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RECORD MIRROR

July 19 1975 10p

BAY CITY ROLLERS

-great colour poster inside

FOE-DEE-O-DEE

it's the

RUBETTES

Body 'n' Soul extra



At home with FERRY exclusive
WIGAN'S OVATION -personally speaking
All the latest charts

BRITISH TOP 50 SINGLES



BAY CITY ROLLERS

1	7	GIVE A LITTLE LOVE, Bay City Rollers	Bell
2	1	TEARS ON MY PILLOW, Johnny Nash	Epic
3	2	MISTY, Ray Stevens	Janus
4	3	THE HUSTLE, Van McCoy	Avco
5	13	BARBADOS, Typically Tropical	Gull
6	5	HAVE YOU SEEN HER/OH GIRL, Chi-Lites	Brunswick
7	10	EIGHTEEN WITH A BULLET, Pete Wingfield	Island
8	4	I'M NOT IN LOVE, 10cc	Mercury
9	8	DISCO STOMP, Hamilton Bohannon	Brunswick
10	19	JET 'AIME, Judge Dread	Cactus
11	26	ROLLIN' STONE, David Essex	CBS
12	23	JIVE TALKIN', Bee Gees	RSO
13	11	MOONSHINE SALLY, Mud	RAK
14	24	SEALED WITH A KISS, Brian Hyland	ABC
15	9	WHISPERING GRASS, Windsor Davis/Don Estelle	EMI
16	20	D.I.V.O.R.C.E., Tammy Wynette	Epic
17	14	MY WHITE BICYCLE, Nazareth	Mooncrest
18	6	DOING ALRIGHT WITH THE BOYS, Gary Glitter	Bell
19	22	BLACK PUDDING BERTHA, Goodies	Bradley's
20	27	MAMA NEVER TOLD ME, Sister Sledge	Atlantic
21	15	FOE-DEE-O-DEE, Rubettes	Polydor
22	28	SOMEONE SAVED MY LIFE TONIGHT, Elton John	DJM
23	30	I WRITE THE SONGS/FOR LOVE, David Cassidy	RCA
24	18	MAKE THE WORLD GO AWAY, Donny & Marie Osmond	MGM
25	12	THREE STEPS TO HEAVEN, Showaddywaddy	Bell
26	17	I DON'T LOVE YOU BUT I THINK I LIKE YOU, Gilbert O'Sullivan	MAM
27	47	ACTION, Sweet	RCA
28	41	IT'S IN HIS KISS, Linda Lewis	Bell
29	29	FOOT STOMPIN' MUSIC, Hamilton Bohannon	Brunswick
30	39	NEW YORK CITY, T. Rex	EMI
31	48	BLANKET ON THE GROUND, Billie Joe Spears	UA
32	21	LISTEN TO WHAT THE MAN SAID, Wings	EMI
33	33	YOU GO TO MY HEAD, Bryan Ferry	Island
34	35	SWEARIN' TO GOD, Frankie Valli	Private Stock
35	43	HIGHWIRE, Linda Carr & The Love Squad	Chelsea
36	46	HARMOUR LOVE, Syreeta	Tamla Motown
37	44	SWEET CHEATIN' RITA, Alvin Stardust	Magnet
38	42	PER-SO-NAL-LY, Wigan's Ovation	Spark
39	16	BABY I LOVE YOU, OK, Kenny	RAK
40	-	IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey	RAK
41	37	IT OUGHTA SELL A MILLION, Lyn Paul	Polydor
42	50	I DO I DO I DO, Abba	CBS
43	-	LOVE ME BABY, Susan Cadogan	Magnet
44	40	LONG LOST LOVE, Three Degrees	Philadelphia
45	-	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE), Rimshots	All Platinum
46	49	GOING TO A GO-GO, Sharonettes	Black Magic
47	-	SHERRY, Adrian Baker	Magnet
48	-	DOLLY MY LOVE, Moments	All Platinum
49	-	GET IN THE SWING, Sparks	Island
50	-	IT'S BEEN SO LONG, George McCrae	Jay Boy

