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RECORD MIRROR

June 28th 1975

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grows up*

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Wembley
competition**

**The Rollers and the press
-exclusive interview
Free colour poster of
STEVE HARLEY
All the latest BBC charts**

BRITISH TOP 50 SINGLES



1	2	I'M NOT IN LOVE 10cc	Mercury
2	1	WHISPERING GRASS Windsor Davies / Don Estelle	EMI
3	3	THREE STEPS TO HEAVEN Showaddywaddy	Bell
4	4	THE HUSTLE Van McCoy	Avco
5	14	TEARS ON MY PILLOW Johnny Nash	Epic
6	22	DOING ALRIGHT WITH THE BOYS Gary Glitter	Bell
7	5	THE PROUD ONE Osmonds	MGM
8	10	DISCO STOMP Hamilton Bohannon	Brunswick
9	6	LISTEN TO WHAT THE MAN SAID Wings	EMI
10	35	MISTY Ray Stevens	Janus
11	26	MOONSHINE SALLY Mud	Rak
12	15	BABY I LOVE YOU, OK Kenny	Rak
13	17	MR. RAFFLES Steve Harley / Cockney Rebel	EMI
14	8	SING BABY SING Stylistics	Avco
15	13	OH WHAT A SHAME Roy Wood	Jet
16	7	STAND BY YOUR MAN Tammy Wynette	Epic
17	12	DISCO QUEEN Hot Chocolate	Rak
18	24	MY WHITE BICYCLE Nazareth	Mooncrest
19	9	TRY TO REMEMBER / THE WAY WE WERE Gladys Knight & The Pips	Buddah
20	25	I DON'T LOVE YOU BUT I THINK I LIKE YOU Gilbert O'Sullivan	MAM
21	11	SEND IN THE CLOWNS Judy Collins	Elektra
22	36	HAVE YOU SEEN HER / OH GIRL Chi-Lites	Brunswick
23	45	FOE-DEE-O-DEE Rubettes	Polydor
24	39	MAKE THE WORLD GO AWAY Donny & Marie Osmond	MGM
25	23	WALKING IN RHYTHM Blackbyrds	Fantasy
26	20	ONCE BITTEN TWICE SHY Ian Hunter	CBS
27	21	SWING LOW SWEET CHARIOT Eric Clapton	RSO
28	18	ROLL OVER LAY DOWN Status Quo	Vertigo
29	16	AUTOBAHN Kraftwerk	Mercury
30	41	MAMA NEVER TOLD ME Sister Sledge	Atlantic
31	28	SENDING OUT AN S. O. S. Retta Young	All Platinum
32	29	TAKE ME IN YOUR ARMS Doobie Brothers	Warner Bros
33	43	BLACK PUDDING BERTHA Goodies	Bradleys
34	42	SWEARIN' TO GOD Frankie Valli	Private Stock
35	19	ISRAELITES Desmond Dekker	Cactus
36	—	D. I. V. O. R. C. E. Tammy Wynette	Epic
37	32	YOU LAY SO EASY ON MY MIND Andy Williams	CBS
38	27	IMAGINE ME, IMAGINE YOU Fox	GTO
39	31	DYNAMITE Tony Camillo's Bazuka	A&M
40	30	THANKS FOR THE MEMORY Slade	Polydor
41	33	I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White	20th Century
42	37	I WANNA DANCE WIT CHOO Disco Tex & The Sex-O-Lettes	Chelsea
43	34	LET ME TRY AGAIN Tammy Jones	CBS
44	0	EIGHTEEN WITH A BULLET Peter Wingfield	Island
45	40	GET OUT Harold Melvin & The Bluenotes	Route
46	—	SOMEONE SAVE MY LIFE TONIGHT Elton John	DJM
47	—	PER-SO-NAL-LY Wigans's Ovation	Spark
48	0	SEALED WITH A KISS Brian Hyland	ABC
49	—	IT OUGHTA SELL A MILLION Lyn Paul	Polydor
50	—	JIVE TALKIN' Bee Gees	RSO

BRITISH TOP 50 ALBUMS



1	3	VENUS AND MARS Wings	A pple
2	1	THE BEST OF, Stylistics	Avco
3	2	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY, Elton John	DJM
4	4	ONCE UPON A STAR, Bay City Rollers	Bell
5	—	HORIZON, Carpenters	A&M
6	5	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
7	9	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelpha Int.
8	6	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
9	14	GREATEST HITS OF 10CC 10CC	Decca
10	8	ROLLIN', Bay City Rollers	Bell
11	7	AUTOBAHN, Kraftwerk	Vertigo
12	12	TUBULAR BELLS, Mike Oldfield	Virgin
13	10	THE SINGLES 1969-1973, Carpenters	A&M
14	15	FOX, Fox	GTO
15	17	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
16	23	BAND ON THE RUN, Paul McCartney & Wings	A pple
17	13	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
18	18	STAND BY YOUR MAN, Tammy Wynette	Epic
19	24	I'M STILL GONNA NEED YOU, Osmonds	MGM
20	25	JUDITH, Judy Collins	Elektra
21	11	ELTON JOHN'S GREATEST HITS, Elton John	DJM
22	—	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
23	46	SNOWFLAKES ARE DANCING, Tomita	Red Seal
24	16	PHYSICAL GRAFFITI, Led Zepellin	Swan Song
25	32	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
26	29	ON THE LEVEL, Status Quo	Vertigo
27	37	IAN HUNTER, Ian Hunter	CBS
28	19	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman and the English Rock Ensemble	A&M
29	30	THE BEST YEARS OF OUR LIVES, Steve Harley & Cockney Rebel	Reprise
30	35	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	EMI
31	35	I FEEL A SONG, Gladys Knight & Pips	United Artists
32	20	ROCK 'N' ROLL, John Lennon	Buddah
33	49	MEMORIES ARE MADE OF HITS, Perry Como	Apple
34	33	STAMPEDE, Doobie Brothers	RCA
35	—	AND I LOVE YOU SO, Perry Como	Warner Bros
36	—	THE BEST OF BREAD, Bread	RCA
37	22	BLUE JAYS, Justin Hayward and John Lodge	Elektra
38	36	20 GREATEST HITS, Tom Jones	Threshold
39	34	HIS 12 GREATEST HITS, Neil Diamond	Decca
40	50	CAN'T GET ENOUGH, Barry White	MCA
41	44	MADE IN THE SHADE, Rolling Stones	20th Century
42	—	RUBYCON, Tangerine Dream	Rolling Stones
43	—	WARRIOR ON THE EDGE OF TIME, Hawkwind	Virgin
44	27	METAMORPHOSIS, Rolling Stones	United Artists
45	—	AL GREEN GREATEST HITS, Al Green	Decca
46	40	UNTITLED (FOUR SYMBOLS), Led Zepellin	London
47	45	TODAY, Elvis Presley	Atlantic
48	—	STRAIGHT SHOOTER, Bad Company	RCA
49	28	COP YER WHACK FOR THIS, Billy Connolly	Island
50	39		Polydor

U.S. TOP 50 SINGLES

1	1	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
2	2	WHEN WILL I BE LOVED Linda Ronstadt	Capitol
3	3	WILDFIRE Michael Murphy	Epic
4	4	I'M NOT LISA Jessi Colter	Capitol
5	5	LOVE WOLVES GET ME WAIT Major Harris	Atlantic
6	6	THE HUSTLE Van McCoy & The Soul City Symphony	Avco
7	9	LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings	Capitol
8	8	GET DOWN, GET DOWN (Get On the Floor)	Joe Simon
9	13	MAGIC FINE	EMI
10	10	CLUT THE CAKE Average White Band	Atlantic
11	11	TAKE ME IN YOUR ARMS (Rock Me) Doobie Brothers	Warner Bros
12	12	ONLY WOMEN Alice Cooper	Atlantic
13	6	SISTER GOLDEN HAIR America	Warner Bros
14	27	SWEARIN' TO GOD Frankie Valli	Private Stock
15	34	PLEASE MR PLEASE Olivia Newton-John	MCA
16	31	ONE OF THE SE NIGHTS The Eagles	Asylum
17	22	I'M NOT IN LOVE 10cc	Mercury
18	20	I'LL PLAY FOR YOU (Hear the Band) Seals & Crofts	Warner Bros
19	23	THE WAY WE WERE / TRY TO REMEMBER Gladys Knight & The Pips	Buddah
20	24	MISTY Ray Stevens	Barnaby
21	32	MIDNIGHT BLUE Melissa Manchester	Arista
22	25	HEY YOU Bachman-Turner Overdrive	Mercury
23	26	DYNAMITE Tony Camillo's Bazuka	A&M
24	30	WHY CAN'T WE BE FRIENDS? War	United Artists
25	16	THANK GOD I'M A COUNTRY BOY John Denver	RCA
26	28	BABY THIS IS BACK AT CHIA Smokey Robinson	Tamla
27	33	ROCKIN' CHAIR Gwen McCrae	Cat
28	18	PHILADELPHIA FREEDOM Elton John Band	MCA
29	36	I'M ON FIRE Dwight Twilley Band	Shelter
30	38	RHINESTONE COWBOY Glen Campbell	Capitol
31	14	BAD TIME Grand Funk	Capitol
32	39	ROCKFORD FILES Mike Post	MGM
33	41	JIVE TALKIN' Bee Gees	RSO
34	15	BAD LUCK (Part 1) Harold Melvin & The Bluenotes	Philadelpha International
35	19	LAST FAREWELL Roger Whittaker	RCA
36	42	SLEEPY WHEN WE COME Commodores	Motown
37	37	BLACK FRIDAY Steely Dan	ABC
38	46	SPIRIT OF THE BOOGIE / SUMMER MADNESS Kool & The Generals	De-Lite
39	47	EVERY TIME YOU TOUCH ME (I Get High) Charlie Rich	Epic
40	40	I'LL DO FOR YOU ANYTHING YOU WANT ME TO Barry White	20th Century
41	17	OLD DAYS Chicago	Columbia
42	21	ATTITUDE DANCING Carly Simon	Elektra
43	29	SHINING STAR Earth, Wind & Fire	Columbia
44	35	I R.O.U.L.E. Elvis Presley	RCA
45	45	I WANNA DANCE WIT CHOO (Doo Dat Dance) Disco Tex and the Sex-O-Lettes	Chelsea
46	—	DISCO QUEEN Hot Chocolate	Big Tree
47	—	I DREAMED LAST NIGHT Justin Hayward & John Lodge	Threshold
48	48	PLEASE MR MEND ME (You Remind Me of a Friend) Rufus	ABC
49	—	ME AND MRS JONES Ron Banks & The Dramatics	ABC
50	—	LIZIE AND THE RAINMAN Tanya Tucker	MCA

RM/BBC CHART

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

STAR BREAKERS

LONG LOST LOVER Three Degrees	Philadelpha
YOU GO TO MY HEAD Bryan Ferry	Island
HIGHWIRE Linda Carr & The Love Squad	Chelsea
I WRITE THE SONGS David Cassidy	RCA
7-6-5-4-3-2-1 (BLOW YOUR WHISTLE) Rimshots	All Platinum
MEMORIES ARE MADE OF THIS Dean Martin	Capitol
I DO I DO I DO Abba	Epic
THE IMMIGRANT Neil Sedaka	Polydor
ROLLIN' STONE David Essex	CBS
SWEET CHEATIN' RITA Alvin Stardust	Magnet

U.S. TOP 50 ALBUMS

1	1	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John	MCA
2	3	VENUS AND MARS Paul McCartney & Wings	Apple
3	3	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
4	6	STAMPEDE Doobie Brothers	Warner Bros.
5	7	FOUR WHEEL DRIVE Bachman-Turner Overdrive	Mercury
6	4	TOMMY Original Soundtrack Recording	Polydor
7	51	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
8	9	SPIRIT OF AMERICA Beach Boys	Capitol
9	8	CHICAGO VIII	Kudu
10	11	MISTER MAGIC Grover Washington Jr	Philadelpha International
11	12	SURVIVAL O'Jays	London PS 656
12	13	FANDANGO ZZ Top	A&M
13	29	LOVE WILL KEEP US TOGETHER The Captain & Tennille	Warner Bros
14	10	HEARTS America	Abko
15	19	METAMORPHOSIS Rolling Stones	Swan Song
16	16	STRAIGHT SHOOTER Bad Company	Warner Bros
17	21	GORILLA James Taylor	Rolling Stones
18	18	MADE IN THE SHADE Rolling Stones	Gordy
19	17	A SONG FOR YOU Tom Petty	ABC/Dot
20	25	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	RCA
21	22	AN EVENING WITH JOHN DENVER	A&M
22	28	DIAMONDS Joan Baez	T-Neck
23	35	THE HEAT IS ON Isley Bros	Avco
24	30	DISCO BABY Van McCoy & The Soul City Symphony	Asylum
25	—	ONE OF THE SE NIGHTS The Eagles	Epic
26	33	ADVENTURES IN PARADISE Minnie Riperton	Epic
27	37	BLUE SKY NIGHT THUNDER Michael Murphy	Epic
28	14	BLOW BY BLOW Jeff Beck	Elektra
29	15	PLAYING POSSUM Carly Simon	Columbia
30	38	BETWEEN THE LINES Janis Jan	Columbia
31	41	TALE SPINNIN' Weather Report	RCA
32	40	TWO LANE HIGHWAY Pure Prairie League	Columbia
33	26	ADVENTURES IN PARADISE Minnie Riperton	Atlantic
34	42	MY WAY Major Harris	Atlantic
35	45	THE MANHATTAN TRANSFER	A&M
36	36	A QUIET STORM Smokey Robinson	Atlantic
37	43	THE ORIGINAL SOUNDTRACK 10cc	Mercury
38	—	HORIZON The Carpenters	A&M
39	44	SUPERNATURAL Ben E. King	Elektra
40	47	JUDITH Judy Collins	Atlantic
41	34	NUTHIN' FANCY Lynrd Skynyrd	Elektra
42	—	CAUGHT IN THE ACT Commodores	Motown
43	—	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
44	27	SCOTCHIEU Herbie Mann	Atlantic
45	23	DARK SIDE OF THE MOON Pink Floyd	Harvest
46	18	TOM CAT Tom Scott & L.A. Express	Ode
47	48	CHASE THE CLOUDS AWAY Chuck Mangione	A&M
48	46	JUKE JOINT Jump Even Bishop	Capricorn
49	50	THE SUPER SOUL MUSICAL "WONDERFUL WIZARD OF OZ" The Wiz / Original Cast Recording	Atlantic
50	—	IAN HUNTER	Columbia

RECORD MIRROR
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GOODIES GO FULL-TIME

Busy months ahead for zany trio

THE GOODIES. TV's zany trio who had great success in the singles chart, are branching out even further.

