

Australia 30c

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# RECORD MIRROR

July 12th 1975 10p

## ROLLERS DATES

EXCLUSIVE

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doo-wap  
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CROSS-OVER p8



What  
is fan  
mania?

p11

# BRITISH TOP 50 SINGLES



JOHNNY NASH

1	2	TEARS ON MY PILLOW, Johnny Nash	Epic
2	5	MISTY Ray Stevens	Janus
3	3	THE HUSTLE Van McCoy	Avco
4	1	I'M NOT IN LOVE 10cc	Mercury
5	9	HAVE YOU SEEN HER/OH GIRL Chi-Lites	Brunswick
6	8	DOING ALRIGHT WITH THE BOYS Gary Glitter	Bell
7	-	GIVE A LITTLE LOVE Bay City Rollers	Bell
8	6	DISCO STOMP Hamilton Bohannon	Brunswick
9	4	WHISPERING GRASS Windsor Davies/Don Estelle	EMI
10	15	EIGHTEEN WITH A BULLET Pete Wingfield	Island
11	10	MOONSHINE SALLY Mud	Rak
12	7	THREE STEPS TO HEAVEN Showaddywaddy	Bell
13	37	BARBADOS Typically Tropical	Bell
14	17	MY WHITE BICYCLE Nazareth	Gull
15	19	FOE-DEE-O-DEE, Rubettes	Mooncrest
16	13	BABY I LOVE YOU, OK Kenny	Polydor
17	14	I DON'T LOVE YOU BUT I THINK I LIKE YOU Gilbert O'Sullivan	Rak
18	18	MAKE THE WORLD GO AWAY Donny & Marie Osmond	MAM
19	32	JE T'AIME Judge Dread	MGM
20	30	D. I. V. O. R. C. E. Tammy Wynette	Cactus
21	12	LISTEN TO WHAT THE MAN SAID Wings	Epic
22	23	BLACK PUDDING BERTHA Goodies	EMI
23	28	JIVE TALKIN' Bee Gees	Bradley's
24	33	SEALED WITH A KISS Brian Hyland	RSO
25	16	MR RAFFLES Steve Harley/Cockney Rebel	ABC
26	47	ROLLIN' STONE David Essex	EMI
27	21	MAMA NEVER TOLD ME Sister Sledge	CBS
28	27	SOMEONE SAVED MY LIFE TONIGHT Elton John	Atlantic
29	50	FOOT STOMPIN' MUSIC Hamilton Bohannon	DJM
30	36	I WRITE THE SONGS/FOR LOVE David Cassidy	Brunswick
31	11	THE PROUD ONE Osmonds	RCA
32	20	OH WHAT A SHAME Roy Wood	MGM
33	49	YOU GO TO MY HEAD Bryan Ferry	Jet
34	24	TRY TO REMEMBER/THE WAY WE WERE Gladys Knight & The Pips	Island
35	31	SWEARIN' TO GOD Frankie Valli	Buddah
36	25	STAND BY YOUR MAN Tammy Wynette	Private Stock
37	45	IT OUGHTA SELL A MILLION Lyn Paul	Epic
38	26	SING BABY SING, Stylistics	Polydor
39	-	NEW YORK CITY T. Rex	Arco
40	48	LONG LOST LOVER Three Degrees	EMI
41	-	IT'S IN HIS KISS Linda Lewis	Philadelphia
42	42	PER-SO-NAL-LY Wigan's Ovation	Arista
43	-	HIGHWIRE Linda Carr & The Love Squad	Spark
44	-	SWEET CHEATIN' RITA Alvin Stardust	Chelsea
45	43	YOU LAY SO EASY ON MY MIND Andy Williams	Magnet
46	-	HARMOUR LOVE Syræta	CBS
47	-	ACTION Sweet	Tamla Motown
48	-	BLANKET ON THE GROUND Billie Joe Spears	RCA
49	-	GOING TO A GO-GO Sharonettes	United Artists
50	-	I DO I DO I DO Abba	Black Magic

# BRITISH TOP 50 ALBUMS



CARPENTERS: jump to No. 1

1	1	HORIZON, Carpenters	A&M
2	2	VENUS AND MARS, Paul McCartney/Wings	Apple
3	4	CAPTAIN FANTASTIC, Elton John	DJM
4	3	THE BEST OF, Stylistics	Avco
5	5	ONCE UPON A STAR, Bay City Rollers	Bell
6	6	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
7	14	ROLLIN', Bay City Rollers	Bell
8	16	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
9	-	ONE OF THESE NIGHTS, Eagles	Asylum
10	9	GREATEST HITS OF 10cc, 10cc	Decca
11	12	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
12	10	AUTOBAHN, Kraftwerk	Vertigo
13	11	TUBULAR BELLS, Mike Oldfield	Virgin
14	17	MADE IN THE SHADE, Rolling Stones	Rolling Stones
15	15	THE SINGLES 1969-1973, Carpenters	A&M
16	7	RETURN TO FANTASY, Uriah Heep	Bronze
17	19	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
18	13	STAND BY YOUR MAN, Tammy Wynette	Epic
19	21	ELTON JOHN'S GREATEST HITS, Elton John	DJM
20	22	JUDITH, Judy Collins	Elektra
21	20	BAND ON THE RUN, Paul McCartney/Wings	Apple
22	18	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
23	-	THE SNOW GOOSE, Camel	Decca
24	26	THANK YOU BABY, Stylistics	Avco
25	31	ROCK 'N' ROLL, John Lennon	Apple
26	23	THE BEST YEARS OF OUR LIVES, Steve Harley/Cockney Rebel	EMI
27	42	CUT THE CAKE, Average White Band	Atlantic
28	36	20 GREATEST HITS, Tom Jones	Decca
29	-	STEP TWO, Showaddywaddy	Bell
30	25	THE BEST OF BREAD, Bread	Elektra
31	27	SNOWFLAKES ARE DANCING, Tomita	Red Seal
32	29	HIS 12 GREATEST HITS, Neil Diamond	MCA
33	8	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
34	32	I'M STILL GONNA NEED YOU, Osmonds	MGM
35	-	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
36	47	STAMPEDE, Doobie Brothers	Warner Bros.
37	35	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
38	-	DESPERADO, Eagles	Asylum
39	28	I FEEL A SONG, Gladys Knight & Pips	Buddah
40	33	ON THE LEVEL, Status Quo	Vertigo
41	41	BLUE JAYS, Justin Hayward and John Lodge	Threshold
42	48	COP YER WHACK FOR THIS, Billy Connolly	Polydor
43	-	LET METRY AGAIN, Tammy Jones	Epic
44	-	CAN'T GET ENOUGH, Barry White	20th Century
45	34	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
46	-	DISCO BABY, Van McCoy	Avco
47	39	AL GREEN GREATEST HITS, Al Green	London
48	38	MEMORIES ARE MADE OF HITS, Perry Como	RCA
49	-	BUDDY HOLLY'S GREATEST HITS, Buddy Holly	MCA/Coral
50	37	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists

# U.S. TOP 50 SINGLES

1	1	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
2	2	THE HUSTLE Van McCoy & The Soul City Symphony	Avco
3	1	LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings	Capitol
4	4	WILDFIRE Michael Murphy	Epic
5	6	MAGIC PILOT	EMI
6	10	PLEASE MR. PLEASE Olivia Newton-John	MCA
7	9	ONE OF THESE NIGHTS The Eagles	Asylum
8	12	SWEARIN' TO GOD Frankie Valli	Private Stock
9	8	WHEN WILL I BE LOVED Linda Ronstadt	P. Eversly
10	11	I'M NOT IN LOVE 10cc	Mercury
11	13	ROCKIN' CHAIR Owen McCrae	Cat
12	5	LOVE WON'T LET ME WAIT Major Harris	Atlantic
13	15	THE WAY WE WERE/TRY TO REMEMBER Gladys Knight & The Pips	Buddah
14	16	MISTY Ray Stevens	Barnaby
15	17	MIDNIGHT BLUE Melissa Manchester	Arista
16	19	DYNAMITE Bazuka	A&M
17	29	WHY CAN'T WE BE FRIENDS? War	United Artists
18	7	I'M NOT USA Jessi Colter	Capitol
19	23	I'M ON FIRE Dwight Twilley Band	Shelter
20	24	RHINESTONE COWBOY Glen Campbell	Capitol
21	26	ROCKFORD FILES Mike Post	MGM
22	27	JIVE TALKIN' Bee Gees	RSO
23	14	ONLY WOMEN Alice Cooper	Atlantic
24	18	GET DOWN, GET DOWN (Get On The Floor) Joe Simon	Spring
25	-	SOMEONE SAVED MY LIFE TONIGHT Elton John	MCA
26	33	EVERY TIME YOU TOUCH ME (I Get High) Charlie Rich	Epic
27	21	HEY KID! Bachman-Turner Overdrive	Mercury
28	32	SLIPPERY WHEN WET Commodores	Motown
29	28	SISTER GOLDEN HAIR America	Warner Bros
30	22	CUT THE CAKE Average White Band (AWB)	Atlantic
31	39	IT'S ALL DOWN TO GOODNIGHT VIENNA/OO-WEE Ringo Starr	Apple
32	40	DISCO QUEEN Hot Chocolate	Big Tree
33	25	TAKE ME IN YOUR ARMS (Rock Me) Doobie Brothers	Warner Bros
34	48	MORNING BEAUTIFUL Tony Orlando & Dawn	RCA
35	36	SPIRIT OF THE BOOGIE/SUMMER MADNESS Kool & The Gang	De-Lite
36	43	FIGHT THE POWER Pt 1 Jolee Broz	T-Neck
37	30	THANK GOD I'M A COUNTRY BOY John Denver	RCA
38	49	JUST A LITTLE OF YOU Michael Jackson	Motown
39	50	AT SEVENTEEN Janis Ian	Columbia
40	-	SWEET EMOTION Aerosmith	Columbia
41	41	SATURDAY NIGHT SPECIAL Lynryd Skynyrd	MCA
42	-	I DON'T KNOW WHY Rolling Stones	ABKCO
43	-	HOW SWEET IT IS (To Be Loved By You) James Taylor	Warner Bros
44	44	MAKE THE WORLD GO AWAY Donny & Marie Osmond	Kobal
45	-	HOLDIN' ON TO YESTERDAY Ambrosia	20th Century
46	47	WASTED DAYS AND WASTED NIGHTS Freddy Fender	ABC/Dot
47	47	EL BAMBINO Jet	Capitol
48	-	TAKE ME TO THE RIVER Syl Johnson	Hi
49	-	SEXY MFSB	Philadelphia International
50	34	PHILADELPHIA FREEDOM Elton John Band	MCA

# RM/BBC CHART

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

# STAR BREAKERS

- 1 TELL WOMEN I LOVE HER, Ricky Valance, EMI.
- 2 THE LAST FAREWELL, Roger Whittaker, EMI.
- 3 7-6-5-4-3-2-1, Rimshots, All Platinum.
- 4 SHERRY, Adrian Baker & The Tonic, Magnet.
- 5 BABY GET IT ON, Ike & Tina Turner, United Artists.
- 6 IT'S BEEN SO LONG, George McCrae, Jay Boy.
- 7 IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey.
- 8 CRYSTAL WORLD, Crystal Glass, Philips.
- 9 DOLLY MY LOVE, Moments, All Platinum.
- 10 SAIL ON SAILOR, Beach Boys, Reprise.

# U.S. TOP 50 ALBUMS

1	1	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John	MCA
2	2	VENUS AND MARS Paul McCartney & Wings	Capitol
3	9	ONE OF THESE NIGHTS The Eagles	Asylum
4	6	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
5	3	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
6	21	CUT THE CAKE Average White Band	Atlantic
7	13	MADE IN THE SHADE Rolling Stones	Rolling Stones
8	12	METAMORPHOSIS Rolling Stones	Abkco
9	7	TOMMY ORIGINAL SOUNDTRACK RECORDING	Polydor
10	14	GORILLA Janis Taylor	Warner Bros
11	5	FOUR WHEEL DRIVE Bachman-Turner Overdrive	Mercury
12	16	THE HEAT IS ON FEATURING FIGHT THE POWER Isley Bros	T-Neck
13	4	STAMPEDE Doobie Brothers	Warner Bros
14	15	MISTER MAGIC Grover Washington Jr.	Kudu
15	11	FANDANGO ZZ Top	London
16	19	DIAMONDS & RUST Joan Baez	A&M
17	20	DISCO BABY Van McCoy & The Soul City Symphony	Avco
18	10	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
19	23	ADVENTURES IN PARADISE Minnie Riperton	Epic
20	24	BLUE SKY NIGHT THUNDER Michael Murphy	Epic
21	25	HORIZON The Carpenters	A&M
22	8	SPIRIT OF AMERICA Beach boys	Capitol
23	27	BETWEEN THE LINES Janis Ian	Columbia
24	30	THE ORIGINAL SOUNDTRACK 10cc	Mercury
25	17	SURVIVAL O'Jays	Philadelphia International
26	26	TWO LANE HIGHWAY Pure Prairie League	RCA
27	46	WHY CAN'T WE BE FRIENDS? War	United Artists
28	28	MY WAY Marc Harris	Atlantic
29	35	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
30	39	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	ABC/Dot
31	18	CHICKENHEAD	Columbia
32	-	STILLS Stephen Stills	Columbia
33	36	CAUGHT IN THE ACT Commodores	Columbia
34	34	THE MANHATTAN TRANSFER	Motown
35	41	TOYS IN THE ATTIC Aerosmith	Atlantic
36	22	HEARTS America	Columbia
37	40	JUDITH Judy Collins	Warner Bros
38	44	THE LAST FAREWELL & OTHER HITS Roger Whittaker	RCA
39	23	AN EVENING WITH JOHN DENVER	RCA
40	31	TALE SPINNIN' Weather Report	Columbia
41	32	BLOW BY BLOW Jeff Beck	Epic
42	42	A QUIET STORM Smokey Robinson	Tamla
43	48	TO BE TRUK	Philadelphia International
44	47	Harold Melvin & The Blue Notes THE SUPER SOUL MUSICAL "WONDERFUL WIZARD OF OZ" The Wiz/Original Cast Recording	Atlantic
45	33	PLAYING POSSUM Carly Simon	Elektra
46	37	STRAIGHT SHOOTER Bad Company	Swan Song
47	-	DISCO TEX & THE SEX-O-LETTES	Chelsea
48	-	THE MONTHY PYTHON MATCHING TIE & HANDKERCHIEF	Arista
49	-	MELISSA Melissa Manchester	Arista
50	50	I'M JESSI COLTER Jessi Colter	Capitol

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## Pilot Paton crashes

PILOT MEMBER David Paton was involved in a car accident last Friday, and rushed to hospital by fellow Pilot Stuart Tosh who sped to the scene. However, Paton was not seriously injured.

The accident happened in Edinburgh as Paton was driving to Tosh's house in Inglestone, near Edinburgh. His black MG was forced off the road, through a garden wall and into the garden of a house. Paton had bought the car about two weeks previous.

Paton, who was alone in the car, was allowed home from hospital after examination, to rest.

Happier news on the Pilot front is the announcement that they will undertake their first Stateside tour in late Summer. Pilot's first single in the UK, Just A Smile is to be released solely in the States as a follow-up to the chart conquering Magic. It was released in the UK in late 1974.

Meanwhile, even happier news on the Pilot front is that the band's co-manager, Nick Heath, has just become the father of a baby boy. His wife, Anne-Marie, who is Pilot's fan club secretary, gave birth to their first child on Saturday. He has been named James Alexander Nicholas Heath, and David Paton and Bill Lyle are Godfathers.

## LOVE IT

AL GREEN has a new album called *Al Green Is Love*, out in late August which includes his hit single *L.O.V.E.* A follow-up single to that, called *Oh Me Oh My (Dreams In My Arms)* is out July 4.

# Rollers US debut before Christmas Rollin' in the Garden

THE BAY City Rollers are to take on New York's Madison Square Garden the week before Christmas, on their way to estimated American earnings of five million dollars.

It will be their first live appearance in the US, playing one concert at the 20,000 seater hall, the date of which is not yet known. But it is likely to take place after the kids have broken up from school and before the Christmas festivities begin.

This will follow the band's recently announced guest appearance via satellite, on American TV's Howard Cossell Show on September 20 in front of an estimated 80 million audience.

John Stanley, the Rollers' US co-representative said of the TV show: "As far as I know this satellite situation is a unique one. The group will perform and be interviewed at a location as yet to be decided, probably somewhere in Scotland, and it is calculated that they will be seen in half the homes in America."

The Rollers, currently on tour in Scandinavia, will fly to the US immediately after the Cossell show for promotional work and a second appearance on the show to be aired from the Ed Sullivan Theatre in New York on September 27.

All this will precede the much publicised Shea Stadium concert in August 1976. And it is reckoned that the minimum expected American earnings of the band in 1976 will be five million dollars (£1,500,000).  
THE ROLLERS STATESIDE CHRISTMAS - See Page 7.

## Glitter at the races

THE GLITTER Band and Showaddywaddy will be at Lingfield Park racecourse on July 12, where their record company Bell are sponsoring two races.

Bell's other stablemates, The Rollers, will not be there because of previous commitments. The Glitter Band will arrive back from New Zealand on July 9 to be there, but without Gary. Showaddywaddy will be flying from Blackburn. Bell's races, which will be part of World of Sport's coverage, are the 1.45 Arista Records Stakes and the 2.45 Bell Records Stakes.

Other artists there will include Linda Lewis, Hello, Barry Blue, Leapy Lee and Fancy.

## McKeown mystery

EDINBURGH police could neither confirm nor deny last week a recent press report that Bay City Roller Les McKeown has been charged in connection with the death of a 76-year-old woman in a road accident.

