roll	Apple
8	8	8	KRAFTWERK - Autobahn	Vertigo
9	9	9	DAVID BOWIE - Young Americans	RCA
10	10	10	EARTH, WIND & FIRE - That's The Way Of The World	Columbia
11	11	11	GORDON LIGHTFOOT - Cold On The Shoulder	RCA
12	12	12	JIMI HENDRIX - Crash Landing	Capitol
13	13	13	PHOEBIE SNOW - CHICAGO VII	Columbia
14	14	14	LABELLE - Night Birds	Epic
15	15	15	TEMPTATIONS - A Song For You	Motown
16	16	16	YES - Yes	Atlantic
17	17	17	FUNNY LADY / ORIGINAL SOUNDTRACK RECORDING - Barbra Streisand	Arts
18	18	18	AL GREEN - Greatest Hits	Hi
19	19	19	CAROLE KING - Ready To Steal	One
20	20	20	ALICE COOPER - Welcome To My Nightmare	Atlantic
21	21	21	DOOBIE BROTHERS - What Were Once	Warner Bros
22	22	22	VICCA ANDER HABILIS	Columbia
23	23	23	RAMSEY LEWIS - Sun Goddess	Elektra
24	24	24	QUEEN - Sheer Heart Attack	Elektra
25	25	25	JIMMY BUFFETT - A1A	ABC/Dun
26	26	26	LINDA RONASTADT - Heart Like A Wheel	Capitol
27	27	27	TOMMY / ORIGINAL SOUNDTRACK RECORDING	Polydor
28	28	28	BLUE OYSTER CULT - On Your Feet & Your Knees	Columbia
29	29	29	ACE - Five A Side	Anchor
30	30	30	EAGLES - On The Border	A&M
31	31	31	AVERAGE WHITE BAND	Atlantic
32	32	32	RUFUS FEATURING CHAKA KHAN - Rufusized	A&M
33	33	33	HENRY GROSS - Plug Me Into Something	Passport
34	34	34	NEKTAR - Down To Earth	Mercury
35	35	35	AL STEWART - Modern Times	Mercury
36	36	36	ELTON JOHN - Greatest Hits	Mercury
37	37	37	JOE COCKER - I Can Stand A Little Rain	A&M
38	38	38	CHICK COREA - No Mystery	Polydor
39	39	39	GROVER WASHINGTON JR. - Mister Magic	Kudu
40	40	40	STYLISTICS - Best Of	Avco
41	41	41	LYNYRD SKYNYRD - Nuthin' Fancy	Mercury
42	42	42	LEO SAYER - Just A Boy	Warner Bros
43	43	43	GIL SCOTT-HERON & BRIAN JACKSON - Midnight Break: The First Minute Of A New Day	Arts
44	44	44	OHIO PLAYERS - Fire	Mercury
45	45	45	JESSE COLIN YOUNG - Songbird	Warner Bros
46	46	46	STRAWBERRY - Ghosts	A&M
47	47	47	JUSTIN WARD & JOHN LODGE - Blue Jays	Threshold
48	48	48	MICHAEL MURPHY - Blue Sky Night Thunder	Epic
49	49	49	AMERICA - Hearts	Warner Bros
50	50	50	AMERICA - Hearts	Warner Bros

**RECORD MIRROR**  
NEWSDESK  
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# MOODY TWO REMEMBER

First single, TV and UK dates soon

## SYLVIA FOR UK DATES

**VIVA Espana** lady Sylvia will probably tour Britain in the Autumn. A cabaret-type package is being set up at the moment, though no definite dates have yet been fixed.

Sylvia has just left Britain, after a week-long stay, for Stockholm where she is starring for a month in her own show called Sylvia. She will then leave for two days television in Germany. After that her schedule is being kept fairly informal so as to facilitate any fruition of her growing popularity in the States and Australia.

While Sylvia was in Britain she played two unannounced dates, one in Manchester and another in South London. She also recorded sessions for Top Of The Pops and 45 to promote her latest single, *Hasta La Vista*.

A second album is to be released this year, hopefully at the end of May or later in September.

## Paging Mr Roller

THEY once braved ballroom punch-ups for £5 a night; they hitched across France when their van broke down; they almost faded from the scene after their first hit record.

Who are they? Of course, none other than the Bay City Rollers.

And you can thrill to these and other exploits by Tam Paton's boys with the help of a new book to be published by Everest Books on June 10 about the band and written by journalist Michael Wale. It will retail at 45 pence.

**BLUE JAYS**, the breakaway Moodies duo, have a double-A single released next Friday (18) while at the same time plans go ahead for a major tour this summer.

Both cuts — *I Dreamed Last Night*, and *Remember Me My Friend* — are pulled from the Justin Hayward / John Lodge chart

album. A spokesman said: "After meeting people in America and in this country, these are the two tracks to be picked up by both AM and FM operators. The double-A leaves programming up to the station's discretion."

He added that intensive negotiations were going on to arrange dates in

Britain, the Continent and America, and Blue Jays would definitely play this country before the end of the summer.

Touring with the band will be the musicians who played on the album: Graham Deakin (drums); Kirk Duncan (keys); Jim Cockey (violin); Tim Tompkins (cello); and Tom Tompkins (viola).

This band debut on this Friday's Old Grey Whistle Test (11).

## TEN SEE MORE

OWING TO the sell-out on their recent UK tour, 10CC are to play seven extra dates when they return from their first-ever European tour in April.

The dates, which take in venues not reached on the original UK tour, are: Oxford New Theatre (April 27); Bristol Colston Hall (28); Birmingham Odeon (29); Guildford Civic Hall (30); Liverpool Empire (May 1); Lancaster University (2); Croydon Fairfield Halls (4).

## Macca's back alright

**PAUL McCARTNEY** arrives back in this country from America shortly for the release of his new album *Mars And Venus Are Alright Tonight*.

The album was recorded in New Orleans, but

McCartney and clan have lately been in Los Angeles mixing the tracks. Before they left there was a huge farewell party aboard docked liner *Queen Mary*.

There are no plans as yet for a single release.

## Naz back

**NAZARETH**, WHO have a single and album on current release both called *Hair of The Dog*, undertake their first UK tour for over a year in early May.

Postal bookings for the tour began on Tuesday for the following dates: London Albert Hall (May 8); Hastings Pier (9); Cardiff University (10);

Salisbury City Hall (11); Hemel Hempstead Pavilion (12); London New Victoria Theatre (14); Liverpool Empire (15); Newcastle Mayfair (16); Leicester Polytechnic (17); Birmingham Town Hall (18).

## SINGLE SPAN

**STEELEYE SPAN** play an isolated date at Hammersmith Odeon on April 26, their first since last Autumn's UK tour.

The gig is part of the

finals of the William Younger Tartan Brewery Student Folk and Rock talent contest featuring four bands, all aiming to win money prizes.

## Slow hand boasts slow sales

**RONNIE CHARLES**, who failed to have a hit with his outrageously orchestrated version of Layla, can still smile as he gives Farmer Slowhand a good firm handshake.

Eric, in fact, appears to have liked Ronnie's version so much that when he comes back off his month's holiday he's promised to lay a few licks down on Ronnie's next session. That'll probably ease Ronnie's worried mind and that of his bank manager.

## McLean signals return

**DON MCLEAN** will make his first British appearance for more than 18 months when he begins a nationwide tour at London's Royal Albert Hall on May 13.

Other dates include: Brighton Festival Hall (May 14); Cardiff Capitol Theatre (15); Bournemouth Winter Gardens (16); Birmingham Odeon (17); Dublin Carlton Theatre (20); Glasgow Apollo (21); Edinburgh Usher Hall (22); Newcastle City Hall (23); Sheffield City Hall (24); Manchester Opera House (25); Croydon Fairfield Halls (26); Leicester De Montfort Hall (29).

There are also plans for McLean to record for TV during his visit.

## RITA DANCES IN

**DANCING** In The Street, originally by Martha and the Vandellas, looks like being the next single from the much-acclaimed Rita Jean Bodine who is coming to Britain at the end of April for a short promotional tour.

## DON'T FAIL US

**LITTLE FEAT**, who made the biggest impact of all the bands on the recent Warner Bros. Music Show, will undertake an extensive headlining tour of Britain and Europe beginning mid-September.

## ROCK BOTTOM TOP

**ROBERT WYATT** has been awarded the highest accolade in French music circles — the Prix de L'Academie Charles Cross — for his album *Rock Bottom*.



## ALMOST OVER

**WELL, WE'RE** almost there. The semi-finals of the RCA-Record Mirror round Britain soul search takes place at the Hardrock, Manchester, on April 22.

So far six of the nine radio areas have sent in the names of their band who will be taking part. They are: Brass Velvet

(Radio Swansea's area); Snake (Radio Forth); Eruption (Capital Radio); Superbad (BRMB); White Explosion (Metro Radio) and pictured below Detroit Soul Machine (Radio Hallam).

At the time of going to press we still haven't heard the winners of the other three area finals.



To continue our conversation about Joe Cocker...

You will remember that we were saying a few weeks back in this very space how tremendous the new Joe Cocker single is. As you've been hearing this week on the Tony Blackburn show, we aren't the only ones who think so. Now's the time to stand up and be counted! Say a big yes to real music and help us get Joe's record into the charts.

**JOE COCKER \* You Are So Beautiful**



BUG 57

Marketed by **DECCA**

# Bachman extra-drive

## Busy Thin Lizzy

**BACHMAN** Turner Overdrive have added an extra London concert to their forthcoming British dates. They will now play Hammersmith Odeon on May 3 instead of the scheduled concert in Birmingham.

The band have finished their new album *Four Wheel Drive* and it should be out in June. The full dates now read Glasgow Apollo (May 1); Manchester Free Trade Hall (2); Hammersmith Odeon (3 and 4).

Thin Lizzy, currently in America, are to appear as special guests on the tour which will probably coincide with the release of an as-yet-unnamed Lizzy single. There will also be an album out, but

not until September. After the Bachman tour Lizzy leave for a number of dates on the continent and then undertake their own tour of the UK before returning to the States for a summer tour there.

### MAC TOUR

LEAD guitarist Bob Welch, who has left Fleetwood Mac to concentrate on production work, has been replaced by American Lindsey Buckingham. Girl vocalist Stevie Nicks has also joined the band.

The band, now based in Los Angeles, claim their sound is now a lot more simple, and they are hoping to do a British and European tour later this year.

### GREEN ON TOUR

Greenslade begin their second nationwide headlining concert tour next month with Rab Noakes as support. The full dates are: Oxford New Theatre (May 2); London Victoria Palace (4); Albert Hall, Nottingham (6); Guildford Civic Hall (7); Birmingham Town Hall (8); Sheffield City Hall (9); Leeds Town Hall (10); Croydon Fairfield Halls (11); Newark Palace Theatre (14); Manchester Free Trade Hall (16); Newcastle City Hall (17); Leicester De Montfort Hall (18); Bristol Colston Hall (19); Liverpool Royal Court (25).

### DOCTOR IN A MILLION

**DOCTOR HOOK** and the *Medicine Show* arrive in the UK on April 27 to begin a nationwide tour. They also have their first single for Capitol Records, *The Millionaire*, released April 25.

Dates for the tour are: London Dingwalls (April 28); Old Grey Whistle Test (29); Birmingham Barbarellas (30); Cleethorpes Winter Gardens (May 1); Coventry Mr. Georges (2); Hastings Pier (3); London New Victoria (4).



### Tears for UK

**BLOOD SWEAT** and *Tears* are due to tour the UK in June, part of an extensive European tour starting in May. A London date is expected on June 15.

### PARTING GESTURE

**JOHN WETTON**, who recently joined Uriah Heep, had his *Stroba-tuner* guitar stolen during his last days with Roxy Music. The guitar was stolen from the roadies' van parked at the back of Island studios. Luckily it was found a couple of days ago in a nearby garden. Meanwhile Brian Ferry has been awarded two golds for sales of *Another Time Another Place*.



IT'S THE only way to celebrate your honeymoon - straight into the studios at Marble Arch and down to recording.

That's what Osibissa's percussionist Kofi Ayivor did after he married his 18 year-old bride Maria Carlos Lopez, an Australian of French and Portuguese descent.

The wedding was a secret affair in Hampstead, the best man being Rebob Kwakubar, ex-Traffic conga-drummer. By the way the girl in the picture was a bridesmaid.



**MUD** / *Dunstable* ALTHOUGH there were hundreds of teenage girls going through the regulation Mud screamscape, the band had to admit after this last date on their big Spring tour: next time round it's got to be different. Their act, as entertaining as ever, has become too much of a routine and they're ready for something new. More and more it seems as though Les, with his ridiculous suit and gaudy belt and all, is developing a stage presence which far outweighs the overall approach of self-parody and slapstick. Truth is, Mud could slick up a bit and start hitting a lot



MUD: different next time round?

more people. They are the only name group to even approach anything choreographed, and if they took it all one stage further they might just find themselves leading again. Harmonies and musicianship they have adequately under control; a bit more style and punch and the fans would be astounded as well as bemused.

Peter Harvey

**OSIBISSA** / *London Roundhouse* "OS-I-BI-SA, Os-i-bi-sa" - like those moments at the old outdoor festivals when thousands would rise chanting to their feet, the Roundhouse was thick with atmosphere for this gig; not the usual stoned-out "what's happening man" atmosphere either. No, if anyone wanted further proof that there's a change going on, they should have witnessed this. The Roundhouse, with all it stands for in the old hippy culture, was up on its feet dancing, stompin' and chanting while Osibissa - not unused to this sort of reaction - responded with their very best. It was an amazing gig, completely up and very very funny.

The fact is Osibissa, with newer members Paul Golley (guitar) and Klki Gyan (keys) now played in, have swung dramatically back into favour in this country. The mood is up and their music feeds on that atmosphere. On Sunday A Band Called O and Gonzales ably supplied the direction - tight

rhythmic punch - leaving Osibissa the spoils to wipe up, and they did it in style. Mixing older numbers like Kelele and Music For Gong Gong, with the excitement of their newer material, the band proved that when the mood is right, there are few, if any, who can compete. Like the guy who introduced the encore said: "Don't just listen to the music, get up and feel it. Everybody's got to have a good time. It's happening." "Yeeeah," came the roared response.

Peter Harvey

**GEORGIE FAME AND THE BLUE FLAMES** / *Dingwalls* GEORGIE FAME is back on the road again, and judging by Tuesday's performance is back on true form.

Always one of the few true innovators, Georgie Fame was in his time responsible for breaking a great many musical barriers. Originally, a humble pianist with Billy Fury's backing band, he has moved a long way since those days of weekly appearances at London's Flamingo R + B Club.

He has lost none of the energy and charm that made him so popular both within and out of the rather restricting confines of pop. This point was well illustrated at Dingwalls by the presence of such varied and notable characters as Roger Chapman, George Melly and Elton Dean, the ex-Soft Machinist who

now seems to have joined The Blue Flames on a semi-permanent basis. The music itself is just as varied as it ever was, ranging from jazz on the opener Champagne to 'eavy rock on For Chrysler's Sake and even managing a bit of latin-style reggae on All Shuffle.

All Shuffle, incidentally was Georgie's last single. Fast and frantic, it was a superb song that made the less illustrious Johnny Wakelin's version look

very timid indeed. All Shuffle was probably the most overlooked and underrated single to appear last year.

Georgie Fame is definitely not over the hill and if he can continue making friends the way he did at Dingwalls then he should do very well over these coming months.

Alan Edwards

**SLIK** / *Glasgow Apollo Disco* WHAT HAVE The Faces, Elton John and Silk in common? They've all sold-out Europe's largest rock venue, Glasgow's Apollo Theatre. The Faces and Elton John you will have heard of, Slik perhaps not unless you live in Scotland. North of the border Slik go down a storm, they're on a par with the Rollers, anyone who can fill the Apollo must be!

Last week they were playing at the Apollo disco which rests on top of the theatre, no drinks, no seats just lotsa kids and fine music. It's difficult to

remember the last time a disco audience paid full undivided attention to a band. No-one was sloping off or chattering, it was more like a full-blown concert.

The band are made up of four young guys from Glasgow, Billy, Midge, Kenny and Jim playing a mixture of their own material and well-known tracks like Sha La La La Lee, Breaking Up is Hard To Do, even Queen's recent hit Now I'm Here. They've joined up with ex-Roller writers Martin and Coulter, and their first single *The Boogie Band In Town* is bubbling under the American Top 100.

Whether that single will take off in England remains a little in doubt because the band have yet to play any dates south of the border. The general consensus of opinion after this gig was that their slow ballad *Darling* would be a better single. The only problem there being the difficulty breaking a band with a slow song.

Visually the band are very exciting, Billy McIsaac in full dress whites - tails and all - is the star in the stylish sense. Guitarist Midge Ure handles most of the lead vocals with help from bass player Jim McInley, notably on *Darling*.

Kenny Hislop, the drummer doesn't get much of a look-in on the limelight stakes, never mind his drumming speaks for him.

Although the sound system was well under par, a number of amps blew, the crowd were very responsive to the band's mainly mid-sixties pop. Most of it was bop, but variety perhaps born out of indecision over direction, is the underlying factor to Slik on stage. From *The Yardbirds* *For Your Love* to *AWB's Pick Up The Pieces*.

Either way, watch out for Slik, they're on their way down.

Martin Thorpe

**PERRY COMO** / *Royal Festival Hall*

PERRY COMO, ageing chartbuster and one of the coolest performers in showbiz, faced a sell-out audience of all ages last Saturday. But it was the matrons who made the most noise. They didn't exactly rush the stage, but they trundled towards it, grabbed Perry's hands in emotional handshakes and at times it seemed he would need protection. One lady, not a day younger than 50, actually swooned!

Perry, backed by a large, superb orchestra and eight singers, sang with a perfection that belied his 63 years. His medleys of past and recent hits were put over with supreme professionalism and his voice is in far better shape than most of his contemporaries.

