

RECORD MIRROR

WITH POPSWOP

BAY CITY ROLLERS

SEE
INSIDE

May 3, 1975

10p



**MUD Oh
Boy~What
a relief**

**SOUL SEARCH
THE WINNER**

**THIS WEEK'S
BBC CHARTS**

BRITISH TOP 50 SINGLES

1	6	OH BOY	MUD	Rak
2	7	LOVING YOU	MINNIE RIPERTON	Epic
3	2	HONEY	BOBBY GOLDSBORO	UA
4	10	HURT SO GOOD	SUSAN CADOGAN	Magnet
5	1	BYE BYE BABY	BAY CITY ROLLERS	Bell
6	4	LOVE ME LOVE MY DOG	PETER SHELLEY	Magnet
7	9	LIFE IS A MINESTRONE	10CC	Mercury
8	14	GLITTER BAND		Bell
9	11	TAKE GOOD CARE OF YOURSELF	THREE DEGREES	Philadelpha
10	3	FOX ON THE RUN	SWEET	RCA
11	5	SWING YOUR DADDY	JIM GILSTRAP	Chelsea
12	13	A LITTLE LOVE & UNDERSTANDING	GILBERT BECAUD	Decca
13	18	DING-A-LING	TEACH-IN	Polydor
14	16	HOLD ON TO LOVE	PETER SKELLERN	Decca
15	8	THE FUNKY GIBBON	GOODIES	Bradleys
16	26	THE NIGHT	FRANKIE VALLI & THE FOUR SEASONS	Mowest
17	30	LET ME TRY AGAIN	TAMMY JONES	CBS
18	28	ONLY YESTERDAY	CARPENTERS	A&M
19	12	SKIING IN THE SNOW	WIGANS OVATION	Spark
20	29	WE'LL FIND OUR DAY	STEPHANIE DE SYKES	Bradley's
21	40	I WANNA DANCE WIT CHOO	DISCOTEX & THE SEX-O-LETES	Chelsea
22	15	THE UGLY DUCKLING	MIKE REID	Pye
23	42	STAND BY YOUR MAN	TAMMY WYNETTE	Epic
24	21	GET DOWN TONIGHT	KC & THE SUNSHINE BAND	Jayboy
25	-	LOVE LIKE YOU & ME	GARY GLITTER	Bell
26	17	LADY MARMALADE	LABELLE	Epic
27	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT	DIANA ROSS	Tamla Motown
28	32	WHERE IS THE LOVE	BETTY WRIGHT	RCA
29	43	PAPA OOH MOW MOW	SHARONNETTES	Black Magic
30	35	SAVE ME	SILVER CONVENTION	Magnet
31	47	CUT THE CAKE	AVERAGE WHITE BAND	Atlantic
32	34	THE WAY WE WERE	GLADYS KNIGHT & THE PIPS	Buddah
33	19	THERE'S A WHOLE LOT OF LOVING	GUYS & DOLLS	Magnet
34	36	CALL ME ROUND	PILOT	EMI
35	23	GIRLS	MOMENTS & WHATNAUTS	All Platinum
36	22	FANCY PANTS	KENNY	Rak
37	41	TAKE YOUR MAMA FOR A RIDE	LULU	Polydor
38	48	HASTA LA VISTA	SYLVIA	Sonet
39	25	PLAY ME LIKE YOU PLAY YOUR GUITAR	DUANE EDDY	GTO
40	20	PHILADELPHIA FREEDOM	ELTON JOHN BAND	DJM
41	33	HOW GLAD I AM	KIKI DEE BAND	Rocket
42	38	LET ME BE THE ONE	SHADOWS	EMI
43	-	ONCE BITTEN TWICE SHY	IAN HUNTER	CBS
44	-	I GET THE SWEETEST FEELING	JACKIE WILSON	Brunswick
45	31	L.O.V.E.	AL GREEN	London
46	-	DON'T DO IT BABY	MAC & KATIE KISSOON	State
47	37	I CAN DO IT	RUBETTES	State
48	-	STAND BY ME	JOHN LENNON	Apple
49	45	EXPRESS	B.T. EXPRESS	Pye
50	-	I'M GONNA RUN AWAY FROM YOU	TAMI LYNN	Contempo Raries

BRITISH TOP 50 ALBUMS

1	-	ONCE UPON A STAR	BAY CITY ROLLERS	Bell
2	1	THE BEST OF, STYLISTICS		Avco
3	5	STRAIGHT SHOOTER	BAD COMPANY	Island
4	4	THE MYTHS AND LEGENDS OF KING ARTHUR	RICK WAKEMAN AND THE ENGLISH ROCK ENSEMBLE	A&M
5	2	ROLLIN'	BAY CITY ROLLERS	Bell
6	3	THE SHIRLEY BASSEY SINGLES ALBUM	SHIRLEY BASSEY	United Artists
7	7	20 GREATEST HITS	TOM JONES	Decca
8	6	THE ORIGINAL SOUNDTRACK	10CC	Mercury
9	8	BLUE JAYS	JUSTIN HAYWARD AND JOHN LODGE	Threshold
10	20	RUBYCON	TANGERINE DREAM	Virgin
11	10	TUBULAR BELLS	MIKE OLDFIELD	Virgin
12	9	ELTON JOHN'S GREATEST HITS	ELTON JOHN	DJM
13	-	KATY LIED	STEELY DAN	ABC
14	16	MEMORIES ARE MADE OF HITS	PERRY COMO	RCA
15	17	THE DARK SIDE OF THE MOON	PINK FLOYD	Harvest
16	18	JUST ANOTHER WAY TO SAY I LOVE YOU	BARRY WHITE	20th Century
17	-	ROCK 'N' ROLL DUDES	GLITTER BAND	Bell
18	11	YOUNG AMERICANS	DAVID BOWIE	RCA
19	23	THE SINGLES 1969-1973	CARPENTERS	A&M
20	21	ROCK 'N' ROLL	JOHN LENNON	Apple
21	19	THE BEST YEARS OF OUR LIVES	STEVE HARLEY & COCKNEY REBEL	EMI
22	12	SIMON AND GARFUNKEL'S GREATEST HITS		CBS
23	14	BLOOD ON THE TRACKS	BOB DYLAN	CBS
24	13	PHYSICAL GRAFFITI	LED ZEPPELIN	Swan Song
25	22	TOMMY	SOUNDTRACK	Polydor
26	39	SOUVENIRS	DEMIS ROUSSOS	Philips
27	27	ON THE LEVEL	STATUS QUO	Vertigo
28	24	AVERAGE WHITE BAND	AVERAGE WHITE BAND	Atlantic
29	36	AL GREEN GREATEST HITS	AL GREEN	London
30	15	THERE'S ONE IN EVERY CROWD	ERIC CLAPTON	RSO
31	28	CRIME OF THE CENTURY	SUPERTRAMP	A&M
32	25	AND I LOVE YOU SO	PERRY COMO	RCA
33	-	FISH RISING	STEVE HILLAGE	Virgin
34	35	HIS GREATEST HITS	ENGELBERT HUMPERDINCK	Decca
35	41	COP YER WHACK FOR THIS	BILLY CONNOLLY	Polydor
36	33	BAND ON THE RUN	PAUL McCARTNEY AND WINGS	Apple
37	34	BRIDGE OVER TROUBLED WATER	SIMON AND GARFUNKEL	CBS
38	49	SHEER HEART ATTACK	QUEEN	EMI
39	38	GOODBYE YELLOW BRICK ROAD	ELTON JOHN	DJM
40	32	CAN'T GET ENOUGH	BARRY WHITE	20th Century
41	40	HIS 12 GREATEST HITS	NEIL DIAMOND	MCA
42	30	STREETS	RALPH McTELL	Warner Bros.
43	-	NUTHIN' FANCY	LYNYRD SKYNYRD	MCA
44	-	MEDDLER	PINK FLOYD	Harvest
45	-	FOREVER AND EVER	DEMIS ROUSSOS	Philips
46	31	YESTERDAYS	YES	Atlantic
47	47	NEVER CAN SAY GOODBYE	GLORIA GAYNOR	MGM
48	-	RUFUSIZED	RUFUS	ABC
49	29	THE BEST OF BREAD	BREAD	Elektra
50	45	IAN HUNTER	IAN HUNTER	CBS

U.S. TOP 50 SINGLES

1	3	HE DON'T LOVE YOU (Like I Love You)	Tony Orlando & Dawn	Elektra
2	1	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender	ABC/Dot
3	7	PHILADELPHIA FREEDOM	Elton John Band	MCA
4	2	CHEVY VAN	Sammy Johns	GRC
5	6	JACKIE BLUE	Ozark Mountain Daredevils	A&M
6	14	SHINING STAR	Earth, Wind & Fire	Columbia
7	11	WALKING IN RHYTHM	Blackbyrds	Fantasy
8	10	LONG TALL GLASSES (I Can Dance)	Leo Sayer	Warner Bros.
9	12	ONLY YESTERDAY	Carpenters	A&M
10	21	IT'S A MIRACLE	Barry Manilow	United Artists
11	15	KILLER QUEEN	Queen	Anchor
12	19	THANK GOD I'M A COUNTRY BOY	John Denver	Arista
13	17	THE BERTHA BUTT BOOGIE Pt.1	Jimmy Castor Bunch	RCA
14	18	LOVIN' YOU	Minnie Riperton	Atlantic
15	13	L-O-V-E (Love)	Al Green	Epic
16	8	EMMA	Hot Chocolate	Hi
17	20	STAND BY ME	John Lennon	Big Tree
18	5	SUPERNATURAL THING Part 1	Ben E. King	Apple
19	22	WHAT AM I GONNA DO WITH YOU	Barry White	Atlantic
20	25	SHOESHINE BOY	Eddie Kendricks	20th Century
21	23	BAD TIME	Grand Funk	Tamla
22	26	AUTOBAHN	Kraftwerk	Capitol
23	24	HILACK	Herbie Mann	Atlantic
24	31	LOVE WON'T LET ME WAIT	Major Harris	Atlantic
25	32	SISTER GOLDEN HAIR	America	Warner Bros.
26	29	YOUNG AMERICANS	David Bowie	RCA
27	30	SHAVING CREAM	Phil Wynn	Vanguard
28	35	THE IMMIGRANT	Neil Sedaka	Rockwell
29	36	CUT THE CAKE	Average White Band (AWB)	Atlantic
30	38	WHEN WILL I BE LOVED	Linda Ronstadt	Capitol
31	39	I'M NOT LISA	Jessi Colter	Big Tree
32	40	DON'T TELL ME GOODNIGHT	Lobo	Atlantic
33	41	ONLY WOMEN	Alice Cooper	Reprise
34	42	RAINY DAY	People Gordon Lightfoot	Philadelphia International
35	43	BAD LUCK (Part 1)	Harold Melvin & The Blue Notes	Gordy
36	37	SHAKE YOUR BODY	Temptations	Epic
37	47	WILDFIRE	Michael Murphy	Epic
38	44	LADY MARMALADE	LaBelle	RCA
39	27	AMIE	Pure Prairie League	Columbia
40	43	OLD DAYS	Chicago	EMI
41	44	LAST FAREWELL	Roger Whittaker	Warner Bros.
42	49	I'LL PLAY FOR YOU	Seals & Crofts	RCA
43	50	MAGIC	Pilot	Mercury
44	-	I WANT TO BE FREE	Ohio Players	Roulette
45	-	ONE BEAUTIFUL DAY	Ecstasy, Passion & Pain	Spring
46	-	GET DOWN, GET DOWN (Get On The Floor)	Joe Simon	Capitol
47	-	YOU BROUGHT THE WOMAN OUT OF ME	Evie Sands	