According to the police the case had gone before the Procurator Fiscal's office in Scotland, and they too had refused to comment. It is believed however that McKeown will appear at a private court in Edinburgh on Friday, July 11, when any charges resulting from the incident will be formally made.

The incident happened in Edinburgh recently when a car being driven by McKeown was involved in an accident which resulted in the death of the woman, Euphemia Clunie. At least one national daily newspaper last week said that McKeown had been charged.

## Turning the tables

WHAT'S all this then? David Essex swopping jobs? Well nearly. Last Monday David filled in for Nicky Horne on his late-night Capital Radio heavy show. Just for the one night mind you; they couldn't trust David not to play his own singles non-stop.



## Millionaire bandit

DAVID BOWIE, currently shooting *The Man Who Fell To Earth* film, has been offered one million dollars to star in a 'spaghetti' western, *The Lost Bandit*.

The offer came from Italian producer Alberto Cinnelli, who went to the

States from Rome to see rushes of Bowie's current sci-fi project.

And it transpires that Mr Bowie is so enthralled by the movie world that he is considering starting his own production company.

## Porridge for Brown Sugar pair?

A SMALL gadget for getting stones out of horses hooves seems to have got the Stones into a bit of trouble.

The gadget was part of the "offensive weapon" found on Keith Richards, when along with Ronnie Wood he was stopped for dangerous driving at Fordyce, Arkansas. However, a band spokesman said that in reality the object was merely a pen knife in Richard's pocket, with the stone gadget and can opener attachments.

Richard was charged with dangerous driving and questioned about the "concealed weapon" before being released on 162 dollars bail. There was no bail levied for Wood.

Richard, who with Wood was described by local Judge Tom Wynne as "English gentlemen", gave his description of the events which led to the charge.

"As I was driving," explained Richard, "I bent down to change the wave band on the radio and the car swerved slightly. As it did so a police patrol vehicle pulled out from a lay-by and stopped us. We were taken to Fordyce and I was also questioned about having a 'concealed weapon'."

The third person in the car, Fred Sessler, who was charged with possessing cocaine, was apparently not known to

WITH ALL this news coming from the States about the Stones' tour breaking box office records, it's interesting to note that the recent Chicago / Beach Boys American tour grossed more than the Stones' tour - and in less dates.

Wood or Richard explained Paul Wasserman, a member of the Stones' party.

"He was in Memphis," went on Wasserman, "and caddied a lift. He was a hitchhiker and nothing more."

Apparently while the handcuffed Wood and Richard were being held hundreds of fans besieged the Fordyce Jail. But the couple were later allowed to leave, and went to the Beverly Hills Hotel. No date for Richards' trial is yet known.

## Search uncovers single

ERUPTION, winners of the recent RCA/Record Mirror soul search competition, have their first single *Let Me Take You Back In Time* released July 11.

The recording contract was part of the band's winning prize. The single, written by lead singer Lindell Leslie, is produced by Billy Jackson, producer of *The Tymes*.

## Stomp dates

HAMILTON BOHANNON, with two singles currently in the charts, is set for a UK tour in August. The tour will begin on August 15 and last two weeks with Bohannon accompanied by his full six-member band on all dates.

## Off again

DISCO STAR Gloria Gaynor has cancelled her forthcoming tour of Britain, the dates of which had been rescheduled once. The reason for cancelling had not been disclosed at the time of going to press.

## And the next

A NEW Eric Clapton album mooted for mid-July release, and to fill out a bit more space the next Osmond's album is likely to be a live recording of their recent Earls Court concerts.

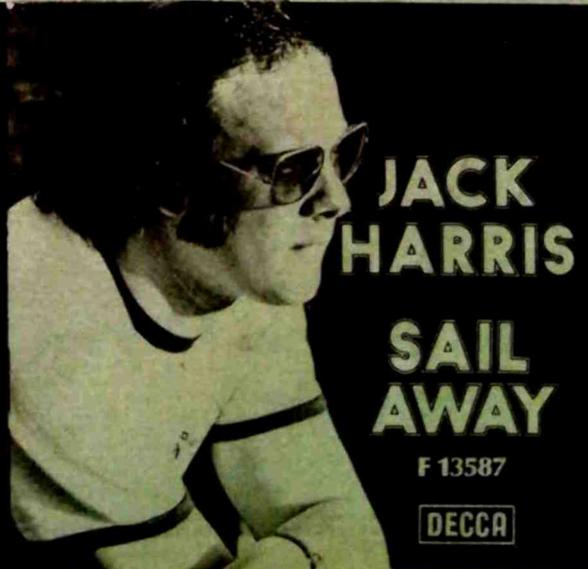
## Knight out

GLADYS KNIGHT and the Pips have a new single out, *Best Thing That Ever Happened To Me*, taken from their album *Imagination*.

Now a Power Play  
on Luxembourg

PILOT plus ALAN PARSONS = HIT  
COCKNEY REBEL plus ALAN PARSONS = HIT

JACK HARRIS plus  
ALAN PARSONS  
= HIT



JACK  
HARRIS

SAIL  
AWAY

F 13587

DECCA

# Faces at the door

## U.K. dates part of world tour

ROD STEWART and the Faces will be playing a British tour in the Spring of 1976, though no definite dates are yet known. The tour will be part of a world package which starts in America on August 15 when the band play Miami, Florida. It is the Faces' second US tour this year, and, including Canadian dates, will last until October 12.

The band will then take a few days break before continuing onto Hawaii, Hong Kong and Japan. After another break the band will move onto New Zealand in December, then Australia and Europe, finishing in Britain in 1976.

On the US leg of the tour Rod Stewart and the Faces will be backed by a 15-piece string section under the direction of Jimmy Horowitz; and the Memphis Horns.

Ronnie Wood, whose second solo album Look Now has just been released, will be curtailing his present commitments on the Stones tour to join up again with his regular band The Faces.

## Kissoon soon

MAC AND Katie Kissoon, following their appearance at Huddersfield pop festival recently, are taking most of July off. They then return for a string of dates through August.

They are: Great Yarmouth Tiffany's (July 31); Norwich RAF Coliseum (August 1); Salford Willow Variety Club (4); Luton Caesar's Palace (5,6,7); Blackpool Tiffany's (8); ToM Lido Palace Ballroom (17); Dunstable Queensway Hall (22); Ashford Stour Centre (23); Hucknall Miners

Welfare (27); Margate Dreamland (28); Clacton 101 Disco (29); Crown Pavilion (30). Mac and Katie are also among a host of well-known chart names who will be competing in the Tokyo Music Festival 1975, from July 9 to July 21.

Competing with them for the £4,000 first prize will be Sister Sledge and the Commodores. Apart from Mac and Katie Kissoon, there will also be Susan Maughan and Kristine representing Britain.

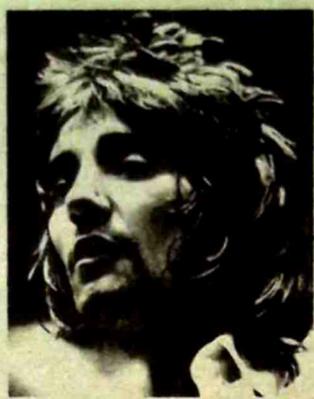
## Celluloid Rory

A FILM of Rory Gallagher's 1974 Irish Tour opens on July 10 at the Bloomsbury ABC, with a 30 minute Status Quo film supporting.

Gallagher's film was premiered at last year's Cork film festival; Quo's

film was taken from their first Wembley appearance in June 1974.

The package will be screened nationally at ABC cinemas shortly. Meanwhile Quo return from their US tour in mid-August to start work on a new album.



## Splinter album

SPLINTER BEGIN recording their second album on July 21, with Tom Scott producing and George Harrison as executive producer.

A single will be taken from the album, as yet untitled, which was recorded at Harrison's own studio at his Henley home. The album and single should be out around September to coincide with some UK dates at the same time.

## Another mood

MOODY BLUE flautist Roy Thomas has his first solo album, From Mighty Oaks, released July 18.

High Above My Head, a cut from the outing, will be released as a single the following week.

Recorded at the Moodies quad studio, the album has nine tracks.

# There's the Ash

WISHBONE ASH, heading Sunday night at the Reading Festival will have a new album released soon. No firm date is set but the band are currently recording in America with producer Bill Szymczyk.

Tracks from the album will be debuted at Reading when Wishbone, along with the rest of the Startrucker '75 line-up fill Sunday August 24. That includes Wishbone Ash, Mahavishnu Orchestra, Soft Machine, Renaissance and the Climax Blues Band, for whom Reading is one date on a European package tour all five bands will be taking on the road throughout August.

## Soccer soul

IT'S ONE in the soccer pop kick as yet another football club stage a concert. The Festival of Soul on August 3 at Wrexham's Racecourse Ground is being jointly promoted with Graham Enterprises.

It will feature Junior Walker, KC and The Sunshine Band, Mac and Katie Kissoon, and The Foundations with Clem Curtis.

Tickets, at £2, will be on sale from Wrexham Football Club and at selected agencies.

## Lemmy motors on

FORMER HAWKWARD bass player Lemmy has lined up a new band called Motorhead which will make its debut at London's Roundhouse on July 29.

Lemmy, who quitte Hawkward last month, is joined in the band by guitarist Larry Wallace and drummer Lucas Fox. Further dates for the band are: Twickenham Wanning Post (August 3); Plymouth Guildhall (7); Yeovil Johnson Hall (9); Torquay Pavilion (10); Birmingham Barbarellas (12); Croxley Greyhound (17); St Albans City Hall (22); Bournemouth Hard Rock (26); Bedworth Civic Hall (29); Bury St. Edmunds Guildhall (30).



Motorhead 1 to r: Lucas Fox, Lemmy and Larry Wallace

# RECORD MIRROR

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# LIVES . . . LIVES . . . LIVES . . . LIVES . . . LIVES

## FESTIVAL FLOP

ENERGY LEVEL zero. This was it, the pits; a police-estimated 100,000 completely lacking in inspiration, without mood or motive, save the vague notion they had been ripped-off.



It took a pair of war-time Spitfires buzzing low over the arena to provide a little spark on this dull oppressive day.

Indeed if Floyd were responsible for any degree of satisfaction in the crowd, it was on the strength of their visuals. The rockets, the pink smoke, the aircraft explosion sequence, and their sophisticated Dark Side Of The Moon films, all combined to make the event a spectacle. Musically it never took off.

A totally jammed A1 left Linda Lewis pleasing only those who had set out at dawn, which is a shame. By all accounts she was warm and tasty - qualities the other performers lacked all together.

## A case of Knebworth blues

Then, after severely wrecking his back-stage caravan, Roy Harper took the stage to muffled response. He looked out of place, sounded indifferent to it all, and added the insult that he was quitting England for America.

"As it is, I'm preaching to the converted," he said, making the point that not enough people bought his records. Well bye bye Roy . . .

Beefheart's band sounded very similar to Harper's - competent but uninspired - though the one saving factor for the captain was his own personal energy. He stomped about the stage like a mad-man and pleased a lot of people by concentrating on his early classic material.

For a moment there was an awakening in the crowd but the close heavy day seemed to snuff it out, leaving Steve Miller with it all to do.

Now if he'd had his old band, if he'd played all the songs the crowd were yelling for, if . . . Ah, me, Mr Miller just wasn't up to standard. His band sounded like they'd rehearsed once and

although they got it on in respectable rock fashion, the music was nowhere near the power Miller had shown on previous visits to this country.

He didn't even let loose with the famed echoplex lead playing, being content instead to play complex back-up to the oily fluid lines of Les Dudek. Lonnie Turner on bass (from Miller's early albums) and Doug Clifford (from Credence Clearwater Revival) failed to add any real punch, though on faves like Livin' In The USA, Space Cowboy, and Dark Hour, the band did raise the excitement level a good few degrees.

Miller's singing was never in doubt and as good as ever. He started with three new numbers, all in a bluesy vein, then delivered Freight Train Blues and (surprise) Staggerlee - a perfectly raw and natural number.

If anyone can claim to have moved the audience, it was Miller. By Shu Ba Da Du Ma they were dancing and after Rock Me they were yelling for more. Too bad he wasn't up to scratch.

A long wait for Floyd was punctuated by roadies tuning intermittently followed by the Spitfires then when Floyd walked on stage, they too began tuning.

PETER HARVEY



ABOVE: Spirit of Knebworth, '75 BELOW: Steve Miller with Lonnie Turner.



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# Wingfield with a bullet

18 18 18

"YEAH, I'M surprised too," says Pete Wingfield, taking time off from the demolition of a sunswept Cornish pastie to ruminate on the run-away success of duh - duh - duh - duhhh 18 With A Bullet.

The reason the pastie's sunswept, by the way, is we're sitting in the backyard of a pub snatching a swift bite before Pete rushes off to speak to a couple of German reporters who've flown over especially to speak to this genial session musician and songwriter who's become a name . . . er - how about over-week? That's practically all it took for ' . . . Bullit' (as in pullit) to leap from journalist and deejay's fave to hot-shot charteroonie.

It's one of those records - a bit too clever, a bit too polished, or quite simply a bit too good - which

by Giovanni Dadomo

usually ends up with only a handful of ardent admirers saying how great it was but it just couldn't make it in a market dominated by Osmonds and Rollers fans. But maybe they liked it too, 'cause a hell of a lot of folks have been adding it to their shopping lists over the last couple of weeks, regardless of whether it was even intended to compete with Donny and Woody and co. - or not. It wasn't:

"I wrote the song as a demo for a vocal group really," Pete confesses, explaining that even the stereo placement of the various Wingfield voices has followed accepted vocal group formulas. He adds that he'd had the song lying around for a



PETE WINGFIELD: wrote *Bullet* as a demo

couple of years in demo form before he got around to recording it himself:

"It's been around everywhere - everybody dug it but they all said 'Why don't you do it yourself?' so in the end I did."

Pete adds that even when he'd cut the song he still didn't think it would get much sympathy in the discos: "In the States, for example, it's only been serviced to the Black radio stations and I just heard it's being played on the two main Philly stations . . ." This latest triumph is probably the one Pete values most, having been an avid Soul freak since before they

even called it that. In fact, Pete's dedication to the music he loves is hardly done justice to by the adjective 'freak' - loony (if it didn't sound so derogatory) might be a better word to describe the way Pete's been collecting Soul by the truckload, writing about it and learning to play and write it himself since way back when.

#### School

Okay me old son, there's no need to be embarrassed - how long have you been suffering from this . . . er . . . obsession?

"I was about fourteen.

I had a school magazine called Soul Beat which I used to have a small ad for in Record Mirror funnily enough . . ."

Huh! What's so funny about Record Mirror? Just get on with the confessions would you please, ve make der jokes around here.

"I only had about a hundred readers but I used to get material from all over the world.

"At the same time I was in a group along with Mike Vernon who was running an R'n'B monthly of his own and it developed from there."

What that modest curriculum vitae omits however, is that before

you could say eighty-eight keys young Wingfield was becoming a much sought after pianist with a live and on wax career alongside names like Colin Blunstone, Van Morrison, Freddie King, Mac and Katie Kissoon, Bloodstone, The Hollies . . . you name 'em - even Mud have enjoyed the benefit of Mr Wingfield's long fingers.

And meanwhile, back in pastie and pintland, the current Mr Wingfield is about to explain how there's a whole lot more where 'Eighteen . . .' came from. Like an album name of Breakfast Special, for example.

"All the songs are mine

and I produced it myself so I didn't have anybody breathing down my neck, and when it came to choosing a single everybody seemed to like Eighteen so we decided to risk it.

"But I really don't know how people will react to the album 'cause there's everything I know on it, from Huey Piano Smith to an out and out tribute to the Chi-Lites called Shining Eyes.

#### Jelly

"It's really a test case what people like and then I'll do that."

Pete agrees however, that his main problem will be finding a strong follow-up to what is essentially a novelty hit:

"It's conceivable I may record something new but there are singles on the album - there's A Whole Pot Of Jelly (For A Little Piece Of Toast) which is like a Donny Eibert / Shirley and Co falsetto thing that's funky and disco - slanted which I may decide to put out."

Anyway, those are things Pete can worry about when the time comes, meanwhile there's still Eighteen to concentrate on. Pete's been making personal appearances at radio stations up and down the country to plug the single but there are no plans for live shows just yet.

"With Eighteen it would be really hard to do because of the voices being multi-tracked," he begins. "Also, on a more mercenary level I'm

spoilt by being in the studio so much with Al. Musicians - and getting them out wouldn't cost peanuts.

"But I may structure the next single around a live sound if the demand is big enough."



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THE NEWS this week that the Bay City Rollers will be heading for The States in September as their first step towards conquering the American market gives the boys something to really look forward to.

"None of us has ever been to America," Eric told me, "so we're looking forward to going. Apart from the actual work we'll be doing there, it'll be great to have a chance to look round the shops and see all the things we've heard about."

A lot of British groups have tried to break into the American market and not done too well, but the Rollers hope that they'll alter that situation.

"It's not that we think we're better than some of the groups or anything like that," Derek said. "We look on it as a challenge, and one that we want to take on and win. Obviously, we're all a bit nervous about it — it'll be like starting all over again, like when we first started to get recognised in Britain, but we know that's what we've got to do."

The first time the American public will see Britain's No 1 group will be on the first Howard Cossell show on September 20. Perhaps the nearest thing we've got to that kind of show is the Mike Parkinson show or Russell Harty, only in America tens of millions of viewers see the show instead of just a few millions here. Already, it's reckoned that 80 million people will see the Rollers on that first show, when a special satellite link-up will show them playing a concert set. Then, at the end of the show, there'll be an announcement that Howard Cossell will be the first person to bring the Rollers to America, and they'll



# America gets the Bay City buzz

be appearing live for the second show the following week.

Despite the fact that as yet the Rollers haven't had any huge success in the American charts with their singles or



Rollers will be the next British group to take America by storm.

