

RECORD MIRROR

May 24th, 1975 10p

YOUR SECOND SUPER SINGLE

HOPE YOU LIKE IT!



FREE!



QUEEN
dancehall
phantom



slade sweep back

QUEEN'S Far East
nightmare
keith moon! lets loose

BRITISH TOP 50 SINGLES

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

BRITISH TOP 50 ALBUMS

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

U.S. TOP 50 SINGLES

1	1	HE DON'T LOVE YOU (Like I Love You) Tony Orlando & Dawn	Elektra
2	2	BEFORE THE NEXT TEARDROP FALLS — Freddy Fender	ABC/Dot
3	4	JACKIE BLUE — Ozark Mountain Daredevils	A&M
4	5	SHINING STAR — Earth, Wind & Fire	Columbia
5	6	ONLY YESTERDAY — Carpenters	A&M
6	13	WALKING IN RHYTHM — Blackbyrds	Fantasy
7	14	THANK GOD I'M A COUNTRY BOY — John Denver	RCA
8	11	HOW LONG — Ace	A&M
9	10	I DON'T LIKE TO SLEEP ALONE — Paul Anka (Hey Won't You Play) ANOTHER SOMEBODY	United Artists
10	3	DONE SOMEBODY WRONG SONG — B. J. Thomas	ABC
11	7	PHILADELPHIA FREEDOM — Elton John Band	MCA
12	13	KILLER QUEEN — Queen	Elektra
13	16	SISTER GOLDEN HAIR — America	Warner Bros.
14	17	OLD DAYS — Chicago	Capitol
15	18	BAD TIME — Grand Funk	Atlantic
16	23	LOVE WON'T LET ME WAIT — Major Harris	Capitol
17	20	WHEN WILL I BE LOVED — Linda Ronstadt	Atlantic
18	21	HILACK — Herbie Mann	Tamla
19	19	SHOESHINE BOY — Eddie Kendricks	Warner Bros
20	9	LONG TALL GLASSES (I Can Dance) — Leo Sayer	Columbia
21	24	CUT THE CAKE — Average White Band	African
22	25	THE IMMIGRANT — Neil Sedaka	Rocket
23	26	I'M NOT LISA — Jessi Colter	Capitol
24	12	IT'S A MIRACLE — Barry Manilow	Arista
25	15	CHEVY VAN — Sammy Johns	GRC
26	30	ONLY WOMEN — Alice Cooper	Atlantic
27	27	DON'T TELL ME GOODNIGHT — Lobo	Big Tree
28	31	RAINY DAY PEOPLE — Gordon Lightfoot	Reprise
29	32	WILDFIRE — Michael Murphy	Epic
30	33	BAD LUCK (Part 1) Harold Melvin & The Blue Notes	Philadelphia International
31	36	MAGIC — Pilot	EMI
32	39	GET DOWN, GET DOWN (Get On The Floor) — Joe Simon	Spring
33	40	LAST FAREWELL — Roger Whittaker	RCA
34	34	SHAKY GROUND — Temptations	Gordy
35	41	I'LL PLAY FOR YOU (Hear the Band) — Seals & Crofts	Warner Bros.
36	55	TAKE ME IN YOUR ARMS (Rock Me!) — Doobie Brothers	Warner Bros.
37	43	BLOODY WELL RIGHT — Supertramp	A&M
38	44	TRAMPLED UNDERFOOT — Led Zeppelin	Swan Song
39	47	I WANNA DANCE WIT CHOO (Doo Dat Dance) — Disco Tex & The Sex-O-Lettes	Chelsea
40	48	REMEMBER WHAT I TOLD YOU TO FORGET / MY SHIP — Tavares	Capitol
41	—	LOVE WILL KEEP US TOGETHER — The Captain & Tennille	A&M
42	—	EASE ON DOWN THE ROAD — Consumer Rapport	Wing And A Prayer
43	—	THE WAY WE WERE — TRY TO REMEMBER — Gladys Knight & The Pips	Buddah
44	45	GOOD LOVIN' GONE BAD — Bad Company	Mercury
45	28	YOUNG AMERICANS — David Bowie	Swan Song
46	29	AUTOBAHN — Kraftwerk	RCA
47	48	MISTY — Ray Stevens	Vertigo
48	22	LOVE (Love) — Al Green	Barnaby
49	35	LOVIN' YOU — Minnie Riperton	Epic

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	2	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
2	1	CHICAGO VIII	Columbia
3	7	TOMMY / ORIGINAL SOUNDTRACK RECORDING	Polydor
4	3	PHYSICAL GRAFFITI Led Zepplin	Swan Song
5	8	STRAIGHT SHOOTER Bad Company	Swan Song
6	4	HAVE YOU NEVER BEEN MELLOW Olivia Newton-John	MCA
7	6	FUNNY LADY / ORIGINAL SOUNDTRACK RECORDING	Arista
8	9	AN EVENING WITH JOHN DENVER John Denver	RCA
9	10	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
10	15	HEARTS America	Warner Bros
11	14	NUTHIN' FANCY Lynrd Skynyrd	MCA
12	12	SHEER HEART ATTACK Queen	Elektra
13	13	FIVE A SIDE Ace	Epic
14	16	BLOWBY BLOW Jeff Beck	Anchor
15	18	KATY LIED Steely Dan	ABC
16	17	BLUE JAYS Justin Hayward & John Lodge	Threshold
17	19	JUST A BOY Leo Sayer	Warner Bros
18	20	A SONG FOR YOU Temptations	Gordy
19	21	JUST ANOTHER WAY TO SAY I LOVE YOU Barry White	20th Century
20	5	CRASH LANDING Jimi Hendrix	Reprise
21	11	AUTOBAHN Kraftwerk	Vertigo
22	25	THERE'S ONE IN EVERY CROWD Eric Clapton	RSO
23	27	THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE Rick Wakeman & The English Rock Ensemble	A&M
24	24	FEEL LIKE MAKIN' LOVE Roberta Flack	Atlantic
25	28	JUDITH Judy Collins	Elektra
26	29	MISTER MAGIC Grover Washington Jr	Kudu
27	30	BLUE SKY NIGHT THUNDER Michael Murphy	Epic
28	31	TO BE TRUE Harold Melvin & The Blue Notes	Philadelphia International
29	32	GREATEST HITS AL GREEN	Ode
30	33	I'LL PLAY FOR YOU Seals & Crofts	Warner Bros
31	34	FLYING START Blackbyrds	Fantasy
32	36	FRAMPTON Peter Frampton	A&M
33	40	PLATING POSSUM Carly Simon	Elektra
34	—	SURVIVAL O' Jays	Philadelphia International
35	41	BUSTIN' OUT Pure Prairie League	RCA
36	22	YOUNG AMERICANS David Bowie	Swan Song
37	—	SPIRIT OF AMERICA Beach Boys	Capitol
38	—	THE DRAMATIC JACKPOT Ron Banks & Dramatics	ABC
39	46	PUT IT WHERE YOU WANT IT Average White Band	MCA
40	50	CRIME OF THE CENTURY Supertramp	A&M
41	—	DARK SIDE OF THE MOON Pink Floyd	Harvest
42	—	TOMMY Who	MCA
43	—	FEELINGS Paul Anka	United Artists
44	—	HE DON'T LOVE YOU LIKE I LOVE YOU Tony Orlando & Dawn	Elektra
45	23	GREATEST HITS AL GREEN	Hi
46	—	WILL O' THE WISP Leon Russell	Shelter
47	26	SONGBIRD Jesse Colin Young	Warner Bros
48	35	SUN GODDESS Ramsey Lewis	Columbia
49	42	STEPPING INTO TONIGHTOW Donald Byrd	Blue Note
50	38	BLOOD ON THE TRACKS Bob Dylan	Columbia



After rock theatre and rock movies comes . . .

GARY'S ROCK 'n' ROLL PANTO

ROLLING OUT MORE SHOWS

EXTRA dates have been added to the Bay City Rollers tour. They will now play Oxford New Theatre (June 2); Newcastle City Hall (3); and an unconfirmed date at Sunderland Empire on June 4.

Tripping the light Fantastic

ELTON JOHN has a new single out soon called *Someone Saved My Life Tonight*, a track taken from the *Captain Fantastic And The Dirt Brown Cowboy* album. Released June 20, it is backed by *House Of Cards*, both songs written by Elton John and Bernie Taupin.

OSMONDS TELL HELLO GOODBYE!

HELLO HAVE been sacked from the Osmonds' European tour following last week's opening gig in Paris. Osmond agent Barry Dickins told Hello that their services would no longer be required on the remainder of the tour. This shock move followed the tour's opening show at the Palais Congress in Paris on May 13. Said Hello's manager Dave Blaylock: "The audience response to our group was fantastic. Not like most Osmond shows

GARY GLITTER is to star in the first-ever rock 'n' roll pantomime, it was exclusively revealed this week.

The show, which will last two - and - a - half hours and contain 12 songs is planned to run for several months at a major London theatre.

His manager, Mike Leander, told RM: "The idea is to open in the West End of London immediately prior to Christmas with simultaneous album release."

The pantomime score is being written by Gary in collaboration with Leander.

Leander added: "This comes as a development from our planning of a rock 'n' roll musical for which we had the working

title *Razzle Dazzle*.

"We have progressed our thinking and the rock 'n' roll musical will be based upon a traditional story staged as a spectacular extravaganza in pantomime form."

Leander said he was unable to disclose the venue at this time nor would he reveal the pantomime story upon which the spectacular is to be based but he added:

"Only Gary Glitter could play the hero in this show."

Commitments permitting, the Glitter Band will be taking part in the show.

Gary commented on the new departure: "Mike and I have been working on this project since last year. For me it's the logical extension of the fun and excitement I get out of the type of rock 'n' roll shows I do now."



Rebel's next — with 11 minute B-side

STEVE HARLEY and Cockney Rebel, due to play the Crystal Palace Garden Party on June 7, have a new single *Mr Raffles*, to coincide with the event.

It is a track from their *Best Years Of Our Life* album and comes out on May 23. On the B-side is a live recording of Sebastian taped from the final UK tour concert at Hammersmith Odeon recently. The track is un-edited and lasts for eleven minutes.

After the Crystal Palace show, which is likely to be their final UK appearance this year, the band tour America, Australia and Japan before returning home in late summer to begin work on a new album.

Their second album *Psychomodo* has just been awarded a gold disc for British sales.

where any supporting act is likely to be drowned out by noisy sound.

"I have not been given a reason for Hello's dismissal."

The Osmonds' record company later said that no replacement band would be engaged and the Osmonds would complete the tour on their own, showing a 40 minute film about themselves before starting their stage act.

OSMONDS EXTRA-S

THE Osmonds have agreed to play two extra shows during their British visit later this month.

They will be at the Liverpool Empire on May 30 and then move to Scotland for a 5.30 pm

concert at the Glasgow Apollo May 31.

Tickets for the Liverpool and Glasgow shows are already on sale. Prices are: £2.50 £2, £1.50 and £1.

A couple of other extras for the Osmonds are also on the way.

Alan's wife Susan and Merrill's wife Mary are both pregnant. They are expecting their babies in the autumn.

WILL HE, WON'T HE?

HERE is the picture of a man with a problem on his mind . . . Will he, won't he leave Britain's most successful group? Will he give up all that money and fame? Alan Longmuir you are 26 years old and you must decide. The nation waits for your decision . . .

For what it's worth we're pretty sure he won't leave. Betcha.



Life's a messy party

LIFE IS a custard pie, a soda siphon or any other commodity which makes a mess when liberally circulated. There could even have been some minestrone amongst the goodies thrown at a party following 19cc's final gig on their recent UK tour. Here Lol Creme and Eric Stewart are soaking up the atmosphere and they seem to be enjoying every minute. Hey, perhaps Lol should change his name to Cream. Yes, and a top o' the milk to you!

HEEP BIG DATES

URIAH HEEP, who have their ninth album *Return To Fantasy* released June 6 began a massive world tour this week.

They will play 21 European cities covering Denmark, Norway, Sweden, Belgium, Holland, France, Germany and Australia before coming back to the UK in late June.

They will play selected dates in Britain including London's Hammersmith Odeon on June 27.

In July they're off again for a 42 date tour of America finishing in Vancouver on November 2.

Then in the New Year it's the turn of Australia, New Zealand and the Far East. Offers are also being made to tour Brazil, Iceland and Israel.

Heep's manager Gerry Bron said that by the end of the year the band will have played to more than 1,000,000 people and travelled more than 30,000 miles.

It will be the first live gigs with new bassist John Wetton formerly with *Roxy Music* and *King Crimson*.

A single to be taken from the album is expected to be released soon.



has a debut single out on DJM this week.

The American stunt man - in London this week for further extravaganzas - has co-written the cut which is called simply, *Why*.

On it he acts the part of a narrator asking why he does the things he does.

A spokesman for the record company said: "It's like I've gone crazy."

SPUN OUT

PHILLIP WYNN of the *Detroit Spinners* is in hospital having his tonsils removed. The group are continuing their engagements with John Edwards as deputy.

PILOT, who have recently completed a British concert tour, headline a TV show in Baden-Baden, Germany tomorrow (May 24) and plan concert dates in Belgium and Holland until the early part of June.

WHY OH WHY

THE MOST outrageous daredevil the world has ever seen, Evel Knievel,



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

CHIPS Love Matters

F-R 13574

Marketed by



From 1967/68 . . .

NEW STONES SINGLE AND ALBUM

A NEW Rolling Stones single is being released this week and an album of previously unreleased material cut around 1967-68 is due out the first week in June.

The single is called I Don't Know Why, written by Mick Jagger, Keith Richard and Mick Taylor. It is coupled with Try A Little Harder.

Both tracks come from the album Metamorphosis. Three of the 16 tracks are new versions of songs already available on other albums.

They are Out Of Time, Memo From Turner and Heart Of Stone. The album also contains a new Bill Wyman song Downtown Suzie and an Andrew Oldham song, I'd Much Rather Be With The Boys.

The track listing is: Side one - Out of Time; Don't Lie With Me; Some Things Just Stick In Your Mind; Each And Every Day Of The Year; Heart Of Stone; I'd Much Rather Be With The Boys; Sleepy City; We're Wasting Time.

Side two - I Don't Know Why; If You Let



Me; Jiving Sister Fanny; Downtown Suzie; Family; Memo From Turner; I'm Going Down.

GRANADA PLAN POP PROM SEASON

A SERIES of hour long "pop proms" is planned for autumn screening by Granada television.

The concerts will be recorded in Manchester during July and August with a 45-piece pop orchestra and a choir. They will be joined by the original performers wherever possible.

Though no names have been set yet, producer John Hemp said the artists will be really big in their field, and the whole spectrum of pop, from rock, through soul to jazz, will be covered.

Names mentioned were Elton John, the Who, Nell



Tribby meet again

Sedaka and Jerry Lee Lewis.

John added: "The object is to present the very best of pop music in an entirely new way for television. This will involve personal appearances, tributes, spectacular presentation, involving the audience at times - every concert an event."

"It's time that everyone is aware that pop music has grown up and without making concessions this series will do it."

So far six programmes are set each one with the audience joining in on the closing numbers.

WOW, baby, can you dig that hat? Ain't ya that's such a groove . . . I mean we really got it together that time . . .

Barry White capped his extravaganza at Villa Park by donning a hat thrown to him by one of the fans. I mean we've heard of throwing jelly babies at the Beatles, but it's hats in the air for Barry White . . . Stone gro, he loves you too, baby.

Dana's next

DANA'S follow-up single to Please Tell Him I Said Hello is released this week.

Titled Are You Still Mad At Me, it has been written by Roger Greenaway and Geoff Stephens. She will be featuring the song in her week-long seasons of cabaret at Circus Tavern, Purfleet (May 26); Bunnies Club, Cleethorpes (June 8), and she will also star in concert at the Spa Theatre, Bridlington on May 25.



Connolly cops a UK tour

SCOTTISH SINGER and comedian Billy Connolly is due to undertake a 46-date UK tour marathon in August that will be seen by an estimated 160,000 people. He will be playing six dates in London and 16 in his native Glasgow. Full dates are: Aber-

deen Music Hall (August 24, 25, 27, 28, 29, 30); Glasgow Apollo (September 1-6 and 8-13, including matinees); Edinburgh Usher Hall (September 15, 16, 21, 22, 23, 24, 27, 28, 29); Dundee Caird Hall (September 19 and 20); Corby Festival Hall (September 30 and October 1); Liverpool Empire (October 2); Newcastle City Hall (3); Birmingham Town Hall (8); Manchester Free Trade Hall (10); London New Victoria (13-18); Dublin Carlton Cinema (20); Belfast ABC Cinema (21).