Jack Hutton

**RUBETTES**: *Torquay*

The Rubettes, one of the most popular groups with the younger section of the record buying public managed to attract only 350 from the Torbay area. It was obvious that they took exception to the poor attendance and regard less of the fact that many of the fans had saved hard to buy their tickets, let it be known that it was a boring night for them.

Drummer John Richardson told the youngsters as they crowded round the stage leaving the hall looking very empty, to 'od off when they failed to make as much noise as a full house would at the end of a number. And as the night drew on the group became more abusive.

The Rubettes might be able to make the Top Ten with songs like *Sugar Baby Love*, *Tonight*, *Just a Box Jive* and their latest, *I Can Do It*, which were all performed during the concert, but they are not particularly brilliant musicians. At least they do not appear to be.

Roy Hill



SLIK: undivided attention

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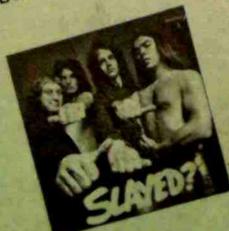
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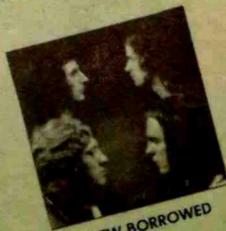
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**OLIVIA NEWTON-JOHN** has to admit it: "I'm getting really spoilt," she yelled down the transatlantic telephone this week.

# FROM SUNNY FLORIDA

## Livvie zaps 'em Stateside

by Peter Harvey

The poor girl is stuck in some really luxurious hotel in Miami where the temperature is 85f EVERY day and the only practical way to deal with that is... sit on the beach all day. And that's what she does!

Livvie's latest gig is playing the Main Room of a very classy hotel where the idle rich who can still afford a holiday in this winter resort, pile into the two nightly shows.

"I wouldn't say I was playing to an exclusive type of audience though," she muses. "There's a real family atmosphere 'cause ages range from about eight to 60 - that's because in the States grandparents take their grandchildren on holiday. It makes for a great atmosphere even though it is a bit strenuous playing two really full gigs every night. But it's fabulous to be here. The Americans treat me really well. Honestly I get incredible treatment - I'll probably find it hard to re-adjust when I get back."

That's what comes from having two number one singles in the States, plus a number one album. Olivia is a very big star in America and this current tour, which takes in two visits to Vegas, is proving that she's the new darling of the Wild West.

East too, because Livvie's done what Bowie, Bolan and Slade have been attempting for years; she's broken across all boundaries and hit them dizzy with just

good old fashioned love songs.

There's no let-up either. At present the search for new material for the next album is hard and busy. Shadows man John Farrar and his wife are on an extended stay in the States so that John - Livvie's producer - can help her choose songs.

"There are a lot to wade through," says Olivia. "But we have some really nice ones and we're near the final selection. The album will probably have a similar form to the third one and I feel very much that I'm moving in the right direction. Both the number ones were exactly the sort of songs that I love" - a comment which disproves the theory that she's some sort of country artist.

The fact is Olivia was accepted first of all by the country fans and has now crossed-over to the all-



important Middle America.

"You see I'm respected now because I've had two big records," she says, "but the country people really are fantastic."

Whatever the category, she's first and foremost a working artist right in the current mould of "music comes first". On the road she likes to travel with the band - "it's more fun" - and speaks highly of their musicianship.

"They're really good," she says. "They're all Americans from Minneapolis and Minnesota. They're called This Oneness and they can play in any style. Most of them double up so that the organ player also plays flute, the banjo player doubles piano, and so on. They're into quite heavy music and write their own material in the Chick Corea vein."

She adds that she will probably bring them to England but, apart from a visit to London to cut the new album, her future appears to be in the States.

At the moment she's

hopping all over the country, either by custom bus - fitted with stereo and television of course - or by plane for the longer hauls.

Next stop is Las Vegas for a one night stand.

She explains: "You can't stay in Vegas for too long. It's so dry. Last time I had terrible trouble with my throat."

Luckily she's got a holiday after that gig and plans to escape to her beach house in California.

"By the way," she begins testily. "I read a ridiculous story in some publication saying I employed armed guards at my place and had lots of Mexicans working for me. It was so stupid. It's just a small house. I just love the weather and can work on my sun-tan there. I don't lead a mad social life. I prefer to stay at home and invite people round for dinner. Any stories to the contrary are just rubbish."

The price of being a star can be are at, but Olivia Newton-John is one to keep her feet firmly on the ground. Although the volume of work makes it virtually impossible for her to return to England - she's playing the big American State Fairs throughout the summer - Livvie is not joining the tax-dodging talent drain.

"After all," she says with telling conviction, "you can't lead your life around the taxman."

Now that's real style.

## Listen to Catherine Howe. She sounds as good as she looks.

Meet Catherine Howe.

Catherine's just given up a successful acting career to write songs.

She includes eight of her compositions on her first album, "Harry"

But as you'll hear, she's far more than a songwriter. She's a beautiful singer, too.

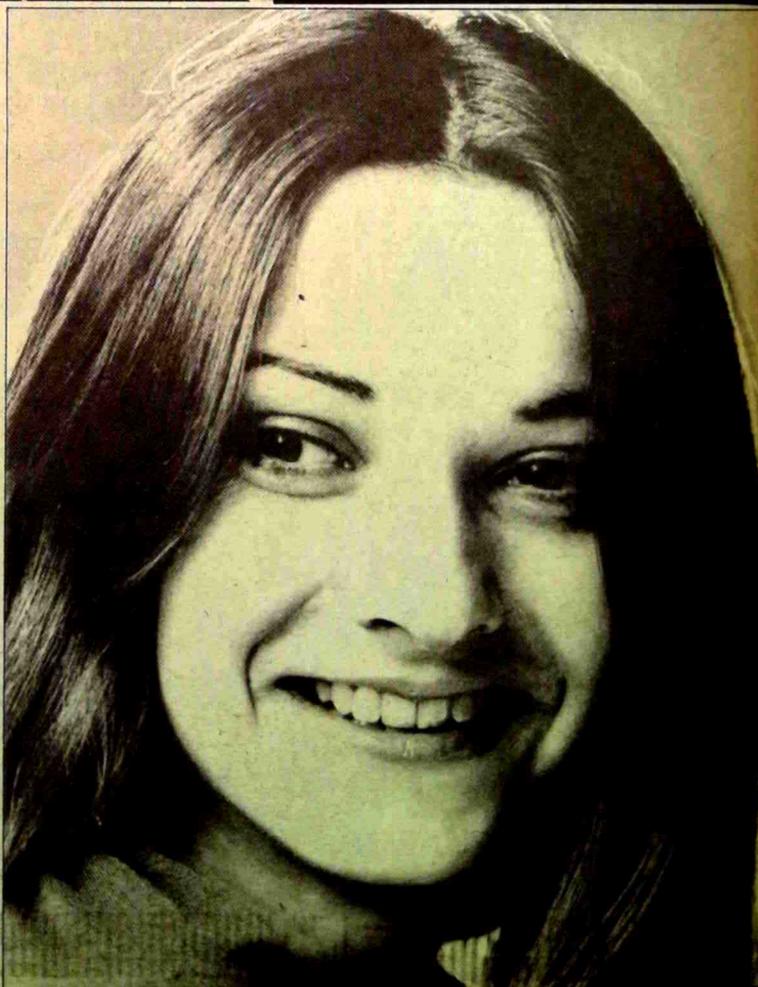
Listen, for instance, to the way she breathes new life into Bob Dylan's "To be alone with you."

It's an album that's prompted Alan Freeman to write, "Her talent is so obvious it's only a natural process of eventual and complete acceptance."



"Harry" by Catherine Howe.

Catherine Howe: exclusive representation: Paul Rich, Carlin Music.



# Not so Sweet Sensation own up:

# WE WANNA BE FUNKY

"We haven't split with the band — we'll continue to use them on live gigs."

MARCEL KING looks as if he's on the verge of total collapse. He can barely keep his eyes open; he's constantly wiping his brow and his Mancunian accent has been thickened. This boy's got the flu.

Sweet Sensation are down in London staying in a modest hotel off the Bayswater Road — a base they always use when away from their native Manchester. Luckily Marcel is supported by fellow lead singer St. Clair Palmer who talks about the funkier things he's into these days.

"Recently I've been listening to Tower Of Power," he says. "I'd like to see Sweet Sensation get a lot funkier, but I don't think we can at the moment."

Marcel takes out another tissue and talks about the next single: "There's one out quite soon but I'm not quite sure which one it'll be. It'll be either Boom Boom Boom or Hide Away From The Sun."

by David Hancock

Vincent James shouts something from the other end of reception.

"What's that he said?" "He said Boom Boom Boom is crap," replies Marcel. "It's a party record but it's not that funky, we do it straight. It's... it's... really bad."

"Hide Away From The Sun is not the same as Sad Sweet Dreamer or Purely By Coincidence, but it has got that sort of feel. In fact, you know, I don't think we're in the right direction," he confides.

"That's right," continues St. Clair. It's the record company — they're directing, they're trying to create the sound. At the moment we're letting it ride along until we can get to our own stuff.

"It's not that we don't want to play the music we have at the moment. If we can't write hit records then we don't mind someone else doing it if they come up with something good."

"But on stage you don't want to keep doing the hits, these soft things, you know."

Yet their writer, Des Parton, has come up with two excellent hits for the group.

Sad Sweet Dreamer, a No 1 here, has climbed high into the American charts and now they have brought out their first album which is richly varied and a genuine

British soul outing.

St. Clair and Marcel agree the album is where they're at for the moment. One of the stand-out tracks is Mr Cool, a funky blend complete with whistles. That, like five of the other nine tracks, was written by Parton.

"We did that because we wanted to get a more funky sound on stage. You can't keep on playing Sad Sweet Dreamer," says St. Clair.

"I suppose our stage act was a little bit dated," he adds. "But we're rehearsing a new one at the moment. We'll be using the slick choreography in parts but we're going to try and act a lot more rather than do just straight routines. It's the sort of numbers we're doing, actually, like Mr Cool, which need a new stage act."

"Yeah it's going to be based around the tracks from the album," Marcel sniffs.

"Don't worry we can see where we're going. If we keep on doing this soft soul we're going to get stuck because we'll have to keep doing it all the time. If you do anything for too long you end up having to keep looking for that kind of material."

"I don't think we are manipulated young men, it's just that the sound we are into is too funky and we have to come out with more commercial stuff."

"It takes time before we can do our own thing. We want to write our songs slow and easy," he says from behind a tissue.

The new album, simply titled Sweet Sensation, contains one song written by Marcel and Garry Shaughnessy the band's guitarist and is the only time they use the four-piece stage band on the LP.

"We haven't split with the band," explains St. Clair. "It's like they can do records on their own — just like Gary Glitter and The Glitter Band. But we'll continue to use them on live gigs."

Marcel adds: "The singles we've made so far have been done with session men. We only use the band when we're playing live. They did that one on the LP — Yes Miss, No Miss which Garry and I wrote." He adds: "I think on the next album we'll be writing a lot more numbers."

"The decision just to have the four singers as Sweet Sensation happened discreetly," St. Clair clarifies. "The decision was influenced by the singers and the management. We're happy with the new set up because that's what we wanted."

"Things are practically the same," says Marcel. "There hasn't been any really big change, just photographs and things like that."

As Britain's top soul group and with a huge American hit they now see the States as their obvious next market.

"We don't know when we'll be going there. It keeps getting put back and back so I couldn't give you an exact date, but we're definitely going, you know. We'll get on one of those top sort of soul tours over there."

"Our manager's over there at the moment. There has been some talk of us doing something

with Rufus," Marcel beams.

That means Sweet Sensation are on the move. When they are established as a top international act — which shouldn't be too long — they'll be able to change their sound to the funkiness they want.

So didn't they think they were being a bit dishonest by not going funky now?

"Yes, but, you know... if you want hit records..." St. Clair smiles.

**"Yes, but you know... if you want to make hit records..."**



# CARL GRAYES

# "Baby Hang Up The Phone"



AMS 751

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# FILE UNDER POPULAR

SPRING IS upon us and the lesser-known tear jerkers are slowly awakening out of hibernation. Three newly-born members of this species have made their early flights

before the main summer migration, and the tears are already beginning to flow. Romance courtesy of Tam White, Barry Manilow and Gilbert Becaud is in the air. Watch out below.

WHEN SCOTTISH singer Tam White went along to New Faces for a giggle it turned out to be more than just a laugh.

Panelist Mickie Most, not only praised him with votes but after the show signed him to Rak Records. That was a year ago, time in which the deep voiced Scotsman has been working on a debut album, while his single What In The World's Come Over You wound its way up the charts.

Funny thing was that Tam only came second to Adrian J. Harvey on that particular edition of New Faces, not bad though for a guy who entered for a bit of a laugh.

## New face, old song

vision called Me Tam White, and so successful were they that he signed for a further thirteen called Plus Tam.

That brought him up to his appearance on New Faces, his ironical second place, and the meeting with Mickie Most.

"He approached me straight after the show."

added Tam. "He said he liked my recording voice and my image, but reckoned I needed roughening up a bit — image wise that is."

So twelve months and a lot of hard work later the new roughened Tam White made it in the charts.

"It was Mickie's choice

of song," went on Tam, "but, of course, I liked it a lot, though I did think it would be difficult to make a hit with a song that's not ultra commercial."

The song isn't new. Coincidence has it that Jack Scott reached number five with it exactly 15 years ago last week. The song will also

be on Tam's album, which he is working on at the moment, along with a number of other old tracks done in the Tam style.

Despite his new-found success, Tam's feet are still firmly on the ground. He's learnt enough during his career to keep it that way. There's no moving down to London for Tam this time, he's staying put in Edinburgh.

"It feels quite nice to be in the charts amongst the Bay City Rollers", explained Tam. "But there's no sense in

building yourself up. I've learnt to keep calm.

"I'm still going to live in Edinburgh, which I think is the most beautiful City in Europe. I'm married with two kids so why should I leave?"

Tam remains adamant, even though he concedes the point that there have been hundreds of Scottish groups and artists over the years who have had to come to London to make it.

Tam's next step, after the album is released and another single out in about four weeks' time, is

to make some live appearances, probably getting a band together.

So we should be hearing a lot more from this New Faces' discovery. It's a break, or a giggle, Tam White will never regret.

"New Faces can help a lot of people", added Tam. "It can only do them good. But they should listen to what the panel says."

Not surprisingly the song which won Tam second place on the show isn't on his new album. Tam listened.

MARTIN THORPE

### Gangster

Don't get the impression that Tam was a newcomer to singing though, far from it. Tam first started out in a band called the Boston Dexters, decked out in gangster gear. When they left their native Edinburgh for the bright lights and recording contracts in London they wanted to carry on with their brand of bluesy gangster music. But following a not too successful trip to Germany the band split and Tam went solo.

He returned to Edinburgh, and using that as his base played a few dates around the country, becoming quite a star in his native Scotland. About three years ago he did six shows for Scottish tele-

BARRY MANILOW isn't just an unknown face; he's also a pretty unusual guy. This bellowing American used to be the arranger for beety Bette Midler and he still produces, writes and sings on umpteen TV jingles, including the ones about fried chicken and toilet cleaners. They have made him a household name in America, but we Britons have only just become familiar with this slim Jim since his goose-pimple rouser, Mandy, hit the charts.

Originally Mandy was an up-tempo song called Brandy, written by Scott English — but once Barry got his talented maulers on it he decided the song would have a profound effect on the public if it were slowed down.

"I heard the song," says Barry, hissing like an adder over a crackling trans-Atlantic telephone. "and decided it would make a really nice ballad because the words were so poignant. So I threw in some strings, did a few chord changes and

fingers crossed put it out as a single."

No one was swept off their feet more by the single's success than Barry himself. This platter has turned him into an overnight sensation and before he knew whether he was on his ass or his feet, a tour was being arranged.

"I'd toured in the past y'know, but not at the helm," he adds. "I'd been on stage with Bette (Midler) but this time I was the leading light, so I was ner-vous. Actually the tour went very well. I got myself a pretty big group, including three trashy girls..."

Hey? "Well, y'know, they kinda looked cheap — but

they're great back-up singers."

By all accounts Barry really charmed the masses with his polished act and boundless charm, but one thing in particular went down a treat.

"I included a medley of my telly jingles, just as a kind of throw away thing and now it has become the highlight of the act — the audiences love it!"

At the moment there are no specific plans for Barry to titillate us with his songs about household cleaners and cross-your-heart bras; we'll just have to be content with seeing this blonde bomber with the peachy grin on TOTP clips.

"I want to get to Britain

so as people can see me live — I know they can't make up their minds just by seeing clips of me on their TV screens. I visited Britain once before, but that was ages ago with Bette, and then I didn't get to see much of the country.

"I'd love to come to Britain, and I'm sure once I get myself together I will. Right now though, I'm so busy doing things over here — it's just work, work, work. But I'm not complaining, it helps pay the bills!"

Barry says he didn't intend to be a singer, it just happened. His forte for arranging and producing other artists kept him in the background, so it must be strange to be in

the limelight.

"It's a whole different bag — really," he says. "But I'm glad it happened. There's an emotional difference there simply because the pressures of performing are so enormous. Instead of me yelling from the wings at someone singing outta key, I'm being yelled out now."

"Being in the background for all those years has helped me with my singing career though. I feel as though I can cope with it because I've experienced being on both sides of the fence. I've been disciplined because of my knowledge of the business and consequently I don't find it too much of a strain. In fact I'm havin' a lotta fun right now..."

Does this mean that you're abandoning your career as an arranger and producer in favour of singing?

"Well, no, not really. I'm working with wonderful people right now and as I say, I'm having a lot of fun. As for giving up what I used to do completely, that's another thing. I get a kick out of performing and singing, and I also get a kick out of arranging and producing, so I don't really intend giving up either."

