

RECORD MIRROR

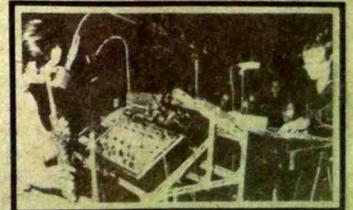
May 17th, 1975 10p

YOUR FIRST FREE DOUBLE-TRACK RECORD!

GARY GOES STATESIDE



Barry White:
the bear facts



Kraftwerk-
Common Market
rock

45

INSIDE: Mud - Ian Hunter - Bay City's poster

BRITISH TOP 50 SINGLES

MUD



1	1	OH BOY, Mud	Rak
2	2	LOVING YOU, Minnie Riperton	Epic
3	23	STAND BY YOUR MAN, Tammy Wynette	Epic
4	4	HURT SO GOOD, Susan Cadogan	Magnet
5	3	HONEY, Bobby Goldsboro	UA
6	17	LET ME TRY AGAIN, Tammy Jones	CBS
7	16	THE NIGHT, Frankie Valli & The Four Seasons	Mowest
8	5	BYE BYE BABY, Bay City Rollers	Bell
9	9	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
10	12	A LITTLE LOVE AND UNDERSTANDING, Gilbert Beaud	Decca
11	8	THE TEARS I CRIED, Glitter Band	Bell
12	21	I WANNA DANCE WIT CHOO, Discotex & The Sex-O-Lettes	Chelsea
13	25	LOVE LIKE YOU AND ME, Gary Glitter	Bell
14	18	ONLY YESTERDAY, Carpenters	A&M
15	7	LIFE IS A MINESTRONE, 10cc	Mercury
16	6	LOVE ME LOVE MY DOG, Peter Shelley	Magnet
17	20	WE'LL FIND OUR DAY, Stephanie De Sykes	Bradley's
18	11	SWING YOUR DADDY, Jim Gilstrap	Chelsea
19	13	DING-A-DONG, Teach-In	Polydor
20	14	HOLD ON TO LOVE, Peter Skellern	Decca
21	10	FOX ON THE RUN, Sweet	RCA
22	32	THE WAY WE WERE, Gladys Knight & The Pips	Buddah
23	27	SORRY DOESN'T ALWAYS MAKE IT RIGHT, Diana Ross	Tamla Motown
24	24	GET DOWN TONIGHT, K. C. & The Sunshine Band	Jayboy
25	28	WHERE IS THE LOVE, Betty Wright	RCA
26	29	PAPA OOH MOW MOW, Sharonettes	Black Magic
27	46	DON'T DO IT BABY, Mac & Katie Kissoon	Polydor
28	43	ONCE BITTEN TWICE SHY, Ian Hunter	CBS
29	19	SKIING IN THE SNOW, Wigans Ovation	Spark
30	30	SAVE ME, Silver Convention	Magnet
31	—	I'M FOREVER BLOWING BUBBLES, West Ham United 1st Team Squad	Pye
32	26	LADY MARMALADE, Labelle	Epic
33	44	I GET THE SWEETEST FEELING, Jackie Wilson	Brunswick
34	15	THE FUNKY GIBBON, Goodies	Bradley's
35	—	WOMBLING WHITE TIE AND TAILS, Wombles	CBS
36	—	SING BABY SING, Stylistics	Avco
37	48	STAND BY ME, John Lennon	Apple
38	—	AUTOBAHN, Kraftwerk	Vertigo
39	38	HASTA LA VISTA, Sylvia	Sonet
40	—	ISRAELITES, Desmond Dekker	Cactus
41	31	CUT THE CAKE, Average White Band	Atlantic
42	50	I'M GONNA RUN AWAY FROM YOU, Tami Lynn	Contempo
43	22	THE UGLY DUCKLING, Mike Reid	Pye
44	—	SWING LOW SWEET CHARIOT, Eric Clapton	RSO
45	34	CALL ME ROUND, Pilot	EMI
46	—	VIVA EL FULHAM, Cottagers	Sonet
47	35	GIRLS, Moments & Whatnauts	All Platinum
48	37	TAKE YOUR MAMA FOR A RIDE, Lulu	Chelsea
49	33	THERE'S A WHOLE LOT OF LOVING, Guys & Dolls	Magnet
50	—	IMAGINE ME, IMAGINE YOU, Fox	GTO

BRITISH TOP 50 ALBUMS

BAY CITY ROLLERS



1	1	ONCE UPON A STAR, Bay City Rollers	Bell
2	2	THE BEST OF, Stylistics	Avco
3	10	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
4	3	ROLLIN', Bay City Rollers	Bell
5	9	20 GREATEST HITS, Tom Jones	Decca
6	7	TUBULAR BELLS, Mike Oldfield	Virgin
7	4	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman and the English Rock Ensemble	A&M
8	11	ELTON JOHN'S GREATEST HITS, Elton John	DJM
9	18	TOMORROW BELONGS TO ME, Sensational Alex Harvey Band	Vertigo
10	8	BLUE JAYS, Justin Hayward and John Lodge	Threshold
11	15	THE SINGLES 1969-1973, Carpenters	A&M
12	5	STRAIGHT SHOOTER, Bad Company	Island
13	14	ROCK 'N' ROLL, John Lennon	Apple
14	6	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists
15	17	RUBYCON, Tangerine Dream	Virgin
16	13	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
17	12	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
18	23	AL GREEN GREATEST HITS, Al Green	London
19	19	MEMORIES ARE MADE OF HITS, Perry Como	RCA
20	20	ROCK 'N' ROLL DUDES, Glitter Band	Bell
21	—	FOX, Fox	GTO
22	16	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
23	27	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
24	24	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
25	22	KATY LIED, Steely Dan	ABC
26	25	HIS GREATEST HITS, Englebert Humperdinck	Decca
27	31	AVERAGE WHITE BAND, Average White Band	Atlantic
28	—	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
29	44	ON THE LEVEL, Status Quo	Vertigo
30	36	THE BEST YEARS OF OUR LIVES, Steve Harley & Cockney Rebel	EMI
31	21	IAN HUNTER, Ian Hunter	CBS
32	30	BAND ON THE RUN, Paul McCartney & Wings	Apple
33	—	CAN'T GET ENOUGH, Barry White	20th Century
34	—	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
35	26	YOUNG AMERICANS, David Bowie	RCA
36	—	PERFECT ANGEL, Minnie Riperton	Epic
37	34	FISH RISING, Steve Hillage	Virgin
38	33	CRIME OF THE CENTURY, Supertramp	A&M
39	38	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
40	28	AND I LOVE YOU SO, Perry Como	RCA
41	35	TOMMY, Soundtrack	Polydor
42	29	THERE'S ONE IN EVERY CROWD, Eric Clapton	RSO
43	—	AUTOBAHN, Kraftwerk	Vertigo
44	48	MUD ROCK, Mud	RAK
45	—	STAMPEDE, Doobie Brothers	Warner Bros
46	39	HIS 12 GREATEST HITS, Neil Diamond	MCA
47	—	I'M COMING HOME, Johnny Mathis	CBS
48	40	SOUVENIRS, Demis Roussos	Philips
49	—	TELLY, Telly Savalas	MCA
50	32	BLOOD ON THE TRACKS, Bob Dylan	CBS

U.S. TOP 50 SINGLES

1	1	HE DON'T LOVE YOU (Like I Love You) — Tony Orlando and Dawn	Elektra
2	3	BEFORE THE NEXT TEARDROP FALLS — Freddy Fender	ABC/Dot
3	2	(Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONGS — J. T. Thomas	ABC A&M
4	6	JACKIE BLUE — Ozark Mountain Daredevils	A&M
5	7	SHINING STAR — Earth, Wind and Fire	Columbia
6	8	WALKING IN RHYTHM — Blackbyrds	Fantasy
7	4	PHILADELPHIA FREEDOM — Elton John Band	MCA
8	10	ONLY YESTERDAY — Carpenters	A&M
9	9	LONG TALL GASSES (I Can Dance) — Leo Sayer	Warner Bros
10	11	I DON'T LIKE TO SLEEP ALONE — Paul Anka	United Artists
11	12	HOW LONG — Ace	Anchor
12	13	IT'S A MIRACLE — Barry Manlow	Arista
13	14	KILLER QUEEN — Queen	Elektra
14	15	THANK GOD I'M A COUNTRY BOY — John Denver	RCA
15	5	CHEVY CHASE — Sammy Johns	GRC
16	28	SISTER GOLDEN — America	Warner Bros
17	43	OLD DAYS — Chicago	Columbia
18	24	BAD TIME — Grand Funk	Capitol
19	23	SHOESHINE BOY — Eddie Kendricks	Tamla
20	33	WHEN WILL I BE LOVED — Linda Ronstadt	Capitol
21	26	HILUCK — Herbie Mann	Atlantic
22	18	L-O-V-E (Love) — Al Green	Hi
23	27	LOVE DON'T LET ME WAIT — Maior Harris	Atlantic
24	32	CUT THE CAKE — Average White Band	Atlantic
25	31	THE IMMIGRANT — Neil Sedaka	Rocket
26	34	THE NET — Jessi Colter	Capitol
27	35	DON'T TELL ME GOODNIGHT — Lobo	Big Tree
28	29	YOUNG AMERICANS — David Bowie	RCA
29	25	AUTOBAHN — Kraftwerk	Vertigo
30	36	ONLY WOMEN — Alice Cooper	Atlantic
31	37	RAINY DAY PEOPLE — Gordon Lightfoot	Reprise
32	40	WILD FIRE — Michael Murphy	Epic
33	38	BAD LUCK (Part I) — Harold Melvin and the Blue Notes	Philadelphia International
34	39	SHAKY GROUND — Temptations	Gordy
35	17	LOVIN' YOU — Minnie Riperton	Epic
36	46	MAGIC — Pilot	EMI
37	16	THE BERTHA BUTT BOOGIE Pt. I — Jimmy Castor	Bunch
38	30	SHAVING CREAM — Paul Wynn, Vocalist	Atlantic
39	49	GET DOWN, GET DOWN (Get On The Floor) — Joe Simon	Vanguard
40	44	LAST FAREWELL — Roger Whitaker	Sony
41	45	ILL PLAY FOR YOU (I Hear The Band) — Seals and Crofts	RCA
42	22	WHAT AM I GONNA DO WITH YOU — Barry White	Warner Bros
43	—	BLOODY WELL RIGHT — Supertramp	20th Century
44	—	TRAMPLED UNDERFOOT — Led Zeppelin	A&M
45	47	I WANT TO BE FREE — Ohio Players	Swan Song
46	21	SUPERNATURAL THING Part I — Ben E. King	Mercury
47	—	I WANNA DANCE WITH CHOO (Doo Dat Dance) — Disco Tex and The Sex-O-Lettes	Atlantic
48	—	REMEMBER WHAT I TOLD YOU TO FORGET, MY SHIP — Tavares	Chelsea
49	20	STAND BY ME — John Lennon	Capitol
50	19	EMMA — Hot Chocolate	Apple

RM/BBC CHART

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

THIS WEEK'S CHARTS

BECAUSE of the free record we're giving away with this week's Record Mirror — the first of three such records — we are unable to print this week's BBC singles chart and the new American charts. We are able, however, to bring you the top British albums. We hope you agree with us that the free record makes the delay worthwhile, and chart compilers will be able to catch up on their figures next week.

U.S. TOP 50 ALBUMS

1	1	CHICAGO VIII	Columbia
2	3	THAT'S THE WAY OF THE WORLD Earth, Wind and Fire	Columbia
3	2	PHYSICAL GRAFFITI Led Zeppelin	Swan Song
4	4	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
5	6	CRASH LANDING Jimi Hendrix	Reprise
6	7	FUNNY LADY/ORIGINAL SOUNDTRACK RECORDING Barbra Streisand	Arista
7	8	TOMMY ORIGINAL SOUNDTRACK RECORDING	Polydor
8	12	STRAIGHT SHOOTER Bad Company	Swan Song
9	9	AN EVENING WITH JOHN DENVER	RCA
10	10	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
11	5	AUTOBAHN Kraftwerk	Vertigo
12	13	SHEER HEART ATTACK Queen	Elektra
13	15	FIVE A SIDE Ace	Anchor
14	16	NUTHIN' FANCY Lynyrd Skynyrd	Warner Bros
15	18	HEART'S AMERICA	Warner Bros
16	19	BLOW BY BLOW Jeff Beck	Epic
17	20	BLUE JAYS Justin Hayward and John Lodge	Threshold
18	21	KATY LIED Steely Dan	ABC
19	22	JUST A BOY Leo Sayer	Warner Bros
20	24	A SONG FOR YOU! Temptations	Gordy
21	25	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White	20th Century
22	11	YOUNG AMERICANS David Bowie	RCA
23	17	GREATEST HITS Al Green	Hi
24	28	FEEL LIKE MAKIN' LOVE Roberta Flack	Atlantic
25	29	THERE'S ONE IN EVERY CROWD Eric Clapton	RSO
26	26	SONGBIRD Jesse Colin Young	Warner Bros
27	30	THE MYTHS AND LEGENDS OF KING ARTHUR Rick Wakeman and the English Rock Ensemble	A&M
28	34	JUDITH Judy Collins	Elektra
29	35	MISTER MAGIC Thunder Washington Jr.	Kudu
30	36	BLUE SKY NIGHT THUNDER Michael Murphy	Epic
31	37	TO BE TRUE Harold Melvin and the Blue Notes	Philadelphia International
32	38	TOM CAT Tom Scott and L. A. Express	Side
33	39	ILL PLAY FOR YOU Seals and Crofts	Warner Bros
34	40	FLYING START Blackbyrds	Fantasy
35	32	SUN GODDESS Ramsey Lewis	Columbia
36	44	FRAMPTON Peter Frampton	A&M
37	14	ROCK 'N' ROLL John Lennon	Apple
38	27	BLOOD ON THE TRACKS Bob Dylan	Columbia
39	23	COLD ON THE SHOULDER Gordon Lightfoot	Reprise
40	—	PLAYING POSSUM Carly Simon	Atlantic
41	—	BUSTIN' OUT Pure Prains League	RCA
42	48	STEPPING INTO TOMORROW Donald Byrd	Blue Note
43	31	FOR EARTH BELOW Robin Trower	Chrysalis
44	33	PERFECT ANGEL Minnie Riperton	Epic
45	45	PIECES OF SKY Emmylou Harris	Reprise
46	42	PLUG ME INTO SOMETHING Henry Gross	A&M
47	43	YESTERDAYS Yes	Atlantic
48	—	PUT IT WHERE YOU WANT IT Average White Band	MCA
49	41	HEART LIKE A WHEEL Linda Ronstadt	Capitol
50	—	CRIME OF THE CENTURY Supertramp	A&M

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NEWSDESK
01-607 6411

Injury row hits Sweet

SWEET WERE at the centre of a "who did it" row this week after a young girl was paralysed at Stuttgart, the final concert of their German tour.

Reports appearing in the German Press claimed the fan was struck by a guitar thrown from the stage. She was rushed to hospital where it was discovered a piece of skull bone had chipped and entered her brain. This caused paralysis of the entire right side of her body.

Last night a spokesman for Sweet said: "At no time did any member of Sweet throw any guitar from the stage."

"At the end of the band's act, Andy snaps his guitar in two by breaking it onto the stage. It's all part of an effects thing which takes place during their Ballroom Blitz number, with simulated explosions and smoke."

He added that Sweet had sent flowers to the injured girl immediately they heard of the injury, but there had been no mention of blame.

He said: "It is quite inconceivable that any part of a guitar hit a member of the audience. We have all the instruments, including Andy's, intact."

The incident follows previous trouble for Sweet in Europe. Just recently it became known that the group were unable to return to Belgium because of court sentences against two of them for obscenity.



A STAR meets a Starr. Stevie meets Ringo. Wonder says hello to an ex-Beatle. S.W. greets R.S. Steven Judkins shakes hands with Richard Starkey. Boogey On Reggae Woman salutes Back Off Boogaloo. Anyway, they're at an L.A. party.

Early to rise

THE SUCCESS of Mud's Oh Boy single means they will be going back on the road a lot earlier than planned.

The band, who wound up a nationwide tour in early April, were not set to play any further British dates until September and October when a full UK tour was scheduled. Due to the single's success there has been a glut of offers, and the band have decided to play a number of selective dates around the country later this month.

At the moment Mud are on tour in Belgium. The extra UK dates will

follow, before the band leave for a Yugoslavian tour in early June and then dates in Hungary and Czechoslovakia.

UK dates are: Bournemouth Winter Gardens (May 23); Bristol Colston Hall (24); and Dublin Stadium (29). Confirmation is also due for June dates at Nottingham Mecca Palms (June 26); Bridlington Spa Ballroom (27); and Huddersfield Football Ground (28).

PICKING UP THE PIECES

THE AVERAGE White Band's first album Show Your Hand has been re-released under a new title Put It Where You Want It, to coincide with the band's current success.

The cover design has also been changed and a track How Can You Go Home replaces The Jugglers which originally opened side one.

How Can You Go Home will be re-released as a single on May 16 to go with the album.

Other numbers on the package include Twilight Zone, This World Has Music and T.L.C.

STEVE HARLEY and Cockney Rebel and Steeleye Span will co-star in this year's Crystal Palace Garden Party VIII. It will be their only UK appearance this summer.

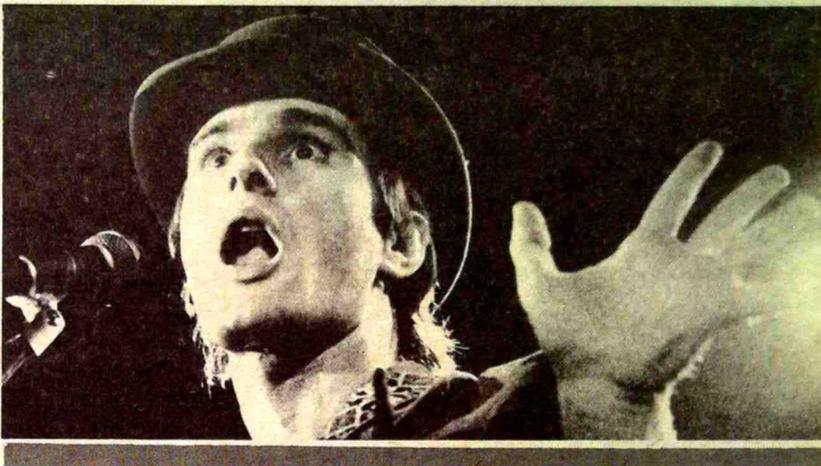
Special Guests at the Party on June 7 will be the Jack Bruce Band featuring Carla Bley and Mick Taylor, making their only London appearance this year.

The party, which as the name suggests is the eighth, that has been held on the Palace Bowl site, will start at 12 midday and finish at eight in the evening.

Tickets will be £2.75 in advance or £3 on the day. They are available in advance through the post from: Harlequin Records, 32, Great Pulteney St, London W1.

Any further information can be gleaned by phoning 439 3063. Tickets should be on sale at all Harlequin record shops by the end of the week.

HARLEY INVITED TO THE PALACE



Lee coins in the trouble

ANGRY FANS threw coins and posters at Arthur Lee during Love's Manchester Free Trade Hall concert last week. Trouble began when Lee stumbled through Love's first numbers, apparently incapable of playing guitar, and shouted what seemed like obscenities at the 160-strong audience.

Fans started to leave the Hall after only a few

numbers in which Lee seemed only to play a couple of chords. At one stage he picked up a pair of maracas passing one to a girl in the front row and hurling the other viciously into the audience.

Miming to his second guitarist's lead breaks, Lee staggered about on stage and left the hall for long intervals leaving the rest of the band, who were excellent, looking more and more embarrassed by the legend's antics.

The faces of many Love followers registered shock amazement, disgust and scorn as the

band played on, carrying the superstar guitarist of old.

Support band, Dog Soldier, were excellent and it was their name on most people's lips as the members of the audience filed outside.

Later that evening, following an incident at the Manchester Free Trade Hall, two male members of a pop group were arrested in connection with possible drug charges. Manchester police were not releasing any names, but enquiries are still continuing.

Oh Roy

ROY WOOD'S first single on the newly-formed Jet label is titled Oh What A Shame / Bengal Jig and comes out on May 23.

Also, his long awaited Mustard album is now scheduled for end-of-June release.

TEA time

SWISS BAND TEA arrive in England soon for a short promotional tour. It's the band's first visit to England and they will be playing seven dates.

MORE GRAFFITI . . .

A SECOND American Graffiti album is set for release at the end of May, following on the success of the movie-based package released last year.

More American Graffiti will be a double album set containing 25 tracks from the early sixties, including material by Little Richard, Carole King, The Coasters, Buddy Holly and Lloyd Price.

As on the original album DJ Wolfman Jack will do voice-overs, but unlike the last album, there will be no film to go with it.

Owing to a continued industrial dispute beyond our control, Record Mirror has again had to go to press with a black and white cover and a colour poster that has appeared previously. We apologise for any disappointment caused to readers, and will return to full colour as soon as possible.

Seen on 'Top of the Pops'...
Now a Power Play on Luxembourg...
Definitely a hit...