THE REAL ROAD

LIVERPOOL soul trio The Real Thing begin a British club tour this week. Dates are: Lion Hotel, Warrington (May 23); Maxim's Club, Barrow (24); Tiffanys Harlow (26); Annabelle's Sunderland (30).

With the exception of a stint at Ronnie Scott's Upstairs Room in London between June 12-14 the bulk of time will be devoted to a nationwide tour, for which dates are currently being finalised.

SOLO NEWIE

JOHN ROSSALL, former member of the Giltier Band, has a new single out on May 30 called You'll Never Know (How Much I Loved So).

TESTIFYIN'

A NEW Frankie Valli single is released at the end of the month. It is an edited version of the album track Swearin' To God.

LIVES

BARRY WHITE/Villa Park, Birmingham
WALKING IN THE Rain With The One I Love . . . well hardly, but the

RECORD MIRROR

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drizzle was there at Villa Park when Barry White stepped out to do a 45-minute spot.

The great superstar was shown up for the media victim he is. All due to a drop of rain. Most of the far-less-than-capacity audience decided they couldn't stand the rain and ran for retreat.

Only the buzzers were left to hear a Barry White cut very much down to size.

Middle of the road he might be, but middle was all he could come up with as he limped through such erotic masterpieces as Never Gonna Give You Up, and Can't Get Enough Of Your Love.

Ain't that a groove, or should it be - "I've never sung in the rain before." Obviously.

The orchestra battled on, with Barry's six-piece rhythm section adding the needed kick. Some funky holding lots of fur coats at the side, when raincoats were needed.

The only real excitement was generated by the few "fans" at the front and liquor they'd taken to keep the cold out.

Otherwise the rain was very much on Barry White's extravaganza parade.

DAVID HANCOCK

WHITE THE love preacher finally came into his own in the chic female dominated splendour of London's Albert Hall.

It was all too easy for him. The capacity audience were already



ALEX HARVEY: leading in the right direction

pressure cooking when compere Greg Edwards told everyone to cool off with refreshments. — that was after Love Unlimited and the Orchestra only.

When Bazza waddled out, black velvet and glitter lapels glossing the impact, there was an immediate standing ovation from the most faithful.

This palaver wasn't just an opening gambit for the benefit of the BBC cameras, it was the centre point of his show. He moved around the auditorium like a faith-healer administering to

one with the fans while at the same time remaining a huge star. Showing incredible control and indeed audacity, he shook hands, was kissed, or simply laid a comforting, almost sacred, palm, flittingly over the faithful surrounding him.

The band didn't do much from their latest album, but what they did they did well, especially Give My Compliments To The Chef and The Take Of

the dying, and of course the girls - even well-dressed women - loved it.

Finally Bazza pulled out his ace trick when he asked for girls without anyone and fellers without anyone to come to him, join together, while he performed a sort of marriage ceremony over them. He even asked the fellers who came forward to choose which of the unaccompanied girls they fancied.

The messenger of love plays his role to the hilt.

PETER HARVEY

SENSATIONAL ALEX HARVEY BAND/Leeds University

"GOOD EVENING boys and girls, I would like to take this opportunity to introduce you to my band . . . The Sensational Alex Harvey Band" and on they strolled. The entire audience stood up and rushed to the front of the stage, shouting and cheering as they launched into the Faith Healer. During the second song - Action Strasse - a bottle came flying on stage. Alex asked for the name and address of the person who threw it, so they could get together later and talk about bottle-throwing. However, if he did it again . . . well, needless to say he didn't, cos if Alex hadn't slaughtered him, the audience would have.

The band didn't do much from their latest album, but what they did they did well, especially Give My Compliments To The Chef and The Take Of

The Giant Stone Eater, and, with the assistance of a brass section, both came over extremely well.

The added humour came pouring out with the band's bizarre version of Delilah, coupled with Chris and Zal's dance routine done in their usual blasé manner, proving that they can entertain as well as play.

The classic Midnight Moses sounded as good as ever and when Alex made his way to the brick wall at the back of the stage, there was no doubt in anyone's mind as to what was coming next; Vambo - defined by Alex as a cross between Captain Marvel and Santa Claus - started well with Mr Clerminson (the one with the legs, girls) nicely out of toon, but redeeming himself with an excellent guitar solo.

Well it sure looks like The Sensationals have at last been accepted, and with an album leaping up the charts, fame and fortune is heading their way, whether they want it or not.

Alex is the type who can communicate with anybody. He's a born leader and he's leading the right band in the right direction. The audience in Leeds were good and Alex was good, but if the audience had been bad, betcha he'd have been amazing.

SUE McEWAN

NAZARETH / New Victoria Theatre

IT HAS been more than a year since Nazareth last

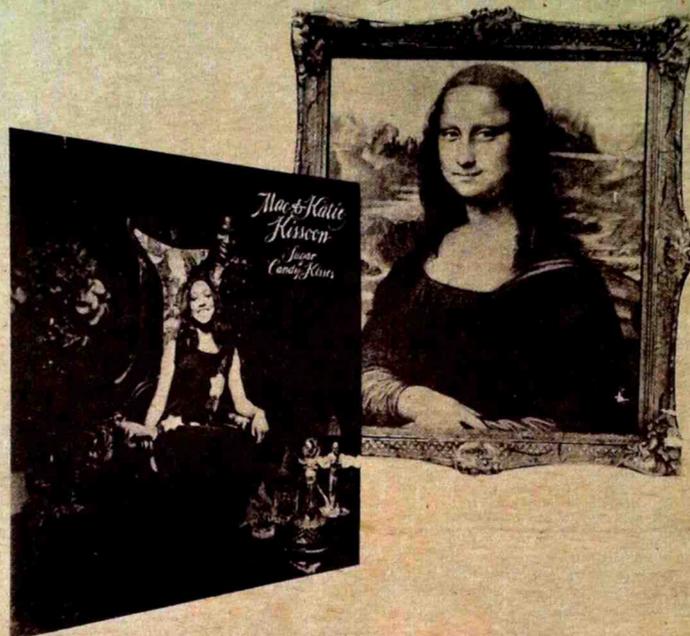
played in Britain and even longer since they had a single in the charts, but this has done their popularity no harm.

At the New Victoria Theatre in London last Wednesday they proved that they really are a very fine band indeed. The audience was on their side right from the opening number Changin' Times, a track off their new album. In the past Nazareth could have been criticized for many reasons, but nowadays their act is really tight and exciting, alternating slower numbers with real rockers. Singer Dan McCafferty is no Noddy Holder to tell the audience to get off their ass - and that's what they seemed to be waiting for. It was the musicianship of the four guys that stood up, especially that of Manny Charlton who showed that he is a very underrated guitarist.

When they started This Flight Tonight just before the end you could sense that a riot would have started if the group had encouraged the audience in any way. But they didn't. They just finished the set with an excellent version of the old Yardbirds number Shapes and received thundering applause.

Woke Up This Morning was their encore and still the audience demanded more, but Nazareth had gone through a hell of a lot of numbers during their set, and left it at that. Good value for money. Nazareth are MARGOT SONNENDECKER

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Slade on their upcoming US tour

DRIVING TO Heathrow Airport in Slade's Rolls Royce makes you feel like donning your flashiest fedora, Jersey pure new wool two-piece and white kid gloves to wave majestically at the Joes Public on the street. But when you try to find a suitable parking space for such a large monster you begin wishing it was a pint-sized Mini instead!

Once inside the airport's spacious Terminal One building, Charlie (Slade's roadie) is spotted by two archtypal fans who are also waiting for Slade to arrive. Pandemonium begins — the halcyon hours of morning have given way to a frenetic afternoon.

Sylvia and Sue have been fans since their skinhead days; and what they have to say about the Bay City Rollers is . . . unprintable.

"We took the morning off work," says Sue, a petite little charmer, "and pretended to our bosses that we had to go to the dentist!"

At last the geezers arrive, being pursued by a bevy of security men and airport workers, who are hanging around like leeches with their autograph books.

Slade do the honours, then come and chat to the SS girls, who promptly show their idols a copy of a music paper which this week has reviewed the band's single. But oh dear, it's full of highly potent criticism.

"Not another slag off," exclaims Dave. "I don't know wot this country's comin' to?"

Once inside the safety of the Rolls' belly, Slade tell me about their trip, which entailed an appearance on Belgium's equivalent to Wheeltappers And Shunters Club.

"It was dreadful," opines Dave. "Really unprofessional. We had to stand around for hours while they got everything sorted out. The show was called something like Artists On The Menu, funny, eh?"

Belgium is about as boring as a wet weekend compared to what Slade are headed for. In July they are hoping to invade the States and this time their tactics are more convincing. On recent trips Slade did only two-week tours which is tantamount to their doing a one-show tour over here.

Says Jim: "We're going to the States in two months and will stay there for about a month to six weeks, and come home for a break, then go back for another couple of months."

Their work schedule hasn't yet been sorted out but it's definite that the band will start the tour at the beer festival in Central Park, New York, on July 21.

"We've got a very strong following in New York," says Nod the bod, looking heavy-eyed behind his shades.

"It's because they understand our music," interjects Don. "There's a lot of street punks and high energy kids who like our kind of stuff."

Surely it'll be alien

AMERICA STARTS TO FEEL THE NOIZE

by Jan Iles

playing to 16,000 or more when you've been used to more compact venues? "Yeah, it'll seem strange," agrees Nod.

UNKNOWNNS

When the guys first played the States around two and a half years ago, they were complete unknowns. But on serving their apprenticeship they have at last begun to get the kind of recognition they're used to in this country. Indeed, on their last tour, much to the band's astonishment, sections of the States went bananas, hailing our boys as the innovators of glam rock.

"People over there thought Slade were like, say, The New York Dolls; they put us in the same bag, which is ridiculous," says Jim, smilingly.

Nod: "Our first gig over there was playing support to Humble Pie and for the first 20 minutes people were still coming in or getting themselves out of the

bar. But nonetheless we went down all right. When people say things like 'Oh did you crack the States then?' It's just crap, you can't do it in two weeks!"

Jim: "We've got to remember that the whole scene is vastly different. We've been doing a lot of phone interviews with American journalists and they ask totally different questions like: 'Hey, why is your volume so high?' one said.

"It seems like he was so concerned that we were that loud. It's so unusual for a band like yours to be so loud man, I mean I thought the Who were the noisiest band in the world, but you cats are even louder". So I said that we weren't as loud as all that, but he insisted we were. 'Yeah, but it's strange that Slade come over here and are loud. Most groups don't begin by playing loud, they gradually build up to it man'. He was kind of implying that loudness comes with age, so I reckon he thinks we're gonna be ear shattering at 40!"

Jim lets out a loud burp and blames it on to the caviar he had on the plane. "From what I hear . . . BURP . . . pardon, a lot of established bands are having trouble over there and are finding it hellish to sell out."

Obviously this hasn't interfered with their scheduled invasion — these little Hitlers of pop are determined that they'll rule OK in the end.

"Of course we're not staying out there for good," says Don. "We know we'll be gone in the physical sense but



work-wise we shall be releasing records and doing television for the British market.

"We want to go to the States because it's the only place left to break."

Jim intervenes: "In the States our music is like a square peg in a round hole. It's totally out of place, though the next single for American release is Far Far Away, which I think is the most Americanised sound we've ever done."

Their music is gradually changing in style and content so as to appeal to the Yanks. Songs like Cum On Feel The Noize and Gudbye To Jane are completely incomprehensible to our USA counterparts.

EXPERIMENTED

On their recent British tour (the last for at least another year or two) Slade constantly experimented with their repertoire and stage presentation, because they will be taking the same act across the Atlantic.

"We made a lot of mistakes on our opening night in Bournemouth, as you may have seen, but we rectified them on the next gig and by the time we reached The New Victoria we felt confident we had a good act."

Mmm, well, nine out of ten for performance at Bournemouth, but

zero for turning up 15 minutes late because Noddy couldn't drag his eyes away from a John Lennon interview on telly.

"How did you find that out?" he asks, somewhat bemused. (There's no decent craze for the truth so I say nowt).

Actually, I think you sound like him Nod, on a few of your songs. Is this an intentional Lennon rip-off?

"No, not at all. In fact I don't reckon I sound like him at all."

Says Jim: "Funny you should say that, 'cos Chas (Chandler) played Lennon a few of our songs and Lennon said: 'Hey, I like this group, the singer sounds like me.'"

As mentioned earlier Slade will be leaving something for us Britons to chew on. They recorded one or two of their shows during their last tour and are hoping to bring out a live album.

"We're gonna hear the tapes next week," says Nod. "And then after that we hope to start recording another album."

Their last album, Slade In Flame, didn't seem to rocket up the charts at the same breakneck speed as their past album releases, but as Noddy explains: "It was released around Christmas, some time before the film and although the sales were good they

were stretched over a long period of time. It's sold over a quarter of a million already (so soon!) so that ain't bad. It's interesting to note that more Slade In Flame cassettes and cartridges were sold than any of our previous ones. It's motorway listening, folks!"

One interesting fact about the Slade film is that it brought about a whole new army of fans, including a lot of middle-aged moodies.

"We get a lot of older people coming to see us live because they've seen the film and are interested to know what we're like on stage," they say.

Jim elaborates. "After the Winter Gardens gig this woman comes up to me and asks for my autograph, so I ask if it's for her daughter. 'Oh no,' she said, 'it's for me, I wouldn't let her come here tonight because I read the Slade In Flame book and saw the film,' hinting that we were a bit naughty like."

"It's amazing really. I think our fans know more about us than we do!" Nod reckons. "I was talking to this chick from Manchester Art College and she'd compiled a book of caricatures and cartoons of the group and underneath each drawing, she's written about us, and the character of each one was perfect, even though she'd never met us before!" That certainly dispels

the growing rumours that Slade are on the way out. Further proof that the boys are still the Kings is that their vintage Play It Loud album, recorded in their skinhead days, has sold so many copies over the years, it's gorn silver, plus you only need look at the current singles chart and they're back yet again.

PROFESSIONAL

"We really like the single because it's the most professional thing we've done," Jim confesses. "Before, we never had time to really learn a song because we were constantly on the road; which meant that Nod and I used to get together and have a rough idea of what the song was about then we'd quickly tell the others about the ideas and then go and record it."

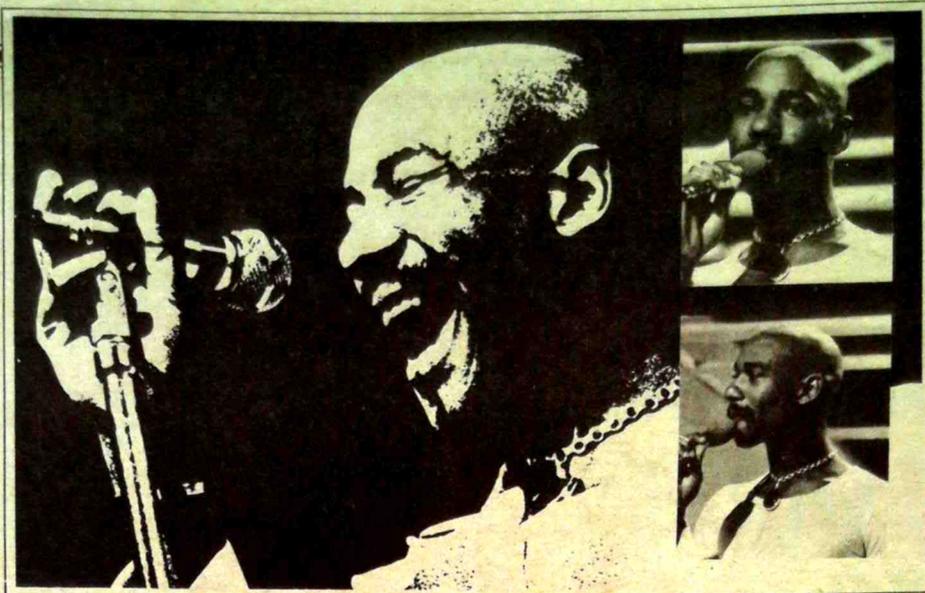
"It was so rushed that after hearing the finished product I used to think if only I'd done this or done that," says Don.

"With Thanks For The Memory we really had a lot of time to spend on it, all of us worked out the arrangements and so forth. We think the overall sound is considerably more polished. We think it shows."

Well, everybody's good at spotting dirty lyrics . . . but where quality's concerned, that's something else!

'WE WANT TO GO TO THE STATES BECAUSE IT'S THE ONLY PLACE LEFT TO BREAK'

Bald facts from Errol Brown



BALD HEADS in the music world are almost commonplace these days.