"Right now I'm enjoying my second, or is it third career as an artist — I like getting out on that stage and communicating to my audience; but it

doesn't necessarily mean I'll stay in that specific field of entertainment."

And are you fans basically, middle-aged folk?

"Oh not at all," he laughs. "It's amazing really because I can play at a theatre which is basically all teenagers and high-school girls, and then the next audience might be mostly made up of middle-aged housewives and older people. I get a cross-section of people coming to my shows, so I guess I'm lucky in my appeal to a lot of different types."

Could it be due to the fact that you're the most romantic guy that every forty-year-old lady would like to mother, and every teenage girl could look on as a flasher figure?

### Flashy

Barry chuckles: "I guess I appeal to all tastes. Maybe because my act is a very visual one and people like to be entertained. I get dressed up in rather flashy stuff but at the same time it's kinda romantic too — I don't go around hoofing on stage. The only real flash thing about me is my clothes."

By now the telephone line is getting worse. Continuous bleeping and hissing is ruining our conversation. So finally I ask Barry if he has a single out at the moment.

"Yeah, we've released it in the States so it'll probably be released in Britain. It's an absolute turn around on Mandy — it's not a croon thing."

Well, I suppose if we want to spoon, it's back to Bing! JAN ILES

AS THE inimitable Jimmy Saville OBE remarked on Top Of The Pops' rehearsal, rehearsal, "I'd an bit of class." The reference was to one Gilbert Becaud, something of a superstar in his native France and now slowly breaking in the UK.

His single With Love And Understanding suddenly popped into the charts recently with little warning and taking everybody, including Gilbert, by surprise.

The song, which Gilbert wrote and had a continental hit with two years ago, was released in this country in July 1974. It was a debut attempt by him to break into the UK singles market, after 23 years of success on the Continent.

Even so, Gilbert would describe himself more a composer than a singer. He has written a string of now standard songs like Let It Be Me, What Now My Love, It Must Be Him.

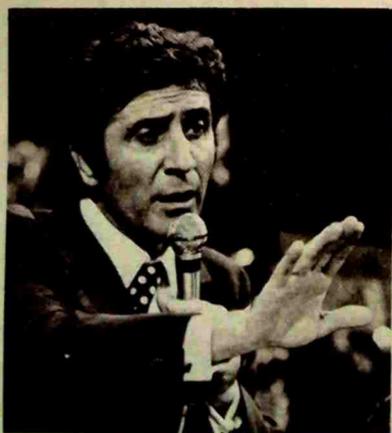
Gilbert was making a fleeting visit to this country last week to record TOTP and admitted that he felt a bit out of place among the Rollers and company.

"People don't really know me very well in this country," he explained, "but there's enough to fill the Albert Hall ten times, as I have since I started coming here."

"I've never been as popular in this country as in Germany or Japan, but I'm coming in on my way. And the kids are coming to see what it's all about after listening to their parents."

Now the single has taken off here, Gilbert plans to come back more often, though he's got to find space in his hectic

## Concorde, the tunnel, and now Becaud



schedule. Gilbert started writing when he was a penniless soldier. He sang to the troops and gradually became a professional singer. In the meantime he wrote a lot of music for Edith Piaf which helped build up his name in France and then in other countries, until he graduated onto acting in films as well.

And now his career has taken on another dimension with the British success of the single. He has released material in this country before, a couple of albums in fact, but they didn't do all that well, and for a time it looked like the single would go the same way. "Yes, it's very cloudy in Britain," went on Gilbert, "and you've got

to go through all the smoke screens first. But we got through in the end."

It's difficult to define why the single took so long to break, certainly it had nothing to do with the language barrier, the song is sung in English.

"I don't find it so difficult to sing in English," Gilbert explained, "though you can't convey the same sort of feelings and meanings so well in another language. It's easier in your own."

No thought was ever given to the idea of releasing the French version in this country because they felt it was important for the words to be understood.

The song was chosen as the debut UK single release because it was his latest hit on the Continent and as Gilbert went on to explain:

"It was a hit around the world so why not here, and also, as it was a new song, I wasn't yet bored by it. You can get bored by songs. I'm asked to sing so many of my hits time and again."

When he isn't working, which is very rare, Gilbert lives in Paris. He is divorced from his wife — "I'm available, but not

for marriage" he added — and has two children. They tend to pull his leg a bit now that dad is a pop star, but as Gilbert admitted:

"I'd rather be here on Top Of The Pops than on a show with lots of tired people, it's much more lively. But I'm very nervous about doing it because I don't feel at home in front of the cameras, even though I have made the films."

### Films

He's made about four films altogether, he couldn't remember the number exactly, and his latest, called And Now My Love, is due out in this country very soon. His roles though aren't necessarily musical.

But he hopes to be back in front of the cameras soon to film an English TV special which will be accompanied by an English album and a series of concerts around the country.

"You need courage to come over here," joked Gilbert, "but it's the start of a flood of Common Market artists. Concorde, the tunnel and now Becaud."

MARTIN THORPE

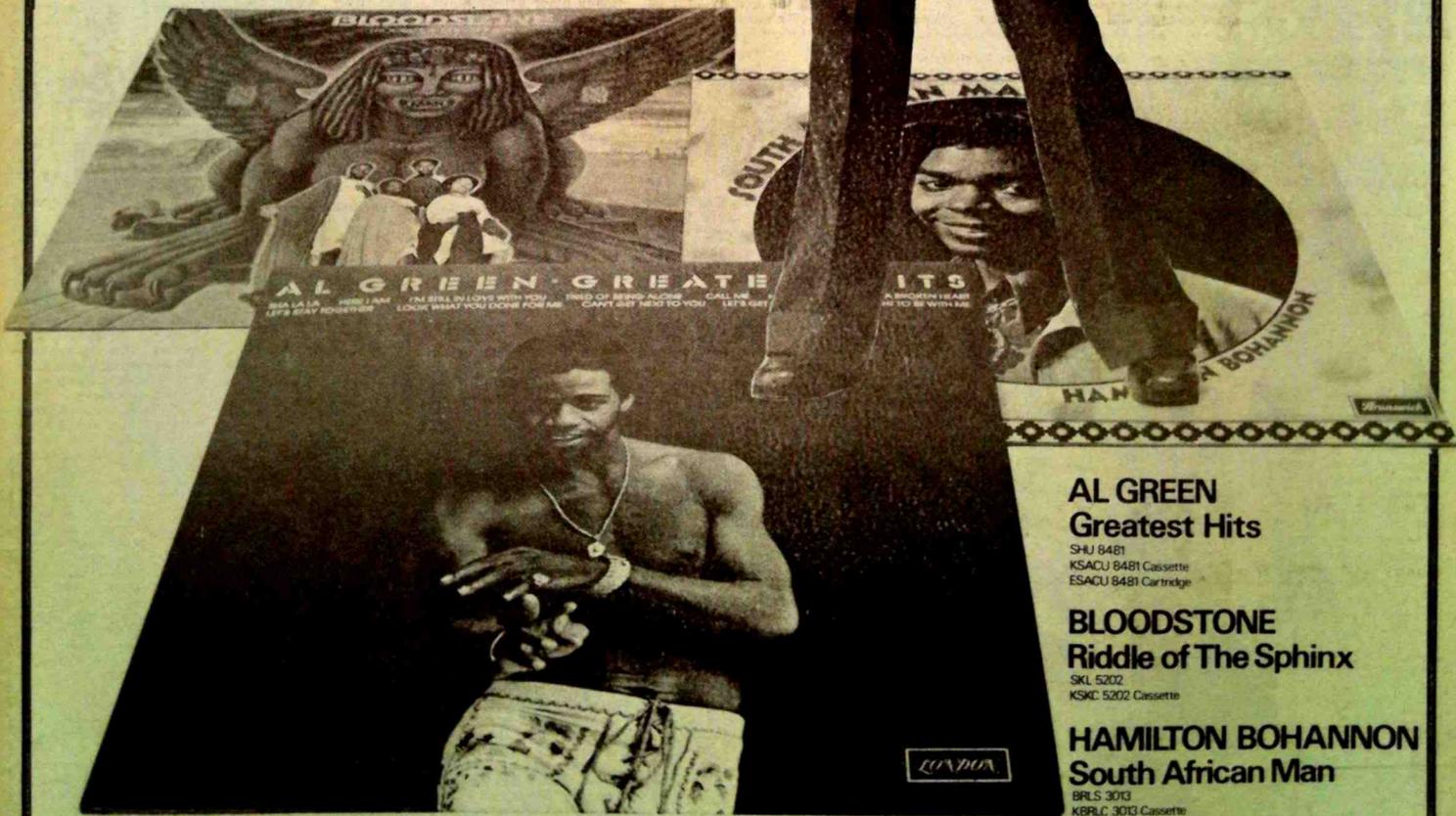


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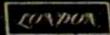
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E.L.P., C.S.Y.N. and M.P.D. are by now common household names... or are they?

I am sure that most of you are familiar with these well known abbreviations of such names as Crosby Stills Young and Nash and Emerson Lake and Palmer but M.P.D. I bet you're wondering who they are?

If, like me, you imagined M.P.D. to be another super cool heavy group you couldn't have been much further from the truth. Marty Paul and Danny are comprised of ex Seeker's Marty Kristian, and Paul Layton and one time member of Wishful Thinking, Danny Finn.

Since the demise of the New Seekers last spring little has been heard of Marty or Paul. However with a new single, Coming Alive Again, just released and an album scheduled to appear in the not too distant future, things are definitely moving again.

The band seem pleased with the new single and rightly so because it's a pleasing song that should put them right back in the charts.

As Marty so rightly points out: "It's not too far from what the New Seekers were doing," although he won't deny that it's not altogether representative of what they are doing now.

"Of the stuff we're doing at the moment it's on the lighter end," he said.

It sounds suspiciously as though they're up to something. Have they gone 'eavy?

"We don't even contemplate the term 'going heavy' although on stage it has got an element of rock content to it which



# MPD-new supergroup?

the Seekers didn't have. We're a lot freer in so far as we haven't got anybody telling us we've got to do this or we got to do that. If it's right to generalise, you could probably say that the act is basically more funky. There are no girls on stage so we're not scared of knocking them off."

Talking about stage acts there is to be a special performance on the stage of the Royalty Theatre on the 24th April. Although strictly speaking this won't be the first time they have played together, it will be the first time they have been put on show to the public and press alike.

Their first gig was a closed shop affair and was only open to

members of their fan club. Marty admits: "We would have liked to have had the press and everyone along. We were a bit nervous because it was our first gig and we were putting in a lot of new material."

Although no release date has been set, M.P.D. are definitely bringing out a new album soon. Danny, who incidentally is the only member not to have played with the Seekers, expanded on the recording situation: "We're in the process of laying it down. We've done about three-quarters so far. There are already half a dozen completed tracks. It's nowadays many groups who were once considered

to be only single material have turned their eyes to the album market, and in many cases the results have been surprisingly encouraging. Is there a possibility that M.P.D. will at some stage in the future follow a similar course?"

Marty is very enthusiastic on this subject: "I am not knocking singles but at the same time if we could make the transformation successfully and still carry on having hit singles it would be fine. I reckon the days of groups just recording albums are over."

The type of thing they are laying down for the album is similar in content to the sort of record that the New Seekers were so fond of.

HOW WOULD you like to be a guest of RM at Marty, Paul and Danny's premiere in London.

This is an exclusive invite — you can't buy tickets anywhere — and Record Mirror has secured 100 pairs for its readers.

All you have to do to win your pair, is enter the competition below. The first 100 correct entries opened will receive one pair of tickets for the MPD concert at the Royalty, Kingsway, London, at 7.15 pm on April 24.

What's more, there is a bonus prize for the first 25 winners: a bumper bundle containing two MPD t-shirts, plus badges and stickers.

Send your entries to MPD Fan Club, 226 The Strand, London WC2.

### ENTRY FORM

1. Which member of Marty, Paul and Danny was not with the New Seekers?...
2. When was the new single released?...
3. When did the New Seekers disband?...

Name .....

Address .....

songs. They are varied and not really very easy to categorise.

"There are a couple of corny songs, a couple of love songs and a couple of country songs. What we are not doing is not turning ourselves into an easily channelled product. We approach each thing differently and consequently we get a hell of a lot of variety."

The band have no positive plans for the future until they see how the single does. That should not prove too big a problem if it gets airplay

on the Beeb. The band are fairly confident that it will fare reasonably well and as Marty says "it's very harmony conscious. It also has a positive message, which is something I Can Teach The World To Sing had. Like buy the world a Coke intersects Danny."

Judging by the tracks I heard M.P.D. probably WILL receive the musical respect they seek and in so doing should clock up some impressive sales figures.

ALAN EDWARDS

## Glasgow . . . Glasgow . . . Glasgow

SCOTLAND HAS long been recognised as a prolific breeding ground for musical talent, and never more so than today.

The Average White Band, Alex Harvey, Nazareth, Maggie Bell, Frankie Miller, Blue, and, more recently, Fleet, are just a few of the examples which spring to mind.

So who's going to be next to augment this illustrious roll-call of tartan talent? Unfortunately my crystal ball is being programmed for pools forecasting at the moment, but there is a distinct buzz of interest around Glasgow and Central Scotland for a band called Ryan Express.

Obviously local interest, however strong, can never be taken as a guaranteed stepping stone to national acclaim but at least it's a pointer, and it is pointing very firmly at these four lads.

Ryan Express are John Hannon (the big one with the beard), Davie McGinn (the one with the moustache), Doozie Smith (the big one with the hair), and Iain Stewart (the only one with a razor).

John is 28, plays bass, does much of the lead singing and most of the talking. Davie, 22, plays keyboards and fiddle, and does most of the harmony arranging. Doozie, 20, plays lead guitar and is variously employed as a dustman, a sweetie taster and a university lecturer in advanced nonsense. Iain is 25 and plays the drums, the fool, the saucy, dustbin lids and anything else within striking distance.

Off stage they are a likeable bunch of nuts, but when they perform the music is for real. They take it very seriously.

They have no manager, and although all have an equal voice in matters of material, musical direction, writing and instrumental arrangements, John handles most of the bookings and similar chores.

The band have all emerged from the dinner dance - club - cabaret circuit so their versatility is taken for granted, and once you have heard them play, their musicianship is instantly obvious.

Their material ranges from Focus and Santana to the Doobies. "But while we try to capture the flavour of the original we always try to give the song something of our own as well," says Davie. "Carbon copies are just not on."

Recently the boys have been steering a course



### Continuing our series on up-and-coming-groups

towards a slightly more laid-back sound but without losing the essential funky approach.

"And we're now gaining the confidence to try out our own material more often," says John.

Ryan Express are a hard-working band and a measure of their popularity is that, apart from pulling in the kids at pubs and discos all over Central Scotland, they are also playing colleges and universities and being re-booked immediately.

And they are beginning to be picked up as support act for big names like Hudson-Ford and Thin Lizzy.

In fact, when they appeared at Queen University's Gues Mar-

garet Union with the Edgar Broughton Band recently, the bold Edgar was booted off stage as the cry went up: "Bring back Ryan Express."

Not only the audiences are lining up to applaud. John Walker, late of the Brothers, had them on the same bill not long ago and was completely knocked out by what he heard.

The boys put a lot of time and effort into their music, practising, knocking about ideas, doing arrangements and writing material. But one helpful factor is that they are all great pals, with no sign of personality clashes or outbursts of "artistic" temperament.

Only their wives are sometimes slightly less than delirious about the amount of time devoted to the music. They have all been through the scene where they arrive home late from a gig and the wife gets the children out of bed saying: "Kids, I'd like to introduce you to your father..."

But they have the talent, and given the right combination of luck and circumstance the perseverance could pay dividends.

SCOTT ROBINSON

## Stephanie De Sykes



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THE SUNDAY, APRIL 12, 1975 11

## **"My first solo album was coming along fine. Then Mick Jagger showed up."**

"There I was, down at Electric Lady Studios, New York City, recording my first solo album, "The Great Fatsby."

Everything was going fine: I'd lined up a few of my own songs and others by The Rolling Stones, Tim Hardin, Andy Fraser, Paul Kelly and Paul Rodgers.

But I should have known better. If you're an ex-member of Mountain and West, Bruce and Laing, everybody wants to play with you.

First of all, Corky Laing rolled up to play drums.

Then Gary Wright came along to play piano.

And to crown it all, Mick Jagger dropped in to play guitar.

So "The Great Fatsby" hasn't turned out quite as I expected.

In fact, I think it's the best thing I've ever done."



**Leslie West**  
**"The Great Fatsby."**

**RCA**  
Records and Tapes



IT'S NOT every day you get to breakfast with Al Green — even if, as in this case, he's five hours and a few thousand miles away.

It was noon in Al's New Jersey hotel when I spoke to him last week, but he'd been on stage the night before and followed up a successful concert with a night of hard partying, so it wasn't surprising that he'd just got up.

"Hi Al, what's happening baby?" went my mid-Atlantic opening gambit. It failed miserably.

"I'm ordering oatmeal," came the somewhat groggy reply. "What are you doing?" That returned me neatly to the starting gate, but I came back with a vengeance:

"Your London press office tells me you're about to start on your second movie . . ." I added.

"No, it's actually my first . . ."

Okay, I won't get fooled again. Eventually I established that the film in question is called *Mimi*, a contemporary opera based on La Bohème which has been on the cards for almost six months now. Al explained that the film is being shot on location in New Orleans and that there have been more than a few delays:

"First they had Mardi Gras. And after Mardi Gras the streets were so

full of paper cups and trash that they had to clean the streets. Then there were delays with the insurance company.

"It's taken so long getting started," he added, "that I've almost forgotten I'm doing it myself."

But aren't you also doing the Sam Cooke biography?