There is a new album in the pipe-line, plus a film, a book, an EP, and the distinct possibility of a nationwide tour. The album, as yet untitled, will be released in October and the musical Goodie Bill Oddie is currently recording tracks. The album, their first for Bradley's Records, will not however contain any of their hit singles, though there may be a single taken from it in the Autumn.

The tour was set for this Autumn, but Tim Brooke-

Taylor's commitments in recording a TV version of the radio show Hello Cheeky meant that the plans had to be postponed. However The Goodies are working towards a tour in Autumn 1976.

Explained Bill Oddie: "We were going to do four or five weeks out of town and a couple in London. But because Tim would be unavailable at that time, we couldn't do the tour."

Further complications arise from the amount of rehearsing that will be needed for the part musical, part film, and part comedy stage show. This is one of the reasons The Goodies turned down an offer to play at the forthcoming Knebworth festival.

Plans for a Goodies' film are 99 per cent finalised. It is an idea the boys have had for a long time, and now the opportunity to present a feature length script have arisen, filming should start soon.

Following on from Status Quo's revival of the EP, The Goodies are toying seriously with the idea of releasing one. It will contain four or five tracks "of the sort of songs we normally get into trouble for doing", explained Bill Oddie.

Writing the new book has just finished, and hopefully it will be out in Autumn ready for the Christmas market. It is the second Goodies' book, following on from the Goodies' File published last year.



Go on, pull the other one

AN ASTONISHING picture of the new member of the Bay City Rollers should Alan Longmuir have left. The photo was kept in readiness, but in the end was never needed. Instead the lady

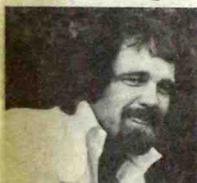
Heather Gail was never required to leave her job as an air hostess with British Caledonian Airways because of course Alan on the left decided to stay with the Rollers.

SWEET IN ACTION

SWEET FOLLOW-UP single to Fox On The Run, out July 4, will be another group composition, Action. The B-Side will be Sweet FA, taken from the album of the same name.

Sweet are to spend July writing and recording material in Germany for an album to be released late summer. But they break off for two trips home - one for a TOTP appearance on July 10, the other to appear at The Palace Lido, Isle Of Man on July 27.

Duane twangs for charity



DUANE EDDY and Guys and Dolls have been added to the charity 'Superstar Show' bill on July 14.

Already appearing at the Cambridge Theatre show, to be attended by Princess Anne and Captain Mark Philips, are: Alvin Stardust, Kenny, Osibisa, Lulu, Alan Price, Marty Wilde, Helen Shapiro and Billy Fury.

The concert is in aid of the Save The Children fund.

Can you change a fiver?

ALTHOUGH EVERYONE'S keeping tight-lipped it's now almost certain that the Jackson Five will soon be leaving Tamla Motown for the CBS Epic label.

There's also speculation that Jermaine, who has an individual contract with Motown, may stay with the label. This would mean that Randy would probably be brought into the group as a permanent member.



will be: London Wood Green Fagins (30); and London 100 Club (July 1).

Ducks' leader Sean Tyla is forming a new group The Tyla Gang, while bass player Mick Groome is forming a new band, Ram with our very own Eamonn Percival.

Joni back

JONI MITCHELL is back in LA studios recording, although there's no specific album in mind. Songs so far recorded are The Painted Word, The Boho Dance and Edith and The Kingpin.

Ducking out

DUCKS DELUXE are breaking up following two farewell dates soon. They

Southport rocks

SHOWADDYWADDY are to headline a major pop festival to be held at Southport football ground on July 26. Rest of the bill for the seven hour festival which starts at 2 pm will be: Geno Washington and The Ram Jam Band, Sutherland Brothers and Quiver, Sassafras and Fogg.

Prices for seats, which will all be in covered stands are: £1.75, £1.50, £1.25 and £1.

Dion solo

DION, late of the Belmonts has a solo single out June 27 called Make The Women Love Me. It is released on the Phil Spector International label.



TREMOS RETURN

ALAN BLAKELEY, one time member of the Tremoloes and now a producer / singer / composer has recently been involved with the production of the Tremoloes latest album.

Tom's number

JOHNNY BRISTOL has written and produced a new single for Tom Jones called I Got Your Number. It is coupled with The Pain Of Love and due out July 11.



THE ROLLING STONES

...from the album METAMORPHOSIS
...the single

I DON'T KNOW WHY

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Venus, Mars and now...

Wings theme for TV serial

THE LONG RUNNING TV favourite Crossroads has decided to adopt Paul McCartney and Wings' arrangement of their theme music for opening and closing the programme — indefinitely.

Noele Gordon, Crossroads' Meg Richardson, said this week: "I like it very much, it's completely different from the one we've used for the past 2,000 shows. I think the viewers will like it,

after all we're 11 years on, time for something a little more advanced. We're expecting quite a reaction and we hope it's favourable. We all like it here."

The switch to Wings' version of Tony Hatch's tune was made last Thursday. Meantime, Wings' album Venus and Mars, which has the Crossroads theme as its final track, has gone gold in Britain. The band themselves are currently rehearsing for a world tour, which will include several major British concerts.



BLACKFOOT SUE are to undertake a British college tour in the autumn with Aj Webber supporting.

The college tour will run from September to November and it is hoped a second album on DJM will be released to coincide with the tour.

Dates so far confirmed are: Dudley Technical College (September 20); Portsmouth Highbury College (26); Plymouth College of Education (27); London Chelsea College (October 4); Cardiff College of Education (November 1); and Chippenham College (7).

RECORD MIRROR

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Heading into trouble

YIN AND YAN who had a big hit with their Telly Savalas take off single If, have run into trouble with their forthcoming album Tales For Heads.

Yin (Chris Sandford) and Yan (Bill Mitchell) had completed the album when EMI lawyers foresaw trouble with one track Stamping Rampant Through Your Early Januaries. So release of the album was put back for 10 days to allow the duo to re-record the track dropping "a suggestive reference to a familiar

name."

Yin and Yan, however, remain confident that other innuendos, glossed over by the legal gents, will not go undetected by their fans.

Budgie rigour

BUDGIE ARE to undertake a lengthy British and European tour at the end of this year.

The tour is aimed at promoting their album due out in September — the follow up to In For The Kill which reached the album charts last year.



BOOBY PRIZE

WANT A feel of Danny La Rue's bra? Well you can have the chance of winning those and other prizes at the Bunhill Row Ball to be held in aid of the Disabled Living Foundation.

Other prizes donated by stars for the ball on June 21 are Alvin Stardust's gloves, Tommy Cooper's fez and Tom Jones' bow tie. Guests at the ball will include Sandie Shaw, the Autocrats and Capital Radio's Tim Rice as compere.

PIE Not just
a figment
of the
imagination
IN but a really
great single
to follow
the enormous
success of
their recent
U.K. tour
which was
much more
than just
'Pie in
the Sky'

SKYBAND

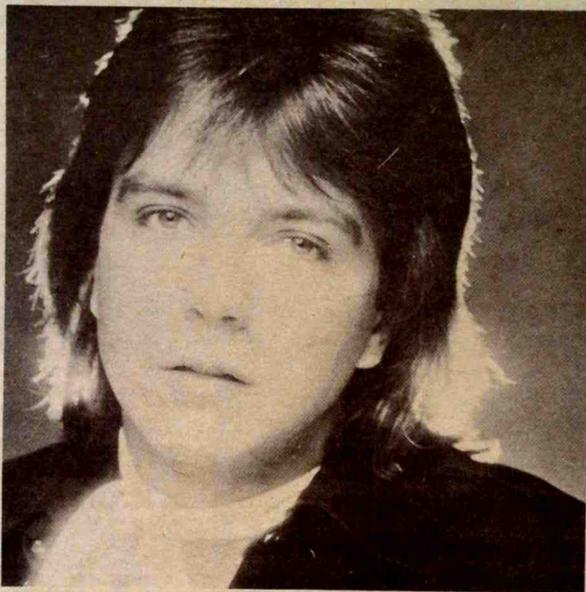


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'Skyband'
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the boy,
now
meet
the man



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£1,000 Worth of albums to be won



AFTER THE Wembley event, what else could we follow with except one of the most incredible music press competitions ever held, offering £1,000 worth of albums.

There will be 50 first prizes, each comprising a special pack of six albums — one from each of the artists who appeared at Wembley last Saturday. So you'll stand a chance of winning a copy of either Elton's *Captain Fantastic* or *Greatest Hits* album, the Beach Boys' *Holland*, The Eagles' *One Of Those Nights*, Joe Walsh's *So What*, Rufus' *Rufusized* and Stackridge's *Extravaganza*. That's 300 albums!



There'll also be fifty runner's-up prizes of either a cartridge or cassette of *Captain Fantastic*.

So all in all, there's a hundred chances to win! To enter the competition, all you have to do is answer the six questions below, and send the complete coupon, no later than July 15, to Wembley Midsummer Music Competition, PO Box 195, Spotlight Publications, 1 Benwell Road, London, N7 7AX. The Editor's decision is final.

1. Who is the Brown Dirt Cowboy?
2. Who is the main song-writing genius behind the Beach Boys?
3. What is the title of the Eagles' second album?
4. With which band did Joe Walsh first find fame?
5. Who is Rufus' lead singer?

Which part of Britain do Stackridge come from?

NAME

ADDRESS

AGE

If I win a runner's-up prize, I would like a cassette / cartridge + of *Captain Fantastic*.

* Delete where applicable.

FUN FUN FUN



THANK GOD Reg Dwight's got good taste. His afternoon at Wembley resulted in a hand-picked squad of predominantly American acts that left mouths gaping and eyes popping.

The festival that doesn't have a duff set seems to have arrived at last.

But, of course, there's a price for having a bill of headlining acts. Who comes out top in the final shuffle?

In fact they almost got it right, but unfortunately the ever-generous Elton was left to pick up the tab for his self-indulgence and so we'd like to present

to you the correct order. From the top...

God only knows this is where the Beach Boys should have been as they surfed and danced along with their legend.

Staying mainly with their mid-Sixties sound they brought a whole generation to its feet when they opened with *Wouldn't It Be Nice* and from then on they cruised the crowd again and again, laying to rest any

doubts that they might be a product of Brian Wilson's technical paranoia.

Nostalgia? OK. But the 72,000 crowd were right along there as a turbaned Carl Wilson, resplendent in gold glitter jacket rocked on with classic after classic.

Heroes And Villains made it but *Good Vibrations* lacked the crispness of the original. It was the only time they

came near to blowing it but no one cared as the energy flow was getting higher and higher.

They knew they were playing to an audience weaned on their records, and with Chicago mastermind Jim Guercio on bass they rocked the crowd out with three classics — *Surferin' USA*, *Barbara Ann* and *Fun Fun Fun* — leaving Wembley shaken and Reg more than a little apprehensive.



HE MADE two mistakes, he shouldn't have had the Beach Boys on the bill and he should have ripped up his pre-arranged running order — especially after seeing the reception the BB's got.

The audience was raring to go. What they didn't want were three opening numbers to bring them down. By the time

Elton and the band started on *The Bitch Is Back*, the first up-tempo number, he'd lost the whole pace built so beautifully by the previous act.

On the surface everything was fine, the band were tight, Elton sang his heart out, and the sound (credit to Clive Franks) was superb. But the hard, raunchy feel that

they'd achieved in rehearsals just didn't happen. And if the audience were up and wanted to stay there, the next number was inevitably a slow one.

It wasn't until two hours after they'd come on, that the band finally did it. With the descent of a flashing neon *Captain Fantastic* sign, and the album

track *We All Fall In Love Some Time*, the ovation Elton had missed all evening came. *Pinball Wizard* and, natch, *Saturday Night*, were the encore numbers. The audience that was left, sadly depleted, danced to the last note, but sadly, it was too late. The Captain's insignia had suffered a slight demotion.



AND SO we ask the question...

Can there be a more down-home American denim band than the Eagles?

It wouldn't appear so after this strident performance as they took it easily to the first real high of the afternoon with an arrogant confidence and a perfect sound.

The Colorado Cowboys decided to give the whole thing a bit of their own laid back

stick, which meant three songs from *Desperado* and an amazing version of *Midnight Flyer* with a lot of exquisite harmonies thrown in for good measure.

Without noticing it you suddenly realised the Eagles were a very popular band and there was no way to stop them especially when they encored with a rocked-out *Oh Carol*. The buzzers had finally won the day.

BUT FOR Joe Walsh, it was a false start. Just as the buzzers awoke and the air filled with expectancy, jaunty Joe slipped away into the void, unable to do it and quite obviously perplexed.

Of course he was greeted with a big ripple, and of course

the raunchy drone of Meadows — his opening number — brought the first really solid round of applause. Yeah, a round of applause.

"You guys are too polite," said Joe, mockingly — but he couldn't get them up.

Any one of his

numbers — from his two albums — stood up on its own and threatened to get the restless crowd off its collective arse, yet collectively Walsh was a yawn.

He gave it away at the start of the set: "I ain't been up this early in years." By the time he'd delivered a

magical voice box solo in *Rocky Mountain Way* it was quite obvious that the playing was right but the tempo wrong.

Still, even if he was too laid back, the encore was deserved and the choice of the Beatles' *Get Back* was smart — and a set saver.



RUFUS played a good, straight set, with eyes mainly focussed on Chaka Khan, who came on complete with an amazing red Indian head-feather ensemble.

The set included the numbers best known to British audiences, including their current single, *Once You Get Started*, and the single that did start it all for them, the Stevie

Wonder-penned *Tell Me Something Good*. For some reason, the PA didn't seem to be as loud as it might have been, and there's no doubt that the full effects of Rufus are

AND STACKRIDGE... they can hold their heads high. Despite the shuffle and bustle of an assembling mass, despite the overtly insensitive activity behind them on stage, they played a warm fun-filled set that helped immensely to set the mood for the day

better heard in a smaller venue. All that aside, they played a nice, funky set. Shame they couldn't have gone on when the audience was a little more warmed-up.

DAVID CASSIDY was still tired on Sunday. He'd been up for nearly 36 hours in New York before flying to Britain a day early to arrive in time for most of the Midsummer Music Festival at Wembley.

For David, the highlight of the afternoon had been the Beach Boys, and he'd spent most of Sunday morning playing I Can Hear Music on the piano.

Mind you, there is an affinity there that's not just because they all grew up in Southern California. Carl Wilson is singing on David's new single, Bruce Johnstone co-produced his new album, and the others are all friends.

The album and the single are now. It was about 15 months ago that most of The Press attended a conference to hear David saying he was about to retire from touring and what was happening. Despite what was printed, he never actually said he was retiring - period.

"I knew pretty much what I had to do. I knew I had to stop everything - completely. I knew I had to stop the photographs, I had to stop feeding that whole machine. When I left here, I went back to the States to sort out what was happening with my record company there.