"Yes," says Hot Chocolate's Errol Brown, possessor of perhaps the most winsome bald head in the business. "It's become a fashion, not something unusual anymore."

But don't you resent all these people jumping on the baldwagon, since you were perhaps the first?

"No. Anyway I wasn't the first. I remember when I first shaved my head five years ago, someone told me I looked like Isaac Hayes and I said 'oo's ee'. He was a little-known underground figure in those days."

"Then there was Telly Savalas. People said I looked like him too."

Not very flattering.

"Oh, I dunno, one bald head's as good as another."

And now there's Geno Washington.

"What," asks Errol, "has he done it too? It's probably because he's

getting old and going bald anyway."

How do you know you're not really bald too?

"I'm afraid I know very well that I am. I was thinning and receding at the age of 17."

The only trouble with being as bald as a coot is that you attract attention and this Errol does not like. "I'm really very shy and I hate being recognised in the street. I never go out in the daytime without a hat on as disguise."

Enough of this balderdash (hee-hee), on with the music. Hot Chocolate are back heading towards the charts again with

Disco Queen, which comes from their album Cicero Park.

"This one," says Errol, "was not put out with a lot of confidence on our part and we didn't think it would be a big hit. Still, the BBC like it and it seems to have got off to a good start."

Do you think, from its progress so far, that it will now be a very big hit?

"Well, let's put it this way. It isn't going to be a very big flop."

Hot Chocolate are in a strange position. They never seem to be a band in a hurry and somehow they can wait perilously long between singles releases and not get

forgotten.

"Yes," says Errol, "our producer, Mickie Most, is always accusing us of lazy-itis. We've never been massive, we're just a band that puts out records. Sometimes people buy them, sometimes they don't."

We're not making it because we're pretty boys. It has to be solely on the music and I like it that way, because any success we do have is respectable."

This year, however, is the band's busiest yet. For the last month, they've been working on a new album, partly in France and partly here.

"So far," says Errol,

"we've got five tracks done."

That's not much for a month's work.

"Well, we did about a dozen songs, but out of that number you don't expect to get ten great ones. We've kept what we think works well and discarded the rest. We want to make a great album, so we're prepared to take time to make it right."

The album should be out around September. Hot Chocolate will shortly undertake their first American tour. "We haven't done one before," explained Errol, "because I think you need some sort of record success before you go and

until recently we didn't have it."

"Now we've had Emma get to number four, the new single is doing well and Cicero Park got to around number 50 in the albums chart, so the time seems right to go and from the reports we've had there seems to be a great buzz going for us over there."

Apart from America we've also got dates in Scandinavia and Germany and a tour of the Far East and Australia coming up after America."

What about Britain?

"We haven't worked here for a long while because, for the level of

popularity we have, we've played the field as much as is possible and we won't be working here again until we have the new album."

So we can expect a British tour around September/October?

"Yes."

One thing that would please Errol no end now would be to have a number one hit single. "We've never had one, though Emma came close. I don't think it's good to have a hit single with your first record, because it's so difficult to follow it. Now though I think we've enough records behind us for a number one to be rather nice."

Clearly he doesn't think Disco Queen is the one to get the band right to the top of the charts, so how about its successor?

"I can't predict number one — not for my own band, but we have got the next one lined up and it's really something."

What's it called?

"That's a secret."

Okay, what's it about?

"It's about... no, that's a secret too. I'd hate to tell you all about it in case we come up with something else and change our minds."

From the excitement on Errol's face, I can't imagine the secret one stepping down to make way for something else. Clearly Mr Brown reckons he's got something very special lined up for us next time around. In the meantime there's Disco Queen to be going on with and most people seem happy enough with it.

by Ray Fox-Cumming

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TAMMY WYNETTE could have been a cotton picker, slaving in the sweaty Deep South fields of her parents' cotton farm. Instead she has become one of the States' best loved ladies of country 'n' western music.

This voluptuous candy floss blonde - a four star version of the average housewife who dolls herself up when she and hubby spend a rum- and- coke session at the local pub or supper club - has stormed the chart with her sweet soberoo, *Stand By Your Man*, which all British cowboys are going **WHOOPEE** about.

But her success story goes way back, when she was in her early teens and determined to become a big star.

Her infatuation with the Nashville sound brought about a lot of heartache, for as hard as she tried she could never find anyone who thought she had talent. Until she met with her current producer **Billy Sherrill**, that is.

The story goes that Tammy left her husband and kids, gave up her hairdressing job, drove her battered jalopy to Nashville and barged into Billy Sherrill's (the big boss star man producer of Columbia records) office and demanded to see him. Billy who don't see no one, no way, happened to be in his office that lunchtime and saw how desparate the pretty young thing was, and made her his secretary.

Camped

"I really think that I was Tammy's last hope," Sherrill recalls. "She just rolled in off the street one day and camped here 'till I would see her."

Billy realised that this missus from Mississippi with a ton of pan - stick on

By
Jan
Iles



her face and giant sized spidery fake lashes, had enough potential to become the Queen-dream of clean middle-class America.

Her next big break came when she went to Alabama and through her uncle was able to get an audition for the local television station's country programme.

"I don't need to tell you of the surprise and joy when they told me I was hired. But all those dreams of stardom were short - lived. I found out that whoever thinks showbiz is glamorous has definitely never set foot on stage."

Every morning the singer had to get up at dawn and then wait til

eight for the show to begin. All the pressures and hassles began to take their toll and Tammy began to feel very disenchanted.

Thankfully, Billy Sherrill became her record producer and released her debut platter, *Apartment No. 9*. People loved it and Tammy became a star.

Standing by for Tammy

The first lady of country music and now the country's first music lady

But to prove that she wasn't just a one - hit wonder she brought out a plethora of records in a short space of time, including, *I Don't Wanna Play House*; *Divorce and The Way To Love A Man*. Her albums were also bullseyes - *Greatest Hits* stayed in the charts for sixty weeks!

Strange as it may seem Tammy isn't taking her phenomenal success too much for granted and still renews her hairdresser's licence every year.

"I've been very lucky," she says, "and very fortunate and I've had a lot of help and good luck."

Her private life however, is not the kind that has a happy-ever-after ending. Her marriage to honky - tonker George Jones had ended; mainly through his drinking problem; and this has affected her showbiz career to a certain extent because George and Tammy used to perform as a duo.

"At first it kinda made me afraid and I lost a lot of confidence because I was so used to performing with George. But now I'm feeling much more, relaxed and confident."

After the break - up, Tammy had to cut *Divorce* out of her repertoire because it reminded her of the real life dilemma she was faced with.

Fantasy

Although she's very much a man's fantasy of how the fairer sex should be Tammy hopes that women like her too.

"I don't want to go on stage looking too sexy and easy because I want my female fans to be able to identify with me."

Away from the limelight she's as domesticated and maternal as any lady. Her three young girls are the most precious things in her life right now. 10 year old Tina, a little Miss America herself, sang on the George, Tammy and Tina album and also had a number one hit in the States with *The Telephone Song*. But Mum is very protective toward Tina and doesn't want her 'baby' to pursue a showbiz career, yet.

Style

When Tammy isn't appearing on TV shows and the likes she hits the road. And when the lady tours, she does it in style.

Her custom built coach, costing thousands of bucks, is as luxurious as a millionaire's yacht. It contains a spacious kitchen, sleeping quarters, (her own is decorated in the flashiest fake Spanish), a bathroom and a sitting room complete with stereo and colour telly.

"It's a good job people don't know how we are on that bus with hair rollers overnight and everybody running through the aisles with their pyjamas on!"

New Album



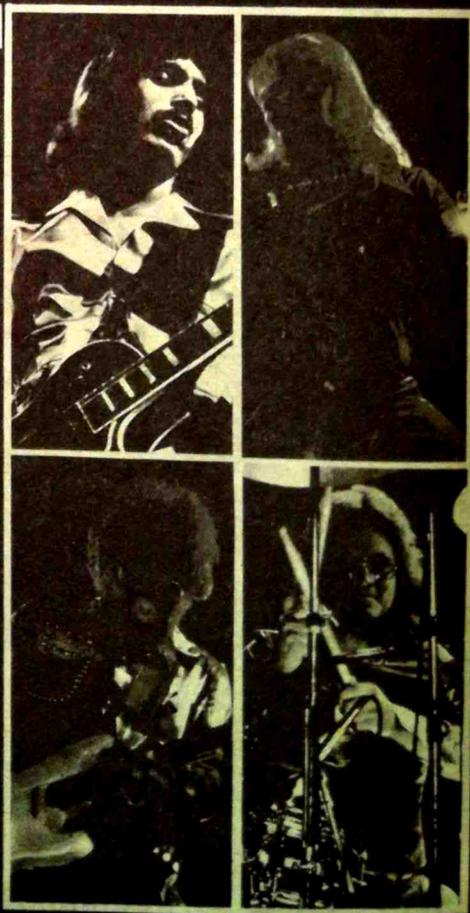
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Queen of the Orient

A FEW months ago Queen were the band everyone was talking about and the only reason why their name hasn't been on everyone's lips just recently is that they've been away on a world tour and thus let the Rollers take over as most talked about group.

In Japan, however, at this very minute, Queen are THE biggest. Big deal, you may say, what's with Japan? But don't forget Japan is the second largest record market in the world. Furthermore, a concert ticket in Japan costs around £4.50 to £5 and Queen were selling out 11,000 seater halls all over the shop. Then there was the fan mania.

"At the airport," says Queen's drummer Roger Meddows-Taylor, "there were thousands of fans to greet us, literally thousands."

"And at one gig we had between four and five hundred security men."

Were they all necessary?

"Yes, I'm afraid they were. As it was a number of fans had to be carried out unconscious and many more were nearly crushed."

Were you frightened?
"No, not frightened, but we were a little alarmed. We hadn't expected anything like it. Nevertheless, Japan was definitely the highlight of the whole tour. The Japanese are so good at organising things."

How about the earlier American leg of the tour?
"That was great too. We were fairly confident from what we'd heard that we would go down alright in the east and mid-west, but we were warned not to expect too much in the south and far west, but the show in San Francisco, for instance, was fantastic."

The American part of the tour was interrupted by illness, which has also halted things in the more distant past.
"Ah yes," says Roger, "I think people were saying to themselves there go those weeds



Ray Fox-Cumming talks to Roger Meddows Taylor



dropping out again', but I don't think they realise just how gruelling touring can be. Actually we're all pretty tough and everyone's all right now."

"Apart from Brian's illness, Freddie was having terrible trouble in the States with his throat. He had nodes and the doctors wanted him to stop work for a month and get them operated on. He ignored them though and

managed to get through it without resorting to surgery."

Having been away so long Queen should now be coming up with a new single and album, but, explains Roger, that can't happen for a while.

"We shall be starting to record the next album around mid-June, but we won't be able to finish it all in one go, because we have got to go back to

America."

Why, surely the album's more important?
"Well, the trouble is that we spent an awful lot of money on the last American tour and now we've been offered a good deal to go back and tour for about a month in August. We really must do it to replenish our funds. We simply can't afford not to, so the album won't be completed until

after we get back."

So that means it won't be out until about November.
"Well, if we're lucky it might be October."

How about a single. Is there any chance of one before the album?
"No, I don't think so, because we don't write singles as such. In America they're going to put Keep Yourself Alive out again, because we weren't well-known when it first came out there."

Do you think it's a good idea?
"Hmm, I have my doubts about it."

As yet the group have next to no material ready for the next album, but there are already ideas floating around for a title and for the sleeve design, though Roger is keeping quiet about them.

Sheer Heart Attack's title was chosen by Roger and he's anxious to come up with something just as striking for the next album. "I hated the title of the second album, Queen 2, it was so unimaginative."

One of the peculiarities of Queen is that they do not appeal to one specific sector of buyers. Their fans range from early teenagers to older fans of basically 'heavy' music. So, whereas most bands with a clearly defined market know pretty well before they release a single whether it's likely to be a hit or not, Queen haven't a clue.

"Apart from Killer Queen," admits Roger, "which was obviously catchy, I don't think of our singles as being immediately commercial. For instance, when Seven Seas Of Rhye was a hit, I was very surprised. It was only intended really to draw attention to the album and

I thought that Keep Yourself Alive was a much more commercial song."

"I think it is probably an advantage not to know exactly what will sell, because then you are not inhibited in your choice of a single."

"Quite honestly," says Roger, "I've no idea whether the next single will be a melodic thing like Killer Queen or an out-and-out rocker, although I've a feeling there will be plenty of rockers on the next album."

The new album will definitely be recorded in Britain, although they don't know yet which studio they will use. But after all that globetrotting and time spent in America in particular, do Queen still think of Britain as their base?

"Yes," says Roger lugubriously, "unfortunately."

Why unfortunately?
"Because it's so depressing to come back. It's like to have stayed in Japan. You come back here and find everything's going wrong and in the shops, people are rude."

Are you contemplating joining the flood of tax exiles then?
"No, at least not in the foreseeable future."

If Queen fans are getting alarmed about how long or short the 'foreseeable future' might be, rest assured that it will last out at least to the end of the year because once the new album is out, the group will be touring her November/December tour to prove that, come The Rollers or whatever else may - Queen still rule... OK?

SONGWORDS

SUGAR CANDY KISSE
SUNG BY Mac & Katie Kissoon

Oh honey, I'm so in love with you
Say we'll always be together
Tell me you love me too
Chorus:
Sugar candy kisses
Sugar honey love
Summer nights I spent with you
Are what I'm thinkin' of
Just sugar candy dreamin'
I'm by the one I love
Yes, you're my sugar candy kind of guy
My sugar candy love

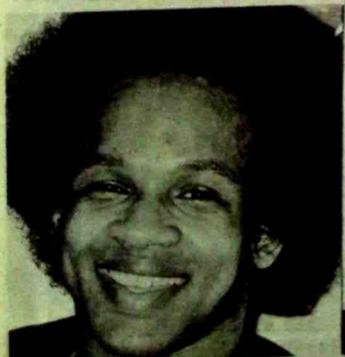
You showed me what love was like that summer night
Just you and me together till the morning light
So come on now
You swept me off my feet
My heart skipped a beat
When you held me close to you
What else could I do
But fall in love with you

With your (Chorus)

So tell me baby you're gonna stay that's all I pray
We can't let a love like ours just fade away
So come on now
Sweep me off my feet
Make my heart skip a beat
Hold me close to you
What else can I do
I'm so in love with you.

With your (Chorus).

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Boogo boogo to choo



Sir Monti talks to David Hancock

DISCO TEX has been down in Tequila country lately, gassing 'em with his new blue hairdo, dancin' on and getting everyone to boogoo boogoo.

The Puerto Rican queen of non-stop hipness is holed up in Mexico City, which at around 10,000 feet leaves most people a little short of breath. With Tex it was hardly noticeable.

After four hours and three abortive attempts to get in touch with Sir Monti Rock III; after causing the international operator to resort to cursing, and after a massive phone bill, the man who likes to get close to it had this to say:

"Hi baby, how's it goin'? Listen man, I'm definitely coming to England in September, so call Mick Jagger and David Bowie and tell 'em it's time to boogoo."

Pardon?

"It's a whole new thing I'm doin', full of audience response. I tell ya it's time to boogoo boogoo."

Yeah, the incredible Tex, self-confessed one-time world's greatest hairdresser, was back on the line ready to prove that no matter how far out you can go he'll have to back-track to meet you.

Reaching for the top with his I Wanna Dance Wit' Choo, Tex finally came clean about who he really was.

"O.K. dig. My real

name is Joseph Montenez Jnr. but my stage name is Sir Monti Rock III. In the revue with the Sex-O-Lettes I'm Disco Tex. Now do you dig?

"Honey, I've got even more things going for me now. You know, I got more capes, more feathers and more Monti Rock III. Since Get Dancin' hit I've been working in Canada and here for a month and in the summer I'm touring the States with Fifth Dimension.

"By the time I get to

England, things are goin' to be so together darling, you're not going to believe what you see. Boogoo, boogoo.

"I'm the hottest thing, I'm the Puerto Rican Don Juan."

As a top Bronx hairdresser Joseph Moses Montenez Jr. let such notables as Natalie Wood and Nancy Sinatra slip through his hands.

"I've always been a star," he freely admits. "I had a big salon, but I got bored. All the women talking and all the chit going down. I got fed up so I thought I'd be a singer."

His break came in 1964 when Johnny Carson spotted the pink suited hairdresser singing in a New York club.

He got a seat on Johnny's Tonight Show panel and with his controversial stream-of-consciousness campy manner became a television personality.

After a string of flops he was given the chance of just one more single. If it was hit he got an album to do, if not - back to hairdressing.

