

South Africa 26c

# RECORD MIRROR

July 5th 1975

10p

# ESSEX demands... respect!

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**EXCLUSIVE**  
The Eeky  
Thump story  
— page 6  
plus  
**GOODIES**  
poster

**TAPE**  
review



**THE VERY BEST CHARTS**  
-including new national disco chart

# BRITISH TOP 50 SINGLES



10cc: remain untoppled

1	1	I'M NOT IN LOVE	10cc
2	5	TEARS ON MY PILLOW	Johnny Nash
3	4	THE HUSTLE	Van McCoy
4	2	WHISPERING GRASS	Windsor Davies/Don Estelle
5	10	MISTY	Ray Stevens
6	8	DISCO STOMP	Hamilton Bohannon
7	3	THREE STEPS TO HEAVEN	Showaddywaddy
8	6	DOING ALRIGHT WITH THE BOYS	Gary Glitter
9	22	HAVE YOU SEEN HER/OH GIRL	Chi-Lites
10	11	MOONSHINE	SALLY Mud
11	7	THE PROUD ONE	Osmonds
12	9	LISTEN TO WHAT THE MAN SAID	Wings
13	12	BABY I LOVE YOU, OK	Kenny
14	20	I DON'T LOVE YOU BUT I THINK I LIKE YOU	Gilbert O'Sullivan
15	44	EIGHTEEN WITH A BULLET	Pete Wingfield
16	13	MR RAFFLES	Steve Harley/Cockney Rebel
17	18	MY WHITE BICYCLE	Nazareth
18	24	MAKE THE WORLD GO AWAY	Donny and Marie Osmond
19	23	FOE-DEE-O-DEE	Rubettes
20	15	OH WHAT A SHAME	Roy Wood
21	30	MAMA NEVER TOLD ME	Sister Sledge
22	17	DISCO QUEEN	Hot Chocolate
23	23	BLACK PUDDING	BERTHA Goodies
24	19	TRY TO REMEMBER/THE WAY WE WERE	Gladys Knight and The Pips
25	16	STAND BY YOUR MAN	Tammy Wynette
26	14	SING BABY SING	Stylistics
27	46	SOMEONE SAVED MY LIFE TONIGHT	Elton John
28	50	JIVE TALKIN'	Bee Gees
29	21	SEND IN THE CLOWNS	Judy Collins
30	36	D. I. V. O. R. C. E	Tammy Wynette
31	34	SWEARIN' TO GOD	Frankie Valli
32	—	JE T'AIME	Judge Dread
33	—	SEALED WITH A KISS	Brian Hyland
34	25	WALKING IN RHYTHM	Blackbyrds
35	27	SWING LOW SWEET CHARIOT	Eric Clapton
36	—	I WRITE THE SONGS	David Cassidy
37	—	BARBADOS	Typically Tropical
38	28	ROLL OVER LAY DOWN	Status Quo
39	32	TAKE ME IN YOUR ARMS	Doobie Brothers
40	29	AUTOBAHN	Kraftwerk
41	26	ONCE BITTEN TWICE SHY	Ian Hunter
42	47	PER-SO-NAL-LY	Wigans Ovation
43	37	YOU LAY SO EASY ON MY MIND	Andy Williams
44	31	SENDING OUT AN S. O. S.	Retta Young
45	49	IT OUGHTA SELL A MILLION	Lyn Paul
46	35	ISRAELITES	Desmond Dekker
47	—	ROLLIN' STONE	David Essex
48	—	LONG LOST LOVER	Three Degrees
49	—	YOU GO TO MY HEAD	Bryan Ferry
50	—	FOOT STOMPIN' MUSIC	Hamilton Bohannon

# BRITISH TOP 50 ALBUMS



CARPENTERS: jump to No. 1

1	5	HORIZON	Carpenters
2	1	VENUS AND MARS	Wings
3	2	THE BEST OF Stylistics	Stylistics
4	3	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John
5	4	ONCE UPON A STAR	Bay City Rollers
6	6	THE ORIGINAL SOUNDTRACK	10 CC
7	—	RETURN TO FANTASY	Uriah Heep
8	24	PHYSICAL GRAFFITI	Led Zepplin
9	9	GREATEST HITS OF 10CC	10 CC
10	11	AUTOBAHN	Kraftwerk
11	12	TUBULAR BELLS	Mike Oldfield
12	8	BEST OF TAMMY WYNETTE	Tammy Wynette
13	18	STAND BY YOUR MAN	Tammy Wynette
14	10	ROLLIN' Bay City Rollers	Bay City Rollers
15	13	THE SINGLES 1969-1973	Carpenters
16	7	TAKE GOOD CARE OF YOURSELF	Three Degrees
17	42	MADE IN THE SHADE	Rolling Stones
18	17	THE DARK SIDE OF THE MOON	Pink Floyd
19	15	SIMON AND GARFUNKEL'S GREATEST HITS	Simon and Garfunkel
20	16	BAND ON THE RUN	Paul McCartney & Wings
21	21	ELTON JOHN'S GREATEST HITS	Elton John
22	20	JUDITH	Judy Collins
23	30	THE BEST YEARS OF OUR LIVES	Steve Harley & Cockney Rebel
24	—	ELVIS PRESLEY'S 40 GREATEST HITS	Elvis Presley
25	37	THE BEST OF BREAD	Bread
26	—	THANK YOU BABY	Stylistics
27	23	SNOWFLAKES ARE DANCING	Tomita
28	32	I FEEL A SONG	Gladys Knight & Pips
29	40	HIS 12 GREATEST HITS	Neil Diamond
30	14	FOX FOX	John Lennon
31	33	ROCK 'N' ROLL	John Lennon
32	19	I'M STILL GONNA NEED YOU	Osmonds
33	26	ON THE LEVEL	Status Quo
34	22	GLEN CAMPBELL'S GREATEST HITS	Glen Campbell
35	25	JUST ANOTHER WAY TO SAY I LOVE YOU	Barry White
36	39	20 GREATEST HITS	Tom Jones
37	31	THE SHIRLEY BASSEY SINGLES ALBUM	Shirley Bassey
38	34	MEMORIES ARE MADE OF HITS	Perry Como
39	46	AL GREEN GREATEST HITS	Al Green
40	28	THE MYTHS AND LEGENDS OF KING ARTHUR	Rick Wakeman and the English Rock Ensemble
41	38	BLUE JAYS	Justin Hayward and John Lodge
42	—	CUT THE CAKE	Average White Band
43	27	IAN HUNTER	Ian Hunter
44	49	STRAIGHT SHOOTER	Bad Company
45	—	HIS GREATEST HITS	Engelbert Humperdinck
46	—	TONIGHTS THE NIGHT	Neil Young
47	35	STAMPEDE	Doobie Brothers
48	50	COP YER WHACK FOR THIS	Billy Connolly
49	43	RUBYCON	Tangerine Dream
50	—	MUSIC FROM 'EDWARD THE SEVENTH'	London Symphony Orchestra

# U.S. TOP 50 SINGLES

1	1	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	Elton John	MCA
2	2	VENUS AND MARS	Paul McCartney & Wings	Capitol
3	3	THAT'S THE WAY OF THE WORLD	Earth, Wind & Fire	Columbia
4	4	STAMPEDE	Doobie Brothers	Warner Bros
5	5	FOUR WHEEL DRIVE	Bachman-Turner Overdrive	Mercury
6	13	LOVE WILL KEEP US TOGETHER	The Captain & Tennille	A&M
7	6	TOMMY/ORIGINAL SOUNDTRACK RECORDING	SPIRIT OF AMERICA	Beach Boys
8	8	WELCOME TO MY NIGHTMARE	Alice Cooper	Capitol
9	25	ONE OF THESE NIGHTS	The Eagles	Asylum
10	7	HEART'S America	Heart	Allan
11	12	METAMORPHOSIS	Rolling Stones	London
12	15	MADE IN THE SHADE	Rolling Stones	Rolling Stones
13	18	GORILLA	James Taylor	Warner Bros
14	17	MISTER MAGIC	Grover Washington Jr	Kudu
15	10	THE HEAT IS ON	Isley Bros	T-Neck
16	23	SURVIVAL 'O Jays	Survival	Philadelphia International
17	9	CHICAGO VIII	Chicago	Columbia
18	9	DIAMONDS & RUST	Joan Baez	A&M
19	22	DISCO BABY	Van McCoy & The Soul City Symphony	Avco
20	24	CUT THE CAKE	Average White Band	Atlantic
21	—	HEART'S America	Heart	Warner Bros
22	26	ADVENTURES IN PARADISE	Minnie Riperton	Epic
23	27	BLUE SKY NIGHT	Thunder Michael Murphy	Epic
24	28	HORIZON	The Carpenters	A&M
25	32	TWO LANE HIGHWAY	Pure Prairie League	RCA
26	30	BETWEEN THE LINES	Janis Ian	Columbia
27	34	MY WAY	Major Harris	Atlantic
28	31	AN EVENING WITH JOHN DENVER	John Denver	RCA
29	37	THE ORIGINAL SOUNDTRACK	10cc	Mercury
30	21	TALE SPINNIN'	Weather Report	Columbia
31	28	BLOW BY BLOW	Jeff Beck	Epic
32	29	PLAYING POSSUM	Carly Simon	Elektra
33	29	THE MANHATTAN TRANSFER	The Manhattan Transfer	Atlantic
34	35	CHOCOLATE CHIP	Isaac Hayes	Hot Buttered Soul
35	43	CAUGHT IN THE ACT	Commodores	Motown
36	16	STRAIGHT SHOOTER	Bad Company	Swan Song
37	39	A SONG FOR YOU	Temptations	Gordy
38	20	BEFORE THE NEXT TEARDROP FALLS	Freddy Fender	ABC/Dot
39	40	JUDITH	Judy Collins	Elektra
40	33	TOYS IN THE ATTIC	Aerosmith	Columbia
41	42	A QUIET STORM	Smokey Robinson	Tamla
42	39	SUPERNATURAL	Ben E. King	Atlantic
43	43	THE LAST FAREWELL & OTHER HITS	Roger Whittaker	RCA
44	45	DARK SIDE OF THE MOON	Pink Floyd	Harvest
45	—	WHY CAN'T WE BE FRIENDS?	War	United Artists
46	49	THE SUPER SOUL MUSICAL	'WONDERFUL WIZARD OF OZ'	The Wizard
47	—	TO BE TRUE	Harold Melvin & The Blue Notes	Philadelphia International
48	—	PICTURES AT AN EXHIBITION	Isao Tomita	Moussorgsky
49	—	I'M JESSI COLTER	Jessi Colter	Capitol

# RM/BBC CHART

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

# STAR BREAKERS

1	HARMOUR LOVE	Syretta Mia Motown
2	SWEET CHEATIN'	RITA Alvin Stardust
3	GOING TO A GO GO	Sharonettes Black Magnet
4	HIGHWIRE	Linda Carr & The Love Squad
5	NEW YORK CITY	2, 1, Rex EMI
6	7, 6, 5, 4, 3, 2, 1	Rimshots All Platinum
7	IT'S IN HIS KISS	Linda Lewis Arista
8	IF YOU THINK YOU KNOW HOW TO LOVE ME	Smokey RAK
9	TELL LAURA I LOVE HER	Ricky Valance EMI
10	I DO I DO I DO	Abba Epic

# U.S. TOP 50 ALBUMS

1	1	LOVE WILL KEEP US TOGETHER	The Captain & Tennille	A&M
2	6	THE HUSTLE	Van McCoy & The Soul City Symphony	Avco
3	7	LISTEN TO WHAT THE MAN SAID	— Paul McCartney & Wings	Capitol
4	3	WILDFIRE	— Michael Murphey	Epic
5	5	LOVE WON'T LET ME WAIT	— Major Harris	Atlantic
6	9	MAGIC	— Pilot	EMI
7	4	I'M NOT LISA	— Jessi Colter	Capitol
8	2	WHEN WILL I BE LOVED	— Linda Ronstadt	Capitol
9	16	ONE OF THESE NIGHTS	— The Eagles	Asylum
10	15	PLEASE MR. PLEASE	— Olivia Newton-John	MCA
11	17	I'M NOT IN LOVE	— 10cc	Mercury
12	14	SWEARIN' TO GOD	— Frankie Valli	Private Stock
13	27	ROCKIN' CHAIR	— Gwen McCrae	Cat
14	12	ONLY WOMEN	— Alice Cooper	Atlantic
15	19	THE WAY WE WERE / TRY TO REMEMBER	— Gladys Knight & The Pips	Buddah
16	20	MISTY	— Ray Stevens	Barnaby
17	21	MIDNIGHT BLUE	— Melissa Manchester	Arista
18	8	GET DOWN, GET DOWN (Get On The Floor)	— Joe Simon	Spring
19	23	DYNAMITE	— Bazuka	A&M
20	24	WHY CAN'T WE BE FRIENDS?	— War	United Artists
21	22	HEY YOU	— Bachman-Turner Overdrive	Mercury
22	10	CUT THE CAKE	— Average White Band (AWB)	Atlantic
23	29	I'M ON FIRE	— Dwight Twilley Band	Shelter
24	30	RHINESTONE COWBOY	— Glen Campbell	Capitol
25	11	TAKE ME IN YOUR ARMS (Rock Me)	— Doobie Brothers	Warner Bros
26	32	ROCKFORD FILES	— Mike Post	MGM
27	33	JIVE TALKIN'	— Bee Gees	RSO
28	13	SISTER GOLDEN HAIR	— America	Warner Bros
29	18	I'LL PLAY FOR YOU (Hear The Band)	— Seals & Crofts	Warner Bros
30	25	THANK GOD I'M A COUNTRY BOY	— John Denver	RCA
31	26	BABY THAT'S BACKLASH	— Smokey Robinson	Tamla
32	36	SLIPPERY WHEN WET	— Commodores	Motown
33	39	EVERY TIME YOU TOUCH ME (I Get High)	— Charlie Rich	Epic
34	28	PHILADELPHIA FREEDOM	— Elton John Band	MCA
35	31	BAD TIME	— Grand Funk	Capitol
36	35	LAST FAREWELL	— Roger Whittaker	RCA
37	34	BAD LUCK (Part 1)	— Harold Melvin & The Blue Notes	Philadelphia International
38	38	SPIRIT OF THE BOOGIE / SUMMER MADNESS	— Kool & The Gang	De-Lite
39	—	IT'S ALL DOWN TO GOODNIGHT VIENNA / OO-WEE	— Ringo Starr	Apple
40	46	DISCO QUEEN	— Hot Chocolate	Big Tree
41	—	SATURDAY NIGHT SPECIAL	— Lynryd Skynyrd	MCA
42	37	BLACK FRIDAY	— Seely Dan	ABC
43	—	FIGHT THE POWER Pt. 1	— Isley Bros	T-Neck
44	—	MAKE THE WORLD GO AWAY	— Donny & Marie Osmond	Kolob
45	41	OLD DAYS	— Chicago	Columbia
46	40	I'LL DO FOR YOU ANYTHING YOU WANT ME TO	— Barry White	20th Century
47	—	EL BIMBO	— Bimbo Jet	Scepter
48	—	MORNING BEAUTIFUL	— Tony Orlando & Dawn	Elektra
49	—	JUST A LITTLE BIT OF YOU	— Michael Jackson	Motown
50	—	SWEET EMOTION	— Aerosmith	Columbia

**RECORD MIRROR**

**NEWSDESK**  
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**Private session**

WITH MUD ROCK 2 just released, Mud have gone into the studio to start work on their next album and single.