BRITISH TOP 50 ALBUMS



PAUL McCARTNEY & WINGS

1	2	VENUS AND MARS, Wings	Apple
2	1	HORIZON, Carpenters	A&M
3	3	CAPTAIN FANTASTIC, Elton John	DJM
4	6	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
5	5	ONCE UPON A STAR, Bay City Rollers	Bell
6	4	THE BEST OF, Stylistics	Avco
7	29	STEP TWO, Showaddywaddy	Bell
8	9	ONE OF THESE NIGHTS, Eagles	Asylum
9	15	THE SINGLES 1969-1973, Carpenters	A&M
10	13	TUBULAR BELLS, Mike Oldfield	Virgin
11	7	ROLLIN', Bay City Rollers	Bell
12	10	GREATEST HITS OF 10cc, 10cc	Decca
13	22	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
14	11	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
15	14	MADE IN THE SHADE, Rolling Stones	Rolling Stones
16	-	GREATEST HITS, Cat Stevens	Island CBS
17	19	ELTON JOHN'S GREATEST HITS, Elton John	DJM
18	17	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
19	24	THANK YOU BABY, Stylistics	Avco
20	31	SNOWFLAKES ARE DANCING, Tomita	Red Seal
21	20	JUDITH, Judy Collins	Elektra
22	26	THE BEST YEARS OF OUR LIVES, Steve Harley/Cockney Rebel	EMI
23	8	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
24	12	AUTOBAHN, Kraftwerk	Vertigo
25	21	BAND ON THE RUN, Wings	Apple
26	33	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
27	18	STAND BY YOUR MAN, Tammy Wynette	Epic
28	23	THE SNOWGOOSE, Camel	Decca
29	30	THE BEST OF BREAD, Bread	Elektra
30	32	HIS 12 GREATEST HITS, Neil Diamond	MCA
31	46	DISCO BABY, Van McCoy	Avco
32	16	RETURN TO FANTASY, Uriah Heep	Bronze
33	27	CUT THE CAKE, Average White Band	Atlantic
34	-	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman/English Rock Ensemble	A&M
35	35	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
36	25	ROCK 'N' ROLL, John Lennon	Apple
37	40	ON THE LEVEL, Status Quo	Vertigo
38	28	20 GREATEST HITS, Tom Jones	Decca
39	47	ALGREEN GREATEST HITS, Al Green	London
40	37	JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White	20th Century
41	-	GOODBYE YELLOW BRICK ROAD, Elton John	DJM
42	34	I'M STILL GONNA NEED YOU, Osmonds	MGM
43	45	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
44	-	SHOWADDYWADDY, Showaddywaddy	Bell
45	-	FOREVER AND EVER, Denis Roussos	Philips
46	36	STAMPEDE, Doobie Brothers	Warner Bros
47	-	THE BEATLES 1962-1966, Beatles	Apple
48	50	THE SHIRLEY BASSEY SINGLE ALBUM Shirley Bassey	United Artists
49	41	BLUE JAYS, Justin Hayward and John Lodge	Threshold
50	-	LED ZEPPELIN II, Led Zeppelin	Atlantic

U.S. TOP 50 SINGLES

1	3	LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings	Capitol
2	2	THE HUSTLE Van McCoy & The Soul City Symphony	Mercury
3	10	I'M NOT IN LOVE 10cc	Asylum
4	7	ONE OF THESE NIGHTS The Eagles	MCA
5	6	PLEASE MR PLEASE Olivia Newton-John	EMI
6	5	MAGIC Pilot	Private Stock
7	8	SWEARIN' TO GOD Frankie Valli	A&M
8	1	LOVE WILL KEEP US TOGETHER The Captain & Tennille	RSO
9	22	JIVE TALKIN' Bee Gees	Capitol
10	11	ROCKIN' CHAIR Gwen McCrae	Arista
11	15	MIDNIGHT BLUE Melissa Manchester	Buddah
12	13	THE WAY WE WERE / TRY TO REMEMBER Gladys Knight & The Pips	A&M
13	16	DYNAMITE Bazuka	Barnaby
14	14	MISTY Ray Stevens	MCA
15	25	SOMEONE SAVED MY LIFE TONIGHT Elton John	United Artists
16	17	WHY CAN'T WE BE FRIENDS? War	MGM
17	21	ROCKFORD FILES Mike Post	Shelter
18	19	I'M ON FIRE Doughty Twilley Band	Capitol
19	20	RHINESTONE COWBOY Glen Campbell	Warner Bros
20	43	HOW SWEET IT IS (To Be Loved By You) James Taylor	Epic
21	4	WILD FIRE Michael Murphy	Epic
22	26	EVERY TIME YOU TOUCH ME (I Get High) Charlie Rich	Capitol
23	9	WHEN WILL I BE LOVED Linda Ronstadt	Elektra
24	34	MORNIN' BEAUTIFUL Terry Orlando & Dawn	Motown
25	28	SLIPPERY WHEN WET Commodores	Atlantic
26	12	LOVE WON'T LET ME WAIT Major Harris	Capitol
27	18	I'M NOT A USA Jaxx Carter	Big Tree
28	32	DISCO QUEEN Hit Chocolate	Mercury
29	27	HEY YOU Bachman-Turner Overdrive	Epic
30	36	RIGHT THE POWER Pt. 1 Isley Bros	Apple
31	31	IT'S ALL DOWN TO GOODNIGHT VIENNA / OO-WEE Ringo Starr	Columbia
32	39	AT SEVENTEEN Janis Jan	Playboy
33	38	FALLIN' IN LOVE Hamilton, Joe Frank and Reynolds	Motown
34	38	JUST A LITTLE BIT OF YOU Michael Jackson	MCA
35	41	SATURDAY NIGHT SPECIAL Lynryd Skynyrd	Columbia
36	40	SWEET EMOTION Aerosmith	20th Century
37	45	HOLD ON TO YESTERDAY Ambrosia	ABC-Dot
38	46	WASTED DAYS AND WASTED NIGHTS Freddy Fender	Spring
39	24	GET DOWN, GET DOWN (Get On The Floor) Joe Simon	Arista
40	51	COULD IT BE MAGIC Barry Manilow	Columbia
41	63	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	London
42	42	I DON'T KNOW WHY Rolling Stones	Capitol
43	47	EL BIMBO, Bimbo Jet, EMI	Scepter
44	59	TELL LIKE MAKIN' LOVE Bad Company	Swan Song
45	49	SEXY MFSB Philadelphia International	ABC
46	56	THIRD RATE ROMANCE Amazing Rhythm Aces	Wagner
47	21	ONLY WOMEN Alice Cooper	H
48	48	TAKE ME TO THE RIVER Sly Johnson	Capitol
49	60	BALL ROOM BLITZ Sweet	Capitol
50	61	BLUEBIRD Helen Reddy	Capitol