"Yes. As a matter of fact I'm just reading the script at the moment. They sent it to me before, but I wasn't happy with it so they re-wrote it and sent it back again."

Whilst we're on the subject of movies, Al informed me that, he has no acting experience to speak of, and he hasn't had any special coaching to prepare him for *Mimi*.

"And it wasn't because I didn't want any — they didn't want me to; the director of the film says I'm alright as I am."

Moving on to Al's current stage show, transatlantic reports indicated that his music was getting more and more religious, returning to the gospel roots of Al's singing career. He confirmed this happily, with a typically dramatic turn of phrase:

"That is very correct . . . that is very good . . . that is very sane," he began. "It changes the music to a point of excitement, a point of explosion.

"Well, I thought people wouldn't like the idea so much but I've since found that they do."

But is this tied up with any established religion or religious teacher?

"No," said Al, "it's not a tie-in with a teacher or anything like that — it's

just my own conception of what life is all about.

"We sing religious songs but they're songs like Let's Stay Together, Sha La La Makes Me Happy, and the point of those songs is love and happiness. It's not just about physical love

between a man and a woman but for the love we should all be sharing in order to make this world a better place to live in."

Moving onto more mundane things, Al informed me that he's just finished cutting a new studio album and that he's also just picked up platinum records for the Let's Stay Together album and single and golds for both the Al Green Explores Your Mind album and the single Sha La La.

Having heard a great deal about his acute business involvement in the past, I wondered how Al was able to reconcile that with his re-discovered spirituality. He doesn't have to:

"I've relaxed a bit," he began, "I used to be a real mad dog about business — going into the office every day and keeping an eye on everything."

"But I had to lay off because it was taking up too much of my writing time and too much of my living time."

"Also my doctor told me I had to relax after I got out of hospital and luckily I realised in time that the only thing that matters is your writing and singing. If you lose that you get old-fashioned very quickly."

He is completely recovered from the widely-reported hot grits acci-

dent, "both physically and spiritually."

There was a rumour that they'd used pigskin for the grafts on his back but Al explained that although the grafts were his own skin, they had been wrapped in a specially prepared pigskin to help them heal more quickly.

"And you know afterwards all I could say was Oink!" he laughed.

He was serious again when I asked if there were any ambitions he hadn't yet achieved.

**Lillywhite**

"I still have ambitions to get into different crowds — to get accepted in different places," he began. "I'm working now on what you could term Lillywhite America. Our audiences now are getting to be about 60/40 white."

Which is really somewhat surprising considering Al's record sales — but Al reckons he's only started to cross over into the white record market in the last two years. So how about an English tour?

"You know, I really want to play in London, but they can't seem to find a hall big enough. As soon as they do I'll be right across."

There was a clatter on Al's end of the line and he suddenly announced brightly: "Hey, my oatmeal just arrived!" So not wishing to stand between Al Green and his breakfast any longer, I thanked him and allowed him to put down his receiver and pick up his spoon.

**by Giovanni Dadomo**

**"It's no longer enough to sing about love and girls. What we're doing is singing about elevation and perception."**

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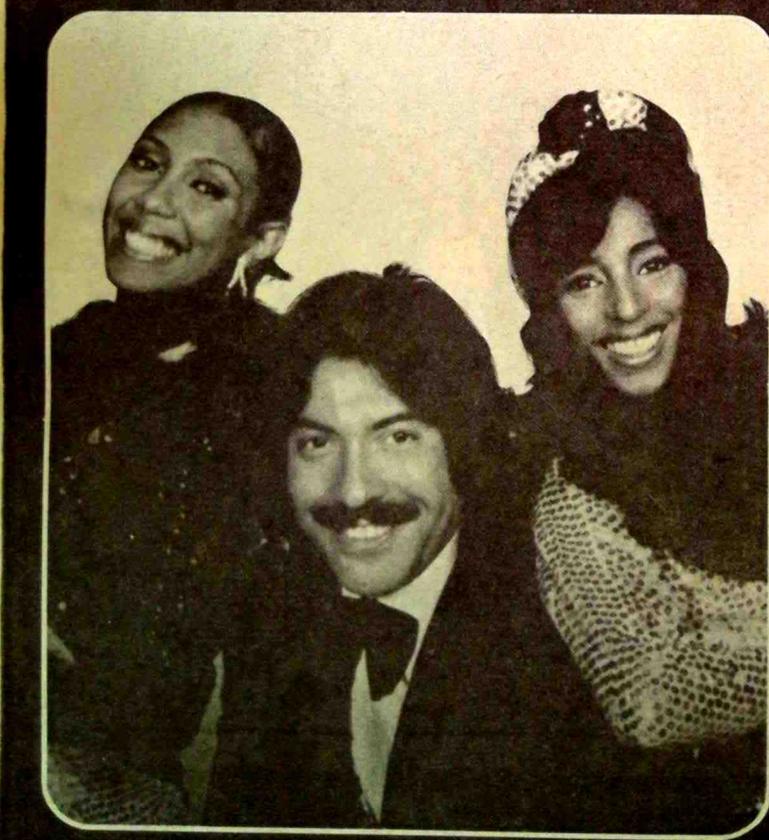
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**"It's no longer enough to sing about love and girls. What we're doing is singing about elevation and perception."**



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# Capital set the pace

# tune in



The Rollers on a recent visit to Kerry Go Round

**KERRY GO ROUND.** Kerry Juby's weekend morning children's programme on Capital has in the past few weeks established itself as an "exclusive listening post" for new releases, recent ones being Bay City Rollers and Rubettes.

Keeping the tradition going on Saturday (12), The Glitter Band will be live in the studio to answer questions telephoned in by listeners but for those who do not have phones, Kerry will accept written questions.

Postcards reach Kerry at PO Box 194, Capital Radio, London, NW1.

For April 26 (Gary Glitter) and for May 3 (Alvin Stardust).

For the younger ones, Kerry's Sunday morning stint hopes to include a regular Walt Disney spot. Meanwhile, the regular Womble feature continues.

## quickies

ROGER Scott clocked up the highest score in Capital's Pin Ball Competition (178,000) until one listener walked in and raked up over 200,000. No one need despair - the competition doesn't end until this weekend (12/13).

The result of Capital's charity auction sees one interesting feature at all places, Ipswich Aero

Club, where Kenny and Cash will do a parachute jump.

Further to my mention on AFN programmes last week, a helpful gent told me that they have part of the Crystal Palace transmitter for the next five years so better reception for all of you who took heed of my advice. In addition to the programme details of last week, Sunday evening is the night for the American top 30 which will enable you to hear every one of the records in the chart instead of those that Capital's Tim Rice thinks you should hear.

From Broadcasting House, home of Radio 1, the news that John Peel's guests (April 10) are Stealers Wheel and Peaches. Mac and Katie Kissoon choose their top 12 (12) and Caravan guest in In Concert at 6.30 pm. On Sunday (13) part 15 of The Story Of Pop (repeats that are worthwhile) reaches He's A Rebel, and in Sounds On Sunday are Pilot introduced by D.T. At 2 pm, Jimmy Saville's Speakeasy's breaks for music provided by Ronnie Lane. On John Peel (14) Dr. Feelgood and John Martyn.

## A commercial DJ each week

**STARTING THIS** week a complete run-down of commercial DJs, station by station. As Capital was the first then we start with them. In the months to come we will cover the other ILR stations. By the time we've finished (barring sackings etc) you will have a complete list of every D.J. on every station.

## The Wizard from 'OZ'

Anyone hearing the early London Link programmes on a Saturday afternoon may have been forgiven for thinking that the two hours from 4-6 were 'test bed' time for newly found talent, in his own words: "My first programmes were shaky, I admit it, but the idea for the programme was strong, one that I believed in and my on-air confidence grew because of it." Keith Ashton the man who now links London with the world was in typical Australian manner being bluntly honest. Born in South Shields, Teesside, his parents emigrated to Australia (taking a napped Keith).

With an education shared between there and New Zealand, Keith was with 2SM Sydney at 20 years of age and furing moves around over the years also worked on Radio Hawaii. It all added up to 15 years of radio experience which included a solo non-stop marathon of 70 hours, instigating a flying saucer hoax and getting himself shot at by a gunman holding some people hostage in a house ("I don't think it was because he disliked my programme," added Keith).



So with this experience what makes a man give up everything and come to Britain, especially to Capital who had received thousands of applications just to employ over a hundred people?

"Well I'd gone as far as I could go, so a challenge was in order, commercial radio was in Britain, Capital as the biggest and potentially the best was on the air so I saw the challenge immediately. I approached John Whitney explained my proposition which he liked but suggested I contact Michael Bukht he, like sales director Tony Vickers was also enthusiastic. From there I was offered a position and London Link was born."

Within a few weeks London's link has been stretched every conceivable way, not only has the list of countries grown to Asia - Middle East - Canada and the US but the two hours are now four and revenue from ads is at the same growth rate.

"I think it's proved one thing at least," said Keith. "Saturday afternoon need not be 'dead' time on British radio. The public definitely need an alternative to sport on BBC radio."

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- 1) JOHN HOLT
- 2) ZAP POW
- 3) TITO SIMON

- a) This is reggae music
- b) You Baby
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NEW

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The Radio Caroline Personnel, both past and present, recall the historical moments of the station's life. From highlights to dramas. Of success and distress. How the station was set-up! Problems encountered! How the station operated! From its inception in 1964, right up to the present day! Radio Caroline staff recall their thoughts about the station, and some of their funniest experiences in a series of specially recorded interviews for this LP.

Top Radio Caroline deejay Tony Allan narrates the story, which is presented in documentary style. Includes extracts from programmes, Caroline Cash Casino, Caroline Jingles, Interviews and Music. Hear - Simon Dee, Don Allen, Andy Archer, Spangles Muldoon, Mike Alburn, Johnnie Walker, Bob Noakes, Ronan O'Rahilly and many others, in superb stereo.

Sure to become a collector's item in the years to come. Reserve your copy today -

This is a pre-release offer, due to be released in May 1976. All orders received before the release date will receive a FREE Full Colour 420mm x 594mm Poster of the Radio Caroline Ship The MV M1 Amigo (Value £1) only, if you mention this advertisement, and send to the address below.

For your copy of this superb stereo LP send your money today £3.99 for the Double LP, £4.49 for the Double Cassette.

Plus 30p postage and packing. Remember - THE OFFICIAL STORY OF RADIO CAROLINE IS AVAILABLE ONLY ON THE JUMBO RECORDS LABEL. AVAILABLE BY MAIL, OR FROM OUR APPROVED AGENTS.

JUMBO Records & Tapes  
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# 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,

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.



**GARY GLITTER**, that celebrated, self-confessed fattie, has been busy losing weight. "Ten stone three he is now", whispers his publicist reverently. "Wait until he stands up and you'll notice the difference." But the new Gary Glitter doesn't stand up for ages, and when he finally does, he's down again before you can say Remember Me This Way.

Right, let's check that fact, I hear you're down to ten stone three Gary?  
 "No, it's ten stone five actually, but I'll be down to ten-three by the time you go to press."

These are not only lean times for Gary physically, apparently he's been having great fun pleading poverty to his friends.

"When I go out to dinner with people like Rod (Stewart) and Elton (John) I always say 'I'm the poor man in this company, so you can pick up the tab'."

He has also been hob-nobbing with the gentry of late and tells tales of visits to country seats and tasting rare wines in famous cellars.

"I've just acquired a huge bottle of champagne, which is equivalent to 12 ordinary bottles. At the moment it's sitting on the loo at home, because that's the only place where the temperature is right for it."

**Alert**

Gary says that as a result of losing all that weight he's feeling extraordinarily alert, but all that healthy living has done nothing to improve his memory.

His new single is out on April 25 but what it's called?, well that's a matter for thought.

"It's called . . . er . . . um . . . it's called . . . a panic stricken glance at his publicist, "what is it called?"

Publicist: "Love Like . . ."

Gary: "Ah yes, Love Like You And Me." A

quick sigh of relief and then: "It's not a disco record, but it is a danceable one — sort of Phil Spector pace. It's quite different from the last ones and I think I sound quite different on it. I always try to contradict what people expect me to do."

Now, with the single ready, Gary's turning his thoughts towards a new album.

"It's been a long time since the last one. I don't really count the live one Remember Me This Way, because that was really just a souvenir like a programme."

"We've considered doing the next album in the States. My producer Mike Leander suggested that I take my sound over there, use a different producer and what services they've got over

# PAY UP GARY — YOU'RE A STAR NOW!

Self confessed fattie Gary Glitter talks to Ray Fox-Cumming about his new single, a musical and eating out



recounts with glee. "they'd got all these heavy bands on the bill as well and I didn't think I'd be the audience's cup of tea at all. Anyway, out I went and started doing the whole number, big moods with the cape and all, but when I got to the microphone it was completely dead. Anyway, even though they couldn't hear a thing from me, I carried on with all the actions and everything. At the end they all roared. 'If you liked that I said 'just wait till you hear me sing it' and then, with the mike working, I did it all over again." The reason he gets away with it is that he knows he's playing to two distinct audiences.

**Superman**

"I have two kinds of fans. There are the young ones who look on me as some kind of Superman character, then there are the older ones who come for a good laugh to see me sending myself up."

As a parting shot, I point out that once Gary's earned all that money from an American tour, he'll have to start paying the bills.

"What bills?" he asks, looking alarmed and suspicious. Oh gawd, he's forgotten.

The one's you pass off on Rod and Elton in restaurants.

He relaxes: "Ah yes, but actually I don't think that money-wise there's all that much between us. They have their huge sales in America, but I've got my Europe."

You shouldn't have said that Gary. Now they'll sting you for a feast.

there. It's a good idea because I can't lose what I've already got, I can only learn more and add on to it.

"Maybe it won't be necessary though because I'm now writing things with the band which may turn out to be sufficiently different in themselves."

In the course of giving a run-down on his future plans, Gary murmurs something about a musical.

Musical? I hadn't heard about that.

"Haven't you?" Exclaims Gary, clicking his tongue and throwing an instant mock-moody. "It's been in all the nationals."

For those of you who haven't heard about it either, it's to be called Razzle Dazzle. It's



being written by Gary and Mike Leander, is half-completed, and should have been hitting the West End this year.

"It won't be until next year now", says Gary, "because all the arrangements are taking a very long time. For example, in one of the sets I want a rainbow and you can't just pull one out of the sky."

The postponement of the musical has not left Gary with any empty months this year. "I'm going to have a go at America."

What, chat shows, TV and so on — or concerts?

"The lot, I'm going to have a real go at it. It'll be like starting out all over again and I hope all the old excitement will be there for me all over again."

He has also got plans

for concerts in the Far East and, towards Christmas, for a full-scale British tour. "Recently I've only played a few concerts in the big cities here and I think it's time I went out again and did a proper tour, taking in the smaller towns as well as the big cities."

In the immediate future he has a date to make an after-dinner speech at Oxford University. When I suggest that he might come back with an honorary degree, he strikes a suitably noble pose and muses: "Hmmm, Doctor Glitter — I like it!"

"I like it!" he's got self send-up down to an art. He can also make capital out of situations that would give most performers the screaming abba's.

"When I was in Holland to do a TV special", he

# DOUBLE BARREL HOTSHOTS FROM THE TROJAN SOUND

**JOHN HOLT**  
**You Baby**  
 TR 7953

The follow up to John's Hit Single 'Help Me Make It Through The Night', a song which has the same great appeal and Hit qualities.

**KEN BOOTHE**  
**That's The Way Nature Planned It**  
 TR 7960

Two Hit Singles already to his credit, this new recording from Ken is sure to make it a hat trick.

AND IF THEY DON'T GET YER  
**ROSKO** WILL  
 NEW SINGLE **ALCAPONE** TR 7949



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RECORD  
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WITH POPSWOP

# DISCOS

by John Rainford

IT SEEMS Stuart Henry is not the only DJ to come out of Scotland. Ronnie Cowan points out that Scottish discos are very prominent in the world of wax.

He runs the Explosion Road Show, which is based in Dunfermline but travels all over Scotland. Ronnie's equipment includes an Altec JBL and Electrovoice sound system, along with Tutor - 2 projectors, bubble machine, sound to light unit and rainbowstrobes.

Explosion Discotheques also provide a disco and public address hire service with a 24-hour breakdown service.

Ronnie caters for all tastes at his Disco Top Ten shows. It includes The Commodores' Superman, The Contours' Hit and Run, Pink Floyd's One of these Days and

# DISCOCHAT

Wishbone Ash's Jailbait.

Dave Singleton runs the Party Time Mobile Disco in Manchester which includes lights, cartoons, strobes and go-go girls among other attractions.

His record collection numbers over 3,000 discs, and he caters for all types of musical tastes. He can be found weekly at the Salford Docks, Irlam Ship, Irlam Youth Club and the Bird-In-Hand at Flixton. If you go along to see Dave, you won't fail to recognise him in the various glitter outfits he wears.

A guy called Hobbs of

High Wycombe runs a mobile called the Blue Light Disco which operates about four nights a week, although not in the High Wycombe area because there are so many mobiles in that area already. He used four FAL 100 watt speakers, two FAL 100 watt amps, standard FAL decks, six liquid lamps, an Emmex sound to light unit and a Shure mike. Instead of a normal jingle cassette machine he utilises an Akai 4000D tape deck which he finds more than adequate.

He firmly believes that

the opening moments and the first record of a gig makes or breaks the show. A valid point, which I think a lot of other DJs should take notice of. It's a lazy way of doing things if you stick on any old album to start, while you go for a few pints at the bar. He also makes another interesting point about DJ schools, which he believes are a waste of time because, he says, a good deejay has a natural talent and cannot be taught. This is true to a certain extent, but surely talent can be improved upon through a school?

# FAR AND WIDE

WOW, OUR disco features really do reach far and wide.