It will be their first recording for their new label Private Stock following the expiry of their Rak contract on June 30. The band, who will be recording for about two months, have no more UK dates set for this year.

While they are off the road, they will be working on a new stage act, following the final appearance of their Elvis Presley / Thunder flash set at Huddersfield. They hope the album will appear in September.

**A.W.B.**  
**I.O.M.**  
**O.F.F.**

AVERAGE WHITE Band have cancelled their proposed gigs at the Isle of Man Palace Lido on August 2 and 3 because they are behind in writing songs for the new album.

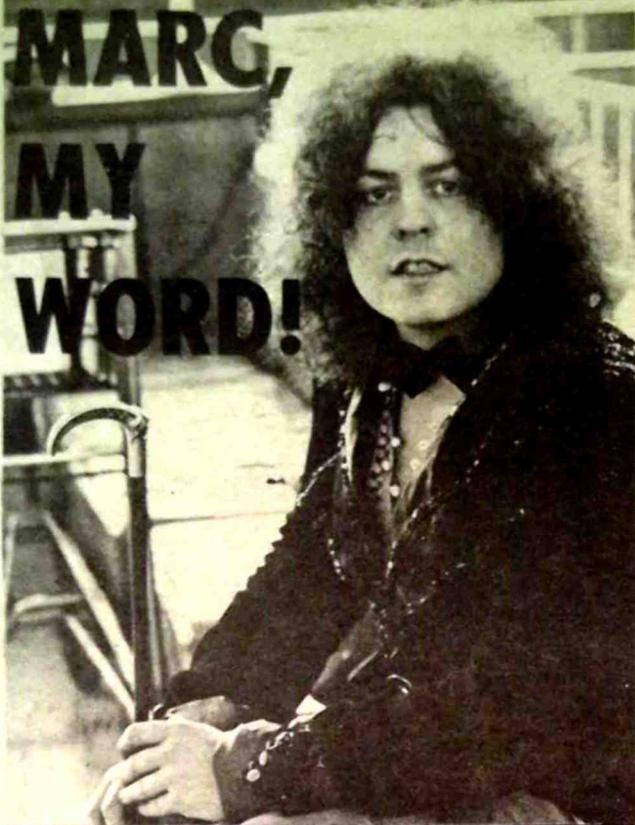
Alist Gorrie and Roger Ball have also been approached to write a film score.

Now the band is planning a full-scale British tour after Christmas and have apologised to disappointed fans about the cancelled gigs.

They could have re-scheduled the Isle of Man dates, but wanted them that weekend because it was the Irish and Scottish national holiday.

**Fox tour**

FOX ARE to make their first tour of Britain in October and are at present in the recording studios working on a new album due for release in the autumn and a single to coincide with the tour.



**MARG,  
MY  
WORD!**

**Bolan tours after two year break**

AFTER a two year break, Marc Bolan is to start gigging again - with a new band. He has decided to do a number of selected ballroom gigs with his five-piece band, but is shying away from large prestige concerts until the band has had a chance to mould together.

He says he wants to play to his fans in small intimate venues.

The dates are: Isle of Man (July 13); Tiffany's Yarmouth (23); Hastings Pier (25) and Leescliffe Hall, Folkestone (26).

The band is: Steve Curry (bass); Don Lutton (drums); Dino Dines (organ, clavinet and Moog); Gloria Jones (vocals) and Marc on vocals and guitar.

His latest single out this week is called New York City.



**Elton's screen test**

ELTON JOHN is to star in a film version of *Captain Fantastic And The Brown Dirt Cowboy* it was disclosed this week.

A film magazine maintains John Reid has formed his own film company to deal with the project, and the full-length feature film will be animated by Alan Aldridge who did the art work on the album cover.

But Rocket Records say they have not been informed though it probably would happen.



**Dylan goes legit . . .**

BOB DYLAN'S famous "basement tapes" are released as a double album this week.

They were recorded in 1967 with The Band, became highly influential amongst musicians, and the king of the bootleg albums. They go legit this week for £3.99.

On the time scale this outing comes between *Blonde On Blonde* and *John Wesley Harding*.

Tracks include *Million Dollar Bash*, *Tears Of Rage*, *You Ain't Going Nowhere*, *Nothing Was Delivered* and *This Wheel's On Fire*.

**Broadening their Horizon**

THE CARPENTERS, whose album *Horizon* is at No 1, have added extra dates to their forthcoming tour because of the demand for tickets.

Six of their concerts are already sold out.

The full date sheet now reads: Brighton Dome (November 11); Southport New Theatre (12); Liverpool Empire (13); Stockport, Davenport Theatre (14 - sold out); Manchester Belle Vue (15); Wakefield Theatre Club (16); Glasgow Apollo (17); Edinburgh Usher Hall (19); Southport New Theatre (21, 22 - sold out); Leicester De Montford Hall (23); Bristol Colston Hall (24); Birmingham Hippodrome (26); London Royal Festival Hall (28); Bournemouth Winter Gardens (29, 30 - sold out); London Royal Albert Hall (December 1).

There will be two performances each night.

**SHOW DATES**

SHOWADDYWADDY, whose new album *Step Two* was released June 27, have announced dates for the remainder of the month.

They are: Bailey's, Blackburn (July 6 for one week); Tiffany's, Shrewsbury (14); Tiffany's Great Yarmouth (17); Three Counties Showground, Malvern (25); Southport Football Club Festival (26); Bailey's Derby (29-31).

**Nazareth albums**

NAZARETH, CLIMBING the charts with *My White Bicycle*, are planning two new album projects.

The first is a new album from the band to follow *Hair Of The Dog* and the second is a solo album from singer Dan McCafferty.

Both albums will be produced by lead guitarist Manny Charlton.

A tour of Britain is planned for the autumn, and a major tour of America will start in August with dates all over Canada where their *Hair Of The Dog* album is No. 2 in the charts.

**See you**

FOLLOWING THE familiar exodus pattern, Slade left Britain for America recently to start a stateside tour. The tour, which it is estimated will be seen by 500,000 people, begins on July 5 at South Bend, Indiana. The *Slade In Flame* album, released there ten days ago is in the US charts at 173. When they finish in August the band will return to this country and complete the recording work they started last week.

The Summer Hit  
**Barbados**  
from  
Typically Tropical



GULS 14

DECCA

# Ninth night for Procol

**PROCOL HARUM** are releasing a new album which they will showcase at a special Sunday Night At The London Palladium.

The album, Procol's Ninth, contains 10 tracks and is released August 1. Eight are new Brooker-Reid compositions, one's a Lether-Stoller song I Keep Forgetting which is released as a single July 18, and the other is the Lennon-McCartney classic Eight Days A Week.

The Palladium date is August 10 and tickets to go on sale from July 7. There is also a chance of further UK appearances later in the year though nothing has yet been set.

## I GOT YOU BABE

**GREG ALLMAN** of the Allman Brothers was married this week to television personality Cher.

It was Cher's second marriage and Greg has been her boyfriend since she split with Sonny Bono.

The couple were married in a suite at the Caesar's Palace Hotel, Las Vegas.



# Wombles pick up gold and silver

**GREAT UNCLE Bulgaria** together with Wombles' songwriter and producer **Mike Batt** received gold and silver awards this week for singles and album sales.

The albums *Wombles Songs* and *Remember You're A*

**Womble** have gone silver and gold and they received silver awards for the album *Wombles Keep On Wombing* and the single *Wombing Merry Christmas*.

A new single, *Super Womble*, is set for release on July 18.

# POP GOES 'UDDERSFIELD

## Resignation haunts four-figure losers

**HUDDERSFIELD'S WEEKEND** pop festival, which lost £8,500 has been branded a 'dismal failure' by the manager of one band.

Directors of Huddersfield Town Football Club who staged the concert at their Leeds Road Ground are faced with resignation over the four-figure bill.

Only 2,000 people turned up at the all-day concert. The soccer club, who are desperately chasing cash following demotion from Division One to Division Four in three years, were looking for a 7,000 crowd to break even on the £12,000 project.

One director put the loss at around £8,500 and added: "None of the directors will be forced to resign, though they may feel they have to."

"It is obvious that the bill was not strong enough, but I would put another concert within a month if we could get the Bay City Rollers or The Osmonds."

Tradesmen at the festival, which featured Mud, Sweet Sensation, Mac and Katie Kissoon

and Geordie, were also hit financially. There were 24,000 soft drinks ordered by one vendor, and a fruiter put his loss at around £650.

"The whole thing was a dismal failure," said the manager of one of the bands. "There was hardly any advance promotion and the line-up of the concert was all wrong. But we won't be harmed by it, because it's just another gig to us."

However, the failure at Huddersfield hasn't put off another Football Club, Southampton, from staging a similar event on July 26 with Showaddywaddy headlining.

Said their commercial and promotion manager Albert Dunlop: "We are still going ahead and expecting 12,000 people. Huddersfield's fault is that they obviously hadn't balanced their bills and it isn't a good area for music anyway."

# RECORD MIRROR

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# Want a good time Sailor?

**SAILOR / Aylesbury.** "I KNOW every band says they are unique, but we really are." Last weekend's Sailor gig at Aylesbury dispelled any doubts about the validity of this statement.

Going to see their validity is itself quite like visiting a woman of disrepute. One pays one's money, receives a highly satisfactory service in return, and goes back home refreshed and relaxed. The reason for drawing this rather dubious parallel is not quite as obscure as you might imagine. Sailor have an obsession with Paris and all things Parisienne. Particularly of interest to them are a strange profession of women who operate in what is more commonly known as the red light district. Songs like *Pimps Brigade*, *Sailor's Night On The Town* and *Girls Of Amsterdam*, are not so much obscene as tastefully titillating.

Musically they never put a foot wrong. Their own very individual approach ensured an entertaining and varied evening's music. Sailor's set encompassed many aspects of folk, rock and pop, yet it was never a cluttered sound. Neither did it lose that all

important thread of continuity. The overall flavour was basically French in feel, although Spanish, Hungarian and Mexican influences were also in evidence.

Highlights of the evening were Josephine Baker and Traffic Jam, both of which contained faultless harmonies. The former of the two was especially interesting in light of Josephine Baker's colourful, if somewhat outrageous, lifestyle. She achieved fame as a dancer at Folies Bergere in the thirties, and later as a resistance heroine during the war.

Asylum provided an adequate, if rather derivative, support act. They didn't play particularly well, but their stage act was reasonable. It's a shame that, unlike Sailor, who have no need to play-act, they are not natural stars!

**ALAN FRANCIS**

**PASADENA ROOF ORCHESTRA / Fairfield Hall, Croydon.** SO GLAD I could catch you. Must tell you about this divine little dance band Pasadena Roof Orchestra. They are spiffing.

Oh and they have such a dreamy singer. What's



**SAILOR: an obsession with Paris.**

his name? Pazz something or other. Anyway you should have been there darling, they did the lot.

There was that Sid Phillips number *Come On Baby*, which meant such a lot to Jack and me, Irving Berlin's *Blue Skies*. Oh, was that really 1927? And a fabulous *Top Hat, White Tie And Tails*.

Of course, there was the *Charleston*, *Varsity Drag*, things from Jack

Hylton, Duke Ellington, and if you closed your eyes you'd have sworn it was the original. Note for note I tell you, note for note.

Of course I was really itching to do a bit of *voe-doe-dee-o-doing*, but it wouldn't have looked right, not in that Fairfield Hall.

Anyway they even had palms behind the band. It was so romantic that for one moment I really

thought I was back there shimmying along. I tell you the whole evening was a tonic.

They say youngsters have started, what's it called, "turning on" to our music. Of course they'll never understand it the way we did.

**DAVID HANCOCK**

**DESMOND DEKKER / 400 Ballroom, Torquay.** **DESMOND DEKKER** was lucky to have a

second innings recently when a re-release of his Sixties hit *The Israelites* made a surprise chart entry, but his performance at the newly reopened 400 ballroom, Torquay, on Thursday, was a big disappointment.

His show lacked just about everything, which is a sorry state of affairs for someone with such experience. The old complaint of the singer being drowned by the band, a drummer who didn't keep strict beat, feedback, flat back-up singing, and monotonous material all contributed to his act getting the thumbs down.

The ballroom was starting to fill, although the dance floor was pretty sparse by the time Dekker's band took up their instruments.

After a rendition of *Booker T's Time Is Tight* Dekker came on to a mixed reception.

As Torbay has virtually no black population the reggae music is not exactly flourishing in the area and I suspect the fact that Dekker was a chart name no doubt enticed many people to the gig.

Dekker really found his work cut out as some of the audience paid little attention to his act and others just wanted to hear his hits.

Eventually he sang his chart successes - *It Mek*; *Israelites*; *You Can Get It If You Really Want It* - and things started to get lukewarm.

The reggae version of *Help Me Make It Through The Night* still sounds

best from John Holt but Dekker did it justice. By the end of his act the audience were just starting to get into the swing of things by which time the sweat was pouring off Dekker.

A couple of planned encores and that was it - a poor gig. **ROY HILL**

**OSIBISA / Hammersmith Palais.**

**CHANTS of Osi - bj - sa.** Osi - bl - sa greeted West Africa's most popular outfit as they ran through a pulsating set of Hammersmith Palais proving once and for all that here was a definitive ballroom band.

They pounded out their cross-rhythms urging everyone to dance faster and they thrived on the whole thing - the chanting, the response and the sheer vitality of their audience.

The band, now into its third record label in less than a year, stomped through favourites like *Kelele* and *Happy Children* as well as their new single *The Warrior*.

Giving their set plenty of pace and flow they delicately kept on the edge of their disco sounding Afro-rock and proved that there's no other African band on the horizon.

Though they've never become as popular as predicted, they've managed to throw away that Santana-like tag to find their own uniqueness. So don't forget, next time you want to dance yourself crazy, go to your nearest Osibisa gig. You won't be disappointed. **DAVID HANCOCK**

# CHRIS SPEDDING



## 'MOTOR BIKIN'

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# Goodies shock sensation exclusive

IN THE urban pastures of Eee-by-Gum, where they eat black pudding — the caviar of the north — the local Eeky Thump club nestles close to the braces factory. Big boots and flat caps parade the streets in working-class uniformity and Bertha pulls the crowds at the local disco.

This is the crazy world of the Goodies where songs about Funky Gibbons and Black Pudding Bertha make hit singles, where the martial art of Eeky Thump has suddenly become a national cult.

"Eeky Thump clubs are being started all round the country," reckons Goodie Tim Brooke-Taylor. Which is quite amazing when you consider the idea's origin: a sketch on their TV show.

"We were getting such a feedback from that particular programme," explains Bill Oddie, "that we thought it ridiculous not to issue Black Pudding Bertha."