U.S. TOP 50 ALBUMS

1	2	CHICAGO VIII	Led Zeppelin	Columbia
2	4	PHYSICAL GRAFFITI	Earth, Wind and Fire	Swan Song
3	3	THAT'S THE WAY OF THE WORLD	Earth, Wind and Fire	Columbia
4	3	HAVE YOU NEVER BEEN MELLOW	Olivia Newton-John	MCA
5	6	AUTOBAHN	Kraftwerk	Vertigo
6	7	CRASH LANDING	Jimi Hendrix	Reprise MS
7	8	FUNNY LADY / ORIGINAL SOUNDTRACK RECORDING	Barbra Streisand	Artista
8	14	TOMMY / ORIGINAL SOUNDTRACK RECORDING		Polydor
9	5	AN EVENING WITH JOHN DENVER		RCA
10	12	WELCOME TO MY NIGHTMARE	Alice Cooper	Atlantic
11	11	YOUNG AMERICANS	David Bowie	RCA
12	21	STRAIGHT SHOOTER	Bad Company	Swan Song
13	17	SHEER HEART ATTACK	Queen	Elektra
14	9	ROCK 'N' ROLL	John Lennon	Apple
15	19	FIVE A SIDE	Acid	Anchor
16	20	NUTHIN' FANCY	Lynyrd Skynyrd	MCA
17	18	GREATEST HITS	Al Green	Hi
18	33	HEARTS	America	Warner Bros.
19	29	BLOW BY BLOW	Jeff Beck	Epic
20	24	BLUE JAYS	Justin Hayward and John Lodge	Threshold
21	25	KATY LIED	Steely Dan	ABC
22	28	JUST A BUT	Leo Sayer	Warner Bros.
23	10	COLD ON THE SHOULDER	Gordon Lightfoot	Reprise
24	13	A SONG FOR YOU	Temptations	Gordy
25	31	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White	20th Century
26	32	SONGBIRD	Jessie Colin Young	Warner Bros.
27	15	BLOOD ON THE TRACKS		Columbia
28	34	FEEL LIKE MAKIN' LOVE	Roberta Flack	Atlantic
29	35	THERE'S ONE IN EVERY CROWD	Eric Clapton	RSO
30	42	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE	Rick Wakeman	A&M
31	16	FOR EARTH BELOW	Robin Trower	Chrysalis
32	36	SUN GODDESS	Ramsey Lewis	Columbia
33	23	PERFECT ANGEL	Minnie Riperton	Epic
34	44	JUDITH	Judy Collins	Elektra
35	41	MISTER MAGIC	Grover Washington Jr	Kudu
36	45	BLUE SKY NIGHT	Thunder	Epic
37	49	TO BE TRUE	Harold Melvin & The Blue Notes	Philadelphia International
38	47	TOM CAT	Tom Scott & LA Express	Ode
39	54	I'LL PLAY FOR YOU	Seals & Crofts	Warner Bros.
40	50	FLYING START	Blackbyrds	Fantasy
41	43	HEART LIKE A WHEEL	Linda Ronstadt	Capitol
42	26	PLUG ME INTO SOMETHING	Henry Gross	A&M
43	27	YESTERDAY'S YES		Atlantic
44	-	FRAMPTON	Peter Frampton	A&M
45	-	PIECES OF SKY	Emmylou Harris	Reprise
46	30	MODERN TIMES	Al Stewart	Janus
47	22	ON YOUR FEET OR ON YOUR KNEES	Blue Oyster Cult	Columbia
48	-	STEPPING INTO TOMORROW	Donald Byrd	Blue Note
49	37	PHOEBE SNOW		Shelter
50	38	NIGHT BIRDS	Labelle	Epic

RM/BBC CHART

Supplied by British Market Research Bureau / Music Week
US chart supplied by Billboard

STAR BREAKERS

YOU BABY	John Holt	Trojan
SWING LOW SWEET CHARIOT	Eric Clapton	RSO
AUTOBAHN	Kraftwerk	Philips
WICKI WACKY	Fatback Band	Polydor
FEEL THE NEED	Graham Central Station	Warner Brothers
CHILD OF LOVE	Caston and Majors	Tamla Motown
BLOWING MY MIND	TO PIECES	Black Magic
YOU LAY SO EASY ON MY MIND	Andy Williams	CBS
BOK TO BACH	Fathers Angels	Black Magic
YOUR SONG OF LOVE	Freddie Breck	BUK

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Playing in White

BARRY WHITE is to play before a massive crowd of 50,000 next Saturday (May 10) at Aston Villa football ground in Birmingham.

The star, whose Albert Hall and Belle Vue gigs sold out within hours, has a new single rush - released next week to coincide with the dates. It is called 'If I Do For You Anything You Want Me To and is from his latest album.

White will also be appearing with Love Unlimited and the Love Unlimited Orchestra.

Wings set for Knebworth?

PAUL McCARTNEY and Wings look set to play second on the bill to Pink Floyd when they line - up for the Knebworth Festival on July 5.

Tickets for the festival are priced at £2.75 and go on sale on May 15. Postal applications should be sent to 'Knebworth', 125 Kings Road, London SW3.



PAUL McCARTNEY

IT'S A FAMILY AFFAIR

Osmonds single and album join tour

A NEW Osmonds' single is being released next week in time for the family's planned concerts at the end of May. It is the old Franki Valli song Proud One - written by Bob Gaudio and Bob Crewe.

A new album titled 'I'm Still Gonna Need You' will be released the end of May and tracks include three original Osmonds compositions.

They are due to arrive in London on May 24, ready for their concerts at Earls Court Exhibition Hall on May 28 and 29.

Now their record label are looking for a house large and comfortable enough to take the family which is 13 in number. The group has been banned from every major London hotel because of wild antics of their fans.

COLOUR BAR

BECAUSE of industrial disputes beyond our control, Record Mirror appears with a black and white cover, and a reprint of a poster. There are also certain features which normally appear in the paper that have had to be omitted. We apologise for any disappointment to the reader, and hope that things will be back to normal next week.

QUATRO HERE

SUZI Quatro's sister Patii, who is lead guitarist with the all - girl rock band Fanny, was in London this week to promote the group's new single Butter Boy, which is already in the American Top Thirty.



JIMMY OSMOND

GUDBYE TO SLADE

SLADE MADE the shock announcement this week that they would be quitting Britain for a couple of years because of crippling taxes they have to pay here.

Slade's business and recording manager, Chas Chandler, added that the band had no intentions of leaving Britain permanently.

He said: "They are undertaking a global tour which will keep them outside the country for an extended period.

"With regard to taxes, the amounts payable by a group of Slade's earning capacity are crippling - and Slade's overseas tour will provide the time for us to take 'tock'."

With the money the band are earning now the taxman can take 95 per cent.



SLADE: quitting Britain

TOUTS BEAT THE ROLLERS

AS BAY City Rollers continue their sell - out tour of Britain, tous have been out selling black market tickets at five times their face value and another four extra dates have had to be added.

The new dates are: Hammersmith Odeon (May 31); New Theatre, Oxford (June 2); Newcastle City Hall (3); and Empire Sunderland (4).

Meanwhile plans are under way for the Rollers to attempt to conquer America in the summer when they visit there for TV, radio and live dates.



BAY CITY ROLLERS: new dates

Mud by the Thames

MUD PLAY their first London concert of the year later in May and it is likely to be their only appearance in the capital at least until October.

It is set for Lewisham Town Hall on May 22, and will be their second

appearance at the venue that day. Earlier in the afternoon they will present a special 25-minute show before an invited audience of 1,000 children.

It is also possible that a second house may be

slotted in for later the same evening.

Meanwhile Rob Davis came in for a bit of censorship trouble when the band were in East Germany at the weekend to headline the TV equivalent of Top Of The Pops.

It was reckoned the lead guitarist's stage outfit revealed an expanse of bare chest. He was asked to wear a T-shirt. He refused. The result was manly bare chest flashed across the televisions of East Germany. Oh boy!

CARPENTERS FALL FOR AUTUMN

THE CARPENTERS are set to visit Britain at the end of the year as part of a month-long European tour.

The brother - and - sister act, back in the chart with Only Yesterday, start their 13-date British tour at Davenport Theatre, Stockport, on November 14.

Other dates are: Manchester Belle Vue (November 15); Wakefield Theatre Club (16); Glasgow Apollo (17); Edinburgh Usher Hall (19); Southport New

Theatre (20); Liverpool Empire (22); Leicester De Montfort Hall (23); Bristol Colston Hall (24); Birmingham Hippodrome (26); London - Royal Festival Hall (28); Bournemouth Winter Gardens (29); London Royal Albert Hall (December 1).

The duo will be giving two performances each night.

A new album, titled Horizon, is set for early summer release and will contain mostly new material, plus their versions of Neil Sedaka's Solitaire and the Eagles' Desperado.

FREE RECORDS IN RM

FREE records by your favourite stars - that's what Record Mirror is giving away with three of its issues this month.

It will be the first time ever that double track records have been given away FREE with a newspaper.

And here's the line - up. On May 17 you'll get discs from Rubettes and Sweet Sensation. On May 24 it's Pilot and Olivia Newton - John and on May 31 it's Guys and Dolls plus a surprise star we're keeping secret at the moment.

There'll be a huge demand for these issues so you'd better order your copy early. Record Mirror gives you more because it's your paper.

OLDIES GET THE ELBOW

PAPER LACE are to give special performances for their fans aged under 16. The shows will cost 50p and are planned to be staged in the afternoons.

The first will be this Saturday at the Parkside, Chorley, Lancs, at 3.30 p.m.

The following Saturday the group will perform a similar matinee at the Wakefield Theatre Club.

Lead singer Phil Wright said many young fans had asked them to play an earlier show at the clubs, which have an age limit of 18.

ON THE AIR

RECORD Mirror's Tony Jasper begins his six programmes about the people behind the pop stars on BBC Radio's Fourth Dimension programme this Saturday.

Among the stars talked about this week are Gary Glitter, Elton John and Queen. Tony has chosen some David Essex music to open this segment of the programme which is broadcast at 4.50 pm.



BEANO

As seen on 'Top of The Pops'
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EXCLUSIVE PICTURES OF THE BAY CITY ROLLERS IN IRELAND



The Rollers' car approaches checkpoint number three — this time it's the army. Either side of the road there were tanks and guns, but as soon as the soldiers saw who was in the car, there were only grins and autograph requests, and nothing to declare!

They seek them here, they seek them there... ever watchful fans spot the car and make a quick dash.

Rolling out the Blarney Stone

JUST PRIOR to the opening of the Bay City Rollers tour in Glasgow on Sunday night, there were minor riots taking place in Dublin and Belfast.

They were not because of any political disturbances, but because pop fans in those two places were able to do something that they don't get a chance to do very often — watch one of the top pop groups in the world.

The group? The Rollers... performing a couple of warm-up concerts before the official opening, and proving beyond any doubt that Rollers mania is going to become daily news in the next few weeks as they tour the country.

The Rollers gig in Dublin was their first live stage appearance, apart from TV work, that they've done since their last tour, and the boys were pretty nervous at the start. They needn't have worried.

The two shows were both sell-outs, and queues stretched around the block on the off-chance of any spare tickets. Southern Ireland is a strange place as far as pop music is concerned, and their charts reflect all kinds of music, but despite that, the Rollers are still number one, and their reception more than

Pictures by David Golumb

proved it. During the second show, a lot of fans who'd been unable to get tickets gathered outside the theatre, and a few onlookers started throwing bottles at the police cordon.

This in turn led to a police baton charge in order to break up the crowd, but thankfully apart from a few bruises, there were no injuries. Inside the theatre, the Rollers played on, unaware of the scenes outside, trying to contend with deafening screams and the audience rushing the stage. Result: some twenty broken seats but no injuries.

Reaction

Day 2 was crossing from the south to the north of Ireland, and a concert in Belfast. It's about the fifth gig that the Rollers have played in Northern Ireland, and they're one of the few bands who will actually play there. Reaction at the numerous check-points along the border is normally disbelief when the soldiers recognise the boys, but it's still a bit hair-raising driving through barriers concealing tanks and machine guns! Once in Belfast, the Rollers went to their special security hotel, complete

with guard hut and searches, barbed-wire and alarm systems.