Dick Sheppard, who is a DJ working in Norway, wrote in to let us know how difficult it is getting records over there. Apparently most of the current singles are at least two months behind, with Gloria Gaynor's Never Can Say Goodbye and the Peppers' Pepper Box only just starting to appear in the Norwegian shops. Dick gets Record Mirror sent to him every week so he can order records from our reviews, as he rarely gets to hear them before buying because there is no pop radio in Scandinavia. He's been over there for six months and has travelled about six thousand miles working for the Europa Agency. At the moment, he's in Bergen at a club called the Corner Disco Pub, playing to about 400 people each night. The current trend in the big cities is soul, with people like Barry White, B.T. Express and Stevie Wonder going down well, while outside of the cities it seems Mud and Suzi Quatro rule!



Based in Norwich, the Astro Discotheque Road Show is probably one of the largest mobiles in that area with over £1,000 worth of equipment. It consists of four 50 watt Goodman's speaker units linked to an HE reverb amp. The lightshow incorporates 75 sq. ft. of multicoloured perspex lighting which is divided into 12 cabinets each containing 14 coloured spotlights, for individual sets of spotlight banks containing 3 spots, four revolving lights, two sound/light units, two projectors and one strobe. The whole lightshow was designed and built by the Astro crew.

They haven't got a residency, as they find they're booked all over the place doing gigs like youth-centres, dance halls, and parties. They even provided a disco for a 60th wedding anniversary!

With a varied and extensive record collection, they find golden oldies like the O'Jays Love Train and Cat Stevens' Matthew and Son are among the more popular requests.

+ Atlantis Pirate Discos in Guernsey, are a locally based mobile disco and have been going for about three years. They actually have three units - two mono and one stereo - to deal with an assortment of public and private functions. Their main style of music is rock 'n' roll and heavy pop. All their bookings are done through either Paul Fletcher on 46122 or Paul Marless on 45517.

+ And now, we proudly present - Capuchino - The Greatest Little Disco in the Land. This grandiose title belongs to Cino Berigliano (Capuchino), who is an anglo-Italian currently touring the club circuits around the Catford and Woolwich

area. Cino has three residencies at the moment. He has just started at the Shakespeare in Woolwich on Tuesdays, the St. Heller's Arms in Mitcham on Friday's and Jasper's in Catford on Sundays. He says his act consists of home-made jokes, good soul music, a smattering of oldies and a dummy called Goblin(?) He used to do a double act with "Barmy" Steve Haines (featured in Discochat, February 8th) until his flame-throwing antics spread to the hairs on Cino's chest. Anyone wishing to contact Capuchino should ring 01-464 1712.

## Soul nights

+ With soul music enjoying a new lease of life in the discos now, Harrow's Shaftesbury Birds Nest are quick on the draw with a series of soul nights held every Tuesday. Disc Jockey Tony Barnfield presents these funky evenings which are proving incredibly successful. Each week's show centres on the Soul Survey, where the audience vote for the five most popular soul singles of the moment. On April 1st, the programme included the twenty top-line singles which constitute Phonogram's new Soul Peepers campaign. Among the artists are established acts like the Stylistics and Fontella Bass, as well as chart newcomers Shirley and Co. and the Moments.

The second of these Soul Nights, on Tuesday, April 8th, featured the new K-tel compilation album - Souled Out - and the evening's music revolved around its twenty-one tracks.

Atlantic Records provide much of the music on April 15th, when Tony Barnfield will be playing discs by the star names who will then be touring the country in a Super Soul package - the Detroit Spinners, Ben E. King, Sister Sledge, and the Jimmy Castor Bunch - as well as many golden oldies on the Atlantic Label.

# RECORD & POPSWOP MIRROR NATIONAL DISCO TOP 20

- 1 I Can Do It
- 2 Swing Your Daddy
- 3 What Am I Gonna Do With You
- 4 There's A Whole Lot Of Loving
- 5 Pick Up The Pieces
- 6 Only You Can
- 7 Get Down Tonight
- 8 Sorry Doesn't Always Make It Right
- 9 South African Man
- 10 Shame Shame Shame
- 11 Express
- 12 How Glad I Am
- 13 Stop On By
- 14 Girls
- 15 Philadelphia Freedom
- 16 Bye Bye Baby
- 17 Wicki Wacky
- 18 Reach Out I'll Be There
- 19 Skiing In The Snow
- 20 Lady Marmalade



RUFUS

Rubettes  
Jim Gilstrap  
Barry White  
Guys & Dolls  
Average White Band  
Fox  
K. C. & The Sunshine Band  
Diana Ross  
Hamilton Bohannon  
Shirley & Company  
B. T. Express  
Kiki Dee Band  
Rufus  
Moments & Whatnauts  
Elton John Band  
Bay City Rollers  
Fatback Band  
Gloria Gaynor  
Wigans Ovation  
Labelle

State  
Chelsea  
20th Century  
Magnet  
Atlantic  
GTO  
Jayboy  
Tayla  
Brunswick  
All Platinum  
Pye  
Rocket  
ABC  
All Platinum  
DJM  
Bell  
Polydor  
MGM  
Spark  
Epic

This chart was compiled with the aid of returns from 63 disc jockeys around the United Kingdom.

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**DISCO**

# New disco chart — help us help you

RECORD MIRROR'S national disco chart is going weekly.

With the help of DJs all over the country, RM plans to compile a faster, more accurate guide to the big moving disco records, where and when they happen.

The Disco Top Twenty will be compiled each week from all returns received by first post Monday morning. It is up to the DJ to make sure this service

accurately reflects the biggest records of the week.

To be a contributor, all you need to do is fill in and return the registration form below, establishing your credentials as a genuine club DJ working regularly in a top dance place.

As far as possible RM wants to reflect what is going down in the major dance spots around the country and for this reason all returned forms will be carefully vetted before DJs are invited to send their chart.

I wish to register as a contributor to RM's national weekly disco chart.

NAME.....

ADDRESS.....

CLUB.....

Telephone (home)..... (club).....

SIGNED.....

Authorised by NAME.....  
club manager: SIGNED.....

THERE IS absolutely no doubting that the importance of radio for breaking records is diminishing now.

Radio stations are fervently trying to mould their playlists to cater for the soul and disco music boom, but there is for sure a great deal of importance stressed on disco plays by the record companies.

As usual at this time of the month, I'll give you a run-down of the sounds to watch out for, and the records that you should be playing.

With a change of label, Middle of the Road have come up on DJM with Hitchin' A Ride In The Moonlight. They've always been a good group, and with the change, they sound 100 per cent more matured. A re-release from Tyrone & Carr, Love Me Love You from 1973 is a noble effort, but falls short.

Clean Up Woman, another re-release but from Betty Wright dates from 1971, when she was still on the way up, but it's a good bet. The new release from the Average White Band, Cut The Cake, is right in the correct groove and should really stand a chance. About half of the current top 50 is from new artists, the old favourites falling out of favour, and people buying records not because of the artists reputation but because they like the record.

Baby Hang Up The Phone from Carl Graves on A&M is a fabulous slow ballad sound, and is a must for any smooth spots! On UA, put back to back is Summertime Blues and C'Mon Everybody from Eddie Cochran. These are two proven hits, but sound terribly



EDDIE COCHRAN

samey and dated. A cert for the rock 'n' roll discos. If you've had All Right Now as a favourite performed by Free, a new version by Lea Roberts on UA will knock you out.

Tony Jackson's As If By Magic is an interesting first single on GTO, and it would be nice to see it take off. Same goes for Donna Summer, also on GTO with Love To Love You Baby. Nice smooth number. The Chi-Lites are hovering around the bottom of the Top 50 with Forgot To Say I Love You Till I'm Gone. If you haven't picked up a copy on the Brunswick label, hurry up. On the Spark Northern Soul label, you can catch Gene Lazer with Signed On The

# Single selection

Dotted Line. I'm amazed it hasn't taken off yet. It could be a real smash again.

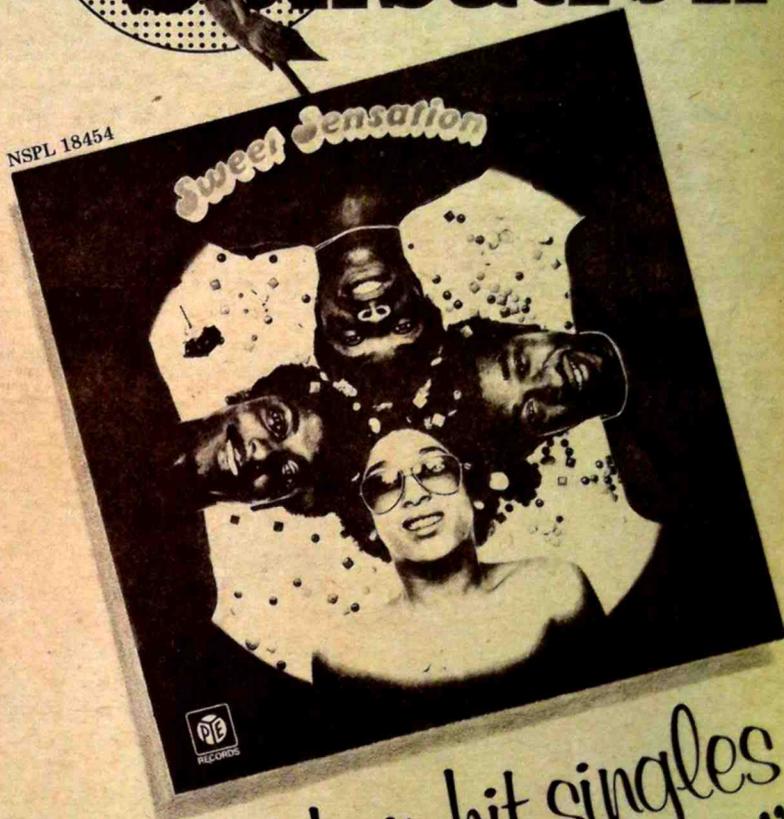
A single on the GM label from the Philadelphia Flyers titled LOVE is knockout. It is going down very well out in the Grand Duchy of Luxembourg with none other than the wild and wooly Wesley. It's an excellent record and deserves well. On Mowest, Severin Browne gargles along in a reggae style with Romance, and with the current reggae boom, this is a must for your collection. Dionne Warwick says Take It From Me, and although this hasn't really registered in the charts, it is a great dance record. If you've liked the Temptations with Law Of The Land, try a version on Tamla from the Undisputed Truth which rocks along nicely, though perhaps all this will do is reactivate interest in the original. The Kiki Dee single, How Glad I Am, is probably the best record of the month.

Finally, here are a few quick spins: Beware from Ann Peebles on London, In The Morning from Ken Hensley on Bronze, and When You Get Right Down To It from Aretha Franklin, also on Atlantic.

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# DISCOS

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# DISCOS hardware

## AARVAK

Aarvak is a venture captained by two electronic wizards, Peter Bessey and Rod James. In the few years of its existence, it has built up a reputation in the disco lighting field as a source of reliable strobes and sound to light converters. Their base is in Tottenham and a lot of their business is mail-order. Because they sell direct to the customer they rarely find it necessary to increase their prices as there are no middlemen. In fact, their most popular unit — the 3-channel sound to light converter was recently brought DOWN in price.

Some DJs get it into their heads that they'd like their sequencers, sound to light converters and rainbow strobes all deviously fitted into one unit. In this respect Aarvak are only too happy to oblige and anyone is welcome to contact Peter or Rod to enlist their help with the electronic circuitry required to make a dream a reality. At the same time they maintain their off-the-peg range and also hire equipment.

Their units are sturdily built to withstand being thrown in the back of a van at four a.m. after a bad gig. For further information or price lists, ring Phil Hunter on 01-800 8636.



Aarvak Rainbow Strobe (RS 115/3)

ment, Hiwatt also manufacture some excellent disco units. The main console is a twin-deck unit with better than average facilities and electronics, like individual tone controls for each channel instead of a master overall volume. The channels themselves are microphone, tape and both decks. There are slide faders and an illuminated push button for the cue system and motor start. There is also a meter to indicate output level. Retailing at £253, it's not exactly cheap but it's a well-designed unit catering for people who know what they want.

Hiwatt also custom-build consoles, so say, for instance, you want a unit

with three decks and two microphone channels, then Hiwatt can build a unit to your specifications. On the other hand, if a deejay has built the console box with three decks already fitted and a hole cut out for the front panel, Hiwatt will build, wire and test all the electronics and the front panel for about £100.

As well as the standard DRD-091 console there is also the usual vast range of Hiwatt equipment available like bins, horns, columns, and slaves up to 400 watts.

## DAVOLI

If you're after a simple, easy-to-operate disco unit, you could do a lot worse than to look at the Discojunior 50 from Davoli (U.K.) Ltd. It's an attractive console finished in black, and weighs next to nothing (44 lbs. to be precise). The control layout is fairly simple with two slider volume controls set right in the centre. The decks are BSR fitted with ceramic cartridges, and there's also a microphone input with a pre-amp mixer and separate volume control. Headphone monitoring is possible with the separate amplifier volume control and change-over switch. There's an adjustable shielded light between the two decks in case you're working in the dark! Although there's a 60-watt amplifier built into the unit, it can be slaved up via an external amp output with a separate volume control. Really quite a bargain for £150.

## HIWATT

Perhaps better known for their group equip-

## ORANGE

Orange do a lot of custom-built units for discerning deejays as well as their two standard lines, the Custom Disco Unit and the Deluxe Custom Disco Unit. Naturally, they use reliable and well-tried brands of turntables but should you require the unit without turntables, this can be supplied. The Custom Disco Unit is fitted with the latest SP25 Mark 4 Garrard deck and the cabinet is marine plywood covered in washable vinyl, complete with a waterproof cover. They recommend the Orange 120 watt slave amp to power this unit in conjunction with their 2 x 13in. Horn Projector cabinets.

The Deluxe Custom Disco Unit is fitted with Pioneer belt-driven decks and Shure cartridges.



Orange Custom Disco Unit

Goose-neck lights and microphone stands can be fitted as optional extras. Recommended for use with this unit is their 200 watt transistor slave and their 1 x 15in. bouncer horn cabinet. Both units feature four channels each with slider controls, a headphone monitor amp including volume control with cue before fade key-switches on the two gramophone and tape

channels. The mike channel has a talk-over switch which reduces the record volume and increases the microphone volume. Another unique feature of the control panel are two slider switches which convert the gramophone modules to magnetic cartridge operation. Separate on/off cueing switches are supplied between each of the two decks.



Orange Deluxe Custom Disco Unit

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# PRESSURE ALL THE WAY FOR KIKI

by Ray Fox-Cumming

THERE ARE some people who are always a treat to interview and Kiki Dee has, in my book, long been one of them. So it was that, last week, I trundled down to Top Of The Pops and greeted the lady in her dressing room all bonhomie and hall-lassie-well-met. The response was less than luke-warm.

Admittedly, I'd arrived at an awkward moment. She had her dressmaker with her and was trying on a new costume. To have moved at all would have risked getting stabbed in the back by half a dozen pins, so she frostily suggested that I come back later.

Oh dear, maybe she'd already read my not-too-polite review of her new single How Glad I Am and perhaps too, the slightly carping review of her Drury Lane concert. If she had, she didn't say so, but she did take revenge later by keeping me waiting for nearly an hour while she made a 'phone call, infinitely more subtle than yelling "Judas" at me.

After that, she thawed enough to explain politely why, for the new single, she resurrected the old Nancy



Wilson number rather than put out a new song by the group.

"We were under pressure to get a new single out and, at the time, our new material simply wasn't ready."

But haven't you already recorded the song before?

"Yes, I did it about ten years ago, but that was

completely different. Then I did it more as a ballad."

Now that Rocket Records have got their single out of The Kiki Dee Band, they are hankering after an album.

"I need the pressure to get the songs finished," said Kiki. "At the moment we've got enough material between us for about half

an album and I've a couple of half-completed things in my head.

"I'm not sure where we're going to record the next album, but we're considering doing it either in The States or maybe in France."

At the Chateau (d'Herouville)? "Yes."

On the I've Got The Music In Me album, most of the songs were written either by Kiki or keyboard man Bias Boshell. For the new album, the two of them may pool their resources. "I'd like to write some lyrics for Bias's tunes," explained Kiki.

Her intention for the next album is to make it much

simpler than the last.

The band's recent British tour was their first headliner and Kiki, quite rightly, looks back on it as a great success. "I didn't know if anyone would come to see us," she admitted, "but the tour was a near sell-out."

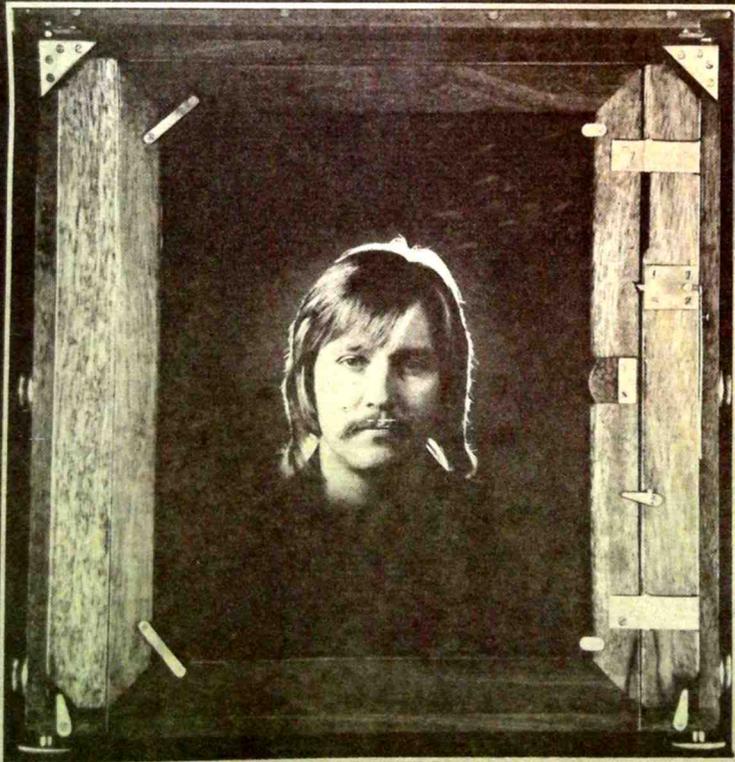
"It all went very smoothly and I learned a lot from it. Next time around there will be slight alterations made in the presentation."