RM/BBC CHART

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

STAR BREAKERS

1	EL BIMBO, Bimbo Jet, EMI
2	THE LAST FAREWELL, Roger Whittaker, EMI
3	I'LL HAVE TO SAY I LOVE YOU IN A SONG, Jim Croce, Philips
4	BABY GET IT ON, Ike & Tina Turner, United Artists
5	CRYSTAL WORLD, Crystal Galt, Philips
6	ALL I NEED IS YOUR SWEET LOVIN', Gloria Gaynor, MGM
7	LOVE WILL KEEP US TOGETHER, The Captain & Tennille, A&M
8	EVERY ROAD LEADS BACK TO YOU, Lumpy Lee, Bell
9	TELL LAURA I LOVE HER, Ricky Valance, EMI
10	OH ME OH MY (DREAMS IN MY ARMS), Al Green, London

U.S. TOP 50 ALBUMS

1	2	VENUS AND MARS Paul McCartney & Wings	Capitol
2	1	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY Elton John	MCA
3	3	ONE OF THESE NIGHTS The Eagles	A&M
4	4	LOVE WILL KEEP US TOGETHER The Captain & Tennille	Atlantic
5	6	CUT THE CAKE, Average White Band	Rolling Stones
6	7	MADE IN THE SHADE Rolling Stones	Columbia
7	8	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Abaco
8	8	METAMORPHOSIS Rolling Stones	Warner Bros
9	10	GORILLA James Taylor	T Neck
10	12	THE HEAT IS ON FEATURING FIGHT THE POWER	Polydor
11	9	TOMMY / ORIGINAL SOUNDTRACK RECORDING	A&M
12	16	DIAMONDS & RUST Joan Baez	698
13	17	DISCO BABY Van McCoy & The Soul City Symphony	Avco
14	11	FOUR WHEEL DRIVE Bachman-Turner Overdrive	Mercury
15	13	STAMPEDE Doobie Brothers	Warner Bros
16	23	BETWEEN THE LINES Janis Ian	Columbia
17	21	HORIZON The Carpenters	A&M
18	20	BLUE SKY NIGHT THUNDER Michael Murphey	Epic
19	19	ADVENTURES IN PARADISE Minnie Riperton	Epic
20	24	THE ORIGINAL SOUNDTRACK 10cc	Mercury
21	66	CAT STEVENS GREATEST HITS	A&M
22	14	MISTER MAGIC Grover Washington Jr	Kudu
23	27	WHY CAN'T WE BE FRIENDS? War	United Artists
24	26	TWO LANE HIGHWAY Pure Prairie League	RCA
25	29	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
26	32	STILLS Stephen Stills	Columbia
27	15	FANDANGO ZZ Top	London
28	33	CAUGHT IN THE ACT Commodores	Motown
30	30	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	ABC/Dot
31	18	WELCOME TO MY NIGHTMARE Alice Cooper	Atlantic
32	37	JUDITH Judy Collins	Elektra
33	34	THE MANTHA TAIN TRANSFER	Capitol
34	22	SPIRIT OF AMERICA Beach Boys	Atlantic
35	25	SURVIVAL O' Jays	Philadelphia International
36	31	CHICAGO VIII	Columbia
37	40	THE SPRING Weather Report	RCA
38	38	THE LAST FAREWELL & OTHER HITS Roger Whittaker	Columbia
39	49	MELISSA Melissa Manchester	Arista
40	43	TO BE TRUE FEATURING THEODORE PENDEGRAFT Harold Melvin & The Blue Notes	Philadelphia International
41	97	TONIGHT'S THE NIGHT Neil Young	Reprise
42	52	TROUBLE IN PARADISE Southern, Hillman, Furay/Band	Asylum
43	44	THE SUPER SOUL MUSICAL "WONDERFUL WIZARD OF OZ The Wiz" Original Cast Recording	Atlantic
44	54	AMBROSIA	20th Century T 434
45	47	DISCO TEX & THE SEX-O-LETTES	Chelsea
46	28	MY WAY Major Harris	Arista
47	58	NEW CITY Blood, Sweat & Tears	Columbia PC 3348A
48	48	THE MONTY PYTHON MATCHING TIE & HANDKERCHIEF	Arista
49	60	SPARTACUS Triumvirat	Capitol ST 11392
50	36	HEARTS America	Warner Bros



NEWSDESK
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Double-charter Hamilton STOMP-MAN TOUR

AS REVEALED in last week's Record Mirror, Hamilton Bohannon is to tour the UK in the Autumn. Not all the dates have yet been finalised, but Bohannon, who currently has two singles in the charts, will be in Britain for at least a month.

Dates set so far are: Stafford Top Of The World (August 18), Farnborough Burlesques (19), Halesowen Tiffanys (21), Newcastle Mayfair Rooms (22), Wolverhampton Wheels Club (25), Southend Zero 6 Club (27), Derby Balleys (28), Bury St. Edmunds (29), Dunstable California Ballroom (30).
Hanley Balleys (September 1), Leicester Balleys (2), Gt. Yarmouth Tiffanys (4).

Bring on the Sunshine

ARRIVING IN this country soon are KC and the Sunshine Band to play a string of dates to coincide with the release of a new single.

The single, That's The Way I Like It will be accompanied by an album on July 18. The band's dates are: Birmingham Barbarella's (July 18); Portsmouth Football Club (19); IOM Palace Lido (20); Exeter Tiffanys (22); Plymouth Top Rank (23); Ilford Palais (24); Andover Country Bumpkin (26);



HAMILTON BOHANNON

Taunton Country Ballroom (28); Bristol Reeves Club (27); Torquay Gatsby's (28); Farnborough Burlesque Club (30); Sunderland Annabel's (31).