Before they play at Shea, though, there's their first live date in New York, which they'll be doing in the week before Christmas. To illustrate the kind of reaction the Rollers are already getting in America, the New York Sunday Times recently printed two music reviews — one of the Rolling Stones' six dates at Madison Square and one of the forthcoming Cossell show, featuring the Rollers. The Rollers received more coverage than the Stones.

which the Rollers will be recording in Britain. Still, for the moment, their eyes and hopes are set firmly on America. John Stanley, with American promoter Sid Bernstein (he bought the Beatles to America first), is representing the Rollers in America.

"It's incredibly exciting, because the reaction from American papers and magazines, as well as the people themselves, has been so high."

"To land something like the Cossell show is about the best indication you can get of that interest, and we're getting more and more reaction all the time."

We can't wait to see what the American make of their Scottish accents — but we're sure the boys will make themselves understood!

by  
Sue Byrom

## CANCER (June 22 to July 23)

Everything's coming up roses and lollipops so you'll be receiving nice smellsies and articles tinged with sweetness. Which means (a) Don't overdo the body lotion or you'll be collecting a following of flies, and (b) watch the calories, you might start looking like a bullock in ballet shows at your local hop!

## LEO (July 24 to Aug 23)

Nutin' much to report. It's going to be a sorene week with not much excitement and certainly not much love-making. Ah well can't be top of the form every time!

## VIRGO (Aug 24 to Sep 23)

Steady on. You'll start straining the ole ticker if you carry on dartin' around like a cat on hot tiles. The best thing to do is rest up for a few days and let things sort themselves out. Find a slow 'n' easy hobby by which you can occupy your mind. Strip poker is definitely one to avoid.

## LIBRA (Sept 24 to Oct 23)

Things will begin to flow like North Sea Oil but watch that they don't leave their sinister mark! You Librians are susceptible to minor accidents so make sure you cross to the other side of the road when seeing ladders or men at work. Man holes in particular could present in advertent problems.

# Super stars

## SCORPIO (Oct 24 to Nov 23)

If you keep sighing into your tea-cup every-time someone mentions how sad you look, then expect the worse. We know he / she has broken your tiny heart, but you can't cry over spilt milk (especially with coffee in yer hand). Ask a true friend for advice. They'll be only too pleased to help.

## SAGITTARIUS (Nov 23 to Dec 21)

Your expectations are too high baby, especially when you find out that some of your best ideas are laughed at by others. People are only human (ha) so expect them to mock your deeply intellectual ways. As the saying goes, ole flower, those who laugh last laugh longest.

## CAPRICORN (Dec 22 to Jan 20)

Having sorted out your financial problems, now's the time to start keeping a close eye on those you love to hate. These little swindlers will be after anything they can lay their hands on. Believe me nothing's sacred!

## AQUARIUS (Jan 22 to Feb 18)

You are desperately worried about peoples' opinions and will become a fake Jake just to please them. M mm, well

here's a friendly word of advice whispered in your ear: Be yourself, after all if you ain't, who the hell are you?

## PISCES (Feb 18 to Mar 20)

Someone very close to you will say nasty things which will upset the sensitive Piscean so much you'll begin to believe them. Well, it's about time you stuck yer chest out, took two deep breaths and declared that if nobody loves you then they're the ones missing out.

## ARIES (Mar 21 to Apr 20)

Worries concerning relatives and loved ones will have you pining indoors for hours on end, with only the budgie to keep you company. But, sooner or later Jupiter, that lovely God of compassion, will enter your sign and stay there for at least another month, and then things will run in their normal ship-shape manner.

## TAURUS (Apr 21 to May 21)

Love is in the air, but if it rains don't think romance will get washed away. If things aren't going as planned they'll need a kick up the jacksey. But only gentle mind.

## GEMINI (May 22 to June 21)

Ah, well the moment you've all been waiting for. Will you receive a shoulder to cry on or won't you? Well, thing is everyone these days are wanting the same thing. Reserve a shoulder now, otherwise you'll not get a look in.

albums, there's an amazing buzz going round the music business about them, with record company executives and teenagers alike eagerly waiting to see them.

It's already been planned that the group will be over in the States in the summer of 1976, when they'll be appearing at Shea Stadium — which has previously only been played by the Beatles and Grand Funk. It's an enormous baseball stadium — bigger than Wembley — so when you think of the audience it can hold, you can see how confident people are that the

## Upset

Naturally, the boys are all a bit upset about having to be away from Scotland at Christmas, but they hope that their fans here will understand. Their feature film has been postponed indefinitely for the moment, but they're still recording their Shang-A-Lang TV series, and there'll be a new album later this year.

JUST OUT is the second in the series BBC TV's Best Of Top Of The Pops, which comprises 14 original hits by the original artists.

Included on the album are tracks like Gloria Gaynor's Reach Out I'll Be There, Bay City Rollers' All Of Me Loves All Of You, Jim Gilstrap's Swing Your Daddy, as well as tracks by Sweet Sensation, Love Unlimited, Slade, Trammps and Showaddywaddy.

We've got 50 albums to give away, and all you have to do to stand a chance of winning one of these albums is to answer the questions below, fill in your name and address, and send your entry to TOTP Competition, P.O. Box 195, Spotlight House, 1 Benwell Road, London N7. Entries must be in no later than July 31, 1975, and the first 50 correct answers drawn from the sack will win an LP. The Editor's decision is final.

# FIFTY GREAT ALBUMS TO BE WON!



## Record Mirror TOTP contest

1 Was Gloria Gaynor's Reach Out I'll Be There her first chart hit? . . . . .

2 How many minutes did Trammps' man have? . . . . .

3 Who produces Love Unlimited, and is a star in his own right? . . . . .

Name . . . . .

Address . . . . .

Age . . . . .

## by Ray Fox-Cumming

A BANJO player, messing around during a break in rehearsals for a TV programme, took into his head to plinkety-plonk out a well-known classic on his moon-faced instrument. Everyone pricked up their ears, the engineer was hauled back from his tea-break, the singer sang, and that was it — Misty.

"An accident," says Ray Stevens, "made in barely thirty minutes." Now the 'accident' has not only become a big hit both sides of the Atlantic, but also spawned an album of oldies, finished and ready for release come September.

It's called? ... "Misty" ripostes Mr. Stevens. "Everyone's getting so cute with LP titles — the hell, I'm calling it Misty, goddammit."

"It's the best album I've ever made," he continues, "by far. Yes, I'm very..." he pauses for emphasis, "PLEASED with this album."

The new album is comprised of oldies — every single track a vintage classic. Deep Purple's in there, so's Young Love and Somewhere Over The Rainbow (complete with fiddle, steel guitar and, would you believe, tom-toms), Indian Love Call, Lady Of Spain and Mockingbird Hill to name but half of it.

"They're all great songs," says Mr. Stevens, "but people are tired of hearing them always done the same old way. I've tried to do something different with each of them..."

"But I have NOT," he adds vehemently, "been different for the sake of being different. I think the arrangements we've given them are genuinely fitting."

Ray Stevens is in Britain just for four days and a few TV plugs for his single. In the autumn he aims to be back for a longer visit and to play his first ever concerts here.

For this present trip he's sporting a luxuriant bushy beard and when one asks why, one gets: "Well, it's a phenomenon



# phenomenon of nature

of nature that if you don't shave you tend to grow a beard." Ask a silly question...

But is it going to stay? "It had better," glowers Ray's press officer, "we only had a new photo session done this morning."

This morning (Monday)

was too late for us to get the new pics before going to press, so we can only give you Mr. Stevens close-shaven. If you want the new bearded image, you'll have to

draw it on for yourselves — and be sure to make it good-'n'-bushy.

Mr. Stevens is without doubt the past-master of the one-off single (and he takes that description as

a compliment). He's had his failures alright — maybe one or two a year of 'em — but scarcely ever does a twelve-month go by without him having a big hit, be it

JUDGE DREAD is like a juicy chocolate éclair: hard on the outside and soft on the inside. He isn't as rough 'n' tough as he's made out to be. In fact a lot of folks have a deformed mental picture of this strapping Billy Bunter type blonde bomber.

I've often heard distressing whispers of the Judge and his heavies going around breaking innocents' knee-caps with slabs of concrete and being connected with villains of the underworld, the Kray's among them.

Yet I found Alex Hughes as polite as a Boy Scout on his "bob-a-job" round.

Judge Dread sniggers at his sinister image and says: "Well, I used to be a bit of a lad, but not anymore. I think people just tarred me with a bad brush. Actually nobody's as bad as they're painted."

One thing the Judge is particularly famous (or infamous) for are his ribald lyrics, which are nearly always riddled with double-entendres. I mean, on his Working Class 'Ero album there wasn't one respectable track amongst them. With lines such as: "Ride a cockhorse to Neasden, Where a girl's idea of fun, Is to dance with reggae music, And play with Dread's big one." Nothing is left to the average imagination!

The same applies to his

latest single, that heavy breathing etude, Je T'aime (Moi Non Plus). Judge has put his own ruddy words to a skipppy reggae beat which makes this his umpteenth record to be banned by the Beeb and other radio stations.

I ask JD why does he always make rude songs and wonder if it's because he has a dirty mind?

"Well, I'm just a free thinker. I could make 'em a whole lot dirtier but it would take away the element of suspense and joy. I don't think my records are too near the mark, not when you see and hear some of the things going on."

"Like the Monty Python show used to be bloody filthy at times. I remember one particular sketch when they were

going on about this bird's great big bristles and all that lark. Even some of today's documentary programmes can be saucy too. There was one on the box last week about ex-cons and they were using really disgusting language. "I mean, even some of the pop singles around are dirty. You take the Goodies' Black Pudding thingy. For crying out loud we all know what black pudding is supposed to represent!..."

Thus the Judge is getting really peeved with the situation. If his counterparts can get away with murder, why can't he? To date he's had no less than 37 singles banned by the Beeb and consequently he is contemplating going to Downing Street that is — to complain to Harold about this gross injustice.

"Yeah I might pop round there and present him with a 10 foot card, on which will be my plea for justice. The BBC have never let me on Top Of The Pops and I think it's about time something was done. OK, I can get on

fine without the Auntie and all the rest of them — if it comes to the crunch, I'll just say "up yours." It's people like disco deejays who have got me where I am today. They play my records in clubs and discos and then they become disco demands.

### Hard

"I've always had it hard. Why in the old days I didn't have no raving poufter sticking in £1,000 worth of promotion to back me. In the beginning I was working as Trojan's debt collector and making records whenever I could. You know it cost me six quid to make my very first record (Big Six), and it sold over a million copies."

Judge Dread's best year so far was 1978 when he was voted top British artist, beating such

popular contenders as Mesars, Essex and Cassidy.

"I sold over a million records that year in Britain alone, of which I'm very proud."

Because the man isn't always in your favourite music paper or hardly ever on TV doesn't mean he's first in the dole queue every Monday morning. Alex (as he's known to his friends) is constantly out with his road show, which, he professes, is a real humdinger.

"My road show is unique inasmuch as it provides sheer entertainment. I pre-record all the backing tracks in the studio and then go out and do all the singing myself. I have a 1200 watt stereo sound system, which is my pride and joy."

Included in this extravaganza is DJ Tony Valance plus a troop of male go-go dancers ("Not strippers", he says firmly) and a fun type rocky horror show containing such lovable characters as Jack The Ripper and Frankenstein.

Judge Dread's next step is to move into the

Bridget The Midget ha-ha shaped or Everything Is Beautiful romantic sing-a-long ballad shaped.

You can't dismiss his one-offs as flukes either, because he's been coming up with them regular as clockwork for absolutely yonks (if you take a yonk as being a year, he's been doing it twelve of them).

"I can see some people getting themselves shut into a comedy bag and being unable to escape from it," he says, "but luckily it hasn't happened to me."

### Interests

Ray's a man of many interests. Apart from his own business of recording, he has a publishing company to take care of and has two recording studios, which he designed and supervised the building of himself.

Then there are his interests outside the music business. He's a keen sailor and football fan and is currently, as he puts it, "very much into architecture. Two years ago he bought a house in Nashville and set about re-doing it top to bottom — so much so that for four months he and his family were forced to move out and reside in "a trailer at the bottom of the garden."

Now he's got that house to his liking and has bought another.

He is also a 'classic' car enthusiast and, on arriv-

ing in Britain, insisted on stopping off on the way from London Airport to the West End to visit a garage in Chiswick. "Where," he says reverently, "they've got a '57 MG TD... in beecoooful condition."

Apart from taking care of all his other interests Ray has found time to write all the songs for a musical, which is finished but which, according to Ray, "may or may not be performed." It is based on the life of one Johnny Appleseed, who, apparently, dropped out of Yale University in 1801 and thereafter spent the remaining 50-odd years of his life wandering around the N. American deserts practising high ideals and planting apple trees (hence his name, he was born Chapman). This worthy fellow is a hero in American folk lore, although, Mr. Stevens assures me, few Americans know any more about him than what I've just told you.

Whether or not the show ever reaches the stage, Mr. Stevens' musical contributions are soon to be put down in their entirety on an album of his own "With help from a girl singer where necessary". So now, after the lady midget, the Arab and the misty of classic will come, for your delectation ladies and gentlemen, a concept album. Say what you like, the man sure knows something about springing surprises.

# Judge on his merits

world of dimly lit supper clubs and the likes, but not always as the naughty reggae singer as we know him. He has an alias, a rather posh gent who calls himself Jason St. Clair.

"During my show I do half the act as Judge Dread and half as Jason St. Clair. As Jason I do soulful stuff like Never Can Say Goodbye and You Send Me. These things would go well in cabaret I'm sure."

But don't you think that timid housewives and the Mary Whitehouse figures of the world would turn a darker shade of rage at some of your stage antics?

"Not really. I think rudeness is a universal language. I even come across well at Debs' balls and things like that. I did one for Princess Alexandra once and everyone loved it. Once people get a few drinks down them they love a bit of rudery."

Dread, named after the mythical character who used to sentence everyone to 10,000 years, has a great fondness for ethnic reggae. He was one of the first white men to sing Jamaican songs.

"You don't really get



many white men singing reggae but I'm what you'd call a white authority on reggae music. Take yer Andy Fairweather Lowes and yer Eric Clapton's and all those one-offs; that's not ethnic stuff. All my rhythms are ethnic but they've been commercialised for obvious reasons. The less commercial stuff has really started singing them nobody would understand. I mean you take Rupie Edwards' Irie Feelings. Cor, if the Beeb knew what Irie Feelings meant they'd have had a blue fit...!"

## The Captain & Tennille



"Love Will Keep Us Together"

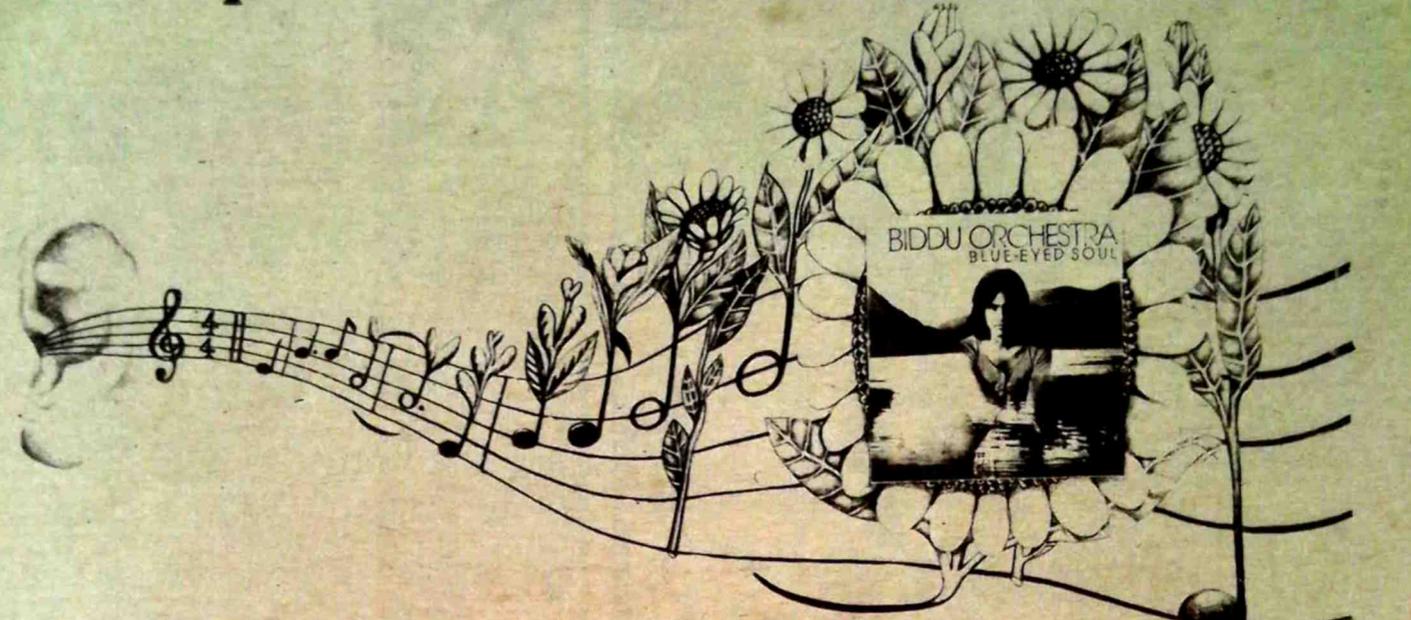
Hear the current US number one single on 01-247-5761