Get Dancin' got picked up by the gay / black market.

"I'm known for being bisexual, but at the moment I'm getting much more into women."

His original Disco Tex And The Sex-O-Lettes revue was based on a super fast dee-jay who keeps spinning records from the Fifties and Sixties until he can't go any faster and collapses.

"I've put some changes into the show," he says. "Now it's the total energy of insanity. It's gonna kill ya."

He has an album out here in June which has already hit the American charts with a bullet.

He is featured on the disc performing and introducing guest artists Freddie Cannon (remember Way Down Yonder In New Orleans); Jerry Corbetta of Sugarloaf - and, wow, is Monti angry!

"Don't write about anyone else on that album

tacky, but every inch a star.

The man who reckons that over a period of 30 years he's spent 98 per cent of his money on drugs, now only drinks a glass of wine once in a while.

The man who was once dismissed as being only good for going to Bette Midler openings now looks set to take the lady on at her own game.

Oh and he said it again: "Darling, don't forget to tell everyone in England I love 'em."

So once again. He loves you.



RECORD & TAPE MART

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

SECTION ONE 70p

- Area Code 615 - Fox Chase (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
- Jimi 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
- Rod 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 - White
- 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 Earl
- Marvin Gaye - Trouble Man
- Snoopy Dear - Shake and Bump
- Isac Hayes - Shaft
- Tams - Hey Girl Don't
- Freddie Payne - Cherish What is Dear to You
- Kool and the Gang - Jungle Boogie
- The Ojays - The Backstabbers
- 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 - Stealing
- Natural Four - The Devil Made Me Do It
- Towanda Barnes - You Didn't Mean It
- The Ventures - Hawaii 5.0
- Little Richard - Just Another Heartache

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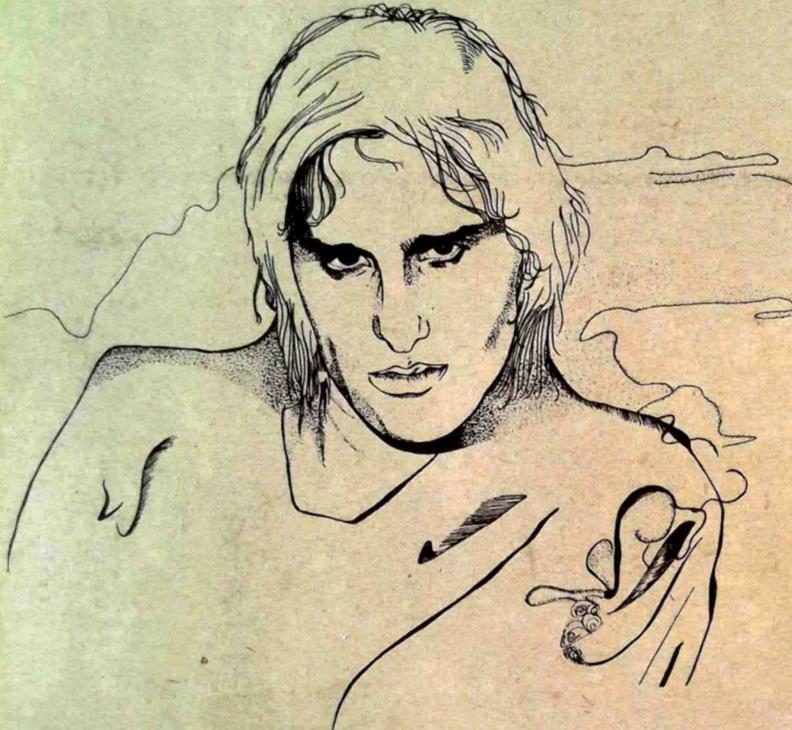


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GERMANY CALLING

GERMANY PLAYS a pretty important role in the world of rock and roll, after all it is the third largest record market in the world. But there is also something about the audiences over there. They are extremely critical, and a string of big hit records in no way means that you can sell out a tour. You have to prove what you're capable of time after time.

For the last three years Sweet were voted the number one band in various German pop papers, but only in the past twelve months have they been taken seriously as a rock band. It was exactly a year ago, with the release of the album Sweet F.A., that they set out to prove they could play. In Germany the kids listened, brought their older brothers along to the shows and they too were impressed. Sweet F.A. now ranks along with Burn by Deep Purple as one of the best-selling albums of the past year in Germany.

Sweet have just returned from their latest tour there and, it was their fifth and the best so far. Their present stage show is no different from the string of college gigs they did over here just before Christmas, apart from a new split level drum film, although the Germans had not heard the numbers from their last album Desolation Boulevard played live before.

Perfect

In the Grugahalle in Essen they blast off with Hellraiser, still one of the group's own favourites. There's no stopping them, even though they have to cope with some minor technical problems. Andy Scott can't hear his guitar on stage while he sings the accoustic number Lady Starlight, but in the audience the sound is perfect.

The Grugahalle is a big place and even though the show isn't quite sold out, 4,000 people have turned up, all of them heads. Guys with long hair and scruffy green parka jackets recognise every single number within seconds.

Sweet have really put a lot of hard work and thought into their stage act. It runs very smoothly, with lots of light explosions and happenings on stage. They finish off brilliantly with Blockbuster and Ballroom Blitz, staging a mock battle between

guitarist Andy Scott and bass player Steve Priest. The hall lights are switched on immediately yet still the audience demands an encore for another ten minutes.

"I really get off playing to 4,000 people", smiles Andy happily after the show. Germany is really good for Sweet, it instils confidence into the band, which they need because this tour is the beginning of a world tour. They haven't done that much this year apart from the Fox on the Run single, and naturally they were extremely nervous about that. After all, Turn It Down had flopped last autumn and now they were trying with one of their own compositions.

"We had no other choice", said Brian. "Mike Chapman had gone to the States and even though the other choice I'm Committed is a great track it was totally untrackable as a single. We just had to come up with a song of our own. We're also very

pleased about the production. You see, Desolation Boulevard is a good album but it lacks balls. It's just not raunchy enough and I think we know now what sound we want to achieve."

About the relationship with their former song-writers Nicky Chinn and Mike Chapman, Brian has this to say: "We're not enemies. In fact Nicky was one of the first people to congratulate us on the success of Fox On The Run. But now we have the courage and confidence to do our own material. Before, we always relied on Mike and Nicky. We tried writing our own songs but we were not pushed - if we didn't come up with something we always knew that they would."

It should be a hectic 1975 for Sweet. First of all they are going to do a new single and another album is long overdue. They have planned tours to the Far East, Japan, Australia and New Zealand and they have also been offered a concert in South Africa where they are incredibly big. And of course, this year they want to have a crack at the States. Who doesn't?



by Margot Sonnendecker

TOTAL ECLIPSE OF THE MOON

YOU KNOCK on the door. A familiar figure pokes his head round, says hello and invites you in. A rather large beer gut bulges out behind an American sweat shirt as the owner rubs his eyes, sighs and mutters something about an

all-nighter at Tramps the morning before. The trade marks of an alcoholic evening are very much in evidence. Keith Moon is back in town. A young lady's familiar face scoots off to make coffee. It's the same lady as

appears on the sleeve of Moon's latest adventure, his solo album. Moon contemplates the closed curtains of the dimly lit room, but convinces himself there's enough light already. So much for going dry.

COMPETITION WINNERS

- David Pickard, Ashbourne Garth, Bradford, BD2 4EA. West Yorks.
- W. Clarke, Park Avenue, Park Estate, Shiremoor, Newcastle Upon Tyne.
- K. Homer, Pootown Road, Ellesmere Park, Cheshire.
- Alex Henderson, Lindburn Road, Penilee, Glasgow.
- Alasdair Craik, Barton, Edinburgh, EH4 6HD.
- Daniel Caplan, Giffnock, Glasgow, Scotland.
- Lesley Batchelor, Hillmorton, Rugby, Warwickshire.
- Chris Roe, Eden Way, Beckenham, Kent.
- Robin Hole, St Andrews Road, Henley-on-Thames, Oxon. RG9 1PN.
- Janet Yeomans, Woodhorn Drive, Stakeford, Choppington, Northumberland NE62 5ES.
- Haden Donovan, Belle Vue, Wordsley, Stourbridge, Worcs.
- David Birch, Sandpit Lane, St Albans, Herts.
- L. Webster, Maida Vale, London W9.
- Peter Trainor, Slade Green, Erith, Kent.
- Frederica Anstey, Hyde Vale, Greenwich, SE18 5HW.
- Robert Moseley, Manor Drive, Wembley, Middx.
- Simon Fortsons, Kilworth, Beauchamp, Leicester.
- Robert Davies, Tredegar, Gwent, NP2 3JY.
- Graham Millington, Roe Lane Estate, Sheffield 4, S47 8T.
- Michael Blake, Harold Wood, Romford, Essex.
- Michael Kehoe, Turnage Road, Dagenham, Essex.
- James McAlpine, Pegswood, Morpeth, Northumberland NE61 6SZ.
- Christopher Foreman, Mortimer Terrace, Highgate Road, London NW5.
- Brian Osborne, Blairathol Road, Sheffield S11 7GD. Yorks.
- Allan Abbey, Laburnum Avenue, Garden Village, Hull, HU8 8PE.
- John Tester, Fife Gardens, Wincobank, Sheffield S9 1QA.
- Steve Calpin, Chapelfields Road, Acomb, Yorks.
- Sue Banks, Crispe House, Carnegie St, London N1 0UB.
- Matthew Duguid, Northway, London NW11.
- Stuart Simpson, Park Road, Gloucester.
- Chris Robson, Broad St, Carlisle, Cumbria.
- W. P. Davey, Cunningham Road, Newport, Mon NP1 9GH.
- Claude Gencl, Widdenham Road, London N7 9SF.
- C. W. F. James, Barnport Road, Teignmouth, Devon.
- Ian Burns, Hazel Court, Shetty Park, Swansea, Wales.
- Betton Deakin, Sandford Ave, Church Stretton, Salop.
- Vicki Allen, Farr, St. Helens, Merseyside.
- Steve Merchant, Ellesmere Road, Shrewsbury, Salop.
- A. J. Bennetts, Rushton Road, Bolton, Lancs.
- Paul Turrell, Boswell Road, Cowley, Oxford.
- Jim Wilson, Witton Road, Aston Manor, Birmingham 6.
- J. Thomas, Pembury Road, Tottenham, London N17.
- Natalie Kolot, Yarnolds, Shurdington, Cheltenham Glos.
- Stewart Cochraine, Farndale View, Whinmoor, Leeds LS14 5BZ Yorks.
- I. Chaplin, Hillcrest Road, London E17 4AP.
- Andy Clayton, Skypeals Road, Woodford Green, Essex IG8 9NE.
- Susan Gear, Wardlaw Place, Edinburgh EH11 1VE, Scotland.
- Keith Jeffries, Jennings Road, Slade Green, Kent DA8 2JR.
- M. Garcia, Rosetti Road, Crosby, Liverpool 23.
- Iain May, Penicuik, Midlothian, Scotland.
- Kevin Wright, London Road, Clacton-on-Sea Essex CO15 3SU.
- Stephen Gray, Leechmere Road, Sunderland, Tyne and Wear, SR2 9DL.
- Iain Barrie, Penicuik Road, Roslin, Scotland EH25 9LJ.
- Paul McKee, Britwell Estate, Slough, Berks.
- Jeffrey Lowley, Garden Village, Hull Free Yorkshire.
- Edward Blanchard, Litherland, Liverpool L21 8ND.
- Collin Adkins, Dorset Road, Merton SW18.
- Gary Halkyard, Homerton High Street, Hackney London E9.
- Barry Mandeville, Fleming Cottages, Fleming Road, London SE17.
- G. Deau, Brewery Lane, Forwisly, Merseyside.
- Simon Burgess, Garbett Road, Winnall, Winchester, Hants SO23 NX.

As soon as it was known that Moon was making a rare re-appearance in Britain everyone wanted you to know he had forsaken his near life-long friend, alcohol, in favour of a sober outlook on the world.

"It's not very apparent this morning is it," bellows Moon rocking back on the sofa in howls of laughter. It was obviously difficult for him to make the decision.

"Well I got bored with drinking really," he admits. "I've drunk enough brandy to re-fill the Sargasso Sea."

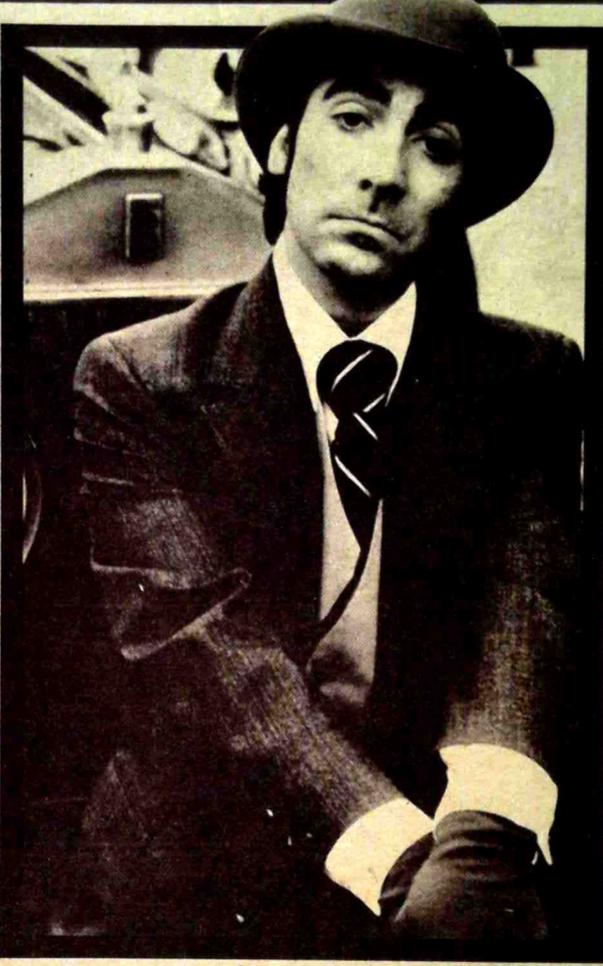
Moon's visits to this country are infrequent. As an American resident he is only allowed a certain amount of time in Britain each year, so while he's over here there's a lot to be crammed in. Apart from doing the usual round of interviews, there's various business matters to be sorted out, including a comedy show collaboration with John Peel's producer John Walters, and the recording of a new album.

There's two or three tracks laid down at the moment, but Moon is confident they'll finish it before his expiry date. "We'll have to..."

Actually it's quite a long time since Moon played with the Who. "It was a bit strange the first week or so," he explains, "it took me a couple of weeks to relax into it musically. I've been away in another country for nine months, but you relax into it. Jesus after ten years..."

And the album, as yet untitled is no concept package a la Tommy or Quadrophenia. "It's a straight album with tracks, an album of songs."

Moon explains that there are none of his epics



featured: "which will come as a great relief," he adds.

"We're doing backing tracks at the moment which will take some of the pressure off Rodge who is filming. That was really unavoidable because the Liszt film ran over. But we would have been doing backing tracks anyway so Roger wouldn't have been needed. I think though he would like to be more involved than he is at present."

While he's over here Mooney will be looking up old friends. "I've been away for so long they're all old," he jokes. "It's the first time I've met the band in about a year - apart from the premiere (of Tommy) that is. But that was so hectic I really didn't get a chance to speak to them."

And by keeping out of touch for so long there are bound to be certain rumours emerging from various people that the band are on the point of splitting.

"It's bound to happen," he admits. "Though they're all totally un-

founded. We wouldn't really be making the album and planning all sorts of tours if it were true.

individual commitments, but they come after. We've never cancelled any Who projects for anybody's solo venture. All the solo work is done in periods when we've had lay-offs, when Pete's been writing or Roger's been horse-riding or working on Liszt. All the solo stuff is separated from Who work."

Talking of solo work Mr Moon, you have one down - Two Sides Of The Moon, a solo album - and one to go, the comedy work with John Walters.

"I started thinking about doing an album about two years ago, so it was not exactly a burning ambition. I'd thought

about doing a comedy album, but this was fun, great fun to do.

"I am just sorry that people don't take it the same way. Everybody knows it's a first, they've never heard me sing so they buy it on spec. But the sleeve design got an award in America anyway."

And the comedy idea with John Walters?

"Well, we got together after the BBC radio shows I did a couple of years ago, and just through working together over a couple of months or so we built up a good relationship. I like the stuff that John writes so there was some talk about doing something."

"Now we've got some more time, there's some stuff that was written then and John's been writing since. It is in the process of being worked out."

"Whether we do it on this trip or the next I don't know. I'd like to do it now, get an old BBC studio and wind it up, work in there for a week or so."