CHIPS Love Matters

F-R 13574

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REBEL AT THE RACES

STEVE Harley, of Cockney Rebel, Slade, the Rubettes and the Wombles, heads an array of stars who will be at Radio One's "race day" at Mallory Park on Sunday (May 18).

Other stars expected to make personal appearances at the Radio One road show caravan will be Mac and Katie Kissoon, Stephanie De Sykes, Cozy Powell, Showaddywaddy and hopefully Three Degrees.

Some of them will drive in a ten-lap race where they will come up against the might of Radio One disc jockeys including Noel Edmonds, Paul Burnett and Anne Nightingale.

Hello to support Osmonds

HELLO have been confirmed as support band on the Osmonds forthcoming tour.

The group, who hit with Tell Him, have a new single out this week. It is a re-working of the old Amen Corner number Bend Me, Shape Me.

Immediately after playing their London concerts with the Osmonds on May 28 and 29, Hello start their first series of German dates from May 31 until June 11.

RECORD MIRROR

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MOTT THE HOOPLE | Ray Major, Overend Watts, Morgan Fisher, Dale Griffin and Nigel Benjamin.

NEW MEN FOR MOTT

AFTER four months of searching, Mott The Hoople, now called Mott, have found a new guitarist and vocalist.

Ray Major will play guitar and Nigel Benjamin is handling the vocals.

Twenty year-old Nigel was recommended by

Mott's original guitarist Mick Ralphs who left two years ago to join Bad Company.

He had seen Nigel at London's Marquee. At the time Mott had already heard more than 200 tapes from all over the world and auditioned nearly 60 vocalists without finding

the right man to replace Ian Hunter.

Ray Major (25), a former member of Hackensack, was Mott's original choice to replace Mick Ralphs. However contractual problems made it impossible at the time and Ariel Bender joined instead.

The band are currently recording at Clearwell Castle, Gloucestershire with Ronnie Lane's mobile studio and engineer Alan Harris.

The band plans to tour Europe in the summer before going to Canada. A British tour looks likely for the Autumn.

Allmans — no split

HERE we go again... Reports that the Allman Brothers have split up were strongly denied this week.

In a phone call from Macon, Georgia, Frank Fenter, head of Capricorn Records, said: "The band is as close and together now as it has ever been. Although Gregg has been doing solo work, this does not mean that the group has split."



PETER SARSTEDT, whose Where Do You Go To record was a hit for the second time recently, has now signed to Warner Bros. Records and will release a new album, Tall Tree, on June 6.

Since recording with his brothers Rick and Clive, Peter has been living in Copenhagen and more recently in Amsterdam. Here he is pictured (left) with Derek Taylor (right), Managing Director of Warner Bros.

NEW YORK CABLE..... NEW YORK CABLE..... NEW YORK CABLE.....

THE ROLLING STONES started their tour of America here this week a month early, and literally on the streets of New York.

At a press conference to name the replacement guitarist, M. Jagger and ensemble quietly pulled up outside Feathers restaurant on the back of a large truck and then, anything but quietly blasted into a loud and thumping Brown Sugar.

Men, women and children immediately began appearing from nowhere but before the first street disco could really get together, the truck was disappearing into the depths of Greenwich Village. Of course as everyone now knows, the replacement is Ron Wood.

Again in Greenwich, but earlier in the week, Manhattan Transfer drew an audience of rock royalty to their one nighter at the Bottom Line. Elton John,

Jimmy Page and Robert Plant were all seen swaying to the nostalgic melodies of this band, one of the best to have emerged from the island of the same name. Fortunately, they have been booked for a longer stint later in the year.

Plant and Page had come straight from an uptown massage parlour. It had been there that yet another gathering of the clans had taken place when latest Great British Import, Monty Python, decided

STONES DO IT IN THE ROAD

to hold their Farewell To America Party. Some where Completely Different. Knocked out by the success at the opening of their new movie (queues to get in started forming at 5 am), they were further honoured by guests who included Jeff Beck, Nona Hendryx of Labelle, Andy Warhol and Dick Cavett. Also, for a



STONES: Brown sugar à la lorry.

reason I couldn't quite understand, there was a rather large smattering of American newscasters, which was strange as Monty Python's Lemon Curry hasn't been shown on the TV.

Concert-wise, Nell Sedaka opened here Friday night and heavy rumours are in the air for yet another appearance from Elton. Elton, in the meanwhile, makes what I think is pretty well a first, namely an appearance on Soul Train. This is a black music TV show that comes out of Philadelphia every Saturday.



MANHATTAN TRANSFER: Nostalgic melodies.



MONTY'S PARTY (from left): Jimmy Page, Bill Minkin, Michael Palin and Robert Plant.

Funky Soul Sounds on their first album

Sweet Sensation

NSPL 18454



includes their hit singles
"Sad Sweet Dreamer"
"Purely By Coincidence"

SWEET SENSATIONS TOUR DATES

MAY

- 14th Rexham Technical College
- 16th Country Bumpkin Club, ANDOVER
- 17th Links Pavilion, CROMER
- 22nd SPEAKEASY (Radio Programme)
- 23rd Ipswich Hospital Social Club
- 24th South Pier Pavilion, LOWESTOFT
- 28th "Traceys", GLOUCESTER
- 29th "Mr. George's", COVENTRY
- 30th Spa Pavilion, BRIDLINGTON
- 31st Town Hall, OAKENGATES

JUNE

- 5th Civic Hall, BARROW-IN-FURNESS
- 6th Floral Hall, SOUTHPORT
- 7th New Theatre, OXFORD
- 12th The Ballroom, KENILWORTH
- 14th Holiday Inn, BRISTOL
- 20th Dreamland Ballroom, MARGATE
- 21st "Steam Machine", HANLEY
- 22nd to 28th (Inc.) "Wooky Hollow", LIVERPOOL

JULY

- 6th Princess Theatre, TOROUAY
- 12th Civic Centre, WHITCHURCH
- 13th ABC, GREAT YARMOUTH
- 24th RAF, LINEHAM, NR. SWINDON
- 26th The Pavilion, WEST RUNTON
- 27th to 2nd Aug. (Inc.) "The Fiesta", STOCKTON-ON-TEES



RECORDS

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GARRY TALKS ABOUT HIS U.S. PLANS

Gee-Gee designs on

THERE'S A lot going on for Gary Glitter at the moment: his current single is riding high in the charts, he's just (despite what people say to the contrary) notched up his 31st birthday and he's about to depart for America.

Of the three events, the latter is the one that's liable to have the most effect on Gary's future. Having been to the States last year on a promotional visit, this time he's going there to record an album and possible single for his first big attack on the American market. And the album will be produced by an independent producer, not Mike Leander, Gary's manager, advisor, regular producer and co-songwriter.

"America's the one market left for me to crack - and the one I know I will break in the end, it's just a matter of time. It might sound big-headed, but I think I'm the best entertainer around as far as pop's concerned - and that goes for the States as well as here and in Europe.

by Sue
Byrom

"I should probably have gone for the American market a few years ago, but timing's the most important thing. There've been so many British groups who've gone over to America positive that they'll succeed and come back disappointed. A couple of my records have broken over there, but I wanted to do a promotional visit before I really tried for the record market. The thing with my songs is that so much of it is the audience relationship. Songs like Do You Want To Touch sound a bit silly when you don't know what my stage act is like, and I don't want to blow out that market before people get a chance to know what I'm about.

"The American producer was Mike's idea. At the moment it seems quite likely that I'll be working with Tony Silvester, who's worked with people like Linda Lewis, Ben E. King and Martha Reeves. Mike feels that to succeed over there, it's best to work with someone who knows what it's about.

"There've been quite a few British songwriters who've gone to the States to get the feel of the place so that they can write songs better suited for their audiences. It hasn't really worked and I think it would've been better if they'd actually sat down with an American who really knows what it's about."

The thought of a recording session with Gary Glitter and a funky black producer could almost make the mind boggle... Gary gets soulful?

"No! The last thing I want is to end up sounding like the Philly sound - and that's no disrespect to Philly. At the moment Mike and I don't know what the end sound is going to be like - but don't forget that when Rock and Roll Part II did start to break in the States, it broke on the black stations, not the white ones. We'll probably try some writing together, that would be the best way to get into it."

UK release

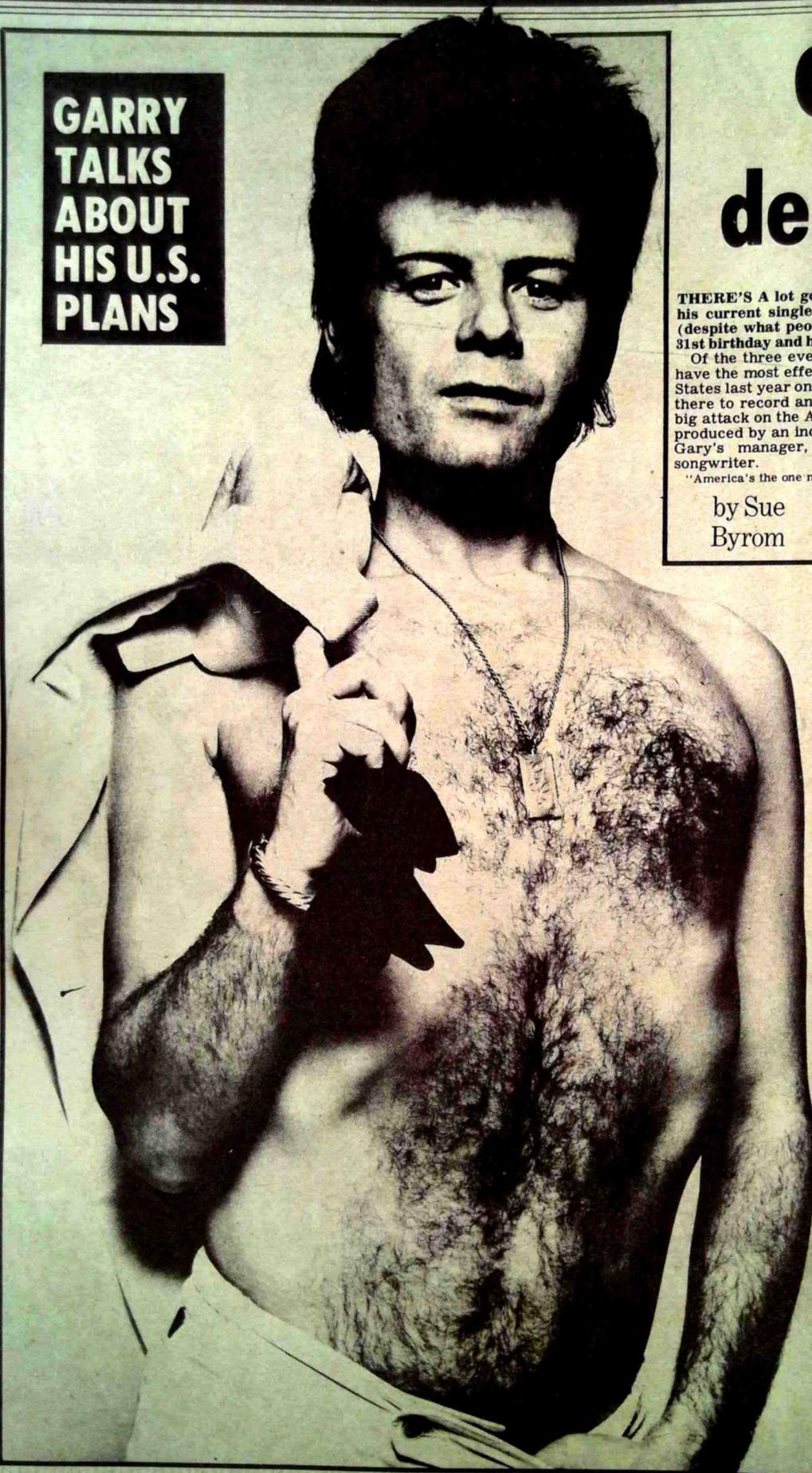
Would the results of the Stateside sessions be strictly for the American market, or would we hear them as well?

"I suppose it really depends what happens. It could well be that the single and/or album will come out here."

Whatever the result, Gary's determined that even if he doesn't succeed this time, he'll go on trying. After all, in terms of markets, it's about the only one that hasn't succumbed to Glitter mania. After America, it's on to Australia and New Zealand for a tour, and it'll be Christmas time before we can expect to see Gary and his merry men hitting the British concert halls.

Any worries about not selling out the tour after the recent spate of half-empty halls reported for groups who might have expected better?

"I don't think so. I haven't had any problems filling halls yet, I think some of the groups who are going out on the road at the moment are doing it the wrong way round - a couple of hit records and they think the kids'll come flocking to see 'em. You've got to serve an apprenticeship in this business just like any other, and that means playing in every small town and hamlet anywhere and everywhere. The best way to get people to come and watch you is by word of mouth, building up your fans slowly."



with Philly?

When Gary does tour Britain later this year, it'll probably be limited to some dozen or so major venues and, yes, he'll still be backed by the Glitter Band. Having more than come into their own, the Glitter Band - in the form of Gerry Shephard - have now also become involved in songwriting. Gerry having co-written Gary's current hit.

"I always thought that they had talent, I've always felt that," Gary explained. "When they came out with Angel Face, I must admit I thought it sounded just like a Gary Glitter song. Then they bought out Goodbye My Love and I thought - aaaaah, that sounds different, and now with The Tears I Cried I think Gerry's come into his own as a writer. I asked him if he'd like to come round one evening and we sat around discussing a song for me, both writing lyrics - with contributions from Mike - and I booked the studio next day. It was as simple as that."

Whilst Gary might not have the same success in America as some of his mates in the business like Elton and Rod Stewart, he more than makes up for it with his success in the Far East and Europe. How near did he feel he was to having to make some decision on whether or not he would be forced to become a tax-exile?

No split

"Well it's obviously something I'm aware of, but in one respect I'm lucky in that I'm not a group and the money doesn't have to be split. I'd hate to have to leave Britain because I really do think that there's nowhere else like it. I don't really know, but at the moment I think I'm still alright, that I can go on paying the taxes."

Offsetting the gloom somewhat, Gary is currently organising a new country retreat, set in the heart of an undisclosed county. Gary already has one home outside London, as well as one in Majorca, but this one he hopes to be able to see a little more of than some of the others.

"Basically it's a farm-house, but I'm having it extended - it'll probably be about four times as large by the time I've finished, complete with pool. It's got about eight acres of ground, which includes an orchard and a paddock. I'd like to have a couple of horses there, but I don't think it's fair unless there's someone there all the time, so that probably won't happen for some time."

"It's also got a fairly fast-flowing trout stream on the land - you probably know that I get a bit fanatical about fishing. Something I've always wanted is a kind of little island surrounded by water, and I can probably divert the stream round a section of land to make one. A small pagoda on it, and I'll have my perfect retreat!"

Obviously, there's much organising and sorting going on in the Glitter camp, but Gary's one real ambition as yet is unforthcoming.

"I think I was quoted in a previous interview as saying I wanted to win an Oscar and I suppose that the one thing I'd really like to do is act. I've pretty well done everything else I could have wanted to - acting is my one challenge. Ever since Remember Me This Way I've been inundated with scripts but none of them's been right. They all want me to be either a cowboy or a spaceman! There's some talk about me doing a completely straight role, but it's just talk at the moment nothing's been settled."

Another open ended question, but despite the obvious crossroads that currently face Gary, he in no way feels that he's consciously having to change his format.

"I think that Love Like You And Me is different from my last single and each of the preceding ones has been pretty different. I've never felt that I was just repeating a formula, because the pace has changed, and now we've also changed the writing partnership a bit by including Gerry. The American thing might change the sound, but I think I've kept it different myself."

Quite definitely a year when the big G could have quite a lot going for him, and that isn't a sly way of referring to the gossip's delight: his weight. Just for the record, Gary had lost over three stone on last viewing, and a delight to the eye he was too, so there!



SONGWORDS

OH BOY! Sung by MUD

Written by Tilghaman, Petty and West

All of my love all of my kissin'
You're gonna see what you been missin'

OH BOY
When you're with me
OH BOY

The world can see that you were meant for me

All of my life I been waitin'
Tonight there'll be no hesitatin'
OH BOY
When you're with me
OH BOY

The world can see that you were meant for me

Stars appear and shadows fall

Oh can't you hear my poor heart callin'
A little bit o' lovin' makes everything right

I'm gonna have some fun tonight
All o' my love

All o' my kissin'
You're gonna see what you been missin'

OH BOY
When you're with me
OH BOY

The world can see that you were meant for me.

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voted Britain's brightest hope
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I am

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HE'S NOT HUBBY HE'S MY BROTHER



Katie Kissoon talks to Jan Iles

HITHERTO, many of us were under the impression that Mac and Katie Kissoon were man and wife. This proved rather embarrassing if Katie was seen with another man: people as-

sumed that a bit of hanky panky was going on.

Of course, Katherine and MacFarthing (Mac is named after his father's best friend who was a Scottish wrestler!) are just good ole brother and sister. Mac in fact, is married to a midwife and has three little Kissoons.

"People who come and watch our act see us gazing into each other's eyes, singing love songs, and automatically think we're married," she chuckled.

"Mac's married and I've a steady boyfriend — well, as steady as it can possibly be in this business, as I'm always in different places.

"Show business can be

lonely and miserable at times so I'm glad I've got Mac around to cheer me up. We get on very well."

The Kissoon duo have been functioning for five years and weren't exposed to showbiz as children because of their mighty age gap. (Mac's 32; Katie's 24). Before they had a hit with Sugar Candy

Kisses, they sampled mild success in the American charts with Chirpie Cheep Cheep and also gained a certain amount of recognition on the continent.

"Our first musical venture began with a band called The Marionettes, but that disbanded and I don't really know what happened to the other members — they've most probably gone back to their office jobs."

The same could have applied to Katie and her brother but they had the impetus to continue. Their rise to fame is just like a modern-day fairytale.

Katie recalled: "Our manager, Peter Walsh, had heard Sugar Candy Kisses and wanted Mac and I to go to the studios to see whether we liked it.

Mess

"I remember it was raining like hell and I was stuck at my sister's place looking an absolute mess and I really didn't feel like listening to potential recording material. My sister persuaded me I'm glad to say, and it just so happened that Mac and I loved the song. We took the tape with us and learned it in our car on the way to a gig. We recorded it that week."

The rest is history. The song, surprise, surprise, became a smasheroo. Written by Wayne Bickerton and Tony Waddington (of Rubettes fame), it proved popular with Mums, Dads, Teenies and next door neighbours alike. It was a song that could be hummed in the loo or the bath because it was catchy, light and simple. But its success was to create a problem as regards recording their next single.

"We were worried about the next record," she said, frowning. "Sugar Candy Kisses was such a success that we were sure we'd have a flop with our follow-up." Anyhow, they summoned the above-mentioned

pop-maker machinery, who came up with Don't Do It Baby, which now looks as though it will follow in its predecessor's path having jumped from number 46 to the top 20 in one week. And it's still climbing!

"I think that Don't Do It Baby has more instant impact than Sugar Candy, though I can't really say which I prefer. I think Mac prefers Don't Do It Baby."

Whilst on the subject of Katie's other half, you may all be wondering why he wasn't present at the interview.

Unfortunately poor ole Mac was recuperating from a nasty bout of flu. Katie rang him at home so I could have a quick word with him, but there was no answer.

"He's either asleep or playing in the loft with his pigeons. He's pigeon mad!"

It seemed a rather extraordinary pastime for a pop star to indulge in. Especially one who wriggles and writhes on stage with all the sensuality of an electric eel on the prowl for a mate. He has all the confidence in the world. But wait a second, on action replay, Mac did seem a little self-conscious underneath it all. Sometimes when he's grooving around he looks like one of those little kids who are forced to dance by their pushy mothers in front of Auntie L!l at parties.

Giggling

"Oh no, Mac's not a bit shy," mused Kate, giggling at the stupor-dousness of it. "He's the exact opposite. Mac's a great mover, he loves dancing, and he's a great conversationalist. If he were here you'd know what I mean!"

Well, it turned out that I'm not the only one to make totally inaccurate analysis of Mac. Katie said that a lot of people get the wrong impression of the duo when they see them on television.

"People are usually flabbergasted when

they see us live. They don't expect us to be so, er heavy. Our act consists of rock-soul, disco stuff, ballads; we try to vary our act as much as possible so that we give our audience sheer entertainment.

"Mac and I also believe that costumes are important if you want to create impact. We always wear kinda fancy gear because they, our audience, expect us to look good." It had been known that Katie can spend anything up to £500 on a special stage dress. Isn't this going a bit too far?

Top dog

"I suppose so, but I really do think it's important to look top dog. I'm hoping to reduce the cost of our clothes by making my own, but I'm so busy these days and just haven't got the time."

A debut album is now expected from the darling duo and they're obliging by releasing one, titled — you've guessed it — Sugar Candy Kisses, later this month.

"It contains three of our own compositions," she said. "We want to start writing more of our material and have begun by experimenting on this album. My mother wrote one of the tracks, No Greater Love, which is a kind of ballady cum smoochy number. She's a bit on the sentimental side!"

The Kissoon family are quite a musical bunch. Dad plays the violin. Ma writes songs and the rest (totalling nine) have professions ranging from headmaster to actor.

"My brother Jeffrey is a part-time actor, and when he isn't acting he teaches. He's currently in the process of working on a television play, so watch out for him," she said proudly.