by Jan Iles

## RECORD MIRROR

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Rollers poster

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Stores<br/>179 Sheppards<br/>Bath Market<br/>London W7<br/>Temple Books<br/>High Holborn<br/>London WC1<br/>Sound of St James<br/>12 Princes Arcade<br/>Jenny's Street<br/>London SW1<br/>Way In Records<br/>Knightsbridge<br/>London SW1<br/>Record Case<br/>330 Vauxhall Bridge Rd.<br/>London SW1<br/>Paul Fox Music<br/>24 Cavendish Heath Rd.<br/>London E1<br/>Wynne's Records<br/>455 High Road<br/>London E10<br/>Rach's Records<br/>16 Church Lane<br/>London E11<br/>Square Disc<br/>19 Market Square<br/>London E14<br/>Stave Records<br/>18 Market Way<br/>London E14<br/>Quinn's Records<br/>137 Lee Road<br/>London SE3<br/>Clod 9<br/>136 Weyl Hill Road<br/>London SE19</p> | <p><b>K Two Records</b><br/>18 Greens End<br/>Woolwich London SE18<br/>T W Records<br/>250 Plumstead High St<br/>London SE18<br/>Haram Records<br/>Crouch Hill London N8<br/>Bogan Records<br/>Clocking Hall<br/>Margon Green Station<br/>London N11<br/>Phase 3 Records<br/>Stoke Newington Road<br/>London N16<br/>Serenity Records<br/>17 Flask Walk<br/>London NW3<br/>Spin K<br/>Willesden High Road<br/>London NW10<br/>Shaws<br/>103 Waterloo Road<br/>London SE1<br/>C.C. Records<br/>21 Deptford High St.<br/>London SE8<br/>Track &amp; Groove<br/>181 Southwark Park Rd.<br/>London SE16<br/>Beggars Banquet<br/>8 Hogarth Road<br/>London SW5<br/>City Centre Records<br/>43 St Johns Road<br/>London SW11<br/>Goodness Records<br/>2A Chelston Road<br/>Paisley London SW15<br/>Goodness Records<br/>1238 London Road<br/>Nonsay London SW16<br/>Goodness Records<br/>195 High Road<br/>London SW1<br/>Farrington Records<br/>47 Cheapside London EC2<br/>Paul Fox Music<br/>24 Cavendish Heath Rd<br/>London E1<br/>Wynne's Records<br/>455 High Road<br/>London E10<br/>Rach's Records<br/>16 Church Lane<br/>London E11<br/>Square Disc<br/>19 Market Square<br/>London E14<br/>Stave Records<br/>18 Market Way<br/>London E14<br/>Quinn's Records<br/>137 Lee Road<br/>London SE3<br/>Clod 9<br/>136 Weyl Hill Road<br/>London SE19</p> | <p><b>Mains</b> 123 High Street<br/>Colchester, Essex<br/>Parrot Records<br/>Shop 2 Balkema House<br/>Colchester<br/>Essex<br/>Startime<br/>21 Post Office Walk<br/>Harlow, Essex<br/>Guy Norris<br/>Churchill South<br/>Victoria Circus<br/>Southend Essex<br/>Diamond Records<br/>401 London Road<br/>Westcliff, Essex<br/>Downtown Records<br/>High Road<br/>Hford, Essex<br/>Guy Norris<br/>583 Cranbrook Road<br/>Hford, Essex<br/>Simon's Stores<br/>20 Ruggle Road<br/>Barking, Essex<br/>Downtown Records<br/>(Dept 7)<br/>Market Place<br/>Romford, Essex<br/>Record Room<br/>Chequer Street<br/>St Albans, Herts<br/>Benaparte Records<br/>31 Market Square<br/>Bromley, Kent<br/>K Two Records<br/>2A Chelston Road<br/>Paisley London SW15<br/>Spinning Disc<br/>182 High Street<br/>Ongington, Kent<br/>Spinning Disc<br/>1368 High Street<br/>Sevenoaks, Kent<br/>T W Records<br/>88 The Broadway<br/>Beverlyheath, Kent<br/>T W Records<br/>25 Pen Road<br/>Isth, Kent<br/>Welling Record Centre<br/>71 Belgrave Road<br/>Welling, Kent<br/>Phase 3 Records<br/>1 Lancaster Road<br/>Infield, Middle<br/>S-Singer<br/>1 Lonsom Road<br/>Whitechapel Lane, Edgware<br/>Sound Box<br/>87 Watling Avenue<br/>Burnt Oak, Middle</p> | <p><b>Record Wise</b><br/>177 173 High Street<br/>Egham, Middle<br/>1112 Uxbridge Road<br/>Hayes, Middle<br/>Record Centre<br/>278A Rayners Lane<br/>Pinner, Middle<br/>Pounds, High Street<br/>Ponders End, Middle<br/>Record Scene<br/>High Street<br/>Staines, Middle<br/>20 London Road<br/>Croydon, Surrey<br/>Record Greenings<br/>77 George Street<br/>Croydon, Surrey<br/>Goodness Records<br/>3332 Lonsford Road<br/>Sanderstead, Surrey<br/>M J M Records<br/>54 The Broadway<br/>Ipswich, Suffolk<br/>Langley's<br/>466 Walton Road<br/>West Molesey, Surrey<br/>Discassetts, High Street<br/>Weybridge, Surrey<br/>Discard<br/>148 Central Road<br/>Worleston Park, Surrey<br/>F.L. Moore<br/>167 Dunstable Road<br/>Luton, Beds<br/>Carbons, 6 St Loves<br/>Bedford, Beds<br/>Grangers, 17 Queensway<br/>Quintable, Beds<br/>Cliffons, 45 The Parade<br/>Bourne End, Bucks<br/>Earth Records<br/>77A Friars Square<br/>Aylesbury, Bucks<br/>Radio House<br/>Surrey Road<br/>Amersham, Bucks<br/>Clarks Market Place<br/>Wusick, Cambs<br/>Jays Records<br/>Burling Street Cambridge<br/>Millers<br/>Sussex Street, Cambridge<br/>Davids Bookshop<br/>14 Eastcheap<br/>Leitchworth, Herts<br/>Diamond Styles<br/>24 Station Road<br/>Hargenden, Herts<br/>Nevray Records<br/>23 Market Square<br/>Hemel Hempstead, Herts, Sussex</p> | <p><b>Lanterns, 1 The Arcade</b><br/>Hitchin, Herts<br/>Sounds of Wave<br/>23 High Street<br/>Ware, Herts<br/>Startime Records<br/>17 Jackson Square<br/>Bishops Cleeve, Herts<br/>Studio Records<br/>9 Town Centre<br/>Hoddeston, Herts<br/>Widways Department Store<br/>Bridge Road<br/>Widway Garden City<br/>Herts<br/>Bonds, All Saints Green<br/>Harlow, North<br/>Winclers<br/>Broad Street Precinct<br/>Kings Lynn, Norfolk<br/>Jarrolds, London Street<br/>Norwich, Norfolk<br/>Allegro Car Street<br/>Ipswich, Suffolk<br/>Groove Records<br/>Woodbridge Road<br/>Ipswich, Suffolk<br/>Kings, London Road<br/>Lewes, Suffolk<br/>South<br/>Carnell, High Street<br/>Amersbury, Wilts<br/>N.G.M. North Street<br/>Brighton, Sussex<br/>Rayford Electric<br/>Sydney Street<br/>Brighton, Sussex<br/>Disc N Tape<br/>Gloucester Road, Bristol<br/>Egansons<br/>Park Street, Bristol<br/>Maxtons, Bristol<br/>Kings, Bristol<br/>Revlon Records<br/>Berkeley Square, Bristol<br/>Vegan Records<br/>Haymarket Walk, Bristol<br/>Toner Records<br/>35 High Street<br/>Cambs, Surrey<br/>Railway Street, Chesham<br/>L &amp; H Clarke<br/>34 36 Baywood<br/>Cruxley, Surrey<br/>Blackheath, Birmingham<br/>Midland Music<br/>Swallow Road<br/>Hall Green, Birmingham<br/>Music Box, High Street<br/>Edingborough, Birmingham</p> | <p><b>Jack Hobbs</b><br/>117 High Street<br/>Eastleigh, Hants<br/>Rayford Electric<br/>Ternum Road<br/>Eastbourne, Sussex<br/>Startrack II<br/>131 High Street<br/>Gillingham, Kent<br/>Sounds Groovy<br/>6 Bishopric<br/>Norsham, Sussex<br/>Impact, High Street<br/>Gillingham, Kent<br/>Challenger &amp; Hicks<br/>Caldwell House<br/>Kings Street, Maidstone<br/>Kent<br/>Hickies, Frog Street<br/>Reading, Berks<br/>Rumbelows, Friar Street<br/>Reading, Berks<br/>L &amp; H Clarke<br/>5 London Road<br/>Reid, Surrey<br/>Red Fluxion<br/>6 8 High Street<br/>Sheppton, Sussex<br/>Stroud Card<br/>&amp; Record Centre<br/>Merryvale, Stroud, Glos.<br/>South Coast West Country<br/>Pitts, High Street<br/>Exeter, Devon<br/>Television Rentals<br/>26 St James Street<br/>Newport, Isle of Wight<br/>Whites of Alverton<br/>Alverton Street<br/>Brighton, Sussex<br/>Debenhams, Royal Parade<br/>Plymouth, Devon<br/>Henry's Records<br/>116 St Mary's Street<br/>Southampton, Hants<br/>Dante Records<br/>7 Ten Hill House<br/>Castle Circus<br/>Tassey, Devon<br/>Austons The Explainer<br/>Weymouth, Dorset<br/>Records &amp; Tapes<br/>Frickwell Street<br/>Weymouth, Dorset<br/>Midlands<br/>Barry James<br/>16 18 Oldbury Road<br/>Walsley Regis<br/>Blackheath, Birmingham<br/>Midland Music<br/>Swallow Road<br/>Hall Green, Birmingham<br/>Music Box, High Street<br/>Edingborough, Birmingham</p> | <p><b>Thershold Records</b><br/>Unit 64<br/>Birmingham Shopping<br/>Centre, Birmingham<br/>Osborne Music Centre<br/>Parsons Street<br/>Banbury, Oxon<br/>Soul Hojo Records<br/>The Arcade<br/>Coventry, Warwick<br/>Dooms<br/>The Strand Arcade, Derby<br/>Barry James<br/>210 Walsingham Road<br/>Dudley, Worcs.<br/>Studio Mayco<br/>1 Trident Centre<br/>Dudley, Worcs.<br/>Derby Co Op<br/>Exchange Street, Derby<br/>Play Inn Records<br/>16 Watergate<br/>Gawthorn, Leics<br/>Disca, Abbey End<br/>Kempthorpe, Warwick<br/>Borgo &amp; Colborne<br/>The Parade<br/>Leamington Warwick<br/>Advance Records<br/>21 Malcolm Arcade<br/>Village Square<br/>Leicester, Leics<br/>Record Centre<br/>71 Market Place<br/>Long Eaton, Stalls<br/>Play Inn Records<br/>The Mall, Eccles, Manchester<br/>Music Shop<br/>28 Brommarch<br/>Newcastle, Staffs<br/>Fox's Music Centre<br/>Victoria Centre<br/>Nottingham<br/>Rediffusion<br/>Angel Row, Nottingham<br/>Selected Disc<br/>16 Goldsmith Street<br/>Nottingham<br/>Sweet Sounds, Plains Road<br/>Mappery, Nottingham<br/>Jaffers Pianos<br/>Abby Street<br/>Nuneaton, Warwick<br/>Disca One<br/>58 Bennett Precinct<br/>Loughan<br/>Stoke on Trent<br/>Maid Lloyd Music<br/>The Mall, Hanley<br/>Stoke on Trent</p> | <p><b>Pandora Records</b><br/>5 Bradford Street<br/>Walsall, Staffs<br/>Cave Hill Records<br/>54 Cape Hill<br/>Smeethwick, Warley<br/>West Midlands<br/>Bunt &amp; Co Ltd<br/>Swan Street, Warwick Works<br/>Discaound<br/>5 Upper High Street<br/>Wennesbury, Staffs<br/>Turners<br/>Sandwell Centre<br/>West Bromwich, Staffs<br/>Ruby Red Records<br/>35 Cleveland Street<br/>Wolverhampton, Staffs<br/>Spin A Disc Records<br/>Abington Square<br/>Northampton, Northants<br/>Northern England<br/>Rushworth, Grange Road<br/>Birkenhead, Merseyside<br/>Orisk Guest<br/>12 Knowlesy Street<br/>Bolton<br/>F.L. Lees<br/>Newport Street, Bolton<br/>Valances<br/>Market Street, Bradford<br/>Celia's Records &amp; Tapes<br/>Bridge Street<br/>Castleford, Yorks<br/>Owen Owen, Bridge Street<br/>Chester, Cheshire<br/>Hushworth Drapers<br/>Falgate Street<br/>Chester, Cheshire<br/>Malcolms Music, Land<br/>13 Chapel Street<br/>Chester, Lancs<br/>Terry Hold<br/>Victoria Street<br/>Crewe, Cheshire<br/>Bradley's South Mall<br/>Airdale Centre<br/>Doncaster, Yorks<br/>Bradley's, New Street<br/>Huddersfield<br/>Bones Ltd<br/>Record Department<br/>Paragon Square, Hull<br/>Hambroside<br/>S Scarborough<br/>Under City Hall<br/>Hull, Humberside<br/>Barbers<br/>The Headrow, Leeds<br/>E.M.I.<br/>Trinity Street, Leeds<br/>Junbo<br/>Merrion Street, Leeds<br/>Virgin Records<br/>Queen Victoria Street, Leeds</p> | <p><b>Alabama Records</b><br/>Smithdown Road, Liverpool<br/>Beaver Radio<br/>Whitechapel, Liverpool<br/>Lewis's<br/>Ranelagh Street, Liverpool<br/>McDonald's<br/>West Derby Road, Liverpool<br/>Rumbelows<br/>Great Charlotte Street<br/>Liverpool<br/>Rushworth Drapers<br/>Whitechapel, Liverpool<br/>B.J. Records<br/>5 7 Park Lane<br/>Macclesfield, Cheshire<br/>Terry Hold Records<br/>Unit 9<br/>Greenwich Centre<br/>Macclesfield, Cheshire<br/>Lewis's<br/>Market Street<br/>Manchester<br/>Dunns Church Street<br/>Eccles, Manchester<br/>John Dalton Street<br/>Manchester<br/>Hamilton of Teesside<br/>26 Newport Road<br/>Middlesbrough<br/>Thurwell, 183 High Street<br/>Northallerton, Yorks<br/>Bullycroft<br/>Ormskirk Street<br/>St Helens, Lancs<br/>Brady's Market Place<br/>Preston, Lancs<br/>Gudman Arcade<br/>Gudhall Arcade<br/>Preston, Lancs<br/>House of Records<br/>Market Hall<br/>Preston, Lancs<br/>Record Centre<br/>Fishergate Walk<br/>Preston, Lancs<br/>Spin-Addo<br/>Central Bus Station<br/>Preston, Lancs<br/>Bradley's<br/>Fargate, Sheffield<br/>Jaffers Records<br/>Cambridge Street Sheffield<br/>Preston, Lancs<br/>Record Bar<br/>Upper Kingsway<br/>Wakefield, Yorks<br/>Rumbelows, Standishgate<br/>Wigan, Lancs<br/>Rumbelows, Alderley Road<br/>Wilmslow, Cheshire</p> | <p><b>Dims, Grange Road</b><br/>West Kirby, Wirral<br/>Merseyside<br/>Teesside<br/>Bratherton &amp; Son<br/>18 Al Et<br/>Victoria Avenue<br/>Bishop Auckland<br/>Co Durham<br/>Alderson &amp; Brentnall<br/>125 Northumberland St<br/>Newcastle upon Tyne<br/>Dugan<br/>9 Princes Place<br/>Newcastle upon Tyne<br/>J.T. Parrish Ltd<br/>Shields Road<br/>Newcastle upon Tyne<br/>Pete Edmonds<br/>Record Centre<br/>80 Dorman Road<br/>South Shields<br/>Type &amp; Wear<br/>Saville Brothers<br/>5 7 Kippell Street<br/>South Shields<br/>Type &amp; Wear<br/>Borns, Falconer Arcade<br/>Sunderland<br/>Type &amp; Wear<br/>Mc. Smiths<br/>Fawcett Street<br/>Sunderland<br/>Type &amp; Wear<br/>Wales<br/>Aberdare Co Operative<br/>Cardiff Street<br/>Aberdare, South Wales<br/>Bullfinch Records<br/>Morgan Arcade, Cardiff<br/>Woods &amp; Music<br/>Benefford Road, Cardiff<br/>Woods &amp; Music<br/>1 Llandaff Road, Cardiff<br/>Sound Advice<br/>Castle Arcade, Cardiff<br/>Music Mart<br/>Station Arcade<br/>Merthyr, South Wales<br/>H.G. Lewis &amp; The Parade<br/>Neath<br/>South Wales<br/>Sound Advice<br/>Griffin Street<br/>Newport<br/>Mair<br/>Dock Saw Pinner<br/>Union Street, Swansea<br/>David Evans<br/>Princess Way, Swansea<br/>Hold Highdaley<br/>8 Portland Street<br/>Swansea</p> | <p><b>Scotland</b><br/>Byron &amp; Co Ltd<br/>Glasgow Street<br/>Glasgow, Scotland<br/>A. Goldberg, Candleriggs<br/>Glasgow, Scotland<br/>M. Galamb, Gallowgate<br/>Glasgow, Scotland<br/>Vollum<br/>Great Western Road<br/>Glasgow, Scotland<br/>Hell Records<br/>45 Inthistle Street<br/>Edinburgh, Scotland<br/>Bruce Records<br/>Rose Street<br/>Edinburgh, Scotland<br/>The Other Record Shop<br/>17 51 Stevens Street,<br/>Edinburgh, Scotland<br/>Record &amp; Card Centre<br/>Alloway Street, Ayr<br/>Ayrshire, Scotland<br/>Music Centre<br/>Dalrymple Street,<br/>Govan, Scotland<br/>East Kilbride<br/>Music Centre<br/>10 Kilbride Avenue<br/>Fast Kilbride, Scotland<br/>A. Muir<br/>43 Queen Anne Street<br/>Dundee, Fife<br/>Dundee<br/>Bruce Records,<br/>High Street, Kilmarnock<br/>Fife, Scotland<br/>Card &amp; Pop<br/>John Frouse Street<br/>Abermarkie, Scotland<br/>Record Centre<br/>81 Mary Street<br/>Muirheadwell, Lanarkshire<br/>Scotland<br/>18 20 Branden Street<br/>Stirling, Stirlingshire<br/>Scotland<br/>J.D. Cuthbertson<br/>Glasgow Street, Paisley<br/>Peebleshire, Scotland<br/>Record Shop<br/>Countess Street<br/>Salfords, Scotland<br/>Bruce Records<br/>88 Fort Street<br/>Stirling, Stirlingshire<br/>Scotland<br/>Saville &amp; Ferguson<br/>13 Church Crescent<br/>Dumfries, Scotland<br/>Graham &amp; Mazon<br/>King Street<br/>Stirling, Scotland<br/>And all branches of<br/>Harlequin records</p> |
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## The Biddu Orchestra down at your 'local' record shop. Come in and get yourself an ear-full: 14<sup>th</sup>-21<sup>st</sup> July.