Jive

"I made a deal with the company's lawyer, because I still owed them a couple of albums. I agreed to a Greatest Hits album and a live album - the live one I never wanted to do. I think they're jive. So I put the same album out twice - The Greatest Hits, then the same thing with an audience. I didn't want to do it. It was horrible. All I wanted to do was forget about it."

By way of forgetting it, David went back to California and Hawaii where he tried to put the whole of the "David Cassidy" experience into perspective. It took him nearly nine months.

"I didn't write and I didn't play much. I did a lot of re-evaluating myself. Catching up emotionally with myself. I went back to a lot of people and re-established relationships with them on a one-to-one basis.

"Emotionally I've grown a lot, and consequently musically I've just made what is to me my first album, the others were kind of demo albums."

The album, due out mid-July, is called The Higher They Climb, The Harder They Fall. It is very much a concept album, putting a cover on

DAVID's dead, long live Cassidy



by Sue Byrom

'... My records were schlock anyway'

the whole experience of being the world's main teen-idol. In order to put a lot of what David now feels into perspective, it's necessary to listen to the album and what it's saying. A lot of it is tongue-in-cheek - including the single which is out here, I Write The Songs. Taken out of context, it might well sound very similar to other Cassidy singles. Within the context of the album, its send-up qualities are far more apparent.

"The album is autobiographical in a kind of humorous, sad, bizarre, pathetic way. It was like a therapy album for me, spitting it all out - this is what it was like - wasn't it dumb, wasn't it sad, wasn't it all of that."

"The album was originally called The Rise And Fall Of Jackson Snipe, which is one of my aliases on the road. I wasn't even going to have my name on it at first. But the record company didn't really go for the name, so it was retitled. For what it's worth, I don't even care what it's called, it's what's in it."

Having decided to get out of the entire 'image' scene, David Cassidy is now very aware of responsibilities he's taken on by re-emerging as a recording artist.

"When I put my name on the new recording contract, I really meant it when I signed next to the space that said Artist. That's what I want to be and what I can be now. I think I've always been

someone who's moved people - I've never been someone that people have said 'oh yeah, I'll add him to my record collection'. They've either loved me or hated me. There's always been a reaction, whether it's positive or negative.

"When I was analysing myself after the split, I knew I could go on playing music in my own living room if I wanted to, but I knew I wanted to reach people. Before, what I was doing was such a mass misrepresentation of me that I needed to emerge. Mr. Good Bad or Indifferent. I had to be able to do that."

Emerging

"That's what this album is. Me emerging on whatever level. It's a first step. A lot of people are saying it's just an image change, but I'm not. I suppose in the final analysis I am, but at long last it's me being me, and not me being contrived."

Obviously, the biggest problem facing David is the past, and all its connotations of teen-idol and screaming fans. Even at Wembley, while Nilsson and Ringo could walk about comparatively unnoticed, David was pursued by girls with Cassidy buttons and autograph books.

"I hope that the fans will come with me. This probably sounds a bit presumptuous, but I think they're more concerned with me than with my television-personality. I think they understand that that's not me any more. It'll be easier in America, the FM stations are already playing my record. I stopped touring there two-and-a-half years ago. Here, it's fresher in the people's minds, because it was more recent."

Irrespective of how long or how recent, an obvious question is to ask David about his touring intentions.

"People keep saying you're going back on the

road' aren't you? I think people are expecting me to do what David Bowie did. Well, I'm retiring, goodbye, and then six months later he's out on the road. That's OK.

everyone's entitled to change their mind, but for me I won't do it until the experience changes. Until it becomes a musical experience for me. I'll probably start by playing

bits and pieces at gigs. I went to see America in Hawaii and played with them, and I've done other things like that. I did Horse With No Name with them, and it was fun. I don't think that half the audience even knew it was me.

"But as I've said, it'll have to wait until it is a musical experience for me to go out on the road. And that change ain't going to happen with just one album. I know that. I think there are things on the album that anyone can get off on, but I can see that some people will take the whole thing seriously when they shouldn't. I've taken a bit of dramatic licence with some of it - there are bits that haven't happened - like I've never slept on a park bench, and I'm not heart-broken, although there was a stage when I went through a sort of nervous breakdown."

The park bench reference is a dialogue piece between a member of the Fireside Theatre, Phil Austin, and David, where David is a washed-up

pop star cum bum, and Phil goes up to take the newspaper David's sleeping under and starts reading out a piece of Hollywood gossip about a missing pop star who turns out to be David. It sounds incongruous, and it is, until you remember that this is Cassidy's obituary - the other Cassidy's obituary.

Listen

"Now, for me, it's all down to how you define success. Success for me isn't necessarily having a number one record. Having done that, and achieved a kind of monetary success, it's much more important that people will listen to my records. And hate if they hate it, but listen to it. Hate it for me, if that's what they think, but hate it for me now, not what they used to think of me before this. Getting them to listen is 99.9 per cent of the battle."

Exit Keith Partridge, enter David Cassidy artist.



Some of the lowest, highest, sweetest, strongest voices you've ever heard are all Linda Lewis. Hear a few of them on Linda's new single, 'It's in his kiss'...

Available on Arista now.

LINDA LEWIS
It's in his kiss

Manufactured and Distributed by EMI RECORDS LIMITED

Also available her new album
NOT A LITTLE GIRL ANYMORE
RELEASED JULY 4th

RECORD MIRROR

NEXT WEEK!
Sozi (what went wrong)
Quatro

MINNIE RIPERTON has made Adventures in Paradise her new album

the music people



MINNIE RIPERTON ADVENTURES IN PARADISE

NEW ALBUM



Adventures in Paradise
EPC 69142



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EPC 80426

Watch out for her
NEW SINGLE
SEEING YOU THIS WAY
EPC 3360

After Lennon and McCartney, Chinn and Chapman, Martin and Coulter, could it be . . .

Stiles & Davis?

by Ray Fox-Cumming



MUD ARE in a curious state of limbo.

While they've severed their connection with their old record label, RAK, their contract isn't up until July 1 and until that date they are not allowed to record anything for their new label, Private Stock.

In the meantime, say Mud's Rob Davis and Ray Stiles, they are fulfilling their last few concert commitments in their date book, working on songs and routing.

"Our drummer, Dave Mount," says Rob, "is starting in a new film called Side By Side. They started shooting it this week and the rest of us are involved with it in a more minor way, but we'd really prefer to be in a recording studio."

The break between Mud and RAK has not been accompanied by an undignified bitter public row, but neither can the parting of the ways be said to have been accomplished on the friendliest of terms. All concerned are behaving like gentlemen and such grievances as are aired are done so with commendable restraint.

The way RAK and Mud's erstwhile songwriters Chinn and Chapman see it, they did a good job for the group and consider their departure as plain ingratitude. That's one side of the

story — or at least part of it.

Ray Stiles puts the other side, and his basic complaint is over money: "I don't want to seem ungrateful, but we did get very little out of it. We've got little houses and little cars, it's true, and that's more than a lot of people manage in a lifetime, but I think it's fair to say that in commercial terms we are one of Britain's top pop groups and compared with others . . ." he leaves the sentence unfinished.

"We couldn't go on like that for ever, so in the end we decided, when our contract was up, to get out and see if we couldn't make a bit of money for ourselves."

Having said that, he hastens to add that the

group still have the greatest respect for the talents, both of Mickie Most, who is RAK, and the Chinn/Chapman songwriting team.

Now that the break has been made, RAK are quite legitimately marketing what Mud produced remains to them. At the moment, they've got the single Moonshine Sally doing very nicely for them and there's the Mud Rock 11 album to come out next month.

"Moonshine Sally," says Ray, "was recorded back in 1972 before our first hit, Crazy. At the time it was rejected for single purposes, but, since we left RAK, we've been expecting them to put it out."

What do you think of it? "Oh it's OK," says Rob,

"but it's scarcely representative of what we're doing today. We didn't play on the recording; in fact we didn't play on any tracks recorded before Dynamite."

"We offered," says Ray, "to go into the studios for RAK and cut a new single, but once they knew we were going, Nicky Chinn told us Mike Chapman wouldn't work with us in a studio again."

Now that Moonshine Sally has come out, Mud have accepted it as a fact of life and say they are quite prepared to help in promoting it all they can. They are, however, a bit peeved about the B-side, Watching The Clock.

"There's been an almighty cock-up over that," says Ray, "be-

cause this is the third time it's appeared as one of our B-sides and I don't think it's fair because it short-changes the fans."

Turning to the future, Mud will be back in a studio on the first day they can — July 1, with the services of Phil Wainman as producer.

"We're very glad to get him," says Ray. "Apart from being an excellent producer, he's worked closely with Mickie, Mike and Nicky in the past so there's some sense of continuity."

There are advantages to RAK releasing their product, in that it gives Mud plenty of time before they have to come up with new material for their new label.

"We intend to take our

time," says Ray "We've allowed six weeks to record an album, whereas Mud Rock took only seven days and Mud Rock 11 only five."

"We are not, however, setting out to make a Mud Rock III. Two albums like that is OK, but three would be too much."

"Rob and I have been writing songs for the past few months, and we'll record some of them plus some oldies. We intend to do around 16 or 17 tracks and then choose the 12 best for the album."

Are any of your compositions suitable for singles?

"We hope so. Phil Wainman says that one of them might very well make an American single. We are not determined that the first single on the new label will be one of our compositions though. We shall record those 16 or 17 tracks and the best one will be put out as a single regardless of who wrote it."

"These new songs we've written are much better than anything we used to write for B-sides. You can't work with Nicky Chinn and Mike Chapman for as long as we did without something rubbing off."

"Chinn and Chapman have always been knocked as the song-writing sausage machine, but if the knockers could only have seen the degree of perfection those two demanded in working on a song. They were never content with anything that fell short. People shouldn't knock them

because they just don't know what goes into it."

For the new album Mud are augmenting their line-up by one — a keyboard player called Andy — "we can't remember his surname" — who used to be in Candlewick Green.

"If it works well," says Ray, "we may use him for concerts as well later, so that we can do songs on stage, which we've never been able to before — but he won't be an official member of the group."

Mud are now very anxious to build up a following in the countries where they haven't had success in the past — America particularly.

"We'd like to start there," says Ray, "by perhaps playing just a couple of concerts for the Press so that they can get an idea of what we are like onstage."

"One of the troubles is that we don't know where we stand in a lot of countries. In the past we've only really known about what records were being put out more or less on our own doorstep."

"In America, for instance, I think we've had one single out — but it could be two."

The interview has scarcely been a high adrenalin affair — more a quiet appraisal of the past and taking stock of the present situation. "But," says Ray to close with, "we are really very excited about our new deal. We've a new label, a new producer and everything to play for. Above all, we've all got a lot of new enthusiasm."



super stars

CANCER
(June 22 to July 23)
Very soon someone's going to say 'Are you doing anything to-night?' and you'd better say no straight away, because you'd rather break a leg than let yourself in for what they suggest. You've been warned.

LEO
(Jul 24 to Aug 23)
Stop yapping to

everyone about all those amusing little things that happened to you because (a) they're not amusing and (b) they didn't really happen like that anyway, did they?

VIRGO
(Aug 24 to Sep 23)
Now is the time for all Virgos to look to their zips. Make any necessary repairs quick, because if you don't you'll end up walking around all day holding a newspaper in front of you or, worse still, attracting unwanted attention.

LIBRA
(Sept 24 to Oct 23)
Travel is still well

starred, but do please make sure you've got some clean clothes with you. If you look too frightful my dears, the travelling will all be in vain and you'll be well out of the running for even the teeniest weeniest little holiday romance.

SCORPIO
(Oct 24 to Nov 23)
Someone whom you love is about to do a moonlight — never to be seen again, so get out your Box Brownie and snap a few pix of them quick. Then at least you'll have an album full of photos to remember them by.

SAGITTARIUS
(Nov 23 to Dec 21)
Last week you were banished off to Outer Mongolia for your misdeeds. Well, you haven't been forgiven yet so proceed on to Siberia and don't hurry back.

CAPRICORN
(Dec 22 to Jan 20)
Okay, so you suspect your beloved of being unfaithful, but it's no good plastering them with love bites to make your existence known to the other man / woman. That's just too vicious honey and sooner or later you'll be released

and sent back into the wild.

AQUARIUS
(Jan 21 to Feb 18)
Right you lot, stop worrying about those bruised egos and do something about it. Try a little teasing — lingering looks across a crowded train, 'accidental' brushing past beautiful strangers in the dark — and see how many favourable reactions you get.

PISCES
(Feb 18 to Mar 20)
You're dashing about like a blue-assed fly, driving everyone up the wall and getting no

where. Calm down, cool off, change your diet and you might even pass the cold nose test.

ARIES
(Mar 21 to Apr 20)
Your own little clique of friends is getting pretty dreary and the time has come to meet new friends. The way to do it is by joining a local organisation — anything from the Young Conservatives to The Mackintosh Club will do. Either way, there's a flash time ahead.

TAURUS
(Apr 21 to May 21)
Tall dark strangers are crossing everyone's path but yours, so you'll

just have to make do with short blond ones. It's not that bad a prospect, 1975 is a very good year for short blond strangers as you'll soon find out to your great delight.

GEMINI
(May 22 to June 21)
Happiness is you — shaped for the moment, so you had better be on your best form. Sparkle all you can and give pleasure both to yourself and others at the same time. The stars are shining kindly on you so make the most of it before they start dealing out all things foul to you.

PUTTING IT STRAIGHT

by SUE BYROM

THE ROLLERS are sick of bad press. Every week — during their tour every day — there are stories about them which are full of inaccuracies.

The latest insult came when a pop paper (they usually know better) wrote about the girls who'd known them before they became household names.

That article summed it up, because the Rollers feel very strongly that whilst they try to help as much as time allows, the press, in return, constantly mis-quotes them — and often very unfairly. Obviously it's something that happens to practically every group or artist in the world, and it's very difficult to find a solution to the problem.

For the Rollers, their first real experience of 'press hysteria' started half-way through their recent nation-wide tour, and about the time of the Mallory Park incident, when girls were jumping into the lake to try to get nearer their idols.

The next day, the majority of the national press and their photographers were at the theatre. Then the papers were full of photos of screaming girls, of girls fainting, of girls doing anything that was deemed newsworthy.

For the next two weeks, it was rare to see the Rollers off the front pages of the daily papers. When Les McKeown was involved in a fatal accident in Edinburgh, it seemed almost too co-incidental to be true. A lot of papers said that Elaine Campbell, the girl in the car with Les at the time, was his girl-friend, despite statements from Tam Paton that the girl was Les' brother's girl friend. "It's daft," Les said recently. "Everyone in Edinburgh knows that Elaine goes out with Harry. It's just another case where the press, or some of them, don't want to believe the truth."