"Our family is a very close-knit one, always has been. If I'm away a lot I begin to miss them — Mac's the same."

Yeah, well, don't forget the pigeons!

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17th Glasgow University
18th The Chancellor Hall, Chelmsford
22nd The Lyceum, Strand
23rd Waltham Forest Technical College
24th Liverpool Stadium
30th Montpelier Gardens, Cheltenham
31st Priory Hall, Scunthorpe

JUNE
1st Roundhouse, Chalk Farm
2nd Outlook Club, Doncaster
7th Slough College of Technology
8th Albermarle Club, Romford
9th Quaintways Club, Chester
20th JB's Club, Dudley
21st Clarence's Club, Halifax
24th Heavy Steam Machine, Stoke
28th Boat Club, Nottingham

WATCH OUT FOR FORTHCOMING ALBUM
"NUTZ TOO..." on A&M Records

Rollers to produce Mud?

OH BOY had to top the charts. It's one of those records that either comes in at Number Six and stays at Number One for two weeks — or flops ignominiously. It made the top, but not without uncertainty on Mud's part in the beginning. What sort of uncertainty? Well now the record's proved itself, all can be revealed.

MR Grey, does the fact that Oh Boy is predominantly vocal-based emphasise even more strongly the definite structural change which radiates from that single in comparison with the surface plasticity of previous releases?

"Yeah, it's like a slagheap."

No, that's the explanation you bring out if the record flops. In this case Oh Boy is number one so perhaps you would like to qualify your statement?

"Well it's like a slagheap because it gradually builds up to the top, then the talk over bit in the middle and then it comes down again."

Les wouldn't really put down the song because not only does he like the track, it's brought Mud into a new area of acceptance. "We don't have to be categorised any more — hopefully any way. We're established now, but not in the way people have said. 'Oh, it's alright for you now innit? You could play God Save The Queen and that'd be it.' I don't believe that at all."

"There are a few bands who can do that but we're not one of them. I feel they're very short lived. That's not our game. We're there to give people buzz for a long time if we can."

"There were some anxious moments before Oh Boy made it, but everything has been O.K. since."

"Yeah, the people have been so great to us. The kids, punters, people in the boozers, people in the business, DJs, journalists, everybody. But only because it's a bloody good record. If we'd turned out a load of rubbish then everybody would have knocked it to hell."

"We believed in the song as a production, as an entity, but what we were not sure about was whether we were strong enough as a band rather than a name that goes in the charts. People obviously believe in us as a band."

"They've accepted something that is completely different. If you compare that with Tiger Feet or Dynamite and compare that again with Crazy and compare that

again with some of the B-sides, the band has got some sort of a validity that I never even knew we had myself."

The success of Oh Boy comes directly after their recent UK tour, but Les reckons that because they only reached about 30,000 people on the tour that didn't have much effect on sales of the single.

"It might have done as far as goodwill in the towns was concerned because we behave ourselves. We don't fall over in the wrong places, we fall over in private, but if it's in the grooves it'll be a hit."

Fast play

"It's a feel you're giving to people. It's not a matter of how fast you can play guitar. There's loads of guys going around starving who can do that."

"Your strength is to make something sound simple, a nice neatly packaged thing that has a lot more in it than you think."

Now that Mud have split from both RAK and their writers / producers Chinn and Chapman, the question is can they retain that commercial

simplicity in future singles? Is Les confident that whatever the band do on their own in the future will work?

"No."

So is he worried?

"Yes."

Well, have the band signed a new production deal yet?

"Nothing at all. We don't feel that we've come to the right thing yet. We're still talking to a lot of people. We're talking to some bands would you believe? There's one band who are very close to us musically and one of our boys was admiring the production on a record of theirs which has been quite a big hit lately, and saying that wouldn't be a bad idea — slightly tongue in cheek."

Sweet produce Mud?

"No one, it was the Bay City Rollers actually. But really we're keeping our minds wide open. We'll find the people who we feel can produce us best."

Meanwhile Mud will continue with their philosophy of entertainment as opposed to self indulgence, enjoying themselves wherever they go whether it be Ireland or East Germany.

'THE BAND HAS GOT SOME SORT OF VALIDITY I NEVER EVEN KNEW WE HAD' — Les Gray

"Dave and I were like kids on a Sunday school outing going to East Germany," adds Les.

"Dave was running around before hand buying bars of chocolate and everything. It was like Dr. Livingstone going to trade with the natives — a beads and bangles job."

"But we had a great time. After the show we did, the official interpreter took us down to Berlin."

"Dave was chatting up the assistant agricultural

minister of Ghana would you believe. He was very polite, educated at Glasgow University and they had great fun. So me, Ray, Rob, Barry (the manager) and Phil (tour manager) shot off, and the interpreter showed us this and that."

Peacocks

"There was this gigantic tower where you can see right down on the wall. On the other side there's this riot of light, it really is like two peacocks

doing a fertility dance in front of each other."

It seems that Mud make a point of enjoying themselves, something which emanates partly from their own personalities and partly from a very sociological label — job satisfaction. As Les points out:

"There's no point in doing a job you don't enjoy. It's a bit like that army advertisement, 'Are you looking forward to work tomorrow?' Love it."

'WE DON'T FALL OVER IN THE WRONG PLACES — WE FALL OVER IN PRIVATE'

SUPERSTARS

TAURUS

(Apr 21 to May 20)

Taurus are always prone to talking and no more so than now, but you would be well advised to curb any desire to make meals out of small quarrels because if you don't you will soon regret it bitterly.

GEMINI

(May 21 to June 20)

You'll be at your most scintillating during this week, but don't go too mad socially because it will only cost you a lot of money and when the day of reckoning comes, you will look back and realise that it just wasn't worth it.

CANCER

(June 21 to July 20)

There are great glories in store for you next month, but only provided you are sensible in the meantime. A setback in your health now could ruin everything so wrap yourself up in cotton wool and take ever such care.

LEO

(July 21 to Aug 21)

Leos have never been more lovely than they are right now. You should be feeling warm, considerate, generous, witty, pretty and ready for love. All good things are bound to come your way and everyone is thinking nice thoughts about you.

VIRGO

(Aug 22 to Sept 22)

Those of you who are prone to spots (and who isn't) will find your acne rapidly becoming distressingly virulent. It's no good attacking blind spots with grubby finger nails, so go out and buy the necessary medications and apply assiduously until the trouble clears up. In the meantime, needless to say, nobody's going to want to kiss you very much.

LIBRA

(Sept 23 to Oct 22)

Expect some nasty brush with authority very soon. It could be a notice to quit from the landlady.

a parking ticket or a carpeting from the boss. Whatever it is, take it meekly. Any attempt to defend yourself will result in you being taken to the cleaners in a much more alarming way.

SCORPIO

(Oct 23 to Nov 22)

It's no good creeping around like a sloth thinking that nobody's noticing. Everybody's got your number and soon they are all going to let you know in no uncertain terms. To be honest, it serves you right. If you will go about things in such a sly fashion you must expect to get caught out.

SAGITTARIUS

(Nov 23 to Dec 20)

Really, your manner are appalling right now. People are beginning to talk about the way you eat with your mouth open, belch (or worse) in public, but into other people's conversations and insult your other half in public. You may be bored and uncaring, but everybody's getting bored too with your revolting behaviour.

CAPRICORN

(Dec 21 to Jan 19)

Nobody's at all impressed with your superstar image. Those clothes you think are so smart are in appalling taste, your smoo-dropping is making

even your nearest and dearest wince and you are generally being thought excessively childish. For Pete's sake, come down to earth again.

AQUARIUS

(Jan 20 to Feb 18)

That feeling of impending doom you have is totally unjustified and your only enemy is your pessimism. If you think instead of all the good things that are going for you, you will realize that you are really getting on OK. Shrug off the gloom and enjoy yourself.

PISCES

(Feb 19 to March 20)

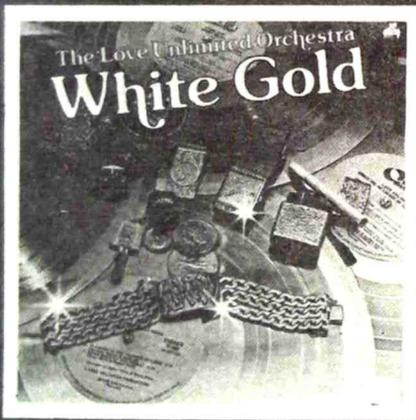
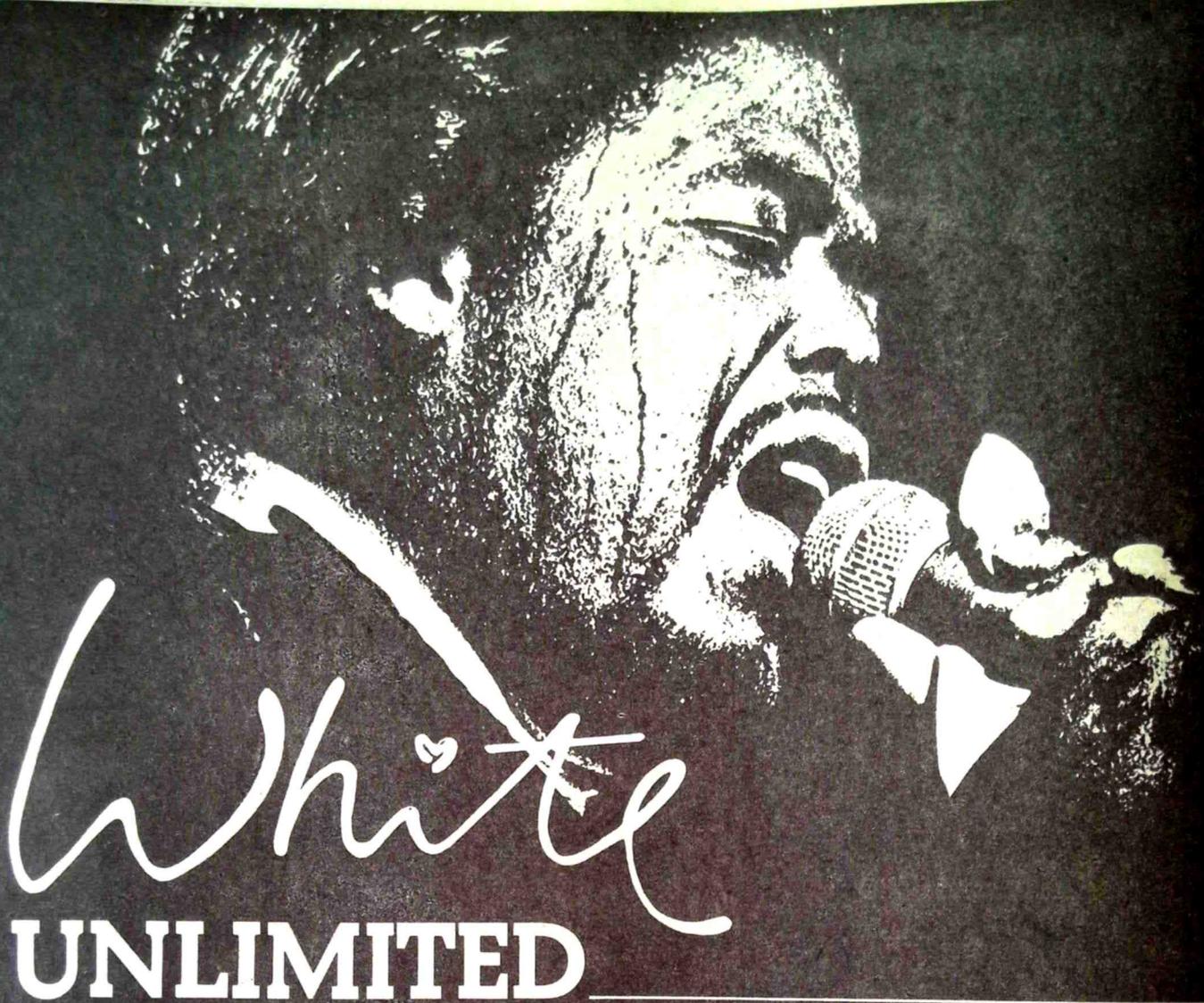
You clever of Pisces always get everything

planned neatly in advance, don't you? Very soon though you'll find people and events conspiring to frustrate your well-laid plans, but if you keep a cool head and a firm hand everything can go ahead as you wanted it to and afterwards you can pat yourself on the back.

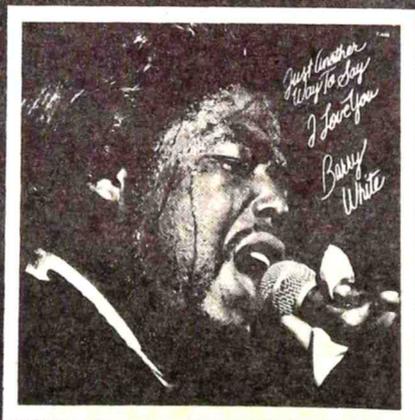
ARIES

(Mar 21 to Apr 20)

Work is well-starred at present and even those things which you feel least able to accomplish will work out miraculously well. Work hard now and later you'll have the satisfaction of thumbing your nose at those who thought you were a bit of a dud.



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A BLUFFER'S GUIDE TO IAN HUNTER



THIS IS not for those who've dug Ian Hunter right from the outset of Mott The Hoople. It's a bluff your way guide to Hunter history for those who want to pretend they've been there all along. Learn it, burn it, then try it out - and God help you if you should come up against a real expert.

First of all, you should know Ian's age, which is 25. Then you should

most certainly know that he's a Gemini, because it gives you plenty of scope to bumble knowingly about schizophrenia, him being typical of his birth sign and all that crap. Know also that he's married to an American girl called Trudi and that'll probably do you as far as personal details are concerned.

Now, to go back and begin at the beginning, you really must know all about how Mott The Hoople started. Island Records' producer Guy Stevens had just signed this Herefordshire band called Silence, which you can always tell people was ironic, since they were to end up making just about as much noise as Grand Funk. Ian Hunter, being in the right place at the right time, got wind of the fact that

Stevens wanted a piano-playing singer to complete the band's line-up and managed to convince him he was the man for the job.

At this point Silence became Mott The Hoople, named after an obscure novel, which real Hunter/Mott experts will have read, but, for most purposes, the name of the author should be sufficient - it's Willard Manus.

First album

The group's first album was released in August 1969 and the group was launched on phase one of its career, which ended in March 1972. Good bluffers do not need to know all the early Mott albums off by heart. Possession of the compilation album Rock And Roll Queen should be enough. You should, however, have something controversial to say about Brain Capers. Anything from "It's a work of flawed genius" to "it's a load of old cods" will do, because whatever you say will be agreed with in some quarters.

You were, of course, at an endless number of

early Mott gigs and it's quite safe to say so because there were an endless number to be at. In fact, you can argue that Mott went the rounds too often for their own good or, if you prefer, that it was only incessant hard slog that built up their modest sized hardcore following.

You can state that it is a popular misconception that David Bowie saved Mott from splitting in Spring 1972 and that they had in fact split before Bowie came along and persuaded them to go into the studio once again to do his All The Young Dudes.

You can also say that, while the Bowie-pro-



duced Dudes album was a great commercial success, it didn't go down too well with all of the group and you happen to know that Buffin was furious with the way his drum sound was mixed down and Verden Allen (called him Ferdy) left because his material wasn't getting enough of a look-in.

You can pronounce without fear of correction that the next album - Mott - was a far more important one than Dudes, because it was the first time that Mott had successfully done an album all on their own. You should, however, make up a few stories about bust-ups that occurred in the course of recording (there were plenty). Say too that this is probably when Mick Ralphs decided he wanted out.

Diary

Around this time, Ian Hunter wrote his book Diary Of A Rock 'n' Roll Star. If you can't be bothered to read it all, you must at least thumb through it to glean a few good bluff lines.

You should say that by the time the group got around to recording their album The Hoople, Hunter was already to a certain extent at odds with the rest of the band. They, in company with new-recruit Ariel Bender (call him Luther), were bent on making more and more berserk music, while Hunter wanted room for his melodic songs and began talking of doing a solo album.

You can say that Hunter's collapse, which finally persuaded him to break with the group, was not a sudden thing and that you'd seen it coming for ages.

As for the immediate past, you must, of course, have a copy of Ian's debut solo album. You should also have

seen the Hunter/Ronson Band in concert.

Lastly, here's a line for you concerning Ian's current hit single Once Bitten Twice Shy. Should you catch anyone playing it very loud, you should imperiously order them to turn it down, pointing out that Ian himself had advised you that it sounded best at a delicate decibelage.

So there you have it - enough strands of information to become the most fearful old poser in town. Goodbye - and good bluffing!

by Ray Fox Cumming

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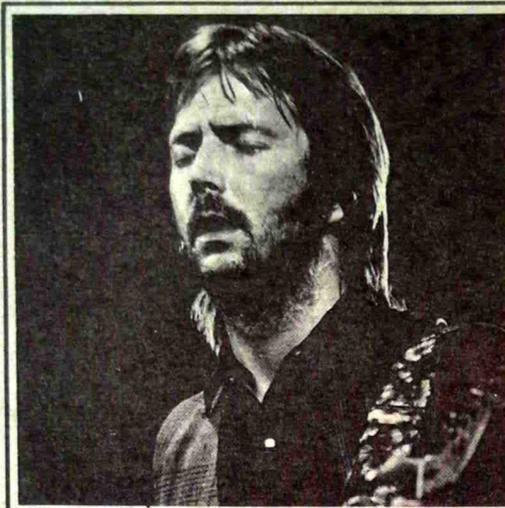
by Martin Thorpe

IT TAKES a long time to make comebacks. Gretha Garbo has been on the verge of coming back for 30 years and she still hasn't done it. But there again Sinatra came back in less than two years having said he'd retired for good.

For Eric Clapton though, three years was enough. And now after successfully touring most of the western world, releasing a couple of top-selling albums and a number of nominally successful singles, Eric is challenging again with *Swing Low* Sweet Chariot.

His continuing success in the singles' market says a lot for his new-found acceptability. The usual alibi of his comeback is over, he's not touring the UK, yet his singles are still selling.

It's strange, because when Clapton came up with his new funky soul sound, a lot of people were immediately disillusioned. Where were the searing up-front guitar solos? Where was that finger-board dexter-



Clapton — has his own cross to bear



... and bugger me if it didn't have a plastic mac on

ity? What's all this funky rubbish man? Eric's sold his soul to the devil. He ain't God no more.

Credibility

But now people are accepting the credibility of what Clapton is doing, the fingers aren't as sticky as first they appeared. Okay, so as we said, there's no up-front

virtuoso work, but it's still there hiding in the background if you listen hard. By hiding his talents in the more up-to-date funky sound he is escaping, or at least not arousing, the God-mongers.

"Aw, come on, I'm not God, I'm only the greatest guitarist in the world," he told a Hammersmith

audience last year. And that sums it up, a cynical reply to a popular misconception. I mean, when was the last time you saw Clapton hurl a thunderbolt down in anger on this sinful world? He may have turned water into wine on his recent New Zealand tour... but that's about all.

Seriously though, the God label is something that the naturally timid Clapton has had to live with for a long time. It developed from the late 60s when bubblegum plasticity was replaced by genuine musicianship and the punter looked for technical prowess rather than gimmicks in his music. So as Clapton had

the up-front blatancy to reel off an electric lick now and then, the hero-worship began and grew from there. God was the only end, though Clapton preferred Slowhand.

It wasn't surprising really because like God, Clapton merely gave people what they wanted at the time. God for a few miracles to assert the

faith and Clapton for a few riffs to assert the blues. But now there's little mileage left in bluesy rock and though it might be tasty to swallow a piece of Cream and Dominoe pie now and then, it's no longer on the standard menu. Anyway, the critics would have been even more brutal to Clapton had he come riding back on rock. At least by changing direction he's kept up with the times and shrugged off any immediate comparison with past glories. His band of comparative unknowns has now tightened into a solid outfit, supporting the often lax Clapton in the strictest sense. Clapton himself has improved his voice no end, though it still ain't no nightingale in Madison Square.

Comeback

Since his comeback it has been work, work, work for the man, with little break. Recording, playing, recording, travelling and so on. A holiday could be next priority, and that would give people more time to digest the new offerings Clapton has thrust upon us in the space of a year. And more people might be converted, because up until now it has seemed a definite case of having to listen a lot before it gets you. Or in other words, dig for victory.

EVEN though Kraftwerk have sold more than 150,000 records in Germany alone, very little is known about them in the *Waterland*.

They don't do interviews, one is told, and they hardly do any concerts either because apparently they don't really need the money.

Four weeks ago, however, when their latest album *Autobahn* looked like becoming a huge hit in the States they decided to go on the road over there and that's where they are now. The album has been at number five there — quite an achievement for a German band.