Biddu Orchestra's new album 'Blue Eyed Soul' EPC 80836  
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\*with acknowledgments to Heineken.

## D'YA WANNA KNOW ABOUT THE BEES AND THE GEES?



# Gibbs new ring of confidence

by Harvey/  
Thorpe

**HANGIN' OUT** in New York's Atlantic studios early March, it was impossible to ignore a new, bubbling, improved, Bee Gee . . . namely Maurice Gibb.

Sun-tanned and smiling, he was to be observed ambling about the offices, dropping a sardonic comment on the Average Whites, fetching a beer for a stranger who thought he was an office boy, and generally agreeing that yes, the Bee Gees had quit Britain.

"It's really heart-breaking because I've a beautiful farm in the country that I really love, but there was no way round it. The tax situation in Britain is ridiculous and besides New York is where it's happening."

Maurice went on to describe London as a cultural desert in the making and generously gave us five years before the country collapsed completely.

Meanwhile, he was being turned out on the "new music" — funk, jazz, anything 'up' — and admitted that this would be evident in the new Bee Gee's LP.

"We made it here, right at the heart of New York's soul," he said,

proudly, "and it's really different. Different again from the last LP which was also cut here — a great album that was just one of those that get completely ignored."

Whether or not the three of them haul themselves away from the Big Apple to promote Jive Talk here depends a lot on their tax status.

But Britain was good enough back in the late sixties when their orchestral tear jerkers made them the nearest thing to a 1969 version of the Rollers. Things were different then of course, no band could make it without paying some sort of allegiance to Britain. Today Britain is regarded by many bands merely as a subsidiary market akin to somewhere like Australia.

So as soon as the Bee Gees caught the tail end of the British invasion of America and started having hits there, Britain became a second home of fond memories. Y'see apart from America's

greater prospects, the band were bound to stay in the States because their music had a greater life-span. The States picked up on a sound that Britain had been into for nearly two years, so although the band's success ran parallel on both sides of the Atlantic for a time, it was obviously to wane in Britain first.

The Bee Gees sound remained static for too long, feeding off a well tried orchestra-backed ballad formula which Britain out-grew with the advent of Glitter, Bolan and people. OK the Bee Gees had a couple of British chart hits in 1972 but they never reached the Number One heights of Massachusetts and I Gotta Get A Message To You from 1969.

And on top of that, the 1969 to 1971 period saw the band break up amongst rumours of personal feuding and general ill-feeling. With the just-released Odessa album seemingly their last, many thought this might be the end.

Perhaps it would have been for most bands, but remember that Robin, Maurice and Barry are brothers and blood is thicker than . . . During their two years apart Maurice and Barry released three singles as the Bee Gees, with Robin doing a solo spot.

It was during this upheaval period that Maurice and Barry laid the foundation for change, with numbers like Don't Forget To Remember which reached Number Three in Britain in 1969, one of the three singles they released.

Robin Gibb had only one noticeable, only

success during his exile, with the very sad and perhaps reflective Saved By The Bell, which was pure Bee Gees and pure hit. Number Two, July 1969.

After two years apart though, the three healed their split and bounced back with Good Morning Mr Sunshine in the States. This was followed by Lonely Days in December 1970, their comeback UK hit just over two years later.

The change, which Maurice and Barry had introduced during the split, then gradually became more noticeable. How Can You Mend A Broken Heart showed their first inclination towards R&B — and a sizeable link with their current hit Jive Talkin'. The realisation that the old Bee Gees sound was definitely out-moded had begun.

They also saw their future in the States, and their break with this country was completed recently with a total tax exodus. Like those early days when London was the place to be, it was now NY. The Australian trio, celebrating 20 years in the music business, had turned full circle. Where once they started in Britain to break America, they were now orientating their songs towards an American market. This perhaps was also the way to break back into Britain.

Ironically their British come-back could be hampered by visiting restrictions caused by their tax exodus. But it's easier to come to terms with tax exile. Fall in popularity is a bit more difficult to swallow.

SINCE TIME immemorial, people have idolized Gods and Demigods of various descriptions. It's idiosyncratic of the human race to have fantasies about someone whom they cannot possibly possess.

Take today's men folk. It's not unknown for them to secretly drool over assorted boob and bum mags, wishing that they themselves could meet strapping 48-24-38 Mandy or Natasha on the 108A bus. While back at home housewives are perhaps gloating over their favourite beefcake film star or even the local milkman who bears a slight resemblance to Robert Redford.

Even teenagers have their ways of escaping the ennui of day-to-day routine by generally turning on to music; particularly on to the music makers — which is why fanmania has reached an all time high in this country. Aping their favourite pop star's apparel is the regular thing to do and pinning his poster on their bedroom wall definitely isn't to hide the messy stains!

## Pursue

We interviewed eight teenagers to find out the reasons why they more or less centre their lives around specific pop stars, many of whom are as untouchable as Scotch mist.

First there are SYLVIA KALLEN and SUE BALL, both 19, from North London, who are perhaps the most avid followers of all. They've been Slade fans for about six years, in fact ever since the band's skinhead days. Sue has just been given the push at work having taken off too much time to hotly pursue Slade at airports and the like. She and Sylvia are even considering going on a fortnight's holiday in New York, to coincide with Slade's appearances over there.

Mud fans MARIE SMART, 15 and KIM CARROLL, 14, from South London say they would do anything (well almost) for their idols. Like Sue and Sylv, they are saving up their pennies in the hope of going to Holland with Mud.

16-year-olds SUSAN BENNETT and LORRAINE DALY from Tunbridge Wells, Kent alas have never met the Osmonds, but say they've been fans for five years and were turned on to the world's schillest family

# THANK Fan-

act when first they heard Down By The Lazy River. Lastly there are newcomers — Roller fans of one year — TERRY MURPHY and LYDIA BONDFIELD, both 15 and from South London.

To begin with everyone's a little apprehensive, but decorum is thrown to the wind when Sylvia begins to knock the Rollers. Suffice to say everybody (with the exception of the Roller fans) dislike the Tartan Tweeters, their major argument being that they are devoid of musical talent and aren't even that good looking.

However, Sylvia says she wouldn't mind seeing the Osmonds.

SYLVIA: I've heard a lot about their act, I wouldn't mind seeing them live. I've seen Mud live but they were very poor.

MARIE: Rubbish! \*Lorraine says she likes Slade's latest offerings as do Terry and Lydia, the former Roller fan having once been a loyal Slade supporter herself.

TERRY: I used to be a Slade fan before I turned on to the Rollers and I

personally think that Slade have a great live act. They always talk to their audiences and join them in, which I think is very important. But I prefer the Rollers records and their looks too. I think Slade are ugly!

SUE: I think the Rollers are too pretty, they don't come over rugged.

LYDIA: It really depends on taste. The boys I usually go out with are pretty anyway.

SYLVIA: They look bent to me!

## Funny

LORRAINE (tittering in the corner with partner in crime, Susan). Actually there was a funny picture in a mag and Susan kind of suggested it

LYDIA: The press have suggested that the Rollers are a bit funny, but I never believe a word of what they say.

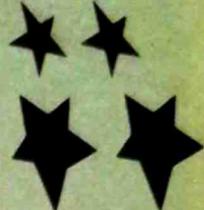
SUE: The same thing happened with Dave Hill, the press said he was, you know, but I tell you he's far from it.

MARIE: Yeah, but there are an awful lot of



Hats off to Mud fans, the flashers of the pack. They even got a round of applause when they walked into our office.

# YOUR LUCKY STARS mania investigated



by Jan Iles

Roller pictures with their arms around each other and thinks like that.

**LORRAINE:** A lot of groups do that. It's just being friendly.

**SYLVIA:** Well look at your Mud badge - they're all standing very close with their heads together!

**SUE:** Hey and how about that guy Rob who's always wearing funny clothes. He looks strange to me!

**KIM:** He's just a bit shy, but there's nothing wrong with him in that respect!

\* I ask the Slade slagers whether they thought Slade namby-pamby and a mite silly looking when they themselves emerged on the scene.

**SUE:** Oh I dunno... Actually though they looked more like old men, especially with their skinhead hair and braces.

**SYLVIA:** Must admit they were ugly.

**SUE:** Compared to how they look today they were horrible. Sylvia's got the Beginnings album which she paid eighteen quid for, and the picture on the sleeve is laughable. They look about sixty odd. My granny's better looking, honestly they look like a group of old women. But we never have supported Slade for their looks anyway. It's their music that attracts us. When we go to concerts we like to listen to the bass riffs and

the guitar.

\* All the girls, with the exception of the Osmonds fans have a good relationship with their respective groups. I ask if seeing them close up shattered any illusion they may have had.

**SUE:** Yeah I think so. I mean Dave Hill is so small. I can't get over it even now.

**LYDIA:** I think the Rollers are better close up because pictures don't flatter them. Les looks much sexier in the flesh!

## Crazy

**MARIE:** Mud are tasty. In fact I'd say more tasty when we're next to them (giggles).

**LORRAINE (sadly):** I can't really say because I've never met Donny. I envy all you girls, I really do.

**SYLVIA (compassionately):** Never mind. You'll get to see them one of these days. It is a lot more difficult for you because the Osmonds are Americans whereas all our lot are British.

**LYDIA:** I'd never chase after the Rollers. I think that would be silly. I wouldn't mind going to Scotland but I haven't

really got the money because I'm still at school. A few mates of mine paid something like £108 just to go to Scotland to find their fan club. They looked high and low and still couldn't find it.

\* What do your parents and teachers think about it?

**LYDIA:** My mum doesn't think it's silly because she was the same when she was my age. She adored Frank Sinatra - UKKH!

**MARIE:** I think it's wrong if parents criticize. They forget over having been young themselves. And I bet a lot of them were even worse than we are!

**TERRY:** My dad thinks I'm crazy. He's always taking the mick, and it really annoys me. If he goes too far I just tell him to shut up!

**LORRAINE:** My mum really likes the Osmonds, especially Marie's country songs, though I wouldn't say my parents were Osmond fans. There are however a lot of older people - even grans and granddads - who like the Osmonds because they're basically a family group.

**LYDIA:** My ex-fellah's mum really liked the Rollers, she was nuts about them. Honest, she had all their records, and even had Roller posters

on her bedroom wall.

**TERRY:** Sometimes my teachers get annoyed with me. They've written home several times complaining that I'm more interested in the Rollers than school work.

**KIM:** We're never at school!

\* How about boyfriends. Do they get jealous and sulky whenever you swoon over your idols?

**TERRY:** I got my gear thrown in the pond on my way up here. My bloke got jealous when I told him about this interview. He always gets annoyed if it's anything to do with the Rollers. But sod him, I don't care.

\* Do you prefer the Rollers to your boyfriend?

## Jealous

**TERRY:** If there was Eric here and my boyfriend there (points to her left and right), then I'd definitely run to Eric! The guys round our way don't match up to the Rollers, no way. And yet they're always taking the pee out of them. I think they're jealous.

\* Do you prefer the Rollers because they're famous?

**TERRY:** No, I don't think so. If Eric was the boy next door I'd be well pleased!

**SYLVIA:** None of our boyfriends get nasty or possessive when we go and see Slade. I mean they have their nights off for football and that.

**LYDIA:** My boyfriends aren't jealous either because I enjoy other artists' music, like Elton John, for example, and they don't mind so much. Don't get me wrong, I'm a staunch Osmond fan but it doesn't mean I don't listen to other bands.

\* Slade's fans also concur that it is narrow minded to listen solely to one band because, they say, you become disassociated from the current pop scene. They like to keep an open mind (and ear) on other popular music ranging from soul to progressive stuff. This however didn't seem to wash with Mud's supporters.

**MARIE:** I prefer listening to Mud's stuff any day of the week, but that doesn't mean I turn off the radio when other groups come on.

\* A raging hatred of the press distorting the facts and misquoting their bands, is shared by all. This has even resulted in the Roller fans refusing to read anything about the boys.

**SUE:** That's why I always say it's best to try

and meet yer groups because you can't really go by what the mags and the papers say.

**LYDIA:** Like the time when the press said that Alan was leaving, it was just a publicity stunt. We asked Tam and that's what he said anyway.

**SUE:** Well Alan is getting on a bit. I think he looks ridiculous in all that Roller gear.

**LYDIA (very uptight):** It's people like you who make him wanna leave!

## Bouncers

**SUE:** Oh don't be stupid, I don't follow him around all over the place!

\* Changing the subject quickly, I ask them how they feel when they're at a concert. All of them admit it's a beautiful experience. Sylvia for instance finds it hard to restrain herself and usually ends up standing on her chair, letting r-i-p whereas Lorraine is more conservative preferring to clap her hands and absorb the music.

**SYLVIA:** I hate it when the bouncers come along and push you down. I just get up again everytime

they go away. One tricky Dicky said to me 'If you sit down and be good you can get up for the last song 'Big deal!'

**TERRY:** Les really turns me on, it's his sexy voice. At a Roller concert you just wanna get to them and touch them. I don't know why it is.

**SUE:** I think all groups arouse you sexually, I know Slade do!

**LORRAINE:** I don't know really. Whenever I go to see the Osmonds I just want to sit down and enjoy their music.

\* But don't you feel you want to kiss Donny or hug him or even get him backstage after the show?

**LORRAINE (laughingly):** I'd love to talk to Donny after a show and find out what he's really like. That would be interesting.

\* How about dreams? Do you ever have any fantasies about your respective bands?

**SYLVIA:** I used to dream about Don at one time, but now we're just good friends!

**SUE:** We've met them so many times now it's like a family thing. They know us very well and we know them very well. It's even got to the stage where they come over and say hello to us, which is nice.

**TERRY:** I suppose everyone has their dreams. But they never come true.

**LYDIA:** I don't agree. They say that it's impossible for a fan to marry her idol, but it isn't as impossible as it seems.

**SYLVIA:** Jimmy Lea's wife was a fan. She had to ask him out 'cos he was so shy!

## Karate

**MARIE:** It's nice enough to be at Mud's show. Wanting to see them perform starts out as a wish and then when you actually see them live, it's a great feeling.

**LYDIA:** I think the Rollers are better live.

**SYLVIA:** Better! You can actually hear them over the screaming!

**TERRY:** Not always. But when you can I think it sounds great.

**SYLVIA:** Actually I've always fancied seeing the Osmonds live. But then again I think they'd make me laugh (turning to Lorraine) they do karate or judo or whatever, don't they?

**LORRAINE (boldly):** No they don't! They've a different act now. Besides, when you go to a concert you want to see something entertaining so the Osmonds put on a varied show for their fans.

**SYLVIA:** Why don't they put on a bloody circus then...?



The calm before the storm. Osmond supporter Lorraine shakes hands with Roller girl Lydia.



Slade fans, always ready to "Feel The Noise".



Rollers strollers in their "half masts".



# Sister Sledge



# James Hamilton's DISCO PAGE

**GOOD LETTERS** are coming in about the difference between mobile and club D-Jing . . . thanx!

Martin Peters (Workshop Tiffanys, Notts), a resident DJ who goes mobile on his night off from the club, has these sensible things to say: "One good thing about mobile work is you can give your best on mobile gigs - play your best records and crack all your best jokes - whereas in a club you tend to play the same discs because you know what music the customers like and expect you to play. In my disco it's mainly Soul."

A point that I'd like to raise here: club work probably keeps a DJ more flexible as he's playing to much the same crowd all the time, while a mobile jock's carefully worked out 'party pieces' will seem fresh at every gig unless he's on a very restricted circuit.

## Party pieces

I'm afraid that some of my special record sequences have been the same for years . . . but then they do get requested in their own right! As he's the first DJ to mention the more lunatic records that he uses to liven up his

show, Martin's choice is this week's Hot Tip - and the best thing in his whole letter is what he says about his choice: "Some people might pull faces at these names, but to see your audience smile when you play 'em is fabulous."



From Martin Peters: **FRANKIE HOWER AND JUNE WHITFIELD'S** comedy version of Je T'Aime (Pye); **PETER SARSTEDT'S** Take Off Your Clothes (UA); **DICK EMERY'S** comedy Conga-type You Are Awful (Pye); plus various tracks from Benny Hill's Ernie LP ('Columbia), which Martin says is a knockout. Now then, don't pull faces!



ERUPTION

**HARRY HASTINGS PALM BEACH ORCHES-**TRA: She's A Great, Great Girl (Bell 1494). Reggae jocks may guard their white label pressings but it's not often you find an MoR jock hoarding his - but then, how often has an MoR jock anything to hide? Well, this one's got something right now! It's pretty safe to say that every mobile mixed-age party jock is going to be playing the hell out of this crazy little ditty before the summer is through . . . but they're going to have to be kept in suspenders until it comes out in a few weeks, and I've got one of the only white labels in existence. Believe me, you don't know what you're missing! More later . . .