At the concert hall, the crowds of Rollers' fans were watched carefully by an assortment of police and soldiers, but there was no trouble. Apparently, the security forces are delighted when a pop group does play in Belfast, as it gives the fans a chance to let off steam without there being any trouble! Multiple searches were carried out on everyone entering the hall, but the most that was found was an assortment of teddy-bears that the Rollers tend to be given by their fans.

The audience response was exactly the same as in Dublin — crazy! It only needed a wave or a smile from any of the boys, and the fans went wild. Bouncers in the side aisles as well as at the front of the stage prevented fans getting crushed or hurt.

Before flying back to England, the Rollers had a couple of hours to spare, and slipped away to a riding stables, where they all borrowed horses and went for a quiet canter. Then it was back to the airport and the flight home, giving them just enough time to get ready for their first concert back in Scotland, in front of the fans who started them off on their road to the top.



Not just pretty faces — all the Rollers love riding, and managed to make the most of a couple of hours of spare time by jogging round the local countryside.



If you can get through this lot... security at Belfast was pretty tight; bouncers in the aisles as well as at the front, and crash barriers for added protection.



We love you, Rollers! Belfast didn't know it had so much Scottish tartan, but if there was any about, it's all been bought by their fans by now. Rollers mania starts here, the best measure of any success.



Les goes down on his knees, and the whole audience gets to its feet.

THE OSMONDS ARE COMING!



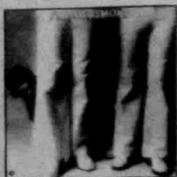
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ALL CHANGE, BUT WHAT NEXT?

Interview
by
Martin
Thorpe



'We thought it would be nice for people to hear we can do something more than just bash'

THERE'S A lot to be said for computer dating. Les Gray was a worried man until he discovered it — handsome, lean, fit super - star requires perfect partner to allay fears of failure — a tough bill even for a machine.

But the computer turned up trumps and came up with something beyond even Les's wildest dreams — a number six position in its chart compilation, straight in after only a week of release. Oh Boy — what a relief.

Y'see Les and the rest of Mud believed in the song as an album track but none of them were too sure of its possibilities as a single. So when the dealer reaction came

filtering through, and all the radio DJ's were going potty about it, four happier men you couldn't have found.

"We thought it would be nice for people to hear that we can do something more than just bash. Like we were surprised when it went in, we were knocked out about it, because it probably takes us into a new direction."

That is new direction as in new direction for Mud fans, but in fact the close harmonies on Oh Boy are nothing new for the lads themselves. Before they were presented with the keys to Chardom, their set included a lot of Byrds and Beach Boys' material.

In fact the first time I heard Mud's version of Oh Boy was in the bar of a Hull hotel at something like one o'clock in the morning during an impromptu sing - song,

and it sounded mighty impressive then, even without any backing.

"I think we started belting Oh Boy off in the car, probably inspired by the Seeleye Span thing Rave On," added Les, "and we were really enjoying it. Somebody suggested it for the album so we bashed through it once very roughly, everybody just taking a line. Mike (Chapman) slung one in, and everyone who was hanging around slung one in.

Quick mind

"So when we came to the track proper we really worked on it and thought about it. Rob has a very quick mind for harmony which he's had to over have the years."

At one point about three years ago, when the band were going through a

boredom stage with their Presley routine, they started to work out a Buddy Holly medley slot, and Les reckons he ended up with half an exercise book full of words of Holly songs.

"It got so complicated trying to do it, in the end we dropped the whole thing all together," added Les. "We rehearsed it and everything but it never got on stage."

In fact the Mud version of the song was recorded with little reference to Holly's original. Les checked the words out and the rest came from memory, but the resulting track is, Les reckons, the most technically proficient they've done.

"The band, I think are very talented," admitted Les, "and are probably not working to their limit at all. I'm not a musician, I've never claimed to be — I'm an entertainer, but it might be very nice for

them to get into that."

Okay, so Mud have stormed the charts and the record is an overwhelming success. So what do they put out next and in what direction do they go?

"We'll wait and see what develops. We won't find out until probably after Oh Boy drops out of the charts and we release our next one when it will be a matter of really thinking. We've had to really sit down and get our brains working."

"Now I know an ideal song — I know two ideal songs — that I think would be beautiful follow-ups, especially being summer. They're old songs done in the same vein as Oh Boy. But is it too much? The song is probably very successful because it's different, but will people take two different things one after the other if we change again?"

**THE TEARS
I CRIED**

SONGWORDS



**sung by
The Glitter
Band**

The tears I cried for you
Are not the the same
As the tears you cry for me
It's a different game
The songs I sing for you
They never end
I'll write a million words
My love I'll send.

They never end
I'll write a million words
My Love I'll send.

You, you are the girl that I adore
You are what I'm living for
You are the one who
Can make me happy

Now it's all over
Find a new shoulder
Someone will give you the things
that you need
Don't forget me, think of me
sometimes
Soon the sun will start to shine

The tears I cried for you
Are not the the same
As the tears you cry for me
It's a different game
The songs I sing for you
They never end
I'll write a million words
My love I'll send.

It's only love girl
You broke my heart girl
You broke my heart and just throw
it away
Come tomorrow, I will feel a
change
I'll be happy once again.

Same old love story
Please don't cry for me
Being together just tore us apart
I'm so sorry had to be this way
All my love gone in one day

The tears I cried for you
Are not the the same
As the tears you cry for me
It's a different game
The songs I sing for you

Fade

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**The
WOMBLES**

**Their New Single
'Wombling
White Tie
& Tails'
(Foxtrot)**

**This week's fastest movers
are all fast movers.**

*Burundi Spangerson Black
Burundi Black Parts 1 & 2.*

*Reckett Brown
One way street.*

*Barey Mann
Nothing good comes easy.*

*Raiano & Os Novos Caetanos
No bate pra tu.*

RCA



on CBS 3266



the music people

TAMMYS IN CLOVER

IT WAS Debbie Reynolds who, years ago, put the name Tammy on the map. Remember her warbling "Ta-ammy, Ta-a-mmy, Tammy's in love"? Well, if the lady's got any nose at all she should come back right now and clean up all over again - only maybe this time she should make it "Tammy's in clover". Suddenly, you see, the name Tammy is all de rigueur, a magic passport that gives its bearers entry into the charts without let or hindrance.

At this very moment there are three Tammys - or, to be more correct, two Tammys and one Tami - in or just under the British singles chart. They are: Tammy Wynette, Tammy Jones and Tami Lynn . . .

by Ray Fox-Cumming

Tammy Jones

TAMMY JONES was a winning Op-Knocker and it's probably the exposure she got on that programme that has hoisted her record, Let Me Try Again, into the charts.

The lady was born in Bangor, North Wales, 25 years ago and, being Welsh, began trilling sweetly when she was still only knee high to a grasshopper. She started out entering local Eisteddfods and didn't she do well!

Soon she was competing in national events and getting radio and TV slots. At first she sang only in Welsh, but later expanded her repertoire to become, she says, "The first Welsh pop star", somewhat unfairly you may think, since it conveniently ignores the existence of Mary Hopkin.



Tami Lynn

LIKE THE two Tammys, Tami Lynn is not a newcomer. Her career began in the early sixties and its first landmark was a single called Mojo Hanna, which was a big hit in the southern US states - particularly in New Orleans.

After that first success, she moved to New York and met up with Jerry Wexler, who recorded her singing the Bert Berns song I'm Gonna Runaway From You.

When the song was first released, it made little impact either here or in America, and was soon written off as a dead duck. It turned out to be just asleep rather than dead, and eventually began to awake in the discos where it became a firm favourite.

Eventually, as a much-requested golden oldie, it began to get airplay and eventually made the top five in the British singles chart.

To follow that hit, she re-recorded Mojo Hanna backed with the old Elvis Presley B-side One Night, but it failed to give her another chart success.

Little more was heard of her until just recently, when Contempo put out I'm Gonna Runaway From You again, which now looks all set to make an impressive second run.

If it does, hopefully, we shall see the lady over here in person before very long, and maybe this second-time-arounder will set off a chain of new hits.



Tammy Wynette

TAMMY WYNETTE is not a new name, neither is her current hit, Stand By Your Man, a new song. On its first British outing in the late '60s, it was not a hit, but did very nicely thank-you in The States and earned the lady a coveted Grammy Award.

It popped up again here in 1970 and '71 with some success and now, in 1975, going the rounds for the fourth time, it is happening all over again. The record, simply on account of its durability, is a freak hit, but it's neither churlish nor unrealistic to suggest that it is probably the only hit that Tammy Wynette will enjoy in this country. In America, where she is dubbed "the first lady of country music," country is, of course, big business. But here it is very much of a minority interest and it's seldom

that a mainstream country artist, especially a female one, manages to break right across the board. Skeeter Davis managed it some years back with her definitive version of The End Of The World, but she was never able to repeat that first success.

Whereas in the US of A people will latch on to a country artist and then loyally buy all their releases - both albums and singles - in large quantities, here people tend to wait for a single that ranks as the "best of" the artist in question and content themselves simply with that. The marriage of prairie voice to steel guitar has yet to make a big impact here in its own right.

Apart from records, she has also made her mark in the film world, having written soundtrack music for the highly acclaimed Five Easy Pieces and lesser known Run, Angel Run.

She has attracted attention from several quarters outside the realm of country music. Ringo Starr was impressed enough by her to ask if he could sit in on one of her sessions in Nashville and a French critic, having seen her in concert, was moved to describe her as "the Edith Piaf of country America." Who knows, she may yet end up as the first genuyne country lady to acquire that overworked tag "all round entertainer".



"IT'S REALLY rough sometimes," says Fayette of the Three Degrees. She finishes a rather languid piece of lettuce leaf and decides to leave a bored tomato and beautifully overdone french fries before continuing her conversation: "You have to take very good care of yourself."

I remark she is very adept at sliding in the title of the Three Degrees' latest smash hit. She giggles and flashes her eye-lashes. Her countenance suddenly takes on a very serious expression.

She says: "You have to take good care of your body particularly. I don't take any artificial thing. I mean they're everywhere, like evil, but you don't have to taste it. I think too much of myself to do that."

"I figure you have one body and one life and there's a normal breakdown of your body as you grow older but I think you can be beautiful whatever age you are. If you take a good look at yourself. You have to take good care of yourself!"

That song title again and Fayette senses my thoughts and talks about the song and title. "Well, that's more like a love affair, take care of yourself 'cause I worry about you. But you know it's ironic for we always write little notes to people when they ask for autographs and we have time."

"We love to write something very special to them if we have had acquaintance with them and that's something I've written a million times, take good care of yourself. A lot of people you see come out to see a show to alleviate them-

Take good care of yourself

... IT'S A WHOLE WAY OF LIFE FOR THE THREE DEGREES

selves from some of their problems, laugh awhile, smile awhile and get away from the bustle of life. Sometimes you can see it in their eyes. Sometimes they tell it to you in a conversation."

Fayette says she's the kind of person people come to with their problems. "You know I write to people all over the world just now. Life is very rough and difficult and always a struggle. To us it's the same. The bigger you get, the harder it becomes."

"It's always a struggle, the survival of the fittest. People become more demanding. Your time and your efforts are there to get better and once you get better then you have to improve."

"We have worry, though I think a certain amount is good for everybody. Then you don't become conceited and it keeps you on your toes. I never think we've made it, once you think you have, you will not get anywhere because you're not trying any more and

you will fall down. "You know you get like us and you have no time. You don't have time to rehearse like you would like to, you don't have time to buy clothes, you don't have time to eat, time to do normal things and the bigger you get the more difficult things become."

"So you must prepare yourself for them. We have a very strict manager. He doesn't fill us with wrong stories. He only praises when we've been exceptional. He

complains all the time because he likes perfection. You know you can never be that but you strive and he puts us on that path."

Fayette says people come and say the show has been marvellous. "But I say to them, there must have been something you didn't like. Hey, I used to say to a girl-friend who always like everything, there must be something and then finally one day (she laughs) she let me have it! I love truth."