Secrecy

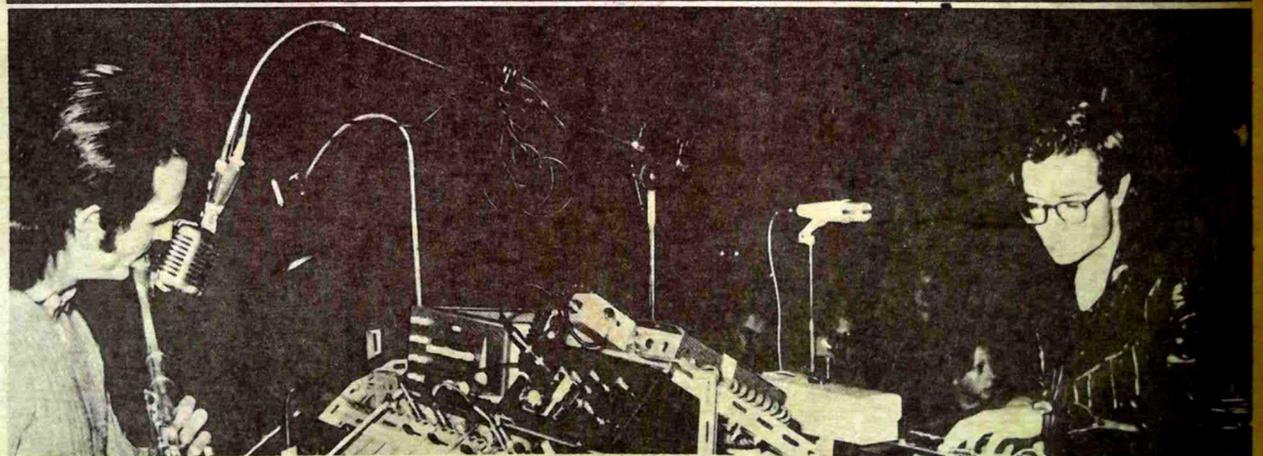
It took a phone call to producer Conny Plank who resides in a little village outside Cologne to lift this veil of secrecy. "I didn't even know that *Autobahn* was released as a single," were his first words upon being told that in England, too, Kraftwerk had scored a hit.

Naturally he's most pleased but adds that one should really listen to the album to get an idea of what it's all about — namely driving along the *Autobahn*, the German motorways which seem never ending as you look ahead, that dull grey stripe with a white line in the middle, the green verge to your left and right, the boredom that every long distance driver experiences.

Kraftwerk have translated these visual images into sound.

"It was the Chicago boss of Phonogram who cut the track down to three minutes," explains

KRAFTWERK: Fahr'n fahr'n fahr'n auf der Autobahn



How to succeed without really trying

by Margot Sonnendecker

Plank. "It was purely meant for radio promotion in the States but we were rather pleased when we heard it, that's exactly how we would have done it."

He emphasizes the word 'we'. "I'm just the co-producer," he explains. "I firmly believe in getting the group equally involved in the production of their

record." Conny Plank works with a number of German groups like, for example Neu, he runs his own studio in the village of Seelscheid but his major interest has always been in Kraftwerk.

It was in '69 that he discovered them in a club in Dusseldorf when they were a five-piece group called Organisation.

That year he produced

their first album *Tone Float*, but it was too bizarre for the German record companies and consequently it was only ever released by RCA in England.

A year later the group split. Florian Schneider-Isleben who plays flute, synthesizer and all sorts of synthetic rhythm instruments, and Ralf Hutter, moog synthesizer and keyboards, emerged

under the new name of Kraftwerk.

"They are the nucleus of the band," Plank explains. "And they add various other musicians from time to time. For the present American tour they engaged a drummer and a guitarist. In the past they have also used flute and violin players but in the studio they prefer laying all the

music down themselves."

Altogether they do prefer to work in the studio. *Autobahn* is their fourth album but its astonishing international success might change the attitude of Florian Schneider-Isleben and Ralf Hutter. "There's no plan for any further tours yet, we'll have to see how they feel when they return from the States," says Plank. So they might visit

our shores yet. By the way, is it really true that they're not really interested in the bread? "Well, yes," admits Plank. "Florian is the son of a famous architect who was involved in a big government scandal a couple of years ago, rather like the Poulson case, and Ralf too has a pretty comfortable background."

POSTERS

SEW-ON PATCHES



1 OPTIC (multi-colour) 20" x 30" 75p



2 SUPPOSE THEY GAVE A WAR...! 20" x 30" 65p

If it feels good Do It!

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5 TOMORROW IS CANCELLED 30" x 20" 65p



6 TROOPER SMITH 30" x 20" 60p



7 BAY CITY ROLLERS 23" x 39" 75p



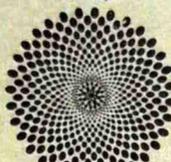
8 BUTTERFLY (hand-printed) 20" x 30" 70p



9 SUZY QUATRO 23" x 33" 70p



10 PEACE 14" x 20" 30p



11 OPTIC MANDALA (dayglo colour) 30" x 30" 75p



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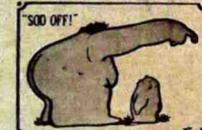
23 ZCARAB, 30" x 20" 65p

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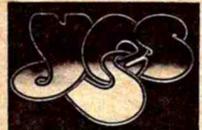
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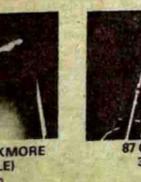
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HONKY DELIGHTS MAKE CROSS-OVER

THE four Seasons were named after a bowling alley cocktail lounge, but now they are the toast of a very different set altogether.

Northern Soul has thrown up some weird records and obscure artists, but the strangest of all must be The Night by Frankie Valli and his gang.

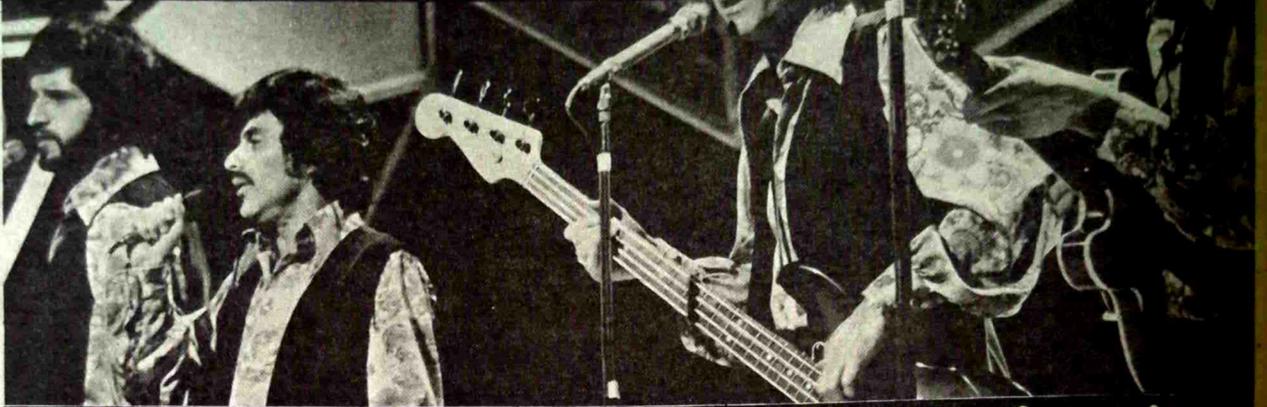
Yet ironically enough, for a group once considered the sweethearts of the whites, the song cut in 1972 was for the almost entirely black Tamla Motown set up.

"People asked us why a group like ours would go to Motown," says lead singer Valli. "We've known Berry Gordy (Motown boss) a long time and we wanted to go to a company where we knew someone at the top so we wouldn't have to go through all the usual hassles."

Classic

Their flirtation with Motown lasted long enough to produce a classic Four Seasons album, Chameleon, which is being re-released following the success of the single.

Valli adds: "Chame-



Frankie Valli and his gang are the new Northern favourites

leon pleased us all. We worked with their team of writers, The Corporation, and they completely re-created the old Seasons sound."

It's this old Four Seasons sound that has become part of pop history.

When the Beatles tidal wave hit the States in 1964 there were only two groups left standing — the Beach Boys and The Four Seasons.

The Seasons has begun

a couple of years earlier when Frankie got together with three other friends from New Jersey. At that time the quartet consisted of Valli, Tony DeVito, Nick Massi (who left in 1964 and was replaced by Joe Long) and Bob Gaudio.

"Just before we were set to record, Bob came into the studio with a song he had written," says Valli. "It was called Sherry, and the rest..." he smiles, "is history."

Sherry was the first of a long list of hits Gaudio was to write, and co-produce with Bob Crewe. Hands up who remembers Big Girls Don't Cry, Walk Like A Man and Ronnie.

Onslaught

Valli talks about having survived the Beatles onslaught: "The problem was that once the Beatles happened, too many artists tried to follow them. We always tried to do our own thing, and the

same thing worked for the Beach Boys."

In fact throughout the whole Beatles period the Seasons seemed to go from strength to strength with hits like Ragdoll, Working My Way Back To You and Let's Hang On.

Valli also had solo hits with Can't Take My Eyes Off You and Hurt Yourself.

As their popularity began to wane in the late Sixties, the group decided

to change style. The upsurge in progressive rock music took Frankie and Co. away from their usual approach and they made an album Genuine Imitation Life Gazette.

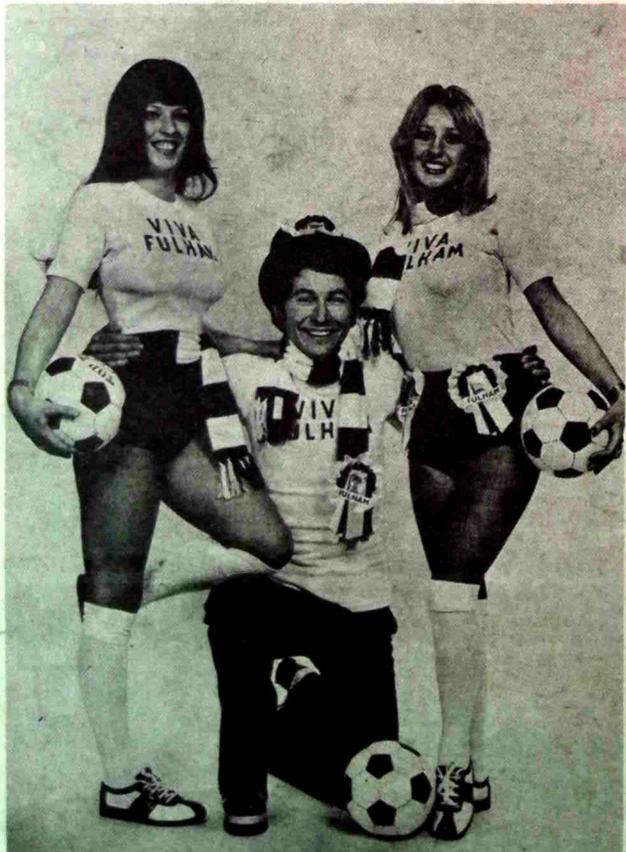
It bombed, and the group became disheartened.

"After that we stopped recording for two years but kept performing. We even wanted to change the act completely, but people wanted to hear

those hits," Valli confesses.

Since leaving Motown's west coast label, Frankie Valli has hit again with My Eyes Adored You and with The Night pushing for the top spot it could mean that the distinctive sound of The Four Seasons will be back with us again.

David Hancock



THE COTTAGERS: Corny Skit

THE CHARTS are entering their silly season. English football is entering its close season, and the two have met in the middle, got it together and come up with four soccer singles in the Top 70.

The reason? Well, May 3, an auspicious day in the calendar of every soccer fan this year turned up two FA Cup Finalists from London, base of the British recording industry. And following a tradition which started with the 1970

England World Cup Squad's Back Home epic, the race was on to cash in on singles based around the two teams, Fulham and West Ham.

The score at the moment is 2 - 2. Each team has a single in the Top 50, and each team has one in the chart breakers. West Ham still have a substitute to call on though, which hasn't yet entered the listings, but could make the score 3 - 2 in The Hammers' favour.

Hovering

West Ham's first team squad are just hovering outside the Top 30 with their version of the Hammer's anthem, I'm Forever Blowing Bubbles, originally written by Jann Kenbrovin and John Kelleite in 1919.

They've been singing that song for years down at Upton Park, originally picking it up from the music halls shortly after the first war. In fact Bubbles was sung at the 1923 Final between West Ham and Bolton. It didn't do them much good. The famous white police horse had to clear the pitch before that first Wembley final could get under way,

and the Hammers went on to lose 2 - 0.

The team version of the song, which came in at number 31, was recorded in early April at the now defunct Abbey Road Studios, with only Mervyn Day and Clyde Best missing from the full squad.

Alias

The other West Ham song is by a group of guys called the National Shinguard Company, an alias you won't be surprised to learn. The song was originally recorded in 1972 and the West Ham United Supporters Theme Song is that same track, only the band were called Deep Feeling then.

Motley

Coming up fast behind but not yet in the breakers is another West Ham single Heave Ho The Hammers by The Chicken Runners, recorded at Abbey Road two weeks after the Bubbles song. Now, the Chicken Runners are a motley crew of characters who include our very own Face and Alan Edwards. But like

A CHART FULL OF SWEET F.A.

the Shinguard / Deep Feeling lot, they have nothing at all to do with West Ham.

Now it's Fulham's turn. Poor old Fulham who didn't make it in the end and had to make do with second place at Wembley. Well they've also got a song in the top 50, not as high as West Ham, but still well poised at 46. It's a very corny skit on Viva Y Espana, called Viva El Fulham, by The Cottagers.

Lost out

The original writer of Viva Y Espana Eddie Seago, himself a Fulham fan, was called in to re-write the lyrics, before cabaret singer Tony Rees and backing vocalists Susie Cannon and Diana O'Neill recorded it.

The other Fulham song which features this week in the longer list of breakers is sung by the Fulham Football Squad themselves. They not only lost out on the final, they've lost out so far against the other record Viva El Fulham. Anyway this one's called You Lucky People, the catch phrase of comedian and Chairman of Fulham,

Who's cashing in on the cup? — by Martin Thorpe

Tommy Trinder. It was written by a couple known as A. David and L. Martin and that's about all we know.

Rubbish

There's one thing for certain though and that is that a lot of people made a lot of music and a lot of money out of what turned out to be a lot of rubbish — what turned out to be a lot of rubbish — the 1975 FA Cup Final.

Barry White

— not just a pretty voice



IF YOU ever meet Barry White don't mention Gene Page. Things could get a little rough. Barry, weighing in at somewhere near 20 stone, is not the kind of man you argue with.

The mistake happened at Mr. White's reception at the Inn On The Park Hotel in London. After a hurried press reception the "bear" granted a few interviews.

Sitting with his wife Glodean, of Love Unlimited, he decided it was time to put the record straight about his involvement with Page, who is credited as an arranger on most White albums.

"Gene is not an arranger, he's an orchestrator," said White, taking pains to point out that it was White himself who wrote the songs and then told Page how things should be done.

"The relationship is like that of an executive and secretary," he added, leaving no doubt about who was the executive.

Assured of his position as the biggest selling black artist in the world, he also maintains that Larry Nunes — credited on the albums as his spiritual adviser — only advises on the business side.

"He doesn't influence my music," said White. "It is just music. I don't even regard my music as black, because it appeals to so many different people."

"You can't even say that it just has sex appeal."

Yet his sound is sexual, and he enjoys talking about it.

"At the time sex is the most important thing in the world," he confirmed.

"With a woman you have to make her feel she's the most important thing in the world. You do that by conversation and after that you show her."

"There are a lot of men who like their wives and can't express it. I can say it for them."

But he also maintains that having a sexy voice is only part of it.

"I think the music has an ability to feel and touch someone."

His deep, deep voice growls out that he considers he has "honesty, integrity and a great love of music."

But perhaps the most telling point is when he mentions that "wherever I live I want to live a winner."

Having been in the business for 14 years, White is now working harder than ever before.

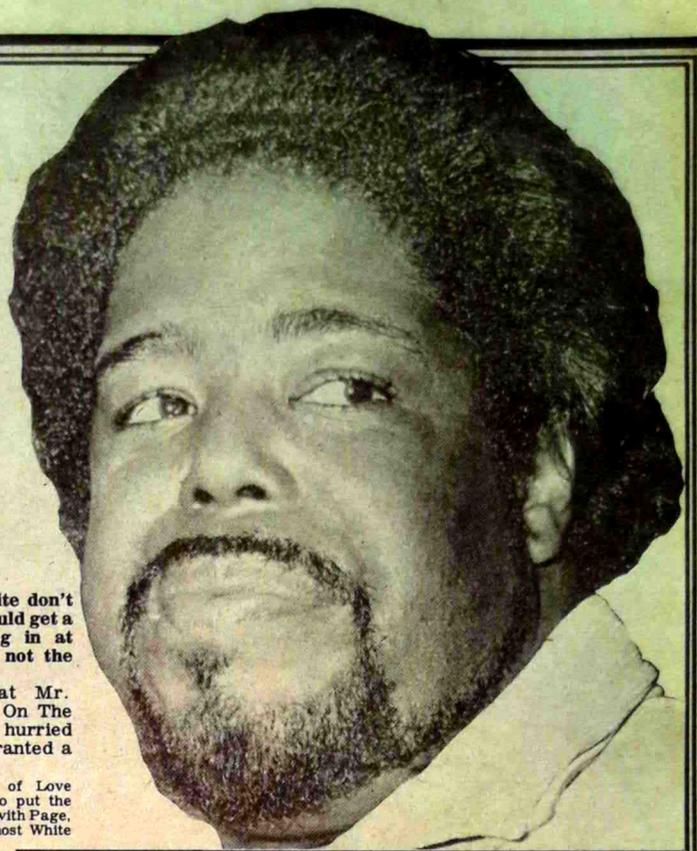
"Now I feel I want to retire from the business," he joked. He is even thinking of getting an apartment in London, which he claims is the only place to live apart from his native Los Angeles.

Born in Galveston, Texas, 31 years ago, White moved to Los Angeles as a child, and worked with Jackie "The Duck" Lee as a road manager before launching out on his own, writing and producing for the Bronco label.

"On the road with Jackie, we got into three bad accidents, but I came out of it without a scar, and that's when I knew some changes had to happen," he said.

He was Vice-President at Bronco and stayed there for 18 months, but it eventually went bankrupt, though at the time he had helped write I Feel Love Coming On with Paul Politi.

"Paul is still writing songs," said



by David Hancock

'I don't even regard my music as black'

White. "And he's still a very good friend."

After leaving Bronco, our hero went on his own and was picked up by Rus Reagan, head of 20th Century records.

The gold discs started flooding in.

White doesn't like to be underestimated and is readily willing to take the credit for all that he's achieved, which in terms of record sales is nothing short of staggering.

He's branching out these days and is producing Gloria Scott, White Heat, The Masters and Danny Pearson.

He's just bought a discotheque in Los Angeles and his business interests are wide spread, all the result of a man who is aware of the power of the monologue — a man who created a different sound.

"My musical sound is something I always had," he said. "It was just getting the chance to express it."

Totally positive he added: "I believe that man can control his own destiny and he gets out of life what he puts into it."

As was said, Barry is not a man to argue with.

His tastefully decorated suite had a film screen set up near one wall. It's rumoured he likes watching Humphrey Bogart gangster films.