"But it wasn't written that way in the first place. It started off with Northern Soul, which always struck me as being such an extraordinary phrase. The single's had about ten titles."

"It was Pork Pie Percy at one time," remembers Tim.

The single, whatever you want to call it, was up for consideration at the time of Funky Gibbon. It was recorded and mixed at the same time, but Bill and the boys always wanted a single called Funky Gibbon. So the Gibbon it was, while the ape on northern soul had to wait until the Eeky Thump connotation was too good to miss.

## Scoop

"I don't think the singles need to call it, was up for consideration at the time of Funky Gibbon. It was recorded and mixed at the same time, but Bill and the boys always wanted a single called Funky Gibbon. So the Gibbon it was, while the ape on northern soul had to wait until the Eeky Thump connotation was too good to miss."

"When we had our first hit, the programme hadn't been on long," explains Tim. "It was almost as though people wanted something from us. Give us a record, we'll buy a record."

Tim is confident the records will keep selling. "They'll go for 50 years," he says.

"Also next year we're doing a film."

by Martin Thorpe

"That's a scoop," interrupts Tim's afterthought. The film is 99 per cent finalised and will be a completely new script.

"We've had people asking us to do films for quite some time," explains Bill. "But it was all 'how can we rapidly cash in and spend as little money as possible'."

"The message has finally got through that we don't want to do it unless we can do it well, and suddenly people have said 'okay you can do it well', so the film is 99 per cent on now."

And the film will be all new material!

"This is a thing we feel very strongly about in everything we do. Of not cashing in on what we've done before. It's the same



with an LP, we don't want it to be just a collection of singles, that's why there won't be any on the new album. We like to give people value for money."

Funky Gibbon has become something more than a Goodie funny because of its disco use. The B-side though is a trifle more dubious. But the Goodies, never ones to waste resources, are to release an EP 'of the sort of songs we normally get into trouble for doing'.

As Bill points out, this banned B-side EP will allow them to get the songs out of their system.

Of all the talents the lads employ, Bill finds song-writing the easiest. They get fast reaction from an immediate product, unlike TV where filming of one episode can last untold months before the final product appears as an entity. For the other two this new departure is something of an enjoyable adventure, although they only inject singing onto the records.

"And talent," informs Tim.

"We've encouraged him, we've sort of nurtured his talent," says Graeme.

"We're the people who've said 'go on Bill you've got to write songs'."

"Actually they are extremely useful on ideas," admits Bill. "They haven't been on the LP I might as well complain. But on the singles we've often sat round just thinking what

can we write silly songs about."

"We fill in the gaps on the record," explains Tim. "In between the grooves almost."

When it comes to writing the TV material, that is mainly down to Bill and Graeme.

Tim's comedy prowess is used in another direction, writing and performing alongside Barry Cryer and John Jinkin the radio show Hello Cheeky. The quick-fire format has also been picked up by Yorkshire Television, for a TV version — hopefully to be networked in the new year.

Not many conflicts arise with Tim's Hello Cheeky, although a planned Goodies tour did have to be postponed because of Tim's work on the TV version.

## Parade

"Yes, Tim screwed it by being too much in demand," says Bill. "It was going to be this Autumn, but it would kill Tim to try and do both. And we decided not to kill him, we might need him for a bit."

"He decided," accuses Graeme with a cutting look at Tim.

"Yes we didn't," reckons Bill. "I must admit I spent a long time trying to persuade him."

There is a possibility of a tour next Autumn 1976, but "we probably won't do it until it's a farewell tour," predicts Graeme optimistically.

Now the Goodies, who were recently runners-up in the Montreaux Rose reckon that's a good qualification for entry into the Eurovision Song Contest.

"What we don't want is to come second in the hit parade," pleads Tim.

"We got to four last time, and that's better than second. To be that close, ugh."

"We all have a panic

thing," explains Bill, "not about records particularly but about absolutely everything, that you'll wake up one morning and they've all gone away."

"There is no real need to panic because although people will go off the Goodies as a general concept, I don't think it will be for some time yet."

"The popularity on any large scale is only very recent, just this last series. And then we get something like the Sun awards which is quite amazing to us, because here we are doing all this clever-dick undergraduate humour as a lot of people think, and we win that award. In there with Noe Gordon."

But was Bill crying? "Only at Noe Gordon. When she was announced, the whole atmosphere of the place was just audible groans."

Basically the Goodies are just the clever-dick undergraduates of ten years ago. Success hasn't changed them any.

"It's made us more boring," Tim enlightens us.

"The only difference is that people ask us if success has changed our lives in any way," says Graeme.



"We're still arrogant swines," adds Tim.

"I think we're all a bit bothered by the recognition bit," admits Bill.

"Actually that has changed," agreed Tim. "It's now got difficult to walk down the street."

"It's all this drinking," explains Graeme.

"Um?" asks Bill a bit puzzled.

"It's got difficult to walk down the street. I thought that's only the drink," spells out Graeme.

"Yeas..." muses Tim sarcastically.

## Oooh

"I thought that was very good," says Bill the humanitarian.

"Terrible," cuts Tim. "Actually recognition is the common problem, but I've found if you put a pair of dark glasses on they don't recognise you."

Bill: "I think the difference is that about a year ago you needed all three of us together to get any sort of 'oooh', and now we all get it individually."

"There are quite a few people who leap in front of you and quote a bit of record. The commonest thing is to feel them looking at you and when they think you're just about a safe distance away, but you're going to hear them, they sing something like 'goodie goodie gum drops'."

"They also come and ask you the time," Jackanories Tim.

"Little groups of kids stand in a corner whispering," adds Bill. "Then one will come up 'excuse me sir, have you got the time', then they rush back. 'It was, it was him'."

So on leaving the hostelry the group donned their sunglasses and walked out into the street. Waiting on the kerb to cross the road a beaming taxi driver stopped in front and beckoned them across. He didn't ask the time.

# The gospel according to Essex

ESSEX. Boywonder of Tuffy Land. Young Blue Eyes of pop. Many are prodding the depths and asking: Is he a top? A dilettante? And is he getting far too big for his white creepers? Dave puts the record straight once and for all by letting it all hang out (well mother, he has just spent a fortnight in St. Trop).

by JAN ILES

**LOOKING TALL** and tanned and young and lovely the boy from Canning Town sits himself down in his record company's office and tells me what a marvellous time he has had in the South of France.

He swears that he didn't laze around on the beach all day long just to acquire that he-man bronze of his. And I believe him.

He's not really into narcissism. In fact (gulp), David isn't the type who gets high when looking at his reflection in the mirror.

Do you think you're goodlooking?  
"I've never really thought about it.  
Well, think about it just for a minute.  
(Pause) . . . "No, I don't."  
Oh come on, pull the other dinger.

"Straight up, Jan. I don't. Can't really see what they go mad over. Actually I've always been very shy of girls, that's why I was always a boy's person. I hung around with the lads to cover up my shyness. Like I always had mates, never had girlfriends. Don't know why I was so shy, I suppose it's just in my make-up."

Being as good looking as David one would automatically assume he would be very interested in "number one." But quite the contrary, David hates any kind of superficiality.

"It's so easy to be trendy in this business. But I hate trendiness. I'm not terribly affected by showbiz - I never have been. I suppose it's partly due to my upbringing in the East End, where everything's so down-to-earth. Superficiality has always embarrassed me, so I've always moved away from it, sometimes I've moved away too much! For example I'd never ever buy a Rolls Royce because I'd feel embarrassed driving it. I'm not one to give it plenty. I suppose show business has affected me in some ways, like being a heart-throb" (puts his hand on his breast and grins).  
You take your music very seriously, don't you?

"Yeah, you've got to. You've got to take anything that you do seriously, without letting it show. I mean the minute you let it show you've gotta be true to yourself, otherwise there ain't much point. I've never ever bought out a record that I thought people would like. I just try to do my best, that's why we always have aggravation in the beginning, you know, 'what's all this about then,' and that kind of thing.  
"My records are always difficult to get into because they're not obvious and they're musically very strange."

## Standard

Do you find it gets more and more difficult to produce your best work. Especially since people expect all your compositions to be of a very high standard?  
"Yeah it's true to say, but it's not as black and white as that. I mean, sometimes you struggle, sometimes it just flows. One of the best tracks on the new album came out in four hours, the words, everything. It's called All The Fun Of The Fair, just an idea I got from a show, but as I

said it is on the next album."

Your latest single, Rolling Stone isn't as blatantly commercial as your recent singles, why?

"There are about five tracks on the album which I thought would make fair singles for the simple reason I can identify with them. Rolling Stone is one of the five. I never consciously sit down and write a commercial record, if I like the song I'll release it. I mean Rolling Stone will probably be a top ten record."

You say that with some cynicism, don't you like having hit records? "I say it like that because I hate the idea or er . . ."

You see I regard good rock records as pieces of art and I loath it being given a number two or another piece of art being given a number nine or even the actual level of success being done in numbers; like well it was only number two and his last record was . . . I suppose you have to contend with it, but I'm not really sure why the system has to work like that . . ."

Does it ever worry you that girls might buy your records purely because you're David Essex and lovely looking?

"I don't hate that, no.

## 'I hate films - I've seen only five in my life'

The main thing I think is that the music relates that's all. I mean whether it relates because I look OK or whether it's because they think I write really good songs doesn't actually worry me 100 per cent. That's why if Jackie mag puts me on the front cover I don't cry. 'Oh no! They can't put me on the cover because I'm an underground musician' or if Rolling Stone puts me on the cover I don't say 'Oh I'm a teenybop idol'. As long as it relates on some level that's fine by me. Obviously I take my music seriously so it's nice if others do, but if they don't it doesn't bother me."

A phone call from the Ed saying that Gary Glitter is phoning from New Zealand at 6.30 disturbs our conversation, but David comes

back with a delightful confession: "I was talking a load of ole cobbler anyway."

Talking of cobbler, I ask for his impression of rock critics . . .

"The saving factor is that if the record or whatever is a load of shit, er scrub that, mumble, mumble . . . er load of crap you can usually rest assured that by the time they've heard it I actually think it's all right; my opinion is different to theirs and it just so happens I'm not a critic. I mean I really like my own music, I really do, otherwise I wouldn't be doing what I'm doing."

But surely the hassles get you down? For example there was a scene in Stardust when you were sitting around the pool and your manager came up and said, 'hey we need six more tracks' or whatever. That kind of situation must also happen to you in reality . . .

"Oh sure it happens all the time. You just commit yourself and before you know it you're up to yer neck. Like you sign a contract and people say you now owe us an album. I mean honestly how can you owe someone an album?"

I know you have a particular fondness for

theatre. But how did you take to cinematic work?

"I enjoyed Stardust, but it was a difficult part to play. Jim McClaine was nothing like me, he was so introverted and was full of complexities. I mean the part Kingo had and Adam had were easier in that they were extrovert geezers who cracked jokes and everyone liked them the best. I'm looking at scripts at the moment, the latest one being King Arthur, which is a straight film not a music, yeah old King Arfer and the round table. It has been rejected, I reject everything."

"Actually I prefer theatre to films because theatre has much more fluency and is more an actors' media, so I think I would prefer a theatrical part more than a film part. I don't really know. I personally hate watching films. I've seen only five films in my life - and two of 'em were mine!"

Do you watch any television?  
I used to watch The Golden Shot and now I watch Opportunity Knocks and New Faces purely because they make me feel secure!"

If you were struggling for fame and fortune now instead of a decade ago would you ever con-

template going on one of those two talent shows - or do you think they're bad? (Ponders for a moment) . . . "I might have done. But I was never that sort of guy. I didn't want breaks. I started out as a drummer but gradually our singer couldn't sing the blues because he used to smoke too much, and I had to start hollering and shouting for him, and then that particular band split and my manager Derek Bowman who was then a theatre journalist got me into the theatre you know all that - well even then I had no desires to be the biggest star in the world."

Comedy features a lot in your writing. Is this purely coincidental?  
"No. Everything I do has an element of comedy. Some of the things are scary but feel good, like they will menace and a sense of humour. Even my concerts have that element of mischiefiveness about them. I come from a very urban background so I just use street level cold menace; like the back drops have the usual graffiti and that sort of thing, complying to the rock on, street fighting music. Obviously you can't identify with it if you live in the middle of Somerset, but after all I'm a city boy and used to Saturday night beers."

## Aggro

It seems you used to be a bit of a lad, bet you can be terrible when you want?

"Yeah, I'm a very changeable personality, and apt to blow my top. Like I punched a Frenchman on holiday because he nearly ran over Verity with his moped. Christ he was heading straight for her, so as he went past, 'bomp', really nice one, bit o'luck though, I usually miss!"

Mmm, well back to the interview.  
Why did you leave the East End?

"Actually I would have stayed if it wasn't for Maureen. There was this fantastic house in Paradise Row, Bethnal Green which I wanted to buy, so I said, 'come on Maur let's have it', but she wouldn't. She said the shops weren't much cop."

Well Mr Muscle man Essex might smash at a six foot "frog" but he'd never argue with a lady!

## super stars

**CANCER**  
(June 22 to Jul 23)  
If you're flying off to exotic places remember to pack the swimming kit. It's no good saying that you've got now to hide; others may be slightly put off by your naked ape behaviour. Besides, you'd better cover up all those delicate parts, the sun can make 'em very sore you know!  
**LEO**  
(Jul 24 to Aug 23)  
Riding around in flash cars and open-top

Cadillacs might seem OK on the surface but what happens if you get a flat tyre in the middle of Epping Forest? Remember that appearances aren't everything, and it might be better to settle for something more ordinary, but more meaningful.

**VIRGO**  
(Aug 24 to Sep 23)  
You'll want to change your old image but can't think for the life of you how to go about it. Before you rush off to the local teasy weasy and ask him to shave your Kojak style or dye your locks baby blue, think for a mo and ask yourself, 'will my lover like the new me' - and more importantly will I

still be able to get away with paying half fare on the bus?

**LIBRA**  
(Sept 24 to Oct 23)  
You may be having minor problems with your speech, stuttering all over the place and drying up when Flash Jack/Jill tries to chat you up. We think you may be able to get away with sign language, but it isn't really that much fun is it?

**SCORPIO**  
(Oct 24 to Nov 22)  
Keep your sunny side up kido and you'll be able to blag whatever you want. Right now you've got as much sex appeal as a screen idol, so get in first gear and start riding on your

charm. Word of warning: Don't be too overpowering with colleagues of the rotters club. They may give you a thick ear.  
**SAGITTARIUS**  
(Nov 23 to Dec 21)  
Friends and neighbours might be a little too nosy for comfort, so remember to keep the net curtains closed and a do-not-disturb notice on your front door. We know the cat can't talk, but it's still safer to keep it locked in the garden shed!

**CAPRICORN**  
(Dec 22 to Jan 20)  
If your pockets are empty and your piggy bank has only its last 1/2p, there are ways and means of earning a

quick buck. Pull yourself together and see about a part-time job. It's good for meeting people too.

**AQUARIUS**  
(Jan 21 to Feb 18)  
They say charity begins at home, so start taking the hat round as soon as relatives come and visit. You'll need all the extra cash you can lay your maulers on because an exciting project will be coming your way, but will pass you by if you haven't got the bread.