She's glad the Three Degrees are back in real big-time chart-land, and thinks we'll find the group's new album fine. Fayette is disappointed the UK version will not have the trio singing some of their songs in four or five languages.

Fayette expresses her love for ballads. Her forte, it seems, lies in expressing very sad songs. "I've even cried sometimes. I can't think of a particular song for you always think a song is



the saddest until the next one!" She's very good looking, intelligent and engaging company is our Fayette. She talks and talks, once started.

Suddenly she returns to the mood which characterised much of our meeting and says, "The important thing about looking back is knowing where you've been, that if you've been down, you don't get down again."

"It's always going to get better if you put some effort into it, it's hard though when you are depressed and it happened to me once. Things got so bad and, I just looked up for a ray of hope."

"I said my prayers harder, I was trying too hard and I just projected myself and suddenly I was looking back. So long as you take care of yourself. Alleviate yourself from the situation. If your attitude is wrong, you stop eating, sleeping and ruin yourself."

"That's why I was saying life can be very rough and you think you have problems bigger than another but everyone's problem is bigger than another's."

And so ended our conversation which had one theme, that current hit song, Take Good Care Of Yourself. It makes sense.

Tony Jasper

FOX

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RCA/RECORD MIRROR SOUL SEARCH COMPETITION

THERE ARE six people walking around London at the moment who can, with justification, feel pretty proud of themselves. Last week, at the Hammersmith Odeon in London, Eruptions won the RCA / Record Mirror Soul Search competition — beating nearly 400 other bands in the process, and winning themselves a recording contract with RCA.

Understandably, all six are currently over the moon, as is Capital Radio, who selected the band to represent London. The daft thing is that the band nearly didn't enter the competition, and when they did and heard some of the competition they were up against, quickly reckoned they didn't stand a snowball's chance in hell of winning.

"I'd only joined the band in January," explained Lindel Leslie, Eruptions' vocalist. "And we'd spent most of the time since then rehearsing. We'd only done three actual gigs and then Des, one of our managers, came along and told us he'd entered us for the Soul Search. At the London semi-final there were a couple of bands before us who were so good we practically gave up and just went on and played. Maybe it was because we were really playing for ourselves that we won, I don't know, but we won. Then the next step was Manchester for the national semi-final."

Results

"It was the same thing there," laughed Greg, leader and lead guitarist continuing the story. "Lindel had flu, we'd all only managed to get a couple of hours sleep, and after we'd been on we just packed up our gear and went out to the van ready to drive back to London. Then someone said that maybe we ought to wait for the results and ran back into the hall to hear

SOUL ERUPTIONS

by Sue Byrom

them. And that's when we heard we were one of the four bands picked to play in the final in London."

Judges at the final included Billy Jackson, manager / producer of the Tymes, who will produce the winning band's first single, and Tom Draper, one of the most respected R & B producers in America who flew in specially for the event.

Apart from Eruptions, the other three bands to play were Cado Belle (Radio Clyde), Decision (Piccadilly) and Superbad from BRMB. Each band had half an hour to show what they could do — and show everyone

they did. In the event though, only one band could win and Eruptions took first place with Superbad coming second.

So what now for Britain's best unknown soul band? "I guess one of the first things we'll be doing is turning professional," said Greg, "because at the moment we're an amateur band. Precious (Wilson, the only lady in the band), is still at school. We still can't really believe it, it's

happened so quickly. And we've got the single to lay down."

At the time of writing it hadn't been decided which song would be their first release, but the band write most of their material and it could well be one of their own songs. When they do use other material their main sources are Issaac Hayes, Curtis Mayfield and Eddie Kenricks, but even then they tend to do their own arrangements to suit their own sound. Listen to the four instrumentalists on their own, and you've got a funky band. Add the voices of Lindel and Precious, and you've got a funky soul band.

Appearance

For an amateur band, they're very aware of what the people want to see and hear, and thanks to Lindel's mum and her sewing machine they always appear in stage clothes that give the act an overall appearance of professionalism.

"We started thinking about our clothes some time ago, and the first gig we played when we wore them was incredible — people started jumping on stage and going wild. That made us realise how

important appearances are."

"You know, all through the competition, even if we felt we'd played badly or something, we always tried to think winning," said Lindel. "The way I look at it, if you start off believing that you're up, you can only drop so far if you get down. Start off feeling that you haven't got a chance, and you end up at the bottom. That's the way we feel now. It's every band's dream to get a recording contract, and we've been able to realise that dream. But from now on it's up to us. We've got to keep on rehearsing and working on the act and our songs. We know it could be easy to get flash and say that we're going out on dates and stuff instead of rehearsing, but that's not us. If we let this chance get by, it's our fault."

There are nods of agreement from the others, and a general consensus of opinion that they know the dangers and are determined to avoid them.

From the tumultuous reception they received at both Manchester and London during the Soul Search it's pretty obvious that there's no lack of talent and appeal. Com-



ERUPTIONS: Capital Radio's winning choice. Watch out for them.

bine good musicians, funky sounds and an act that's very much in sympathy with what's happening on the soul front today, and you've got a winning act. Which is exactly what Eruptions are!



SUPERBAD: From BRMB, and runners-up in the Soul Search.



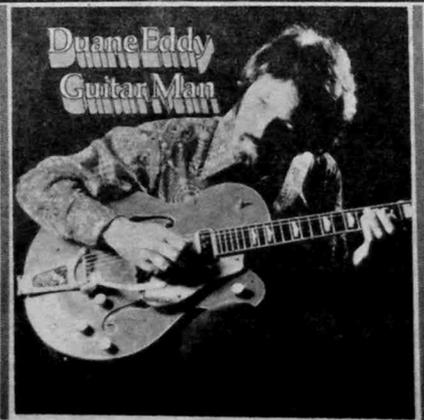
CADO BELLE: From Radio Clyde, a super-cool band with a classy sound.