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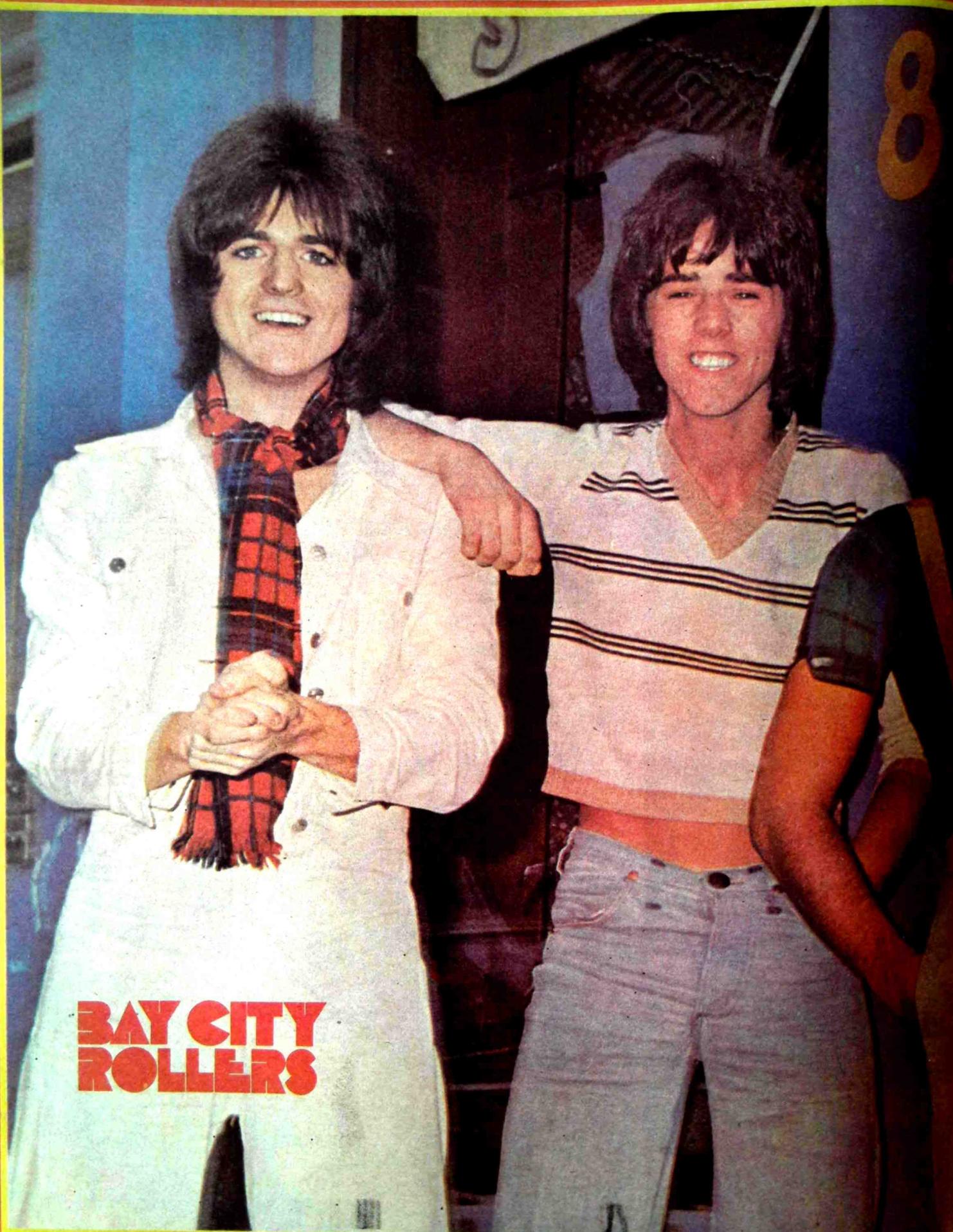
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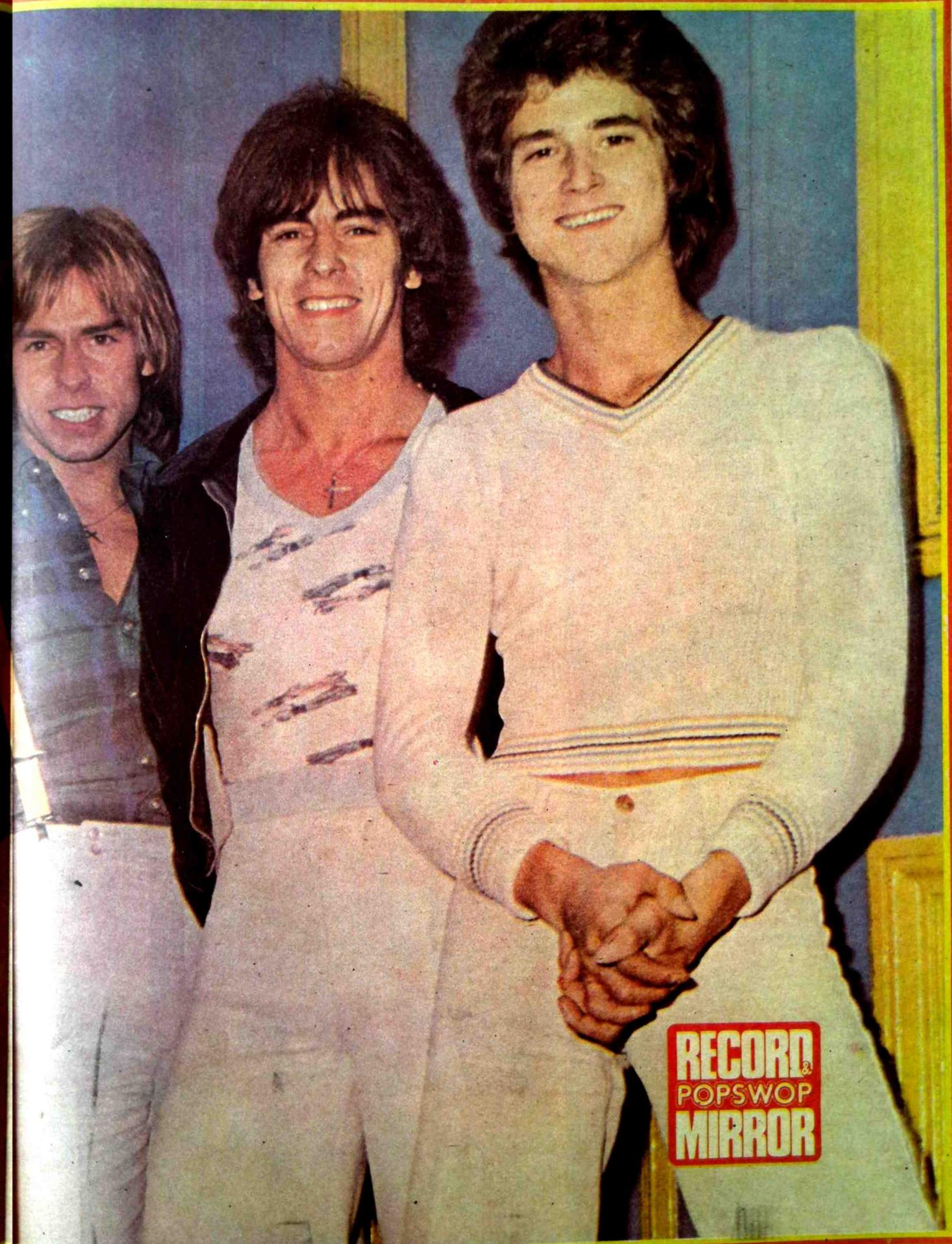
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Body 'n' Soul Record Mirror Chart

- 1 Lovin You - Minnie Riperton (Epic)
- 2 Take Good Care Of Yourself - The Three Degrees (Philadelphia International)
- 3 The Way We Were - Gladys Knight And The Pips (Buddah)
- 4 Get Down Tonight (K.C. And The Sunshine Band) (Jay Boy)
- 5 Walking In Rhythm - The Blackbyrds (Fantasy)
- 6 I'm Gonna Runaway From You - Tami Lynn (Contemporaries)
- 7 Spirit Of The Boogie - Kool And The Gang (Polydor)
- 8 Papa Ooh Mow Mow - The Sharonettes (Black Magic)
- 9 Where Is The Love - Betty Wright (RCA)
- 10 Bad Luck - Harold Melvin And The BlueNotes (Philadelphia International)
- 11 L. O. V. E. (Love) - Al Green (London)
- 12 Cut The Cake - Average White Band (Atlantic)
- 13 Wicky Wacky - The Fatback Band (Polydor)
- 14 Blowing My Mind To Pieces - Bob Relf (Black Magic)
- 15 I Feel Sanctified - Commodores (Tamla Motown)
- 16 Cochise - Armada Orchestra (Contempo)
- 17 Who's Got The Monster - The Rimshots (All Platinum)
- 18 Swing Your Daddy - Jim Gilstrap (Chelsea)
- 19 Express - B. T. Express (Pye International)
- 20 Leave My World - Johnny Bristol (MGM)

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) Going To A Go-Go Sharonettes (Import)
- 2 (2) The Best Thing For You Baby Gloria Parker (Import)
- 3 (3) On The Road To Ruin Earl Wright Orchestra (Import)
- 4 (6) Get Out Tommy Hunt (Import)
- 5 (7) Cracking Up Over You Tommy Hunt (Import)
- 6 (12) The Day My Heart Stood Still Ollie Jackson (Import)
- 7 (9) I'm Coming Home In The Morning Lou Pride (Import)
- 8 (10) It's All Over Me Otis Blackwell (Import)
- 9 (11) Stronger Than Her Love Filtrations (Import)
- 10 (9) Zola King Erison (Import)
- 11 (15) Loneliness David Will (Import)
- 12 (16) Contact Three Degrees (Import)
- 13 (17) Mother-In-Law Soul Fox Orchestras (Import)
- 14 (20) All Of My Life Detroit Soul (Import)
- 15 (-) Wonders Of Love Soul Gents (Import)
- 16 (-) Salvation Robert Thomas (Import)
- 17 (5) Dance Of Love Tina Parker (Import)
- 18 (13) Jerk Baby Jerk The Fabulous Blades (Import)
- 19 (14) I Love My Baby GTOs (Import)
- 20 (18) Jumping At The Go-Go Detroit Sound (Import)

- Hit Tips
- Love You Baby Lorraine Chandler (Black Magic)
 - Don't Pretend The Bells (Contempo)

Chart courtesy Russ Winstanley

THERE are times when even the most hardened writer gets the shivers before an interview - now I'm not the world's most hardened pop journalist by any means, but I must admit the thought of actually talking to Bobby Womack gave me a few butterflies.

I mean, where do you start with someone like Bobby? He's one of the all-time greats as far as I'm concerned, with a pedigree the length of King Kong's arm - classic songs like It's All Over Now written right at the start of his career, a long association with the great Sam Cooke, a string of fine albums and singles to his own name, a distinguished session guitarist - the list is practically endless.

Still, there are times when you have to bite hard on your lower lip, cross your fingers and walk right into the interview room as if you were meeting someone you've known for years.

Cross-legged

And that's exactly how it turned out with Bobby when he was in London a couple of weeks back. I stepped into the hotel room to find him sitting cross-legged on the bed of his hotel room in soft grey woollen pyjamas. As I walked towards the nearest chair I picked out the details of life in transit - half open suitcases, a pair of shoes peeping from a zippered travel bag, a brown checked cap on the TV set next to two oranges, crumpled Kentucky Fried Chicken box by the side of the bed. And in the middle of all this beautiful whistle-stop chaos, looking relaxed as a garden gnome in his gold-rimmed glasses was the man I'd come to see.

We started off talking about the reasons that had brought him over - Bobby had just flown in from Holland the night before where he'd been helping out on Stones / Faces guitarist Ron Womack's new album.

"We cut all the basic tracks over there," Bobby began. "And as soon as we arrived we went into the studios over here to finish up." He explained that he'd been in the studios most of the previous night and that he hadn't slept for about three days - hence the pyjamas and crumpled sheets.

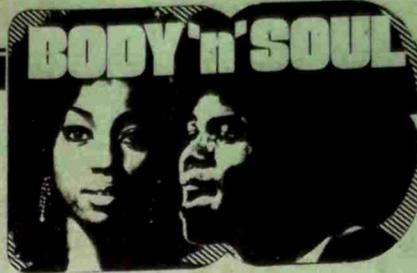
Credited

I'd heard that Bobby had come over to produce the record, but when I mentioned that he just smiled rather bashfully.

"I don't think I produced it" he said. "But Ron said to me that I should go down as producer because I came up with so many songs and I gave him so much help vocally that I'll probably get credited as co-producer or something."

Bobby added that he'd contributed five or six songs of his own to the album, including the classic If You Don't Want My Love.

I asked the obvious one next, would the fact that he'd finally - if only



by
GIOVANNI
DADOMO

BOBBY WOMACK - THE UNKNOWN GIANT OF SOUL

temporarily - set foot in England mean that the chances of his working over here were any higher.

"Well, we've talked about it. I was talking to Mac and Kenny (of the Faces) about doing a tour with us. I think I'd like to get over here maybe around December. But I want to wait for the right time."

This last remark suggested Bobby wasn't too sure just how many fans he has in this country, and he seemed very pleased when I assured him that he could sell out the largest hall in London without much trouble.

Eventually we got down to talking about Bobby's early days. He started singing with his four brothers when he was still at school, he explained.

"We were known as the Womack Brothers then. We were singing gospel all around and that's how I got to meet Sam Cooke."

"Sam said to me: 'Why don't you guys try singing some other type of music if you want to make a living'."

"I started thinking about that and that's how Looking For A Love came about. Sam heard the song and he said: 'Hey man, that's a good track but the lyrics aren't quite right.'"

Bobby explained that new lyrics were written by J. W. Alexander and

Zelda Samuels and when the record came out and was a huge hit his own name had disappeared from the credits so he never got his royalties.

"And there were some more songs I wrote around then that did well that I never got any royalties from," added Bobby. "But I was really green at the time and I didn't know how to look after myself."

Sam Cooke stepped in at that point and put Bobby right about the business.

Renamed

After that, Bobby recalled, Sam got a lot of work for the Womacks (now re-named the Valentinos), and when the group eventually wound up Bobby was asked to join Cooke's own band as a guitarist.

Speaking of guitars leads me to ask Bobby for some background on his playing.

"When I first started playing guitar," Bobby explained, "I used to listen to the pianist Floyd Cramer a lot and I guess that's why my style isn't maybe what you'd expect. I probably learned more from Floyd than any guitarist I ever heard."

He also mentioned the fact that he plays his instrument left-handed,

and with the strings upside down.

"What happened was the teacher at school turned the strings around, but by that time I'd already learned all the chords my way so I stuck to playing the way I was used to. And..." he laughed, "he used to have to watch what I was doing with a little mirror so that he could see if I was making any mistakes!"

The interlude over, Bobby picked up the thread of his story again.

"After Sam died I started playing for a lot of different people. Wilson Pickett, Aretha, Jerry Butler, and others. 'I remember the first time I met Eric Clapton,' said Bobby, leaning back on his pillow. 'I remember this little guy coming in with a painted up guitar and someone said to me, 'You know that's Eric Clapton', and I'd never heard of the guy because I didn't listen to much rock in those days, but when he started playing guitar I said 'Wow - what's this?' and I was really knocked out."

Revamped

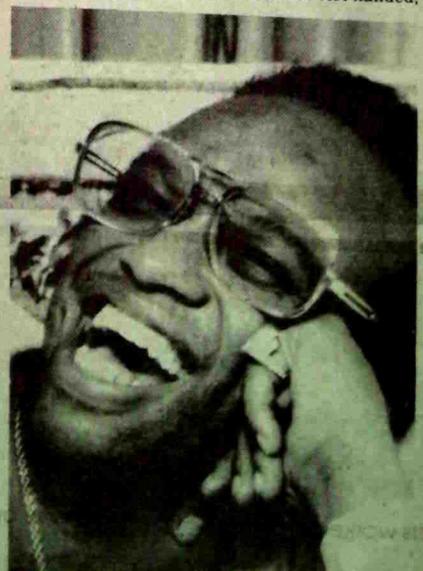
Eventually we came around to Bobby's solo career. One of the things that's always intrigued me is the fact that a lot of his US chart hits have been revamped oldies like Fly Me To The Moon. It seemed a very strange choice of material for someone whose own writing - songs like the jumping I Can Understand it - is so very different. Bobby gave another of his infectious laughs.

"It really was an accident," he said. "I was at Minit records and what happened was I'd given all my best songs to Wilson Pickett and I needed another cut for the album I was doing."

"All the musicians were laying around the studio and I suddenly remembered Fly Me To The Moon and did that. It was a hit so I did some more."

Does that also mean that his own writing was going through a difficult period at that time? It does.

"When you start getting more commercial it can eventually be bad for your writing - what happens is you start getting into business too heavily and writing gets pushed aside. The thing is to learn to separate the



THE RESURRECTION OF GENO WASHINGTON

THERE WAS a time seven or eight years ago when Geno Washington and the Ram Jam Band were one of the hippest bands in the country. Everywhere they played there'd be a gang of twenty or thirty avid fanatics chanting GEE-NO, GEE-NO and dancing like crazy dervishes.

It was the time of the first great soul boom, and Geno and his group were like a living juke-box, storming their way through a non-stop ninety minute set that would include everything and anything that had been in the soul charts from Otis

Wilson Pickett, Arthur Conley, Jr. Walker and the All Stars, Little Stevie Wonder, and a score of other leading acts.

Things changed though. Come 1967 everybody was moving to a different beat — a lot of our home grown soul bands went out and bought kaftans and went psychedelic, a lot of others went hungry. Geno Washington and the Ram Jam Band were one of the casualties and so the band eventually went their separate ways, with Geno going to Spain for a while.

Meanwhile psychedelia eventually disappeared up its own feedback and soul began to take over the clubs and airwaves once more and it was only a matter of time before someone started wondering what had happened to Geno.

Over in Spain Geno was earning a good living doing what he always did and when he heard the word from England he

by Giovanni Dadomo

took a plane over, cut a single, and did his first Record Mirror interview in many years.

Geno's dressed in blue denim from neck to ankle. There's a growth of beard on his chin and a dark blue cap hugs his now shaven head.

A lady from the record company introduces us and offers us a choice of tea or whisky. I take the former and Geno settles for both: "I'll have a couple of shots of Scotch in my tea..." he says falling back on his seat with a roar of laughter.

Now I've learned from past experience that the best time to ask a man what happened to his hair is to catch him in a good mood: Hence my opening, "what happened to your hair" gambit.

"When I was in Spain it was so hot that I decided to cut it all off," begins Geno, "and a lot of people

liked it so I decided to stay that way.

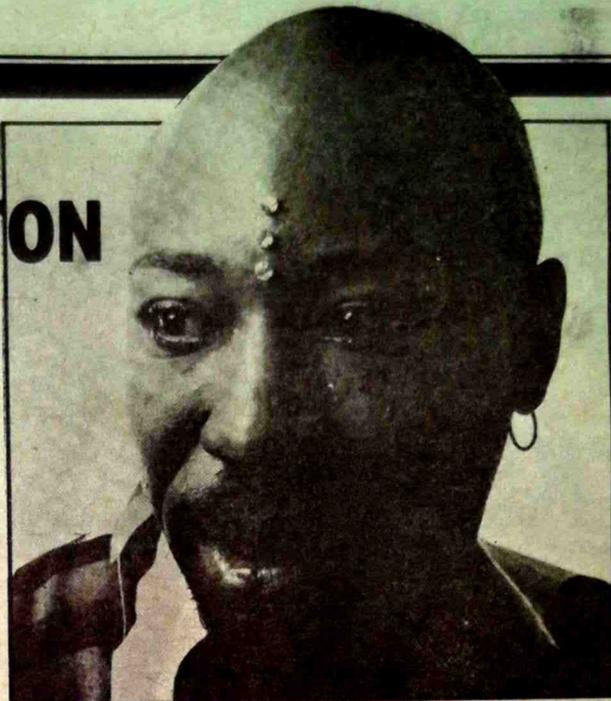
"Also I got some ideas I want to use my bald head for but I can't tell you right now 'cause there's so many bald-headed freaks running around.

"Hell", he continues with another enormous gale of laughter, "I may even wear a turkey on my head!"

Having managed to get that one in without earning a belt on the schnozzola, I decided to move into safer territory, like the time the Ram Jam Band finally folded.

"For a start we never really got the same excitement we did on stage on records and what I was doing really was making worse versions of American songs.

"There was too much happening in London so I split to Spain," he continued, where there was even less happening



— not even the bulls wanted to fight any more.

"I said to myself 'either you ride the tide or you change', and I decided to change a bit.

"When I got to Spain I bought myself a little guitar for two pounds ten and started writing a few songs.

"For a while back then — another raucous laugh — "I thought I was Bobby Womack, but after a bit I started to get something going."

Geno got a regular gig in a seaside resort and earned himself a good living playing mainly for English tourists.

"It was funny though", he recalled, "I remember one guy coming in and he said to me 'You're not the real Geno Washington — he's a big star in England and you're just using his name.'

"I told him I was the real Geno Washington but he wouldn't believe me and eventually I gave in

and so "No I'm not Geno Washington".

Eventually the tide turned again and Geno came back with a batch of his own songs and cut a single, End of The World, which is one of the strongest songs he's ever recorded.

He also got himself a new band.

"I put an ad in the paper and all the guys I got were playing really laid back and what I needed was a band who

could really play anything. "And when the right guys walked in I said 'Wow — these are the cats I've been looking for.

"And they can play rock 'n' roll too — I'm a real old rock freak — Little Richard and stuff like that, and they can really get down on that too.

"I take a Little Richard number and I do it to the original, not half-assed but really funky and people can really dig that kind of music too if they just give it half a chance to grab 'em

"But the band's great, they were really kickin' ass from the start — and to me that's what a good soul band should be — they look good and they sound good."

The fact that Geno's been away for so long hasn't meant he's completely lost his old following either.

"Man, I got so many fans, I never knew I had so many. People come up to me and say 'I'm really glad you're back, we really missed you' — and I'm blushing and don't know what to say — that's fantastic."

The music, Geno explained, isn't totally different from what he used to play.

"I've got a lot of really good songs of my own that I think people who liked what I've already done will like even more but the idea is still to create a really happy party atmosphere and really give everybody a good time."

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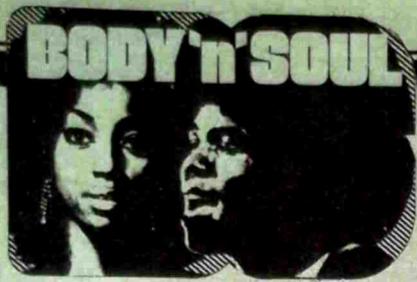
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 Name and address of club _____
 Manager's name _____
 Tel. (and code) _____
 Number of nights worked _____

Average audience figure _____



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HIGH FLYING BLACKBYRDS

TALKING to the Blackbyrds ain't easy. Main trouble is that the six-piece band are all still at college all day and as soon as they've finished their studies, it's all off to the rehearsal studios to prepare for the gigging the band do every weekend — and the rehearsal room doesn't have a phone.

Still, you keep trying and if you try long enough you finally get through. This time around 'finally' turned out to be around 3 am one Friday morning.

"Hi", I began drowsily, "who's that?" Suddenly I remembered I'd booked the call myself and realised this wasn't some old school friend's idea of a wizard prank.