Spennymour Top Haf (1 and 2); Wrexham Football Club (3); Aylesbury Hazel's (4); Corby Welfare Hall (5); Clacton 101 Disco (6); Hammersmith Odeon (7).



GARY GLITTER will star in and co-write a Christmas pantomime called Dick Destiny and Black Cat Meet The Chrome Rainbow and The Razzie Dazzle Rats.

The first ever rock and roll panto will be staged in the West End of London in

December. It will be written by Gary Glitter, head of productions Ron Inkpen and Glitter's manager Mike Leander.

"It's an intellectual attempt to analyse the deep meanings behind the Dick Whittington saga," said Inkpen.



LES McKEOWN

McKeown charged

LES McKEOWN, lead singer with the Rollers, was charged in Edinburgh last Friday with causing the death of an elderly woman in a car accident.

About 50 fans waited all day outside the Sheriff Court for McKeown to appear for the private hearing - on petition charged with causing the death of 76-year-old Mrs Euphemia Clumie in Corstorphine Road, Edinburgh, on May 2 this year, by driving a car recklessly.

During the 40-second court appearance, McKeown was also charged with driving at speed and in a manner dangerous to the public. He was granted £100 bail to appear at a further hearing at a later date.

McKeown, who arrived at the rear of the court almost unnoticed in a white Rover, was shielded from photographers by Rollers' manager Tam Paton. Extra police maintained tight security around the court all day, and stopped traffic to allow McKeown's car a clear passage after the hearing was over.

FOOTNOTE: Under Section One of the Road Traffic Act 1972, a conviction for causing death by reckless or dangerous driving by a court in Scotland carries a maximum penalty of two years in jail, with obligatory driving disqualification and endorsement.

Out and about

COUPLE OF new albums due out. Gary Shearson, The Greatest Dome On Earth And Other Two Bob Wonders; and a 60 minute Lindisfarne compilation, The Finest Hour Of Lindisfarne.

All together now

ROY WOOD'S long awaited second solo album Mustard is set for a late August release, and a new Wizard single Rattle Snake Roll will be out in the next few weeks.

This is the outcome of a bulk artists signing by Jet Records, who already have Lynsey de Paul and Raymond Froggatt. They will now be joined under the £20,000 deal by Roy Wood, Wizard and the Electric Light Orchestra. And this is what's happening:

+ROY WOOD - second solo album Mustard now completed and set for late August release.

+LYNSEY DE PAUL - current single out called Rhythm and Blue Jean Baby, and a new album, just finished, out late Autumn called Love Bomb. She will also be guest star on the new Tommy Cooper TV series set for Autumn screening, which might be followed by some live dates.

+WIZZARD - new single Rattle Snake Roll released soon; new album for Autumn release to coincide with selective UK dates in September followed by a second tour of the US.

+ELECTRIC LIGHT ORCHESTRA - New album recorded in Munich out in September and selective UK dates later this year.

Details of the exact dates mentioned are not yet known.

RAY OF HOPE

RAY STEVENS, currently riding high in the singles charts with Misty could be playing his first UK dates by October.

Negotiations are currently underway to bring Stevens over at the end of October or beginning of November for a full tour. Stevens, who has a new album called Misty out in September, has just resumed touring in the States after a brief visit to Britain.

During the time he was here he recorded Top Of The Pops, the My Top 12 radio show which will be broadcast in about three weeks, and a Mike Yarwood show for TV going out in October.

Wayne time

NEW WAYNE Gibson single It's That Time Of The Year out, an updated version of the mid-sixties Len Barry song.

Booga Lowe

ANDY FAIRWEATHER Lowe has a new album, La Booga out on July 25 and a track will be taken from it as a single.

Lowe, who wrote nine of the ten numbers himself, will be playing live dates this summer in the UK and on the Continent. A US tour is being considered after that.

The album was produced by Glyn Johns and recorded at the Who's Ramport studios.

10cc's of new LP

FOLLOWING THEIR recent appearance at Cardiff Castle, 10cc will be going into the studios next week to begin work on a new album, hopefully for pre-Christmas release.

The band, who were recently Number One with I'm Not In Love, hope to have a new single out before then, but no decision as to the song has yet been made.

They will however be undertaking a UK tour in February or March 1976.



JOHNNY CASH

Extra Cash

JOHNNY CASH will play another date on top of his already announced concert at the Royal Albert Hall on September 22. The extra date is on September 21 at the London Palladium.

Oh Me, Oh My
(Dreams In My Arms)

His new hit single

HILU 10493 London-American

DECCA

Clapton protege in concert line-up TOOTS PLAY CHELSEA

Stamford Bridge football ground, home of Chelsea, will play host to a pop concert on July 26 to help promote the new Plum record label.

Plum's first release, Knocking On Heaven's Door by Arthur Louis features the guitar playing of Eric Clapton. Appearing at the concert with Arthur Louis and his band, Papa Music, will be Osibisa, Toots And The Maytals, The Flirtations, Lord Shorty and a steel band called Phase Two Pan Groove Band.

Tommy Vance will be the DJ.



South African Warrior

OSIBISA'S NEW single The Warrior is the title song from a South African hit musical scheduled for a London debut in October.

The band have made a live recording of the single for a pilot TV rock series Discomania which will be transmitted simultaneously all over the world by satellite.

Other bands who took part in the pilot programme which goes out next week include Humble Pie, Rufus Thomas, Kenny, Sweet Sensation, Queen, Mac and Katie Kissoon and Head Stone.

Chi-lites for UK

THE CHI-LITES, high in the charts with Have You Seen Her, are set for a UK tour in the Autumn. There will be a new album, Half A Love, out on September 1 to coincide with the dates.