If this particular project does come off or if

it doesn't Moon promises us he will continue on his uniquely mad course. He's been up to plenty of tricks since his return.

"I painted Oliver Reed's house with Chateau Margo," he admits after long deliberation. "Now what did we have for dinner? Roast lamb and roast potatoes all over the walls. Oliver was the instigator of it."

Moon's humour is distinctly British but that doesn't seem to annoy his adopted America any.

"I get the same sort of reaction there as I do here. They're becoming much more aware of British humour than they were. I mean we had a lot of training in this country with Monty Python and the Gonzo show, Round The Horn, ITMA. That kind of zany comedy has been part of our national trade mark."

"But the Americans are by their nature a bit more staid, although the British are supposed to have the reserve, which is very true. But when they let go of the reserve everything's just like total lunacy underneath."

"The Americans tend to be much more predictable. If you cut through them they're pretty much all the same all the way through. But the Englishman - there's this great psychedelic lunatic underneath the bowler hat."

So is Mr Moon trying to educate the Americans into the English way of humour?

"No, it's an unconscious thing. I don't really try to, 'bring the message to the people,' it's just something I do. A lot of people say, 'why do you fool around? I don't know why, I just do it. I don't think or analyse why I do it.'"

But though he doesn't think about what he says or does, he still comes out with some gems. When asked once if he was afraid of growing old, Moon replied "not as long as I can get a wheelchair down the steps of the Whiskey (A Go Go)". So does that still hold?

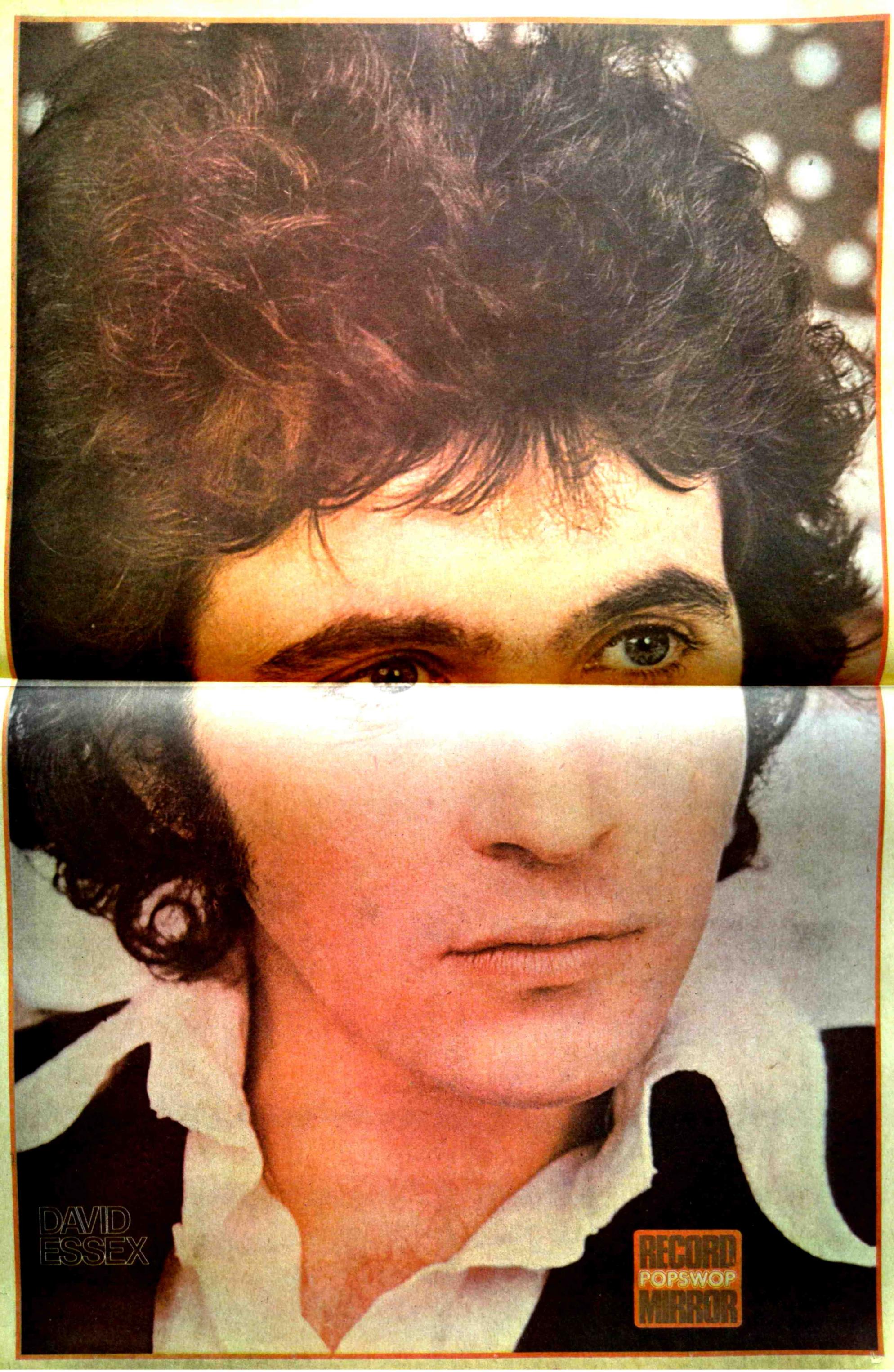
"Yeah, I'll go along with that."

Will it be on the National Health?

"Yeah, I'm not proud."



by
Martin
Thorpe



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RECORD
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GUITARS

Compiled by Eamonn Percival

INSTRUMENT ROUND-UP

TWO OF the most popular models in the Yamaha range - the FG110 and FG160 - are now available with pickups, volume and tone controls. They're rapidly increasing in popularity notably in Ireland where many of the showbands are now using them. Acoustic guitars are always a problem to mike up but Yamaha seem to have overcome this by the addition of electric pickups. The designers have experimented with thousands of positions to drill the necessary holes for the pickups, controls and jack socket. Obviously, it's possible to ruin the tone of an acoustic guitar by drilling holes in the body but they've managed to do it without destroying the tonal quality of the instrument.



FG-110E

HOHNER DO a wide range of inexpensive electric guitars including basses and six-strings. The SG2S is a two-pickup solid with double cutaways and features volume and tone controls with a three way toggle switch. The bridge and neck are adjustable as are both pickups.

The SG2000 is available in red, blue or gold and features two adjustable pickups, two separate volume and tone controls together with a toggle switch. Again, it's a double cutaway solid with adjustable bridge and neck.

There's a Les Paul style guitar (LP200G) which includes two volume



controls, two tone controls and a selector switch. It's finished in jet black with gold fittings. It's also available with chrome fittings (LS200C), or with a sunburst finish and chrome parts (LS200YS).

The TF200N is a Telecaster style guitar featuring two pickups, separate volume and tone controls, three way switch and an adjustable neck. Like the standard

Tele, it's finished in blonde.

Similar in appearance to a Stratocaster, the ST300 is available in sunburst or blonde and incorporates three pickups, toggle switch, separate volume and tone controls, tremolo unit, laminated fingerboard and a reinforced neck. The bridge saddles are individual and fully adjustable.

STAR TALK

MIKE HERON

THE FIRST good guitar I had was a little Gibson guitar with a heart-shaped hole which was really nice to play, but didn't have a great amount of tone. I used that on the first String Band album. I then got a guitar built for me by John Bailey, which was an interesting little box. Having used the small Gibson, I developed a hard plucking style because the tone was not very strong.

I had that until I got my Martin D41, which is now my favourite guitar. On stage, I use Harmony Opus guitars which are the luxury model of the Harmony range. I've got two of those, used in conjunction with a Hiwatt amp. They've both got pickups fitted, and you can mike them up but you're really dependant on the guy who's doing the mixing. There's a volume control, which, when turned up, gives you a hard biting tone, and as you turn the knob down, you get back to an acoustic guitar sound. It's probably the best setup I've used. You can avoid feed-back by setting up and then walking to the front of the stage with your back to the amp and then turning the volume control up when you're out of range from the amplifier.

As well as that, I use an electric solid Guild on stage through a Fender Twin Reverb. It's actually a stereo model, but I've had it changed as I'm not really a lead guitarist. I mainly stick to rhythm



MIKE HERON: not really a lead guitarist.

playing. I tend not to go for people who are overly soloists. I have more admiration for someone who's developed a style and feel which falls together with the rest of the group. That's why I admire people like Townsend, Keith Richard and Ronnie Wood who don't go overboard to outdo anyone else.

BARRY MELTON (Country Joe and The Fish)

"I STARTED playing guitar when I was about six years old. It was just a three-quarter size guitar which I kept until I was nine when my hands got big enough for a full-size guitar. Early on in my career, I started getting into the blues, and got a Harmony Sovereign. The old blues players used to use them. When I was sixteen, I was lucky enough to get hold of a Martin and later on a Gibson J200.

"I use an Ovation acoustic with a pickup now - they're a bit expensive but come very near to the true acoustic sound although, in fact, they're electric having a fitted pickup. It's a great guitar for overall flexibility.

"You can get a nice clean acoustic tone at low volume or a real dirty electric sound when you crank the level up. When I played electric guitar, I used a pre-CBS telecaster and a Gibson SG.

"My early influences were people like Robert Johnson and Gary Davis - all the old blues men. Later on, I listened to a lot of guitarists on the West Coast. There's so many good players around.

"If anyone is interested in learning to play in a blues style, I'd suggest checking out old records by Muddy Waters and B.B. King. This is where the modern blues style developed from."

DAVE PATON (Pilot)

PILOT first made the charts last year with

Magic, and swiftly followed it up with January. Dave Paton interrupted a recording session for their new album to talk about guitars.

"I actually started out playing lead guitar - I mainly used a Gibson 335. I also had a Les Paul Deluxe which I'd been striving to get for a long time, but it was stolen from me soon after.

"Anyway, Ian our guitarist used to play in the resident band at Tiffanys in Edinburgh. It was really good, regular money and when I found they needed a bass player, Ian suggested me. I'd never really felt comfortable playing guitar, so when I took up bass it was completely different. I really love it now - it's really great to feel you're a driving force behind a band. Also, Tiffanys was a good place to get a decent musical training, because we had to play every kind of music - not only chart songs but also waltzes, bossa novas and things like that. In fact, I've written some songs recently in a bossa nova style.

"I've also been learning classical guitar for a couple of years. It's really helpful for thinking up bass parts. For instance, I don't always play the root note of the chords - if the chord is C, I might play E or something else on the bass. Bach was a great one for doing that - his bass lines are so inventive.

"Anyway, now I mainly use a Rickenbacker Stereo Bass. I've wanted one for a long time and I'm really happy with it. If I had to give advice about buying a bass, I'd say don't go straight out and buy an expensive one, as you might change your mind when the enthusiasm wears off, and it'll be shoved away in a cupboard gathering dust."

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(Hanging album)

Dear Eamonn,

I've always been a great fan of the late Jimi Hendrix. Do you know how he got those amazing sounds from just a Fender Stratocaster? Did he ever use any other guitars? And how did he make his guitar "talk"?

Doug Christie, Chiswick.

Jimi used various devices including fuzz boxes, wah wah pedals and octave dividers to conjure up many weird and wonderful effects, but basically he just used a right-handed Strat although he was left-handed. He occasionally played a Gibson Flying Arrow, but usually stuck to the Stratocaster.

As for the "talking" effect I'd make an educated guess by saying it was a mixture of his own excellent technique and a wah-wah pedal.

Dear Eamonn,

You mentioned Yamaha guitars recently. Where can I write to for a catalogue or price list on

these guitars?

Gordon Blackwell,
Stoke-On-Trent.
Write to: Kemble Piano and Organ Co. Ltd.,
Mount Avenue, Bletchley,
Milton Keynes.

Dear Eamonn,

What does a selector switch on a guitar do? All the models you write

either pickup or both. Usually the top position brings the bass pickup (the one nearest the fretboard) into operation, the bottom position would operate the treble or bridge pickup, and the middle position would give you both together.

Dear Eamonn,

I recently bought a set of pitch pipes for tuning a guitar. My problem is that when I try to tune the string up to the relative note on the pitch pipe, the string snaps before it reaches the note. Can you help?

John Chance, Southend. Trying to tune the open string to a pitch pipe is a very common mistake. In actual fact, the note on the pipe corresponds with the note given by playing the twelfth fret on the relative string, ie, an octave above the open string.

GUITAR LETTERS



Write to guitar letters, Record Mirror, Spotlight House, 1 Benwell Road, London, N7 7AX.

Saxon
CLASSIC-FOLK-JUMBOS-SOLIDS

**Guitars on
the move...**

SOUL STIRRINGS

by Giovanni Dadomo

soul gossip

DETROIT Spinners currently in the studios working on a new album. Lenny Williams is no longer with Tower Of Power — no real surprise considering how keen he was to get back to his studios when we spoke to him last. Surprise release from Motown subsidiary Gaice records is six-foot retired ballet dancer Valentino's I Was Born This Way currently earning overwhelming reactions in US. Rather more mainstream Motown comes in the shape of the first album from the latest Supremes (Cidy Birdsong, Mary Wilson and Sherrie Payne — Freda's sister) — just being sweetened and in our shops soon. Out soon also is Millie Jackson's follow-up to Caught Up — called Still Caught Up of course. Following success of The Night Tamla are re-releasing the album it was first featured on. Chameleon plus a fresh single Don't Touch The Rainchild of similar vintage. Watch out for a country album from the great Bobby (Old Blue?) Bland. Out on the 30th — Smokey Robinson's Backatcha, already a major US hit and surely destined for a similar fate hereabouts.

Album picks

AMERICAN GYPSY: American Gypsy (BTM 1001). A strange brew indeed, this first outing from this Dutch-based American six-piece. It's mainly written by the record's Dutch arranger and producer, giving an unusual blend of funky West Coast Soul and European pop-rock. The best tracks however, are those written by the band themselves: 10,000 Miles and Inside Out, plus of course the group's soulful reinterpretation of Lady Eleanor. A married but nonetheless interesting album, with every indication that the band would do a whole lot better if given a bit more freedom.

G. D.

BLACKBYRDS: Flying Start (Fantasy FT 322). Nice, well-rounded blend of melody, funk and jazz from Donald Byrd's college boy proteges on funksome instrumentals mixed with superbly sung ballads and dancers. If you like Walking In Rhythm and the intriguing jazz-funk Blends of Kool or Donald Byrd himself then you owe it to yourself to check these guys out at the earliest opportunity.

G. D.

US soul singles



- 1 (1) GET DOWN, GET DOWN (Get On The Floor) Joe Simon
- 2 (3) BABY THAT'S BACKATCHA Smokey Robinson
- 3 (5) SPIRIT OF THE BOOGIE Kool & The Gang
- 4 (4) BAD LUCK (Part 1) Harold Melvin & The Blue Notes
- 5 (2) WHAT AM I GONNA DO Barry White
- 6 (7) CHECK IT OUT Bobby Womack
- 7 (-) LOVE WON'T LET ME WAIT Major Harris
- 8 (10) ROLLING DOWN A MOUNTAIN Main Ingredient
- 9 (-) THANK YOU BABY The Stylistics
- 10 (-) I WANT TO BE FREE Ohio Players

It's the real thing — scouse-a-soul-a

REAL Things come in threes — and on this occasion at least they also come breathless and toggled head to toe in about fifty yards of blue denim.

They've just arrived from their home town of Liverpool you see, hence the apologies and perspiration.

The Real Thing are Chris Amoo (lead vocals, denim coat, jeans, shirt and cap), Ray Lake (falsetto, denim coat, jeans, canary yellow t-shirt) and Dave Smith (second lead vocal, denim shirt and jeans).

The Real Thing have a new single out, Stone Cold Love Affair which is one of the most convincing soul singles out in England since whenever.

And the surprise is that each and every one of them is the not un-proud owner of a Scouse accent that's as broad as a dockers' shoulders.

"We've been together five years, on the road for three," Chris begins. "We all grew up in the same area and eventually got together to form the group."

Originally, he explains, there were five Real Things. Then four. And now three.

"The five-piece happened more because of the presentation and stage act," Dave adds.

HARMONIES

"— And then we realised we could do the vocals even better with a four-piece so we cut down," Chris continues.

"And then we realised three could do what four could do just as easily," Ray concludes.

"By the way," adds Chris, "our fifth anniversary was on April Fool's day," thus bringing down gales of Liverpoolian laughter.

"When we started we were into the old vocal group sounds, The Impressions, songs like My Girl; things with plenty of harmonies," says Chris returning to the group's origins. He also mentions the Drifters, but gets picked up by Ray on that one:

"No," says Ray, "don't talk about the Drifters," thus provoking more laughter — not as it turns out, because the group don't like the Drifters, but



for very different reasons we'll get around to later.