The guy on the other end was Blackbyrds drummer Kelth Killgo, and as it was only nine in the evening in Washington DC (the group's home base and location of Howard University, where the group are currently completing their music studies), he was a lot more awake than I was.

Keith explained that the group was the brainchild of noted jazz trumpeter Donald Byrd. Donald started blowing his horn back in the fifties and played with such jazz giants as John Coltrane, Sonny Rollins, and the then unknown Herbie Hancock. Then, a couple of years back, Donald anticipated the move of many of his fellow jazzers towards soul and recorded a couple of highly successful albums of his

own, Black Byrd and Street Lady, in the new idiom.

At the same time Donald was head of jazz studies at Howard and, realising that a lot of his students would leave college with little or no practical experience of the music business, he decided to create a situation whereby students could get that practical experience

while still at college and at the same time earn enough money from their studies to pay for their tuition. The result was the Blackbyrds, a group who more than fulfilled Donald's ambitions with two hit albums and the equally successful singles Do It Fluid and Walking In Rhythm.

Support

"All this occurred about three years ago," said Kevin. "Donald hadn't been on the road himself in a while and when he began working again we went along as support."

I asked if Donald was the actual leader of the band or if that responsibility fell to someone within the group?

"That's Kevin Toney who plays keyboards in the group," Kelth began. "Kevin rehearses the group and takes care of the business side of things. The rest of the work is divided among the other members, I'm in

charge of promotion for example."

Kevin explained that as most of the group are still studying, they only go on the road at weekends. The fact that they've had such a successful start wouldn't, he explained, make anybody want to throw in their schooling and become full-time musicians sooner than they'd at first anticipated. "You see, the way we look at it, it's all part of our education and, by working on the road and recording, we're learning a lot of new things we couldn't have found out about at college — but our studies are still important."

I asked if the Blackbyrds were aware of any direct competition, mentioning that Kool and The Gang, for example, seemed to be playing a not entirely dissimilar mixture of soul-funk with slight jazz touches.

"Possibly, but Kool and The Gang are much more established than we are," said Kelth. "The goal we strive for is to establish a sound that's totally our

own but where everything is open.

"Also everyone in the group writes, so we have at least six different ways to express ourselves."

I suggested that the cooler, more instrumental side of their music would probably make writing for the movies both an appealing and successful venture. They'd thought of that too.

"We're just now completing the soundtrack for a movie called Hit The Open Man," Kevin explained, adding that the film was about a basketball player who is accidentally shot by the police and the results that followed.

Ambitions

What about Kevin's personal ambitions?

"My own goals are pretty high," Kevin began. "For me this is the beginning of a dream I've had all my life — I'm studying education at school and I eventually hope to set up my own institution one day.

"I'd also like to have a group of my own," he continued. "I'm in the process of rehearsing an album of my own which I'll be recording in June."

"I'd also like to be a producer — to taste as many things as possible. My goal," he concluded, "is to do as many things as I can."

What about the Blackbyrds future plans?

"As a group we're just trying to communicate with people on various different levels. Our whole thing is generated by education — if nothing else we want to apply what we're learning at school and at the same time start laying plans for our career."

"It's a drag to go to college for four years and never have played to an audience. And there are teachers like that too — they know all the theory but they can't give you the training that will enable you to earn your living as a musician, simply because they've never done it themselves."

"Hopefully there'll be a lot more bands like us," said Kevin, "not that we're the first of our kind, but we do feel we're paving the way for other student groups."

But it must get pretty tiring trying to keep the two things going at once, right?

Challenge

"It's been a challenge. You don't get much sleep and you don't get to see the people you're close to very often but you develop a kind of strength that's not only valuable in music but in life."

Doesn't the pressure ever make you want to throw up the studying and just play all the time — after all, your musical future seems pretty secure right now. What about if your album went gold?

"Success would only make me that much more hungry for learning. Twenty gold records wouldn't stop me wanting my education. The two things balance one another out; you can't stand still in the professional world and you can't stand still at college. You have to keep moving forward."

Finally, how about the next Blackbyrds album and the possibilities of a UK tour.

"The album should be out in a couple of months — we've put down all the rhythm track and it's just a matter of going back and adding things on top to make it more interesting."

"There's talk of our coming over to England in September with Kool and Blue Magic."

direction to do a Country and Western album," but I just wanted to do it and I went ahead and did it."

Bobby explained that Black In The Saddle and his newest album I Don't Know What The World Is Coming To were cut at the same time. "I got to call all the shots but they were saying: 'I think Bobby's gone mad — you know he's using all these musicians like Sly' — I was using Sly Stone and all kinds of musicians..." he laughed. "But they had to put them out and now they're getting a lot of response on it."

So how come the Greatest Hits collection came out before Black In The Saddle?

"I was in the middle of the feuding then and the

president of the company thought it was a good idea. I was getting into a lot of rock acts then and they were a bit worried that my music wasn't the same as what I used to do. But if you don't move around and meet people you just stay in one place..."

Singles

There were also arguments about singles, Bobby explained, admitting that it was partly his own fault:

"Now I'm cutting for three — three and a half minutes where before I never thought too much about time, I used to say 'Right, let's vamp on out.' But it meant that the

BOBBY WOMACK

FROM PAGE 18

two, which is what I eventually did."

Bobby also took the reins on the business side of his career. He now manages himself and has finally begun to convince his record company that he knows what's best for his career.

But it's been a bit of a struggle — his last US album, the country-flavoured Black In The Saddle caused not a few arguments, he explained. "They said 'your career isn't going in the right

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WED 21 MAY and EVERY WEDNESDAY — Soul night at the BLUE LAGOON, NEWQUAY.
FRIDAY 23 MAY, NORTHERN SOUL SPECTACULAR at CIVIC HALL, WOLVERHAMPTON, with the INTERCITY SOUL SHOW and featuring Keith Minshull, Pep and "Kojak".
SUNDAY 25 MAY NORTHERN SOUL ALDDAYER at the PALAIS, LEICESTER, the INTERCITY SOUL CLUB, plus guest DJ Paul Rudzillis.

MONDAY 26 MAY, HOLIDAY MONDAY, SOUL ALDDAYER at YATE, 1 pm to 1 am.
SUNDAY 1 JUNE, NORTHERN SOUL ALDDAYER at the CATS WHISKERS, LEEDS.
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ALBUM PICK

SMOKEY ROBINSON: A QUIET STORM (Tamlamotown STML 1128)

It's been a long time coming but it was well worth the wait. Smokey's third solo outing is jam-packed with beautiful classy music like nobody else can make, from the long but outstanding title track through the current single *Baby That's Backatcha* to the excellent *Coincidentally* and the final reprise of the title track. The voice is as magical as ever, the lyrics clever, perceptive and completely effortless, the backings faultless. Result? Instant Classic.

G. D.

★ ★ ★

THE MOMENTS: THOSE SEXY MOMENTS (All Platinum 9109 300)

Girls and eight more examples of the sweeter side of All Platinum soul make up the contents of the album that gets the roughest cover since the last Ohio Players album award. The harmony vocal group market's tough nut to crack with competition like Blue Magic and the Stylistics around but on the strength of this outing (try *What's Your Name?* or *Next Time I See You*) it's no risk at all betting the Moments are all set for the big time.

G. D.



IF YOU'VE turned your radio on at all in the last few days there's a good chance your ears will have caught a rather soulful new version of the old Lindisfarne hit *Lady Eleanor* courtesy of a group name of **American Gypsy**.

It goes without saying that the name isn't over-familiar, but it's also a name that's worth watching.

American Gypsy did their first UK tour only very recently and anyone who caught their sets (as supports to nouveau British R'n'B band Doctor Feelgood, of all people!) will readily attest the G's proficiency as a full-on funk orchestra.

They're a tight and very versatile seven piece, originally based on the West Coast of the United States but who moved to Holland a few years back, starved some, played some, and eventually recorded their first album there.

That first album has just been released over here and I heard it and liked a lot of what I heard and picked up on one of the band's last gigs. They played an exciting and varied set that moved through mellow ballads to up-tempo disco dancers and even a fine blues number.

After the gig I drove

back into town in the company of Steve Clsby, lead vocalist and electric piano player.

Steve's six-foot eight and he sat scrunched up in the car and told Gypsy's long and winding story.

Restless

"Most of us grew up in the same block in Riverside, California. We used to get together and play together at each others' houses at weekends and in the mid-sixties we started playing professionally around L.A. and San Francisco. We eventually cut some

tracks with the help of Taj Mahal but nothing came of it and we started getting restless."

Steve added that the move to Europe wasn't just a case of looking for fresh pastures:

"One night I was lying in bed and the whole house started shaking - it was an earthquake and it really got me worried."

After that, said Steve, he wouldn't walk into tall buildings because:

"Another time we'd been hired to play on a boat in the San Francisco bay.

"Everything was going well and everybody was having a good time and

dancing when the boat suddenly started to roll."

What had happened, Steve explained, was that another after-shock had caused a giant wave to sweep across the bay, almost capsizing the boat in the process.

"That did it" said Steve, "the next day I bought a plane ticket and split to Spain."

Steve managed to get the band booked to play in a hotel owned by a wealthy Spaniard with a taste for Soul and called the guys up and asked them to fly over.

"The trouble was they couldn't get their equipment through customs for

a couple of weeks so we ended up playing with one acoustic guitar, a grand piano and a set of toy drums we went out and got in a toy-shop."

The band travelled around awhile and finished up in Amsterdam.

"We got this other gig where we used to play in this club every night and we lived in this big room above it" said Steve, explaining that the Gypsy entourage - wives, managers, roadies etc - now numbered seventeen people.

Breadline

Eventually things got too much - the cramped conditions, breadline living, playing to disinterested, often wiped out audiences.

"I just lay in bed for three days and three nights and I could not move - I didn't want to play any more and that's the worst possible thing that could ever happen to a musician," said Steve.

Things eventually picked up when the band got themselves a new manager who had both faith in the band and the business ability to ensure that they got the kind of work they deserved. This eventually brought them into the studios to record their album and single, and finally onto this first British tour.

"Things are looking better now than they have for a long time," said Steve, "we've really enjoyed the English gigs we've done and we'll be looking forward to getting back over as soon as we can."

3 GREAT SOUNDS FROM

SPARK NORTHERN SOUL

"SIGN ON THE DOTTED LINE"

by Gene Latter
No SRL 1063



NORTHERN SOUL

"LOVE FEELING"

by Val McKenna
No SRL 1038

"TAINTED LOVE"
by Ruth Swann
No SRL 1024

Fatuous

Dear Face,
I thought that you had a cheek to mention in RM that the reason Elvis won't come to Britain is because he is too fat to get through the airport doors. This is not so. The real reason why he won't come is because he would have to perform in front of idiots like you, who don't know what they are talking about.

David Pike, Shoreditch.
Well I am one idiot who wouldn't go - I promise.

More fatuous

Dear Face,
What a funny face you have got and is it real? Have you got a wooden leg and what is the length of your eyebrows? Anyway I would like to say thanks for a delightful poster of Alice Cooper. By the way is that beautiful spider real?

Alice Cooper fan, Kirkcaldy.
Thank you. Yes. No. 2. 14362 inches. How kind. Yes.

Free-k

Dear Face,
Reading that you were a Free fan I decided to question you on a point which has been puzzling me for some time. Is it true that some ex-members of Free are now in Bad Company?

Charles Brinley, Yorkshire.
Yes, two - Paul Rogers and Simon Kirke. Other

members are Mick Ralphs (ex-Mott the Hoople) and Boz Burrell (ex-King Crimson).

Disgusted

Dear Face,
After reading that the Rollers are leaving Britain I and 26 of my fellow patriots are disgusted. How can they leave their fans? After all it was us who made them what they are today. It was us who bought copies of Bye Bye Baby just to keep it at No 1 for six weeks. It was our money that brought them each £40,000 mansions. Obviously we fans like them for their looks and not so much for their musical talent. We don't want to deny the Rollers success abroad, but we do feel a year is a rather long time to keep their fans waiting. So if you're looking for another hit Tam Paton, forget it if you desert us. Come on girls, unite and fight to get our boys back from the Yanks.

C. Thompson, Loughton.
Steady on, they haven't gone yet. And for God's sake don't start writing to me imploring them to come back, the postboy can't cope.

Blow-out

Dear Face,
If I'm Forever Blowing Bubbles does not make the charts then there is not justice in this world.
North Bank fanatic, Stratford.



I quite agree and by the way this page is dedicated to the victorious Claret and Blues for their F.A. Cup win. I wanted to make the whole paper a West Ham special but the editor wouldn't let me.

Get Beck

Dear Face,
Last year I saw a band called Ram at a well known music paper's rock contest. I was very impressed by them and wondered if they are still playing the circuit. Or if not what has happened to them?

The Mad Mod, Hemel Hempstead.
Well I had to make a few rather embarrassing phone calls to find all the answers but I hope that this will do. Ram apparently split up soon after the semi finals. Bassist Mick Groome subsequently joined Ducks Deluxe, vocalist

are not a teenybopper group like the Rollers and should not be classed as such. Listen to Lovely Lady Smile and To You Alone, they are just as good as the singles and go to show what great songwriters Bill Lyall and Dave Paton are. So Call Me Round has not made the charts yet, but if the Rollers recorded Ba Ba Black Sheep no doubt the fans would all go out and buy it. (sic).

Ba-Ba Baby

Dear Face,
We think that Ray Fox-Cumming's review of Pilots LP Second Flight was unfair. To say that Pilot will not be with us as a major force for very long is ludicrous. Pilot

Heather McMahon & Barbara Price.
I'm inclined to agree that anything the Rollers release might now go to number one just on the

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

strength of their name. Regarding RFC's comments on Pilot, I'm sorry but I agree with him.

Slaggy

Dear Face,
What exactly have you got against the Bay City Rollers personally? I mean every time someone mentions them you slag them, why? I'm very curious to know.
Rollers fan, Clacton.
I have nothing personal against them, I just don't go for their kind of music so I'm entitled to complain if I want to. I mean you lot slag me so why can't I slag you? The trouble with you lot is that you take everything too seriously.

De luxe chart

Dear Face,
I definitely think that the US singles and albums charts should be replaced by the

Luxembourg charts. For instance, I know of only 8 singles and 14 albums in the American charts.

Sparks fan, Kent.
Better luck next time. We print the US charts so you can see what's going on across the blue horizon. Anyway, isn't it nice to know how our own artists are doing over there?

Very fatuous

Dear Face,
Listen mate, if Barry White can fit through the airport doors I'm sure Elvis can.
Elvis fan, Kent.
Not at all, Barry invariably sneaks in the back way, didn't you know?

Poxy dose

Dear Face,
I've just had a dose of your poxy column. The way your readers dribble on about some scabby group or another who just wouldn't get a clap from any decent audience. It's enough to put you off your breakfast.

Susan Green, Black Rock.
I'll eat your breakfast if you don't want it.

Part-ition

Okay kids, its petition time. A Miss Janet Winstanley of 15 Beulah Avenue, Billinge, Nr. Wigan, Lancs is raising a petition to try and get that programme The Partridge Family back on the box. So if you agree, write to her at the above address including a SAE.

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IF IT hadn't been for the Merchant Navy Roger wouldn't be on the radio; if it hadn't been for the radio Roger would still be sailing the seven seas.

A Merchant Navy apprentice officer Roger Scott's entertainment in those days of the early 60's was highlighted by the appearance of Saturday Club and when in England the week revolved round that, out at sea and nearing American shores the radio dial would go crazy with so many stations battling for listeners, obviously the bug of radio interest bit and bit hard. "I used to write to stations that I heard and ask why they did certain things or

tune in

didn't do others and from that learnt quite a lot, it was during this time I decided to do something about getting myself into this fascinating world. Having taken and passed my exams, my very first trip as a fully fledged Navigator convinced me as I looked at the others, fed up with life but too old to do anything about it - that I too could end up like them, so I came out."

In 1968 Roger read a report that seemed to point the way to future legalised commercial radio in Britain, with the

Great Scott - it's Roger

interest and enthusiasm burning within, Roger decided to go where the radio action was, gain experience and then hopefully return to England reasonably experienced in the art of

Compiled by Laurie Henderson

radio
Station WFDR in Albany, New York were the first to feel the knock upon the door from a persistent Roger Scott, after many refusals Roger's persistence finally won through and he had a job on the evening 8-12 show, this he retained for eight months, during which time he had a 12 month visa for the States. This wasn't needed though as an offer from Montreal came along where there were no visa problems so Roger joined C FOX, a station of some 35 personnel. Roger did the 3-6 spot and in between wore the caps of music director and programme director. There he stopped, apart from a short spell in Nova Scotia, until 1971. Returning to England, he was

rather too early for the birth of commercial radio so joined a man who had been connected with Radio London, Philip Birch - on programme syndication, from there he joined the factory radio system of U.B.N. which as Roger says: "Was really the best thing as it slowed me down to the British way of radio as opposed to the zap of Canada. It was a very good experience all round for me as it has been for many others."

Revered

Then, well, along came Capital and so did Roger Scott; the rest for London listeners is already history because Roger Scott must surely be apart from Kenny Everett - the find of radio in the past decade, he is certainly revered by many, not least Kenny himself and Dave Cash.

One item Roger is pleased about is the success rate of the people's choice spot, the final choice each week has had a national chart appearance 90 per cent of the time, the two records every day are chosen by listeners, and the daily winners go to the final on Friday. It's just one of the reasons why Roger has never been so happy, or felt so proud to be connected with any station.

Quickies

PRINCESS Margaret gigs with the Wombles! Advance information from Glasgow suggests that when the litter trail from Wimbledon gets to Glasgow's Buchanan Street shopping precinct on Tuesday, (13), Radio Clyde - canny lads that they are - would be on hand to relay the historic event of Wellington's rematch with the British Royals. Margaret will be there and extra time may be played - result next week - we hope!

dear old Beeb, it's rather amusing to see them suddenly open their heart to an area that possibly hasn't been mentioned too much for years. It's not one-offs that keep the customers satisfied, it is consistency and continued interest in an area.

Now for your finer points: Friday as usual Rosko Rounds the Table and Saturday Alex Harvey lets us into the secret of My Top Twelve. Pete Drummond competes in Concert featuring Arthur Brown and the Upp Again. Sunday's Story of Pop part 20, "From The Underground", written jointly by John Peel and John Pidgeon.

which for the first time comes from the Midland venue as opposed to the usual Brands Hatch. Paul Burnett's All There Is To Hear 10.00 - 1.00 comes from Mallory Park and David Hamilton introduces a two-hour special from 3.00 - 5.00. Guests include Cozy Powell, Stephanie de Sykes, Mike Batt, Gerry Shepherd (Glitter Band), Annie Simmonds (Pearls) they and the DJs will all be driving Shellsport Escorts and added attractions will come from the Red Devils free-fall parachute display and quite appropriately a British Airways flight as Hot Air Balloon. Capt Tone Blackburn I hear will be taking members of the public on speedboat rides (I'm lost for words). Practice starts at 9.00 am and racing proper at 2.00 pm.

Highlight of the day is five hours of live outside broadcast from Mallory Park. BBC's race day

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RCA
RECORDS AND TAPES

DAVID GATES ON...

IFS AND BUTS



FOUR CONCERT dates throughout the UK, a host of television and radio shows and David Gates, ex-leader of the group Bread is back off to America.

Just before he hopped on the plane, David stopped off at the Record Mirror offices to chat to us.

"You know you've got a fabulous country over here. Everyone seems to have values in the right perspective. I was up in Southport for my first concert and the image Americans have of a smelly seaport was soon dispelled."

After the formalities, David was anxious to get off his chest what he thinks of Ken Boothe and Telly Savalas covering his songs. Hold on, we said, first things first. What about the break-up of Bread?

"Well, as a group we were together for nearly five years, though we realised while recording our sixth album that things were starting to go stale. The songs weren't so fresh and none of us was getting the same kick out of things. I suppose the yeast had gone out of Bread," he said with a twinkle in his eye, "and you can't have Bread without yeast!"

"I wanted to go in a different direction to the other members of the group, though Larry Knechtel and I have stuck together. We've both got ranches out in California and we're great buddies. I've recorded two albums

on my own since we split up, and the last one is selling very well over in the States. Over here in Britain people seem to like my songs, but recorded by different people. Ken Boothe and... We cut him short, trying to evade that ever pressing subject. What sort of material would he be going to record in the future?

Material

"People keep asking me why I don't record any other songs apart from my own. I suppose one day I'll get around to doing an album of Beatle tunes. I don't think any

other one group has recorded enough material that I would really like to perform. Songs like Blackbird and For No-one I wish I had written, because the words say something that really needs to be said. The same as Harry Chapin's Cats In The Cradle. When I heard that I was so delighted because at last someone had said something that needed to be said."

Inspiration for David and other songwriters comes from many different sources. "I find that when I wake up in the morning I don't care to write at all, and instead I'll either take my sail-

boat out or perhaps tend some of the plants that I've got growing in my garden. I feel it is so important and I'm so lucky that I'm able to spend so much time with my family. This, of course, is compensated by periods when I'm away, just like I am now over here in England. I haven't been inspired to write anything while I've been over here, mainly because I'm so busy, but perhaps later in retrospect I'll think back over the time I've had here and maybe write something. I wrote it when I was inspired by my wife at a very emotional time.