The Chi-Lites will bring their own 10-piece band for the tour, dates for which are Newcastle Odeon (September 2), Southampton Gaumont (4), Ipswich Gaumont (5), Hammersmith Odeon, two shows (6), Stoke Baileys (7-13), Leicester and Derby Baileys (14-20), Liverpool Baileys (22-27), Watford Baileys (Sept 28-Oct 4), Birmingham Baileys (5-11).

RUSS SOLO

RUSS BALLARD, formerly with Argent has his second solo album out in September, with Roger Daltrey producing.

Recording began on July 13, but until Ballard finds a keyboard all-rounder there is no chance of him playing any live dates. A single will be taken from the album.



DRIVEN OUT

STRING DRIVEN They are turning their backs on Britain to concentrate on the States.

Their last dates in this country will be at the Reading Festival and a single London Marquee gig in August. There may also be a chance of a few British dates to coincide with the release of a new album out in December.

Springsteen song Spirits In The Night.

It is taken from the forthcoming Nightingales and Bombers album the band hope to have out mid-August. They are currently rehearsing their new stage act for a forthcoming US tour and European tour. A British tour is being finalised.

Going West

LESLIE WEST, ex Mountain and West Bruce and Laing guitarist is to play a number of UK dates early autumn.

The ten dates are part

of a European tour and will coincide with the release of a single, Honky Tonk Women, taken from his recent album The Great Fatsby. Among the dates will be one at London's New Vic theatre on September 13.

More Camel

HAVING JUST finished a full British tour, Camel have added extra dates in August because of ticket demand.

These will be: Watford Town Hall (August 1), Croydon Fairfield Halls, with Michael Chapman

(3), Southend Kursaal Ballroom (9), Liverpool Stadium (16).

Help me Brian

JOHNNY RIVERS

first single since he moved from Atlantic is Help Me Rhonda, the Beach Boys' classic. But shock of shocks, the esteemed author Brian Wilson is to be found on back-up vocals, his first public outing for something like eight years.

Tramp on

SUPERTRAMP, WHO are currently in the States working on a follow-up album to Crime Of The Century, are negotiating for a full UK tour in the autumn, beginning at Croydon Fairfield Halls on November 16.

Chering partners



OK THERE brothers and sisters, so Cher and Greg Allman have done the old nine day split trick and now you can take your pick from the rumours. But whatever happens Cher and Tina Turner are very much together, as seen on one of Cher's American TV shows recently.

More, more

ROBIN TROWER, Supertramp and Lou Reed have been added to the three day Reading Festival line-up over August bank holiday.

Supertramp will play August 23 while Trower and Reed have been added to the Sunday, August 24 bill.

Pete special

PETE WINGFIELD has a new album Breakfast Special out on July 25, and it includes his current chart success Eighteen With A Bullet.

VAN BLUFF

VAN DER Graaf Generator have a new album Godbluff out in October. Recorded at Rockfield Studios, it will be debuted in its entirety at the sold-out Victoria Palace Theatre gig on July 27 - their only UK gig this summer.



JJEEZ IT'S jjiivial Eric the Cee jjiiauntly lighting up a Jjijamaican cigarette. The two ladies in the lighter light are non other than (fanfare) Yvonne Elliman and Marcia Levy, back-up singers in his band.

Er what else? Oh yes, Eric's got a new album out soon, and er... yes; he'll no doubt be appearing on stage soon as well. That's it. You can turn to another news story now.

NIGHT MANN

MANFRED MANN'S Earthband have a new single out July 25, a Bruce

RECORD MIRROR

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Suddenly it's the Hudsons

SINCE SIGNING for Elton's label, Rocket Records, life has really been looking up for the Hudson Brothers. While in New York this week they sold out at the Bottom Line for three nights, jammed with Muddy Waters for one and had nearly 2,000 fans waiting on line for their autographs at a midtown record store.

Ace had their plugs pulled out on them during a concert in Little Rock, Arkansas. It seems that most of the audience had kept their July 4 firecrackers especially for the event; the concert hall management didn't appreciate the gesture and thus ended the gig.

The rise and rise of Manhattan Transfer continues. They are now replacing Cher as host on a nationwide TV show for the month of August.

Barry White had a party thrown for him at the infamous Le Jardin discotheque. Two fans took the request on the invitation to wear white a little further than expected and arrived without a stitch of clothing... they were covered in white paint. Lynyrd Skynyrd have



HUDSONS Bill, Brett and Mark with Muddy Waters



LYNYRD SKYNYRD's offending ad

both good news and bad news. Firstly their album, Nuttin Fancy, has been certified gold but secondly the ad for their new single, Saturday Night Special, has been getting banned in many of the southern and Midwestern states. It depicts a lady lying down with a large gun in what could be described as a

rather compromising situation. Personally I'm all for it.

The Pointer Sisters turned in a great show in Central Park and at their photo session the next day, the familiar faces of Slade were to be seen. They were spending a few days getting acclimatized before journeying on out to the great Midwest.

People here are beginning to wonder if the B in AWB stands for brewery. It remains to be seen how long the New York police can put up with Scottish reels along Fifth avenue in the wee hours of the morning.

Roller mania is being predicted here, starting in the fall.

Tickets for Elton John's week long engagement at the Troubadour in L.A. go on sale soon, opening night being \$300.00 each. This isn't as bad as it first seemed as the money is all going to charity. Stephen Morley.



Not a little girl anymore

Not a little girl anymore.

You bet.