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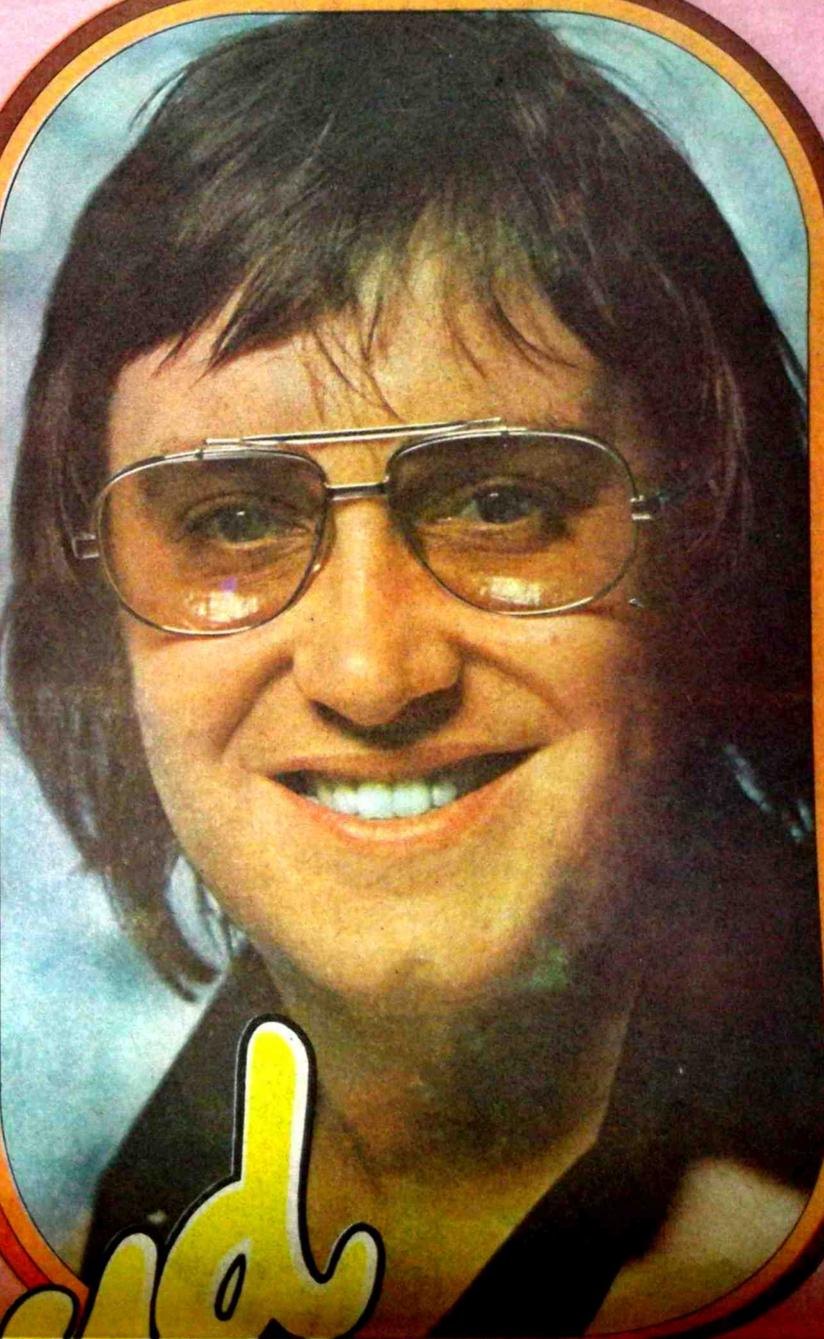
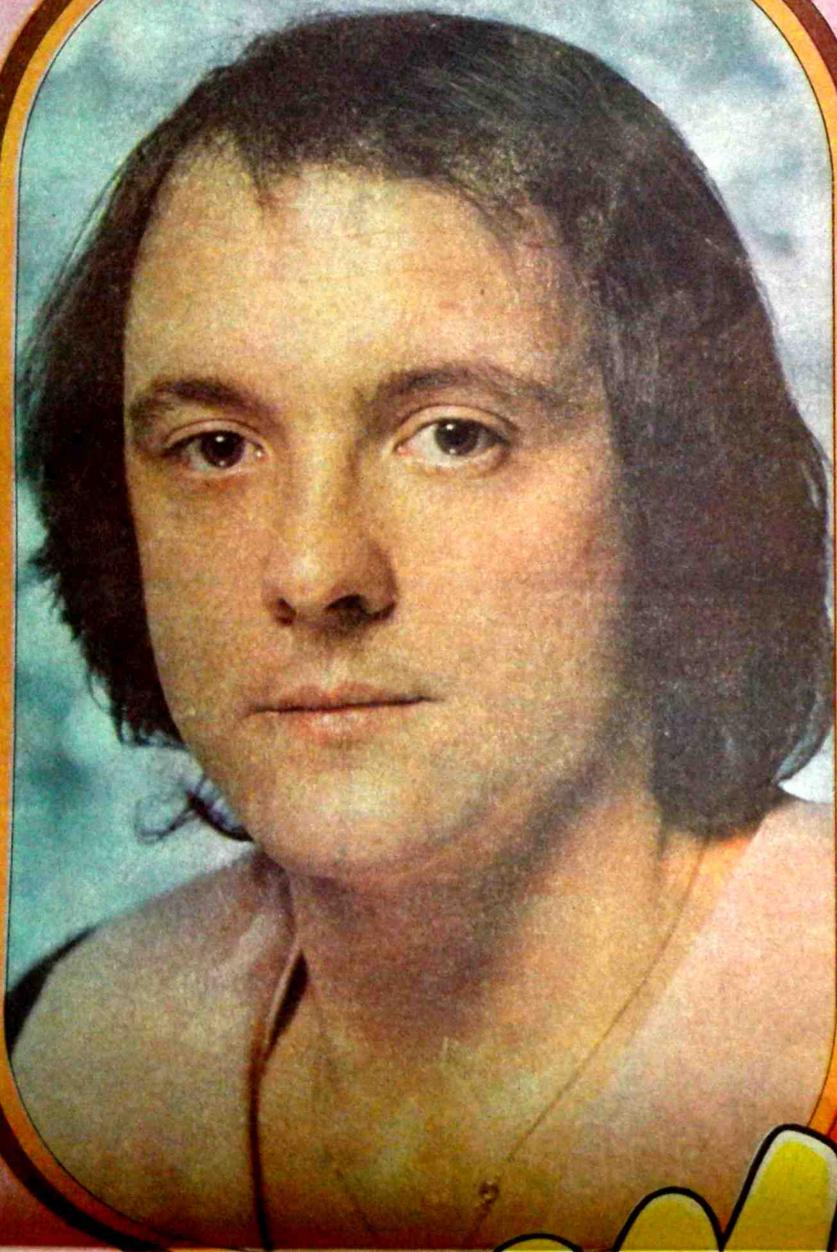
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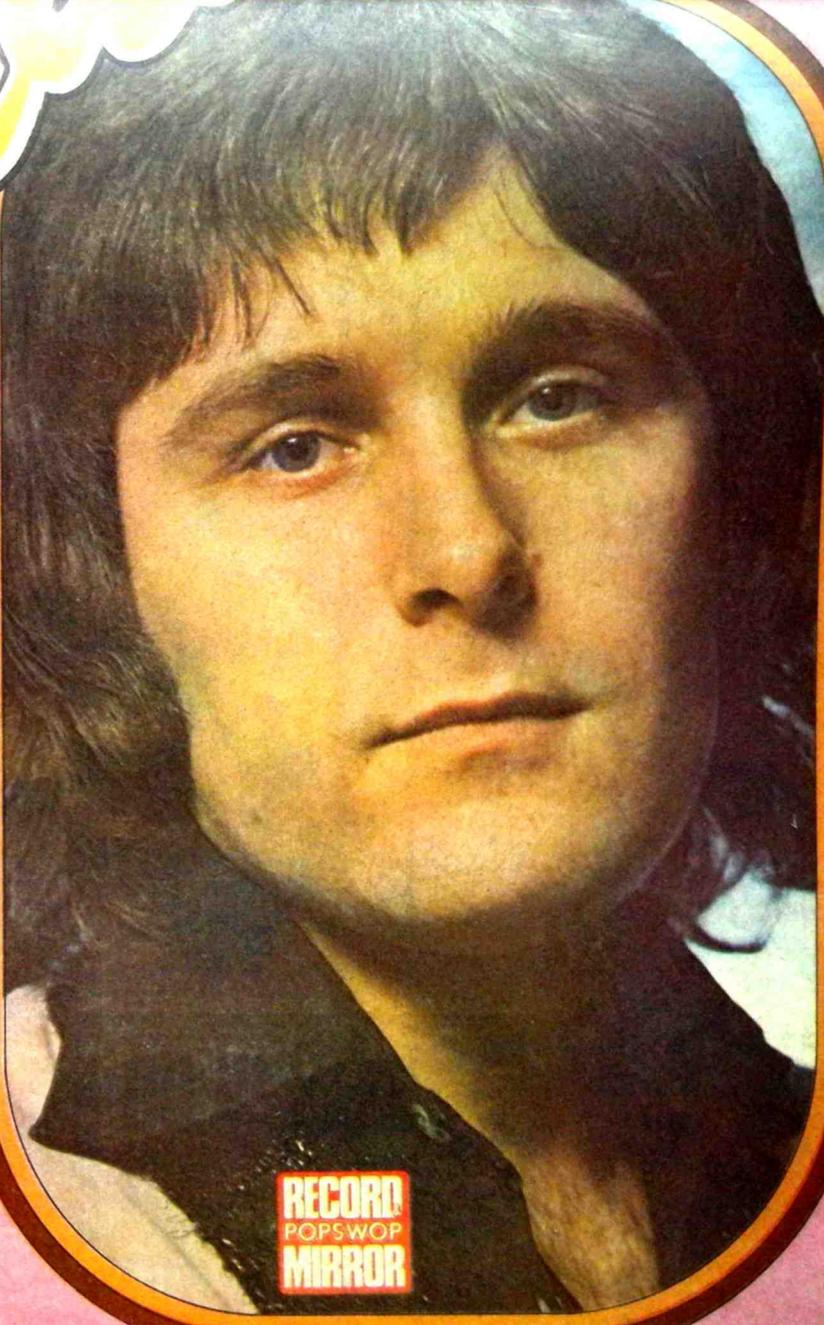
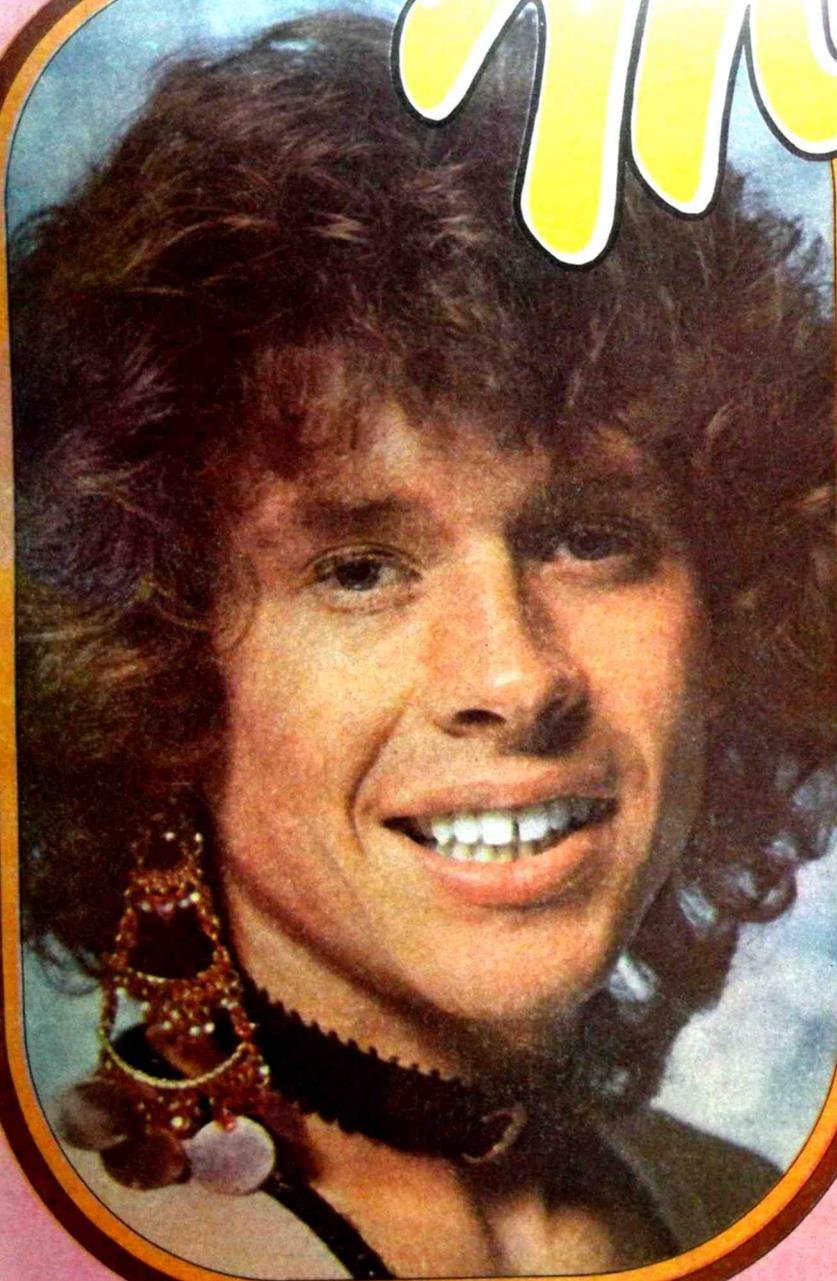
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Music



RECORD
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MIRROR

Our third look at PILOT as individuals
This week: the band's guitar wizard

"I'M GOING to crush anyone who stands in my way. I'd challenge anyone to a guitar battle and I'd wipe the floor with them."

A while back, he would have been patted on the head, told to lie down until the Muhammed Ali feeling passed and labelled as a pushy upstart. It's only lately that the music world have realised what David Paton knew all along.

"I couldn't believe that a guy as good as that would want to be in my band", that Ian Bairnson, lead guitarist with Pilot is no one-chord wonder.

Ian attributes his confidence and complete self-sufficiency - "I can survive without anyone else" - to his early childhood. He was born on the third of August, 1953 in Levenwick, Shetland Isle and as befits a true Le became King of his own particular jungle by being top of the class at Levenwick School.

In a rare moment of modesty he confessed, "What I forgot to tell you was that there was only one other persons in the class!"

Entertainment

Ian's parents owned the village shop and, as there was almost no traffic, no television or records, he made his own entertainment. "I used to do some really flash tricks on my bike round the quarry and I got my first guitar when I was six with some birthday money. It cost £3.15s."

By the time he was nine he could play the Sailors' Hornpipe but unfortunately they had to leave Levenwick. His father died. His mother sold up, and Ian and his sister moved with her to Edinburgh. They were three flights up in a quiet

IAN (don't mess with me) BAIRNSON

by Jan Etherington

street in Pirig and Ian hated it.

"There was no grass. I just didn't want to go out. I locked myself up with my guitar."

He crept out for long enough to pass an entrance exam and gain a scholarship to George Heriot School. He was given a grant which helped.

"It was a good looking school. Overlooked by Edinburgh Castle". He also studied Spanish, art and music.

"I used to go to the music shops on Saturdays and gape at all the gear. They let me play in the shops. I was only thirteen and a bit of a novelty. Finally some guys asked me to join a band called Finders Keepers. I was pleased at first but then slightly disappointed by them, and when I was fifteen and a half I joined East West, and a blues band and we actually went to London and recorded an LP although it was never released in this country. I left school two weeks

before my 'O' levels. Against my mum's wishes. I suppose I was a tough kid and physically strong. But I never actually fought. I just got my own way."

Ian was still with East West but finding it hard to make ends meet. He worked as a window cleaner and a milkman and demonstrated guitars in music shops.

Then he joined The Ears who were a much more viable proposition and financially more stable. Ian wrote most of their songs as he had for East West but finally left to play at Tiffanys for £35 a week. "A hell of a lot of money."

The band was called Band of Gold, Tam White was the singer and after a year David Paton joined. Six months later, Ian came to London and played on sessions with Steve Harley. "He was very keen for me to join Cockney Rebel". Harold Melvin and many others.

He had also worked on a first album by a band called Pilot as a session man and one day at Abbey Road Studios, heard the sound as of a strangled cat erupting

from a guitar. He learnt that David, Bill and Stuart were auditioning guitarists for the band. "You never asked me", he said.

"They all told me they thought I wouldn't be interested because I was too good for them so I thought I'd just jump in and take this lot to the cleaners and I don't care what they say, they didn't have any hits until I played on Magic!"

Nobody contradicted him, so he carried on. "I have the most confidence in the group and I can, and do, encourage the others."

Here is one of life's winners. You feel that with or without Pilot, Ian Bairnson would have made it and because his confidence in himself is based purely on competence and ability he doesn't get your back up, though he enjoys trying.

"I know my faults and how to disguise them. I've studied a little psychology. So if anyone has a problem, I can usually get to the root of it."

O K, Ian, if you ever get tired of the music business, Marje Proops could use a little help.



ALIVE... ALIVE... ALIVE...

MARTY, PAUL AND DANNY / Royalty Theatre, London.