Kiki has taken great pains not to let herself become typecast. "I try at all costs to avoid images, and it's nice to be in the position now where I can go on stage either in something dressy or plain jeans and it doesn't matter."

In May and June The Kiki Dee Band will be playing dates in the States, possibly supporting The Eagles or Joe Walsh. For all Americans, who tend to be impressed by such things, here's a Royal tale to end with.

"When we were in Birmingham during the British tour," said Kiki, "I had a dressing room that was once used by the Queen Mother, and they'd done their bit to make it look right with a red carpet and so on."

Was it very plush? "No, a bit naff really." Naff quarters for The Queen Mum. Good grief, what is the country coming to!



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# SOUL STIRRINGS

by Giovanni Dadomo

BEANS and fatback . . . it's as American as Kentucky chicken. And fatback, in case you didn't know, is the rich, thick bacon that comes, as the title indicates, from the fat juicy back of a corn-fed pig.

But fatback means something else also; in New Orleans, back in the old days when funky still meant frightened, fatback was a popular expression to describe the rich, tight percussion and rhythm-rooted sounds we now call funky.

They used to call Bill Curtis 'Fatback', on account of how the adjective so splendidly described his fine, firm drumming. In fact the description suited him so well that it stayed with him; he even grew to like it. And when, some time in mid-'66 when he found playing for other people just a mite restrictive on the creative side and therefore decided to get his own group together, Bill had no second thoughts about what to name his newly-formed aggregation — it became the Fatback Band.

But the ball started rolling a lot earlier than 1966 for Bill Curtis. A musical infant, Bill started out playing piano in various teenage groups and was already a respected and competent musician by the time he was in high school and picked up his first set of drumsticks. Now switching from piano to drums isn't the most obvious of musical moves, perhaps but it suited young Bill just fine.

He stuck to his skins through his stint with the U.S. Army and developed his percussive muscles even further by playing with various military bands. By the time he got around to hanging up his dog-tags, drumming had become Bill's life. He headed for the Big Apple and took courses in tympani and mallet instruments which earned him the qualifications required to become a fully-fledged percussion teacher. As it turned out though Bill didn't have to spend much time earning his bacon by teaching young would-be drummers their way around a kit because he quickly found a welcome

place for himself as a back-up musician for such illustrious talents as Bill Doggett, Arthur Prysock and the late Clyde McPhatter. But when the time was right he hooked up with a couple of like-minded fellow musicians — bass-player Johnny Flippin and Johnny King, lead and rhythm guitarist — and formed the Fatback Band. His years in the ranks as a professional musician had also taught Bill how to hold his own in a cut-throat business so along with the Band Bill also formed his own record company (Fatback Records, natch!) through which Bill booked both his own and

other acts into local venues all the while feeding the profits back into the record company. Over the next few years the group broadened its line-up to six with the addition of trumpeter George Williams, Earl Shelton on tenor sax and flautist George Adams. It also broadened its striking range — building up an ardent following throughout the States and chalking up singles hits with such numbers as 'Street Dance, Nija Walk and Dance Girl' — and more recently with 'Keep On Steppin'' and 'Wicky Wacky, the former their first big hit in Britain. The group also cut three finely funklike albums for Perception Records,

Let's Do It Again, People Music and 'Feel My Soul, before moving to Event Records for their latest and most successful album to date, 'Keep On Steppin''. Opening as it does with a breathlessly M.C.'d introduction of 'Ladies and Gentlemen, one of the funkiest bands on the east coast — The Fatback Band!' which in turn is met by an equally enthusiastic round of audience applause, you'd be forgiven for thinking that 'Keep On Steppin'' is a live album. It isn't — but in a way it is, as Bill Collins explains: "It's all live. We go into a studio and start the tape and begin playing.

"Everything you hear on our records is for the first time at the point of recording — it's not something that's been thought out over a long time or played and played over and over again. It's a feeling thing and everything is based on the way we feel that day and on the way the studio audience reacts." — Which accounts for the spontaneity and energy that marks out Fatback music. U.S. reports give every indication that the band on stage is even better — and if the success of the single brings the rumours of a UK tour to fruition later this year then we'll be able to find out for ourselves.



# THE FATBACK BAND—BRINGING HOME THE BACON

## album picks

**SISTER SLEDGE: Cicle Of Love (ATLANTIC/K50097)**  
A promising if not entirely earth-shattering debut from Kathie, Debbie, Kim and Joni, the sisters Sledge. In part this has not a little to do with the fact that seven of the album's nine tracks were written by the team of Patrick Grant and Gwen Guthrie and, truth be told, a lot of their songs sound a bit derivative to this pair of ears. When the Sisters do have something to get their teeth into though, as is the case with Pain Reliever, Fireman and Love Don't You Go Through No Changes On Me, they show themselves to be made of pretty stern stuff. File under Brightest Hopes and check 'em out live if the opportunity affords itself. Then buy the record. GD

## US soul singles

- 1 2 L.O.V.E (Love) — Al Green, HI
- 2 1 SHOESHINE BOY — Eddie Kendricks, Tamla
- 3 4 LOVE FINDS ITS OWN WAY — Gladys Knight & The Pips, Buddah
- 4 5 WALKING IN RHYTHM — Blackbyrds, Fantasy
- 5 6 ONCE YOU GET STARTED — Rufus, ABC
- 6 9 MY LITTLE LADY — Bloodstone, London
- 7 8 LIVING A LITTLE, LAUGHING A LITTLE — Spinners, Atlantic
- 8 11 SHAKEY GROUND — Temptations, Gordy
- 9 13 WHAT AM I GONNA DO — Barry White, 20th Century
- 10 3 SHINING STAR — Earth, Wind & Fire, Columbia

## soul gossip

DESPITE heavy rumours in last week's music press it seems extremely unlikely that Stevie Wonder will be over for Elton John's Wembley extravaganza. The good news though is the Stevie's currently in the studio working on his new album — apparently he's working through the night and sleeping in the day-time. B.T. Express May tour now definitely set — should tie in nicely with the apex of Express's current chart zoom. Betty Wright in from the 11 to 26 for extensive cross-country tour. New single from Carol Doctor's Orders Douglas next week — A Hurricane Is Coming Tonight. Also due soonest is Carol's new album appropriately and imaginatively titled The Carol Douglas Album. Strange new pastures for Curtis Mayfield, the man is currently arranging two tracks for the forthcoming Doobie Bros. album Stamped. Gold album for B. B. King and Bobby Bland's Together For The First Time Album. The much-anticipated Commodores — Sycrета tour has once more been put back. Expect 'em over in September at the soonest. Just out Stateside is Smokey Robinson's latest A Quiet Storm — expect it in mid-May alongside Undisputed Truth's Cosmic Truth LP. Mr. Universe is the title of the next single from the Flirtations — in your shoppes on May the two . . . Todeloo!

### ARIES

(Mar 21 to Apr 20)  
Things appear unimportant — especially if you're looking down from a 16 storey building! From now on your life will be more vibrant and gay and now that menacing black cloud has been burst, you can leave your shot-gun at home.  
**TAURUS**  
(Apr 21 to May 20)  
If you gamble with your heart (or with your cash) you'll not be catching a bonanza. The only thing you'll get out of it is a broken heart. Play safe, be wise and that way you won't get cheated.

## POPSWOP SUPERSTARS

### GEMINI

(May 21 to June 20)  
Something's going on between you and your best friend. Well, what we mean is that both of you are being absolutely bitchy and childish about a tiny little misunderstanding. So what if you had a game of boyfriend swapping for the night — it was fun wasn't it?

### CANCER

(June 21 to July 20)  
It will be a very tranquil weekend but that can be altered by the snap of a finger (if you want). Friends who haven't seen you for ages are pining for you to come round — so why not do that and then you can say our stars are up the spout.  
**LEO**  
(July 21 to Aug 21)  
Concentrate on do-

domestic affairs because your little bedsit is going to rack and ruin. The dry rot will invade like a martian from outer space — and then what will you do? Sleep in the oven, we suppose?  
**VIRGO**  
(Aug 22 to Sep 22)  
A visit to an exotic land is on ze cards — could be that auntie will be taking you to Southend for the day! You will be meeting new faces that's for sure and from these fateful get-togethers a new romance will occur.  
**LIBRA**  
(Sep 23 to Oct 23)  
Everything's coming

up roses and lollipops or in plainer terms everything will be smelly and sugary. No, don't get the fly killer out, wave that 'til it's needed — which may be sooner than you think.  
**SCORPIO**  
(Oct 23 to Nov 22)  
You'll have a good time if you let yourself go a little bit. Forget about your defects and just think to yourself, "I'm beautiful". It works with all the Record Mirror staff, I assure you!  
**SAGITTARIUS**  
(Nov 23 to Dec 20)  
Heady, fuzzy days ahead. Maybe your

sinuses are blocked or you need to rest that weary head for a week. If health isn't what it usually is then don't go out in the rain without yer balaclava.  
**CAPRICORN**  
(Dec 21 to Jan 19)  
Business propositions may seem terribly inviting while you're discussing them under the glow of a lamp standards sipping cocktails. But lo and behold, in the cold light of day they're enough to give anyone a sour taste. Say no, firmly — before the drink get's ya.  
**AQUARIUS**  
(Jan 20 to Feb 18)  
You seen a little, well,

how can we be polite? A little ruffled around the edges of late. What's the matter with your appearance these days, eh? You know that hollered boots and haley jumpers went out with the Depression? Don't let yourself go otherwise you'll find your loved ones will!  
**PISCES**  
(Feb 19 to Mar 20)  
If the past month has been a drag well don't fret 'bout it anymore. Before you can say Jack Flash you'll be tripping the light fantastic at the local disco — and knockin' 'em all dead.

Paul Carrack talks to Jan Etherington

"I've got a rotten cold (sniff). Actually you'd better not say that because the band think I'm a raving hypochondriac, but it's true (croak). In fact, I've had it for a couple of weeks but I was dosed up to the eyeballs for the concert (sneeze)."

Paul Carrack of Ace is lying in bed croaking down the phone to me in the true show business tradition that "the interview must go on". You gotta hand it to him, the lad's a trouper.

Last week, Ace elbowed Max Bygraves out of the Victoria Palace and took the stage for their first major London concert. Apart from the cold, how did he feel about it?

"Great. I think we've really raised our game and proved ourselves. We've done a hell of a lot of gigs over the years so we've got a great lighting and sound crew but of course, this was not just any old gig. There was a great sense of occasion about it and we were all a bit tense beforehand because we knew it could go either way but I was determined not to let anything get on top of me and it all worked out beautifully. What was fantastic was that after the show, we were all jammed in a tiny dressing room and there was this great queue of people

# ACE RAISE THEIR GAME

right down the stairs waiting to congratulate us. Nice feeling, that."

One of the real stormers at the concert was the new single I Ain't Gonna Stand For This No More.

"We wrote that way back. Before How Long and we've been playing it live for some time now. It's always gone down well and I suppose the reason we decided to record it was... time. The record company wanted a good new single quickly and this one was around. We liked it. It's got a nice live feel about it."

After the success of Five-a-Side, any chance of a new LP?

"We expect to be recording in the summer. We've got together a few songs between us but to complete the album we need to call a halt to the gigging and get a bit more human. I think we know every weed along the motorways."

But you're just off for two weeks of dates in Switzerland and Holland?

"Oh well, it'll make a change. I suppose they

have different weeds along the autobahns! In fact it's our first time abroad together. All of Phil, have worked abroad with different bands in the past but when we get back I think I'll just keel over and hibernate for a month."

He'd better wake up before the end of May as Ace are due to visit the States.

"How Long and the album are really going down well over there so we'll be going over as support band on tour with a big outfit. It's the first time any of us will have been there. I know it'll be hard work, but I reckon it's worth it."

Are Ace gonna slick themselves up for America? How about Lurex waistcoats and matching bowties?

"No, we don't want any of that! We started from scratch and I do mean that and to us the most important thing is the music. I don't mean that our attitude is to wander on stage in the clothes we got up in and you can take

it or leave it, but I do mean that we'd rather you listened to us than counted the sequins on our vests. The press have always been very good about our music but in the early days they said we looked terrible and we're frightened to speak to the audience and I suppose we've improved a bit."

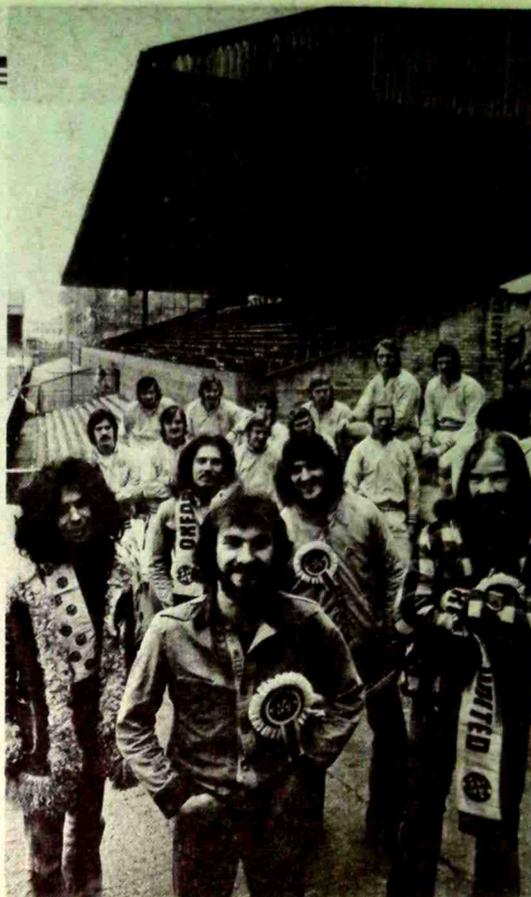
Certainly have. Wasn't it Paul that piped up at Victoria: "The people at the front oughta get a rebate, they can't see me at all?"

"Yes, you get more confident on stage and you can chat easier between numbers and that's the kind of stagecraft we want to learn but you'll never see Ace in white satin suits. What we've got to get across is the music."

Pity Jim Dandy could use a little competition. A bloodcurdling noise came down the receiver.

"I'm sorry, Jan, my voice is going. I better save what's left for the Walsall gig tonight."

OK Paul. Keep taking the tablets.



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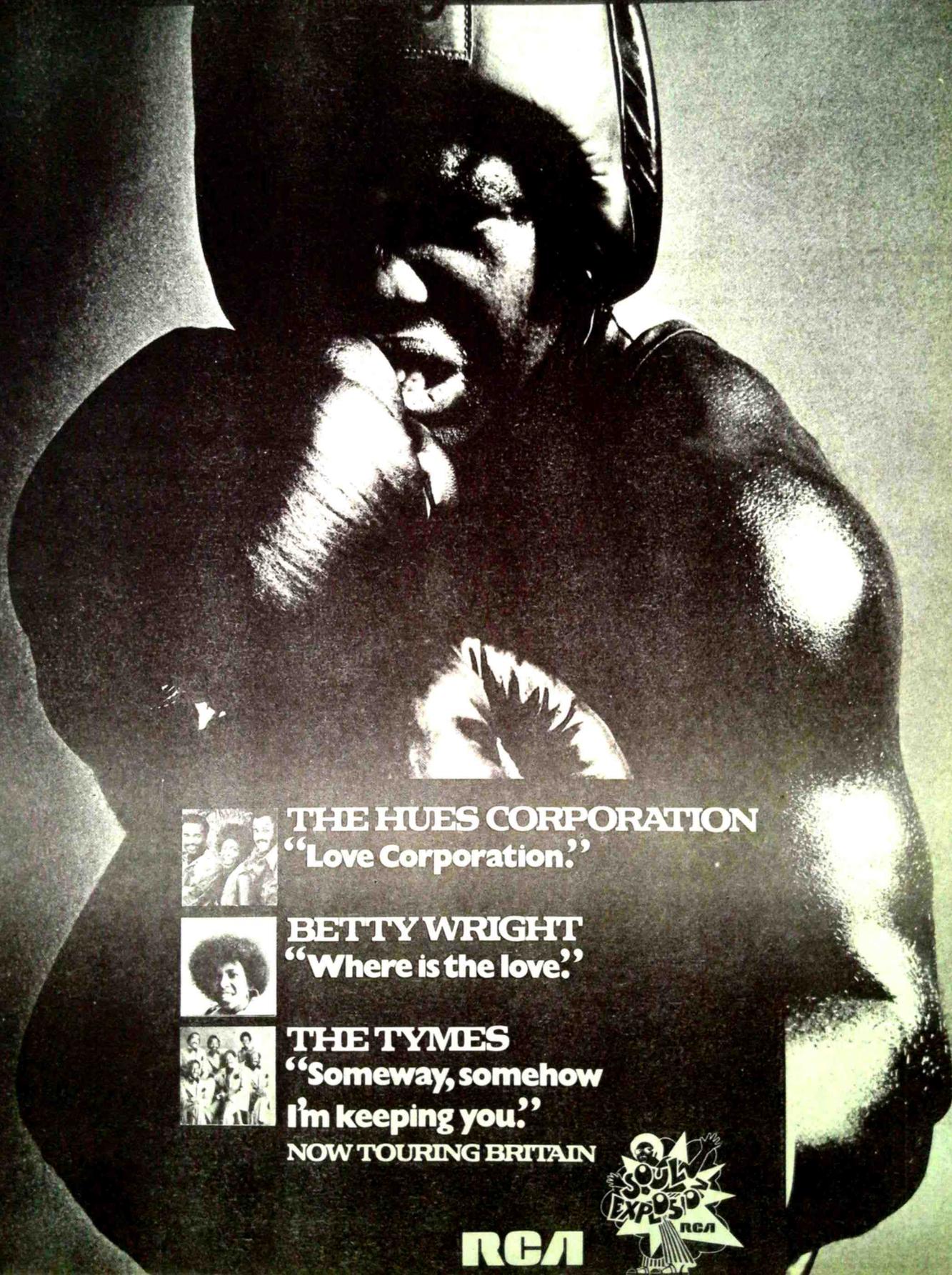
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| Mud 75                    | <input type="checkbox"/> | Glitter Band     | <input type="checkbox"/> | Rubettes       | <input type="checkbox"/> |
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by Ray Fox-Cumming