Linda Lewis, some of the lowest, highest, sweetest, strongest voices you've ever heard.

Hear all of them on Linda's new album out now on Arista.

LINDA LEWIS
'Not a little girl anymore'



ALBUM · CASSETTE · CARTRIDGE

Featuring her chart single
'IT'S IN HIS KISS'

THERE ARE three little bits of silliness on Lyn Paul's single It Oughta Sell A Million, which might have escaped the attention of people who already own a copy of that winsome tune.

Scratched into the run-off on the A-side are the words "It's the real thing", which will tell you (as if you didn't already know) that the song, like I'd Like To Teach The World To Sing, was born out of a Coca Cola jingle.

Now turn to the B-side and scratched into the run-off there are the words "Mum's the word" and that tells you that the B-side was written by none other than Lyn's mum.

For one more 'in' joke, go back to the A-side and read the publishers' credit, which is Turn Music / Intersong Music. Intersong are well-known, but Turn is a new invention, so-called because Lyn is invariably referred to by her managers as "The Turn".

At around five o'clock last Wednesday, The Turn was to be found on a rostrum in BBC TV Centre's Studio Three doing her final rehearsal for Top Of The Pops. She looked as cool as a cucumber and most attractive, with a new heavy-fringed hairdo and dressed in a pastel green trouser suit with knee-length brown boots.

Ten minutes later, she was to be seen back in her dressing room, quaking with fear and sniffing suspiciously at a glass of champagne.

"I'm shaking like a leaf," she said, starting incredulously at her trembling fingers, "I've never been so nervous." But why on earth...? "It's peculiar. I haven't done a Top Of The Pops for a year now and, although everyone's been very nice to me, I feel very out of it - as if I'm a bit past it."

Invading

It might seem strange for a fresh-faced girl in her twenties with a hit on her hands to be feeling like a grandmother invading a teenagers' party, but that's how she does feel and there's no talking her out of it.

"I've worked so hard and waited so long for a hit," she says, almost desperately. "Oh I DO hope it is going to be a hit."

But it is a hit, love. It's at number 37 in the charts already.

"Yes I know, but a BIG hit. I'd give anything, ANYTHING for it to get into the top twenty."

Her sense of urgency is understandable, because ever since The New Seekers split up a year ago she's been hovering



It oughta sell a million, but the top twenty will do

by Ray Fox-Cumming

on the brink. Her first solo single, for example, called Sall The Summer Winds, hovered in the breakers for an incredible 17 weeks and at one point reached number 51, one place shy of getting the big Top Of The Pops push.

"The three singles I had out before It Oughta Sell A Million never even got on to the BBC playlist," she says.

To get that elusive hit, Lyn has had to go back to what she was always known for in the New Seekers and she explains how it happened.

"Five years ago we recorded about half a dozen jingles for Coca Cola. The tune of I'd Like to Teach The World To Sing was one of them and the tune of It Oughta Sell A Million was another."

"Only a couple of months ago I was watching TV and was flabbergasted to hear the Oughta Sell A Million tune dug out after all this time. So then we approached Roger Greenaway to write special lyrics to the tune and I went and recorded it with help from Peter Doyle, who was one of the original New Seekers."

So what do you follow it with for the next single? "Oh, something in the same vein - definitely I firmly believe in sticking with a winning streak."

Will you dig out another old Coke jingle then?

"Oh no, that would be too much. I'm hoping that having given me the words for this one, Roger Greenaway will write me a song for the next one. I shall ask him anyway, because at worst he can only say 'no'."

Flattering

"The last three singles I put out were all very pretty songs, but somehow I don't think that they were really me. It's very flattering for people to associate me with a certain kind of music and to want me to go on giving them that music."

As well as the single, Lyn has just released her first solo album. "I'm very pleased with it, because it is my first album," she explains, "and the arrangements are wonderful - you have to admire them. Sometimes though, I think that my voice has become secondary to the arrangements and that's a pity because I think it ought to have been more of a singer's album."

At the end of the interview Lyn is still as tense as she was at the beginning. "My big fear is that my throat will close up. It has a habit of doing that when I'm nervous." She glares sceptically at her almost untouched glass of bubbly. "They say that champagne's good for the throat, but I can't see that it can be. Maybe I'll go and have a glass of port instead."

PUTTING WIGAN ON THE MAP

WIGAN'S OVATION are four nutters whose bizarre antics would make even the most hard-core journalist sweat like a piglet and declare: "Am goin wum for me jake bit" - which, when roughly translated means, "I'm going home for lunch because I've had enough!"

Alf Brooks, drummer and group jester, has brought with him one of those invisible doggies, the harness of which is equipped with a water pistol type contraption which serves as the animal's, shall we say, bladder.

Thus walking along the streets of London with Alf and one invisible dog has to be funnier than any Candid Camera sketch.

Two lady traffic wardens pass us on their round. One bellows with delight: "Arl seen it all now!" Alf, sniffing sporting game, runs after the bellower, doing the most impressive canine barks this side of Battersea Dogs' Home; then at close range squirts the pistol (or bladder) all over her foot, to which she responds with a blood-curdling screech. For a moment she thinks that this naughty pup has peed all over her leather pumps.

This, plus being chased by coppers in Swinehead for having a dangerous vehicle on the road, are just some of the inadvertent giggles the group delight in.

Another fascinating fact is that Wigan's Ovation are unique in that they are the first successful group to come from their home town of Wigan which to date has been famed for its pier and c-c-c-casino.

Wobbly

When the lads are spotted on home soil, buses stop in their tracks, women go wobbly at the knees and friends are proud to point out that they either lived next door or went to school with one or all the band's members.