IT'S ALMOST a year since the disbanding of the New Seekers and the subsequent and much heralded formation of MPD consisting of former members Marty Kristian, Paul Layton and new addition Danny Finn. Since then we've heard very little about the activities of MPD, and it wasn't till last week that they finally got around to giving their debut concert at London's Royalty Theatre. And the very enthusiastic reception which greeted them at the beginning and during their 45 minute set showed that although they'd been away, their hard core of loyal fans had certainly not forgotten them. The screamers who used to delight in the every move of Marty and Paul were out in force, and newcomer Danny also got his share of hero worship. Vocally and instrumentally the trio showed that they have been very hard at work. Considering that this was their first public appearance their act was remarkably tight and proved that they have tremendous excitement



Marty, Paul and Danny

and potential. The act consisted of a lot of good original material, but it was good old New Seekers' favourites like Never Ending Song of Love and Pinball Wizard / See Me, Feel Me which got the most audience response. When I Was Small, which used to be A Seekers' show stopper featuring Lyn Paul and Peter Oliver, went down very well with Paul taking Peter's role and Danny, in drag, doing a very amusing take-off of

Ms Paul. Their first single, Coming Alive Again (not, perhaps, the strongest choice for a first outing on disc), was cheered madly, but the highlight of the show was undoubtedly Marty, clad in a dazzling white outfit, singing Midnight Woman. As in his days with the New Seekers his timing was perfect and at the moment of his choosing his followers rushed the stage and tried to pull him off it. The stage presentation, sound

and lighting effects were good throughout the act and although MPD have a very promising future, a bit more homework has got to be done in order that they completely establish their own identity. If might also be a good idea that they don't wait a further year before giving another concert. Fans, however loyal, can be fickle and a year is a long time to be kept waiting.

Penny Blair

HELEN REDDY / Theatre Royal, Drury Lane

THE title 'superstar' is a bit of a cross to bear, especially when you find yourself for the first time in front of a London audience with only one British hit record to your credit, namely Angie Baby. Admittedly these people had heard the buzz about Ms. Reddy and had bought up the tickets in record time, but if there was anyone in doubt of the lady's talent she slowly but surely won them over last Sunday night with a strong, well-balanced show nicely laced with touches of the comedienne.

She set out in a most

convincing manner to display her undoubted vocal talents, starting off with one of her own songs, I Am The Best Friend To Myself, which she sang in Airport 75 as a nun with a guitar, but for this occasion turned into a thigh-slapping country number. A diamante top hat and cane were produced as way of an introduction to Showbiz which started off with a nice take-off of Dietrich and led into a tap dance! Yes, she's pretty versatile! There was a medley of US hits, love songs, poignant ballads, plenty of chat - you name it, and she did it. Superbly.

But, of course, it was songs like Angie Baby and her latest single I Am Woman, of which she is justly proud, that really had the audience going. Came the finale she had the audience in the palm of her hand cheering for more and more and more, with over-zealous fans throwing her flowers which accidentally landed on her head instead of at her feet. Still, they got her back to do a couple more songs, and as Helen herself said, "Why did I wait so long to come here?"

Rose Bassett



Jimmy James

JIMMY JAMES AND THE VAGABONDS/Balleys, Watford.

WITH his last single A Man Like Me re-released four times in two years and the current swing to soul music, it looks certain that Jimmy James should soon be in line for a chart comeback. At Balleys, with his latest Vagabonds line-up of Chris Garfield (guitar), Alan Wood (bass), Alan Kirk (keyboards) and "Mac" McFurney almost out - Purdey Purdey on drums, Jimmy slayed a somewhat reserved audience with excellent versions of numbers like Love Train, I'm Doin' Fine Now, and Miss Grace.

Throughout the set Jimmy demonstrated how to sound convincing, on what is a basically American-orientated style of music, without resorting to shouting. Right On between every verse. The songs were well chosen and the act was professional without being sickly slick. My Girl, and the Doobie's Listen To The Music brought the show to a lively close, before Jimmy enoered with one of his best ever numbers Red Red Wine. With the current Black Music Explosion, if anyone really deserves to be a winner, my money's on Jimmy James.

Eamonn Percival

Orinoco may go solo, but meanwhile it's a...

by Ray Fox-Cumming

THE WEATHER being what it is at this time of year, The Wombles decided that a human reporter might find Wimbledon Common a bit parky and so graciously agreed to grant me an interview indoors — at the home of the man who helps them make their records, Mike Batt.

I had hoped to talk to the group's lead singer Orinoco but, true to character, he either forgot all about our appointment or, more likely, couldn't be bothered. So, when I arrived at Mike Batt's place in time for tea, I found the two bespectacled Wombles, Great Uncle Bulgaria and Wellington, had come instead.

This week sees the release of a new Wombles single, Wombling White Tie And Tails, but it's five months since their last one. What, I wondered, had they been doing in the meantime?

Great Uncle Bulgaria, whose memory isn't quite what it was, frowned and scratched his head, while Wellington seemed too shy to start the conversation rolling himself. "Well," said Mike Batt to help them out, "they've been travelling around quite a bit. They went to visit some country cousins in the Midlands and did a spot of business on the way. Then there was the trip to Scotland for a radio show."

"Ah yes," remembers Bulgaria suddenly, "we went by plane. And do you know," he adds disgustedly, "they frisked us at the airport."

No? "Yes they did," confirms Wellington. "I think they suspected we might be hijackers."

"And you young Womble," says Uncle Bulgaria pointing an accusing finger at Wellington, "made a complete fool of yourself. Bah, all that giggling."

"I couldn't help it," says Wellington sheepishly. "I'm ticklish."

WOMBLES DANCE SENSATION

Great Uncle Bulgaria snorts impatiently, so, to avoid an argument, I change the subject and ask about the new single. I'd heard that for this one they've worked out some intricate dance routines.

"Yes indeed," states Bulgaria with pride, "and let me tell you that I personally instructed the young Wombles in the steps." At this point, there is a telephone call for Bulgaria and he goes off to take it in the next room.

"What he just said isn't strictly true," confides Wellington once Bulgaria

is out of earshot. "He did insist on trying to teach us the steps, but the only ones he knows are all variations on the Military Two Step and they just didn't fit. In the end we had to subtly get rid of him for a while and call in a proper dance teacher."

When the Wombles perform their new single, they dress appropriately in white tie and tails. "All except for Orinoco that is," says Wellington. "He had black tails made specially for his appearance at the Eurovision Song Contest last year and he said they'd have to

do, because he wasn't going to all the effort of getting fitted for a new lot."

Uncle Bulgaria reappears and I ask him if there's a new Womble album on the way soon.

Preposterous

"That's a very sore subject," he says, taking off his glasses and polishing them agitatedly with a Paisley handkerchief. "Dick Asher, the managing director of CBS Records suddenly announced the other day

that he wants one ready for release in June. It's absolutely preposterous! When I was his age people had more respect for the time it takes to do things properly."

"Dick Asher is a very nice fellow really," adds Wellington diplomatically, "but he always wants things in such a rush."

"Of course, though," continues Bulgaria, briskly putting his glasses back on his nose. "we'll do our best, but I reckon July is nearer the mark. You see," he adds, waving his stick in the

direction of Mike Batt, "we can't expect this youngster to spend all his time helping us with our records. He wants to make some of his own."

"It's true," Mike tells me. "I've been trying to get an album finished for a long time and I think it will be a long time still. However, I do have a single out in four or five weeks. It's called Madhouse Rag."

"I do hope it does better than the last one," murmurs Wellington sympathetically. "That one died a death and we ceremoniously buried a

copy of it in Mike's garden and put a cross made out of lollipop sticks to mark the grave."

"Hold your tongue young Womble," orders Great Uncle Bulgaria. "If that ever gets into print, it may hurt the poor man's feelings. Can't have that."

"It doesn't matter," sighs Mike ruefully, "thanks for the plug anyway Bulgaria."

Solo

"Getting back to the next LP," says Wellington, adroitly changing the subject, "it's possible it may be a solo Orinoco album."

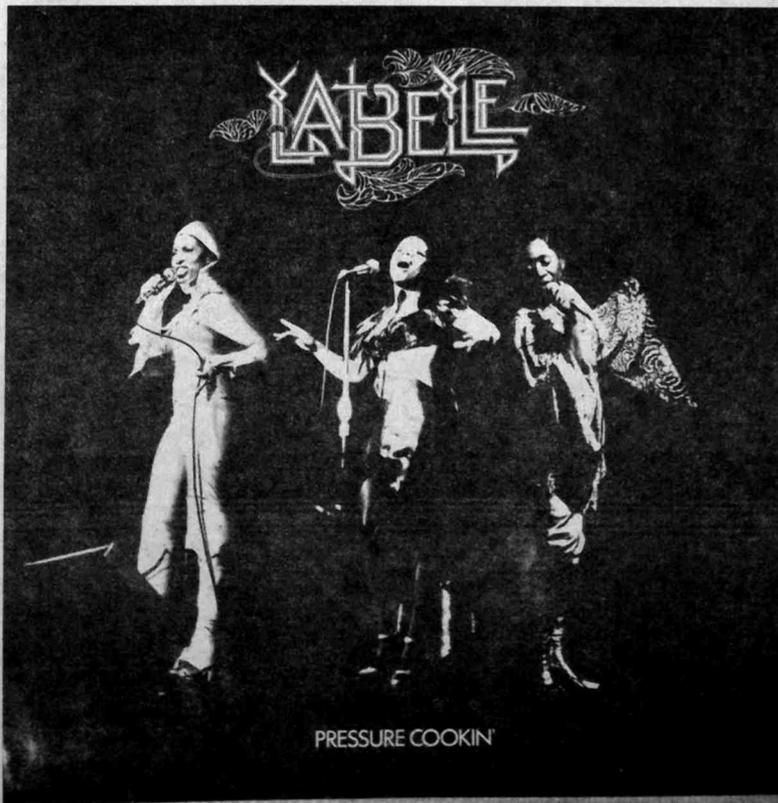
"Nonsense," blurts Great Uncle Bulgaria. "That young Womble is far too lazy to ever get anything done on his own. He hasn't ever picked up his full quota of litter in weeks."

"Excuse me for differing, Bulgaria," interrupts Wellington confidently, "but I think he will do it. He's actually quite industrious when it comes to music."

"Hmm," muses Bulgaria. "I still have my doubts personally, young Womble, but we'll see. If it should come to pass, however," he adds, scowling in my direction, "I don't want to see any silly headlines in your paper like 'Wombles Split — Orinoco Goes Solo' — you hear me?"

Yes sir, Great Uncle Bulgaria sir.

"Right now, be off with you young Womble, or you'll miss your deadline."



PRESSURE COOKIN'

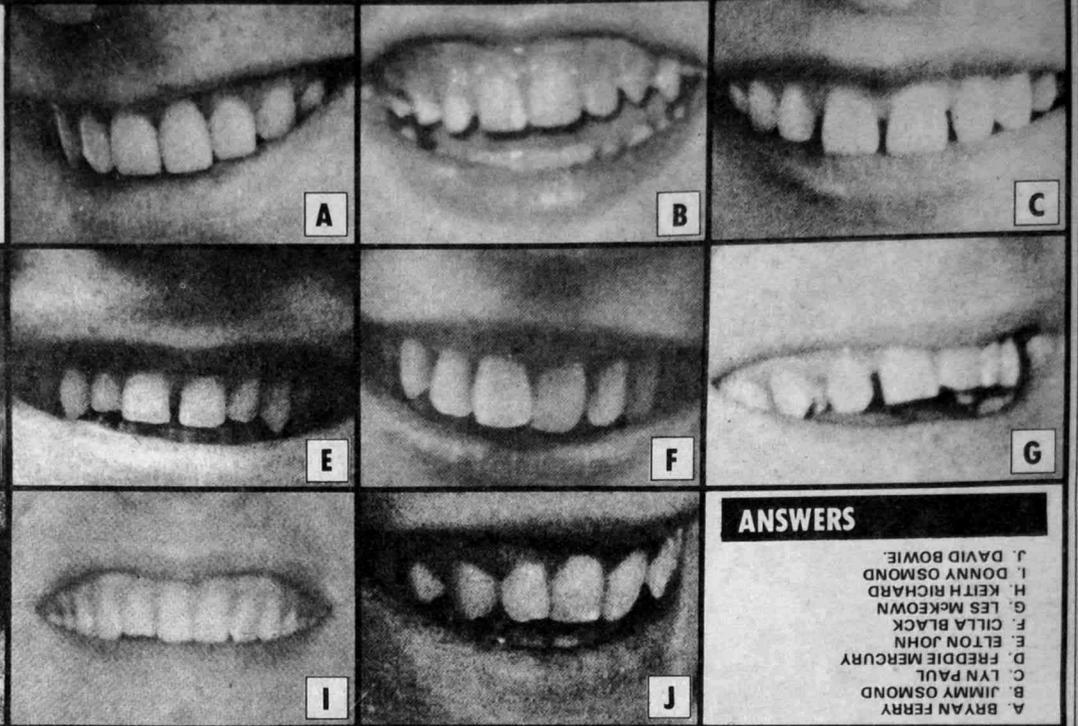
RCA
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DENTAL QUIZ

HERE FOR all you quiz freaks is something to chew over — a series of identify-the-teeth puzzles. They all belong to famous stars and we'd like to apologise right now to any of them who've had theirs fixed since these pictures were taken!