During the tour, I'd asked the boys what they thought about the reports in the papers describing the tour itself, and the general opinion was that the inaccuracies were an unfortunate fact of life.

"Of course it worries us," said Eric. "Our main concern is always for the fans, and when the reporters are writing that 50 girls were injured, when in fact it was only 15 girls, and they were just suffering from hysteria, then it makes us angry. Parents will read what the papers are saying and believe it, and then they'll stop their kids from coming along, because they're worried about their safety."

"I think the thing that really gets to us is that it's just a small percentage of the fans in the audience who get really worked up. The rest are just there to

The Rollers hit back at their bad Press

enjoy the show — but we've never seen any papers showing photos of the quieter sections of the audience, only the photos by ambulances and the like."

A spokesman from the Rollers' public relations office confirmed this opinion:

"There was one occasion when a girl had been taken to hospital during the concert, and after the show, some of the reporters were asking Tam what he felt about the fact that the girl was due to have an emergency operation. They kept inferring that the girl had been badly injured during the gig, when in fact the girl was taken to hospital with appendicitis — which could have happened any time."

Another national paper reported that at the Ipswich concert, 100 policemen had lined the front of the stage, trying to control the audience. In fact there were 12 policemen — all outside the theatre, checking that people had their tickets. At Hammersmith it was reported that a girl had fallen 30 feet from the balcony — completely untrue.

And now it seems that it's knocking time. The paper which recently ran the piece on the Rollers before they were famous,



went into great details about Alan's romance with a girl in Edinburgh, and how Tam had gone to ridiculous lengths to protect the boys by lying, whilst at the same time inferring that Tam had talked about instigating a crash to make news.

All the group were very upset by the article, particularly Les and Alan, who were the main subjects of the article.

"You know, all that stuff about the romance I was meant to have had with Linda just wasn't true," Alan told me when I spoke to him this week.

"Linda's been a friend of my sister for years, and she was often round at our house. You know, we had a big following in Edinburgh and Scotland for a long time before we got well-known in the rest of the country, and there were always a lot of people around. There's probably lots of photos around of me with

different people, because I might walk into the hall and someone would take a snap. But I've never been out with Linda at all."

Amongst other things mentioned in the article were quotes talking about Alan being drunk, and knocking over a boy in his car.

"The drunk thing is daft, I just wouldn't be that stupid as to wander round Edinburgh like that. As for the wee lad and the accident, he just ran out. He bumped his head, that was all. Nothing like being taken to hospital and me going to visit him. He was fine — I rang him later to make sure, because I was concerned, but I never went to hospital, because he wasn't taken there."

Articles and statements like this are making the group wary about what they'll be reading in the press next.

For Alan, it was the constant inaccurate re-

porting and general invasion of privacy that led him to think about leaving the group, even before the story came out about his real age.

"You know, I went into a restaurant recently with some of ma mates, and we sat down to eat. Then suddenly the proprietor came up to me and said a lad was ringing the local press to get them to come down and take a photo. I had to leave you know. I couldn't stay and let all that happen. I don't think that I get on too well with some of the national papers. The music papers are OK in the main, but it's the others. At the moment, all the Rollers have got a short breathing space, due to Eric and Woody having to rest under doctor's orders. For Alan it means an escape, and a chance to open the mail that's arrived for his birthday last Sunday.

"I've had to get some of my mates in to help me open all the cards and presents — there's sacks and sacks of them, and they're still arriving! Everyone's been really great — they've sent rings, teddy bears, jumpers, everything. Tell every one I'm really grateful."

Tam Paton, the Rollers' manager, was also the subject of some criticism in the article.

"A lot of the trouble is the way things are taken," he said. "When I made that remark about crashing a car, it was said when there was a lot of joking going on. You know, you sit around and have a 'if only' and when conversations. Like 'when I win the pools'. That's how that remark about the car was made, but just print it straight, and it comes out very badly. The same when the girls said that I'd

hosed them down. It's true, I did! But again, when that happened there was a lot of joking going on. There was never any malice.

"It's always very difficult in situations like this, when any news becomes good news — or bad news — whichever. As manager of a group, I've got to have their interests at heart. If I didn't, there's no way the group would want me, never mind anyone else. It's upsetting when these stories start — not only for the boys, but for the fans, because they start to believe them and they get genuinely upset, because they identify so strongly with them."

"You know, there've been so many silly things printed, it does get so that you don't know what's coming next. That's why we're glad to have the chance to try to set the record straight."

BLACK PUDDING BERTHA

Written by Bill Odde

SONGWORDS

Sung by THE GOODIES



By gum we like to rock believe it or not The ladies in the South can never do it right They can't do it they just can't do it (And Cow heels)

(Tripe and cow heels) Big bold and brassy that's the way to rock 'n' roll Oo oo Black Pudding Bertha She's the queen of Northern soul

By gum (by gum) Here she come (here she come) Yum yum (yum yum)

Shake your bum (shake your bum) Black Pudding Bertha she's the queen of Northern soul.

By gum Black Pudding Bertha Oo Black Pudding. We know a lass a really lovely Yorkshire lass

When she starts to dance She shimmies like a plate of tripe. Black Pudding oo Black Pudding oo Black Pudding Big fat and juicy what can her attraction be Ee looks just like a pudding That's why she appeals to me.

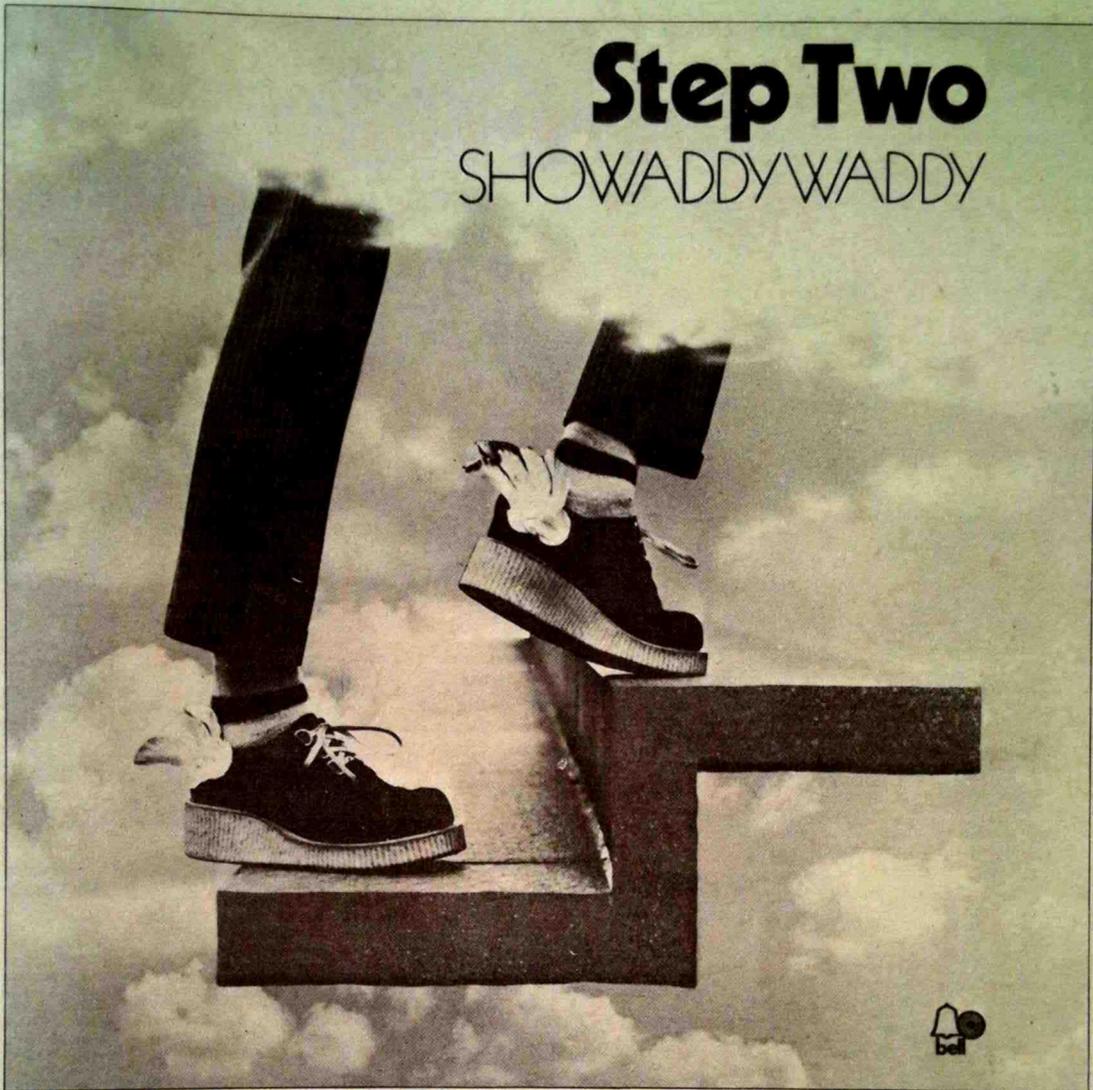
Chorus: Oo she can shake like an earthquake and everybody knows She goes like dynamite.

Chorus: Her greasy lips taste a bit like fish and chips And every time we kiss She whets my appetite Repeat chorus and fade. Copyright (1975) Oddsocks / ATV music.

RECORD MIRROR

NEXT WEEK: David Essex - rollin' home

SHOWADDYWADDY

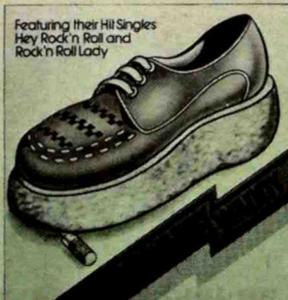


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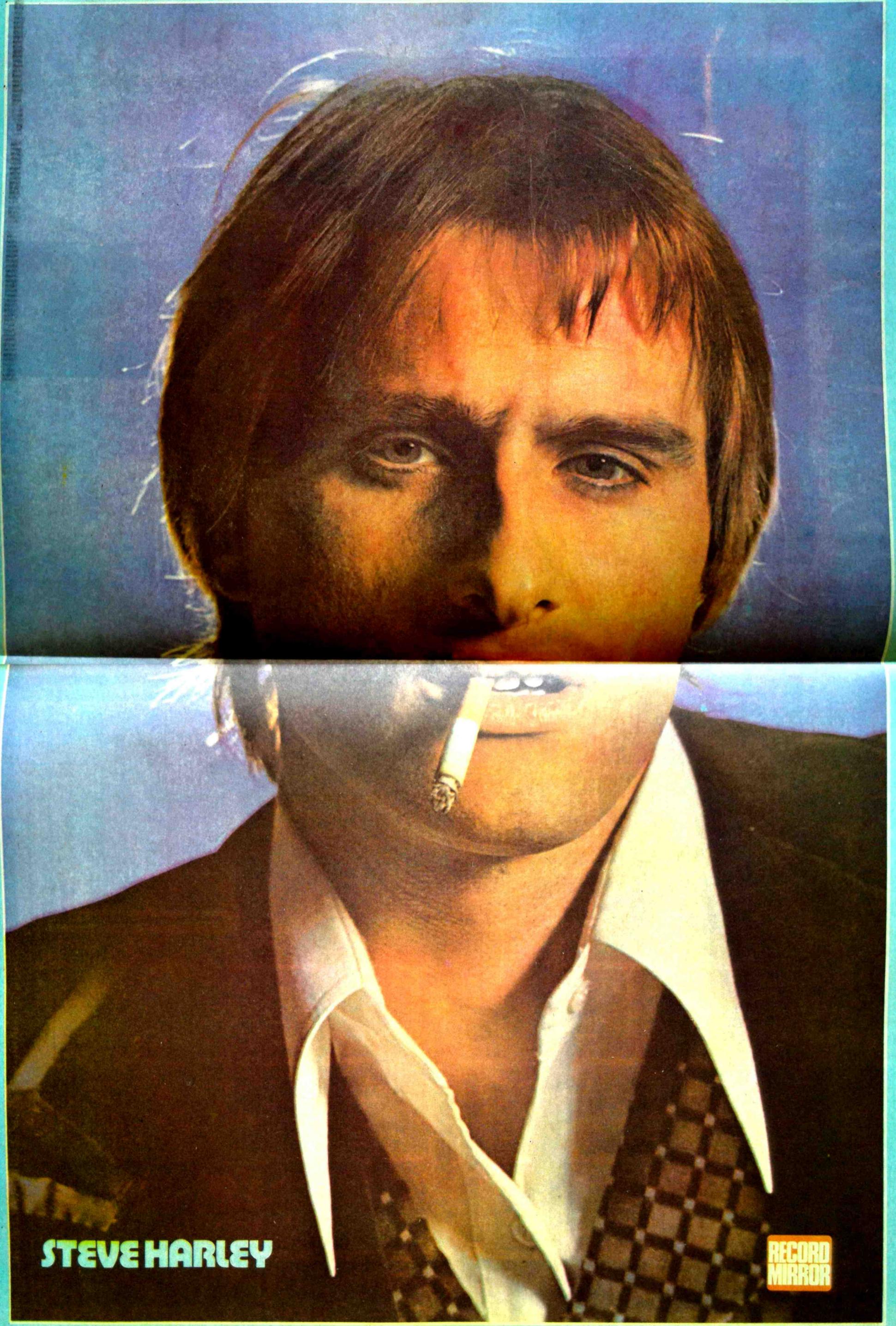


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Hey Rock'n Roll and
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the hit single
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STEVE HARLEY

**RECORD
MIRROR**

James Hamilton's DISCO PAGE

Hello again

GEE, but it's great to be back home! Has it really been ten months?

Welcome, anyway, to this, the first of a regular weekly page devoted to Fax & Info for Disco DJs, dancers, and super sharp record freaks in general.

Just to give it all some credibility, I'd better explain where I'm coming from. I've been a discotheque DJ myself for over 13 years, having started out as a club jock in London and New York. During the mid-60's my main interest was soul music - and, in fact, when I was doing the weekend allnites at Soho's The Scene in '65/66, I played nothing but Northern Soul... on its first time around!

When I went mobile in 1968 I soon saw that an all-Soul policy was too restricting, and also that as most other mobile discotheques were aimed at the kids it would make sense if I set out to win over an older age group. Older audiences, incidentally, are usually richer and more appreciative of the trouble you take. Consequently I now tend to play to very mixed age groups, for which I carry a vast range of music. There are even occasions when I don't play a single current chart record - mainly because modern music really does sound so dull in comparison with the sort of crazy "party" music I've made by speciality.

This is an aspect of

Four Bimbos bounce in

THE SUMMERTIME Smash of '75 - that's EL BIMBO by BIMBO JET (Columbia OC006 12957). Already a multi-million seller all over the Continent, and still on most European charts, this catchy wah-wah propelled synthetic instrumental is going to be heard by holidaymakers this year whether they know what it's called or not.