"I was an apprentice carpenter for about a week but I'm a tailor's cutter by trade."

"And I was at college," says Chris, "and I looked down on these two because they were both working but they eventually dragged me down to their level!"

'Crime brought us together — we used to go out mugging until we realised we could sing'

"Yeah," says Ray, "warming to the atmosphere of humour in the air, you could say that it was crime that brought us together — we used to go out mugging until we realised we could sing!"

More laughter from the ensemble multitude (that's like a multitude when there's only three of them) and we get down to brass tacks.

One learns, for example that the group are no newcomers to vinyl!

"We had a single on Bell called Victious Circle," says Chris. "Then we had Listen To Mr McGinty, Plastic Man and Check It Out."

All of which, he adds, were group compositions except Check It Out.

"Plastic Man was a turn-table hit and we even did Top Of The Pops," says Dave, "but that's as far as it went."

The group compositions, it turns out, came from Chris who composes with his brother, Eddy, himself a singer and member of the veteran Liverpool group The Chants.

Chris then plays a demo tape of a couple of his songs, Cryin' Cryin' and Lucky Old Me, both of them rather excellent.

The puzzle of the laughter created at the mention of The Drifters is finally solved when the group venture into the subject of the fate of English Soul groups.

"There's a load of talent out there," says Chris, "not just in Liverpool but all over."

WARMER

"But they just don't seem to see it through," he adds, explaining that audiences tend to be far warmer to an American act — "and we've played with a lot of American groups but none of them that were better than us."

"And what annoys us is that we're always introduced as Liverpool's answer to one of the US groups," says Dave. "When there were five of us it was the Temptations, The Four Tops when there were four of us..."

"And now it's the O'Jays," says Chris, "but we really got fed up with being introduced as Liverpool's answer to the Drifters."

As it turns out, the group have been going down excellently on live dates of late, having won over not only the notoriously cynical audiences of London's Speakeasy but also such hard core Northern Soul venues as Blackpool Mecca.

"Yeah," says Dave. "They loved us up there, they were roller-skating like mad."

Roller-skating? Dave laughs again: "It's just the way they dance, it looks like they're roller-skating burrit's great."

As the interview rolls to a close the possibility of a late summer tour of the States (where Stone Cold Love Affair is the first single by a British group on the 20th Century label and drawing rave reviews from press and deejays alike) followed by visits to Australia and Japan is mentioned. The Real Thing bite ecstatically into freshly-delivered bottles (you can't get scouse in London) and talk excitedly about the album they'll be able to make if the single is the smash everyone concerned thinks it will be. With a bit of luck they could be enormous.

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 Going to A Go-Go | The Sharonettes |
| 2 The Day My Heart Stood Still | Ollie Jackson |
| 3 Cracking Up Over You | Tommy Hunt |
| 4 Get Out | Tommy Hunt |
| 5 I'm Coming Home In The Morning | Lou Pride |
| 6 The Best Thing For You Baby | Gloria Parker |
| 7 On The Road To Ruin | Earl Wright Orchestra |
| 8 It's All Over Me | Otis Blackwell |
| 9 Zola | King Errisson |
| 10 Contact | Three Degrees |
| 11 Stronger Than Her Love | Filtrations |
| 12 Mother In Law | Soul Fox Orchestra |
| 13 All Of My Life | Detroit Soul |
| 14 Wonders Of Love | Soul Gents |
| 15 Salvation | Robert Thomas |
| 16 Boo On You | Chuck Jones |
| 17 Jaws Of Love | Marble Heart |
| 18 I Will Always Love You | Sam Montroy |
| 19 I Love My Baby | GTO's |
| 20 Loneliness | David Will |

HIT TIPS
 Help Yourself..... Jimmy James (Trojan)
 At Last..... Temprees (Stax)

Chart courtesy Russ Winstanley



You must hear Elvis' brand new records.

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It's featured on his new album "Today," too.

Listen to Elvis '75 style.

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A BRAND NEW SINGLE:
"T-R-O-U-B-L-E."

A BRAND NEW ALBUM:
"TODAY."

RCA
RECORDS AND TAPES

**THE KING
STILL RULES.**

Thirteenth UK tour, first gig, Leicester . . . Thirteenth UK tour, first gig, Leicester

Quo . . . still rolling over



QUO'S ORIGINAL line-up with Bob Lynes on keyboards and Bob Young on harmonica. After 970 modification to line-up Francis Rossi, Rick Parfitt, John Coughlan and Alan Lancaster made up Quo, though Young still plays occasionally on tour.

THIS IS the thirteenth year that Status Quo have been together as a band. Formed originally at school in 1962 the band didn't turn professional until 1966 when they were known as the Spectoris.

Their first success on the recording front was in 1968 as Status Quo with Pictures of Matchstick Men, which reached number seven. This was followed later that year by Ice In The Sun, a single which reached number six.

Their debut album was Picturesque Matchstick Messages released in 1968, but this marked the beginning of a barren period for Quo when they disappeared from the limelight altogether.

They returned in the early-seventies with a

new musical direction and a modified line-up. They played unpretentious straight rock which held the ability to appeal to both the singles' market and the heavier album buyers. From then on the band have grown from strength to strength until in 1975 they are one of the countries' most successful outfits, drawing a fanatical following

wherever they play in Britain.

The De Montford Hall gig at Leicester was the first on this celebratory thirteenth tour and the band are going as strong as ever.

STATUS QUO ALBUM DISCOGRAPHY

- 1968 Picturesque Matchstick Messages (Pye)
- 1968 Pictures Of Matchstick Men (Marble Arch)

- 1969 Status Quotations (Pye)
- 1969 Spare Parts (Pye)
- 1970 Ma Kelly's Greasy Spoon (Pye)
- 1972 Dog Of Two Head (Pye)
- 1972 20 Original Smash Hits (Golden Hour)
- 1972 Best Of (Pye)
- 1973 Golden Hour Of Status Quo (Pye)
- 1973 Piledriver (Vertigo)
- 1974 Hello (Vertigo)
- 1974 Quo (Vertigo)
- 1975 On The Level (Vertigo)



Above, Rossi astride . . . Below left Alan Lancaster . . . Below right Rick Parfitt . . . Inset John Coughlan.



Quo and the front five row stompers at Leicester.



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AUDIENCE	Lunch
BLONDE ON BLONDE	Reflections
ANDY ROBERTS	On A Life
HIROSHIMA	Home Grown Washful Thinking

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FIFTY STEPS TO HEAVEN

HERE IS your chance to win a free copy of Showaddywaddy's new single, Three Steps To Heaven. All you have to do is answer the three questions below and post off the coupon to Showaddywaddy, P.O. Box 195, c/o Record Mirror, Spotlight House, 1 Benwell Road, Holloway, London, N7, as quickly as possible. The first 50 correct entries to reach us will be the winners. The editor's decision will be final.

SHOWADDYWADDY CONTEST

- Who sang the original version of Three Steps to Heaven
- What is being commemorated in connection with the singer of the original version?
- Is Three Steps To Heaven the first Rock 'n' Roll single released by Showaddywaddy?

Name
Address

GUYS & DOLLS might have sung *There's A Whole Lot Of Loving* but as far as some people are concerned there isn't—not by the way they've been dissecting this three girl, three guy group.

Here it seems are pop's smart, clean, cherubic people radiating the fresh-faced innocence of youth. And my, oh my, it seems there's something pretty awful in that.

Maybe they should go on stage swearing their heads off, flinging to right and left empty bottles of Southern Comfort and generally reeking.

As it happens they don't choose to follow such a life style. They prefer to look good, smell good, get together a visually exciting act and make plenty of good entertaining music.

To be honest, I can't say their first pop hit had me jumping for joy. Nor can I say their second chart stab grabs me that strongly, but I'll defend their right to make music and live the way they want without having the nuisance voices busily finding something sour in their essential honesty.



Here they go again

by Tony Jasper

On the day I was with Guys & Dolls, they were busily making themselves look smart. They say they've too much work on their plate to worry unduly about critical voices.

Martine, in-between making sure her make-

up would stand hot camera lights, had this to say about the group's present state.

"We're so busy, a day off every 197 you might say! Time moves so fast, we get little time to reflect. I suppose we could find ourselves with

failure. I mean, our new record *Here It Comes Again* might flop, but we'll wait until that happens—if it should."

Martine does have though, the confidence that the past weeks have put behind her and the group. They have toured

endless clubs and met with tremendous response. They're particularly encouraged by the number of young people finding their act and music pleasing.

She says, "They've even turned up in our black and white colours.

It surprised us and really made us happy. I think we'll always have work."

Paul shares Martine's current happiness. He sees Guys & Dolls well on the way towards regular success, though not surprisingly the group have become slightly

tired of those who say they are successors to the New Seekers.

These days, the group are spending considerable time enlarging what has been a basic 45 minute stage act and have recently finished their first album.

Of the album, Martine says: "It has variety and even some a cappella right the way through one number—the Beatles song *She's Leaving Home*. We also do some Beach Boy hits and six of the songs are brand new."

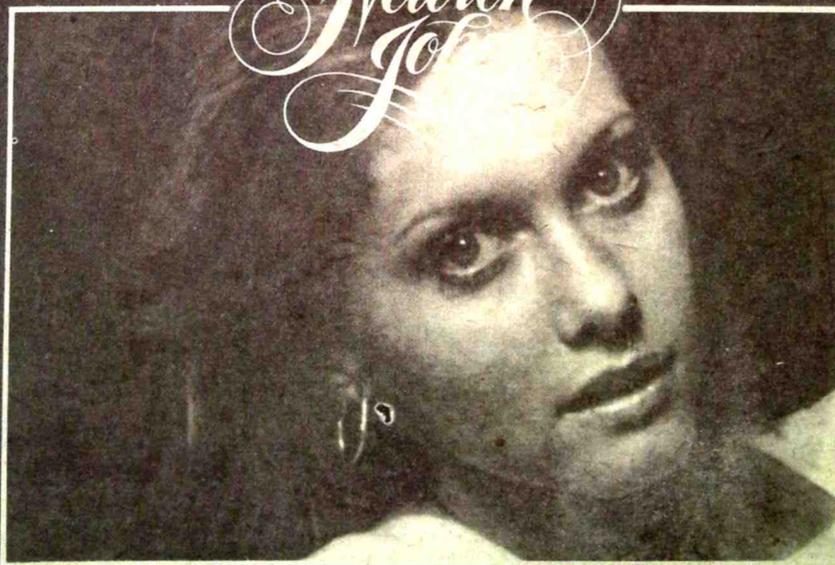
Paul says with a smile: "All our activity may not make us the Bay City Rollers, but apart from their undoubted following, I think it's hard to decide what people do like these days. The Rollers have image and kids identify with them."

"I don't know about us. As Martine said, we've been attracting some young people and our appeal is far from just being older people, who by and large populate the club circuit."

"I think there's room for all things and we happen to be basically smart and try to look clean-cut. I don't see we could have it any other way, it's us."

And on they go with the song Martine calls "lovely and catchy" *Here I Go Again*. Hit number two for those smart young Guys & Dolls.

Olivia Newton-John



A NEW SINGLE
"FOLLOW ME" EMI 2304

FROM HER CURRENT ALBUM
 "HAVE YOU NEVER BEEN MELLOW"

EMC 3069

ALSO AVAILABLE ON TAPE



DISCOS

FOUR WEEKS NON-STOP EARNS TONY THE TITLE

TWO WEEKS ago, I mentioned that Tony Santos was in the middle of his attempt to break the world record for non-stop playing of singles and albums at Gullivers discotheque in London. Well, last Wednesday, May 14, Tony turned off his decks after 720 hours playing discs!

He was entered in the Guinness Book of Records as the world record holder for non-stop singles playing — 208 hours between March 13 and 21, 1973. Stephen Williamson of Australia set the record for playing singles and albums at 555 hours in December, 1973, but a week after Tony started his latest marathon, the record was raised to 630 hours by a DJ in Denmark, so Tony went on to beat that by 90 hours.

Radio Luxembourg sponsored him, and progress reports were broadcast every night at 9.15 on 208. His thirty-day stint was also covered by Capital, Radio London and Thames TV.

Tony has been the resident DJ at Gullivers for over three years now. As it all looks place there, Tony had to include a normal show between 9.00 pm and 4.00 am every night. I asked Tony how he felt.

"Absolutely worn-out! I'm glad it's over and I'm now looking forward to my bed and having a good long sleep. It's definitely my last marathon. I'm going to rest for about a week and then start work again here. I also want to concentrate more on my girlfriend's career."

His girl friend is Patricia Ebgiwak, who used to be a member of the Flirtations, and is now currently appearing in The Black Mikado — an updated version of Gilbert and Sullivan's famous opera. Tony manages Pat, and is presently negotiating a record deal for her.

"As well as Pat coming

DJ PICK OF THE WEEK

Our disco top ten this week comes from Ron Orme, who is the resident disc jockey at the Foresters Arms in Chesterfield. He operates a disco called Sounds Fantastic and works there on Fridays, Saturdays and Mondays. He uses S.A.L. Mark 5 decks powered by an S.A.I. Column speakers with bass horns.

He has over 1500 records to choose from as he plays a wide range of music in the pub starting off with chart sounds and then some oldies. Later on in the evening, he features half-an-hour of slow records like The Rolling Stones' Move On and Cliff Richard's The Next Time.

- 1 Out of Time — Chris Farlowe
- 2 Locomotion — Little Eva
- 3 Let's Dance — Chris Montez
- 4 Yesterday Man — Chris Andrews
- 5 Black Is Black — Los Bravos
- 6 Pied Piper — Crispian St. Peters
- 7 Baby Love — The Supremes
- 8 Landslide — Tony Clark
- 9 Higher 'n' Higher — Jackie Wilson
- 10 Hey Girl Don't Bother Me — The Tams

down here after her show every night, people like Cliff Richard, Hot Chocolate, The Drifters, and the Tymes popped in to say hello," he went on.

"I'd also like to thank Dave Street of Soundout, and all the DJs and staff of Radio Luxembourg. I mustn't forget Phil Tibber of Gullivers for providing the food during my 'exile'."

On the subject of food, I wondered what Tony's diet was. "I had steak and salad every evening, oysters during the day, and tea and honey four times a day. I also had a medical check-up every other day, as it can be dangerous. You see, I'm only allowed to sleep while albums are playing, and that averages about twenty minutes at a time. I wasn't allowed to use tapes, and the content had to be 50 per cent singles and 50 per cent albums."

"The worst thing was the flashing lights in the evening. They tend to make your eyes really burn. I found the most difficult time of the day was between 3 pm and 7 pm. This is when I play mainly albums."

"In case anyone gets the wrong idea, I did have a shower once a day. It was one of those pumping types — not very comfortable. Since I

started, I've lost a stone and a half, and have grown a beard!"

Tony has some very good advice for would-be DJs.

"One of the most important things is good equipment. It's advisable to have both treble and bass controls for your microphone, and this should be separate from the music sound system. I also think that DJs shouldn't shout, because there's only one Rosko and he's really the only one who can get away with it."

Throughout the marathon, Tony used a Soundout Series III disco console, in conjunction with two Soundout DL3 cabinets. During 720 hours of playing the only thing that went wrong was a small bulb in one of the flexlights. Not bad for 30 days continuous operation.

To finish with, I'm sure everyone is with me in wishing him hearty congratulations and I'll let the world record holder Tony Santos have the last word. "I'd like to thank everyone who was involved in the marathon and all the people who came to see me. I'd like also to particularly thank the security team of Dino, John and Tony who did a great job of looking after me."

THE OSMONDS radio fight is on, and London's Capital Radio expect to win the first round.

The station's Hullabaloo slot for the young promises an exclusive FIRST interview with the boys on Sunday (25) while over at Radio One the Beeb boys commence a week of Osmond attention.

Hullabaloo presenter, Maggie Norden, said this week: "We're grabbing the boys as soon as they get into the country."

On the same programme (4.00 - 6.00 pm) Olivia Newton John makes an appearance fresh from her big tour in the States and new Warners signing Fogg get an airing.

tune in

Compiled by Laurie Henderson



Meanwhile the Beeb aim to blitz most Radio One programme with Osmond records... for a whole week!

Quickies

AS OF the end of the month Graham Dene, City's (Liverpool) Jock, will be permanently on Capital staff, and meanwhile David Symonds (that very underrated man now at Portsmouth) has gathered Capital's Kevin Ward as his sales and promotion man; Kevin also worked for Southern TV at one time. Also joining the band as chief engineer is former Capital, BBC, Big "L" and IBA man Russ Tollerfield.