**THE GLITTER BAND:** The Tears I Cried (Bell 4116).

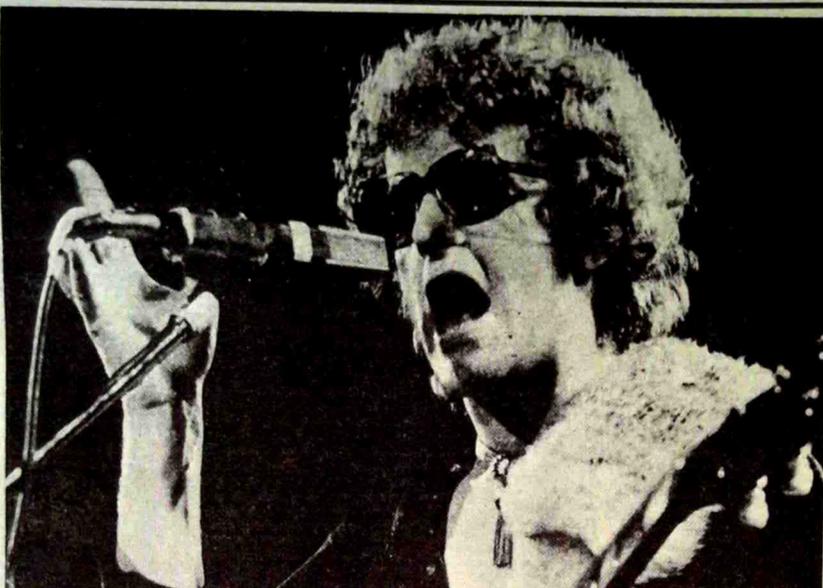
The Glitter Band's last single, Goodbye My Love, was a landmark for them because it was the first that didn't sound as if it could have been made by Gary Glitter himself. This one isn't as good as Goodbye My Love, it's better. There's just enough of the thumping drums on the chorus to be unmistakably Glitter Band without re-hashing what has gone before. The verse is underpinned by some of the kind of guitarwork that often goes with galloping hooves in TV westerns, the tune is good and well sung by John Springate and all in all the song's beautifully put together. Well done boys, indeed yes.

**IAN HUNTER:** Once Bitten Twice Shy (CBS 3194).

When I reviewed Ian Hunter's album, I complained that you could turn up some of the tracks to full volume and still not get off on them and this was one of those. Since then, however, Ian's told me they are intended to be played at quite a low noise level and I have to admit he's quite right. Follow his instructions and you'll find it's not at all like those old Mott hits that wapped you right between the eyes. It's an insidious toe-tapper with a strong hook that evaporates with excessive decibellisation. After a few plays I've made great friends with it and I hope it gives Ian a massive hit. It should do.

**SUZI QUATRO:** I Bit Off More Than I Could Chew (Rak 200).

Despite the title, there's not enough here for Suzi to chew on. She wraps her tongue nicely round some good lines, but when the chorus comes it's a bit of a non-event. The main trouble lies in the production, which is intended to be pretty funky, but wears thin just where it should be meaty. There's a whole lot of brass throughout, but it isn't used very imaginatively and isn't half as punchy as it should be. However, while this



IAN HUNTER: an insidious toe-tapper.

doesn't rank among Suzi's best, it should prove good enough to give her another hit.

**AVERAGE WHITE BAND:** Cut The Cake (Atlantic K10605).

Basically, there's nothing to it — no tune or lyric content to speak of, but Average White take a single idea and bounce it around with such expertise that the result is irresistible. You have to admire it because it is just so cleverly woven and you have to love it because it's that catchy. Everything about it is superb, especially the vocal and brass work — and the quirky ending is blissfully natural. Another huge hit for AWB, it must be.

**CARPENTERS:** Only Yesterday (A & M AMS 7159).

After their revival of Please Mr Postman, which I hated, a new song, co-penned by Richard Carpenter and John Bettis. Lyrically it's just so much old slop, but the tune is strong and it's excellently sung and

arranged. The chorus harmonies are particularly tasty and they alone should guarantee it a chart place. A goodie.

**THUNDER THIGHS:** Stand Up And Cheer (EMI 2276).

These fine ladies have been rather quiet for a while and they've made a quiet return with this one. It sounds a lot — maybe too much — like Diana Ross' Stop Look And Listen, but it is nicely made for all that, with razor-thin strings and touches of low-key brass in doing pleasing things in the background. It might do something chart-wise, but I doubt it.

**THE JEZELBELLES:** Tainted Love (Pye DDS 2006).

**RUTH SWANN:** Tainted Love (Spark SRL 1124).

Once upon a time Gloria Jones recorded Tainted Love. Many moons later it came to pass that it found favour in Northern Soul joints and not one but two labels had the idea of doing a cover version at one and the very same

time. So who gets the hit? No doubt about it — Ruth Swann. The Jezebelles' version is inferior on all counts and hereby condemned to dwell in outer darkness.

**WESS AND DORI GHEZZI:** Fallin' (Bradley's BRAD 7515).

Now in English, the song that won Italy third place in the Eurovision Song Contest. To my mind, it's a better song than either the Dutch or British efforts that took first and second places and I'm sure that many British or American name bands could get a hit by covering it, but this version by the original protagonists is too continental, accent and delivery-wise, to stand much chance.

**SUSAN MELLEN:** Going Down (MAM 128).

This arrived accompanied by a photo of the lady, who looks like Helen Reddy, so I put it on to see if she sounds like Helen Reddy. She doesn't. The record was also accompanied by some typed

nonsense about it being released on Boat Race day (a) because of the title and (b) because the lady's daddy was stroke in the winning Oxford crew in 1923/24. After that lot of baloney you might expect something like Jolly Boating Weather, but it's rather a wistful little piece and not unpleasant. It also takes time out to give a new meaning, in the lyrics, to 'on my wavelength' (he-he). Honestly it isn't at all as bad as it sounds but, as far as the charts are concerned it . . . er

**KRISTINE:** Mr D.J. (United Artists UP 35817).

This lady doesn't generally get good reviews (and she ain't gettin' one this time). Perhaps that's why she sets out to be as unidentifiable as possible. Before Kristine she was Kristine Sparkle, before that Christine Holmes and heaven knows what else before that. Next time around

expect Chris Teen. Now for the record — jolly boring.

**DAISTON DIAMONDS:** Kamikazi Krazi (GTO GT 18).

If this is an intentional take-off of a Mud/Chinn Chapman take-off then it's great but if it's serious, gawd help 'em. It begins with a plane zooming overhead then zaps into a neo-Tiger Feet number with a plethora of the frills that Chinn and Chapman love so dearly. I think it's hysterical and all the zanier DJs will adore it, but I just pray they are not doing it for real. Follow it up with Kamiknicker Krazi lads and we'll know for sure your intentions are honourable.

**HARRY CHAPIN:** I Wanna Learn A Love Song (Elektra K 12173).

Harry's so nearly scored here with past efforts like W.O.L.D. and Cat's In The Cradle that you'd think this time he must succeed. I'm afraid though he's going to have to wait a while longer because this, while not at all bad, is far more of an album track than a single and sounds too much like a whole lot of other songs of similar ilk.

**DEE DEE WARWICK:** Get Out Of My Life (Private Stock PVT 13).

This may not mean a light commercially but it's splendid for all that — a moody, magnificent song handled to perfection by Dee Dee with the backing providing just the right atmosphere. Superlative late night listening.

**RAB NOAKES:** Turn A Deaf Ear (Warner Bros K 16531).

An edited down album track. It's jaunty and quite likeable although Rab's voice is a bit too far back. The backing sounds like early-days McGuinness Flint in first gear. Chart chances nil.

**JOEY DEL:** Raindrops (Magnet MAG 29).

These raindrops are falling not on his head but we're told, on under his windowpane. How's that for something completely different? Song, singer and arranger are all heavily under the



SUZI QUATRO

influence of the late Buddy Holly, who would probably have looked on this as a compliment rather than an insult. It's not strong enough to do anything very marvellous commercially, but is the sort of thing that good B-side are made of.

**SKYBAND:** Bang! Ooh! Ya Got Me (RCA 2540).

Pot-pourri of clichés both musically and lyrically. If this was the best track they could pull off Skyband's album it doesn't say much for the rest of it.

**JEEROY HUTSON:** All Because Of You (Warner Bros K 16536).

Our learned soul buff Giovanni thought it fit to bring this gentleman to your attention recently and for that you should be grateful. On the strength of this, Mr Hutson is definitely worth knowing about, though it may take a fair while for his music to register since he sticks to a very soft-sell approach. This is a fine soul record in its own quiet way. Maybe it's too quiet to get many plays on the radio, but keep a sharp ear out for it on the offchance.

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# WHO, WHEN AND WHERE

## THURSDAY

APRIL 10th  
**STEVE HARLEY & COCKNEY REBEL**, Theatre Royal, Norwich.  
**CHRIS FOSTER**, Rotherham Folk Club, Masons Arms, Wellgate.  
**GONG / GLOBAL VIL-LAGE TRUCKING COMPANY**, Town Hall, Cheltenham.

**MANITAS DE PLATA**, De Montfort Hall, Leicester.

**DEMIS ROUSSOS**, City Hall, Newcastle.

**FBI**, City Centre Club, Tower Street, Coventry.

**MAGNA CARTA**, Marquee Club, London.

**STRUTTERS**, Hope & Anchor, 207 Upper Street, London N1.

**SWEET SENSATION** are currently showing off their brand - new stage act in preparation for their summer tour of the States. This week they're at Warren Country Club, Stockport (April 10), Memorial Hall, North-

wich (11), Casino, Wigan (12) and The Shack, Chicken Inn, Oxford (15/16).

**GONG** also set out this week on an extensive concert tour of the UK accompanied by the Global Village Trucking

Company. This tour has been arranged to coincide with guitarist Steve Hillage's new solo album due for release on April 11. Title of the album is 'Fish Kissing' and most of Gong were involved in the backing for this album.

**NEW YORK CITY, Q** Club, London.

## Monday

APRIL 14th  
**GENESIS**, Empire, Wembley.

**RORY GALLAGHER**, Colston Hall, Bristol.

**KAIWINDING / MONTY ALEXANDER**, Ronnie Scott's, 47 Frith Street, London.

**GONG / GLOBAL VIL-LAGE TRUCKING COMPANY**, De Montfort Hall, Leicester.

**MANITAS DE PLATA**, Guild Hall, Preston.

**STEVE HARLEY AND COCKNEY REBEL**, Odeon, Hammersmith.

**THE McCALLMANS**, Centre Hotel, Bristol.

**PAPER LACE**, Fairfield Hall, Croydon.

**DEMIS ROUSSOS**, City Hall, Sheffield.

**BETTY WRIGHT**, Royal Ballroom, Tottenham (£1).

**BRIAN DEWHURST**, Rugby Club, Keddleston, Derby.

**FBI**, Gullivers, Down Street, London W1.

**MAJESTICS**, Bailey's, Hull.

**GENESIS**, Gaumont, Southampton (April 16).

**YES**, City Hall, Newcastle (April 16).

**DETROIT SPINNERS / BEN KING / SISTER SLEDGE / JIMMY HASTOR BUNCH**, Odeon, Hammersmith (April 17).

**FRUUPP**, Barbarella's, Birmingham (April 18).

**GONG**, Guild Hall, Preston (April 18).

**SLADE**, Winter Gardens, Bournemouth (April 18).

**GRAND FUNK RAILROAD**, Empire Pool, Wembley (April 18).

**RAY CHARLES**, Royal Festival Hall, London (April 19).

**RORY GALLAGHER**, Roundhouse, Dagenham (April 19).

**DR FEELGOOD / FUMBLE / AMERICAN GIPSY**, Roundhouse, Chalk Farm, London NW1 (April 20).

**RICHARD & LINDA THOMPSON**, Town Hall, Oxford (April 22).

**KEVIN COYNE / KURSAAL FLYERS**, University of Strathclyde (April 24).

**THREE DEGREES**, Odeon, Hammersmith (April 25).

## COMING

**MOON**, Golden Lion, 490 Fulham Road, London SW6.

**ARENA**, The Granary, Bristol.

**JOHN BALDRY & HIS FRIENDS**, Dingwalls, Camden Lock, London NW1.

**GUN RUNNERS**, Brecknock, 227 Camden Road, London NW1.

**MOUNTAIN LINE**, Barnet & Whetstone, Black Bull, High Road, London N20.

**BRENDA WOOTTON / BOB BARTLETT**, Prince of Wales, Dalling Road, London W6.

**GEORGE MELLY / FEETWARMERS / PASADENA ROOF ORCHESTRA / NEVILLE DICKIE**, Lyceum, The Strand, London WC2.

**SWEET SENSATION**, Country Club, Stockport, Tracey's, Gloucester.

**BYZANTIUM**, Castle Hotel, Carmarthen.

**NEW YORK CITY**, California Ballroom, Dunstable.

**BRIAN DEWHURST**, Rugby Club, Ashton under Lyne.

**SHABBY TIGER**, Bubbles, Carlisle.

**FBI**, Upstairs at Ronnie's, 47 Frith Street, London W1.

**MAGNA CARTA**, King's Cross Theatre, London.

**ALBERTOS**, Marquee, 90 Wardour Street, London W1.

**MICHIGAN FLYERS**, Fishmongers Arms, Wood Green.

**STAN ARNOLD**, Railway Folk Club, Fratton, Portsmouth.

**BATTI MAMZELL**, Dingwalls, Camden Lock, London NW1.

**MAGNA CARTA**, Farnham Technical College.

**CANDEWICK GREEN**, Fagins Club, Manchester.

**MAJESTICS**, Bailey's, Hull.

**SWEET SENSATIONS**, Chicken Inn, Oxford.

**GLITTER BAND**, City Hall, Sheffield.



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## FRIDAY

APRIL 11th  
**JUDAS PRIEST**, Penthouse, Scarborough.

**STEVE HARLEY AND COCKNEY REBEL**, Kur-saal, Southend.

**COSMIC LOVE**, Youth Club, Diss.

**MANITAS DE PLATA**, Winter Gardens, Bournemouth.

**RUBETTES**, National Stadium, Dublin.

**JONATHAN KELLY**, Newcastle Polytechnic.

**BE BOP PRESERVATION SOCIETY**, Architectural Association, London.

**BIFFO**, Hope & Anchor, 207 Upper Street, London N1.

**DEMIS ROUSSOS**, City Hall, Newcastle.

**BLACKFOOT SUE**, Country Bumpkin, Andover.

**THE TREMELOES**, Amega Club, Strood, Kent.

**FBI**, Upstairs at Ronnie's, 47 Frith Street, London W1.

**FAST EDDY**, Duke of York, Yeovil.

**GONG / GLOBAL VIL-LAGE TRUCKING COMPANY**, Swindon College, Wilts.

**KURSAAL FLYERS**, Dingwalls, Camden Lock, London W1.

**NEW YORK CITY**, Top Hat, Spennymoor.

**MAGNA CARTA**, King's Cross Theatre, London.

**AVON CITIES**, The Granary, Bristol.

**SNAFU**, Golden Diamond, Sutton in Ashfield.

**SWEET SENSATION**, Memorial Hall, North-wich.

**WILD ANGELS**, Town Hall, Reading.

## SATURDAY

APRIL 12th  
**STEVE HARLEY AND COCKNEY REBEL**, Odeon, Hammersmith.

**STRANGE DAYS**, New Inn, Alsop, Nr Buxton.

**GONG / GLOBAL VIL-LAGE TRUCKING COMPANY**, Sports Centre, Bracknell.

**JUDAS PRIEST**, Links Pavilion, Cromer.

**DEMIS ROUSSOS**, Belle Vue, Manchester.

**THE TREMELOES**, Red Lion, Sunningdale, Berks.

**ALBERTOS**, Clarence's Club, Halifax.

**GOOD ROCKING TO-NIGHT**, Winter Gardens, Eastbourne.

**JO ANNE KELLY**, Central Hotel, Barking Road, East Ham.

**G. T. MOORE & THE REGGAE GUITARS**, Torrington, 4 Lodge Lane, London N12.

**DAVE TURNER**, The Centre, 12 Adelaide Street, London.

**WITCHES BREW**, Newlands Tavern, 40 Stuart Road, London SE15.

**ARGENT / ALBERTOS / CIRCUS ATTRACTIONS**, Roundhouse, Chalk Farm, London NW1.

**MAJESTICS**, Bailey's, Hull.

**SNAFU**, Winning Post, Twickenham.

**GLITTER BAND**, Leas Cliff Hall, Folkestone.

**BETTY WRIGHT**, Gilly's Club, London.

**FRANKIE LAINE**, Broadway, Manchester (one week).

## SUNDAY

APRIL 13th  
**BEES MAKE HONEY**, Tithe Farmhouse, East-cote Lane, South Harrow.