"I must admit that I

was rather surprised that Telly Savalas recorded the song, and even more so when Yin and Yan did their version. Neither versions are as I would have wanted them to be, but after I had recorded it, the song was public domain and anyone can record it without asking me. The Ken Boothe song was different in that Everything I Own is a very personal song to me. I wrote it shortly after the death of my father, and I didn't expect anyone to treat the song like Ken did."

What about other songs, where did he get his inspiration from?
"I wrote one song when

I was back in college for a very lovely young lady and I was trying to impress her. It worked and now she's my wife! My children have also triggered off some songs, with two numbers on my first solo album dedicated to them. The first, Anne was very much inspired by her, but the other, Lorilee was more of a song which needed a girl's name in the title."

Protest

Many song writers have, at some time in their life, written some songs which are either protest songs or about some burning feeling they

have inside them. "I don't think that politics and music go together. I look at music as something of an escape from the usual news reports, and for me to stand up on stage singing a song about Vietnam wouldn't really seem right to me. I think if you have something to say you should stand up and make a speech, but not inflict it on everyone on a record."

On his recent concert tour, David wouldn't sing one song that the crowds constantly clamoured for. "Ah, that was Aubrey taken off the Guitar Man album. It is one of those songs that for me has a very special meaning, and the blend of words and music hurts me so bad that I usually cry every time I play it. I made the excuse on the concerts that I couldn't remember it! Other songs have a similar meaning to me, including Other Side Of Life from the On The Waters album. You've got to remember that I write songs at the peak of my emotions, and I always get the same feelings coming back to me."

So what of David's plans for the future? "So long as people keep buying my records, I'll keep making them. When the day does finally come to pack up I'll probably try writing something more serious and probably do some producing for other artists. That's all in the future, but it'll be nice to think back over how people used to like playing my records."

John Rainford

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

SECTION TWO 55p

- Al Wilson - Show and Tell
- Billy Preston - Space Race
- The Honeycombs - While You're out looking for Sugar
- Stevie Wonder - Heaven Help Us All
- Erma Franklin - Piece of My Heart
- Electric Indian - Land of 1,000 Dances
- The Ronettes - Be My Baby
- Gene Chandler - Duke of Sorrow
- Marvin Gaye - Trouble Man
- Snoopy Dear - Shake and Bump
- Jac Hayes - Shaft
- Tina Turner - Hey Girl Don't Leave Me This Way
- Freda Payne - Charlene What is Dear to You
- Kool and the Gang - Jungle Boogie
- The Ojays - The Backstagers
- Barbara Acklin - Love Makes a Woman
- First Choice - Guilty

SECTION THREE 70p

- James Brown - Sex Machine
- The Chitlins - Have You Seen Her
- The Toys - Lovers Concerto
- Crown Heights Affair - (Sneakin' Around)
- Natural Four - The Devil in Disguise
- Towanda Barnes - You Didn't Mean It
- The Ventures - Renewal 5.0
- Little Richie - Just Another Heartache

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DISCOS

Sounds of the midnight sun

OUR DISCO top ten this week comes from the land of the midnight sun. Bobbie Junior writes in from Oslo in Norway where he's working in a club called the Al Capone. He was initially inspired by his elder brother "Golly", who's been a DJ for about eight years, currently working in the Black Bess Discotheque in Luxembourg. Bobbie started as an amateur DJ



at the Blue Moon Discotheque in Farnborough four years ago. He ran a mobile disco and worked at discotheques,



GOLLY (left) and BOBBIE JUNIOR (above)

private parties and youth clubs, before he eventually went to Denmark and then Scandinavia. Bobbie carries about 1,500 singles and 60 albums with him to cater for an international audience. He says when he first went over there, he had to use very bad equipment, but now the standard of disco gear has improved. He also makes a point about many of the clubs having a rather dull interior and feels that a lot can be done with fresh colours and good discotheque lighting.

As well as doing clubs, he does promotion for record companies in various shops. He plays records and talks to the people, inviting them into the shop to look around or buy something, and, from time to time, gives away albums and singles. Although Bobbie's enjoyed working in Europe, he tells me he's looking forward to coming home eventually. Anyway, here goes with the big sounds from Oslo town: -

Records to flip over

A GUY called Theo operates a mobile disco by the name of Smoochys in and around Manchester. Despite his name, Theo is not related to Kojak and in fact sports a healthy growth of hair on his head. His equipment includes Garrard decks, a Mitrex amplifier, Goodmans speakers and an S.A.I. sequential light unit.

As far as inflation-beating tips are concerned, Theo says not too many DJ's have considered playing the flip-sides of singles. He finds a lot of B-sides go down much better than the A-sides and suggests listening to Searching - the other side of Gloria Gaynor's Reach Out I'll Be There. You Got It - the flip of Pick Up The Pieces by The Average White Band and Hey Girl, Come And Get It which can be found on the other side of The Stylistics' Star On A TV Show. A very good idea, Theo baby, and one which is well worth pursuing. These are just a few we've mentioned here, and I'm sure if you care to dig through your own record collections you'll find a veritable treasure chest of comparatively unplayed sounds.

DJ PICK OF THE WEEK

- 1 Shame Shame Shame - Linda & The Funky Boys
- 2 Reach Out I'll Be There - Gloria Gaynor
- 3 Philadelphia Freedom - Elton John
- 4 Satin Soul - The Love Unlimited Orchestra
- 5 Young Americans - David Bowie
- 6 Express - B. T. Express
- 7 Get Down Tonight - K.C. & The Sunshine Band
- 8 Dance The Kung Fu - Carl Douglas
- 9 I Can Help - Billy Swan
- 10 Blue Eyed Soul - Carl Douglas

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by Sue Byrom

NEIL'S SONG FOR JOHN

NEIL SEDAKA: The Immigrant (Polydor 2058 583)

After months of pleading by assorted fans and DJs, this has finally been released as a single, and a good thing too. Written as a comment on the changing attitudes of Americans towards new visitors — and more specifically for John Lennon with his constant visa problems — this is Neil Sedaka at his best: melodic and appealing. Hope it does very well.

10cc: Waterfall (UK 100)

Beware — this is not a new 10cc track! Originally released on the *Side of Rubber Bullets*, Jonathan King believes it deserves a new lease of life as an A-side in its own right. It was always a number that went down well on stage, but somehow I don't have the confidence of JK in thinking that the time is right to release this on the world as a single.

ELVIS PRESLEY: T-r-o-u-b-l-e (RCA 2562)

Oh dear, Elvis uses this song almost like a spelling lesson, as if the various words ought not be said aloud. Old rocker as far as rhythm goes, God, does it sound odd! I'm not over-fond of Elvis the ballad singer, but I think I like this even less.

KEITH MOON: Don't Worry Baby (Polydor 2058 584)

The phantom drummer lives! Well, by all accounts he does and is now presenting us with his first solo single, taken from his *Two Sides Of The Moon* album. There's so much arranging in this track, what with backing vocalists and lavish orchestrations, that Keith's voice tends to sound as though it's coming from somewhere at the back of the speakers, but that might well be intentional. OK as it goes, it probably won't do that well as far as the charts are concerned.



SEDAKA: appealing

SHOWADDYWADDY: Three Steps To Heaven (Bell 1426)

One thing you won't be able to accuse Showaddy of is not living up to their image — their new single was the first hit for that old rocker king, Eddie Cochran after his death fifteen years ago. They sing it practically the same as Mr Cochran — mid-tempo ballad with lots of back-up choruses. What their fans will make of it remains to be seen.

ARROWS: I Love Rock 'n' Roll (RAK 205)

For three little lads who look as cute as Arrows do, they're really getting their rocks off with this one. Sounds quite reminiscent of Showaddywaddy — driving, repetitive beat with some (for them) almost heavy guitar work. Sounds quite dire on first hearing, but picks up a lot on the second spin. Should make the charts.

BOBBY WOMACK: Looking For A Love (United Artists UP 35644)

Probably the most commercial sound from Mr Womack in a long time, funky and good pacing. Fast enough for a disco sound, it should get wider exposure as well.

TAM WHITE: Please Mr Please (RAK 203)

Real heart-string puller this one, delivered with Tam White's full range of gravel notes. "It was her song, it was my song..." aaaaah. Bit too over-produced for my taste.

THE HERMITS: Ginny Go Softly (Private Stock PVT 19)

Minus Herman, the Hermits are striking out on their own, but unfortunately, this offering is a bit too bland to stand much chance of doing anything but glide as easily out of the ears as it did into it.

SHIRLEY BASSEY: Good, Bad But Beautiful (United Artists UP 35837)

Very typical Bassey number: lots of slow build-up but this time with not very much to build on. All the orchestration's there in full and crowning glory, but it doesn't compensate for lack of something to

let Miss Bassey sink her teeth into.

LOU CHRISTIE: I'm Gonna Make You Mine (Pye BDS 431)

Great old standard this one, that still sounds as good as ever. He and Len Barry seem to stick in people's minds as being very similar in style and pace, but this one is the singer and the song I'm more fond of.

ALBERT HAMMOND: Lay The Music Down (Mums 3272)

A very much more melodic Mr Hammond than usual on this one, with almost Neil Diamond phrasing at times. After a couple of spins, the record definite-

ly starts to grow on you, and air play could have the same effect on the listeners.

GONZALEZ: Hole In My Soul (RAK 204)

Messrs. Chinn and Chapman's new super group, performing a song written and produced by Nicky and Mike. Anyone who's heard Gonzalez might be a bit surprised by this one — and pleasantly so at that. Very classy and quite sophisticated, with some really good vocal work. Deserves to do well.

LORRAINE CHANDLER: Love You Baby (Black Magic BM105)

A Northern soul sound that bombs along, and should be good for any disco audience. There's a lot of this kind of sound either kicking around or bubbling under the charts right now, so it could go on to bigger things.

JOHNNY NASH: Tears On My Pillow (CBS 3220)

Slow reggae beat riding along throughout this one, and add that to Johnny Nash's velvet tones to give you a good smooth sound. Not too fond of the middle break where Johnny does a little chat piece, but apart from that, not bad.

THE BELLES: Don't Pretend (Contemporaries CS 9027)

Currently a hot tip up in the Northern soul discos, with a backing that sounds very like the opening of *Baby I Need Your Loving*. Still, fast and furious, and another good disco record.

DAVID HENTSCHEL: Oh My My (Ring O' Records 2017 101)

First record on Ringo's new label is an instrumental version of an old Ringo single strangely enough — also co-written by Mr Starr! Doesn't really sound too like the original, more a jolly little electronic exercise, but if that's what they want to do...

VAL McKENNA: Love Feeling (Spark SRL 1038)

Originally released in 1970, there is apparently a demand for this record's re-release. It's probably one of those records that you'll either love or hate: very bouncy, very fast, and her voice seems to get a bit gravelly on the third chorus, but with enough play the repetition might catch on.

NEW PICK-ETTYWITCH: Love Me Just A Little More (Penny Farthing 879)

The New in the title refers to the fact that Ms Polly Brown is no longer with the group, although whoever the lady is who's replaced her, her voice sounds very similar. Easy-listening single that doesn't sound strong enough for the charts.

THE REAL THING: Stone Cold Love Affair (Pye 7N25681)

The American reviews of this single all mentioned that they couldn't believe this was British soul and not American. The Real Thing actually hailing from Liverpool. Lots of tight harmonies throughout the record, with a very funky beat. They're right, it does sound American, and it could be a disco hit at least.

MELANIE: Yes Sir, That's My Baby (Neighbourhood 3250)

From the *As I See It Now* album, this seems a pretty peculiar choice of song for Melanie, and apparently she wasn't too keen on it's being released either. It's not the best vehicle for her type of voice, and when the choral bits start, you want to get up and do the full tap routine. Don't think so.



LABELLE: unofficial follow-up

PETER OLIVER: Too easy?

LABELLE: Open Up Your Heart (RCA 2558)

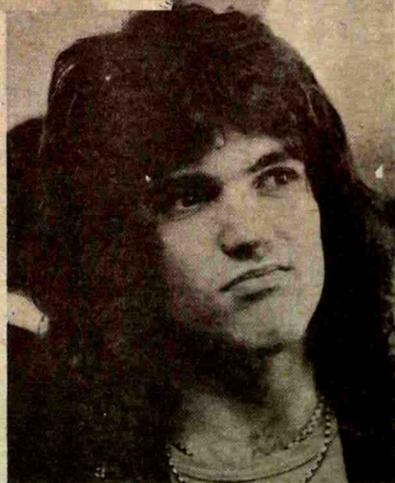
Stevie Wonder penned number from Labelle, although not the official follow-up to *Lady Marmalade*. It is a track from the recently re-released RCA album, *Pressure Cookin'* which was recorded in 1973. Slow, almost hypnotic rhythm to it, but maybe not quite strong enough.

PETER OLIVER: Love Ship (RCA 2550)

A Kenny Young number for ex-New Seeker Peter Oliver, this is an easy-listening summery sound with little ladies in the background making pleasant sounds, and Peter's voice sounding equally easy. All that said, though, it might be a bit too easy for the current charts.

THE TEMPTATIONS: Memories (Tamla Motown TMG 948)

Change of pace for one of the best vocal soul groups around with this one; a beautiful song and beautifully sung, but lacking a good hook line, which will probably stop it being a hit.



ARROWS: Almost heavy

CHARLES AZNAVOUR: You (Barclay 33)

Last year, it was practically impossible to turn on the old tranni without those Gallic cords of Mr Charles flooding out with the words of *She*. Using the same combinations as were used on that last one, same writers and arranger, they've produced another love ballad that somehow lacks the appeal of *She*. Difficult to define why it's missing, but although it won't be as big a hit, it'll probably still do quite well.

Key to symbols

Thumb up: hit

Thumb sideways: might, might not

Thumb down: oh dear



'Reggae is good for your health' — says Desmond (Israelites) Dekker

TEN YEARS ago Desmond Dekker hung out on Funky Orange Street, Jamaica, home of de big time bwana artists like Jimmy Cliff and Buster. Nowadays his headquarters are in Harlesden High Street, London, where his recording company, Cactus Records, operate.

This jovial black and Dekker fella has come a long way since his childhood in the sweaty climes of the West Indies and today is rated one of the most respected reggae artists.

Supremo

He is best remembered for his classic reggae supremo, The Israelites, which, when released in 1968 on the Pyramid label (now defunct) made the number one slot all over the world.

When speaking to him he is difficult to pin down as a St. Vitas dance victim. One minute he's looking out of the window, the next he's fiddling about with the hi-fi. But this little fidget is still very much idolized by the ballroom blitzers and

bum-woggling brigade whose idea of a good night out is dancing to an assortment of reggae discs and the local ballroom.

"I re-released The Israelites for my fans who couldn't get hold of it in the shops," he said in a Jamaican accent that is as thick as a tin of unshirred deluxe emulsion.

Desmond wrote the song when times were a-hard and money a-scarce.

"I was eating of kon (hot corn) and ya know I didn't ave much breads on me. I was ungre and couldn't afford a nice big car and dat. I remember tinkin I was just like the children of Israel but dey had Moses to elp. So I said boys, somethin' gotta be done and I found myself singin' about the Israelites right der with de kon in my mouth, and no piano or gitar backing, and before I knew it, I ad a song!"

"You know I just started singin', 'I get up in de mornin' slavin' for breads sir, so that every mouth can be fed'."

He sings the chorus line then starts swinging and swirling around like a monkee in a tree.

After The Israelites Desmond became a permanent resident in the



DESMOND DEKKER: meeting with Lord Longford.

charts. 007; It Mek; You Can Get It and Pickney Gal all made the top twenty; even his albums sold like hot patties.

I asked Desmond if anyone has ever inspired his songwriting. But he misunderstands me and says: "Only me wants to ave a pouch." (Huh?) "I just can't put my weights on! I went to de doctor

and said, look Doc, how comes I so little when I wanna be big? De Doctor laughed and said dat I runnin' to what people are runnin' from. He said everyone wants to get skinny and you want a pouch but you just ain't got de build to be big!

"When I perform I'm always perspiring; so if I put on five pounds of

weight I sweat it off in one night of singin' and dancin'. I really feel light when I dance. Like a snake I got no bones."

How can one follow that?

The phone rings and his press officer answers. After the conversation he replaces the receiver and lets out a screech: "Lord Longford wants to meet

you, Des, at his Baronial home in Leicester tomorrow night after the show."

"Oh I'm gonna be shakin' like mad!", Des replies. "I meet a lot of VIPs and it's always de same. Nerves."

He leaves his seat, goes to the ritzy cocktail cabinet and swigs back a drop of the heavy stuff.

I ask if any of his lyrics are ever ribald like a lot of the ethnic reggae and Rock Steady songs?

"It's never rude. I sing for de kids to enjoy and I ope they learn sometin' by them. My songs always carry a message. I don't always write about love and darlin' and tings like that, unless it's got soul. I like to write about reality; de everyday facts of life."

Desmond says that he is currently completing an album containing all new songs, coming out in June. "It's gotta be mixed and some more tings are being added like a little horn and a little strings."

"I wanted to do all new stuffs because I ave written a lot since Israelites. I could ave included my old numbers but the people want to ear sometin' different."

Although King D has been absent from the charts he has still been making public appear-

ances in this country; acquirin a strong empire of fans along the way.

"There are lots of West Indians over ere and dey come to my shows coa dey like to do dey reggae dancin'; even dey white kids like to dance."

Wriggle

"At my shows I demonstrate de reggae dancin' and tell dem dere's nothin' to it (he gets up and starts to wriggle around). I say to de fellas take your partners on to de floor and then just stamp around or twist and jump; relax and let de music take over. Den I say to de girls dat you hear Yoga is good for de health, well reggae can be just as good. If ya wanna get supple move dem shoulders or if ya wanna good waist-line; roll dat waist and wriggle dat bottom — just let yourself swing. If I wanna be comical I walk around like dis (he does a kind of penguin walk a la Charlie Chaplin) It's all good fun. De audience enjoy it. Some of de girls become hysterical and try to rip my clothing. They nick de shoe of de foot and try to pull off my trousers — but I always hang on to dem!"

Jan Iles

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9. Raquel Welch	10. Dave Bowie	11. Brian Ferry	12. Queen	13. B C Rollers	14. Elton John	15. D. Carradine	16. O. N. John
17. Status Quo	18. Three Degrees	17. Status Quo	18. Three Degrees	17. Status Quo	18. Three Degrees	17. Status Quo	18. Three Degrees

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albums albums albums albums albums

Well Judy, was it worth the wait?

JUDY COLLINS: Jud-ith (Elektra K 52019)

After three years silence, a new album is a rather eagerly awaited event, especially when the artist in question is Ms Collins. In the end though, the waiting was a bit better than the final result — not that it isn't a highly polished performance, just that somehow it misses the perfection of say, Wild Flowers. The range of songs that Judy tackles is far wider than normal — including, would you believe, a Rolling Stones' number — Salt Of The Earth. This is performed complete with piano, drums and backing singers, but somehow it seems at odds with the lady. Brother Can You Spare A Dime, currently Ronnie Lane's single, is better, and of course, there's her own current single, Send In The Clowns from the musical A Little Night Music. This is such an outstanding track that the

rest of the album tends to be left a little in the shade, but for Judy Collins fans, there's still enough here to warrant buying the album. SB

NILS LOFGREN (A&M SP 4509)

At last a really good rock album. While the space cowboys on the West Coast get more and more boring, Mister Lofgren here has found himself a really solid drummer (Aynsley Dunbar) and an immaculate bass player (Wornell Jones) and got his own multitude of guitars and keys together for an instantly appealing, tight, fresh LP. It's classic good rock 'n' roll music but so sparingly concise that it demands full attention. PH

GOLDEN HOUR OF GENO WASHINGTON & THE RAM JAM BAND (Pye GH 594)

Just as good old Geno and the lads are being bought back into the public's eye, here's a whole 60 minutes of hand-clapping, foot-tapping music from the good old days — well, 1967 anyway. The first side is a live recording from that time, but both sides reflect the type of music played by Geno et al that's guaranteed to let you have a good time. High Heel Sneakers, Ride Your Pony, In The Midnight Hour and I'm A Road Runner. Good value. — SB

BILL WITHERS: The Best of Bill Withers (Sussex LPSX 10)

Last year saw Bill Withers fighting off more than a few problems, both personal and career-wise, but he is now on the road to recovery and currently working on a new album. Prior to that, Sussex have released this compilation album. It includes his classic Lean On Me and Ain't No Sunshine, but with a total listening time

EXCLUSIVE PREVIEW



SAFETY FIRST FOR GUYS AND DOLLS

GUYS 'N' DOLLS (Magnet)

Dominic, Paul, David, Marline, Julie and Thereze do a pretty good job on their first album and not unexpectedly it contains their number two sound, There's A Whole Lot Of Loving and the newie, Here I Come Again. It's all very relaxed and for the most part, for late-night listening. It plays rather safe in arrangements and the songs themselves are not always possessed with the hit feel of their single. When arrangements veer from the safe they tend to be rather self-consciously adorned, as some of the vocal colourings in an interesting acapella version of the splendid Lennon-McCartney number, She's Leaving Home. When I say, the six do a pretty good job, I say so in the context of the group performing with immaculate skill what they've been asked to do by their three producers, Chris Amold, David Martin and Geoff Morrow.