Sarah Ward is also confirmed as one of David's list of presenters — the station considered by many to be a "dead area station" is really going to be impressive if the professionalism, enthusiasm and care already shown is continued. Watch for some more names there soon."

Metro Radio (Newcastle) is on the lookout for a presenter as one of their guys is off to City where John Henry is also leaving to enter group management in London, a former Westward TV researcher enters, stage left.

Pinned on Beeb notice board — vacancies for Radio 1 presenters, internal applications only, so don't bother to apply.

As well as Gerald Harper and former Capital man Tony Salisbury having a concern in the Reading station — Kenneth, hear that Tim Rice is investing a hard earned pound or two, Rice one Tim.

Piccadilly's Roger Day has decided to not only work with the best, but to (excuse the phrase) play with the best, two lovely and titled ladies — one being Lady Jane Wellesly — will be duelling around the Oulton Park race circuit on May 26. Everyone is racing on May 26; Radio 1, BRMB, Rice.

George Best was the subject of an hour long



KENNY EVERETT: well wishes

phone — in the other week on Piccadilly, answering varied questions from love, food, hobbies to football and his relationship with Manchester United and its manager and staff. The other Manchester club, City, played Piccadilly with only former players, but enough talent to take an 8-0 victory with them. Stockport police felt the backlash some days later losing 3-2 to Piccadilly. Mind you 15 players, including Mike Summerbee and Nobby Styles, on the station's side to 11 police isn't really gamesmanship.

Regrettable news as we went to press last week that Capital's genius of the air waves Kenny Everett had been taken to hospital suffering from an overdose of sleeping pills. I don't think any further comment in this column is warranted, but I and I'm sure all readers wish Kenny well for the future.

A young guy by the name of Ian called a few days ago with news that he and others were starting broadcasts in the Manchester area, starting Whit Sunday and every Sunday thereafter. Radio Phoenix will be broadcasting on 220 meters, 1367Khz from 12 noon till 4 pm, comprising four separate one hour shows. So alternative radio fans in the Manchester area there's all types of music for you as of May 26.

Radio Lux don't seem to be very talkative these days, maybe it's because they are losing talent. As we said some weeks ago after Kid Jensen others may be moving. Could

victory be in sight for Dave Cheridan? Henry Gross and PFM star in this week's OGMT presentation at 8.10 on Beeb 2. Carl Douglas chooses his Top Twelve and Alan Black presents Clem Alford and Renaissance In Concert (24).

Neil Sedaka speaks and plays in a special from 4-5.15 on 26th: host is Noel Edmunds.

Not surprising that figures out soon for Capital will show a very healthy picture for Roger Scott (and not so hot for the breakfast show???)

BRMB's Robin Valk hosts a special hour of Free music from 8-9 Monday (26), which has been specially requested by listeners, who will have the opportunity to win a complete set of Free material.

Chrysaills Record's Flash Fearless v The Zorg Women gets an hour long 9.00 - 10.00 airing (2 parts) and beginning 27 May (Tues) Robin Valk (again) starts a Roxy Music week. Included in the feast is an exclusive interview with Brian Ferry. Ferry nice!

Radio Caroline—
The Official Story

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— THE OFFICIAL STORY —

Narrated by Tony Allan

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TONY SANTOS: day two of the marathon

essinglessingle **singles** nglessinglessii inglessinglessii **singles** nglessinglessii

by Ray Fox-Cumming

Spreading summery

Wings

WINGS: Listen To What The Man Said (EMI R6006).

Just what's needed in these troubled times, a happy, summery sound, fresh as a daisy with jaunty guitar parts, skittish brass and a little mellow cello to end up with. McCartney's care-free vocal completes the mood. On first hearing this sounds quite a modest offering, but the more you play it the more you come to love and admire the way it's all put together. One can't help marvelling too, at how easily Paul slips in his elegant little hook line. Lovely record, big hit and a tantalising trailer for the new Wings album, which we expect next week.

GRAM GRACE: You're Mine (RCA 2553).

Gramme Grace has so much talent that I would love to see him have a hit and, if he gets Top Of The Pops with this, he should get one. It's not one of his best songs melodically, but it is good, spirited stuff with lots of rhythmic acrobatics and the punchy production makes the best of it. The only trouble is that it is scarcely a record of its times and one can't help feeling that if Gramme wants a certain winner he'll have to make some concessions to what is currently in vogue. Still, hope it makes it.

ARTHUR BROWN: We've Gotta Get Out Of This Place (Gull GULS 13).

The Animals' version of this, years ago, made much more sense of the lyric than



WINGS: fresh as a daisy

Arthur's but that's really irrelevant because Mr Brown isn't aiming to compete on the same terms. He's set out to make a dance record of it and has done a mighty fine job, although, to my mind, he allows his vocals to peak a little too early. Still, its undoubtedly his most commercial single offering since Fire and he has every reason to feel confident of getting a hit with it.

BACHMAN-TURNER OVERDRIVE: Hey You (Mercury 6167 173).

Familiar Bachman-Turner territory, but the record isn't as

good as it could be. It starts out well enough with the vocal sounding quite cute to English ears, but the singer almost disappears under a welter of instrumental overkill, which doesn't deserve such prominence because we've heard it all before anyway. Minor hit.

BOGART: Sin City (DJM DJS 379).

The song comes from an album by its composer, Chris De Burgh, which I love dearly, and the number is well-worth covering for single purposes. That said, however, Bogart have murdered it. They've denuded the song

completely of its eerie charm and put nothing worthy in its place. It emerges as a turgid thumper with a singularly frightful vocal.

CAMEL: Flight Of The Snow Goose (Decca FR 13581).

The Snow Goose flies on. Book begat TV play, begat album, begat single. Camel have certainly benefited by knocking down to the limits of a concept, because The Snow Goose is by far the best thing the group have ever done and this is an endearing snippet from it. To be considered as a good trailer though, rather than a serious contender for great glories in its own right. The thumb down, therefore, is no insult.

MIKI ANTONY: True Love Ways (Bradley's BRAD 7514).

Miki Antony has a big enough following to shift a good few copies on most outings, but he seldom makes the charts. With this old Buddy Holly number he could do better than usual, because his treatment of it is both imaginative and pleasing. An Elizabethan sounding intro sets the mood and Miki sings it very sweetly. It is as pretty and delicate as a piece of Dresden china and, given enough radio exposure, should do very nicely. Scoff if you like, but I prefer it to the original.

BEE GEES: Jive Talkin' (RSO 2090 160).

It's years since the Bee Gees practised what they are best at, which is a shame because their early hits still sound as good today as when they first appeared. This is a weedy attempt to make a fashionably laid-back funky record and it's as cliched as my description of it. The song's pathetic and it could be anyone singing it. Does anyone still share my fast-waning faith that The Bee Gees will one day return to their senses?

JET: Nothing To Do With Us (CBS 3317).

This is basically pretty dire, but I can't help liking it. The tune is scarcely worthy of the name, the hook uninspired, the grandiose opening excruciatingly pretentious and the repeat lines totally pointless. In full knowledge of all that and without being able to pin down any obvious saving graces I do still like it and if Jet can find a few thousand more people with lapsed taste and no shame they may just get themselves a little hit.



THE DOOBIE BROTHERS: disco hit certainly.

ROY HARPER: When An Old Cricketer Leaves The Crease (Harvest HAR 5096).

Old heads will nod approvingly at this neatly concocted piece of schmaltz; young ones will nod off in boredom. Thus, it's one for Harper devotees only, though one day perhaps the dear, dear man will surprise us all by coming out with something that will send young and old alike into transports of untold delight.

JIMMY RUFFIN: Give You All The Love I've Got (Polydor 2058 586).

Run-of-the-mill soul number with nothing to distinguish it from countless others. Ruffin works hard to put some excitement into it with intermittent support from a girl chorus to little avail. Dull and predictable.

MARTHA REEVES: I've Got To Use My Imagination (MCA 190).

Clever arrangement based around assorted wobbles allied to solid, unfussy drumming, with supporting players making fine brass and strings contributions. Martha's vocal performance is very classy - in fact, the whole record may just be too classy to make much headway outside the context of the album from which it is taken.

HAROLD MELVIN AND THE BLUE NOTES: Get Out (And Let Me Cry) (Route RT 06).

Big disco hit in the north and it's quite easy to see why. It's perfect for all those cartwheeling, capers with a quiet red-herring of an opening to give an added kick to the main concern. It is not, however, just another convenient dance record; in any context it's a great single and more than good enough to give Harold and his chums a nationwide hit.



JIMMY RUFFIN.

LOBO: Don't Tell Me Goodnight (Philips 6073 854).

Romantic, pretty but lacking enough of the ad-jingle touch to stand any chart chance.

MIAMI: Hey Ya'll We're Miami (Jayboy BOY 86).

The Monkees could get away introducing themselves with Hey Hey We're The Monkees, but Miami with Hey Ya'll We're Miami cannot. It's supposed to be good 'ol funky stuff (grunts an' all). It honks.

THE DOOBIE BROTHERS: Take Me In Your Arms (Rock Me A Little While) (Warner Bros. K 16559).

Nifty uptempo treatment of the Motown classic and a disco hit certainly, but maybe the song hasn't been left alone long enough for it to give the brothers a hit across the country at this point in time.

NUTZ: Changes Coming (A & M AMS 7160).

The vocal arrangement is too bitty, but they just about get away with it by threading the whole thing together via drums and guitars. It's quite interesting but not really singles material. Primarily designed, one imagines, to draw attention to their album Nutz Too, from whence it comes.

ZERO: Moonlight (Arista 4).

This is not suffering from any shortage of airplay but it is going to need all it can get. It is, to be sure, a beautiful record, exquisitely made and particularly superb late night listening, but it takes its time about displaying its wares and may prove too leisurely to make much impression on the charts. I wouldn't have a note of it any different though.



BACHMAN-TURNER OVERDRIVE: instrumental overkill

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ELTON JOHN: Captain Fantastic And The Brown Dirt Cowboy (DJM).

In the light of the news that Dee Murray and Nigel Olsson have left the band and are heading for pastures new, this album probably marks the end of one phase in Elton's career. It also marks the tenth album from Elton and Bernie, an album that is intensely personal, covering experiences they shared before they personally discovered they'd captured a large part of the musical world.

As for the album, it can be summed up very simply — superb. Any criticism that has hung-over from Caribou days has been more than dispelled. Musically, there's far greater extension than before, with instrumentation being given a proper show-case and not just an appendage of Elton's vocals. Nigel's drumming is particularly good throughout, and it'll be interesting to see the changes that a new drummer will make. Gene Page, who arranged Philadelphia Freedom, also arranged Tell Me When The Whistle Blows, on the album, giving it a contemporary sound that mixes perfectly. The album is already being hailed as an equaliser to Yellow Brick Road, but time will probably show it to rank above even that. Beautiful, beautiful album, that warrants every penny of the £3.25 it's going to cost in the shops — for which you'll also get a lyric book, a scrapbook and a large poster. Order your copy now!

S. B.

JOHN R. CASH: Johnny Cash (CBS 80634).

Country and western makes a pleasant change from hot-shot rock and top ten pop, and the inimitable Johnny Cash with his leathery bel-canto voice is more soothing than a rub-down with horse oil. On this album he sings of country blues, purty girls and cocaine ladies all of which make a versatile album. Also included are The Lady Came From Baltimore; The Band's The Night They Drove Old Dixie Down; and Reason To Believe. Delicious stuff, y'all.

SUZI QUATRO: Your Mama Won't Like Me (RAK SR4K 514).

Suzi Quatro is thinking. She's thinking that those surface chart rockers have got her known. She's thinking that the time has come to change. And she's well on the way, more raunchy, funky, and thoughtful. The voice has grown in versatility, reaching out into new fronts, doing contortions



ELTON JOHN

it hasn't approached before. The only thing which lets down this otherwise interesting and imaginative album is the production which still retains a lot of that early plasticity. Perhaps next time round everything will be spot on. There are two singles on the album for those who expect such things — Your Mama Won't Like Me, which made a minor dent on the charts, and I Bit Off More Than I Could Chew, which up until now has sunk without trace. If you're expecting 45 Crash then you'll be disappointed, but once you've listened to the album that disappointment will be only temporary.

M7

BE BOP DELUXE: Futurama (Harvest SHSP 4045).

Events seem to have overtaken Bill Nelson, a man who at any other time would naturally have become a true guitar hero. He is one, anyway, it's just that there ain't much call for 'em these days. Crescendic guitar passages are now considered excessive and for this pair of ears rightly

so. Fact is, there is very little to add to the flash guitarist's era and though Bill lays down tracks here that would have worried most of the earlier heroes, he's too late. Besides, he's capable of so much more. This outing goes a long way to prove what talent Nelson has . . . and how much it is misdirected.

PH

TONY ORLANDO & DAWN: Prime Time (Bell 254).

Tony and his ladies have recently changed record companies, and if their first single is anything to go by, the change is likely to result in a more sophisticated sound, getting away from the instant pop-sound that they did so successfully for so long. As this record is on their old label, you won't find many of the changes here. All good clean singalong fun — there's Gimme A Good Old Mammy Song for example, guaranteed to bring a smile to the saddest of faces — but God, it don't half get wearing after a while, all pap and no sap! Still, they're a mucho popular

band, and I'm sure a lot of people will be quite prepared to give it prime time on the old turntable.

SB

SLY AND THE FAMILY STONE: High Energy (Epic E PC 22004).

It's refreshing that no-one's trying to fool you that this is new. On the outside of the sleeve it says: "This album contains previously recorded material" and inside it says that all the material is pre-Woodstock, although some has never been released on record before. That's really all you need to know. Recent Sly output shows him past his best, these tracks show him before it. Weighing everything up, there's not much to choose between the before and after, the former being more exciting, the latter better produced, but before contemplating purchase, do please note that this is a double album.

RF-C

THE DOOBIE BROTHERS: Stampede (Warner Bros. K 56094).

The Doobies would be no good in an identity parade. They only have

to strum a chord and it's instantly recognisable, their sound is so personalised. After their successful UK tour recently there must be a few people waiting for this album. Well, in essence they won't be let down, all the Doobies' traits are there, though one gets the feeling that a lot of head scratching has gone on to complete the album. A few tracks sound forced and padded out — I Cheat The Hangman for instance, with lots of time-filling strings and orchestrations. Personally I prefer the Doobies on record to live, their recordings are always intricately arranged something they never seem to pull off satisfactory on stage. Anyway this album is good, not great, but keeping up with the Doobies' tradition.

MT



BE BOP DELUXE

sleeve is a good enough reason to go to your nearest music shop and buy a copy.

J1

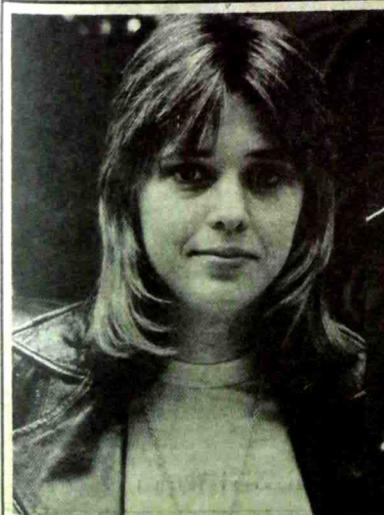
THE THREE DEGREES: Take Good Care Of Yourself (Philadelphia International PIR69137)

As long as the Three Degrees keep on, the Philly sound will live on. And, judging by this album there's no possible chance of the girls fading into obscurity just yet. Although this offering isn't wildly scintillating it reeks of professionalism, and there are some crystalline songs that fall into the easy listening mould which are ideal for a little night music. Fayette, Sheila and Valerie have penetrating voices that blend together nicely making an attractive — albeit sensual — sound. There's a good selection of material courtesy of the legendary writers Gamble and Huff plus a spiffing vocalised version of TSOP (The Sound Of Philadelphia), and if you're really into the little ladies, their picture on the album

BACHMAN TURNER OVERDRIVE: Four-Wheel Drive (Mercury 9100012).

After Not Fragile comes another BTO album to coincide with their recent short UK tour. Of course this is straight BTO, no frills stuff with a driving beat making up steady, steady rock. Usual BTO formula on most tracks, strident guitar chords leading up to a climatic explosion of the title, a few riffs and back to the strident chords. This is heavy. No subtlety here, they really drive it home. Hey You, their current single, is the only track which relents in the onslaught to show a bit blatant commercial thought. It's very like You Ain't Seen Nothing Yet, though that's intentional. Solid BTO fans won't be disappointed with this album; those looking for significant progression will.