**STEVE HARLEY AND COCKNEY REBEL**, Odeon, Hammersmith.

**GONG / GLOBAL VIL-LAGE TRUCKING COMPANY**, Colston Hall, Bristol.

**JONATHAN KELLY**, New London Theatre, Drury Lane, London WC2.

**MANITAS DE PLATA**, New Victoria, Hanley.

**BILL BARCLAY**, Victoria Palace, London.

**PAPER LACE**, Play-house, Nottingham.

**DEMIS ROUSSOS**, Guild Hall, Preston.

**JO ANNE KELLY**, Central Hotel, Barking Road, East Ham.

**G. T. MOORE & THE REGGAE GUITARS**, Torrington, 4 Lodge Lane, London N12.

**DAVE TURNER**, The Centre, 12 Adelaide Street, London.

**WITCHES BREW**, Newlands Tavern, 40 Stuart Road, London SE15.

**ARGENT / ALBERTOS / CIRCUS ATTRACTIONS**, Roundhouse, Chalk Farm, London NW1.

**MAJESTICS**, Bailey's, Hull.

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**FRANKIE LAINE**, Broadway, Manchester (one week).

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# albums albums albums albums albums

**LYNYRD SKYNYRD:** Nuthin' Fancy (MCA MCF 2700).

After their storming UK success on the recent Earring tour, Skynyrd look well set up in the country. Their sound is unmistakably a combination of Ronnie Van Zant vocals and the three guitar line-up out back. The music is basically funky/bluesy rock, at times reminiscent of a not-so-moody Free. There's at least one track, On The Hunt, which can be remembered from the tour, otherwise nothing really stands out — there's no Free Bird. It's consistently Lynyrd Skynyrd alright, just not consistently fine as previous albums. — M.T.



**LYNYRD SKYNYRD:** nothing stands out

anything very marvellous until he finds someone to mastermind his operations and harness his abilities for him — he's obviously incapable of doing it for himself. — R.F.C.

**BARRY MANILOW** (Arista Arty 100).

This is one of those albums that has a little of everything with the intention of having its maker come across as a jack-of-all-trades. It fails to achieve that, but does show Barry to have the versatility of your average competent cabaret turn. He's at his best on the slower numbers; the more he heads up-tempo, the less personally he shows. In all, it's a pleasant enough album, but the hit single Mandy stands out as being way, way superior to any of the other tracks. Lastly, the sleeve design is atrocious. — R.F.C.

**RANDY PIE:** Highway Driver (Polydor 2371 555).

If Kraut rock is going anywhere then this lot must be considered a pointer. For once here's a band who might escape the influence of acid and take more notice of on-tap R&B influences at the US bases. It's still a bit spaced out with guitar and keys but there's a crisp rhythmic drive to it and the lyrics are really quite inspired. If they could stop spacing their riffs — seven cuts is not enough — and tighten up, the next set might make people sit up and take notice. — P.H.

**GEORGE CARLIN:** Toledo Window Box (Little David Records K59652).

Don't let your mom and dad know you borrowed this record. — D.H.

**ALLEN TOUSSAINT:** Southern Nights (Reprise K54021).

This is the guy that's really BIG with everyone like Paul McCartney and that gang, The Meters. The New Orleans sound. Produced Labelle's Nightbirds set. Been around for yonks. On his own he's a sensation. Of course, he wrote them all, produced the lot and the answer is finely original music as he delicately tightropes between disco rhythms and rock. Witness the brilliant Mellotron echo on Southern Nights with its Oriental feel, and contrast it with the hazy Cruel Way To Go Down

and you see the range this man has. The melodies are great and the arrangements, especially on the brass sections, defy comparison. It is a pity he's a little underrated over here because Monsieur Toussaint is one of the masters of the business and I bet he knows what ya ya really are. — D.H.

**FRANKIE VALLI:** Close Up (Private Stock PVL 1001).

Nothing against the Rollers but you should have heard this guy sing Bye Bye Baby or even the classic Let's Hang On. Unfortunately this album isn't by the fabulous Four Seasons but Frankie. Being as astute as he is, he has changed with his market. Four of the tracks are produced by mentor Bob Crewe and they are probably the strongest, but it's really all down to those broken lines in the middle of the road. My Eyes Adored You, which is included, may prove to be a freak hit unless he comes up with a lot stronger material than on this outing. But the lush arrangement will assure him of a late night, laid back audience, supper clubs, Las Vegas, silent majorities — that sort of thing. But oh what happened to the falsetto? Some of us big girls do cry. — D.H.

**ARGENT:** Circus (Epic EPC 80691).

With the recent departure of Russ Ballard and the addition of two new members John Grimaldi and John Verity, it seems Argent have changed direction rather drastically — now approaching the Yes, Genesis type of approach. Rod Argent appears to be delving deeply into the mysterious world of Moogs and Mellotrons but

doesn't make any major headway, and I find the guitar playing a bit suspect — all fuzz and no feeling. Basically, it's a concept album with titles like the Ring, Highwire and Trapezee all creating certain musical imagery without really saying anything. There are some pleasing moments like Clown and Shine On Sunshine, both containing immaculate vocal harmonies and melody lines, but the rest seems overlong and somewhat complex. Footnote to producers Rod Argent and Chris White — indiscriminate studio phasing does not a progressive album make. — EP.

**AMERICA:** Hearts (Warner Bros. K68115). Does time really pass

that fast or is this another America album already? Perhaps it has something to do with their almost non-existent visits to this country. Certainly their lack of record success has. Of course, there's nothing objectionable about their music, it's a fine example of soft harmony, acoustic rock and the band have benefited greatly from their stay in the States. But Horse With No Name isn't going to sell them albums in the UK in 1977. — M.T.

**NAZARETH:** Hair Of The Dog (Mooncrest Crest 27).

Nazareth seem to have disappeared as a chart force of late. Whether

this, their sixth album, will make up for their lack of single success who knows? Certainly they're at a disadvantage not having toured the UK for over a year. The format on this album is the usual grinding rock, the second side less harsh in its approach than the first, especially Please Don't Judas Me which is the best track on the album. For those that like this sort of coarse blatancy the album is just the thing. — M.T.

**BARRY WHITE:** Just Another Way To Say I Love You (20th Century BT 466).

Together Brothers! What do you say? Well how about this for a bit of sacrilege? Unless this ex-roadie comes up with something just that little bit different he's in danger of blowing it completely. Heavy. But then, oh God, we've had how many albums now, and they all sound exactly the same? Everyone has their saturation point and though this isn't the one for Barry (it follows another masterfully the same single) there's gonna come a time when it ain't a groove. Dig? Alright, alright, enough said, rush out and buy it, and with the walls done you can start papering

the ceiling. By the way I think he's terrific. — D.H.

**CATHERINE HOWE:** Harry (RCA SF 8407)

Alan Freeman, star of radio, Nylon commercials and antique telephone shops, has put his seal of approval on this by writing the sleeve notes, and one can only admire his taste. This is the finest album by an unknown artist that I've heard in many a month. The lady is gifted with a voice that can attain just anything from the ultra-pure top notes of Baez or Collins to the dramatic edge of Streisand and the sultriness of Peggy Lee. If you think that's ranting delirium, don't take my word for it, find out for yourself. She also plays piano and has written most of the songs on this album. They are very delicate creations with light, haunting melodies and simple, direct lyrics that are neither pretentious nor trite. The production and arrangements by Del Newman are that good they should earn him some kind of award. The whole effect is as soothing as a good message and equally enjoyable. Favourite tracks: The Gifts You Gave Me, Sweet Dreams and Loving Arms, in that order. — R.F.C.



**PETER FRAMPTON**



**ARGENT**



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- April 19th : Usher Hall, Edinburgh.
- April 20th : Kelvin Hall, Glasgow.
- April 26th : New Theatre, Southport.

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**ANNE FRENCH**  
DEEP CLEANSING MILK  
For a lovely complexion

# 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 & Pop swap Mirror, Spotlight House, 1 Benwell Road, London, N7.

## Rebel

Dear Face,  
Last Friday I went to see Steve Harley & Cockney Rebel at Cardiff. After all the reviews, the new Rebel seemed doomed to an early grave. But after two hours and several paper cups of water (??) Steve and the boys were still going strong. I may be in a minority who like the music and would rather listen than be crushed at the front, but I am sure the Harley Hounds would love the sounds if they weren't so intent on grabbing at him. I ain't saying I don't like the boys, the drummer is quick nurse, the screens. Anyway keep up the good work lads. Ta Ta Face.

Angie, Swansea.  
What a lovely letter. By the way Angie I did go thuck a lemon.

## Osmaniac

Dear Face,  
I thought I would write and tell you how many Osmond and Donny pics I have collected over the years. The last time I counted up I had 3,274. I am a member of the Osmonds Choir and have also met Donny and think he's swell. Oh, I have two Donny mugs as well. Miss A. Parnett, Trowbridge.

Pitiful creature, you have my complete sympathy.

## Blind?

Dear Face,  
"Please, it is true that Eric Faulkner of the Rollers wears contact lenses? I cried for three days when I heard he was blind. Please print my letter then some other fans may know the truth. Jules, London.

And you know what makes you go blind, don't you...

## Rolled

Dear Face,  
I have just read in the newspaper about the BCR and was disgusted. It turns out that session musicians played on all the records they made except Bye Bye Baby. It says in the article that "all we can say is sorry". God, they can bloody well afford to say sorry now can't they as they've conned a few hundred thousand quid out of stupid kids. They ought to be bloody locked up. M. Fox, Torquay.

I've always said that they should be locked up.

## Poof

Dear Face,  
I'm glad you have decided to print a different picture of yourself. It was a real change to look at your ugly mug last week instead of the usual grotty photo. While I'm in a complimentary mood may I say that no sane Roller fans can knock your taste in music. If they do you can safely assume that they are snotty little girls still in frilly knickers.

A Bad Company, Pink Floyd and Sparks fan, Scotland.

Well at least one person likes the new pic. In case you are interested the photo was taken by Rod Lynton of Atlantic Records, lighting effects by Alan Edwards and laughs supplied by Martin Thorpe — and there are a lot more where that one came from.

## Genius

Dear Face,  
This letter is to Teddy from Bethal Green. I don't mind him putting Slade or Mud down but the stupid insolent creep of a bloke put down Genesis. Is he mad or something? Genesis are the best rock group in the world. Come on Face agree with me, Genesis are just what musicians should be, and that's coming from a girl.

Bernice, 15 year old Genesis fan, Liverpool.  
No need to beg me, of course I agree with you. Genesis are indeed a bunch of fine musicians.

## Perverter

Dear Face,  
How dare you think rude thoughts about the adorable Lynsey de Paul? Everybody knows she is above such things. I was so shocked that it has taken me a whole week to calm down enough to voice my opinions. Only complete idiots would bother to read your page and nobody in his/her right mind would sink as low as to write to you. I am 37. Disgusted John Mullings, Balham.

How come you sank so low then? And what are you talking about "she's above that sort of thing". Of course she's not. I'm sure she has natural feminine urges just as other women do. So shaddup.

## Euro-bore

Dear Face,  
I am not surprised that the Shadows did not win the Eurovision Song Contest. They were not the right kind of band for the competition. The system is so old fashioned too. Nowadays it should be more of a young people's event. Let the

public choose the group they wish to sing for by sending votes to the BBC. Then let the group themselves choose the six songs which would suit them. Then let the public vote for whatever song they want. Also how about shooting all those decrepit judges. Barry Tomlinson, Streattham.

I agree with you in changing the system. Did you read Ray Fox's bit? Anyway I agree with you whole heartedly about shooting the judges!

## Lou blues

Dear Face,  
You never seem to print anything at all on that brilliant songwriter/singer Lou Reed. This is a great shame because in my opinion Lou is as superb and as talented as the Beatles ever were and that is a real compliment. Mark Weller, Brighton.

Oh yes we do, two of the biggest Lou freaks around work on this paper: Ray Fox Cumming and myself. You obviously did not read Ray's album review or concert review of the man. So look before you open your big mouth.

## Boo-hoo

Dear Face,  
This letter is to all Roller fans who should stop and think. I myself have met them and they are nothing fantastic. They are just five lads who made the lucky break. They don't care much about their fans. I should know, the Longmuir brothers used to go to my school. Miss S. Grant, Edinburgh.

Well ever since the recent scandal over the Collers everybody is pulling them to bits. I like it I like it.



STEVE HARLEY: still going strong



# Mary, Mary quite a party!

THE MORE we write an explanation for these scenes, the less room we have to show you the pictures. So quickly all this happened at a farewell party for Wings who were leaving America to return home to England.

The party was held on board the Queen Mary at Long Beach California and went on from eight in the evening to the early hours of the morn'g. Highlight of party, apart from an appearance by The Meters, was a conga line led by Bob Dylan.

### CAPTIONS

So if you can work out the appropriate caption for the appropriate picture, here we go; first of all we have the hosts, Paul and Linda McCartney chatting to a shorn version of George Harrison. Yes it is him. Then Carole King, with Rod Stewart's predecessor Lou Adler; Cher with Joni Mitchell; Michael Jackson with Nigel Olsson and fiancée; and Dean Martin with wife.

Then there's Kenny Jones with child star Tatum O'Neal; Tony Curtis persuading his wife; and Dylan chatting up Cher in full view of his wife Sarah.

### FAREWELL

Also there in attendance, but not pictured, were: David Cassidy; Chicago; Mickey Dolenz and Davey Jones; Dr. John; Phil Everly; Jose Feliciano; Marvin Gaye; the rest of The Faces; John Mayall; pause for breath. Harry Nilsson; Ryan O'Neal; Helen Reddy; Linda Ronstadt and Lee Dorsey.

And they all came just to say Goodbye. We hope they made it in the end.



## Yesteryear Charts

5 Years Ago, April 11, 1970

- 1 BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
- 2 ALL KINDS OF EVERYTHING, Dana
- 3 CAN'T HELP FALLING IN LOVE, Andy Williams
- 4 KNOCK KNOCK WHO'S THERE, Mary Hopkin
- 5 WANDRIN' STAR, Lee Marvin
- 6 SPIRIT IN THE SKY, Norman Greenbaum
- 7 THAT SAME OLD FEELING, Pickettywitch
- 8 YOUNG GIFTED AND BLACK, Bob and Marcia
- 9 SOMETHING'S BURNING, Kenny Rogers and The First Edition
- 10 GIMME DAT DING, The Pipkins

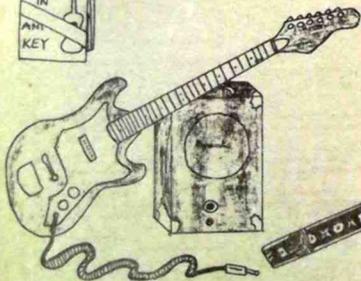
10 Years Ago, April 10, 1965

- 1 CONCRETE AND CLAY, Unit 4 + 2
- 2 THE LAST TIME, The Rolling Stones
- 3 FOR YOUR LOVE, The Yardbirds
- 4 THE MINUTE YOU'RE GONE, Cliff Richard
- 5 CATCH THE WIND, Donovan
- 6 HERE COMES THE NIGHT, Them
- 7 IT'S NOT UNUSUAL, Tom Jones
- 8 COME AND STAY WITH ME, Marianne Faithfull
- 9 SILHOUETTES, Herman's Hermits
- 10 I CAN'T EXPLAIN, The Who

15 Years Ago, April 9, 1960

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

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## Sssh..

WELL REALLY, after his outrageous televised comment about "inflation hits the crutch" Elton John got one in the eye from the American Optical Society who gave him an "eyes Right" award for his simply sooper specs . . . honestly, he's always hogging it . . . Now, maybe George Harrison and John Lennon do find it hard to get a gig these days, but they've got a lot of mileage left as star jammers . . . April 15 should see them on stage for AWB's LA gig . . . And MORE hot flashes from the States . . . How do you feel about Jeff Beck and Bernard Purdie doing it together, reggae and all? Those very two are indeed cookin' a little somethin' for us . . . And the latest word from Detroit City is . . . Alice Cooper didn't even bother to make his own Press party, while over on the West Coast everybody turned up for Paul's little soiree . . . tut, tut, and Linda can dodge her dope bust at a rehabilitation lecture course on the evils of drugs? Why not . . . meanwhile Gary Glitter hasn't seen Dee Harrington since they stepped out fine and Dandy at the Labelle gig in London . . . wonder who's kissing her now?

## REFLECTIONS



EDITED BY PETER HARVEY

## STAR BREAKERS

- COCHISE Paul Humphry ABC
- CALL ME ROUND PILOT EMI
- PAPA OOH MOW MOW Sharonettes Black Magic
- WE'LL FIND OUR DAY Stephanie De Sykes Bradley's
- BOK TO BACH Fathers Angels Black Magic
- YOUR SONG OF LOVE Freddie Breck BUK
- TAKE YOUR MAMA FOR A RIDE Lulu Chelsea
- SOMEWAY SOMEHOW I'M KEEPING YOU Tymes
- YOU BABY John Holt Trojan
- STOP ON BY Rufus ABC

But surely Britt's theme LP for the week comes from Little Feat (feet) and for David Frost (where did he come in) Hello Good Evening And Welcome appears to be the wrong line to start a courtship . . . Gosh and what about Tatum O'Neal's smokin' and drinkin' activities? Kriilst, the way she's going on it'll be euthanasia next . . . finally my darlinks, finally: WHO is handling David Bowie now? According to the office groupie - who's been stirring up again at the very cramped Tramps - she wouldn't mind . . . in the nicest possible way! But really . . . we hear that he's now sorted out

his management problems though the NEW DEAL is still top secret, never mind at his weight (a reported six stones these days) he'll probably be hangin' loose forever . . . which brings us to Al Green who can't stop giggling - perhaps because his first visit to Britain is now definitely ON for later this year . . . Oh and talking about Transatlantic hops . . . Stevie Wonder may still make an appearance here this year despite an apparently "rude" invitation to join the Elton John grand-slam open-air gig . . . And just for a change, we'll finish on a quaint but touching note: BYE BYE x x x

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