They are obviously talented and far from being the duffs it's been suggested they are. For the rest Duane Eddy should be interested by the twanging guitar in the tongue-in-cheek rendering of Thomas J. Crickets and ardent fans of Tina Turner's mastery of River Deep, Mountain High will hardly like the light-weight version on this disc and I'm none too sure about Beach Boy fans with the finale here of Barbara Ann and I Get Around. The most commercial cut, more immediate than their current single, is Give A Little Love, though it sounds like hundreds of other hits. My personal favourite track is a rather warm, slightly soppy, track three on the first side; Don't Turn The Other Cheek. The LP should sell well but maybe next time the group can have more freedom and less wrapping paper? T. J.

ORLEANS: Let there Be Music (Asylum 7E1029)

Like a breath of fresh air, this new Orleans album blows in. The accent is on melody and harmony rather than

raunch and riffs. It's their second album and this time, the writing credits are evenly distributed, unlike the first on which guitarist John Hall seemed to be the leading light. The content is quite varied with Fresh Wind incorporating more than a shade of CSNY and Dance With Me being simply a pretty, melodic pop tune. Give One Heart is a jerky reggae number played, somewhat incongruously, in 7/4 time and, because of its overtly unstable rhythm, just fails to come off. Let There Be Music the title track does come off though. It's a Doobies-style rocker which features a hair-raising guitar solo, and should make an ideal single. The whole album boasts a very crisp production and, hopefully, should really get this young band from Woodstock off the ground. EA

RICK DERRINGER: Spring Fever (Blue Sky 80723)

Former McCoy Rick Derringer knows a lot of famous people such as Johnny and Edgar Winter and Chick Corea who all play on this his second album, but unfortunately it doesn't prevent the whole thing from sounding too pedestrian. Goodlooking he may be, exceptional flash guitarist he sure is, but his songs tend to plod along. The couple of redeeming tracks are strangely enough the ones we already know — Hang On Sloopy and Walkin' The Dog. Run-of-the-mill rock that can't be disguised with a few heavyweight names. DH

DOG SOLDIER (United Artists UA-LA405G)

Dog Soldier is a new band formed by ex-John Mayall drummer Keef Hartley and his old pal Miller Anderson. Along with Mel Simpson (keyboards), Paul Bliss (bass) and Derek Griffiths (guitar), they seem to be aiming at the heavy rock market which I would have thought was already

well catered for. However, it's not a bad album. A lot of the numbers are mainly made up of your standard heavy metal riffs, but there's also a fair amount of melody. Anderson's Pillar To Post and Looks Like Rain fare well, but You Are My Spark, written by guitarist Derek Griffiths, seems very unimaginative and commonplace. It's a solid album but I feel the production lets it down. High energy rock should have a high energy production. EA

RAB NOAKES: Never Too Late (Warner Bros. K56114)

Rab Noakes has one of those well-worn voices that you can snuggle up to and feel cosy with when you're in one of those ultra-sensitive moods. Tranquil one minute, sombre the next, he sets the heart aflame with his beautifully simple melodies and arrangements. Rab is a grossly underrated singer/songwriter deserving much more credit than he is given. But this album could be the one to change all that. Basically his appeal lies in his self-accompanied stuff when he lets his voice come to the fore keeping his fiendish guitar in the background. Top dogs on the album are; Memories; Early Morning Friends and Never Too Late, all of which are nice and nude and back to nature stuff. JI

CAT STEVENS: The View From The Top (Decca DPA 3019)

A double album of early Cat Stevens numbers recorded during the 1966-1969 period. There are 24 songs in all, some of them known quite well like I'm Gonna Get Me A Gun and Moonstone, but quite a few of the others I'd not heard before. I also didn't know that Cat had written the P. P. Arnold hit, The First Cut Is The Deepest, so there you go. A lot of the songs and their arrangements are light years away from his more recent albums, so don't expect Catchbull At Four-type sounds. SB



JUDY COLLINS: Wider range

of just over 30 minutes for two sides, the album seems a little on the short side, and Bill Withers' fans aren't going to find themselves listening to anything startlingly new. Pleasant enough. SB

DAVE EDMUNDS: Subtle As A Flying Mallet (Rockfield RRL 101)

I can never understand why Dave Edmunds isn't one of the world's best-selling artists, he is just so talented. As a producer he's in the same class as Spector, he is no mean player of any number of instruments and, as a singer, he's gifted with a distinctive voice and an enviable range. Not only all that, but he also makes bloody fine records and this is one of them, housing a whole bevy of golden oldies treated with great respect for their times and styles and peerlessly performed. By comparison, John Lennon's recent oldies effort is a crock of sch — you -

know - what. If you don't believe me, try just a couple of tracks — Shot Of Rhythm And Blues and Leave My Woman Alone for instance — and you'll see what I mean. One of the year's great albums already. RF-C



CAT STEVENS: Interesting history

WHO, WHEN AND WHERE

SHOWADDYWADDY'S new single "Three Steps to Heaven" (a revival of the old Eddie Cochran hit) was released last week and they're currently playing a series of dates to aid promotion. This week you can see them at Folkestone Lens Cliff Hall, May 17, London Hammersmith Odeon 18 and Leeds Grand Theatre 21.

Status Quo have been together now for 13 years and would you believe they started their 15th British tour last week. Dates for them this week are Glasgow Apollo May 15 / 16 / 17, Ipswich Gaumont 19 / 20.

THURSDAY

May 15
CAN, Victoria Rooms, Bristol
THE SENSATIONAL ALEX HARVEY BAND, Odeon, Birmingham
PILOT, Johnson Hall, Yeovil
LOVE, Lyceum, London
STATUS QUO, Apollo, Glasgow
DON McCLEAN, Capitol Theatre, Cardiff
NAZARETH, Empire, Liverpool
ZZEBRA, Cleopatra's, Derby
NEUTRONS, North London Polytechnic (Holloway Road)
ALAN PRICE, City Hall, Sheffield
BEBOP DE LUXE, The Garden, Penzance
ARTHUR LEE / LOVE / DOG SOLDIER, Lyceum, Strand, London
THE FLYING BURRITO BROTHERS, Bristol University
SASSAFRAS, Arnold Youth Wing, Nottingham
CAMEL, Winter Gardens, Cleethorpes
A BAND CALLED O, City Hall, Newcastle
ACKER BILK, River Lea Restaurant, Broxbourne, Herts.
MUSCLES, Speakeasy, 48 Margaret Street, London W1
KURSAAL FLYERS, Bristol University
GORDON GILSTRAP,



ALEX HARVEY
Pavilion Club, Cheltenham
MOON, Blue Lion Club, Lincs.
ANDY FRASER BAND, Albert Hall, Nottingham

FRIDAY
SENSATIONAL ALEX HARVEY BAND, Guild Hall, Portsmouth
PILOT, Odeon, Taunton
GREENSLADE, Free Trade Hall, Manchester
STATUS QUO, Apollo, Glasgow
DON McCLEAN, Winter Gardens, Bournemouth
NAZARETH, Mayfair, Newcastle
CHOPYN, Queen Mary's College, London
JOHN MARTYN, Surrey University
JOHN D. LOUDERMILK, Vauxhall Park, Great Yarmouth
ACE, Bradford University
ALAN PRICE, Victoria Hall, Hanley
GAS WORKS, Kent University
BEBOP DELUXE, St. George's, Exeter
KOKOMO, Chiswick Polytechnic, Bath Road, London W4



SHOWADDYWADDY
City of London Polytechnic
KEVIN COYNE / STARRY EYED / LAUGHING, York University
ALBERTOS, JB's Club, Dudley
JOHN MARTYN, Surrey University
GORDON GILSTRAP, Coventry College
KOKOMO, Chiswick Polytechnic

SATURDAY
MAY 17
L O U D O N WAINWRIGHT, Nottingham University
SENSATIONAL ALEX HARVEY, Kursaal, Southend
PILOT, Central Hall, Chatham
GREENSLADE, City Hall, Newcastle
STATUS QUO, Apollo, Glasgow
DON McCLEAN, Odeon, Birmingham
NAZARETH, Leicester Polytechnic
CHOPYN, Sheffield University
DR. FEELGOOD, Friar's, Aylesbury
ALAN PRICE, Hippo-



SWEET SENSATION
drome, Birmingham
UPP, Liverpool University
BEBOP DELUXE, Guild Hall, Plymouth
SONNY TERRY & BROWNIE MCGHEE, LSE, London
BLACKFOOT SUE / NIMBUS, Harlow Technical College
HEADSTONE / JOHN CALE, Newcastle University
CAN, Essex University, Colchester
CHOSEN FEW, Barabarella's, Birmingham
SNAFU, Queen Margaret Union, Glasgow
FLYING BURRITO BROTHERS, Cardiff University
THE NEUTRONS, Liverpool Stadium
SASSAFRAS, Aberdeen University
PARADISE, Kingston Polytechnic
HUSTLER, Balls Park College, Hertford
FUMBLE, Top Hat, Spennymore
A BAND CALLED O, London University
STRANGE DAYS, RAF Scampton, Lincs.
MOON, Coventry College of Education

ick Hotel, Preston, Lancs.
DR. FEELGOOD, Kingston Polytechnic
ALAN PRICE, Winter Gardens, Bournemouth
DONOVAN, Fairfield Hall, Croydon
BEBOP DELUXE, Top of the World, Stafford
STATUS QUO, Gaumont, Ipswich
SASSAFRAS, Outlook Club, Doncaster
HUSTLER, Golden Diamond, Sutton in Ashfield
SONNY TERRY & BROWNIE MCGHEE, Free Trade Hall, Manchester
A BAND CALLED O, Heavy Steam Machine, Stoke
MIKE HERON'S REPUTATION, Top of the World, Stafford
JOHN MARTYN, Victoria Rooms, Bristol
MIKE ABSALOM, Aberystwyth University
CANDLEWICK GREEN, Half of Midlands Club, Nottingham
FOUNDATIONS, Bailey's Club, Derby

TUESDAY

May 20
BURRITO BROTHERS, Southampton University
SENSATIONAL ALEX HARVEY BAND, De Montfort Hall, Leicester
DON McCLEAN, Carlton Theatre, Dublin
CHOPYN, Northampton College of Education
BEBOP DELUXE, Unity Theatre, Wakefield
STATUS QUO, Gaumont, Ipswich
THE NEUTRONS, Barabarella's, Birmingham
A BAND CALLED O, Free Trade Hall, Manchester
STRANGE DAYS, Bailey's, Derby
YAKETY YAK, Grey College, Durham
HEAVY METAL KIDS, Northern Arts Trust, Swindon
KEVIN COYNE, Ivanhoe, Huddersfield
THE SPANGLED MOB, City University, London EC1
CLANC / **OTIS WAYGOOD** Band, 100 Club, 100 Oxford Street, London W1
MIKE ABSALOM, Rurney College of Technology, Cardiff
CANDLEWICK GREEN, Half of Midlands Club, Nottingham
FOUNDATIONS, Bailey's Club, Derby

COMING

HENRY COW, New London Theatre, May 21
DON McCLEAN, Usher Hall, Edinburgh, May 22
STATUS QUO, Gaumont, Southampton, May 22
SENSATIONAL ALEX HARVEY BAND, Colston Hall, Bristol, May 23
ALAN PRICE, New Victoria Theatre, London May 23
BEES MAKE HONEY, Dublin University, May 23
KEVIN COYNE, Hastings Pier, May 23
ST ACK RIDGE, Edinburgh University, May 23
KINKS, Brunel University, Uxbridge, May 24
GREENSLADE, corn Exchange, Cambridge, May 24
JOHN MARTYN, Oxford Polytechnic May 24
DR. FEELGOOD, Victoria Hall, Hanley, May 25
ROY HARPER, Town Hall, Birmingham, May 27

OLIVE

STATUS QUO / DE MONTFORT HALL, LEICESTER

LIKE THE Hallelujah Chorus scene in some Metro Goldwyn Mayer epic, a sea of arms rose from the swaying mob in a fanatical salute to their Gods. Stomp, stomp, stomp music - Status Quo are back on the road, driving hard, and never slowing down. If each body standing in front of the stage was an extension of the floor, then the floor sure was rippling.

The windows of the hall, decorated with criss-cross wooden lattice, looked like they'd been taped up black-out fashion to withstand the noise. The Quo crowd, the Kop of music, are something peculiar to that band. They bounce, they sing, they shout, they clap, and of course they shake - with a formation technique that puts Pan's People to shame. Luck-

ily, or purposely, this hall was all standing - in the stalls - please, so there wasn't any front row wreckage. The whole building did get a good shaking, but fortunately it withstood the onslaught, and though the balcony moved a little too much for comfort with the stomping, that stood fast as well.

The tour, of which this was the opening date, is a celebration tour. It marks the 13th anniversary of Quo's existence as a band. But don't let anyone tell you they're getting old. The stage should be marked off in four lanes with a starter's gun at one end and winning tape at the other. Talk about energy - between the band and the crowd there must have been enough there to keep Leicester in street lights for a year!

You know the stage act format by now. Heads down, runaround, jump, sing, play, enjoy. Oh yes, they enjoy it, and they

enjoy getting a reaction out of the crowd - a Quo reaction that is. From the very first note to the very last is a wall of power music. All songs, no matter how they may begin, mutate into stomps in the end, but that's not to say there's no melody. The melody is there, underlying riffs and runs pop up throughout, it's just that they're usually drowned out.

By the end of the gig, the energy and the atmosphere of the occasion, although not the best there's ever been, could almost be seen floating across the hall. There wasn't a person, no matter how old or infirm, who wasn't rocking along, not a rigid Quo fan, not one bit of dandruff left.

And the band? Well they provoked all this so you can imagine how well they played. And the tracks? You must be joking.



MARTIN THORPE STATUS QUO: Celebration tour

MONDAY

May 19
PILOT, Town Hall, Birmingham
GREENSLADE, Colston Hall, Bristol
MARTIN CARTHY, Preston Folk Club, Brunsw-



NEVER TOO YOUNG TO ROCK:
The grand finale

NEVER TOO MAD FOR THIS FILM



IN THE heat of the summer, it's said, folks turn a little crazy and blame the sun. This year a whole generation could turn completely barmy when they're exposed to the film *Never Too Young To Rock*.

Its attempt at zany, almost surreal, lunacy, is so confusing that a detailed explanation of how to understand the film would seem to be necessary pre-film reading.

Mud, the Glitterband and the Rubettes make useful extras in the department of silliness,

but the main plot concerning a fight to save pop music on television is much too thin to support the 007-type action that gets introduced. It's not Peter Denyer's fault. His role as the Hero, driving around in a group detector van, brings some continuity to the madness that ensues, and the same goes for Freddie Jones as Mr. Rockbottom.

Anyone who enjoys seeing their favourite group in completely stupid situations will roll around at the really funny bits in the film,

but it's the end sequence, with its Top Of The Pops atmosphere, which really stands up as good rock cinema.

Finally all the bands take the stage together for the film's most stirring number, the Tony McCaulay - penned title song. It's going to be released as a single by Scott Fitzgerald and should be a hit, which should prove something to GTO films, the makers. It is that it's not good enough to trot out a parade of groups playing material that appeared in the charts months ago. The public want new material, something to remember the film for. In this little epic it's left to groups like the Whoopie Band, and an unknown outfit called Silk to provide the musical surprises. The rest, Mud in particular, should be happy with their film debuts and just pray for a better script, a better director and a better producer, next time round.

P. H.

Out on his own — Phil Manzanera of Roxy Music gets ahead with a Diamond. Angus MacKinnon gets the lowdown this week in



PLUS: Barry White, Neil Young, Allen Toussaint, Vincent Price, John Peel on the new singles, all the latest albums, and why the Bay City Rollers' manager doesn't let his boys speak to the Press



Still a Twinkle in his eye . . .

BILL AND COO is the name? Yeah, we like it. Mr. Politician, sir, Bill, alias Sydney Ripley, who up'til now has led an active political career, has taken to writing songs and has paired off with Coo, alias Twinkle of

Terry fame (who is his darlin' daughter). "I've always written music and played the piano," says the rip-roaring Ripley. "It was Twinkle who persuaded me to bring out a record. I'm writing a song for Max Bygraves,

although he doesn't know it yet."

In the meantime ole Billy boy has his own song to do. He and Twinkle under their endearing pseudonyms, have their own self-penned single out called Smoochy. Mmm, very cosy!

TOTP DRESS DRAMA

THERE were a few blushes at Top Of The Pops this week. Katie Kisson, who's been known to spend £350 on a dress and just wear it once, appeared for Totp in another stunning creation.

Stephanie De Sykes, who also knows a thing or two about dressing, turned up in her latest acquisition — and snap. Identical dresses. It meant a hurried quick change, and that, gang, is why the delectable Miss de Sykes appeared on your screen in a jean skirt and top.

Jerry Lee missing

THE WILD WAX SHOW — the Teddy Boy disco booked to provide a barrage of rock 'em - sock 'em 1950s sounds at the Annual Teddy Boy Convention, Huddersfield — have a problem. It's this; the show's lucky mascot — a moggie named Jerry Lee — has been nicked! The Wild Wax Show are offering a reward of 10 mint conditioned Sun singles for its return.



A lot to answer for !

OF ALL the names these people could have chosen for their children they had to pick Eric, Derek, Alan, Leslie and Stuart. Because yes, they're the parents of the Rollers 1 to r top: George Faulkner, Frank McKeown, Duncan Longmuir and John Wood.

Front 1 to r: Frances Faulkner, Florence McKeown and Joan Wood. Wonder how they sound together?

Yesteryear Charts

5 YEARS AGO
16th May, 1970

- 1 3 Back Home — England World Cup Squad
- 2 1 Spirit In The Sky — Norman Greenbaum
- 3 20 Question — The Moody Blues
- 4 6 House Of The Rising Sun — Friglit Pink
- 5 3 All Kinds Of Everything — Dana
- 6 22 Yellow River — Christie
- 7 10 I Can't Tell The Bottom From The Top — The Hollies
- 8 5 Daughter Of Darkness — Torn Jones
- 9 8 Travellin' Band — Creedence Clearwater Revival
- 10 14 Bronatosaurus — The Move

10 YEARS AGO
15th May, 1965

- 1 2 King Of The Road — Roger Miller
- 2 1 Ticket To Ride — The Beatles
- 3 4 World Of Our Own — The Seekers
- 4 5 True Love Ways — Peter & Gordon
- 5 15 Where Are You Now My Love — Jackie Trent
- 6 3 Here Comes The Night — Them
- 7 8 Bring It On Home To Me — The Animals
- 8 6 Pop Go The Workers — The Barron Knights
- 9 7 The Minute You're Gone — Cliff Richard
- 10 17 Subterranean Homesick Blues — Bob Dylan

15 YEARS AGO
14th May, 1960

- 1 1 Cathy's Clown — The Everly Brothers
- 2 3 Someone Else's Baby — Adam Faith
- 3 2 Do You Mind — Anthony Newley
- 4 6 Shazam — Duanne Eddy
- 5 5 Handy Man — Jimmy Jones
- 6 4 Fall In Love With You / Willie & The Hand Jive — Cliff Richard
- 7 7 Sweet Nothin's — Brenda Lee
- 8 3 Stack On You — Elvis Presley
- 9 19 Cradle Of Love — Johnny Preston
- 10 12 Heart Of A Teenage Girl — Craig Douglas

Sssh..

GOOD EVENING, it's absolutely untrue, so don't believe a word of it: Barry White does NOT spend all his spare time watching films of Hitler; actually it's Bogart gangster movies he's hung up on — which explains a lot . . . and talking about heavies, ex-New Seeker, Eno Graham made the biggest faux pas of the week when she bumped into Ringo at a party and asked: "How's Maureen?" Meanwhile, Jack The Lad departed for a tour of Scandinavia lugging 400 bottles of Guinness with them. While up in Wolverhampton Clifford T. Ward joined Rob Plant and Roy Wood for an all-star football match; in case you didn't know Canasta is a new sport of stars . . . but the question is: have the Rollers got it taped? — they may think no-one notices but a lot of people are watching and listening. . . but what we really want to know is what were Decca publicist Chris Poole and Moody Blues alid Nick Masey doing 'stranded in Guernsey'??

Congratulations to Keith Moon — he has given up drinking. Mud's Rob Davis is looking really browned off after a holiday in Rhodes . . . and really what's happened to Status Quo? Mick Parliit's now playing acoustic guitar on

stage . . . Now we know the whole of the music business is feeling the pinch but aren't Warner Brothers taking their publicity campaigns too far: after part of their London office was gutted by fire they cashed in with a Towering Inferno promo and . . . is the WHOLE of the British record industry being taken over by Australia?

After their not-quite-so-glorious film debut this week, have Mud already got another film lined up — complete with plot this time? . . . It's a bit close to the edge y'know, that story of a certain pluggie who somehow managed to lose his lady friend's four-footed companion whilst she's away making a couple of dozen epics . . . good to hear that the darling of the roller derby teams over in the States is now in L.A. working on a new album . . . gawd, when a bear growls, he don't half make a lot of noise, not to mention the threats! And finally, if you see a large furry thing hurtling through the sky in the near future, worry not, it's got nothing to do with too much grenade in your milk, it's merely a Wombie doing a little free-falling in an effort to impress that great litter-man in the sky . . .

BYE BYE