**PISCES**  
(Feb 18 to Mar 20)  
You're still dashing about like a blue-assed fly, and what's more you're getting even more like a tripper on

Andrews Liver Salts. If you don't stop dartin' around there's gonna be trouble. And you, mate will disappear.

**ARIES**  
(Mar 21 to Apr 20)  
What you've got to do is sort yourself out. The drawers of your mind are becoming too overcrowded, so that it's impossible to let new thoughts get a look in. Don't worry, we're not asking you to go to your nearest head shrinker and reveal all your secrets. You can work it out yourself, it you just take your time.

**TAURUS**  
(Apr 21 to May 21)  
You are so down in the dumps that it's gonna be

hard to drag you to the surface. But wait. Not all is lost. What you need is to get to grips with a good thriller - and we don't mean the booky kind! This way you'll start to feel desirable again, so hurry up before all the good ones get taken.

**GEMINI**  
(May 22 to June 21)  
You can be selfish. Why, sometimes people are left open mouthed at some of the things you do for "number one". This week however, the tables will turn and you'll find you need help, fast. But the big question is will you get it? Find out in next week's instalment!

# Stateside Screamer



After using Britain as a springboard to success across the water, she could have done without this country. If Britain doesn't like her new songs, well hard luck because the Americans do. But she denies this.

"I like England and I wouldn't live anywhere else," she explained. "The latest singles weren't planned for an American market. I just didn't want to stand still musically. I wanted to widen my musical approach."

So we might see the return of the screamers?

"Yes, the screamers aren't finished. The present sound is the songs we're writing at the moment. But I can't judge singles anyway. I leave that to Mike (Chapman)."

On the morning she spoke, Suzi had just played her first gig at the LA Forum the night before, an experience which really knocked her out. Especially playing with, as she had on the whole tour, her old Detroit buddy, Alice Cooper.

"We were expecting a great night in LA because the rest of the tour's been great," she said. "And

we got it. I've known Alice for a long time. Back around 1968 the band I was in used the barn on his farm to rehearse."

Suzi reckoned that they had played 40 to 50 dates by the time they reached LA, and that without a substantial break — only days off here and there.

"The tour has been quite wearying, but I've enjoyed it. We've been on the road for two and a half years now and we knew this tour would be a long one."

The tour still has another fortnight or more to go before it ends on July 13. Suzi is returning to Britain for a couple of weeks holiday before she and her band go off to tour Italy and Scandinavia, and then start recording a new album "somewhere in Europe".

"I don't know what direction the new album will take," she admitted. "We haven't decided yet, but I've been writing some new songs myself for it."

It seems then that Suzi isn't going to be making any live appearances in this country for a time, but as she added: "I hope England misses me, because I sure miss it."

by  
Martin  
Thorpe

**"I hope  
England  
misses me,  
because  
I sure  
miss it"  
—Suzi Q**

WITH THE Osmonds, Gary Glitter, and Dave Cassidy back in the charts it's quite a little 1972 reunion. Of course there are many names from that teeny bop mania era that have disappeared, probably forever, but one of the names which is more conspicuous by its absence than the others is that of Suzi Quatro.

The Detroit screamer is currently in America enjoying a more than successful time as support on the Alice Cooper tour. The success has come not only on the live front, but it has given her singles and Your Mama Won't Like Me album chart impetus.

However, in this country her change in musical direction from the Can The Can screamers to a subtler funky sound has been accepted on a mixed level.

The vanguard of the change, Your Mama Won't Like Me made the British singles charts while the follow-up I Bit Off More Than I Could Chew bombed out of sight. But Suzi doesn't directly blame the change in style.

"The last one bombed because the BBC didn't play it," she explained over a transatlantic phone-call. "I don't know why they didn't, although I suppose it could have been because of the change in direction."

It can't have helped either having Suzi in America on the 50 date tour when she could have been here doing promotion. It was too early in the new sound's growth to expect it to hold its own. But Suzi didn't mean to stay away that long.

"It just happened," she added. "We did the Rak package tour in England and then it was time to go back to the States. I'm not by-passing England."

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# SLEEPY SOUL...



## from the Sledge Sisters

by Giovanni Dadomo

**"YOU MUST think we're the sleepest band in the whole world."**

The speaker is Kathie, youngest of the four Sledge Sisters. She's referring to the fact that the last time we met the Sledges they were all bleary-eyed from Transatlantic jet lag — they'd just started the highly successful Atlantic Super-soul tour of a few months back and hadn't yet found time to recover from the Bib Hop that connects London with Philadelphia.

And while this time around they're not exactly bleary-eyed, they're still pretty tired. They're over to do Mama Never Told Me for Top Of The Pops, and the fact is that they didn't even know they were definitely coming until a couple of hours before take-off.

"It was really confusing," says Joni, Kathie's eldest sister. "First we were coming and then we weren't — and then we were!"

"But mama said it would all work out, and she was right," adds Kim, who at nineteen is next in line down from Joni. This draws a smile from the omnipresent Mama

Sledge, who sits in a corner of the dressing room in a stunning canary suit and sees to her little ladies' every need.

"Did you eat your yoghurt yet?" Mama says to Joni, as if to emphasise the point just made — it turns out the Sledges haven't had the time to breathe, let alone eat since the touchdown at London Airport early this morning.

"We just had time to check into the hotel then we came straight down here for rehearsals," adds Debbie (fourth and final) Sledge from the dressing table where she's busily attending to her hair for the forthcoming show.

But it turns out the helter-skelter London end of the Sledge's visit was nothing compared to what was going down at the other end of their journey:

"First there was a plane crash so it meant all the roads were blocked off," says Kathie as she adds the final touches to those distinct bunches of hair.

"We finally got to the gate just five minutes before the plane was due to leave and someone said it had already left..."

"In the end," says Debbie (her hair's ready now and looks terrific), they put us on a coach and drove us to the plane. It

was really strange because here was this huge coach with room for about a hundred people with just the five of us in it, tearing across the runway!"

So... travellers' tales taken care of for the moment, the conversation shifts focus to take in the Sledges' exploits since they last graced our sun-kissed islet.

### Schooling

It turns out that most of their time's been taken up with schooling: "We're finally out though," says Kathie, "As a matter of fact today's the last day at my school, but there's nothing much happening so they won't miss me."

In keeping with the Sledge family's stand on such matters — i.e. that education is just as important as making hit records — it's a proud Mama Sledge who reports that her offsprings' end of term grades are all pretty good — "I don't know about Kathie though..." she concludes, directing an ambiguous smile toward her youngest.

"Oh, Mama, you don't have to worry about me," comes the reply, "I know what I am — I'm a singer," she adds almost inaudibly.

School aside, the Sledges' major triumph of the last few months has been to secure a one-week residence on a nationally networked TV show. Trouble is they ended up missing the best segment on account of their flying over for Top Of The Pops.

"The same thing happened with Soul Train," sighs Mama Sledge, referring to America's most successful TV soul spot. "It was the one whom they'd really wanted to be on for a long time and when they finally got it they were over here when it was screened."

The best, however, is yet to come. Kim: "When we fly out tomorrow

morning we go straight to New York, do a show at the Club Harlem in Atlantic City, New Jersey, and then go back to New York to cut six tracks for our next album."

Six songs, it turns out, all with the Sledge moniker appended to them.

"When happened was we wrote all the songs and submitted them to our producers," says Joni, "and they liked 'em all."

When the recording's done the Sisters will hop on a plane to Los Angeles to tape a TV show. A couple of days rest later they'll be winging their way westwards to Japan to appear in the Tokyo Song Festival in the distinguished company of such as the Commodores.

"Then we do two weeks in Kansas City," says Kim.

"Yeah," says Kathie, "we're really looking forward to that too — we've worked out a whole new act that includes impressions of people like Barbra Streisand, the Andrews Sisters, and even the Spinners!"

Then she looks around the room and picks up on the fact that her three sisters and even her mother are looking as if they're about to start piling up the yawns.

"You really will think we're the sleepest band in the whole world if we keep meeting like this," she says.

It's now only a few minutes before recording and the groggy remainder of the family are shaken back into consciousness for their part in Top Of The Pops.

When they actually appear on camera doing Mama Never Told Me, you'd be hard put to believe this was the same group of weary travellers of a few minutes before, every note is where it should be, every wave and handcap beautifully timed — that's professionalism.

following her hit single 'Loving You'  
**Minnie Riperton**  
with her new single  
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 ALVIN STARDUST  
 PETER SHELLEY  
 GLADYS KNIGHT  
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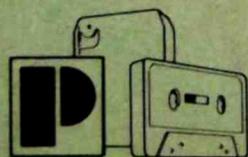
LADY SAMANTHA by Elton  
 John

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# tape news

## Basements out at last

ONE OF the biggest pieces of news concerning tapes this month must be the aptly named Basement Tapes release. Due out on July 4, these are a collection of songs recorded by Bob Dylan in 1967, but never officially released. They've been circulating for some time as bootlegs, but this'll be the first time they've been available via a credited record label. CBS, who are issuing the album and tapes, have tried for years to make the songs available, but Dylan has only recently agreed to let them go out.

There are 24 tracks recorded with Dylan and The Band, who also take joint production credits. One to watch out for. On Precision Tapes July sees three tape only releases featuring Melanie, The Troggs and Joan Baez. Beautiful People is the title of Melanie's album, and features a collection of some of her most popular tracks, including Mr Tambourine Man, Tuning My Guitar and For My Father. Joan Baez Live In Europe is another collec-

tion of old favourites - Farewell Angelina, Suzanne, We Shall Overcome, There But For Fortune and Where Have All The Flowers Gone, are just some of 25 numbers included on this compilation.

For all the hundreds of thousands of avid New Faces TV fans, there's special ECPAIL Precision release which features some of the show winners. The two main pop artists on the tape are Sweet Sensation and Showaddywaddy.

Other releases from Precision include Curtis Mayfield's America Today, The Trojan Sound, with tracks by various artists including Toots and The Maytals, Ken Boothe and Nicky Thomas, and the Soundtrack Of The Trailer Of The Film Of Monty Python And The Holy Grail.

Doing a quick round of other major tape releases; from Eecca there's Metamorphosis by The Rolling Stones, Cunnning Stunts by Caravan (cassette only), and



STONES: out on tape

the latest solo offering from a Moody Blue, Ray Thomas' From Mighty Oaks.

CBS have quite a collection besides Dylan's Basement Tapes. On cassette only there are the new tape albums from Edgar Winter, Billy Joel and Bludd. Available on both cassette and cartridge are the latest offerings from Roy Orbison (The Monumental Roy Orbison), The Isley Brothers (The Heat's On); Johnny Mathis (When Will I See You Again); Charlie Rich (Every Time You Touch Me - I Get High), Stephen Stills, and Johnny Nash (Tears On My Pillow).

Due out on EMI this month is the new Jackson

Five album. Moving Violations, available on both cassette and cartridge. There's also a new one from Buddy Holly, which is basically a compilation of golden oldies including Peggy Sue, Look At Me, Valley Of Tears and Everyday. If you fancy having a party in your car there are a couple of Disco tapes recorded by various artists out as well.

Soul fans can get hold of the Hues Corporation tape, Love Corporation, on RCA this month, as well as the Main Ingredient's Rolling Down The Mountain Side. And for Jim Reeve's fans there's Songs Of Love

See you next month. Sue Byrom.



BUDDY HOLLY

### MOONSHINE SALLY SUNG BY MUD

Written by Chinn and Chapman

Sweet little Moonshine Sally, I've got your picture on my wall

You live in Tukalo Valley beside the Fire waterfall

And every night I hear your call

From beneath the waterfall Huh huh

(Whispered: In the light of the magic moon I hear your call)

Chorus: Hey hey hey I wanna take you don't wanna make you



Live with me in Tukalo Valley

Hey hey hey hear me calling

Magic falling all around Moonshine Sally

Moonshine Sally from Tukalo Valley

They talk of voices in the valley

They say the evil mpon is high

### SONGWORDS

They say they'll hear no more of Sally

When the magic waterfall runs dry

So every night I hear your call

From beneath the waterfall Huh huh

(Whispered: In the light of the magic moon I hear your call)

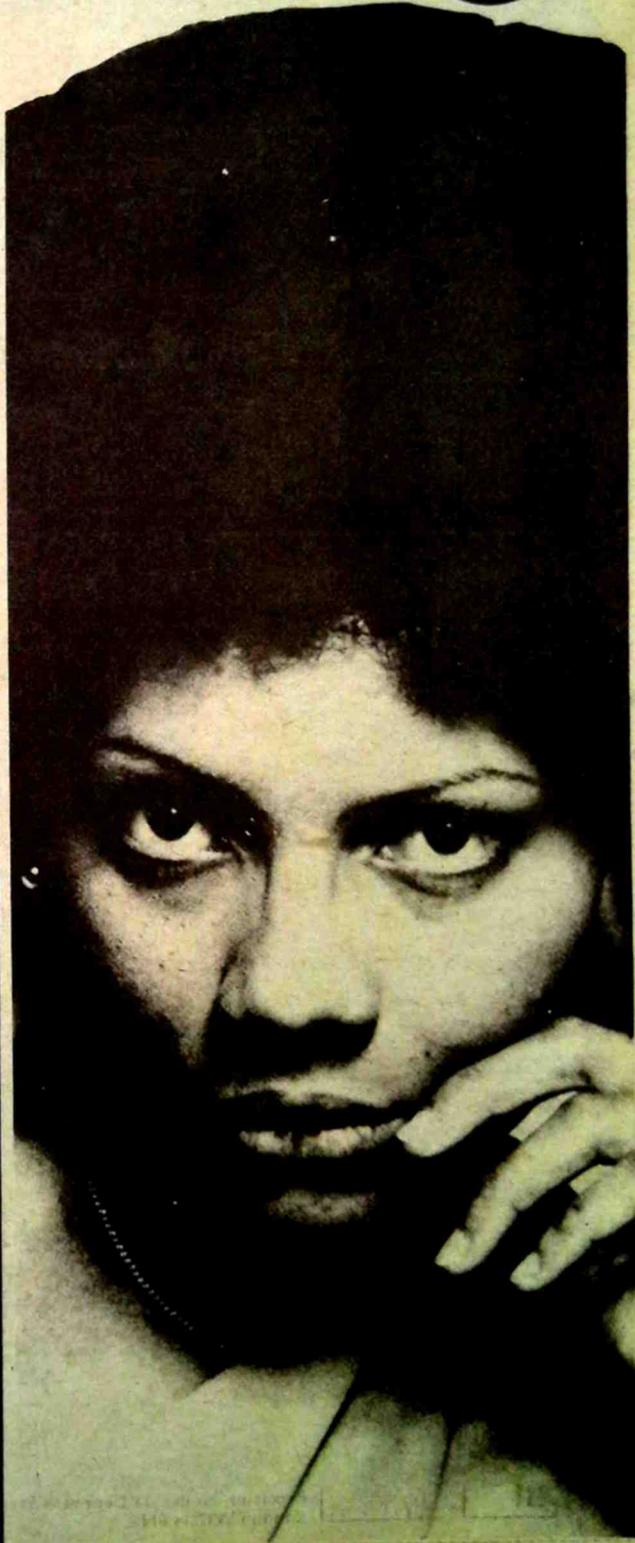
Repeat chorus and first verse then fade

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# Susan CADOGAN

Following her success with 'HURT SO GOOD' a new single from Susan Cadogan, 'LOVE ME BABY' Available now...on Magnet Records MAG 36. And coming shortly, her new album "Doing It Her Way" MAG 5006.