"We always receive a real hero's welcome," boasts vocalist Jim. "But I still go to me local working men's club whenever I can. I like to have a few ales with me mates."

"If I go in there on a Thursday, and they're



showing us on Top Of The Pops, then the Bingo stops, the snooker stops round of applause. It's a marvellous feeling."

The band's personnel are: James MacClusky, singer; Alfred Brooks, drums; Philip Preston, bass and brother Peter, guitar.

Says Jim: "We're the only English group who plays Northern Soul, but I believe that in six months from now it will be popular everywhere in this country. Northern Soul is basically old released black soul music or if you like anything which is fast enough to dance to."

"I mean, we get our inspiration from watching the Wigan Casino kids dancing and clapping. This way we pick up the rhythms and the general feel of the music. After all, we've had no one to follow, or to imitate, we've had to use our own designs."

In actual fact, Wigan Casino popularised Northern Soul. The kids who attend this dancing haunt love the raunchy, quick swirling music, and the more oblique the records are, the better.

The phantom star of the Casino, Dean Parrish, whom nobody has ever seen; is considered the Messiah. One of his songs, I'm On My Way is the Casino's National Anthem.

Jim points out that there's rather a sorrowful tale behind the reason for Mr. Parrish's obscurity: "We heard this story but we don't know whether it's true or false. Apparently Dean was walking on the streets of New York with his father and as they approached a building site, a large

brick fell down on his dad's head, and knocked him out. It is supposed to have had an affect on Dean psychologically that is, and they say that because of the accident he hasn't been quite the same since."

Well, there's one press agent with an over-active imagination! But anyhow, while Dean is still the King, Wigan's Ovation are very much his unofficial successors as far as the Wiganites go.

Flourish

However, the South in particular aren't cottoning on to N.S., as quickly as the boys would like.

"I think a lot of you Southerners are frightened of it," says Alf, with a flourish of his hand.

"Unless some popular DJ risks his reputation and plays it, you don't really hear much of the stuff down here. In the North, Northern Soul has been around for quite some time, but you Southerners are a little bit apprehensive about it."

Jim interjects: "You should come up to Wigan Casino and watch the kids dancing; they're just phenomenal. For hours on end they just dance, dance, dance. Some of them won't even touch a cigarette or a drop of ale in case it mars their performance."

Meanwhile, back at camp, Wigan's Ovation are having their fair share of popularity. They profess to having at least seventy fan letters per week to answer... Answer? I ask bewildered!

"Yeah, we answer the lot," Jim informs me. "We also give them

badges and stickers, or other bits and pieces. Our fans have been good to us, so why desert them now?"

Says a rather hot-tempered Alf: "What gets our backs up is that some people don't believe us. This guy from a newspaper turned round and said: 'Huh, who are you lot kidding, you don't reply to all those fans,' and he actually went on to say that he was going to write to us, masquerading as a girl, to see if he would get an answer."

Jim: "I said, you can flippin' well write fifty letters because everyone of them will get a reply."

Wigan's Ovation will talk (or even write to anyone) but anyone who's ostentatiously cocky, will make even these good lads grit their teeth in annoyance.

"Our first appearance on Top Of The Pops was a nerve - racking one," confesses Jim.

Nowadays the boys have become initiated into the showbizzy way of life. Due to their single successes - Skiing In The Snow and Per-so-nally - they've been given the job of supporting the Stylistics on their British tour, beginning in July.

"We'll be doing our album in between touring, so the next few months should prove to be very hectic," Jim says undauntingly.

"I for one am looking forward to the tour, I've always been an ardent Stylistics fan. I know they're very popular in this country, but let us hope that the audiences will enjoy our music too!"

Well, per-so-nally y'all I think they're divine

by Jan Iles



RECORD MIRROR
 NEXT WEEK!
ESSEX:
 Back to basics

Hats off for the Rubettes

THERE COMES a time in every Rubette's life when each feels they are being unjustly left by the wayside in terms of getting decent press coverage.

Alan Williams, the Rubs' lead vocalist hasn't got a chip on his shoulder, but feels that too many people are falling to believe (or accept) that the band have agile, creative minds underneath their silly-boy hats.

"We've never been the music papers' blue eyed boys, and it's ridiculous when you consider that the Press won't touch us unless we have a single in the charts."

He emphatically points out that although the likes of the Rollers are sweet, boyishly goodlooking and appealing to all young girls, they should give someone else a look in from time to time.

"I understand papers want to boost their sales, but surely there's a limit to what they can say about the same old band?"

"I personally think the Rollers' latest single is terrible, but I've noticed reviewers have been treading ultra-lightly in their criticisms and saying things like: 'Well, there's a good base line here, or a good drum solo there'."

John Richardson, a more outspoken person who ne'r - beats - about - the - bush, shouts: "I think the single is really . . . excrement!"