ANSWERS

- A. BRYAN FERRY
- B. JIMMY OSMOND
- C. LYN PAUL
- D. FREDDIE MERCURY
- E. ELTON JOHN
- F. CILLA BLACK
- G. LES MCKEOWN
- H. KEITH RICHARD
- I. DONNY OSMOND
- J. DAVID BOWIE

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- 63. Look Before You Mount
- 64. Kojak
- 65. Raw Meat
- 66. Sparks
- 67. Dave bowie
- 68. Steve Harley
- 69. Dartmoor
- 70. B C Rollers
- 71. Bruce Lee

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 & Swap Mirror, Spotlight House, 1 Benwell Road, London, N7.

Who's titled?

Dear Face,
I have quite a few things to say. First I would like to know who thinks of the letter titles for your page? Is it you or one of the other goons you work with? Secondly, 2-3 weeks ago a Miss Parnett wrote in and said she had 3,274 pics of the Osmonds. Well I've got two and I play darts and so far I've hit Donny in the eye six times and little Jimmy eight times. Not bad eh?

Stuart Wilson, Beverley, Yorkshire.
On your first point, it is usually the raving madman Pietro Arvey who picks the titles and hitting little Jimmy eight times is not very good. Set yourself a smaller target.

Nonsense

Dear Face,
Who does R.F.C. think he is to write such nonsense about the Glitter Band's new album Rock 'N' Roll Dudes. I completely disagree with what he has said about it. The album is of good quality and I advise anybody to buy it. It seems to me that he needs his ears tested and should appreciate good music when heard otherwise he'll get a black eye from yours truly.
Mandy Buchanan (Glitterband fan), N. Ireland.
You're being biased. Ray Fox was not and I'm sure he isn't in the slightest bothered about what angry Glitterband fans say to him.

Congrats.

Dear Face,
I am writing to you to congratulate the people in and around London who voted Kraftwerk's record Autobahn the People's Choice on Capital Radio.



ELVIS: another turn down.

Too big?

Dear Face,
The reason why Elvis has turned down yet another offer to come to England is because he won't travel without his manager Colonel Parker. I'd heard it was because Elvis is getting too fat to get through the Airport doors.

The American Government will not grant him a passport to leave the country.
Elvis fan, London.
I'd heard it was because Elvis is getting too fat to get through the Airport doors.

Yeah you're right, I don't like you. Send me a photo of yourself and I'll laugh myself sick.

Ignorant bopper

Dear Face,
I read in some music paper that Leslie McKeown of the Bay City Rollers was slamming Mike Oldfield's Tubular Bells. To an ignorant bopper like him you can only express your feelings with the aid of a few well chosen sound effects. The Rollers could never hope to produce an album of the same high quality, so I suggest he closes his big Scottish trap. He's one of those people who embarrass us true Scots.

Peter MacFarlane, Swallowfield.

Coming or going?

Dear Face,
I say, I say, I say, there is a little technicality used each week in RM that I don't understand. What is this little technicality you may ask. Well I'll tell you... Its the abbreviation used to name the flipside of a disc. Ah b/w you might say. Yes that's right, but what does b/w stand for...? Nudge nudge, say no more.

Malcolm Batchelor, Highbury.
Nudge and wonder no more b/w stands for backed with.

Faceless wonder

Dear Face,
I think your column smacks of degeneration. Why don't you jack it all up, you're so vain and conceited. Are the letters on your page real or do you fix them up? Never mind, I won't shoot you with any sharp comments... Keep your heart pumping.
Harry Horse, Hillingdon.
Well, when I opened his envelope I considered this letter for the high jump but on second thoughts I must admit I have several bad habits. One of them is printing dopey letters.

Well really

Dear Face,
Who is Sue Byron? Fancy wasting half a page on an artist nobody has ever heard of, except Canadians. If I was the editor I'd tell her to spend more time on doing something on that great group Sparks.

Sparks fan, Gloucester.
You've made a slight boob there friend, Sue Byron is the editor. You're lucky you didn't include your address or you may have encountered some RM type agro.

Primitive sounds

DAVID MACRAE provides this week's disco top ten. Dave runs a mobile unit called Primitive Disco, based on County Durham. His gear includes a FAL disco deck, Selmer 100 - watt amplifier, and four 50 - watt White Sound speaker cabinets. He also passes on a tip which might be useful to a lot of DJ's in these days of inflation, regarding saving money on rotating beacons. Dave gets his from old ambulances, and then repairs them. A worth-while, money - saving tip, you should agree. If anyone else has some useful tips like this, then please pass them on. Anyway, here's Dave's DJ picks.



Pete manages the rounds

THERE IS hardly a discotheque in England that has not heard of a guy called Peter Metcalfe. But for the uninitiated, he's one of the most experienced club managers around. For the past three years he's held the Star Discotheque Managers' Award, which is no mean achievement, and he's soon about to make another big impact in the discotheque world. Peter has managed clubs all over England, at

Southend, Newcastle, Blackpool, Nottingham and Southampton, and no matter how unsteady the various clubs might have been initially, he's always turned them into thriving successes.

I had the pleasure of working with him at Hemel Hempstead's Scamps discotheque, and have never met anyone so totally involved with music. His personal record collection numbers over 8,000 singles and 650 albums, daily being boosted by the deluge of records from all the major companies.

"My techniques are to make every night in the club go with a whim," he explained, "and to be able to supply anyone's tastes in music during the night."

Peter is also very much involved with live music, and tells me that he's

always thought that discotheques and live groups can go together extremely successfully if applied properly.

"Currently, I'm researching the possibility of up-dating my approach to discotheque presentation by the use of video tapes and a much tighter music / visual scene," he said.

This is borne out by the fact that Peter was one of the first to introduce video tape systems to discotheques. At the moment, he's negotiating a new venture, probably in the South of England, and has promised to let us know the details as and when they're finalised. Wherever it is, it will certainly be good news to discotheque patrons and music in general.

EAMONN PERCIVAL

DJ PICK OF THE WEEK

- 1 Swing Your Daddy Jim Gilstrap
- 2 Bye Bye Baby Bay City Rollers
- 3 Girls Moments and Whatnauts
- 4 Take Good Care of Yourself Three Degrees
- 5 Hurt So Good Susan Cadogan
- 6 What Am I Gonna Do Barry White
- 7 Ski-ing In The Snow Wigan's Ovation
- 8 How Glad I Am Kiki Dee
- 9 L. O. V. E. Al Green
- 0 Lady Marmalade La Belle

The thing about Skyband is that they're an amazing mixture. They play hard-driving rock, soft country, a bit of folk and even the odd spiritual. So they're far more than just a rock band or a folk group; potentially they're a cult in search of a following. Their new single is called 'Bang! Ooh! Ya got me!' Their new album is called simply 'Skyband'.

Hear Skyband and you'll be hearing four bands for the price of one.



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| May 3 Caird Hall, Dundee | May 16 Guildhall, Portsmouth |
| May 4 Apollo, Glasgow | May 17 Kursaal, Southend |
| May 7 Empire, Liverpool | May 18 Fairfield Hall, Croydon |
| May 8 St. George's Hall, Bradford | May 20 De Montfort Hall, Leicester |
| May 9 Mayfair, Newcastle | May 21 Town Hall, Watford |
| May 10 University, Leeds | May 22 Capitol, Cardiff |
| May 11 Guildhall, Preston | May 23 Colston Hall, Bristol |
| May 12 Free Trade Hall, Manchester | May 24 Odeon, Hammersmith |

On tour with the Sensational Alex Harvey Band.

SOUL STIRRINGS

by Giovanni Dadomo

soul gossip

WATCH OUT next week for return of the legendary Exciters, whose new single *Love You Baby* was recorded in New York specifically for the UK Soul market. Half the production credits go to leading Northern jock Ian Levine. New from All Platinum this week: Retta Young's blockbusting (*Sending Out An*) S.O.S. whilst in a fortnight we'll be humming to Van McCoy's *The Hustle* and the Stylistic's newie *Sing Baby Sing*. Lollipop is the latest from Limmie and Family *Cooking* - in your local record stores on the last day of the month.



ALBUM PICK

JIMMY WITHERSPOON: LOVE IS A FIVE LETTER WORD (EST 11360).

Nice to see the old'uns keeping up with the funky youngsters; our Jim has himself a sizeable US hit already with the lead cut from this UK - recorded *Blues* spiced with *Soul* album and it'd be more than welcome to repeat its success hereabouts as far as I'm concerned. Well - made, well - sung, and with excellent musical support - including the unfairly neglected Pat Arnold and back-up vocals.



JAMES BROWN: REALITY (POLYDOR 2391164).

Subtitles himself *Minister of New Super Heavy Funk* on this one does our Mr. B. Sadly most of it's all down to *That Same Old Grunt 'N' Riff Routine We All Know Far Too Well*. Okay for parties (what isn't?) and out and out *Brown* freaks but still disappointingly formula - based and lacking any real fire or imagination. Maybe it's time poppa got his - self a brand new bag.

US soul singles

- 1 (2) **WHAT AM I GONNA DO**, Barry White
- 2 (1) **SHAKY GROUND**, Temptations
- 3 (8) **GET DOWN, GET DOWN (Get On The Floor)**, Joe Simon
- 4 (4) **MY LITTLE LADY**, Bloodstone
- 5 (6) **BABY THAT'S BACKATCHA**, Smokey Robinson
- 6 (9) **BAD LUCK (Part 1)**, Harold Melvin & The Blue Notes
- 7 (7) **WE'RE ALMOST THERE**, Michael Jackson
- 8 (3) **L-O-V-E (Love)**, Al Green
- 9 (5) **ONCE YOU GET STARTED**, Rufus
- 10 (-) **CHECK IT OUT**, Bobby Womack

"COR BLIMEY, look at this - Back To The Night at Number One!" says Joan Armatrading staring goggle-eyed at the current copy of *Music Week*.

She's joking though, as she swiftly added "No chance..." underlines. Not that Joan's about to jump out of the third-floor window of the room we're talking in, on account of the fact that her new album hasn't zoomed to the peak of the charts overnight.

Which isn't to say that Joan, apart from having one of the most astounding voices in this country, doesn't have her fair share of ambition. But then again, she isn't exactly in the running for any *Egoist Of The Year* Award either.

By which I'm not in any way about to suggest that Joan Armatrading is at all deficient in the character stakes. Quite the opposite in fact. It's just that she's one of those people it's very hard to encase in a nutshell, a real chameleon.

And while my mind's busy running around in ever-increasing hexagons (a lot harder to navigate than circles, these damn hexagons), in a vain attempt to pin down the essential Ms A, the real Ms A's attentions have been transferred to a large, ripe pear. I in turn am offered a can of Budweiser by an attendant record company gent.

And so it is that, as Joan munches happily at her fruit and slurp greedily at my ale, that the interview proper begins.

Development

"I suppose I only started properly around the time of the first album..." says Joan when asked about the development of that astounding singing voice.