Magnet Records With The Hits Of '75



# GOODIES



# James Hamilton's DISCO PAGE

## Dance to the lyrics!

LAST WEEK I began a discussion about the many differences between dee-jaying in clubs and at mobile gigs. Until you've had time to join in - as I hope some of you other D-Js will - I'll just continue with a few more of my own observations. The primary aim of a

A perennial fave since its release in '71, Burundi Black, Part Two - that's the un-mucked-about-with African drums B-side of the BURUNDI STEPHENSON BLACK single (Barclay BAR 3) - has just started to get much requested again, presumably as a result of its recent re-issue. Skip the chanting intro and segue (or dramatically cut directly into it) from another suitable raver. You shouldn't be dis-

discotheque is to entertain its audience, whether in a club or at a party. Obviously it's a great buzz to turn people on to as yet unknown sounds, but unfortunately most people want to dance to tunes that they know. One of the very first things that I worked out when I started was that - amazing though it may seem - your average audience doesn't dance to

the music, it dances to the words. People dance to their memory of a song!

In clubs it's much easier to play something that's not well known - the speakers are likely to be mounted up higher and to have better penetration than at a mobile do. At many parties, people want to talk while they dance and are less likely to concentrate on the music. Consequently, unless you've got a super-hip crowd, at a mobile gig it's always best to keep it obvious and simple with lots of hits to begin with - then later, when the talk has quietened down and you have felt out the crowd's prevalent taste, get more adventurous. There can be no hard and fast rule of course other than to keep 'em happy and keep 'em dancing, but if you can entertain them AND yourself at the same time you should be really cookin'!



appointed, although following it can be a trick!

## DJ HOT LINE

great easy-rolling get-it-on rock, SAS-SAFRAS Wheelin' 'n' Dealin' (Chrysalis CHS 2063) came out in March and Peter Dunn (Haverfordwest, Pembro) like me is still playing it. Pete Wingfield's "other" record by him and Jo Jammer, OLYMPIC RUNNERS Drag It Over Here c/w Mac B. Coolie (London HLU 10488) is getting spun along with such Funky folk as KAY-GEE'S, FATBACK BAND and JAMES BROWN by Les Spaine (Bootele, Lancs) - whatever's the North coming to!!! South African show tune IPI 'N' TOMBIA The Warrior (Philips 6006444) goes great guns for John J. Sawers (Stevenston, Ayrshire) - it's too showbiz for me tho'... Chris Hill (Canvey Island, Essex) keeps



JAMES BROWN

plugging DIZZY HEIGHTS We Belong Together (Philips 6006461) - I wonder why?!... FRANKIE VALLI Swearin' To God came out on some DJ copies with full 10:09 version as 33 1/3 flip Mark Rymann (Port-hcawl, Mid-Glamorgan) and Colin King (Sale, Cheshire) are just two jocks going with LINDA CARR & THE LOVE SQUAD HIGHWIRE (Chelsea 2005025) Pop-Soul trio of AMERICAN GYPSY Angel Eyes (BTM sht 101), CHAPTER THREE I'll Never Be The Same (Pye 7N 25680) and THE MOMENT OF TRUTH Helplessly (Pye 7N 25679) get 'em at it for Jason Mayes (Spankies, Glas-



FRANKIE VALLI

# Lynsey's whimsy wins

new spins

LYNSEY DE PAUL: Rhythm And Blue Jean Baby (Jet 755).

One reaction report coming up: it works! Lynsey's bit of thump-along candyfloss whimsy may be lightweight but in a mixed age group setting it has just the right happy beat and straight Pop gaiety. That doesn't mean you must rush out and buy it today... just wait until it hits which it will!

GRIMMS: BACKBREAKER (DJM DJS 385). Silliness from the Scaffold / Bonzos refugees, this Mud / Showaddywaddy / Rubettes send-up about a wrestling girlfriend is not only very funny but also great doo-wop singing that's worthy of the Marceels / Rivingtons / Excellents. My fave of the week, except the next two are kinda nice too.

AL MATTHEWS: Fool (CBS 3429). For a UK production



LYNSEY DE PAUL

(by writer Pierre Tubbs), this bouncily clomping Four Seasons / Philly vocal group gem is remarkable. Not to be missed - in fact do your darndest to make it the smash it deserves to be! Compulsive play it again quality. SHEER ELEGANCE: Going Downtown (Pye 7N 25680). Brassy intro and then an incredibly punchy bass line behind Bev

Gordon's great husky Soul singing - another notably UK production, though less American in Sound. Who's that bassist? COMMODORES: Slippery When Wet; The Bump (Tania Motown TMG 952).

Few funky discos can be without these two hunks of the wonderful stuff they use... and rightly so. The Commodores are shaping as UK Motown's saviours. VICKIE SUE ROBINSON: Baby, Now That I've Found You (RCA 2573).

Yes, the Foundations' oldie, given an American updating that'll find favour with Carol Douglas / Gloria Gaynor fans, and shouldn't disappoint traditionalists either.

DEMIS ROUSSOS: Mid-



GWEN McCRAE

night Is The Time I Need You (Philips 600946). Getting New York disco action - and not surprisingly, as this untypical busy tempo hustler's very Barry White apart from Demis's somewhat shriller singing! Try it, do.

GWEN McCRAE: Rockin' Chair (President PT 434). Already monstrous Stateside, Gwen's slower re-working of "Rock Your Baby" (which it honestly sounds like) now finally seems set to hit here a year exactly after hubby George's original. CHUCK JACKSON:

These Chains Of Love (Pye DDS 116). Vintage though simple stuff from the then mighty but under-rated Chuck, this gruff thumper for Northern fans actually has the classic Any Day Now slowie on the flip.

## Straight from the States

GLORIA GAYNOR:

Walk On By (MGM M14808). First of this week's US imports, Gloria's reworking of the Dionne Warwick oldie has a really useful ambiguous cantering rhythm that's suitable for fast and slow dancing. The Bacharach & David song's lovely still and Glo does it right.

THE REFLECTIONS:

Three Steps From True Love (Capitol 4078). A New York disco smash, the J. R. Bailey co-penned / produced



GLORIA GAYNOR

bouncer sounds so like the Detroit Emeralds that it's uncanny. If you dug Feel The Need In Me you'll obviously love it!

CROWN HEIGHTS AFFAIR:

Dreaming A Dream (De-Lite DEP 1570). The New York Sound sez the label and it sure is right 'cos this Affair is a disco giant there. Archie Bell Tighen Up rhythms and weezling synthesizer push along the pretty instrumental and it's truly infectious.

# RECORD MIRROR'S NATIONAL DISCO TOP 20

- 1 The Hustle, Van McCoy & Soul City Symphony Orchestra ..... Avco
- 2 Disco Stomp, Hamilton Bohannon ..... Brunswick
- 3 I'm Not In Love, 10 CC ..... Mercury
- 4 Disco Queen, Hot Chocolate ..... RAK
- 5 Mamma Never Told Me, Sister Sledge ..... Atlantic
- 6 Sing Baby Sing, Stylistics ..... Avco
- 7 Tears On My Pillow, Johnny Nash ..... CBS
- 8 Misty, Ray Stevens ..... Janus
- 9 Walking In Rhythm, Blackbirds ..... Fantasy
- 10 Swearin To God, Frankie Valli ..... Private Stock
- 11 Three Steps To Heaven, Showaddywaddy ..... Bell
- 12 Listen To What The Man Said, Paul McCartney & Wings ..... Capitol
- 13 Roll Over Lay Down, Status Quo ..... Vertigo
- 14 Have You Seen Her, Chi-Lites ..... Brunswick
- 15 Jive Talking, Bee Gees ..... RSO
- 16 Dynamite, Tony Camillo's Bazuka ..... A&M
- 17 El Bimbo, Bimbo Jet ..... EMI (Import)
- 18 Doing Alright With The Boys, Gary Glitter ..... Bell
- 19 I Wanna Dance Wit'choo, Disco Tex & The Sex-O-Lettes ..... Chelsea
- 20 Get Out (And Let Me Cry), Harold Melvin & The BlueNotes ..... Route

Breakers  
7654321 Blow Your Whistle, Rimshots ..... All Platinum  
Foe-Dee-O-Dee, Rubettes ..... State  
Sealed With A Kiss, Brian Hyland ..... ABC

## HAMILTON'S DISCO TOP TEN

- 1 El Bimbo Bimbo Jet ..... Columbia
  - 2 Misty Ray Stevens ..... Janus
  - 3 Burundi Black Part 2 Burundi Black ..... Barclay
  - 4 Foe-Dee-O-Dee Rubettes ..... State
  - 5 I'll Do For You Anything Barry White 20th Century
  - 6 Three Steps To Heaven Showaddywaddy ..... Bell
  - 7 It Ought To Sell A Million Lyn Paul ..... Polydor
  - 8 Take Me In Your Arms Double Bros. .... Warners
  - 9 Roll Over Lay Down Status Quo ..... Vertigo
  - 10 The Hustle Van McCoy ..... Avco
- BREAKERS  
1 Whispering Grass Sandy Denny ..... Island  
2 Eighteen With A Bullet Pete Wingfield ..... Island  
3 This O' Cowboy Marshall Tucker Band .Capricorn

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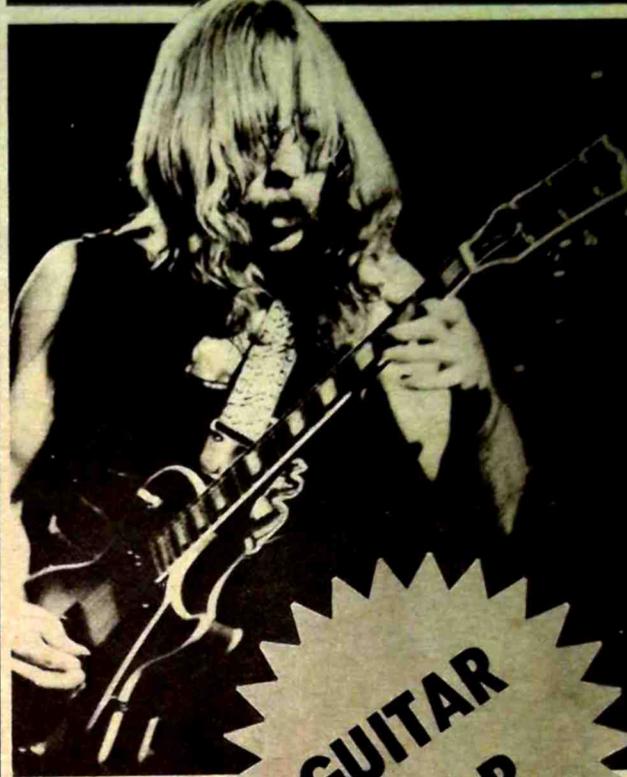
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# FROM STEELY DAN TO DOOBIES TO ELTON JOHN, SKUNK BAXTER IS



GUITAR STAR

**JEFFERY BAXTER'S** years with Steely Dan tossed out some of the tastiest riffs heard this side of Topanga Canyon.

by Alan Francis

He's a full time member of the Doobie Brothers, whose Take Me In Your Arms is in the charts, and was recently seen guesting with Elton John at Wembley.

"Skunk" is a star whether he likes it or not (and I have a feeling he does). So come in Mr Clapton your time is up!

Good as the Doobies are, it does seem surprising that anyone should want to leave such an amazing little outfit as Steely Dan. Skunk (a none too kind school nickname) thinks they've suffered as a result of his departure, but is more than a trifle reticent to delve into the reasons for his leaving.

"They wanted to be by themselves basically. Now they miss the common energy. Then it was a cookin' band (an American slang word meaning 'on form') because everybody lived and worked for it.

really relate to I never really felt like a part of Steely Dan, at least I did at times and then not at others."

Jeff spends a lot of his time guesting on other people's records. Apart from the gig with Elton he also appears on the credits for the new Cher album, but this does not interfere with his work as a Doobie.

"It's not really guesting, it's more like being another session musician. I carry on doing it because the more you play the more you learn. It keeps your chops up and helps give you new ideas. I'll carry on doing the odd session and yet still remain a full-time member of the Doobie Brothers."

**Bitter**

"I was bitter about it in so far as I have a certain code. I try to be truthful, and treat other people as I would like them to treat me - but there were things going on behind my back."

When he originally joined the Doobies, the impression was that he was only guesting. Not so says our man with dark glasses, droopy moustache and innumerable bad habits (and guitars).

"It's very definitely a permanent thing. We've been friends for a long time and they're part of me, guys I like and can

be some time before we return".

The remark about the reviews arose as a direct result of bad, or rather non-committal press reports surrounding the Warner Brothers package tour earlier this year. Skunk does not worry about what other people have got to say.

## Success

"We were very pleased with it. This talk about bands being blown offstage doesn't really make much sense to us, Little Feat (reputedly responsible for elbowing the Doobies out of the limelight on that particular occasion) are one hell of a band, but there's no competition between the two; only friendly rivalry. The only time we'd be worried is if the audience didn't seem to be enjoying itself".

On the subject of the single and the album, Stampede, both of which are enjoying considerable success on both sides of the Atlantic, Skunk cheers up considerably.

"We were very pleased with the album. We tried a few new things and the results seem to have been very good".

Putting aside the well received Wembley workout, was he pleased to be in England?

"I like coming here very much. I find it a very friendly place, although I must say that I can usually get on with people anywhere in the world, except France that is."

**Not enuf**

**Terrific?**

Dear Face,  
I have reached the conclusion that you do not allocate enuf space to your poll winners, Slade. I would like to thank the people who caused the printers dispute as it meant a long awaited piccy of Slade even though I've already got it. If you grant my request and print a piccy of the boiz I will send you a piccy of me naked.  
Love,

Dear Face,  
Where you at the Wembley concert? If so why weren't you one of the dudes giving out copies of your paper? Anyway, wasn't Elton John terrific. He really put the rest of the bill to shame. His set was superb and all I can say is that the mindless droves who left half way through his set are inane idiots.  
Elton John fan, Dewsbury.

Anonymous,  
Well really, the things people try on!

**20ft fact**

Dear Face,  
Is there any truth in the rumour that the Rolling Stones played on stage accompanied by a 20 ft long phallic symbol?  
Jane Newman, Bristol.  
It is not a rumour - it is fact. Pretty good huh!

Yes, I was there and according to you, I am an inane idiot. Elton is a top rate performer, but on Saturday I'm afraid he was rather off-key in my opinion. I thought the Beach Boys were the best act.

**Too long**

Dear Face,  
What the hell do you mean saying one-liners are too long?  
One liner fan, Holborn.