It's currently the most inquired-about record on Capital Radio and, in discos it's bigger than The Hustle in the States. In fact, until its release here last week, British discos were importing American pressings to play!

As was to be expected other record companies have been quick to issue their own cover versions - so far also out are

disco dee-jaying that I hope this page, with your participation, will bring out into the open. There are - or ought to be - huge differences of approach to dee-jaying in a club and on a mobile date. In a club you know that the audience has paid to be entertained by the musical speciality of that club, whereas at most private parties the audience is totally uncommitted. Thus in a club it would be suicide but at a mixed age party probably a sensation if you managed to work in a knees-up or Scottish reel, for instance.

From obscure to unlikely

TOGETHER with the first weekly Disco Page, here is the Record Mirror's very first National Disco Chart, compiled from the returns of all the Disco Dee-Jays who recently registered as contributors to it.

It was obvious from the very first glance at all the completed Chart forms that Van McCoy's The Hustle would come out on top... but then that could have been predicted anyway, right? What is really interesting is that, amongst all the more usual current chart names, some of the contributing DJs have placed really quite obscure or unlikely

treatments by PAUL MAURIAT (Philips 6009571), DAG & THE MOOGALOOS (Sonet SON 2061) and EL GRECO (Pye 7N 25686), of which the first two are good in their own rights.

However, the original by BIMBO JET has to be the hit, and has already had great reaction at my own gigs.

Once it's established here, you may find that two copies are useful as the flipside version 2 with Spanish vocal interjections makes a great segue to prolong the groove. Hasta la vista, huh?

Incidentally, there's nothing blatantly Spanish about the A-side at all, so don't expect your usual Continental jollity. This is more like Barry White (who's also big in Europe).

Let's hear from you, the dee-jays, about some of the more lumatic records that you use to liven up your presentation. Every week we'll run a Hot Tip with a suggestion about record sequences or other tricks that work for you. To kick it off, try this:

HOT TIP

When you've misjudged and the disc you're playing isn't going over well, turn it to your advantage. Don't just fade the record out: switch off the deck and let the disc grind to a halt as you start the next one. You'll get a LAUGH!

records. All the submitted charts make interesting reading, so let's see what some of the less likely records are.

Dougall DJ of Twechar, Kilsyth in Scotland earns my respect for including PETE WINGFIELD'S great doo-wop cum sweet soul parody, Eighteen With A Bullet (Island WIP 6231), which if it isn't a hit here will certainly be one in America, where its music trade jargon will mean more to the radio-listening public. Dougall DJ also includes A RAINCOAT'S I Love You For Your Mind Not Your Body (EMI 2289), which is almost as witty although in a totally different musical style, this being kinda Roxy/Sparks/Harley-type staccato and modern... and good.

Pete Brown of Seasons Discotheque from Wembley, Middlesex, is right on the spot in my estimation - he's got El Bimbo at number one already (as an import)! As he's evidently well into the Soul sound - listing such as the Brothers, Joe Bataan, Earth Wind & Fire, and Miami - I wonder if he realised at the time that Bimbo Jet are Spanish?

HAMILTON'S DISCO TOP TEN

- 1 Misty, Ray Stevens Janus
 - 2 Fo-Dee-O-Dee, Rubettes State
 - 3 Take Me In Your Arms, Doobie Bros Warners
 - 4 Three Steps To Heaven, Showaddywaddy Bell
 - 5 I'll Do For You Anything, Barry White 20th Century
 - 6 Sing Baby Sing, Stylistics Avco
 - 7 The Hustle, Van McCoy Avco
 - 8 I Wanna Dance With You, Disco Tex Chelsea
 - 9 Roll Over Lay Down, Status Quo Vertigo
 - 10 Sending Out An SOS, Rhetta Young All Platinum
- BREAKERS**
- 1 El Bimbo, Bimbo Jet Columbia
 - 2 It Ought To Sell A Million, Lyn Paul Polydor
 - 3 Meal Ticket, Elton John DJM
 - 4 Medicine Jar, Wings Capitol

Battle of the whistle new spins

RIMSHOTS: 7-6-5-4-3-2-1 (Blow Your Whistle) (All Platinum 6146304). There's a battle looming over this Roger (Cookaway) Cook-penned stomping chanter, in which a gang of girls exhort you to do the obvious. The US hit is by GARY TOMS EMPIRE (Epic EPC 3441), but even with the advantage of a 5:08 long Disco Version B-side its messier arrangement is likely to lose here to the punchier Rimshots, who thump along more cleanly. Also, the Rimshots have been cleverly promoted by Phonogram with cheap plastic whistles sent to all the key dee-jays. Payola lives?

MAJOR LANCE: You're Everything I Need (Pye 7N 45487). My own fave of the week, Major's got a great creamily clomping Al Green-type Memphis beat going, thanx no doubt to co-producer Al (MG's) Jackson. This I



The Rimshots can't stop playing - hope it hits you that way too. Instrumental version on flip.

THE MOMENTS: Dolly My Love (All Platinum 6146306). Faster than "Girls", with a fashionably busy rhythm track, this may be less sexy but could give those bare-chested guys an across-the-board "Sing Baby Sing" style hit as they croon and coo a simple lyric over subdued wukka-wuks and solidly thudding happy back-

beats. Instrumental version on flip.

BOBBY WOMACK: Check It Out (UA UP 35859). I hate to suggest it, because it's what he's all about, but if Bobby's voice was less raw and authentic this could be the one to put him into the Barry White market. Great buoyantly bouncy rhythm, pretty melody, superb Soul singing.

CRYSTAL GRASS: Crystal World (Philips 6009635). Already known to many of you, this Continental import (like El Bimbo) gathers admirers whenever it's played. Funky instrumental work with bits of background singing, it's extra nice in stereo, with Norman Whitfield-inspired effects.

popular that one used to be. Automatic response at my own gigs, a very useful record.

LYSEY DE PAUL: Rhythm And Blue Jean Baby (Jet 755). With a bass line not unlike "Bend Me Shape Me" and some sexy stop/starts, Lynsey makes straight happy Pop noises that sound fine to me, though Roger (over a million a day) Scott hates it. If I get the chance to try it this weekend I'll give you a reaction report next time.

THE BIDDU ORCHESTRA: Summer Of '42 (Epic EPC 3318). That lovely Michel Legrand movie theme started off slow and then speeded up with slurring cymbals and pounding rhythm in the Barry White manner. Biddu's the "Kung Fu Fighting" producer and knows how to make it sound right, even if maybe a little bit too fast for the old folks. Flipside's "Northern Dancer" is exactly what it says it is, and should find as many if not more friends.

THE SOUL FOX ORCHESTRA: Thumb A Ride; Ain't No Soul (Black Magic BM 106). Recent recordings with that old Mira/Mirwood churning sound - excellent of their type, both sides will do well up North but deserve to spread South too.

LYN PAUL: It Oughta Sell A Million (Polydor 2058602). The new "I'd Like To Teach The World To Sing" ... and all MoR jocks know how

Straight from the States

SUGAR BILLY: Sugar Pie (Fast Track FT 2503). Welcome back to an old fave that checks out hot US singles that are only available in the UK on import at the time of writing. First off, this fast churning beater has much to commend it to dancers up North. Billy's phrasing is straight out of the past while the wah-wah and whistles are very today, and the frantic mixture's just fine for everyone. Uh, hey hey!

MICHAEL JACKSON: Just A Little Bit Of You (Motown M 1349F). Produced by Brian Holland, Michael's back with his hit-making ways on this cleverly arranged medium temp sparkler that clomps along in bright and breezy Motown style. Yeah, it's the James Carmichael arrangement that does it.

SYLVIA: Pussy Cat (Vibration VI 536). "Miaou" go Sylvia and her gentleman friend, to an appropriately slinky yet chunky rhythm backing, and the breathy pair get to scratchin' each other's backs - until a dog goes "Woof". Good fun, and the pressing's OK for once.

LOLA FALANA: There's A Man Out There Somewhere (RCA PB 10267). The black movie star and ex-Playboy nude, Lola sounds beefy on her self-penned gritty growler as she thunders on about the man out there who can turn her on. Brassy and good.

LEON HAYWOOD: Come An' Get Yourself Some (20th Century TC 2191). The mellow moonlighter gets himself some steel drums and a slightly Staples Singers sound on this chattering rhythm semi-slow meanderer from the R&B Top 30.

RECORD MIRROR'S NATIONAL DISCO TOP 20

- 1 The Hustle, Van McCoy & The Soul City Symphony .. Avco
- 2 Disco Stomp, Hamilton Bohannon Brunswick
- 3 Sing Baby Sing, Stylistics Avco
- 4 Dynamite, Tony Camillo's Bazuka A&M
- 5 I Wanna Dance With You, Disco Tex Chelsea
- 6 Walking In Rhythm, Blackbirds Fantasy
- 7 I'm Not In Love, 10 cc Mercury
- 8 Disco Queen, Hot Chocolate RAK
- 9 Sending Out An SOS, Rhetta Young All Platinum
- 10 Roll Over Lay Down, Status Quo Vertigo
- 11 Get Down, The KC's Gang
- 12 I'm Back With The Boys, Gary Glitter Bell
- 13 Soul Walking, The Whatnauts All Platinum
- 14 The Way We Were, Gladys Knight Warner
- 15 Take Me In Your Arms, Doobie Brothers Warner
- 16 El Bimbo, Bimbo Jet EMI (Import)
- 17 Baby I Love You, Kenny RAK
- 18 Bertha Butt Boogie, Jimmy Castor Bunch Atlantic
- 19 Thanks For The Memory, Slade Polydor
- 20 Rock Around The Clock, Bill Haley MCA

BREAKERS

- 1 Mamma Never Told Me, Sister Sledge Atlantic
- 2 Listen To What The Man Said, Paul McCartney & Wings Capitol
- 3 Crystal Grass, Crystal World Phillips

SOUL STRINGS

by Giovanni Dadomo

COOKING WITH A NEW INGREDIENT

THE KINGS, near Ilford, on London's eastern edge is an odd mixture of pub, restaurant and disco. Limmie and the Family Cooking top a bill that includes a resident group who do whatever's in the Top Twenty, a Les Dawson-style comic, and a Cockney deejay who fills the cracks between acts with a strange blend of disco favourites and ancient Bluebeat (remember Prince Buster?).

By comparison with the other acts, who probably all have day jobs, Limmie's two girl, one guy team are amazingly professional, coasting through a brisk set that has their own hits (You Can Do Magic, Dreamboat, A Walking Miracle, and the newie Lollipop) sandwiched around material that their across the board, 15 to 80 audience are only too happy to hear just one more time. Thus I Feel A Song, Supernatural Thing, and the obvious crashing finale with I've Got The Music In Me.

The dressing room's a pea green prefab in the Kings' back yard. The ladies have

changed from their voluminous chiffon dresses into slacks and T-shirt (Jimmie) and a pink casual suit (Martha) whilst newest member Mark is in tailored jeans and a plain T-shirt.

Jimmie speaks first, explaining the Limmie business once and for all. "When we joined the record company we were called just Family Cooking, but our manager wanted to change it and he couldn't call us Jimmie and The Family Cooking on account it's a strange name for a girl so I borrowed my brother Limmie's name."

Originally Jimmie explains, the group consisted of herself, Martha and Limmie, but Limmie had plans for a solo career and left the group. "Then," adds Martha, "he re-joined and then he left again last time we were in England and Jimmie and I had to do the last few dates on our own."

"We were pretty good too," adds Jimmie, "in fact we got offered a tour of Australia for just the two of us but we had to refuse because we had only two days between the end of the British tour and the beginning of the Australian tour."

When the girls got back home they asked Mark to join the group. Mark was still in school but jumped at the opportunity anyway. How'd you like showbiz, Mark?

"Huuuh!" says Mark almost collapsing in mock ecstasy and rising up to salute the spectre of showbiz (it's worth mentioning that the high spot of the Cooking's is Mark's astounding James Brown imitation, half caricature, half show of respect, including the splits and a full somersault).

When we've all finished laughing at Mark's antics we go back to Martha who tries to tell the story from the very start.

"We come from Canton, Ohio, which is a pretty good place to come from with neighbours like the O'Jays and the Players."

"Naturally we all sang in church when we were kids and Jimmie and I eventually ended up in a

Limmie and Co halfway to heaven

group with another girl named Gwynne Kelly. We had a record out on Warner Brothers called Chains, but it didn't do much and when the girl left we were joined by our brother and became Family Cooking."

"Eeenyway," draws Jimmie, "we eventually cut You Can Do Magic which got us a silver record. After that we did Dreamboat and then A Walking Miracle which was arranged by Van McCoy and had Hugo and Luigi as producers."

"Then there was Saxophone which didn't do as well as the others; and now we have Lollipop which you may remember by the Chordettes a long time ago."

So what would they be doing if they had complete control of their recording output?

"Stridly funk," says Jimmie, "but right now we're stuck in this pop bag and we just have to go along with this until we're in a position where we have more freedom."

Which shouldn't be too long if they can turn out a few more giant hits, right Martha?

"I don't know, it usually takes about ten years. I know it's always being said, but it really is hard for black groups if you don't have some financial support from within the group."

"And I guess the people who took ten years getting to the top enjoy it more," says Mark. "And I'd say we were about halfway there already."

"Yeah," says Martha in mock despair, "half-way to heaven's door!"

Jokes aside though, Limmie and the Family Cooking are finding new fans wherever they play; aside from that their first album is almost completed and ready for release and their excellent re-interpretation of Lollipop stands every chance of being their biggest hit to date. Like they say in the Boon-docks, there ain't no cooking like family cooking.



soul gossip

Change of label for New York disco kings B. T. Express - future product in Britain will be for EMI distribution. Sweet Sensation currently hiding out in darkest Hertfordshire rehearsing material for their next album and possible single. July 18 is the big day for Stax freaks - that's the day when the reportedly ailing label issues an avalanche of new material from the likes of Johnnie Taylor, Trammps, Carla Thomas and Betty Crutcher. There's also a Best Of . . . Ike Hayes collection coming from Stax in the not too distant future. Earth Wind and Fire here in September as support to Santana. Continuous delays in the scheduling of a follow-up to The Way We Were from Gladys Knight. When it finally does come out though it'll almost certainly be an Imagination cut. The Best Thing That Ever Happened. Comedian Richard Pryor's cameo appearance is the funniest thing about current black comedy Uptown Saturday Night - save your pennies and see Claudine. Not that that's exactly hilarious but at least it had Gladys Knight and the Pips soundtracking. 20th Century records announce their first British signing, three ladies name of Madame previously the Soulettes and before that the Rebelettes. Rufus Thomas planning a Blues album next - did you know Rufus got his start in showbiz playing a frog? Find out more about soul's 58-year-old grandpappy in next week's Record Mirror, the paper that runs on hominy grits.

album picks

THE ORIGINALS: CALIFORNIA SUNSET (TAMLA STML 11287)

Captained by the very excellent Lamont Dozier, who both produced the album and wrote all its ten tracks, this could well be the album to take the four-man Originals out of the shadows and into the spotlight. Rich harmony vocals deftly embroidered with careful horn and string arrangements are the order of the day, the tempo varying from forthright stompers like Why'd You Lie or the strangely titled Financial Affair, to the mellow Fifty Years or the excellent title track. With a hit single, and the aforementioned Why'd You Lie sounds like a ceert to me, the Originals could well be important names in the next few months.