"I always used to sing around the house and I'd done a few things in clubs before then, but they were so few that they're hardly worth mentioning.

"Even now I'm not really doing it, am I?" she adds, indicating the infrequency of live appearances. A point worth pursuing that, as I'm sure there are a good number of people who'd dearly love to be able to hear Joan singing live. Not to mention the fact that her lack of enthusiasm in the past for working live has no doubt helped keep her name a secret from a lot of potential admirers.

It's all down, it turns out, to shyness - or used to be, because Joan goes on to reveal that she's about to begin rehearsing with a backing group with which she'll soon be taking to the road.

"With this album I'm going to like being on stage," she adds emphatically.

But are the butterflies still there?
"Yeah, but the more you do it the more you get used to it and the easier it becomes."

We go a bit further back into Joan's history; she was born in St. Kitts, came to England at the age of eight and grew up



Joan Armatrading

in Birmingham, Bristol and "all over" before coming down to London - hence that unusual and highly individual mixture of accents that's part of the magic of her recorded work (her conversation, it should be added, is a similarly intriguing blend of dialects and inflections).

Music she's always had a talent for, she's both self-taught and highly competent on both piano and guitar. Singing and performing were never

major ambitions though: "I wanted to be a writer. I remember seeing Marianne Faithfull on the telly singing *Little Bird*, and I immediately wrote a song for her and sent it. It wasn't very good," she added, laughing.

Joan continued to write on her own until three and a half years ago when she met Pam Nestor. The two girls then began to write together and the fruits of their partnership made up a good percentage of

the material on Joan's first album.

At this point I asked if the partnership was still in existence as there are only two Armatrading / Nestor compositions on *Back To The Night*.

Joan confirmed that they are still working together, but that she'd written most of the lyrics on *Back To The Night* herself because she'd become more secure about her own lyric-writing recently.

FAIR 'TRADING

"I used to write and think about writing away from me, if you see what I mean. But now I can write about myself and yet it's not so obvious that I'm writing about myself so the songs are better."

And where's the musical inspiration come from? There isn't, as has been suggested elsewhere, an altar to Nina Simone in Joan's head, in fact she doesn't even own any of her records.

"I suppose I listen to whoever I'm listening to at the time - I used to like Billy Preston, say... but in the last couple of weeks I've come to love Billy Preston." That's the first answer, but then Joan nibbles some pear and thinks awhile... and comes with a really odd couple:

Inspiration

"I love Gary Glitter - I mean it. I'd have Van Morrison first and Gary Glitter second... especially when he moves his arms around," she adds, with a typical GG gesture and another laugh. Then she goes back to Morrison (who probably does love Nina Simone).

"I finally got to see him at the Hammersmith Odeon and I was standing there clapping... I mean, he'd already done three encores, and there I was thinking he'd come back for my stupid handclap."

Okay Joan, I think I see the bottom of the page creeping up, can we be really original and wind up with your ambitions?

"The reason I started was I wanted to write songs and let other people sing them and get all the money," she begins, "and the songs would get better because I could hear someone else doing it and improve."

"I'd like to hear everybody in the street going hmmm hmmm... and I'd written it. The other day I sat down to write a single and I wrote one called *Go Gov To The Country*. And it was awful... but I suppose some people could even like it!"

Wigan Casino all-nighter Top 20

HERE IT IS, this week and every week, the Wigan Casino chart, compiled from record plays by DJs at the Mecca of British soul. None of these records, however, are on current release. They are either imported from abroad or have been deleted and no longer produced, and can only be found in specialist record shops. But who knows, the obscurity of today could well be the chart hit of tomorrow.

- 1 (1) *Love You Baby* Lorraine Chandler (Import)
- 2 (4) *Going To A Go-Go* Soul Ferret Orchestra (Import)
- 3 (3) *Dance Of Love* Tina Parker (Import)
- 4 (9) *On The Road To Ruin* Earl Wright Orchestra (Import)
- 5 (2) *I Can't Change* Lorraine Chandler (import)
- 6 (5) *Best Thing For You* Gloria Parker (Import)
- 7 (8) *Love Runs Out* Richard Temple (Import)
- 8 (7) *Love Feeling* Val McKenna (Deleted)
- 9 (-) *Get Out* Tommy Hunt (Import)
- 10 (19) *Cracking Up Over You* Tommy Hunt (Import)
- 11 (12) *Jerk, Baby, Jerk* Fabulous Blades (Import)
- 12 (14) *Zola* King Errison (Import)
- 13 (18) *I Love My Baby* GTO's (Import)
- 14 (15) *I Am Coming Home In The Morning* Lou Pride (Import)
- 15 (6) *Get Out* Harold Melvin (Import)
- 16 (17) *Jumping At The Go-Go* Detroit Sound (Import)
- 17 (16) *Kiss Me Now, Don't Kiss Me Later* Florence Devore (Import)
- 18 (-) *It's All Over Me* Otis Blackwell (Import)
- 19 (-) *Stronger Than Her Love* Flirtations (Import)
- 20 (10) *I Want To Be Your Man* Pterenders (Import)

HIT TIPS

- Sign On The Dotted Line* Jean Latter (Spark)
- Blowing My Mind To Pieces* Bob Ralph (Black Magic)

Chart courtesy of Russ Winstanley

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A TOUCH OF JET-LAG

PILOT: "Second Flight" (EMI EMC 3075).

Pilot, to my mind, made the mistake of putting all their cards on the table too quickly. Magic, admittedly, was a song that could have given almost anyone a hit, but January, with its stylized vocal and choppy phrasing, was definitive Pilot and the relative failure of its successor, Call Me Round, shows that there's not much mileage left in that particular formula. Now, with this their second album, it becomes all too clear that Pilot have few aces up their sleeves at

this point in time. The whole of the LP is limited to what we already know only too well — Paton's tight high little voice, the dinky Pilot catch-phrases and the familiar rhythms, which, depending on which way you look at it, are either chic or chi-chi. The songs are all much too similar. Any number of them would do as singles, but taken altogether, the fare is a bit too unvaried and soon becomes mighty tedious. Unless they can come up with some sweeping changes pretty damn quick, I don't think Pilot will be with us as a major force for very long.

R. F. — C.

★★★★★



PILOT

AMERICA: Hearts (Warner Brothers K56115)

Past-masters at quiet harmonies and rhythms, America seem to have branched out a bit with their latest album. Not necessarily in an unpleasant way, there's just more of a bite in some of the tracks put there by slightly heavier use of the instruments. George Martin's influence is ever-obvious as producer and arranger, but it's those familiar acoustic guitar riffs and vocal blendings that take overall dominance. A good 'un.

S. B.

GREENSLADE: Time And Tide (Warner Bros. Records K56126)

Oh gawd, here are Greenslade getting on where the Moody Blues got off. They've come up with these lofty one word titles like Time, Tide and Catalan and brought in The Trevera Male Voice Choir to lend their voices to the proceedings, but all the fa-la-las and stretchy chords in the world won't disguise the fact that the music is just so much pretentious hot air. Elsewhere there's much scampering about on a whole range of instruments to little effect and some vocals that rank among the ugliest I've heard this or, come to that, last year. This is exactly the kind of stuff that makes musical snobs out of people.

S. B.

R. F. — C.

JIMMY OSMOND (MGM 2315 329).

What, you may wonder, does small James know about The Good Old Bad Old Days? Very little, no doubt, but it doesn't deter him. He puts more gravel into the Bricusse-Newley number than Hovringham extract from their pits in a good week. Still, one can't say the songs aren't well-tailored to little Jim's peculiar talents, if you can call them that. Thrill to his virtuoso rendering of Day O (Banana Boat), gasp at his dialogue with the Purple People Eater, and lap up his singles Little Arrows and I'm Gonna Knock On Your Door once again. Funsville time is here again.

R. F. — C.



JIMMY OSMOND

CARLY SIMON: Playing Possum (Elektra)

All-star cast of thousands for the long-awaited album release from Carly Simon, starting with Richard Perry as producer and continuing through James Taylor, Carole King, Ringo Starr, Rita Coolidge and Doctor John to name but a few. Carly's sound is unmistakable — which can also mean that on first hearing you tend to think you've heard most of the songs before. After a few plays, tracks begin to stand out in their own right, but basically there's an awful lot of deja-vu (or maybe deja-heard) about her sound. Apart from that, though, if you like Carly Simon, you'll like this, the songs coming more from the No Secrets era than Hot Cakes. As far as actual playing time is concerned, you won't find much more than about 17 minutes per side, which to my mind is a bit short.

S. B.

AL GREEN: Greatest Hits (London SHU 8481)

Finally getting the public recognition he should have been having for a long time now, it's a good time to release a Greatest Hits album, although established Al Green devotees will find all the tracks on this album (with the exception of Let's Get Married, which I couldn't find on any of my five albums) on previously released LPs. The material goes back to 1971 and comes right up to '75 with the inclusion of Sha La La (Make Me Happy). The choice of tracks is good, showing the many moods of Mr Green from sultry to supersoulful, and includes one of the best songs ever, Let's Stay Together. For people just waking

up to Al Green, go out and buy this and find out just what you've been missing.

S. B.

IT'S ALL PLATINUM (All Platinum 6830 200)

Sampler album from All Platinum, at the nifty price of 99p which can't be bad in view of the present economic climate. For your pennies, you'll be the proud possessor of 12 tracks by an assortment of people like Sylvia (Pillow Talk), the Rimshots (Who's Got The Monster), the Moments (Love On A Two-Way Street) and Donnie Eibert (Where Did Our Love Go). Good value.

S. B.

THE O'JAYS: Survival (Philadelphia International PIR 80765)

Although not such frequent visitors to the singles chart as they used to be, the O'Jays are still producing some of the best Philly sounds around, and this album, produced by Gamble/Huff, shows them at their best. What they show on this LP is their ability to deliver the whole range of soul sounds from out and out funk on Give The People What They Want to the quieter soul harmonies on Let Me Make Love To You. The title track is a beauty, and deserves a lot of listening, as does the whole album, but when you've got the talents of the O'Jays, Gamble/Huff and backings by TSOP combined, it should add to a pretty good package. It does.

S. B.

GLEN CAMPBELL: Reunion (Capitol ESW11336)

A Glen Campbell sings Jimmy Webb album with arrangements by Jim W. himself. On first thoughts a marriage of Campbell's voice to Webb's songs may not seem such a good idea and I, for one, would have thought Campbell the genial golfing maniac, far too level-headed to identify much with the situations Webb describes. However, despite Glen sounding rather too homely at times, his interpretative range far outstrips what I would have expected and he does have a feel for Webb's tunes, that sometimes surpasses that of the composer.

R. F. — C.

IKE & TINA TURNER: Sixteen Great Performances (ABC Records 5123)

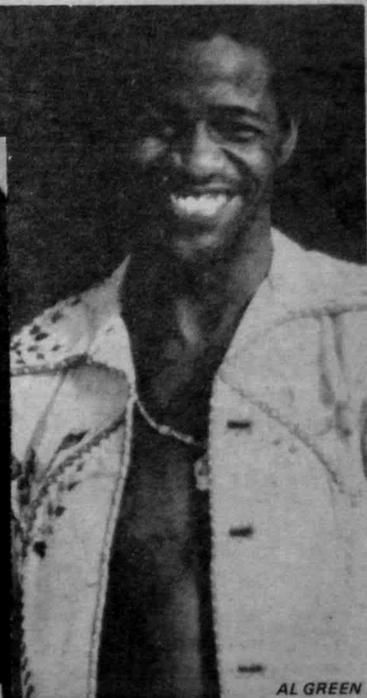
Anyone who's seen Ike & Tina on stage will know just how much excitement they manage to generate. The 16 tracks laid down on this album include a lot of their classic stage numbers: I've Been Loving You Too Long, The Hunter and You've Got Me Running. One thing you shouldn't expect to find on this album is any of their more recent material, as these tracks stop at about 1973.

S. B.

R. F. — C.



CARLY SIMON



AL GREEN

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