**THE FACE**



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

If you saw some of the one-liners I get, darling, you'd know what I mean!

**Angry postman**

Dear Face,  
Does the postman get very annoyed with you because of him bringing hundreds of letters from angry Bay City Rollers fans like myself. If that is so then why don't you stop slugging the Rollers then every one will be happy.  
Rollers fan, Bridgewater.

it would improve your paper and appeal to a vast amount of people.  
Tony Dewsbury, Tunbridge Wells.  
You're not the only one, and if you read RM regularly you'll know we do, but basically it's a case of supply and demand. I get these kind of letters every week. So please no more.

**Occasional**

Dear Face,  
I know that your paper is a singles based paper but couldn't you include the occasional interview on the occasional rock/folk band. I'm sure

**Cronies**

Dear Face,  
Would it be possible for you and a few of your fellow cronies at Record Mirror to attend our school disco at the end of

groups like the Rollers come in and out like the English sunshine. I'll give them another year.  
Jane Gadd, Southend.  
She's quite right of course, it's impossible to predict what will happen to them years on, but time alone will tell.

**Rubbish**

Dear Face,  
Do you ever feel like packing it all in when you look closely at the singles charts and see some of the rubbish lying therein. I do. Bring back the good old days of 67/71 when the British charts were something to be proud about and a shining example to the rest of the world.  
Peter Williams, Maidstone.  
Alas, I fear those days are gone forever and I'll doubt if anything like it will ever happen again. In those days there was a real buzz in the music industry, but now I'm afraid it's gone a bit flat. Perhaps something new will come along.

**False?**

Dear Face,  
Everyone is saying how great the Bay City Rollers are and how big they're gonna be. Until they show me that they can make albums as immaculately as the Pink Floyd or can stay together as long as Floyd, Zeppelin, Quo, Pretty Things etc have, then will everybody please shut up making what are obviously false statements. Leave them to their young fans who worship them and don't insult the intelligence of those of us who have seen



BEACH BOYS



SLADE

**MONTE CARLO TOURS**

"HE SAID HE'S SEEN SOME SIGHTS IN HIS TIME BUT MY SKIN BEATS THEM ALL!"

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I CAN FEEL MY SKIN **GLOWING**, AND SEE HOW SOFT IT FEELS - BETTER ALREADY.

YOU LOOK FANTASTIC. COME AND HAVE COFFEE AFTER. JUST YOU AND ME.

ANNE FRENCH  
MAKES YOU BEAUTIFUL IN JUST 5 MINUTES

**Glow 5**  
BEAUTY MASK

Now be a **Glow girl**  
In just 5 minutes



# SOUL STIRRINGS

by Giovanni Dadomo

## THE FROG WHO DID THE DOG



Rufus Thomas

"WOULD YOU believe I started on stage at the age of six and I started out as a FROG! Heh, would you believe that?"

When the speaker is Rufus Thomas and the audience has been in his company any longer than thirty seconds you have to believe him — have to believe anything he says in fact, because aside from the fact that he has an enviable flair for story-telling, Rufus positively glows with an unavoidable warmth and charm that simply begs to be called grandfatherly.

But Rufus isn't just an old veteran recalling past glories; his records still get the discs jumping and his every personal appearance proves that he still has more than enough vitality to dance a man a quarter of his age into the ground. And at 58 ("Don't you think I'm a pretty good 58?") that's pretty good going.

Wax-wise, Rufus has been cutting as a solo artist for over twenty years, a long if intermittently successful career that began with the legendary Sun records when Elvis Presley was still a schoolboy, meandered into the first Soul boom with Walking The Dog, Jump Back and others and then rested a while before bouncing back up in funkier times with tracks like Do The Funky Chicken, The Breakdown and The Funky Robot.

"With Sun Records I did Bear Cat," Rufus recalls, "It was sort of a take off of Willie 'Mae' Thornton's Ain't Nothing But A Hound Dog. It sold 85,000 records and that was pretty good at the time."

### Interruptions

"Then I had that ten year span," he continues, musing over the time before he joined Stax records in the early Sixties: "It seems to have come in ten-year spans."

But despite periodic interruptions (and a number of day jobs from DJ to factory worker when times got really hard) Rufus moved on down the line.

"From the time I was in high school I was a self-taught tap-dancer," says Rufus, going back almost as far as his froggy debut.

"At that time tap-dancing was the thing and I was in what they would call a minstrel's show. I used to provide the dancing and the comedy."

"And a lot of the time I'd be working in the textile mills and just doing shows at the weekend just trying to make ends meet. Only it seemed every time I finally got my ends meeting something would come along and push 'em apart again."

Like we said before, things finally fell into place when Rufus joined Stax records, and although there was something of a lull following his Dog records of the early 60s, his career's been chugging along pretty well over the last five years or so. The Seventies also saw a

rather new-looking Rufus Thomas:

"Whereas I used to work in bow ties and dinner jackets I decided to start showing my pretty legs!" He laughs.

"Didya see Wattstax? I was wearing shocking pink!" It's obvious that Rufus has as much fun being Soul music's out-

rageous funky grandfather as his audiences do seeming him; Today, for example, he sports vivid green shirt and trousers, yellow boots and a multi-coloured jerkin — apparel not entirely in keeping with his age one might think — but his humour, self-confidence and undeniable sense of pure style

allow him to get away with it.

Meanwhile Rufus is busy cooking up new things for the future.

"I'm bringing out Jump Back '75 with the same lyrics only I've updated the sound entirely to today's sound."

"I've done a few ballads already that will probably be released next year — it's something I'd like to get into but I'm not sure if my mind is right for writing 'em and I don't know if my voice is right for it. But if Louis Armstrong could do it with his voice then I don't see why I can't."

Another future project for the indefatigable Mr. Thomas is an album of Blues material:

"You see, I was singing Blues with Sun and I want to get back to the roots. I want to get some of the older musicians who know nothing about the new thing, form a little group and play 12-bars."

"I have a young lady called Bunny Lee who's writing some songs for the album. One of them's called Blues In The Basement and that's probably what I'll call the album."

Exciting as the project sounds however, it's unlikely that Rufus will be able to singlehandedly turn the disco fans onto the Blues.

"Oh no — I'll just mellow out so I can do both things."

And just as though he appears to be getting a little too laid back Rufus bounced right back up again like a cork in a bottle:

"The dancing and that? To me it's a form of exercise — I don't wanna get to the point where I walk out with (his hands curl around an imaginary Santa Clause belly). "I got enough of that already!"

And the formula for youthful vigour and success all rolled into one? Simple:

"That's the difference between a star and the moon. Y'see stars fall sometime but the moon's there all the time."

### album picks

**JOHNNIE TAYLOR: TAYLORED IN SILK (STAX STX1012)**

Eight tracks from almost two years back make up the "new" Johnnie Taylor album. But with Taylor, as with the similarly overlooked Bobby Bland, time is no real enemy to the Blues rooted music. Fans will lap it up but newcomers may be deterred by the almost scrawny veneer supplied by the presence of sumptuous string arrangements. For my taste, Taylor's at his best when he's left simple and unadorned as on the strong Cheaper To Keep Her, but until the definitive album comes along this'll do just fine.

GD

**BETTIE CRUTCHER: LONG AS YOU LOVE ME (STAX STX1035)**

Debut album from an excellent songwriter with a less than the acid test more on the strength of its fine tunes and the excellent Muscle Shoals backings than for any star quality apparent in Ms Crutcher's voice. Listen to When We're Together, Up For A Let Down and the title track a couple of times before you decide to part with your pennies because this album has everything except a good vocalist.

GD

### soul gossip



Curtis Mayfield music back on celluloid — his Move On Up is being used as the theme tune for the newly-opened American comedy movie The Groove Tube. New US album expected from Gloria Gaynor in the States

later this month. Latest wagon on the long, long soul train comes care of Capitol records whose imaginatively-named Capitol Soul Campaign kicks off with H. B. Barnum's Thumb A Ride delivered by Earl Wright and his Orchestra, and Jodi Mathis with Mama. Are you receiving me out there in Nottingham? If so grab a hold of the nearest wireless set any Wednesday evening from 7.15 to 8 and tune into BBC Radio Nottingham (197m, 95.4 VHF) where deejay Derek Allen is currently presenting Soul Over Nottingham, a new show specialising in Northern and contemporary Soul. Derek hopes to feature requests as well as new releases so turn on and tune in right now, you hear? The aforementioned free ad comes as a result of Derek's splendid letter (flattery will get you everywhere) which was made all the more pleasant because he managed to Spell your So! Stirrer's name right. Meanwhile, back on the funky track there's welcome news of a new album from the Meters, Fire On The Bayou, which should be along in the next few weeks along with opus three from Graham Central Station and a welcome re-issue of Major Lance Live At The Torch. Oooh Mah Soul!

### US soul singles

- 1 (3) SLIPPERY WHEN WET — Commodores
- 2 (4) THE HUSTLE — Van McCoy & The Soul City Symphony
- 3 (10) SOONER OR LATER — Impressions
- 4 (5) JUST A LITTLE BIT OF YOU — Michael Jackson
- 5 (1) LOOK AT ME (I'M IN LOVE) — Moments
- 6 (-) FIGHT THE POWER PART ONE — Isley Brothers
- 7 (9) TAKE ME TO THE RIVER — Syl Johnson
- 8 (-) I'LL DO ANYTHING YOU WANT ME TO — Barry White
- 9 (-) WHY CAN'T WE BE FRIENDS? — War
- 10 (-) HURT — Manhattan

## Wigan Casino all-nighter Top 20

From the Mecca of British soul.

Charts compiled by Russ Winstanley and Richard Searling.

- 1 1 You've Come A Long Way Baby ..... Flower Shoppe
- 2 2 Let Me Do It ..... Bells
- 3 12 Runaway ..... Chantells
- 4 6 Cracking Up Over You ..... Tommy Hunt
- 5 7 Get Out ..... Tommy Hunt
- 6 4 The Day My Heart Stood Still ..... Ollie Jackson
- 7 5 I'm Coming Home In The Morning ..... Lou Britt
- 8 9 I Can't Help Myself - Johnny Ross And The Soul Explosion
- 9 14 Mine Exclusively ..... Fred Smith Orchestra
- 10 11 The Trip ..... Dave Mitchel And The Screamers
- 11 - Country Road ..... High Voltage
- 12 16 Can't Chance A Breakup ..... Ike And Tina Turner
- 13 15 You Touched Me ..... Judy Harris
- 14 8 Zola ..... King Ernie Bush
- 15 20 Break Away (Vocal and Instrumental) ..... Ernie Bush
- 16 10 Send Him Back ..... The Pointer Sisters
- 17 18 She'll Come Running Back ..... Mel Britt
- 18 19 Set My Heart At Ease ..... Mikki Farrow
- 19 13 Spellbound ..... Tamiko Jones
- 20 - He's All Right ..... Mirwood Brass

#### HOT TIPS

Going To A Go Go ..... Sharonettes (Black Magic)  
 Thumb A Ride ..... Soul Fox Orchestra (Black Magic)  
 Both this week's hot tips are now available in Britain on the Black Magic label.

# albums albums albums albums albums

## MUD end an era

**MUD: Mudrock Vol. 2 (Rak SRAK 513).**

WHY THIS recording has taken six months to get onto vinyl, only the Music Moguls, know, but... it does make a timely tribute to the great Mud/Chinnichap partnership.

With the ending of that contract this week, it is safe to guess that Mud also said bye bye to their rock 'n' roll re-make era. One LP worked stylishly well and two is enough of a good thing, any more would brand them as a rock revival band.

Y'see this is another collection of oldies — with the exception of *Secrets That You Keep* — another bouncy party record, including the dubious delights of Geoffrey.

What makes this outing different, and slightly superior to the first volume, are the additions.

Strings grace *Livin' Doll* (early Cliff Richard), the heart rendingly sung, *I Love You Love Me*, and a reggae version of *Diana* — arguably the best track.

Then there's Gonzales adding brassy punch to *Elvis's One Night* (with Les accurate, even to the level of echo swell and to *Nashville Teen's Tobacco Road*, plus Pete Wingfield's driving boogie piano on *Tallahassee Lassie and Let's Have A Party*. Also there's *Ellie*, the female group, adding vocals to *Oh Boy and Hula Love*.

Apart from the scatty sleeve notes, this LP is good from its jukebox cover through to the inter-track party noises. Mud, with great vocals and a couple of steaming guitar solos from Rob, have never sounded better.

Now they have to top it all.

PH

**BIDDU ORCHESTRA: Blue Eyed Soul (Epic EPC 80836).**

Oh dear me, pipped to the post by Van McCoy, but never mind, our Indian-born producer arranger etc (remember *Kung Fu Fighting*), should sell a few copies of this funk-

up orchestra album. The title track stands out as an exceptional piece of updated Barry White, though why the dire *Exodus* theme was included remains a Hindu mystery. And if that's really Mr B singing on *You Don't Stand A Chance If You Can't Dance*, he'd be better off staying with the orchestration. But he has the right sound at the right time. DH

**THE SHIRLEY BASSEY COLLECTION VOL. II (United Artists 60111/2)**

It doesn't seem to matter how many compilation Ms Bassey puts out, there's always an eager public ready to snap them up. This time, we're being offered a double album. Four sides that cover the whole range of her vocal emotions — from the raucous *Big Spender* to the woeful *I (Who Have Nothing)*, or *If You Go Away*. There's also a couple of older numbers: *Kiss Me, Honey, Kiss Me* and *The Lady Is A Tramp*. All ways, it adds up to a nice one for the fans. SB

**THE EARL SCRUGGS REVUE: Anniversary Special (CBS 80821).**

Scruggs, one of the most influential country / folk pickers around over the last twenty years, has never been one to capture the same limelight as Johnny Cash. But he is well respected, and over the years a bevy of now-famous names have played with him, and returned for this album. Names like Joan Baez, Cash, Leonard Cohen and Roger McGuinn re-create those old days to produce an album of basically country sounds contemporary with rock touches in a totally non-purist move. An enjoyable album from start to finish. MT



**MUD: timely tribute**

**RON BANKS AND THE DRAMATICS: The Dramatic Jackpot (ABC ABC 5121).**

Positively enjoyable soul singing from Ron and Co plus excellent production makes this "another Groovesville masterpiece" as it says on the sleeve. Not quite that, but with a host of

star session men like Earl Van Dyke and really good cuts like *(I'm Going By) The Stars In Your Eyes* or *I Cried All The Way Home* it makes you sit up, listen, take not and file under easy reachable. The only drag is a six minute version of the tiresome *Me And Mrs Jones*, otherwise it's *Groovesville*.

DH



**MFSB: easy listening soul**

**MFSB: Universal Love (Philadelphia International PIR 80410).**

Behind every great hit there are backing musicians. Only in the case of the Philly Sound, MFSB tend to be that sound, playing behind nearly all the major names on that label. Their first album tended to be split into very definite Philly funk and their own brand of soul-jazz. This one is much more consistent,

offering eight tracks that are perfect before - the party really - warms - up music. There's a lot of *TSOP*, their smash single, in the number *K-Joe*, but apart from that, it's easy-listening time down on the soul ranch. SB

**UFO: Force II (Chrysalis 6307 554).**

UFO, whose success has mainly been confined to Europe and Japan, made a large impression on their home market with their last album *Phenomenon*.