MT



SUZI QUATRO



TONY ORLANDO & DAWN



SLY STONE

WHO, WHEN AND WHERE

MUD ARE scheduled to play their first London concert this year and you'd better take advantage of it - It's not likely that they will play London again until October. As well as the ordinary evening concert, the band have agreed to play a special matinee show. The afternoon concert will last 25 minutes and will take place before an invited audience of 1,000 children. All of this takes place on Thursday, May 22 at Lewisham Town Hall.

THURSDAY

May 22
ALEX HARVEY BAND, Capitol, Cardiff
DON McLEAN / LESLEY DUNCAN, Usher Hall, Edinburgh.
ZEBBRA, Middlesex Polytechnic
CHOPYN, Glamorgan Polytechnic
BE BOP DELUXE, Winter Gardens, Cleethorpes

STATUS QUO, Gaumont, Southampton
MUSCLES, Tracey's, Ipswich
JOHN MARTYN, Town Hall, Birmingham
HATFIELD & THE NORTH, Johnson Hall, Yeovil
GIGGLES, Golden Lion, Fulham
STACKRIDGE, Albert Hall, Nottingham
NUTZ, Lyceum, Strand
WALLY, New College, Huddersfield

UPP, Caledonian Hotel, Watford
SONNY TERRY & BROWNIE MCGHEE, Winter Gardens, Penzance
THE NEUTRONS, Marquee 90 Wardour Street, London W1.
SASSAFRAS, New College, Huddersfield
MIKE ABSALOM, Milton Keynes College of Education, Bletchley
MAN, Dome, Brighton
DR. FEELGOOD, Town Hall, Cheltenham
KEVIN COYNE, Leeds Polytechnic
SNAFU, Lyceum, London
Gonzalez, Dingwalls, Camden Lock, London NW1.
BYZANTIUM, Middlesex Polytechnic, Hendon
MUD, Lewisham Town Hall, Rushey Green, Catford SE6

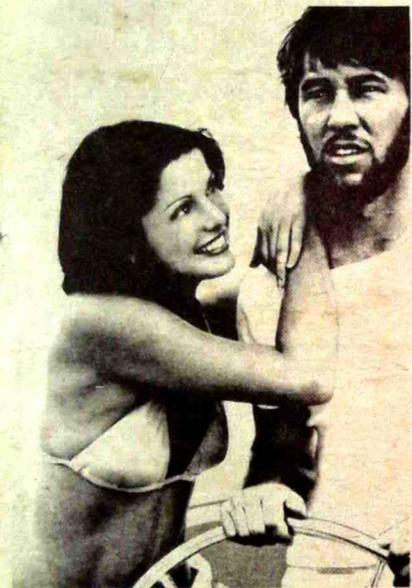
FBI, Kingston Polytechnic
MAN, Town Hall, Birmingham
DR. FEELGOOD, City Hall, Sheffield
THE NEUTRONS, Swansea University
SNAFU, Waltham Forest Technical College

SATURDAY

May 24
LED ZEPPELIN, Earls Court Stadium, London
ALEX HARVEY BAND, Odeon, Hammersmith
KINKS, Brunel University, Uxbridge
DON McLEAN / LESLEY DUNCAN, City Hall, Sheffield
CHOPYN, City Hall, St Albans
JOHN D. LOUDERMILK, Municipal Hall, Colne
BE BOP DELUXE, Leeds University
JIMMY PAYNE, Civic Hall, Bedworth
STATUS QUO, King's Hall, Belle Vue, Manchester
STRANGE DAYS, Stackingford Liberal Club, Warks
MUSCLES, NCO Club, Bentwater
SLACK ALICE, Barnet College, Herts
JOHN MARTYN, Oxford Polytechnic
NUTZ / SNAFU / SHANGHAI, Liverpool Stadium
GIGGLES, Red Lion, Gillingham, Dorset
BEES MAKE HONEY, Dublin University
GREENSLADE, Corn Exchange, Cambridge
UNICORN, Dingwalls, Camden Lock, London NW1
MOON, Bumbles, Widnes
STACKRIDGE, Strathclyde University
UPP, Liverpool University
PARADISE, Essex University
FUMBLE, Plymouth Polytechnic
HUSTLER, Slough College
SONNY TERRY & BROWNIE MCGHEE, Norwich University
SASSAFRAS, Strode Theatre, Somerset
EDWIN STARR, Speakeasy, 48 Margaret Street, London W1
ALEX CAMPBELL, Red Lion, Barking
COSMIC LOVE, Kit Kat, Hunstanton
MAN with JOHN CIPOLINA / BARRY MELTON / BAND CALLED O / FLYING ACES, Roundhouse, Chalk Farm, London NW1

SUNDAY

May 25
LED ZEPPELIN, Earl's Court, London
GREENSLADE, Royal Court, Liverpool
LABI SIFFRE, White Rock Pavilion, Hastings
DON McLEAN / LESLEY DUNCAN, Hard Rock, Manchester
PFM, Victoria Palace, London
JOHN D. LOUDERMILK, Kingsway, Cinema, Newmarket
JIMMY RUFFIN, Fiesta, Sheffield (one week)
GAS WORKS, Penthouse, Scarborough
BE BOP DELUXE, Greyhound, Croydon
JIMMY PAYNE, New Theatre, Hull
STRANGE DAYS, Atherton Club, Warks
ALBERTOS, Black Swan, Sheffield
JOHN MARTYN, Fairfield Halls, Croydon
DR. FEELGOOD, Victoria Halls, Hanley Stoke
AMAZING BLONDEL, Theatre Royal, Lincoln
OTIS WAYGOOD BAND, White Hart, Willdesden
THE KIDS, Palace, Newark
SASSAFRAS, Mr. George's, Coventry
MAN with JOHN CIPOLINA, Roundhouse, Chalk Farm, London NW1
THE NEUTRONS, Mr George's, Coventry
DECAMERON, Swan Theatre, Worcester



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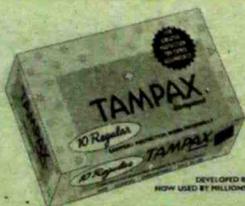
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LED ZEPPELIN, Earl's Court, London
ALEX HARVEY BAND, Colston Hall, Bristol
DON McLEAN / LESLEY DUNCAN, City Hall, Newcastle
CHOPYN, King Alfred's College, Winchester
ALAN PRICE, New Victoria Theatre, London
BE BOP DELUXE, Mayfair, Newcastle
FOODLES, Camberwell School of Art
STATUS QUO, Gaumont, Southampton
BEES MAKE HONEY, Dublin University
MOON, Tallard Hotel, North Wales
HEAVY METAL KIDS, Town Hall, Skipton
MUSCLES, Tracy's, Ipswich
KEVIN COYNE, Hastings Pier
THE KINKS, Salford University
GIGGLES, The Tavern, Doncaster
STACKRIDGE, Edinburgh University
WALLY, Penthouse, Scarborough
UPP, Newcastle Polytechnic
PARADISE, JB's, Dudley
HUSTLER, Civic Hall, Poynton
ARTHUR CONLEY, Speakeasy, 48 Margaret Street, London W1
MIKE ABSALOM, College of Technology, Luton
COSMIC LOVE, Tiffany's, Great Yarmouth
WHISPER, Memorial Hall, Barry

MONDAY

May 26
THE DRIFTERS, Golden Garter, Manchester
DON McLEAN / LESLEY DUNCAN, Fairfield Hall, Croydon
JOHN DANKWORTH / CLEO LAINE / PETE SAYERS, Wavendon (open air concert, 3 pm)
THE KIDS, Wyvern Arts Theatre, Swindon
MOON, Dingwalls, Camden lock, London NW1
CLANCY, Fishmongers Arms, Wood Green, London N22
PURE CHANCE, Wyvern Theatre, Swindon
CAMEL, Leicester Polytechnic
SONNY TERRY & BROWNIE MCGHEE, Half Moon, Putney
MAN with JOHN CIPOLINA / BAND CALLED O / FLYING ACES, Roundhouse, Chalk Farm, London NW1
DECAMERON, Redgrave Theatre, Farnham

TUESDAY COMING

May 27
ROY HARPER, Guild Hall, Portsmouth, May 28
MUSCLES, Mr. George's, Coventry
MIKE HERON'S REPUTATION, Playhouse, Marlow
MOON, Hope & Anchor, London N1
HEAVY METAL KIDS, Barbarella's, Birmingham
CAMEL, Civic Hall, Guildford
SONNY TERRY & BROWNIE MCGHEE, 100 Club, Oxford Street, London W1
DON McLEAN / LESLEY DUNCAN, Royal Albert Hall, London
MAN with JOHN CIPOLINA, Top Rank, Cardiff
BE BOP DELUXE, Central Hall, Chatham
DECAMERON, Key Theatre, Peterborough
EAST OF EDEN, Tiffany's, Bournemouth

ROY HARPER, Guild Hall, Portsmouth, May 28
FRANK SINATRA, Royal Albert Hall, London, May 29
L O U D O N WAINWRIGHT, Royal Festival Hall, London, May 29
RICK WAKEMAN, Empire Pool, Wembley, May 30
JACK BRUCE BAND, Odeon, Birmingham, May 30
BAY CITY ROLLERS, Odeon, Hammersmith, June 1
DONOVAN, Theatre Royal, Drury Lane, London, June 1
DR. FEELGOOD, Barbarella's, Birmingham, June 1
TAMMY WYNETTE / BUGATTI & MUSKER, Apollo, Glasgow, June 2



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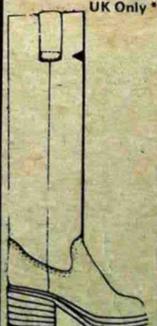
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MARKET PLACE

BACK TO THE MESSAGE

YOU MAY think Love, Peace, and Understanding are a trifle demode these days, but Seals and Crofts breezed into London with all the religious fervour of evangelists.

The singing song-writing duo who are big stars in the States, move serenely through life, believing in a doctrine of justice, love and prayer.

They are faithful adherents of the Baha'i movement and spread the word wherever they go, even backstage at their Ronnie Scott's reception.

Dash Crofts, a bejewelled and flamboyantly dressed Texan, says: "Music doesn't have the barriers or prejudices we have in social life. It's a great media to express concepts and thoughts. I think people hear something in the spirit of the music that relates the unification of the planet."

Headly stuff, true, but for their fans it seems to work. After each concert — they play to between five and ten thousand people in the States — hundreds stay behind to listen to the duo preach their faith.

They reckon their music is inspirational and point to the deluge of letters and comments they get testifying.

"People say it's changed their lives and that's far more beneficial to us than success or income."

Nevertheless, apart from the world-wide success of Summer Breeze (a big hit for the Isley Brothers — remember?) the two are very big business in the States.

REFLECTIONS

EDITED BY PETER HARVEY

They've been hailed as the new Simon and Garfunkel, and probably are.

Crofts tosses it all away with typical devotional

facelessness: "We're anti-stars. We're constantly striving towards breaking down barriers between performers and audience."

ELTON GETS A FAN CLUB

AFTER FOUR years there is finally an Elton John Fan Club. And 17-year-old Linda Mullarkey is faced with the task of answering the thousands of letters that have amassed over the months, requesting that a club be formed.

She's well qualified to run the show. She has been an Elton John fan for four years, and could probably tell him more about himself than he knows. She has stood outside the BBC recording studios and shops to see him, and can take a five hour wait in her stride. She knows Heat-hrow like the back of her hand from seeing him off and welcoming him back from trips, and follows the Watford team every Saturday to sit near him.



Elton had got so used to her face, and her former employers so irked by her continual absences, that it seemed logical for her to put her lifework into practice as fan club founder and secretary.

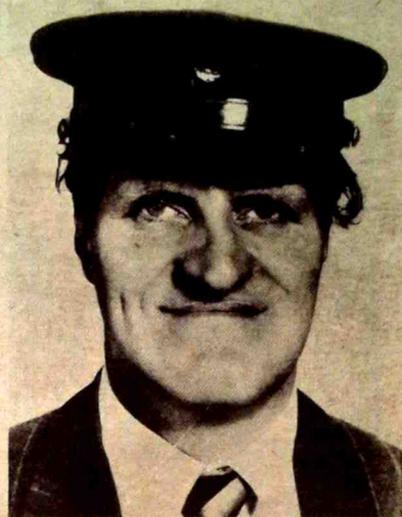
Membership will be £1 from John Reid Enterprises, 40 South Audley Street, London W1.

Sssh .

MEANWHILE IN Mexico, our Puerto Rican Highness, the ultimately loveable Disco Tex, was only an adjoining room away from his manager . . . while in LA it's rumoured Rod Stewart is forming a new band . . . wonder if it's anything to do with Woody — about to take that South American ride . . . And talking of the Stones, aren't the Eagles in line to support their tour as well as Iggy? . . . Hear Bobby's got a big one, Wornack that is, if you believe the publicity for his new album . . . but what about Valentino, six foot ex-ballet dancer, whose single I Was Born This Way (I'm Happy And I'm Gay) is out on the Gaicce label, of course . . . or even Keith Moon, who managed to appear at Arthur Lee's London concert without falling over — though Arthur himself made several attempts . . . But the John Cale concert was just too outrageous — stabbing nurses and getting covered in



Just like that ...



I WANNA show you a trick, anarsh. Take vis song in my right hand like that, aaarch. Then, aah, I take this plastic in my left hand not like that . . . but like that. Song - plastic. Plastic - song. Plastic song. Songplastic. Ven a few magic words, aaahhaahhhha. Just Like That, my new single. Fankyou very much.

... Or was it like that?

FOR MANY artists a gig at London's Royal Albert Hall can be the pinnacle of their career. For Vicky Leandros it was a highpoint of her "hobby".

You see Vicky, who got to the No. 2 slot in the British charts with Come What May, a few years back, doesn't want to be a careerist.

"I like singing, so I sing. I suppose it is rather a hobby," she confesses, sipping champagne in an exclusive little "boit de nuit" after the show.

Her "hobby" has made her one of Europe's biggest stars, and now she's hoping to break the American market, and has a new album out later in the year which she recorded in Nashville. The disc is produced by Brad Shapiro, who worked on Millie Jackson's Caught Up album.

Then, of course, there's the Carnegie Hall gig in September.

"But before that I'm having a two and a half month holiday, probably flitting between Rome and the Greek Islands," she says.

After which it'll be back to the hobby, for our poor little rich Greek girl.

blood? . . . And now boys and girls, introducing Ligs Of The Week Dept . . . Vicky Leandros MUST take the first week's Cornucopia Collossus award for a chic but too smooth after gig serenade in . . . we're not telling where . . . And now for the Osmonds . . . would you believe they're gonna be holed up in a sheik's palace in Bel-gravia? With: video cassette machines on every floor, over 500 cassettes to play, and of course full eight track hi-fi in every bedroom, as well as a double bank 16mm projector, swimming pool in the

basement, and a master bedroom with 10-foot wide bed plus two gold-plated bathrooms for him and her . . . by the way, the Osmonds will fly Stockholm into Gatwick in their private jet, transfer to a British Rail Pullman Car, and arrive at Victoria station on Saturday afternoon, etc. etc. . . While rivals, Bay City Rollers can't possibly get much more mileage out of Alan Longmuir's sensitivity — bet he stays . . . Finally, whatever Hello said to George Osmond, bet it wasn't . . . BYE BYE XXX.

Yesteryear Charts

8 YEARS AGO
28th May, 1970

- 1 2 Back Home — England World Cup Squad
- 1 Spirit In The Sky — Norman Greenbaum
- 3 29 Question — The Moody Blues
- 4 4 House Of The Rising Sun — Free
- 5 9 All Kinds Of Everything — Dams
- 6 28 Yellow River — Christie
- 7 10 I Can't Tell The Boston From The Top — The Hollies
- 8 5 Daughter Of Darkness — Tom Jones
- 9 3 Travellin' Band — Creedence Clearwater Revival
- 10 14 Brontosaurus — The Move

10 YEARS AGO
22nd May, 1965

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

15 YEARS AGO
21st May, 1960

- 1 1 Cathy's Clown — The Everly Brothers
- 2 3 Sonoma Lullaby — Adam Faith
- 3 Do You Mind — Anthony Newley
- 4 Shazam — Brian Eddy
- 5 Handy Man — Jimmy Jones
- 6 4 Fall In Love With You / Willie & The Hand Jive — Cliff Richard
- 7 Sweet Nothing — Brenda Lee
- 8 Smokey You — Elvis Presley
- 9 Cradle Of Love — Johnny Preston
- 10 12 Heart O A Teenage Girl — Craig Douglas

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Joe Walsh
Steve Hunter —
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new guitarist
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