MANDRILL: SOLID (United Artists UA529786)

Seven tracks from the septet who were pioneers of the now commonplace funk movement. The overall feel of the album is a bit more restrained than Mandrill fans of old might expect, but if it's fire you want there's plenty of that on Tee Vee or Peck Ya Neck, whilst longer tracks like Silk or Solid itself are just right for the leisurely intimacies of a 3 a. m. post-party shuffle.

GD

US soul singles

- 1 (3) LOOK AT ME (I'M IN LOVE) - Moments
- 2 (1) GIVE THE PEOPLE WHAT THEY WANT - O'Jays
- 3 (4) SLIPPERY WHEN WET - Commodores
- 4 (8) THE HUSTLE - Van McCoy and The Soul City Symphony
- 5 (-) JUST A LITTLE BIT OF YOU - Michael Jackson
- 6 (6) THE WAY WE WERE / TRY TO REMEMBER - Gladys Knight & The Pips
- 7 (7) SADIE - Spinners
- 8 (9) WHAT CAN I DO FOR YOU - Labelle
- 9 (10) TAKE ME TO THE RIVER - Sylvester
- 10 (-) SOONER OR LATER - Impressions

Wigan Casino all-nighter Top 20

From the Mecca of British soul.

Chart compiled by Russ Winstanley and Richard Searling

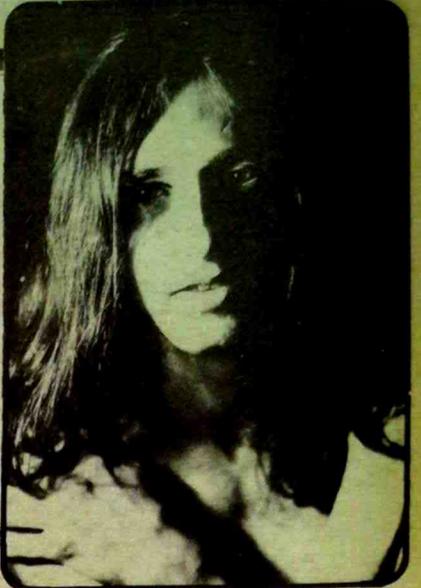
- | | | | |
|----|----|------------------------------------|------------------------------------|
| 1 | 2 | You've Come A Long Way Baby | Flower Shoppe |
| 2 | - | Let Me Do It | The Bells |
| 3 | 15 | Going To A Go-Go | The Sharonettes |
| 4 | 1 | The Day My Heart Stood Still | Ollie Jackson |
| 5 | 4 | I'm Coming Home In The Morning | Lou Pride |
| 6 | 9 | Cracking Up Over You | Tommy Hunt |
| 7 | 10 | Get Out | Tommy Hunt |
| 8 | 8 | Zola | King Errison |
| 9 | 12 | I Can't Help Myself | Johnny Ross and The Soul Explosion |
| 10 | 13 | Send Him Back | The Pointer Sisters |
| 11 | 14 | The Trip | Dave Mitchel and his Orchestra |
| 12 | - | Run Away | The Chantells |
| 13 | 6 | Spellbound | Tamiko Jones |
| 14 | - | Mine Exclusively | Fred Exclusively Orchestra |
| 15 | - | You Touched Me | Judy Harris |
| 16 | - | Can't Chance A Breakup | Ike and Tina Turner |
| 17 | - | Groovy Feeling | Tobbi Bowe |
| 18 | - | She'll Come Running Back | Mel Britt |
| 19 | - | Set My Heart At Ease | Nikki Farrow |
| 20 | - | Breakaway (Vocal and instrumental) | Ernie Bush |

HOT TIPS

- Long GoneDebbie Fleming (Attic) Import
 Thumb A Ride Earl Wright and his Orchestra
(Capital)

B	B	A	B	B	A	B	B	A	B
A	B	B	A	B	N	E	W	B	A
B	A	B	B	A	L	B	U	M	B
B	B	A	B	B	F	R	O	M	B
A	B	B	A	B	B	A	B	B	A
B	A	B	C	A	L	L	E	D	B
B	B	A	B	B	A	B	B	A	B
B	F	E	A	T	U	R	E	S	A
A	B	B	A	T	H	E	I	R	B
B	B	A	B	B	N	E	W	A	B
A	B	B	S	I	N	G	L	E	A
A	I	D	O	I	D	O	I	D	O
B	I	D	O	I	D	O			

ALBUM
EPC 80835
SINGLE
EPC 3229

THE FACE

I am the face. I answer letters. I give deep thought and consideration to everything you write. My exclusive services are on offer to you at Record Mirror, Spotlight House, 1 Benwell Road, Holloway N7.

Outrageous

Dear Face,
How about some clarification, regarding a piece in last week's Sssh column? Sssh, don't tell a soul, but Dana Gillespie is a sun worshipper. You can bet on one thing, her American arrest has nothing to do with cheap publicity. Not making much progress as a star? Maybe not, but she will. R. M. readers were the only ones give her a poll placing. Are you now saying that you don't think anything of their judgment? Lastly, if she wins your nude girl contest and says YES will you scrap the idea on the grounds of outrageous exploits? Dave Burggy, Kent.
Only if she comes up with two main outrageous exploits.

Podgy

Dear Face,
Concerning Sue McEwan's review of the Glitterband at London Royalty. I'm beginning to wonder if she's any relation to Jean Rook (a sarcastic bitch). To begin with it's Gerry's image to look mean and moody, and it's successful, because as she says herself nearly everyone shouted for Gerry. Does she think that she has the figure of Miss World, that she can call everyone who is cute and cuddly 'podgy' and get away with it, because the more there is of them the more there is to love. Bet she was jealous when the fans jumped John and groped him, but a jealous little madam has got to miss out on something, much to her disappointment.
A future Podgy groper, Paisley.

Sue McEwan says: "It was a bit of a risk jumping onto John from the Upper Circle - mind you if I had I probably wouldn't have missed him." She still seems to imply that he is rather on the large side...

Hit or miss?

Dear Face,
I think the happiest day of my life was spent recently at the Crystal Palace Bowl where I saw Steve Harley and Cockney Rebel. He was greeted by an enormous cheer and about twenty screaming girls jumped into the lake. Due to events I managed to meet Steve where I took photos

and cried with happiness all the way home. Let me say this Steve, you were fantastic and I adore you. Steve Harley fan, No Address.
Sorry to put a downer on it all but I thought the whole thing went down as a flop from where I was sitting. Except perhaps for John Cale and Steeleye Span.

Pea-brained

Dear Face,
Why is it that everytime a group has a number one and a few girls wet themselves, they are hailed as going to be bigger than the Beatles. The Bay City Rollers have had one number 1 the Beatles had almost 30. The Beatles were liked by all generations not just pea-brained weak bladdered females. Ray, Southgate.
Enough, enough... not every group is hailed as being the next Beatles, but seems that as far as the Rollers are concerned quite a few people think they might well be. How about that then?

Rip-off

Dear Face,
As a devoted Bolan fan I was disgusted to find that Mud's new single Moonshine Sally is a rip off of T. Rex's Hot Love. Les Gray even tries to do a Marc Bolan impersonation. How many more big stars is Les going to copy? I would like to point out that the other Mud singles were excellent. By the way Face, what do you think of Lynyrd Skynyrd's new single? Charles Buckley, Rugby.
If I were you I'd give up moaning about rip-offs as there are so many in the music business. I think that Skynyrd's new single is pretty good but obviously won't make the charts, which is a pity.

Silly

Dear Horrible Smell Face Ache.
How dare that silly sod Stephen Neighbour write in and say that he hopes the Bay City Rollers won't come back from America! Why doesn't he mind his own business instead of saying things like that. Pat Sach, No Address.
Everyone has their own desires, I have, but I'm not going to tell ya what they are!

Exposure

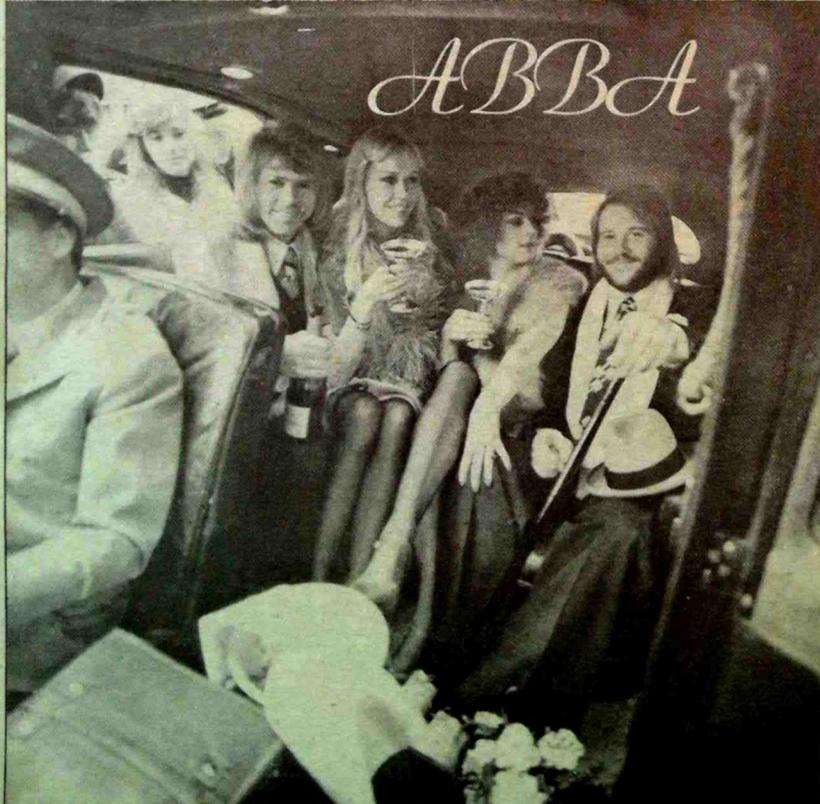
Dear Face,
For once I agree with you, there are a lot of good original bands knocking about who are not successful due to lack of exposure and I'd like to steal a section of your page to list them. New York Dolls, Milk n Cookies, Nico, Harry Chapin, Billy Joel, Buffy Sainte Marie, and the now defunct Velvet Underground. Plastic bands such as Kenny, Showaddywaddy, Bay City Rollers, Rubettes, Mud and Suzi Quatro make me sick.
Steve Morrissey, Stretford.
Well all those so-called plastic people out there are not going to like that.

Greatest

Dear Face,
I read your letter's page every week about Mud, Slade, Rod, Diana Ross etc. and agree with most. But to get to the point there is only one singer nobody can knock. She is dead now but to me she was and still is the greatest of them all. I am talking of Billie Holiday. Why can't people listen to music as it is? John Horison, Newport.
That's always been the problem. Getting them to listen to MUSIC.

★★ STAR LETTER ★★

Lou Reed, in my opinion stands out as one of the true and great representatives of rock music. He has a totally individual style with narrative tones of cold and penetrating reportage which makes Lou Reed what he is. "The Phantom of Rock". Lou is one of the way or influential people in rock, influencing, in one way or another, such people as Bowie, The Stones, Mott and Roxy. His albums are brilliant. Rock 'n' Rolls, Animal with its collection of Velvet Underground songs, Sweet Jane, Heroin, White Light / White Heat and Lady Day. His latest is brilliant another live album including that great song Vicious. He is one of the most consistent rock stars of all time. Let's hope he stays with us for a long time yet.
Peter Christmas, Woking.
My sentiments exactly and a £2.50 record token to you for your big words.



albums albums albums albums albums

SHORT CUT CARPENTERS

CARPENTERS: Horizons (A&M 64530)

CARPENTERS FANS who have waited two - and - a - half years for new album material may gobble up this offering, but they could be disappointed.

Technically, they're as perfect as ever; beautiful sound, amazing guitar work from Tony Peluso, and some fine drumming from Karen and Jim Gordon. All that aside though, surely they could have managed to put out an album with more than 30-odd minutes playing time?

The shortness makes the inclusion of two singles, Only Yesterday and Please Mr Postman even more unpalatable, but I suppose someone somewhere must have had a reason.

Answers on a postcard please!

Of the remaining tracks, there's Sedaka's Solitaire, four numbers co-written by Richard, who also takes producing honours, and Happy, which is one of the best tracks.

Keen Carpenters fans that I am, I must admit to being a bit on the disappointed side with this one, and certainly can't see the album being value for money.

BANCO: Banco (Manticore K 53507). You'd think, by the amount of money being spent promoting this, that Manticore had got themselves a Tubular Bells or a Rick Wakeman extravaganza. They haven't, neither have they even got an album that deserves to be filed under progressive. No, a few freaky noises do not a progressive album make - neither do odd bursts of pointless vocals, orgies of classically "inspired" piano, or acres of meaningless music that frequently wraps itself into frantic knots. In short, it's a long - winded puff of self - indulgence, which shouldn't pull the wool over anyone's eyes. RF - C.

BEE GEES: Main Course (RSO 2394 150).

I've always adored the Bee Gees, but I didn't expect to like this - not after hearing the single, Jive Talkin', which seemed to sacrifice the group's style, completely in the interests of commercial comfort. Given a much larger helping of the "new" Bee Gees however, thing don't look half so bad. By and large, those weird, agonised vocals, which you either love or hate, are still intact and the brothers can still roll out some wonderful snatches of melody. The big change is that now virtually everything is underpinned by big, funky arrangements, which, while taking a while to get used to, more than half way work. It's a brave attempt to find a niche for the group in today's music and I think that, with a little more confidence and maybe one more album to consolidate their direction, they will re - emerge as a major force. RF - C

MAE McKENNA: (Transatlantic TRA 297)

Strange encounter. The giant leap from fronting folk / rock group Contraband to beautifully poised solo artist, is a small easy step for Mae McKenna. Using arrangements and songs worthy of a major star, she glides through this debut LP with the natural grace of a genuine talent. . . Strange, because some of the songs - Elton John's Elderberry Wine, Edgar Winter's Dying To Live, Lennon's Imagine, f'instance - could use more raunch, yet Mae's slightly tremulous voice adds an individual stamp. Jimmy Webb, Stevie Wonder, Randy Newman, Neil Sedaka and Colin Blunstone are among the other song contributors, but aside from all of them, she has a style at nineteen years all her own PH



THE CARPENTERS

ABBA: Epic (EPC 80935).