**INTIMATE STRANGERS:** Love Sounds (Alaska ALA 1005). Pillow Talk meets J T'Aime and the label rightly boasts an "X" Certificate! Slow hi-hat tapping rhythm and gently heaving bass push the cooling and panting chix to a 'wish you were here' climax. Instrumental flip minus groans.

**THE REFLECTIONS:** Three Steps From True Love (Capitol CL 15828). Reviewed last week as "Straight From The States", this NY smash is out here already and should do well considering the rhythm track's lifted straight from the Detroit Emeralds' Feel The Need. Great screaming makes it different enough.

**DR. FEELGOOD:** Back In The Night (UA UP 35857). Good old get it on and don't forget to boogie - type Rock, sold with solid conviction and style. Elmore James lives!



DR FEELGOOD

# White label crazy!

new spins



ABBA

rhythmic drive and catchy title - line hook from New York's Bert de Coteaux, who makes 'em sound like the Times . . . or better.

**GAVIN BARRETT:** Oh Margaret (Bell 1427). Guy with a great Rock 'n Roll hiccup on a jaunty slow chugger that's got enough impact to go Pop/MoR first time out.

**ABBA:** I Do, I Do, I Do, I Do, I Do (Epic EPC 3229). Despite in-built yecchhh quotient, Abba sound like Connie Francis here with a lovely '50s-style sax to add Hurricane Smith

appeal and, besides it's er, big on the Continent. Nice MoR, honest!

**NARVEL FELTS:** Reconsider Me (ABC 4062). Outsider and my fave of the week. Country-singing Narvel's voice does tricks that in human on this shuddering slowie once Souled by Johnny Adams. Reminiscent of Joe Hinton's Funny and truly terrific.

## Straight from the States

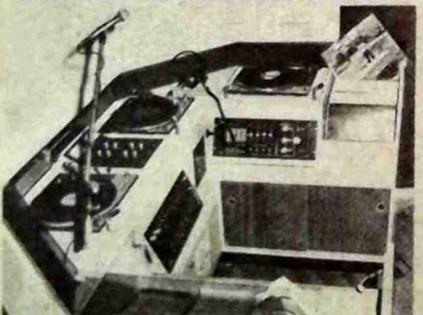
**ARCHIE BELL & THE DRELLS:** I Could Dance All Night (TSOP ZS8 4767). A huge New York seller, Archie's gentle but busy rhythm lollipop gets lovely mellow support from the Drells in fine Bunny Sigler - produced Philly form.

**HUDSON BROTHERS:** Rendezvous (Rocket MCA 40417). Pure and perfect Pop produced by Bernie Taupin with Bruce Johnston's hand in the composing of this rolling Beach Boyish ditty with fairground organ and instant catchiness.

**PHILLY DEVOTIONS:** I Was A Lonely Man (Columbia 3-10143). Flip of "We're Gonna Make It", a sweet slowie, this creamy clomper hustles along with pretty harmonies and is better than competent Philly.

**FRED & THE NEW J.B.'S:** (It's Not The Express) It's The J.B.'s Monorail Part I (People PE 655). Having taken off the Average Whites, Mister J.B. now attempts to copy the B.T.'s Express with turgidly disappointing results.

## LOOK, MA - NO HANDS



**NOTHING'S TOO good** for the Disco Page, and to prove it the classy chassis pictured here could set you back by between £1800 and £5000, depending on the amount of luxury extras you want with it. A Rolls - Royce amongst Minis, this superb console's most exciting gimmick is possibly its remote push-button start for all three record decks and tape deck. Definitely not a mobile unit, it's designed for permanent use in clubs, pubs, liners and the like by **BACCHUS International Discotheque Services** of 30 Redan Street, London W14 0AB (01 - 602 6292). The whole desk comprises

such items as three Goldring Lenco GL78 turntables with Shure SC35C cartridges, AKG mike and cans, two 100 watt EMI PW101 power amps (driving two Tannoy 15inch. HPD 85 watt speakers), mixer with full pre-fade cueing on all inputs, standby mixer, switch panel for fifteen lighting effects (which are extra), controls for additional background music speakers, and built-in record storage for 100 albums and 600 singles. The storage bins are raked so that the sleeves can be found at a glance. Now, how much is your club manager prepared to spend on you?

... Anthony Allan (Speakeasy, Wakefield) reports his most about sides are El Bimbo and Eighteen With A Bullet, and he's playing MAJOR LANCE You're Everything I Need (Pye) and SOUL FOX ORCH Thumb A Ride (Black Magic) - he's obviously read this page! . . . very formal, A. Henderson (Weymouth, Dorset) has FRIENDS OF DISTINCTION Grazing In The Grass (RCA) at the top of his well mixed chart . . . RIMSHOTS have definitely beaten GARY TOMS EMPIRE according to the DJs, tho' Mark Rymann (Porthcawl, Mid-Glams) is riding both . . . he also lists HEART & SOUL Make Sweet Love (State) . . . the album cover of the year has to be UFO Force It (Chrysalis), so ply the music isn't up to it (geddit?) . . . can't say I recognise LEROY BROWN One Woman

## DJ HOT LINE

Man (EMI), picked by Les Aron (Bogor Regis, Sussex) . . . WAR Why Can't We Be Friends (UA) and PHILLY FLYERS L.O.V.E. (GM) do it for John Paul (Warley, West Midlands) . . . number one for Doctor John (Newport, Salop) is still LATIMORE Keep The Home Fire

Burning (President) . . . re-released INCREDIBLE BONGO BAND Bongo Rock '73 (DJM) gets feet stomping for Ian Pritchard (Margate, Kent) . . . ULTRA HIGH FREQUENCY didn't quite make it but now it's BLUE MAGIC We're On The Right Track (Atco import) . . . all over the US Disco charts, JACKSON FIVE Forever Came Today is lead track of their impressive new goodie - filled Moving Violation LP (Tania Motown) . . . dunno whether to believe it or not, but Peter Dunn (Haverford-west, Pems) lists YOUNGER'S TARTAN Scottish Magic (Lyntone) - I'll drink to that (and regularly do) so how come Messrs Lyntone haven't sent me a copy? . . . Hic?

### HAMILTON'S DISCO TOP TEN

- 1 SHE'S A GREAT, GREAT GIRL Harry Hastings . . . Bell
  - 2 MISTY Ray Stevens . . . Janus
  - 3 EL BIMBO Bimbo Jet . . . Columbia
  - 4 EIGHTEEN WITH A BULLET Pete Wingfield . . . Island
  - 5 IT OUGHTA SELL A MILLION Lyn Paul . . . Polydor
  - 6 I'LL DO FOR YOU ANYTHING Barry White . . . 20th Century
  - 7 BLACK PUDDING BERTHA Goodies . . . Bradley's
  - 8 FOOT STOMPIN' MUSIC Hamilton Bohannon . . . Brunswick
  - 9 ROLL OVER LAY DOWN Status Quo . . . Vertigo
  - 10 DREAMING A DREAM Crown Heights Affair . . . De-Lite
- BREAKERS**
- 1 RHYTHM & BLUE JEAN BABY Lynsey De Paul . . . Jet
  - 2 RECONSIDER ME Narvel Felts . . . ABC
  - 3 I DO, I DO, I DO, I DO, I DO Abba . . . Epic

# RECORD MIRROR'S NATIONAL DISCO TOP 20

- 1 (1) The Hustle, Van McCoy & Soul City Symphony . . . AVCO
  - 2 (2) Disco Stomp, Hamilton Bohannon . . . Brunswick
  - 3 (5) Mamma Never Told Me, Sister Sledge . . . Atlantic
  - 4 (3) I'm Not In Love, 10.c.c. . . Mercury
  - 5 (13) Jive Talking, Bee Gees . . . RSO
  - 6 (14) Have You Seen Her, Chi-Lites . . . Brunswick
  - 7 (4) Disco Queen, Hot Chocolate . . . RAK
  - 8 (-) Eighteen With A Bullet, Pete Wingfield . . . Island
  - 9 (17) El Bimbo, Bimbo Jet . . . EMI (Import)
  - 10 (7) Misty, Ray Stevens . . . Janus
  - 11 (6) Sing Baby Sing, Stylitics . . . AVCO
  - 12 (-) 7654321 Blow Your Whistle, Rimshots . . . All Platinum
  - 13 (-) Highwire, Linda Carr & The Love Squad . . . Chelsea
  - 14 (18) Doing Alright With The Boys, Gary Glitter . . . Bell
  - 15 (-) I Don't Love You But I Think I Like You, Gilbert O'Sullivan . . . MAM
  - 16 (9) Three Steps To Heaven, Showaddywaddy . . . Bell
  - 17 (-) Crystal World, Crystal Glass . . . Philips
  - 18 (-) Sealed With A Kiss, Brian Hyland . . . ABC
  - 19 (20) Get Out (And Let Me Cry), Harold Melvin and The Blue Notes . . . Route
  - 20 (12) Listen to What The Man Said, Paul McCartney & Wings . . . Capitol
  - 20 (-) Summer of '42, The Biddu Orchestra . . . Epic
- Breakers**
- Foot Stompin Music, Hamilton Bohannon . . . Brunswick  
It's In His Kiss, Linda Lewis . . . Artists  
Check It Out, Bobby Womack . . . United Artists



# SOUL STIRRINGS

by Giovanni Dadomo

## soul gossip

Hotterns (da's gossip for hot ones Miss) to watch out for in the next few weeks include Night Train, a movie soundtrack from Bloodstone, The Olympic Runners' Out In Front (featuring the Olympian pianoform talents of one P. Wingfield, if rumours are to be believed), a new Al Green album, Al Green Is Love, two sets from maestro Ray Charles - a two-album Best Of... set and a new waxing called Renaissance plus fresh platters from Jackie Wilson and the fabulous Chi-Lites. Our subterranean cub reporter Arthur Eastrothegeon reckons we'll be seeing Jackson Five in a new light and on a new label before too long and that Moon are the home-brew to drink in with thine ears if you're in the London area. Anyone hot for more of Jimmy Castor and his punch after last week's TV movie of the Atlantic Supersoul show could do a lot worse than sample the man's new 45 Potential, one of the more astonishing cuts from the excellent Butt Of Course set of earlier this year. Philly kings Kenny Gamble and Leon Huff up to their ears in latest US payola scandal - seems there's more to the success of the Philly Sound than meets the ear. Watch out for a book on the whole Northern Soul shebang from Tony Cummings in the next couple of months. With a working title of The Strange Story Of Northern Soul, the book will include a history of the music plus an exhaustive list of every N.S. record that's had more than two Northern disco turntable plays - could be a very thick book. And speaking of Northern Soul (what ever it might be this week), nice to see me old mate Nosome King back under shellac with Ain't No Substitute For Love if you laid all Barry White's belts end to end how far would his trousers reach? (Very out joke). Grand finale: Anyone who can think of a new word good enough to replace funk with gets his name in this column. Ah, but who could refuse such an offer? Why, it smacks of immortality (not to mention an acute shortage of genuine gossip) Boogedy-boogedy!

## album picks

**ISLEY BROTHERS: THE HEAT IS ON** (EPIC EPC89138)

Albums such as this new one from the Isleys, with a funky and a cool side can be terribly annoying - it's great to be versatile enough to be able to produce an album with two distinct sides of course, but when the two sides are as different as they are here, the record sometimes defeats its own object, i.e. if you play it right the way through the contrast can prove very annoying - the funky side sounds a bit over-energetic after the mellow side, and the softer, ballad side sounds a trifle limp if you play it right after the fireworks on its flip. Luckily the Isley Brothers manage to transcend such minor irritations by quite simply doing both things so capably that one makes the effort to flow with them all the more readily. Three tracks per side of which Fight The Power is the most obviously attractive stamper whilst Make Me Say It Again Girl works first in the ballad stakes, although neither it nor its two companions For The Love Of You and Sensuality are quite up to Summer Breeze. Quibbles aside though, this is a way above average set from a way above average ensemble. GD

## US soul singles

- 1 (2) THE HUSTLE - Van McCoy & The Soul City Symphony
- 2 (6) FIGHT THE POWER Pt 1 Isley Bros.
- 3 (3) SOONER OR LATER The Impressions.
- 4 (4) JUST A LITTLE BIT OF YOU Michael Jackson.
- 5 (1) SLIPPEY WHEN WET Commodores.
- 6 (8) I'LL DO ANYTHING YOU WANT ME TO Barry White.
- 7 (-) PLEASE PARDON ME (You Remind Me Of A Friend) Rufus featuring Chaka Khan.
- 8 (-) DO IT IN THE NAME OF LOVE Ben E King.
- 9 (5) LOOK AT ME (I'm In Love) Moments.
- 10 (-) SEXY MF88.

A DRUM beat knock on the door rings out.

"That'll be Chaka," says Rufus' keyboard wizard Kevin Murphy, rising to answer the coded taps. "It's Rufus signals for 'Come out, come out, you sonofab - !'" says Kevin as he admits a beaming Ms. Khan.

Chaka's dressed in the immaculately tailored denims she opts for offstage; she takes

a tall glass of iced coke from the tray on the table and falls into the nearest seat. Two very long plaits dangle from the back of the giant Afro - a tastefully ambiguous touch, giving away the wig's deception on the one hand whilst also making the coiffure more elaborately exotic.

"What's been happening since we were here last? Well, we've just finished a national tour with Funkadelics and Mandrill, which was our first headliner and it was really great..." She nods the ball into Kevin's court.

"And we've just done some selected dates on the Stones' tour," continues Kevin. "And that was really something. They were all sold out and we were playing to sixteen or seventeen thousand a people - that's the greatest rush imaginable."

"And then being asked over here for the Elton John thing at Wembley is another big thrill. As soon as we get back to the States we're gonna go into the studio to finish the fourth album. We have about four tracks ready except for a bit of sweetening and then we'll start on some more."

"What we're planning," says Chaka, deftly picking up the thread, "is to have about fifteen tracks in the can by the time we're through and then we'll pick the best out of those and that'll be the new album."

Kevin explains that all the numbers recorded so far are group originals: "We've listened to a lot of material that's been submitted to us but so far..." He shakes his head. "The trouble is I think that a lot of writers have their own image of us and it ends up sounding either too different or too like what we've already done."

"But," Kevin emphasises, "we'll keep doing other people's material just so it doesn't get blatantly boring!"

Kevin elaborates on that last phrase a little when it's suggested that a boring Rufus album seems, at the least, unthinkable:

"You see, a lot of groups fall into the trap of thinking they can get by with just their own material and the result is you get ten or eleven cuts that all sound like the same song."

"We'll probably call it Ask Rufus," says Chaka, in reply to the obvious question, "which goes back right the way to the beginning." Indeed it does, Ask Rufus being the group's original name, borrowed from an advice

# RUFUS IN TRANSIT

column in a mechanics magazine.

"Either that or Eargasm," says Kevin, "so long as we can come up with a nice logo." Laughter all round.

"It's strange how titles come about though isn't it Chaka? Like Rags To Rufus was Chaka's title. We were getting off a plane at about 5.00 a.m. - I think it was in Chicago - and Chaka muttered 'Rags to Rufus' and broke everyone up."

As there's humour in the air it seems appropriate that the conversation should glide into an anecdote-land. It does, the occasion being one of the Stones' gigs, and the subject of the story being organist Billy Preston.

Billy, it turns out, was playing onstage with the Stones when the moment came for the appearance of two giant inflatables, one of them unspeakable in mixed company, the other a huge dragon.

"The dragon came out one time," says Chaka, "and its tongue fell out and the air pressure from the opening blew Billy right off the stage."



"Luckily he wasn't hurt," Kevin added, "so it really was a very funny incident after all." Another round of laughter follows before we venture into somewhat more sober territory. Like how Rufus are coping with the larger audiences they've been

playing to over the last few months. The technical side of things, Kevin reveals, is taken care of by adding a couple of horn players to fill out the sound at bigger gigs, whilst as far as, ahem, job satisfaction goes it's a great leap

forward. Ms Khan? "We like it much better because you know the people are there to see you. In the smaller clubs we started out in we were just a juke-box." Kevin agrees. "They'd come to get whacked or to dance whereas at concerts people come to listen to the music."

He's also got the answer to why Rufus are still something of an unknown quantity over here whilst their American success rate continues to rocket star-wards:

"For a start there's just so much more radio and so much coverage. Also discos have a great deal to do with the records that make it here."

He points out that the disco boom is starting to happen Stateside too. "I think it's because of the recession - people don't have the money to book big acts so they just invest in a good sound system and the audiences go to dance and have a good time anyway."

So, what of the future? "There's a possibility we'll be doing a European tour with Billy (Preston) in the Autumn," says Chaka, "but nothing's been signed yet."

Kevin adds that a visit to the land of the Rising Sun is also in the offing. But the main thing is the next album.

"We've changed colours a little bit, we've progressed if you want to call it that. You get bored with one groove and the style changes little by little, so it'll be something new and something old at the same time."

"As far as the writing goes Chaka's providing most of the lyric and our guitarist Tony Maiden comes up with a lot of basic grooves but by the time it's ready we'll have all contributed our two cents worth here and there and it'll wind up to be a group effort..." "Just like it oughta," full-stops Chaka.

# Wigan Casino all-nighter Top 20

From the Mecca of British soul.

Charts compiled by Russ Winstanley and Richard Searing.