**TEACH IN: Polydor (Super 2383 341).**

Wow wee, this record has even more bounce than a *Brylcreemed* quiff. The songs are all racy up-tempo offerings with these glittery fiends (who look like *Cosmic Court* jesters on the cover) belting out cute pop nursery rhythms. I'm afraid that *Teach In* have leagues to go before they catch up with their Euro counterparts, *Abba*. Their music is too superficial to be taken seriously. JI

**JIMMY SCOTT (Decca SKL 5206).**

Lyricality this has all the studied coyness of a precocious little girl doing her well-rehearsed party piece. The tunes are quite pretty, the voice is pleasant enough in small doses and the arrangements are the greatest plus factor, but the words are so insufferably precocious as to overshadow any of the album's good points. RF - C

**JAMES BROWN: Sex Machine Today (Polydor 2391 175)**

There seems to be quite a plethora of James Brown albums around at the moment from different labels, but as the lad is always good for a tune to dance to, another album isn't entirely unwelcome. This one contains the James Brown classic, *Sex Machine - Part 1 and 2*, as well as *Get Up Off Me and I Feel Good*. That solid floor of funk is ever present, and if you want to tire your feet out, it's worth a spin. SB

**ROGER MILLER: Supersongs (CBS 80822).**

With country and western becoming more and more popular in this country, Roger Miller could be in with a chance. His lazy hazy style backed up by dinky guitar can prove very attractive if taken in small doses. The album is nice and neat 'n' all, but lacks the essential bite to have any profound effect on the listener. *Supersongs* maybe, but they don't cause much excitement! JI

**DR. HOOK: Bankrupt (Capitol).**

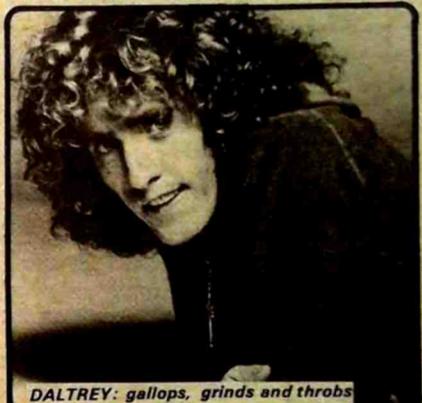
It's let's have a bit of fun with rock 'n' roll time folks! Dr. Hook larks around with fave and unfave raves including *Only Sixteen*, give nauseating introductions to numbers and generally have a good time. Luckily not at our expense. It really is a fun record with plenty of opportunity for a

loon dance or two. It probably works better on stage than it does on record, however. Too much of this sort of stuff and you begin to find jokes where there aren't any.

**VARIOUS: Over The Rainbow (Chrysalis).**

Recording of the closing show at London's *Rainbow* theatre which sadly closed down in March last year after a short but distinctive history as a major rock venue. The show featured *Sassafras*, *John Martyn*, *Hatfield And The North*, *Richard and Linda Thompson*, *Frankie Miller*, *Kevin Coyne* and last but by no means least *Procol Harum*.

*Frankie Miller* and *Procol Harum* join forces on *Brickyard Blues* and there's a beautiful contribution from guitarist *John Martyn Discover the Lover*. The recordings are crystal clear — all in all an historic album.



**DALTREY: gallops, grinds and throbs**

**ROGER DALTREY: Ride A Rock Horse (Polydor Deluxe 2442135).**

Where Roger's first solo album lacked fluency and excitement, *Ride A Rock Horse* gallops, grinds and throbs with all the impetuosity of a bronco. Soulfulness as opposed to rockiness comes from jolly Roger's superb vocals, particularly on *Get Your Love* (his latest single) which reeks of a black man's jamboree. However the mood is mellowed with *Oceans Away*, written by *Goodhand Tait*, a startingly poignant love song with tinkling piano. Proud burst forth with gusto and features some

creamy gospel type backing vocals from the *Sweeties* who share the background glory with *Kokomo*. It's good to see *Russ Ballard* — ex *Argent* — displaying his talents here. Having written and played on some tracks he also produced the album so *Russ* is one of the leading lights behind the overall package. Side two, marginally more entertaining than the opening side, contains the legendary, *Walking The Dog*, featuring funkymonkey arrangements and sleazy sax. But for fun and laughs, *Milk Train*, with its double entendre lyrics and *Cockney charm* should make everyone smile.

JJ

## RECORD MIRROR

**NEXT WEEK!** *Wingfield: IS with a bullet!*

## RECORD MIRROR

**NEXT WEEK!** *Judge Dread: aimez-vous?*

# WHO, WHEN AND WHERE

IF ANY of you are not too busy this coming weekend why not pop along to Knebworth Park, Herts, Nr. Stevenage, to see a truly amazing line-up. There's the incredible Pink Floyd, The Steve Miller Band (re-forming specially for this gig), Roy Harper, Captain Beefheart and Little Linda Lewis. Tickets are £2.75 from all branches of Harlequin Records (personal callers only). Concert starts 11.30-11 pm.

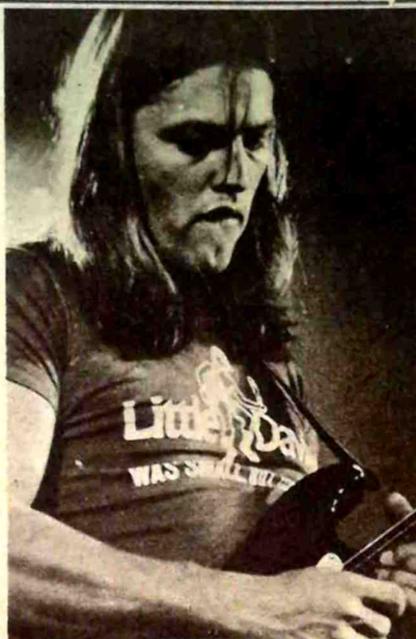
## THURSDAY

July 3rd  
**KURSAAL FLYERS**, Sundown, Charing Cross Road, London WC2  
**JOHN FOREMAN**, Angel Hotel, Bedford  
**LOUIS STEWART**, 7 Dials, Shelton Street, London WC2  
**KEVIN COYNE / BYZANTIUM**, College of Further Education, Dringhouses, York  
**UPP**, Nag's Head, High Wycombe  
**POODLES**, Windsor Castle, 309 Harrow Road, London W10  
**SHAKIN' STEVENS**, Fenelope's, Paignton  
**TONGE**, Welwyn Civic Centre  
**CANDLEWICK GREEN**, Bailey's Birmingham  
**FOUNDATIONS**, Streaker's Night Club, Leamington Spa  
**DUANE EDDY**, Top Spot Ballroom, Margate  
**FIVE HAND REEL**, Greyhound, Fulham  
**GLOBAL VILLAGE TRUCKING COMPANY**, Cleopatra's, Derby  
**GROUCHO**, Barnsley Art College  
**SASSAFRAS**, Johnson Hall, Yeovil  
**WISPER**, Llanlan Bay Hotel, Port Talbot  
**RED BEANS & RICE**, Tracy's, Gloucester (until July 5)  
**MUSCLES**, Barbarella's, Birmingham  
**CHRIS BARBER BAND**, Adelphi, Liverpool  
**ANDY ROBERTS**, Sha-

kespeare's Head, Carnaby Street, London W1  
**CLANCY**, College of Agriculture, nr. Chippenham  
**CLARKE TERRY QUIN-TET**, Ronnie Scott's, 47 Frith Street, London W1  
**BILL LE SAGE / ART THEMAM QUARTET**, Bull's Head, Barnes Bridge, London SE13  
**LEFTE HAND BAND**, Open Space, 32 Tottenham Court Road, London W1  
**BRUCE AND THE WOMBATS**, Matilda's, Old Swan, 206 Kensington Church Street, London W8  
**LEE KOSMIN BAND**, Kensington, Russell Gardens, Holland Road, London W14  
**RARE TREAT**, Cabbage Patch, Twickenham  
**SCARECROW**, Lord Palmerston, 648 King's Road, Fulham, London SW6  
**SUNSHINE**, Newlands, 40 Stuart Road, London SE15  
**WITCHES' BREW**, Brecknock, 227 Camden Road, London NW1  
**SOHO JETS**, White Hart, Willesden  
**STRUTTERS**, Hope & Anchor, 207 Upper Street, London N1  
**VIOLA WILLS**, Dingwells, Camden Lock, London NW1  
**BIFFO**, NE London Polytechnic (Waltham Forest)  
**ROCKY SHARPE & THE RAZORS**, Nashville, 171 North End Road, London W14

## FRIDAY

July 4th  
**GEORGIE FAME**, Mayfair, Newcastle  
**POODLES**, Music Box, Weymouth  
**SHAKIN' STEVENS & THE SUNSETS**, Seale Hayne Agricultural College, Newton Abbot  
**FOUNDATIONS**, Senate Club, Peterlee  
**CANDLEWICK GREEN**, Bailey's, Birmingham  
**GLOBAL VILLAGE TRUCKING COMPANY**, Dockland Settlement, Bristol  
**EVAN PARKER / PAUL LYTTON DUE**, Soho Poly Theatre, 16 Riding House Street, London W1  
**CLEMEN PULL**, Pier Ballroom, Hastings  
**BRETT MARVIN & THE THUNDERBOLTS**, Penthouse, Scarborough  
**HEAVY WATER**, Imperial Hotel, Nottingham  
**ROCKY SHARPE & THE RAZORS**, Pier Bars, Southend  
**CSA**, Woolston, Southampton  
**JIVE BOMBERS / SCATLEY BAND**, Crown Hotel, Marlow, Bucks  
**SASSAFRAS**, Seale Hayne Agricultural College, Newton Abbot  
**WISPER**, Flamingo, Hereford  
**MUSCLES**, Town Hall, Sutton Coldfield  
**HUMPHREY LYTELTON** (solo appearance)  
**ALEX WELSH BAND**, Festival Hall, London  
**GREENSLADE**, South Hill Park Arts Centre, Bracknell  
**LINDA LEWIS**, Golden Garter, Manchester  
**MOON**, Esher County Grammar School, Thames Ditton  
**RONNIE LANE'S SLIM CHANCE**, Maidstone College of Art  
**CLANCY**, Golden Diamond, Near Birmingham



Pink Floyd at Knebworth, Saturday

**BULLY WEE**, Shakespeare's Head, Carnaby Street, London W1  
**ROUGH DIAMOND**, Sundown, Charing Cross Road, London WC2  
**ISLA ST. CLAIR**, Fox 'n' Hounds, Willesbury  
**GENE WASHINGTON**, Cloud 9 Disco, Redditch  
**SATURDAY**  
 July 5th  
**PINK FLOYD / STEVE MILLER BAND / CAPTAIN BEEFHEART / ROY HARPER / LINDA LEWIS**, Knebworth Park, Herts, Nr. Stevenage

**BRACKNELL JAZZ FESTIVAL - MIKE WESTBROOK BIG BAND / BARBARA THOMPSON'S JUBIABA / STAN TRACEY TRIO / LOUIS STEWART / LENNIE BEST QUARTET**, South Hill Park Arts Centre, Bracknell, Berks.  
**STRANGE DAYS**, Stackingford Club, Nuneaton  
**SHAKIN' STEVENS & THE SUNSETS**, Tiffs in Town, Plymouth  
**CANDLEWICK GREEN**, Bailey's, Birmingham  
**THE IGS**, Top Spot Ballroom, Margate  
**GLOBAL VILLAGE**

**TRUCKING COMPANY**, Dartington College, Totnes  
**ROCKY SHARPE & THE RAZORS**, Pier Bars, Southend  
**MUSCLES**, Harveys, Ross on Wye  
**HUMPHREY LYTELTON**, Neston Cricket Club, Cheshire  
**CLANCY**, Sundown, Charing Cross Road, London WC2  
**GENE WASHINGTON**, Pickwick Club, Dewsbury

## SUNDAY

July 6th  
**BRACKNELL JAZZ FESTIVAL - GEORGE MELLY & THE FEET WARMERS / WILD BILL DAVISON / ALEX WELSH BAND**, South Hill Park Arts Centre, Bracknell, Berks.  
**RONNIE LANE'S SLIM CHANCE / KUSAAL FLYERS / GONZALEZ**, Roundhouse, Chalk Farm, London  
**PATTO** (original), Benefit, Torrington, 4 Lodge Lane, London N12  
**STACKRIDGE**, Greyhound, Croydon  
**CANDLEWICK GREEN**, Allison's Club, Liverpool  
**KENNY**, Lido Palace Ballroom, Isle of Man  
**LYN PAUL / THE DALLAS BOYS / LITTLE & LARGE**, New Theatre, Southport  
**GROUCHO**, Tavern in the Town, Bradford  
**SASSAFRAS**, Winning Post, Twickenham  
**HARVEY ANDREWS & GRAHAM COOPER**, Basilidon Arts Centre  
**THE McCALMANS**, Deanwater Hotel, Woodford  
**CHRIS BARBER BAND**, Town Park, Bedsted, Harlow  
**HEDGEHOG PIE**, Queens Hall, Bradford  
**ISLA ST. CLAIR**, Davenport Folk Club

## MONDAY

July 7th  
**MOON**, Fishmongers Arms, Wood Green  
**STACKRIDGE**, Greyhound, Croydon  
**CANDLEWICK GREEN**, Allison's Club, Liverpool  
**ARKENSTONE**, El Cor-dobes, Newport (Gwent)  
**THE McCALMANS**, Park Hotel, Ambleside  
**JOHNNY YOUNG BAND**, Albion, Church Street, Woolwich

## TUESDAY

July 8th  
**STARRY EYED & LAUGHING**, Fishmongers Arms, Wood Green  
**CANDLEWICK GREEN**, Allison Club, Liverpool  
**SHANGHAI / COOKIN'**, 100 Club, 100 Oxford Street, London W1

### COMING EVENTS

**THE NEUTRONS**, Marquee, London (July 11)  
 10 cc / MAN / THIN LIZZY / STEELEYE SPAN, Cardiff Castle (July 12)  
**SUTHERLAND BROTHERS & QUIVER**, Friar's, Aylesbury (July 12)  
**GREENSLADE**, Greyhound, Croydon (July 13)  
**PINK FAIRIES / STRAY**, Roundhouse, Chalk Farm, London NW1 (July 13)  
**ALVIN STARDUST / ALAN PRICE / BILLY FURY / LULU / OSIBISA / MARTY WILDE / HELEN SHAPIRO**, Cambridge Theatre, London (July 14)  
**MARIA MULDAUR with AMOS GARRETT, EARL PALMER**, Ronnie Scott's, London (July 21-26)

## London Tees-er

**RADIO TEES**, which joined the ILP Band on June 24, opened to a large audience in London.

The hours between eight and eleven in the morning were relayed to the Redan Place Studios of Emison, who produced the ID-package (the on air logo).

Many people were there, including the advertisers and the music business.