Abba have been a touch more adventurous on their latest album by using schpiffing arrangements and Scandinavian cool to bring their Euro - rock flavoured sound on to higher plains. Gone are the predictable pop arrangements of Waterloo - the essence of this album is its versatility. It even contains a string driven reggae tune and a rambling rockola number entitled SOS, which given half a chance would make an above - average single. However the album is a bit patchy in parts and would sink into the mire if not for Benny Anderson's and Bjorn Ulvaeus's dashing little touches of electric eel - like piano and lilting harpsicord. Not titling enough to be classed as ribald rock. More like flash, pash pop for under fifteen. JI

THE ROLLING STONES: Metamorphosis (Decca SKL 5212).

This just goes to show that there's not always only muck at the bottom of a barrel - these last scrapings from Decca's tub of old Stones material are surprisingly good on the whole. A lot of the tracks, understandably, sound unfinished and unpolished, but the basic songs are good and there's enough flesh on the bones to make them more than palatable. There are only two really duff tracks, I'd Much Rather Be With The Boys and a "new" version of Memo From Turner. The latter could easily have been avoided by including instead the vastly superior version from the soundtrack of Performance, which, after all, received scant attention as a single. Best cuts are Some Things Just Stick In Your Mind, the easy going (Walkin' Thru The) Sleepy City, If You Let Me and the final track Family, which, if worked on a little more, could have been an all - time Stones great. If all these old skeletons in the cupboard are to be taken as The Worst Of The Rolling Stones, they are absolutely nothing to be ashamed of. RF - C.

WHITE HEAT: White Heat (RCA SF 8423) (APL 108531).

As the title suggests this has been produced by Barry White, and though it's not in the same vein as the Love Unlimited Orchestra outings - being a lot more funky and disco - orientated - it does suffer from a certain flatness which is a fault on many albums produced by White for other artists. This piece of competently executed funk just doesn't have any meat or bite to it and as such turns out to be any easily discarded black music album. DH

HARVEY ANDREWS AND GRAHAM COOPER: Fantasies From A Corner Seat (Transatlantic TRA 298).

If you're over 25 and fast approaching the twilight zone of browning teeth and bags under the eyes, a listen to this LP might make you finish off the Mandrax - or alternatively, it could fortify you through the current trough of nostalgia and sentimentality. No they're not the new Simon and Garfunkel, nor Pete Atkin and Clive James. Even Clifford T. Ward can rest assured

he's not being challenged, but . . . Andrews and Cooper deserve reward. The album is full of commonplace observation and though tinged with a folksy feel, everyone from the Pasadena Roof Orchestra through to Richard and Linda Thompson lends a hand. Well made, but not for the young. P. H.

TOM SCOTT: Tom Scott In LA (RCA SF 8429).

So you thought this man was just another West Coast smoothie - blowin' with Joni Mitchell and all? A rock hipster who'd heard all of John Coltrane's records? Well it ain't so. Meester Scott has an impeccable pedigree. He was blowin' jazz a la Rollins / Coltrane when Jerry Garcia dropped his first tab. This LP lets you in on the background; there are two combinations - one big bold and brassy, the other neat and delicately arranged. Between them Scott blows hot and cold on saxes and flute, proving - with a Beatles set and all - that he is much more than a super sessioneer. Playing and arranging, he's got a lot of style.

NEIL YOUNG: Tonight's The Night (Reprise K 54040).

Welcome to Deadman's Gulch. Leading the resident band, old time superstar Neil Young, who's nowadays about as laid back and wasted, wasted, wasted as a kelt. Among the no - no, simple, stoned - out, cliché - ridden numbers is one which stands out. It is called Borrowed Tune - an honest summation of where he's at. P. H.

CHRISTOPHER RAINBOW: Home Of The Brave (Polydor 2383 338).

Christopher Rainbow is a surfing fanatic, so it's scarcely surprising that the lyrics abound with mentions of sun, sea and sand. He's also a Glaswegian, which doesn't excuse him from including a song about a fight victim being treated in hospital. It's out of place and jolts horribly, but, that one apart, it's tasteful and often inventive summery music, albeit a little under - produced. A nice album in its own modest way and the picture on the back of the sleeve's great - why didn't they put it on the front? RF - C

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BM 106
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ORCHESTRA
The Thumb A Ride
Ain't No Soul
(Left In These Ole Shoes)

WHO, WHEN AND WHERE

POP RATHER than rock-dominated is the way the promoter describes this week's festival at Huddersfield Town FC's ground. Promoter Bernard Hinchcliffe who is a local man coims it is the

first of its kind in the area. The event takes place Saturday, June 28 and acts appearing are Mud, Sweet Sensation, Mac & Katie Kisson, Geordie, Stackridge and the Stuart

Atkins Band. Tickets are £1.50 in advance, £1.95 at the gate and are available in all of Yorkshire's West Riding towns or get them by post from Huddersfield Town FC, Leeds Road, Huddersfield.

FRIDAY

June 27
SUTHERLAND BROS & QUIVER, Mayfair, Newcastle
MUD, Pavilion, Bridlington Spa
RUFUS THOMAS, Top Hat, Spennymoor
STACKRIDGE, Ranmoor House, Sheffield University
CLANCY, Sundown, Charing Cross Road, London WC2
MEDICINE HEAD, Dingwalls, Camden Lock, London NW1
SASSAFRAS, Worcester College of Education
SAILOR, Southampton University (Chilworth Manor)
URIAH HEEP / THE KIDS, Odeon, Heamersmith
ISOTOPE, Penthouse, Scarborough
MOON, Royal College of Art, London
OSIBISA, Hull University
GOOD HABIT, Kidderminster College of Further Education
THIN LIZZY, Hereford College of Education
CURVED AIR, Top Rank, Southampton
SUTHERLAND BROTHERS & QUIVER, Brunel University, Uxbridge
SHAKIN' STEVENS & THE SUNSETS, Dudley College of Education / doubling Bath University
HARVEY ANDREWS & GRAHAM COOPER, Repertory Theatre, Birmingham
MAC & KATIE KISSOON, Bailey's, Leicester
FOUNDATIONS, Jingle's, Southall



MUD: Huddersfield Stadium - Sat.

YAKETY YAK, Golden Diamond, Sutton in Ashfield
LINDA LEWIS, Hertford College
SUTHERLAND BROS & QUIVER, Middleton St George College Nr Darlington
GENO WASHINGTON, Frenchman's Motel, Fishguard
NUTZ, Boat Club, Nottingham
JACK THE LAD, City Hall, Glasgow
MAC & KATIE KISSOON, Bailey's, Leicester
KENNY, Winter Gardens, Penzance
CANDLEWICK GREEN, Bailey's, Watford
LOVE MACHINE, Weibington Country Club, Loxton
FOUNDATIONS, Jingles, Southall
CAMEL, Guild Hall, Plymouth
FUMBLE, Nashville Rooms, London
OTIS WAYGOOD BAND / STONEHENGE / WAX MUSEUM / JUNCTION, Fairfield Play Centre, Mary Terrace, Off Camden High Street, London NW1 (afternoon)

RONNIE LANE'S SLIM CHANCE, Queensway Hall, Dunstable
SUTHERLAND BROTHERS & QUIVER, Greyhound, Croxson
HARVEY ANDREWS & GRAHAM COOPER, Post House, Manchester
CANDLEWICK GREEN, Bailey's, Birmingham
LOVE MACHINE, Winter Gardens, Margate

MONDAY

June 30
ALAN HULL, Woodview Theatre, Gravesend
CLANCY, Dingwalls, Camden Lock, London NW1
YAKETY YAK, Mr George's, Coventry
LINDA LEWIS, Golden Garter, Manchester
MAC & KATIE KISSOON, Regal Theatre, Redruth
CAMEL, Free Trade Hall, Manchester

TUESDAY

July 1
LINDA LEWIS, Golden Garter, Manchester
DUCKS DELUXE / STRIKE A LIGHT, 100 Club, 100 Oxford Street, London W1
SASSAFRAS, Ivanhoe, Huddersfield
CAMEL, Charter Theatre, Preston

COMING EVENTS

KNEBORTH FESTIVAL - PINK FLOYD / STEVE MILLER BAND / CAPTAIN BEEFHEART / ROY HARPER / LINDA LEWIS, Knebworth Park, Nr Stevenage (July 5)
ALVIN STARDUST / LULLU / BILLY / OSIBISA / ALAN PRICE / MARTY WILDE / HELEN SHAPIRO, Cambridge Theatre, London (July 14)

THURSDAY

June 26
JESS RODEN BAND, Lyceum, Strand, London
MUD, Palais, Notting-ham
ALAN HULL, Town Hall, Reading
FOODLES, Granary, Eristol
STACKRIDGE, Warwick University, Coventry
FBI, Dingwalls, Camden Lock, London NW1

GONZALEZ, Speakeasy, 48 Margaret Street, London W1
SUTHERLAND BROTHERS AND QUIVER / THE NEUTRONS, College of Further Education, Chancellor Hall, Chelmsford
SASSAFRAS, Marquee, 90 Wardour Street, London W1
SAILOR, Guild Hall, Plymouth
CLANCY, Lyceum, Strand, London
YAKETY YAK, RAF Binbrook
HARVEY ANDREWS & GRAHAM COOPER, Reading Folk Club
MAC & KATIE KISSOON, Bailey's, Leicester
CANDLEWICK GREEN, Bailey's, Watford
FOUNDATIONS, Jingles, Southall
BRETT MARVIN & THE THUNDERBOLTS, Nag's Head, High Wycombe
CAMEL, Johnson Hall, Yeovil
HUSTLER, Highwayman, Cheadle
FUMBLE, Birmingham College of Education
JOHN BALDREY & FRIENDS, Nashville, 171 North End Road, London W14
BERT JANSCH, Ronnie Scott's, 47 Frith Street, London W1
UPP, Marquee, 90 Wardour Street, London W1
KURSAAL FLYERS, City of London Polytechnic

SATURDAY

June 28
MUD, Huddersfield Town Football Stadium

RONNIE LANE'S SLIM CHANCE / UPP, Liverpool Stadium
KURSAAL FLYERS, The Granary, Bristol
HUSTLER, Casino Club, Wigan
GOOD HABIT, Dingwalls, Camden Lock, London NW1
SHANGHAI with CLIFF BENNETT, Speakeasy, 48 Margaret Street, London W1
URIAH HEEP / THE KIDS, Odeon, Birmingham
SASSAFRAS, Leascliffe Pavilion, Folkestone
SAILOR / ASYLUM, Friar's, Aylesbury
CLANCY / GAS WORKS / HADLIF / SKYS IS CRIVIN' / BRAND X, University of Surrey Free Open Air Festival
MOON, City College of Technology, Gloucester
UNICORN, St Joseph Williams's Mathematical School, Rochester
OSIBISA, California, Dunstable

SUNDAY

June 29
ALAN HULL, Victoria Palace, London
STACKRIDGE, Town Hall, Middlesbrough
URIAH HEEP / THE KIDS, Apollo, Glasgow
SAILOR, Chancellor Hall, Chelmsford
OSIBISA / SASSAFRAS / GT MOORE & THE REGGAE GUITARS, Hammersmith Palais, London
MOON, Torrington, 4 Lodge Lane, London N12
NITE LIFE, Pied Bull, Liverpool Road, Islington
CAMEL, Town Hall, Birmingham

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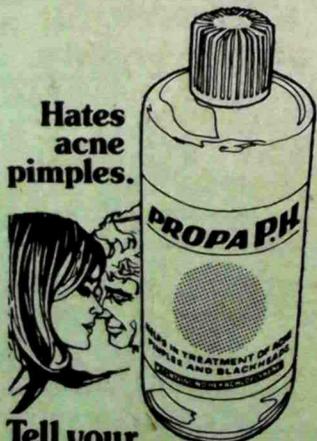
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PROPA P.H.



Tell your boyfriends about it.

CAPITAL RADIO'S new breakfast man Graham Dene, after a few weeks at Capital on 'stand ins' is now back in the city he loves at the work he loves best, though as Graham says: "To play records for a living is more like being paid for doing your hobby."

Former Big L man Dave Dennis known to others as Neil Spence, asked Graham to join UBN, a somewhat poor relation and substitute to pirate or national radio — or so it must have looked at the time. But no, with the guidance of people, mainly the excellent Neil Spence, UBN grew from two to four factories and the idea of factory radio seemed more of a respectable and professional member of broadcasting society.

Now numbering some 10 factories with another system following suit (KCR) United Biscuit Network is in the expertise of Neil Spence's understanding and professionalism.

So from 1970 to 1974 Graham had the best time of his life with one exception. "With commercial radio coming into the picture I and those at

UBN were sending off audition tapes to not only the Capital and Pleadadilly set, but the BBC also, every one got accepted, except me and I began to get worried, the BBC said I wasn't authoritative enough and the audition for Capital at the studios of Radio Fleet completely surprised me. During the audition I had to deal with a phone-in, this I thought was my best piece but regrettably Capital thought the opposite and once again I felt left on the shelf. But far from making me want to give up it spurred me on to continue in my chosen career and prove to everyone that I didn't give up and most important of all — learn from my mistakes."

Gilliam Reynolds and the rest of L'pool's Radio City team took instantly to Graham's talents and it was there that commercial radio first heard the tones of the Dene voice

— it also taught him more of the radio business all adding to that old faithful that none of us can do without — experience.

It was a great wrench for Graham to leave Liverpool but the approach from Capital came at an appropriate time for family commitments were such that Graham felt he had to return to life in London. There's no animosity at City in fact they were as pleased as Graham that he had got the Capital breakfast show.

Metro marriage

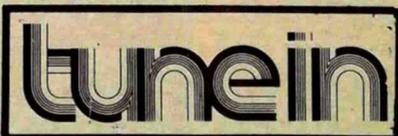
METRO'S Giles Squire (youngest DJ on Radio in this country, when at 16 he was on UBN) is to join the ranks of Britains married, when he and 19 year old Susan Mellon, a Newcastle solicitors daughter, tie the knot on July 25 at Newcastle's Civic Centre. Susan, a student of social psychology, and Giles have been preparing their home in Kenton and once they've moved in will have no problems entertaining. Both are proficient in cooking, so look out. For ever chubbier Metro staff from August!