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

**HOT TIPS**  
**UK RELEASES**  
Breakaway..... Ernie Bush (Contempo)  
Three Steps From A True Love..... Reflections (Capital)

# essinglessingle singles nglessinglessi nglessinglessi singles essinglessingle

by Ray Fox-Cumming

## Nilsson and Cher: dynamic new duo

**NILSSON AND CHER: A Love Like Yours (Don't Come Knocking Every Day)** (Phil Spector 2010 006).

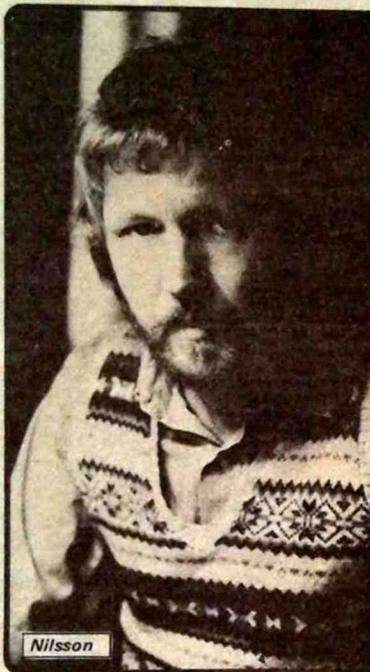
Cher's vocal talents have been crying out for someone to channel them properly for ages. Now Phil Spector's done it and got a remarkable performance out of Nilsson into the bargain. Spector's Wall Of Sound, which is not as many courses high as usual, plays second fiddle to the singers in this effectively restrained version of the great Holland / Dozier / Holland song. With its superb vocals and magnificent drum sound, it should be a huge hit. My only reservation is that Spector's fondness for bells has led him into putting them a little too up-front.

**HELEN REDDY: Bluebird** (Capitol CL 15829).

From Helen's forthcoming album No Way To Treat A Lady. The rhythm section has a funky elasticity that's quite appealing but quite at odds with Helen's vocal, which lacks any kind of precision. On the right song, like Angie Baby for example, Helen's vocal idiosyncrasies work to her advantage, but on this her slack vocals and throwaway endings are only irritating and the whole effect is muddled and unprofessional sounding.

**GLEN CAMPBELL: Rhinestone Cowboy** (Capitol CL 15824).

A big hit for Glen in The States and his best single in ages. The tune of the verse is slightly reminiscent of Sloop John B, but it's followed by a very catchy chorus beautifully sung (as is the whole song) and the arrangement is a happy mixture of punchy acoustic guitar and well-



Nilsson



Cher

orchestrated strings. The record has the advantage of being equally suited for Radio 1 and Radio 2 airplay and I confidently predict it'll give him a big and well - deserved hit.

**GLADYS KNIGHT & THE PIPS: Best Thing That Ever Happened To Me** (Buddah BDS 432).

This comes accompanied by a record company handout that states: "Gladys' vocals soar and every note is a heartfelt experience; all the while the Pips harmonies show every day of their double decade together." "every artist has sung or attempted songs like Best Thing That Ever Happened To Me but Gladys can deliver without the slightest touch of schmaltz." My sentiments exactly.

**TOM JONES: I Get Your Number** (Decca F 13590).

Pseudo - soulful backing with odd bits of Shaft - inspired guitar fronted by unusually tame vocal from Tom, who admittedly hasn't got much here to work with. Back to the big ballads boyo.

**TERRY JACKS: Christina** (Private Stock PVT23).

It's the Seasons In The Sun man, this time with one of his own songs. It's a quiet lyrical thing - pretty, but not as much so as, for example, Brian Hyland's current re-release - and exquisitely arranged. Somehow though, although the arrangement is fairly sparse, Terry often manages to be virtually inaudible. In all, pleasant but uncommercial.

**CARL DOUGLAS: Love, Peace And Happiness** (Pye 7N 45489).

Jaunty disco record with some nice plunkety plunk noises and a fine chorus of ladies. Carl's vocal is about par for this particular kind of course. Disco hit definitely, chart hit maybe.

**OSIBISA: The Warrior** (Bronze BRO 16).

Joyous mixture of pop - as - she - is - sung - in - English and assorted Africanisms - drums of course, and ethnic grunts. The tune's as simple as a nursery rhyme's but there's all sorts of busy - ness to hold the attention including one fine lady ah - ah - ahing almost operatically.

**TOMMY ROE: Glitter And Gleam** (Monument S MNT 3268).

Can this be that same cuddly bundle who once gave us the Buddy Holly - influenced

Sheila? I do believe it is. The voice has lowered a little, but Tommy's still reminding us of those fine old days "all gone but the glitter and gleam." The song, one of his own, isn't anything special but it's nice to know some of these old timers are still around.

**JAMES TAYLOR: How Sweet It Is (To Be Loved By You)** (Warner Bros. K 16582).

This comes from his Gorilla album, which is doing great things in America but not so much here. The song is well - suited to Taylor's talents, but his voice seems to have lost a little of its spring and he doesn't make as good a job of it as he might.

**SCOTT FITZGERALD: Never Too Young To Rock** (GTO GT 26).

The opening sounds like early Bond film music but then it gives way to a thoroughly pedestrian rocker appealingly sung. I always thought that, with his big voice, Scott was one of the more promising of the legions of bright young hopefuls around, but here he sounds half - strangled. Cut the gimmickry and try again.

**Dr. FEELGOOD: Back In The Night** (United Artists UP 35857).

The guitar work reminds me very much of an early Stones track, but I can't put my finger on which one it is. At any rate, this is a fine, fine record - great to tap your toes to, even better for getting up and dancing. The low key vocal only adds to its attractions, which, by the way, include a memorable and much - repeated title line.

**GLORIA GAYNOR: All I Need Is Your Sweet Lovin'** (MGM 2006 531).

The arrangement may be predictable, but it's purposefully played and very ear - catching. Gloria rips effortlessly through the verses and then revs up and accelerates into the chorus most impressively. It comes, by the way, from her Never Can Say Goodbye album.

**ZZ TOP: Tush** (London HLU 10495).

Old - fashioned rocker, sung in what sounds like Paul McCartney's Little Richard voice and featuring great guitar break. The recording quality sounds genuine early sixties. ZZ Top, though, should really be bought in album sized doses.

**SHORTY: It's Getting Sweeter All The Time** (State STAT 5).

They look like a stunted version of Kenny (with more members) and sound like a stunted version of The Rubettes (minus the harmonies).

**THE O'JAYS: Give The People What They Want** (Philadelphia International S PIR 3296).

Taken from their Survival album, where it belongs. It's a good but indistinctive soul number - fine in the context of an LP but without anything to make it stand out in singles terms.



ZZ Top

A GREAT FOLLOW UP SINGLE

# WAYNE GIBSON

"It's That Time of the Year"

7N 45491

RECORDS

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Album SRAK 513, also available on cassette and cartridge.

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# albums albums albums albums albums

## Showaddywaddy's wrong number

**SHOWADDYWADDY:** Step Two (Bell 256)

There seems to be a leaning towards numbers by Showaddywaddy — the album's Two Steps, includes their last hit Three Steps To Heaven and also features Three Stars, the Tommy Deppened song about Buddy Holly's death. Somehow though, I don't think this album is going to make number one. Eight of the twelve tracks are written by Showaddywaddy — the exceptions, apart from the two already mentioned, being Chain Gang and Rave On. Their own songs seem to lack the punch of the others — Sheet Music excepted.

Showaddywaddy fans expect, in the main, a rocking album, and they won't find it here. The album doesn't really have any consistency — one minute it's a fairly weak ballad, the next a more up-tempo number, then back to a ballad. Possibly the fault lies in the fact that Showaddywaddy are an extremely good stage act, but the same excitement doesn't translate to vinyl, leaving the listener in a bit of a limbo.



**JIM STAFFORD**  
BILLY JOEL: Street-life Serenade (CBS 80766).

The slow numbers crawl along as painfully as an arthritic tortoise while the up-tempo ones thud about in leaden boots and Billy's voice throughout veers between awful and excruciating. The only highlight in the whole boring morass is Root Beer Rag — he doesn't sing on that one.

**CAT STEVENS:** Greatest Hits (Island ILPS 9310).

It's a bit of a cheek to dub a song "Greatest Hit" on its very first appearance — particularly when it's neither that great nor, I suspect, destined for remarkable commercial success. That, however, is what has been done with Two Fine People, the closing track on side one. Otherwise, one can't argue with most of the choices, which do represent the best of Cat's albums from Tea For The Tillerman onwards. It's a pity though that they didn't include at least one song from Cat's first Island album Mona Bone Jakon and I can't forgive the omission of Bitterblue (from Teaser And The Firecat and perhaps his finest up-tempo number ever). Still, you can't have everything and for people who want just a pot-pourri of Stevens' best work this fits the bill pretty well.

**JIM STAFFORD:** Not Just A Pretty Foot (MGM 2315 325).

The cover's great and some of the song titles are promising, but the actual records a little disappointing. It's partly because his best lines are too few and far between and partly because there's insufficient variety in the actual music. Nevertheless when they come to compile a "Best Of" Jim Stafford album, they can pillage at least three tracks from this one. My own favourite is None Of Us Are Here (side one, track two).

**VARIOUS ARTISTS:** Never Too Young To Rock (GTO GTLP 2321 104).

You get The Rubettes' Sugar Baby Love, Tonight and Juke Box Jive, and The Glitter Band's Let's Get Together Again, Angel Face and Just For You. The efforts of the also-rans (Scott Fitzgerald, The Whoopee Band, Silk and The Silver Band) aren't really worth mentioning.



**SHOWADDYWADDY**  
**BOB DYLAN AND THE BAND:** The Basement Tapes (CBS S80917).

What a combination! Dylan still wearing his punky shoes and the Band fresh and loose enough to be unworried whether they played it right or wrong. The tapes from the basement of Dylan's Woodstock house, cut in 1967, are a monument. Out of 24 songs there are many Dylan compositions hitherto unheard except on (usually) inferior bootlegs. There are well known songs — You Ain't Going Nowhere, This Wheel On Fire — plus Band compositions which stand up well beside the master's work. Best of all, there's Dylan spitting out the vocals in his best teenage rebel stance, with completely natural back ups from the Band — a pity about the too-soft drums though. Despite obvious rough edges it's the sort of collection to re-establish the late Sixties as rock's most inventive period. And if that's news to you, just check it out and see what you've been missing.

**BBC TV'S OLD GREY WHISTLE TEST (BELP 004).**

From the sublime to the... Following the release of the Beeb's second TOTP compilation album comes the first album comprising a fair selection of artists and tracks who've been featured on the OGWT TV show in one way or another (their description). The time-warp factor runs from 1970 to 1974, and includes some classic numbers: Drift Away from Dobie Gray, Katherine Howard courtesy of Rick (Ice Lolly) Wakeman, Jesse from Roberta Flack and One Man Band from Roger Daltrey. Michael Appleton made the selection — he also produces the show — and has included

a couple of newer talents in the shape of Ry Cooder and Bonnie Raitt... quite right too. Nice idea, even though some of the artists might seem strange bed-fellows, it only takes a look at the charts to see some of the mixture there!

**STEPHEN STILLS:** Stills (CBS 69146).

At a small gathering of assorted winos a couple of weeks ago, the comment was heard when the first Stephen Stills solo album was put on the turntable: "Funny how the old ones still sound the best." Much nodding of heads accompanied the remark but it looks like Mr Stills has finally come up with an album that could be in the running for equal placing or a very close second. The album's full of those earlier highlights — slow build-ups, lots of multi-tracked vocals, familiar percussion breaks. Accompanying musicians include Kenny Passarelli (now with Elton) Ringo (English Ritchie), and of the tracks all are written

or co-written by Stephen, with the exception of New Mama, which is a Neil Young song currently featured on Neil's new album, Tonight's The Night. Maybe there's no new direction in this album, but I always thought he'd found it some years back and just got lost inbetween.

**KURSAAL FLYERS:** Chocs Away (UK 2330 101).

So what's so special about Southend that it should spawn an English bluegrass rock 'n' roll band? Mayhaps 'tis the sea breeze which stimulates them. Whatever, the guitarists in this new Jonathan King find are as fresh and neat as a newly raked beach. They get good songs to work on too. There's a reggae tribute to Kung Fu, an agonising number titled Speedway, a couple of piss-takes, and two sparkling banjo-led instrumentals. Pity that a rasping vocal sound (a recording fault?) and dull rhythm section, stop this from being completely recommended, but if you

like steel guitar, and banjo, take a listen.

**MINNIE RIPERTON:** Adventures In Paradise (Epic 69142).

The assorted talents of Ms Riperton come very much to the fore on this album: not only does she use that incredible voice to perfection; she has also co-written all the tracks, and co-produced the LP as well. Her voice is one most people either love or hate — at times reaching so far into the upper octaves that it's hard to differentiate between her and the instruments. There's a lot of funk in this album, Baby This Love I Have being a good example. For the rest of the numbers, Minnie sings high and low, and generally creates a beautiful sound.

**EDGAR WINTER:** Jasmine Night-dreams (Blue Sky SKY 80772).

The musicianship is amazing with Rick Derringer providing some wonderful guitarwork and the brass section sounding absolutely divine. The vocals too are varied and effective. The whole band are masters of

creating a mood and they do so over and over again brilliantly. The only trouble is that most of the songs just aren't worthy of the players, apart from one or two stand-out tracks, which include Keep On Burnin' and Tell Me In A Whisper, the latter sounding very much like early days Love.

**LYN PAUL:** Give Me Love (Polydor 2383 340).

There's no doubt that Lyn Paul has it in her to be a great performer. She handles any New Seekers material, of course, standing on her head. She can also make a fine job of a sophisticated ballad and growl her way through a savage up-tempo number with the best of them. From this LP however, it's clear that her months on the cabaret circuit since she went solo have blurred her vision, because there's nothing wrong with most of the songs, it's her own performances that let her down.



There's too little of the tigers, too little sophistication and scant regard to effective timing. She's played safe and gone for something between Petula Clark pertness and darling of the chicken-in-a-basket-and-unchilled-white-wine brigade. If she's not going to let her star status slip away from her, she'll have to raise her performance to nearer her limits — and quick. On only five tracks here does she give of her best. They are: It Oughta Sell A Million, Love, He's Got A Way, Mellow Down and, best of all by far, I Could Get Arrested.

## SONGWORDS

### EIGHTEEN WITH A BULLET

Written and sung by Pete Dinklage

I'm eighteen with a bullet  
Got my finger on the trigger — I'm gonna pull it  
I'm picked to click now, I'm the son of a gun  
So hold it right there baby, We're gonna have some fun

I may be an oide, but I'm a gentle too  
I'll last forever and I'll be good to you (You love I will)

I'm eighteen with a bullet  
Got my finger on the trigger — I'm gonna pull it  
I'm a super cool son of a gun, yeh, I'm a national knockout  
Put me on your playlist man, come on let's make love

I'm high on the charts — gonna be the top  
But all I can think about is you

We got a beautiful number, if we only stay together  
Talkin' 'bout you, baby, back me

I'm eighteen with a bullet  
Got my finger on the trigger — I'm gonna pull it  
Be my 'B' with baby, be my love  
Right now I'm a single, but gonna stay your 'B' baby  
We'll have a fun time, you'll be the king you see  
That ain't no kidding a whole 'B'

I'm eighteen with a bullet  
Got my finger on the trigger — I'm gonna pull it  
I'm a super cool son of a gun, yeh, I'm a national knockout  
Put me on your playlist man, come on let's make love

## RECORD MIRROR

NEXT WEEK!

Bryan Ferry

# WHO, WHEN AND WHERE

WELL, UP to the time of writing the weather is still being amazingly kind to all those outdoor music activities we've been having, so let's keep our fingers crossed for this week's concert at Cardiff. The bands featured in this Charity Festival Concert are 10cc, Steeleye Span, Man and Thin Lizzy and the event takes place within the grounds of the beautiful Cardiff Castle.

The concert starts at 5 pm. Tickets are £3.50 on the door, £2.50 in advance.