Back at the station, the names behind the voices are Leslie Ross, Dave Hoare, Alistair Pirrie, Brian Anderson and the delectable Tricia Ruff (who incidentally, originally wanted to join the station as a secretary, but her voice was better than her typing!).

Musically, Tees are described as having a top 40 format more or less the

same as the national charts but a different emphasis on certain records.

Heavy rock will be in the minority we are told as soul seems to be the going thing in the area.

On the news front, they will have a five- and a-half minute news at the top of each hour. Local headlines begin at 28 seconds before the IRN news, followed by two minutes of local news, something a bit different!

## Tune in



### Rocking Roger

**ROGER MOFFAT** never looked like this in his BBC days... but of course on those commercial stations they get up to all sorts of tricks. Roger's suit comes from ex Gitter Band leader John Rossall who gave it to Radio Hallam (Yorkshire) as a competition prize. The other guy is DJ Ray Stuart who set up the antics.

## Quickies

From one radio station to another, Nottingham's Radio Trent (301 metres) is where Kid Jensen's based. The others are John Peters, Peter Quinn, Graham Knight, Guy Morris, Jeff Cooper and Chris Baird. Air Edel recently received the coveted honour of being the first Company in Great Britain to win an international award for radio commercials. Music written for a Tia Maria advert beat others from all over the world according to judges at the annual CLIO award festival in New York.

Radio One highlights of the week: John Peel's guests Thursday (3) - Caravan and Jess Roden. Saturday (5) - Top Twelve with Maddy Prior whilst later on you can go Nutz over Gonzales who are both in Concert, introduced by Pete Drummond. Insight has part two of the Look at Leiber and Stoller, hit song writers extraordinary. For the jazz Sounds Around Peter Clayton introduces Gordon Beck, George Chisholm and Gentlemen of Jazz. That's at 11.02. Monday (7) John Peel's special guests Isotope and Bob Sargent.

News from Metro: you would hardly think that

anyone old or young would have difficulty in naming four Beatles' hits. Metro's Dave Gregory, on a recent visit to a Northumberland High School found that only a couple of children in one particular class, though bright educationally,

were not musically of the same level. The best they could do was to name one Beatles hit. Thankfully Dave's faith in the popularity of the Beatles was restored when a double bill Let It Be and Hard Day's Night was screened at the Tyneside Film Theatre and played to a full house.

Confidence in commercial radio seems to be gaining ground with the news that advertising revenue of the eleven stations on air for May was £700,264 which, once again was a good

increase on the previous month's figures. Revenue to date for the year is £2,667,689 and Capital will almost certainly beat its projected target of two and a quarter million, possibly reaching three million pounds.

Over to Belfast. Community Radio Services, Belfast, have named David Hannon as chief executive to run the Belfast independent station. An Ulster man, Hannon is at the moment, BBC Radio Leicester's Station Manager. Previous experience includes 10 years with the BBC in Northern Ireland. The appointment is worth £12,500 a year and took some considerable time to fill. No doubt we shall soon see more names added to the staff of Belfast.

## bettina's discotheque

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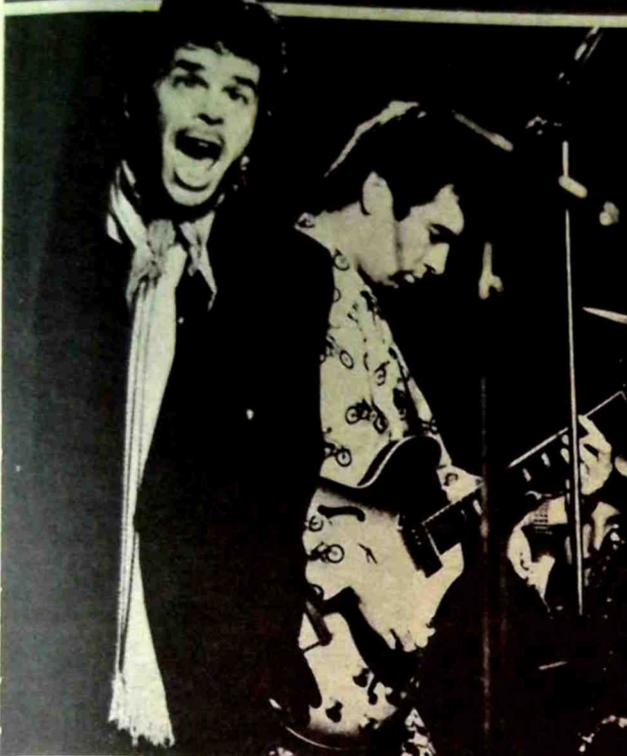
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They are not exactly . . . handsome



# The Kilburns' freak show

THE UPMINSTER KID is the kind of guy that turns heads in a crowded street: black greased - back hair, black shirt, drape jacket, knotted white silk scarf, turned - up denims, big boots and a heavily pronounced limp.

Former art teacher Ian Dury is lead singer and lyricist with Kilburns And The High Roads — a band he admits most people find a little freaky, what with the dwarf bassist and everything.

Once regarded as the leaders of London pub rock ('We did 38 gigs and that was enough') the Kilburns have released an album that ensures them a place in the forefront of Seventies British rock.

Side one of Handsome may not be bettered this year.

They're an amorphous band that go through personnel changes every few weeks, but Dury has been hanging in there for three years.

He shuffled "up west" with fellow singer, keyboard player and songwriter Roderick Melvin to explain why their critically acclaimed first album is the most expensive Pye has ever produced.

"Ah, but there was a previous album," says Dury. "and thereby hangs a tale. The great Raft disaster. We made an album a year last January with Tony Ashton producing. Twelve scintillating tracks. It was a smashing album in some ways but a bit of a knees - up in others.

"That one was a bit worse than we were at the time, and the present one is a studio album meaning that we ain't quite that good on stage. "Raft closed down which meant the tapes for the first album were up for grabs, but nobody grabbed them because

by David Hancock

they weren't that good," he admits. More than half the tracks on that album have been re - cut for Handsome though Dury doesn't mind if the originals are released.

Handsome, which cost a reported £12,000 to produce, is a much more clinically clean sound than the band get on stage.

"That's probably because on stage you tend to play things twice as fast as on record. That's just something you learn. Everyone says side one's better than side two. I'm not sure, but I think it probably is.

### Cleaned-up

"There were five tracks we didn't put on which in some ways I wish we did, though we have included cleaned - up versions of the singles Rough Kids and Crippled With Nerves," he adds.

As a former artist, Dury sees music as colours. F, he reckons is a sort of nice brown colour. Elvis, too, he sees as brown.

His lyrics also are inventive. He uses unlikely metaphors that never fall into the trap of over self - indulgence. So it's surprising when he considers Chuck Berry to be the best American

lyric writer. "That's because with rockers it don't really matter what you're saying. The positioning of the vowels and the consonants become a rhythm. Chuck Berry is the greatest lyric writer since the Fifties," he says.

Their next single is likely to be the version of Crippled With Nerves included on the album.

"Lots of people don't like me singing about being crippled because I am crippled. Yet there's no pastiche there. If it's tongue - in - cheek it's that person's cheek.

"You can't ignore it and I don't ignore it and that's it.

"We've also been regarded as a bit peculiar visually. That's not ever been conceptualised it's just as it happened. The fact that our former drummer wore crutches or that Charlie the bassist is rather small is just one of those things."

An interesting point about the album is that scratched into the run - out grooves on side one is the word "proud," while on side two you get the word "obedient."

You can read into that whatever you like, and the "scufflers" as Dury calls the band, will no doubt thank you for it.

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'We're regarded as a bit peculiar, visually'

# REFLECTIONS

EDITED BY PETER HARVEY

## Daltry's Horse trial

IN THE Starlite cinema, Mayfair Hotel, folks were getting merrily sozzled as they waited for Roger Daltry to show himself on screen. Press and tricksters alike had come together to experience six

tracks from his new solo album, *Ride A Rock Horse* (reviewed this week).

The film itself was no great shakes; one of those American slap-dash efforts which might perhaps make the Old Grey thingamabob at a pinch.

The music was something else. Basically in the funky mould, Roger's rasping vocals and his excellent tight-knit band (which included Russ Ballard) made you feel like it was Saturday night down at the local jive-dive. The guy next to me could hardly restrain himself as he sat there tapping his soiled hush-puppies.

Perhaps the best sequences were *Oceans Away*, a good ole fashioned quasi love song featuring Roger on piano looking pert in white sailor suit; and the amusing knees-up type vignette, *Milk Train*, shown in a kaleidoscope of vivid colours. Lines like, "Someone slipped a substance in me lemonade," aroused quite a few titters in the audience.

J.I.

# Thumped in ecky-land



Mud 5, H'field 0

HUDDERSFIELD TOWN not only have trouble promoting their football team, they're not too hot on pop festivals either!

Last weekend they saw their hopes of making money disappear with the speed their football team fell from Division One to Division Four in three years.

Ironically the bands on the bill played well, the sound quality was excellent and the sun shone all day. It's just that the people didn't turn up.

The 1,800 or so crowd, subdued at first, livened up as the day went on. Geordie were the first

So there were no recriminations against any of the bands. In fact the enthusiasm of the audience pulled more out of them than they perhaps felt capable of on first scanning the embarrassing scene.

That applies especially to Mud, who were apprehensive at first but soon warmed to the semi-circle of people who crowded in front of the stage. It was the last gig with the set they've used for the past year and though it wasn't an auspicious note to end on, the true professional merits of the band were very much in evidence.

So what went wrong? Well the organisers lacked experience in promoting such events. They could not expect to string together pop festival ingredients without any thought, and come up with success. The bill was a strange mixture of pop, rock and cabaret, the supporting acts not strong enough to give overall attraction.

One hopes that the directors of the club will learn by their amateurish mistakes and further realise that the press, who they do need, and who were treated badly, are not merely ornaments who come all the way from London.

It was debatable which was larger, the financial loss or the amount of open space. Or perhaps it was just the organiser's unwillingness, bordering on stubbornness, to take advice. They are strongly urged to do so next time.

M.T.

## Pasadena to Croydon

TRANSATLANTIC RECORDS - formerly of the low-profile brigade - are now setting new trends in campy and style.

It's not enough for them merely to record the Pasadena Roof Orchestra, on Friday they sent a sooper 1931 London bus down to Croydon for the band's gig there.

Complete with "open air" stairs, balloons, and a crate of wine, the old banger carried most of the company's staff plus a gaggle of reporters... and even made it back.

Star role went to Transatlantic's Martin Lewis who, seemingly made for the part, donned a conductor's cap and took around an old time ticket punch, dispensing tickets.

## Million dollar Stones

WELL IT seems to be fun time on the current Stones tour of America. Eric Clapton sat in twice with the band during their five day stint at New York's Madison Square Garden. And at another date in that set, a 100-piece West Indian steel band came on stage, 40 on stage and the rest huddled around.

Not only is there a lot of musical fun, but monetary madness as well. The North American part of the tour expects to take 10 million dollars, of which the Stones will get 20 per cent.

In Milwaukee they played to the largest musical audience ever to assemble there. And their 55,000 crowd only just missed the all-comers record. That stands at 57,000, set in 1963 by a Jehovah Witness revival meeting.

Meanwhile the South American leg of the tour, due to start after the last North American gig at Jacksonville on August 2, has been put back until the Autumn. The band's spokesman didn't know specifically the reason why, but changing subject slightly did say that a UK tour, probably next year, was strongly mooted.



Geordie on stage at Huddersfield 1800 of the best.

## Yesterday's Charts

4th July, 1970

- 1 In The Summer Time, Mango Jerry
- 2 All Right Now, Free
- 3 Groovin' With Mr Blue, Mr Blue
- 4 Sally, Gerry Monroe
- 5 Cottonfields, The Beach Boys
- 6 Goodbye Sam, Hello Samantha, Cliff Richard
- 7 Yellow River, Christie
- 8 It's All In The Game, Four Tops
- 9 Up Around The Bend, Creedence Clearwater Revival
- 10 The Green Manalishi, Fleetwood Mac

3rd July, 1965

- 1 Crying In The Chapel, Elvis Presley
- 2 I'm Alive, The Hollies
- 3 The Price Of Love, The Everly Brothers
- 4 Colours, Donovan
- 5 Looking Through The Eyes Of Love, Gene Pitney
- 6 Trains And Hoses And Planes, Burt Bacharach
- 7 Long Live Love, Sandie Shaw
- 8 The Clapping Song, Shirley Ellis
- 9 Set Me Free, The Kinks
- 10 Any Way, Any How, Any Where, The Who

2nd July, 1960

- 1 Good Timin', Jimmy Jones
- 2 Mama / Robot Man, Connie Francis
- 3 Three Steps To Heaven, Eddie Cochran
- 4 Ain't Misbehavin', Tommy Bruce
- 5 Cathy's Clown, The Everly Brothers
- 6 What A Mouth, Tommy Steele
- 7 Please Don't Tease, Cliff Richard
- 8 I'm Made Of You / Johnny Comes Marching Home, Adam Faith
- 9 Angela Jones, Michael Cox
- 10 Shakin' All Over, Johnny Kidd And The Pirates

## Sssh ...

WELL HONEYBUNCH, never mind the pollen count, what about all this static? Electricity that is, picked up mainly from coffee machines and lift buttons... And talking of shocks what about CHER and GREGG ALLMAN getting hitched only three days after her divorce from SONNY. Now that's fast work...

By the way it's true what they say about the ROLLERS. Confirmation came from the manager of a Saxon Inn hotel who said that after the gig they went straight to their rooms to await TAM's order of milk and beans on toast. And that's 100 per cent proved.

What's this then about another Wembley concert featuring maybe THE WHO or STEVE WON-BEATLES' producer? Reading? As Jimmy Connors would say, that's game, set and match to MEL BUSH... And while we're on the subject of festivals, when are the BEACH BOYS coming over again? God only knows... ROD STEWART, with or without BRIT, depending on her commitments, is doing interviews in Dublin later this month. He must be taxing the patience of H.M. Inspectors (cough) SLADE fly off to the

States and include in their tour an open-air gig in N.Y.'s Central Park.

QUO's drummer has a funny story about that place. Apparently he and a bunch of the lads were driving through the park, not on the roads provided of course but around the trees. Suddenly, as their Range Rover approached a clump of bushes, a great gaggle of young men came running out doing up their flies. They thought it was a bust - dear... And talking that way, hands up the well-known lady rock journalist who asked DAVID CASSIDY if he was inclined that way? We have it on rumoured authority that MR CASSIDY'S been married two months... Remember GEORGE MARTIN, the BEATLES' producer? Well he's making his live debut conducting the Hollywood Bowl Symphony soon, in a 'BEATLES SUITE' at the Bowl. Could it be one out, all out?... And finally we nip up to Huddersfield where DAVE MOUNT probably summed up THAT concert best when he came out of the dressing room with some electrician's tape over his mouth... Like us he had nothing more to say. Bye Bye XXX

David Cassidy - Is he a monster?  
 What's old, grey and comes out Friday?  
 What's the new band Cozy Powell and Humble Pie are forming?  
 Just what are Mick Jagger and the Stones up to in America?  
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