Quickies

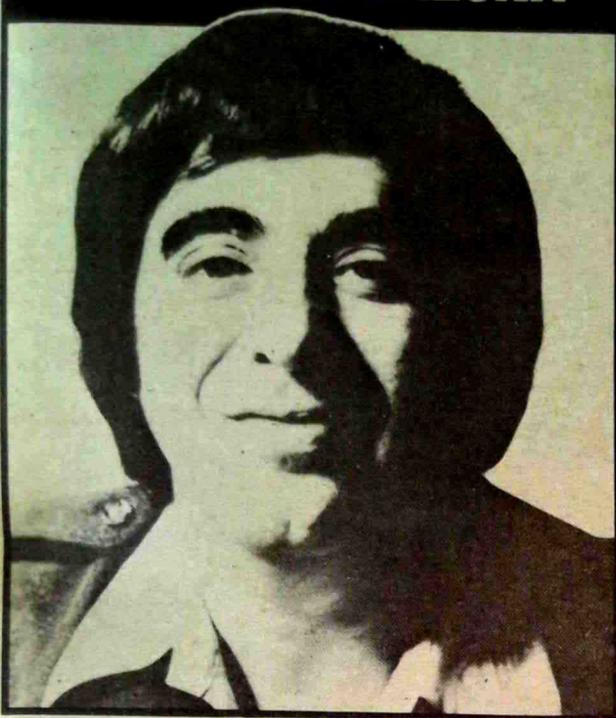
RADIO Forth's first four months on air have not only shown incredible listening figures but also a guide to record buying in the area. 40.1 per cent of records in the fliers list reached the top 40 in East Central Scotland. The figure is 43.6 per cent of you include extra fliers. These are fliers received too late for inclusion on the printed list distributed to everyone in the music business). Of all the top 40 entries, 84 per cent were predicted by the fliers list. Two phone calls to the office last week revealed the whereabouts of Crispian St John and Paul Hollingdale. Crispian having departed from Swansea Sound

earlier this month is now in radio commercial production. The company, known as Sound Of The Nation, is based in Brighton and offers a lower cost facility to advertisers on Radio. A former Brighton man Paul Hollingdale, who has been involved in freelance radio work for the past year or so, was responsible for Johnny Wakelins hit single which is now sending both of them on promotion tours and appearances in Australia. Radion joined the I.R set on Tuesday on Tuesday June 24, reports Tuesday June 24, reports on that next week. Capital was scene of a few changes the past week of so. Graham Dene replacing Kenny Everett on Mond - Fri breakfast show whilst Kenny goes to Saturdays noon - 2.00 and Sundays 2.00 - 4.00 American Pie disappears for a while at least and Joan Shenton moves forward a day from Sunday to Saturday 2.00 - 4.00 London link being shortened to its original two hour spot of 4.00 - 6.00 Ian Davison hosting.

Everett's successor



A LOT OF CAMILLO PLUS A TOUCH OF BAZUKA



THE FORMULA FOR DYNAMITE

TONY CAMILLO records all his musical sweetmeats in a bitty country town called Summerville, forty-five miles west of New York City. It is here, amidst patchwork meadows and grazing cattle that Tony has his self-contained two-track studio near where he was born and raised.

"There's no place like it on earth" he reckons. "In the morning you can look out of the window and everything's just so clean and fresh. In somewhere like New York you wake up coughing, and it's even impossible to see the skyline."

Up until six years ago, Tony, having majored in music and minored in psychology at university, was teaching music. But he soon found himself smashing the classroom rulers in absolute frustration.

"In America teaching isn't very rewarding. Teachers aren't held in very high esteem. Besides the average American kid is very unruly and it's quite impossible to reach him at times. And there are so many other influences to contend with as well."

Music of course is one of them. Ironically Tony can communicate better with the young Yank as performer than as a teacher.

"It's true. Kids are more interested in Tony Camillo the singer than the Tony Camillo who taught them music."

Before singing, Tony worked in the arrangement field and was the brains behind the Freda Payne classic, Band of Gold, plus a host of Chairman Of The Board and Peaches and Herb hits.

At the moment he's working on a new project, namely The Persuasions who Tony feels will be hot property in months to come. However, the success of his own single, Dynamite, shows that the public want more of his material, a fact he is waking up to.

His group, Bazuka, are session musicians who worked on Gladys

Knight's Midnight Train To Georgia, to name but one rave from the grave. This multi-musical array has Jeff Mironov on guitar; Allan Schwartzburg on drums; Bob Babbit, bass; Marry Miles, keyboards; Pat Rebillot, piano; Carlos Martinez; vocals and percussion and brass players Alan Rubin, Randy Brecker, Dave Taylor, Lew Delgatto, Tony Pagana and Barry Rogers.

Say Tony: "We're in process of working on an album which should be out late July, early August. We haven't titled it yet but we're playing with the idea of a Bazuka logo, and Dynamite will also probably creep in somewhere."

"The songs will have a variety of styles but I'd say it's fundamentally in the funky bag."

When the album is completed, Tony is seriously hoping to come and visit Britain, a sentiment echoed by his Bazuka buddies.

"It shouldn't be too long before we come over to Britain and see all our

British fans," explains Tony. "I hear that the record is doing quite well over there at the moment which is rather extraordinary seeing they've never heard of me before. We're actually working on a promotional tour which we'll get together in maybe six or eight weeks. Then I hope to promote my music which I'm calling 'The Summerville Sound.'"

If Tony's newly acquired singing success doesn't blossom, he can always go back to being a much admired and sought after producer, or continue working on new projects for other record companies.

There is, however, another career in which he would be particularly suited - the movies. His rich, sexy, basso profundo voice could easily win him star parts on TV. The idea of being a heart-throb of the silver screen really tickles Tony's sense of humour.

"Actually in Summerville I'm notoriously known as The Godfather

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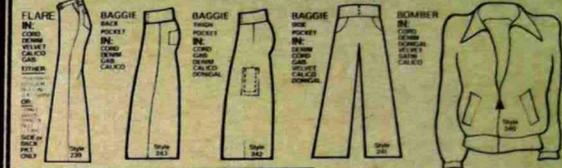
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Georgie wants to prance

REFLECTIONS

EDITED BY PETER HARVEY

GEORGE MELLY, Britain's uncrowned Queen Of Camp, has a secret desire. He wants to prance around with Pan's People.

The man who sang with Bette Midler in a Camberley jazz club may realise his dream if his latest amusingly autobiographical ditty, I Long To Get It On Down, gets enough airplay.

Melly, who's never had a hit record, has managed to build up a cult following in Britain. He's adored by lovers of good outrage.

His single has been specially written by Peter Skellern and took a considerably longer time to make than his previous efforts.

"In the old days before making records you would open a bottle of whisky and 25 minutes later the record and the whisky would be finished.

"This time the bassist came in did the recording, got out his ready reckoner, calculated the VAT and left."

A doyen of London's Colony Room, Melly has been camping it up since the Fittles and Charlie Watts once excused Mick Jagger's antics by pointing to our George.

He still manages to send up anything and everything around him, though at 48, he admits there are things he can't do.

"If I was young and pretty I could always

flash my privates on stage, but nowadays I don't want to give people an aesthetic shock."

Former jazz singer, film critic for the Observer, autobiographer and contributor to Punch, Melly is going to carry on camping and has no intention of becoming a rock star.

"I just want this rock 'n' roll record to be a hit," he adds. "Maybe it will on puzzlement value alone. If it's successful it will be repeated."

Incidentally a further instalment of his life story will soon be in the book shops. It deals with the period between his adolescence and arriving fully in the wicked world. It's called Rum, Bum And Concertina.

David's dilemma

WHAT has happened to, David Essex. He has been working behind the scenes on his new single, Rolling Stone.

Rumour has it that he wants his music to be taken seriously and is trying to dodge the teenybopper idol tag and hoping that this de luxe single will be enjoyed by music freaks of all spheres.

Indeed Rolling Stone isn't as instantly catchy or as commercial as his past offerings. It has as the press release puts it, "got feel"

Poor David must have been sweating over this one. He'll find it hard following the biggest



selling single cbs had ever released.

A day of reckoning for Mr Essex?

Well, if all fails he could always go back to the East End pub circuit.

Yesteryear Charts

27th June 1970

- 1 1 In The Summertime - Mungo Jerry
- 2 3 Groovin' With Mr Bloo - Mr Bloo
- 3 4 Alright Now - Free
- 4 2 Yellow River - Christie
- 5 7 Sally - Gerry Monroe
- 6 5 Cottonfields - The Beachboys
- 7 15 Goodbye Sam, Hello Samantha - Cliff Richard
- 8 6 Honey Come Back - Glen Campbell
- 9 11 Abraham, Martin and John - Marvin Gaye
- 10 10 The Green Manalishi - Fleetwood Mac

26th June 1965

- 1 4 I'm Alive - The Hollies
- 2 1 Crying In The Chapel - Elvis Presley
- 3 2 The Price Of Love - The Everly Brothers
- 4 5 Trains and Boats and Planes - Burl Ibsen
- 5 10 Colours - Donovan
- 6 7 The Clapping Song - Shirley Ellis
- 7 3 Long Live Love - Sandie Shaw
- 8 6 Poor Man's Son - The Rockin' Berries
- 9 13 Set Me Free - The Kinks
- 10 17 Looking Through The Eyes Of Love - Gene Pitney

25th June 1960

- 1 1 Cathy's Clown - The Everly Brothers
- 2 2 Mama / Robot Man - Connie Francis
- 3 3 Three Steps To Heaven - Eddie Cochran
- 4 9 Ain't Misbehavin' - Tommy Bruce
- 5 15 Good Timin' - Jimmy Jones
- 6 4 Cradle Of Love - Johnny Preston
- 7 6 Handy Man - Jimmy Jones
- 8 5 I Wanna Go Home - Lonnie Donegan
- 9 10 Down Yonder - Johnny And The Hurricanes
- 10 17 Angela Jones - Michael Cox



Suspended in deep freeze

THE line-up consisted of Ringo Harry, Bryan Elton and Bernie, Graham (Mammy Python), Kiki, Beach Boys, Eagles, teufus, Steve Harley, Dee

Harrinton, Jimmy Connors and Kenny Jones, plus music by The Pasadena Roof Orchestra. But it was a slight disappointment.

The venue was Searcy's in Knightsbridge, and the event was a pre-Midsummer Music party.

Elton arrived, dressed for the heat (clad in a boater, tennis shorts and shirt), took a quick look and vanished into the night.

For the rest, it was a star-spotters paradise. No-one relaxed.

Poor Bry wandered around looking like a lost sheep in a suite. Mike Smith (ex-Dave Clark) was getting a bit odd but his secret: the answer was to hire a professional cook, have her cook up a bath of cordon bleu dishes, and then stock them in the deep freeze until the guests arrived.

Must remember that.

Meeting of minds

THE GOODIES, comedy veterans but chart newcomers have got some kind words to say about The Bay City Rollers. The Goodies have appeared twice on the Roller' Shang-a-Lang show, so they are getting to know each other quite well.

"The first one we did was almost their first show," explained Tim Brooke-Taylor, "and obviously they were a bit nervous about it and not totally confident on the words."

"This time we did it they were still pleasant and nice but much more confident and very good to work with. They didn't mind being hit over the head with black puddings... all their wigs stayed in place."

SYKES AND A FILM



SIDE BY SIDE, that's Stephanie De Sykes and Mud's Dave Mount making a film with that very name - Side By Side. Dave plays Flip, the side-kick of a hip-disco owner played by Billy Boyle. Stephanie, a record company receptionist falls for Billy but unknown to Billy she is the niece of Terry Thomas, leading owner of the Darby and Joan club next to the disco. What happens next you'll have to wait and see when the film goes on general release at the end of the year. And while you're there watch out for the rest of Mud and the Rubettes.

Boy, do we give you Exclusives! This week we have an interview with the Who's Roger Daltrey and exclusive preview of his new solo album. Plus: 10cc, Stones albums to be won and the hottest news and reviews in the music press.

ONLY IN

sounds

OUT NOW!

COURT AND SPARK

POP stars playing tennis is nothing new. Elton John's been doing it for ages and has even been known, in private, to take the odd game off Billie Jean King. Now, we hear, it's happening the other way around.

Jimmy Connors, Wimbledon's reigning champion, wants to make a record and offers of help with it have been pouring in - from Elton John

Countdown to ecstasy

SINCE James Hamilton's been raving about the Rimshots (and he's a man of impeccable taste), here's some hot fax.

They come from the All Platinum stable, have worked behind the Moments (of Girls fame) and they've now recorded their own single 7-6-5-4-3-2-1 (Blow Your Whistle).

The group leader and musical maestro is Walter Morris (guitar) - one third of the writing team of Harry Rey, and Al Goodman of the Moments. Then there's Tommy Keith (guitar),

(naturally) and, so far, Frank Sinatra and Paul Anka.

The venture, if it ever happens, could bring a whole new range of cliches to rock journalism. People may jib at describing his musical efforts as an infernal racket, but how many will resist the opportunity to describe his chart failures as passing shots?

In the meantime, what will be his first choice of

one of All Platinum's star writers and producers. His past credits include The Whatnauts' Soul Walking and Larry Saunders' Real Side. Jonathan Williams (bass), Clarence Oliver (drums) and Haitian heavy, Mozart Lewis (keyboards) complete the group.

Collectively the Rimshots were responsible for the crystalline sound behind Girls and Love On A Two Way Street, and are concentrating on a solo career. Moments beware!

song? A love song for his girlfriend Diamonds Are For Ever? Or maybe something more funky like I Lob You Lob Me Lob? Or classy even, like I Can See Clearly Now?

He could of course be a sensational guitarist. We've had right-handed ones and left-handed ones, but a guy who plays his axe double fisted backward would really be something!

Sssh ...

AND TALKING about Bitch Boys, did you see her on Saturday - Carl? He made Gary look a little tarnished round the tin foil, and as for Jim Guericco (the Queen) - football shorts at the stadium, naff, sister, naff, but VERY cool... Now about Elton, who ran back to America, will the man who weeped throughout his set, please contact the Samaritans... Meanwhile, just around the corner, Paul, Linda, Ringo and Harry (you know) were camped out at the very fabulous Esso Motor Hotel - naff again... Meanwhile, the roadies were hitting the buzzers - a guy called Skin dropped trousers and knickers on the Bakerloo (a) line and wasn't even apprehended when a lady pulled the chain... Is she or isn't she - Princess Anne? But

mark my words, the invite to the party should keep the louts happy... £28 to get into that stadium, while all the Rollers could claim was total fatigue and a gay time... Yet Bowie continues to astound critics with his new zest for living... But back in London the State Of The Lig reached an all-time low when Pinnacle Records launched clumsily via the vacant Cafe Royal and a gaggle of old stars - like Brian Poole... Then there were the Hip-O Lites, a new London based black group signed to the Chiffons management, and Billy Cobham, a pioneer in the art of maze music. But most of all, we must say, that Cornucopia Collossus has been FORCED into suspension while we all go cruising for the Summer - alright...

BYEBYE XXX.