## THURSDAY

July 10th  
**MOON**, Mr. George's Club, Coventry  
**PALM BEACH EXPRESS**, Sundown, Charing Cross Road, London WC2  
**FLAKY PASTRY**, Angel Hotel, Bedford  
**HEDGEHOG PIE**, Wentworth, Nr. Rotherham

**CLANCY**, Cleopatra's, Derby  
**MUSCLES**, Rebecca's, Birmingham  
**SHAKIN' STEVENS & THE SUNSETS**, Tiffany's, Newcastle under Lyme  
**GOOD HABIT**, Nag's Head, High Wycombe  
**CANDLEWICK GREEN**, Allison's Club, Liverpool  
**FOUNDATIONS**, Blue Lagoon, Newquay

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**KENNY**, Marine Ballroom, Evesham  
**SUNDANCE**, The Granary, Bristol  
**FBI**, Dingwalls, Camden Lock, London NW1

**CLARK TERRY QUINTE**, Ronnie Scott's, 47 Frith Street, London W1  
**BRUCE & THE WOMBATS**, Matilda's, Old Swan, 206 Kensington Church Street, London W8  
**EWAN MCCOLL/PEGGY SEGGER**, Barnet & Whetstone, Black Bull, High Road, London N20  
**MEIRA & THE LEFT HAND BAND**, Open Space Theatre, 32 Tottenham Court Road, London W1  
**WITCHES BREW**, Brechnock, 227 Camden Road, London N1  
**SAVOY BROWN**, Marquee, 90 Waldour Street, London W1  
**GREEN MANTLE**, Greyhound, Fulham  
**SUNSHINE**, Newlands, 40 Stuart Road, London SE13

## FRIDAY

**THE NEUTRONS**, Marquee, 90 Waldour Street, London W1  
**GOOD HABIT**, Nashville, West Kensington, London  
**MOON**, Frenchman's Motel, Fishguard  
**AJ WEBBER**, Sheffield University  
**SASSAFRAS**, 76 Club, Burton on Trent  
**JUDAS PRIEST**, Flamingo, Hereford  
**COSMIC LOVE**, Corn Exchange, Bury St. Edmunds  
**HUMPHREY LYTLETON**, The Showground, Southampton  
**GEORGE MELLY**, 100 Club, 100 Oxford Street, London W1  
**CANDLEWICK GREEN**, Allison's Club, Liverpool



10cc

**KENNY**, Samantha's, Exmouth  
**GAS WORKS**, Nottingham College of Education  
**CISCO**, Penthouse, Scarborough  
**WILD WAX SHOW**, Woolston Pub, Southampton  
**STEVE GIBBONS/BANDANA**, Dingwalls, Camden Lock, London NW1

## SATURDAY

10cc / **STEELEYE SPAN/MAN/THIN LIZZY**, Cardiff Castle  
**THE NEUTRONS**, Roundhouse, Dagenham  
**SUTHERLAND BROTHERS & QUIVER/GOOD HABIT**, Friar's, Aylesbury  
**SASSAFRAS**, JB's Club, Dudley  
**CAMEL**, City Hall, St. Albans  
**CLANCY**, Nashville, West Kensington, London  
**STRANGE DAYS**, Pavilion Ballroom, Matlock  
**GREENSLADE**, Kurusaal, Southend  
**RICHARD DIGANCE**, Folk Festival, Trowbridge

**MUSCLES**, Red Lion, Gillingham, Dorset

**HUMPHREY LYTLETON**, The Showground, Southampton

**SHAKIN' STEVENS & THE SUNSETS**, Frenchman's Motel, Fishguard

**WISPEE**, Pickwick, Dewsbury

**RED BEANS & RICE**, Castle Hotel, Llandoverly

**GROUCHO**, Staging Post, Leeds

**GLOBAL VILLAGE TRUCKING COMPANY**, Hackney Marshes Fun Festival, London E9

**ALEX WELSH**, 100 Club, Oxford Street, London W1

**CANDLEWICK GREEN**, Allison's Club, Liverpool

**KENNY**, Assembly Rooms, Torquay

**GAS WORKS**, Dingwalls, Camden Lock, London NW1

**STRIFE** with **NEIL INNES & FATSO**, Liverpool Stadium



GEORGE MELLY

## SUNDAY

**BAY CITY ROLLERS**, Colston Hall, Bristol

**GREENSLADE**, Greyhound, Croydon

**JUDAS PRIEST**, Barabarella's, Birmingham

**GENO WASHINGTON**, Bailey's, Leicester (until 19.7)

**CLANCY**, Torrington, 4 Lodge Lane, London N12

**STRANGE DAYS**, Festival Hall, Trowell, Notts.

**HARVEY ANDREWS/GRAHAM COOPER**, Deanwater Hotel, Woodford, Cheshire

**MOON**, Nashville, West Kensington, London

**MARC BOLAN & T. REX**, Palace Hotel Casino, Douglas, Isle of Man

**PINK FAIRIES/STRAY/RADAR FAVOURITES**, Roundhouse, Chalk Farm, London NW1

**CANDLEWICK GREEN**, Bailey's Club, Blackburn

**H O U S E SHAKERS/WILD WAX SHOW**, Daubeney Fields, London E9

**NIGHT LIFE**, Pled Bull, L'pool Rd., Islington

## MONDAY

**BYZANTIUM**, Fagan's, Fishmongers Arms, Wood Green, London N22

**ALVIN STAR-DUST/LULU/MARTY WILDE**, Billy Fury/Heleen Shapiro, Cambridge Theatre, London

**UFO**, Outlook Club, Doncaster

**CLANCY**, Dingwalls, Camden Lock, London NW1

**YAKETY YAK**, Bailey's, Oldham (for 6 days)

**GLOBAL VILLAGE TRUCKING COMPANY**, Barbarella's, Birmingham

**CANDLEWICK GREEN**, Bailey's, Blackburn

**FLYING SAUCERS**, Mr George's, Coventry

**HECKTA**, El Cordobes, Newport, Gwent, Wales

## TUESDAY

**UPP**, Fagan's, Fishmongers Arms, Wood Green, London N22

**MUSCLES**, Scamps, Sheffield

**MICHIGAN FLYERS**, Crown Hotel, Marlow

**CANDLEWICK GREEN**, Bailey's, Blackburn

**FLYING SAUCERS**, Tracy's, Gloucester

**JOHN BALDRY**, Dingwalls, Camden Lock, London NW1

## COMING EVENTS

**AJ WEBBER**, Marquee, London (July 16)

**LOVE AFFAIR**, Town Hall, Reading (July 17)

**GRYPHON** with Michael Moore, Ebbsham Hall, Ashley Road, Epsom (July 19)

**COUNTRY GAZETTE**, Chancellor Hall, Chelmsford (July 20)

**MARIA MULDAUR**, Ronnie Scott's, 47 Frith Street, London W1 (July 21)

**THE WAILERS**, Lyceum, Strand, London (July 17-18)

**CAMBRIDGE FOLK FESTIVAL** - Richard & Linda Thompson/Tom Rusg/Country Gazette/Leo Kotikie/Bert Jansch/Richard Digance/Jack the Lad/and more (July 25/26/27)

# Fluff goes Stateside

**ALAN FREEMAN** is set to become Britain's first DJ with a national reputation in America.

He has signed a syndication deal with Rock Around The World which sends programmes to more than 100 American FM stations.

Freeman's one hour slot will serve as a preview for new English product.

His first show, which goes out on July 20, features an interview with the Moody Blues' Ray Thomas with an exclusive American pre-

view of his debut solo LP: From Mighty Oaks.

Other shows in the pipeline include Procul Harem and Pink Floyd.

Freeman is already well known in America following visits there with Elton John.

## MP's relax

THOSE interested in radio events other than musical will know that since June 9 IRN and BBC radio have been broadcasting the events of the day in Parliament.

Not only have the inhabitants of this Isle been able to listen in, but the audio feed has been available world wide, on a trial basis. Last Friday was the final day.

A committee will now weigh the pros and cons then make a definite long term decision. If it happens to be "yes" then it won't be until late '76 before the process restarts.

## Quickies

A colleague tells me that on his journeying last weekend he found himself listening to Radio Trent loud and clear on his car radio as far south at Knebworth, some of last week's pop concert. 301 rules OK?!

Nicky "Your mother wouldn't like it" Horne had a special appearance to make last Friday minus Capital promotional material and records - though promotion was the cause of his appearance! Via an agency, a young lady was sent to Capital on a programme promo-

tion and met up with Nicky. Wham - an immediate hit, which ended happily at Kensington Registrar's Office where the only autographs went into the Registrar's book. The girl's name: Olinkha Gustafsson, from would you believe Harrow (it's just her Swedish descendants). It's a short honeymoon in the South of France then back to work where in the next week or so he and other guys from stations up and down the country pop across to Dublin for interviews with Rod Stewart.

# tune in

## Beacon broadcasting

**BEACON** Broadcasting, the Wolverhampton IIR station has appointed Allen Mackenzie, as Programme Controller.

Allen Mackenzie's broadcasting career spans twelve years and covers every area of radio, in front of, and behind, the mike, ranging through news writing and reading, music preparation and presentation, traffic, sales and administration.

British born and bred, Allen started his career with a small commercial radio station in Western Canada, returning to the U.K. to work with Radio Scotland.

He has also worked for the Saudi Arabian English language radio service again returning to Britain in 1971 as independent local radio began to take shape.



METRO'S Glee Squire launched disco sessions at the Glebe adventure playground, Washington, this week.

# 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 Benwell Road, London, N7.



## Idiot wind?

Dear Face,  
Who does Ray Fox think he is? I think it's about time RM got something who knows not some idiot who opens their trap and lets their belly rumble. Perhaps John Rossal's first solo record was a flop, but this was due to lack of airplay nothing to do with lack of style as Fox puts it. The current ballad keeps me swaying and its promising start leads to an excellent finish. Intelligence means the ability to concentrate, and if the attention of Mr. Fox wanders then I also suggest he replaces his mental state.  
John Rossal fan, Paisley.

Ray reviews the discs on quality not as a fan.

## Asses

Dear Face,  
Now, more than ever before, RFC and SB are making asses of themselves. RFC does not know how to review Lynsey de Paul's fantastic new single. He just compares it with her previous singles, all of which were of such superlative quality that even if there was a drop in standard, which there isn't, it would still surpass the majority of contemporary records, which it does. SB should listen to the superb breaks, instead of putting on a single while doing her hair or cooking a meal and then writing a review of a record she didn't hear.

Anonymous.

Not much you can say after that is there? I haven't heard it yet, nor will I go out of my way to hear it, so I don't know whether I agree with you or not.

Dear Face,

I am disgusted by the way every bloody reviewer of the Wembley concert reckon that the Beach Boys were the stars. Rubbish the Eagles and Joe Walsh were. If they had been allowed to play for as long as the Beach Boys they would have received the same crowd response.

Gary Jones, Southampton.

18 ems

I too am a great fan of Joe Walsh, not the Eagles so much. But in all honesty I don't think Joe played as well as he could have done. It was the first time I'd seen the Beach Boys live and I must admit that for me they were by far the best act, which is why Elton John seemed rather dull in comparison.

## Ready-rolled

Dear Face,  
Please could you tell me how many of the Rollers are married, or are they gay, or are they mere puppets. I'm curious as to the real reason why they don't go out with girls.  
Quofan, Medway, Kent.  
Anybody else got any ideas?

## Anti-smoke

Dear Face,  
Why on earth do you print pictures of stars smoking. The Steve Harley poster. This must influence the boppers to start smoking and hence waste money and kill themselves into the bargain.  
Archie Stratton, Darlington.

It's what they're smoking that bothers me.



DAVID CASSIDY: Growing-up

## Not me

Dear Face,  
You always say that you have never had the wish to go to a Rollers concert. Well me and my mates think you're lying. We're sure that we saw you drunk at the Rollers Hammersmith concert. We were going to hit you but we were not sure whether it was you or not. Three Roller fans, Fulham.

At ease, I have never been drunk at any Rollers gig, nor have I been to any Rollers gig. It's too dangerous. Anyway I very much doubt whether they'd sell alcohol.

## Wembley

Everybody raved about the Wembley concert, well how about those same people tripping up to Knebworth and listening to some real music. The Pink Floyd will show everybody what real music is all about.

Jean White, Leeds.

You should have sent a photo then I could have met you there. I'm going and I must admit I'm looking forward to it more than I did Wembley.

## Growing-up

Dear Face,  
Having read the interview with David Cassidy in RM June 28 I am shocked how the press are reacting to David. You are practically saying that it has taken David twenty-five years to reach maturity.  
Louise Quinell, Seaford.  
Don't worry honey, some mature later than others.

## Number One

Dear Face,  
Here we go again, another Bay City Rollers single, another number one purely because it is by the Bay City Rollers. Many of their fans will no doubt buy it before they even hear it.  
Anti Rollers fan, Cricklewood.  
Alas it is the same for many groups and you have my deepest sympathy.

## Cut-it

Dear Face,  
When the hell are you going to get a haircut. For too long have we suffered the same boring photo at the top of your page. A short haired Face fan, Tilbury.

Never fear, I am shortly to have a little trim. When this momentous event occurs there will indeed be a new photo for you to become bored with and use for darts practice.

## Footsie

Dear Face,  
I thought it was bad enough when Mott the Hoople split but now Charlie George leaving Arsenal it's the end of the world, how many more of my heroes will disappear?  
Sue Mott, Finsbury.  
Certainly the split of Mott was rather sad, but I don't think that Charlie George leaving Arsenal is too much of a calamity.

## Floydian

Everybody raved about the Wembley concert, well how about those same people tripping up to Knebworth and listening to some real music. The Pink Floyd will show everybody what real music is all about.  
Jean White, Leeds.  
You should have sent a photo then I could have met you there. I'm going and I must admit I'm looking forward to it more than I did Wembley.

## CHIC-CHICK



HURRY and be first with latest Hand Crochet VISCA "STRAW".  
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# All quiet on the Knebworth front

THE KNEBWORTH concert on Saturday was pretty much a calm and well ordered affair. There were only fifteen people arrested, ten of whom were held for drug offences, but were later allowed bail. Four were arrested on theft charges and one for drugs and assault on police.

The main problem was the traffic jam stretching 10 miles from Knebworth

to Bignalls Corner on the A1. It took nearly two hours - from 11.00 am to 1.00 pm - before traffic began to disperse. Police estimated the crowd at over 100,000. Some police were drafted from other counties, and an extra 400 were later called upon for duty. But by and large the crowd were extremely well behaved and there was no increased crime.

Even the locals had no cause to complain about noise or hooliganism. A police spokesman said after the concert: "The crowd were remarkable, really excellent."

# REFLECTIONS

EDITED BY PETER HARVEY



FLOYD'S Roger Waters sits backstage, explaining to his mum(?) that the man who looks like a cowboy is actually Roy Harper.



## Moi non plus...

JUDGE DREAD is taking his complaints about the Beeb right to the top. On Wednesday he presented a giant postcard to Harold Wilson at Number Ten.

His action followed letters to the Beeb and normal postcards to Number Ten - all of them complaining about the banning of his current hit Je-T'aime on BBC Radio.

Meanwhile the Judge has given up counting the number of times his singles have been banned.



## LONG LIVE JON

DAPPER JONATHAN KING celebrated 10 years in music biz last week with easily the most impressive lig of the season.

No less than three Thames cruisers were used to entertain all the fully paid up liggers who could cram on board.

The first boat embarked from Westminster

Pier at 6:00pm for a brief cruise to more salubrious climes, then drew alongside another similar vessel where elegant eats were available in a restaurant setting. Finally, as everyone began falling over, a third boat cruised by with the very alive sound of the Kursaal Flyers on board.

For half - an hour the Kursaal cruised around

the two moored boats getting a continual barrage of encouragement from their audience. Then, as a fitting finale, there was a firework display.

Mr King, UK Records - who have signed the Kursaal - and Polydot Records, deserve at least a hit record for such a brilliantly stage-managed affair.



## Man of many parts

DAVID BOWIE, currently shooting his first film, The Man Who Fell To Earth, is we are reliably informed, working in temperatures of 100 degrees on the New Mexican set.

And to combat the heat he has changed his lifestyle completely, and is

now to be found residing on a fifty-acre ranch with six horses, three dogs and driving around in a jeep.

The film is going great from Bowie's point of view who has turned out to be quite talented in that direction. More film offers have been pouring in, but we always knew Bowie was an actor.

## Sings like a bee

MOHAMMAD ALI, the Louisville Lip and world heavyweight boxing champion, is putting his very active tonsils to another use, with the release of a single called The People's Choice.

The single, which is backed by the girl group Best Ever, is out July 11 and All predicts that sales will fall around ten million.

## Yesteryear Charts

11th July, 1970

- 1 In The Summer Time, Mungo Jerry
- 2 1 All Right Now, Free
- 3 Groovin' With Mr Bloo, Mr Bloo
- 4 9 Up Around The Bend, Creedence Clearwater Revival
- 5 8 It's All In The Game, The Four Tops
- 6 5 Cottonfields, The Beach Boys
- 7 4 Sally, Gerry Monroe
- 8 6 Goodbye Sam, Hello Samantha, Cliff Richard
- 9 15 Love Of The Common People, Nicky Thomas
- 10 10 The Green Manalishi, Fleetwood Mac

10th July, 1965

- 1 2 I'm Alive, The Hollies
- 2 1 Crying In The Chapel, Elvis Presley
- 3 5 Looking Through The Eyes Of Love, Gene Pitney
- 4 11 Heart Full Of Soul, The Yardbirds
- 5 15 To Know You Is To Love You, Peter And Gordon
- 6 3 The Price Of Love, The Everly Brothers
- 7 4 Colours, Donovan
- 8 10 Mr Tamborine Man, The Byrds
- 9 13 Leave A Little Love, Lulu
- 10 21 Tossing And Turning, The Ivy League

9th July, 1960

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

Nazareth are riding to the top and SOUNDS caught them on their way up.

Why are the Rolling Stones in the pink? Bill Wyman talks exclusively to SOUNDS.

What happened at Knebworth? Read the best report only in SOUNDS.

Plus: the Moody Blues' Ray Thomas, behind the scenes on TV's 'Saturday Scene' and the hottest news and reviews in the music press. ONLY IN

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## Sssh...

UH HUH, you'd better believe it, John Lennon and the Bay City Rollers - they make their debut together on America's Howard Cosell's show on September 20.

Meanwhile Tam Paton and the gang were unreachable when McKeown's bust story broke. But never mind the pretenders, Her Royal Highness, David Bowie, is missing Britain (aaaaaaah) but though he longs to be back in Blighty, it will be January '76 before he's free from commitments - so sayeth his American attorney in London this week.

Paul McCartney (hello Paul howabout an interview?) is now hiding out in Scotland, rehearsing his band for a US tour - also his Cold Cuts, greatest hits LP, should be released soon. So what's with Ashley's - Noo Yawk ntiry? Seems the Stones spent no less than six nights there during their Big Apple residency. Still in Noo Yawk, hear Mister Dylan's been getting

around: Stones' last night, Patti Smith at the Other End and jamming with Muddy Waters, were among his recent outings. He's in the city to record another LP. Frank Zappa's view of his recent British trial: "They're full of sh...". Rod Stewart in a quandary over name for his new record label - how about the CLAN label Rod? Who's a naughty boy then - Jermaine Jackson, son-in-law of Motown chief Berry Gordy, has failed to sign to Epic Records with the rest of his brothers. Will anyone knowing the true attendance figure at Knebworth please contact Sssh... Pye press officer Norman Lewin still smarting after a savage late night attack (get well soon) and even worse, the editor of Britain's only music biz trade paper in danger of heart failure during hilarious Jerry Lewis act at London's new Cunard Rooms night spot. OK it's the silly season, just wrench yourself free and be very silly... BYE BYE. XXX.