A lot of cynics might be forced to say 'speak for yourself, mac,' but in all fairness the Rubs aren't just a bunch of poleurs who churn out moronic, mundane singles in the hope that their sex appeal will take them to the top of the charts. The proof of that last statement is in their last two singles - I Can Do It and Fo - Dee - O - Dee both of which are lively of' shake - rattle - and - rollers.

by Jan Iles



Impetus

Alan, who is now sweating heavily in the midday heat wave admits: 'Fo - Dee - O - Dee has now lost its impetus. It entered the charts at a very high position but had moved only four places per week for several weeks. Though I'm not blaming the Rollers for this," he jibes, chuckling in his Southern Comfort. Isn't he? Well maybe not. It is rather puzzling however that the above mentioned singles both of which have been twice as successful. Understandably the boys are scratching their heads in astonishment but are coming to the conclusion that hit records aren't tasty as the quasi - bopper

always works of art. "I still believe our newer stuff is a step in the right direction," Alan opines. "We realise that our younger fans are buying our records purely for the picture on the sleeve. We also like to think that we have some fans who appreciate us for our musical abilities. "I doubt very much whether progressive or rock fans listen to our stuff - unless they do so secretly behind locked doors. It just seems to me that a lot of people are like sheep; they just go along with the crowd and like whatever's hip at the

time." Although they aren't the most sought after band in this country they are most certainly more popular on the Continent than the likes of the Rollers - even! "We're perhaps the most popular British pop band in France today, where we well in the region of 800,000 records. I Can Do It sold something like 120,000 in one week! "Mud and ourselves are joint fabs in most European countries; but we're more popular than them in outer Mongolia!" Alan has the notion that all is not well with the

British chart. Could it be that the popular old fashioned art of payola still pays a major part in chart positionings? "Let's just say I believe they convey a different picture to what's really happening," he says, like a man under pressure. "Our last album sold more than another particular album which I won't name - and yet that was in the charts and our's wasn't! "And a similar thing happened to our first album, Wear It's 'at. Although it didn't reach the charts it need only sell another 1,000 copies to go silver. Strange eh?"

Meanwhile the Rubettes are undergoing certain visual transformations. They are discarding their silly boy lemon image for a more casual, up-to-date look. "We're getting rid of the hats," he declares. "I mean they were becoming more popular than us - so they'll be going solo. "In the past people have knocked our style of dress. Like one particular journalist once said we looked like stupid men in little boy hats. But we ourselves can't really knock 'em. I mean they sold us lots of records. But it's no good dwelling on the past, the change of style will be for the best. We've got to progress, it's no good looking like we did three years ago. It's a bit like a World Champ - it's best to knock it on the head while you're on top!"

Other hot - shock news is that Alan and drummer John Richardson are planning to do their own thing. Whilst the other members sun themselves in tropical climes, Alan and partner will be busy working in the studios on

their weird 'n' wunnerful projects. "Before I go any further the Rubettes aren't splitting up or anything as drastic as that. It's just that John and myself will be working on our own stuff which hopefully will include a single and an album for Christmas. We're also producing a new band, called Snatch, who have their first single out in August, which is written by ex-Glitter Band member John Rossall."

No Nose". The story is fundamentally about a little girl named Pia who had her nose stolen by an evil Jackdaw, but all is saved when the hero of the book, charmingly called Donny Do Good manages to redeem Pia's nose. The book contains endearing jungle book type characters and could well become a best seller among Enid Blyton's under elevens' audience. Alan continues: "John and I are hoping to make it into a cartoon also, which will cost in the region of a million dollars. The cartoon also includes six major songs, some of which ought to make very commercial singles. "The next few months will be hectic ones for Alan and John, but if their work ever sees the light of success, they could be on the way to making a small fortune. "Alan readily agrees: "We could become very rich men, which means we'll have to watch out for the tax man - I hear there are a lot of them about!"

Cartoon

If that doesn't titillate members of the Rubettes Appreciation Society, read on. The two whizz-kids are also working on a children's book and a cartoon. Alan explains in more detail: "John writes short stories in his spare time and he's very good at it. It just so happened that one evening, when he was putting his daughter Pia to bed, he told her a bedtime story which sparked off the incentive to write a book about Pia

super stars

CANCER
(June 22 to Jul 23)
Someone has cornered you with a rather unorthodox proposition which will send you to freaksville just thinkin' about it! Trouble is with all you kinky kids, it's not half as thrilling as you may think. But it is worth a bash especially if you're yawning into your Barcardi and coke, not knowing quite what to do for excitement. **LEO**
(Jul 24 to Aug 23)
You lion people are about as bold as a bullock in mating;

you're all talk and no woo. Well, or what we mean is you think people are afraid of your loose lip but if the truth's known they're slithering behind your back and taking real liberties! Best to have eyes in the back of your head in these critical moments!
VIRGO
(Aug 24 to Sep 23)
A slack time where work or creativity is concerned. Best to try to keep yourself occupied by visiting all those long lost buddies you haven't seen for yonks. You may receive news in the post which will be pleasing to the eye but not to the pocket. **LIBRA**
(Sept 24 to Oct 23)
Vanity is your wea-

kest fault, you just cannot bypass any vacant mirror without taking a peep at your reflection. When you do take a look at yourself, don't be discouraged by what you see - it's just that your blemishes are more accentuated that's all. **SCORPIO**
(Oct 24 to Nov 22)
Changes in your life and work style will become apparent around the latter half of this month. It's true to say that a change is as good as a rest, and prospects for the new 'you' will do wonders for the ego. If you're after someone by whom you're deeply smitten, now's the time to reveal all - but do it gradually, eh?

SAGITTARIUS
(Nov 23 to Dec 21)
It's no use playing second fiddle to someone who is used to having plenty of spare parts around - you've got to make it clear that you want to be the one and only. If they feel this is taking things a bit too far just blow yer own trumpet and bring the curtain down on your love affair. **CAPRICORN**
(Dec 22 to Jan 30)
You're finding it more and more difficult to fit into any kind of humdrum existence. Your love for the unexpected makes it insane for you to act normally and pretend that you too want only a nice semi-D with a front and back garden to

make your world a happier place. It's best to come to terms with your eccentricity and meet people who are just as sassy. **AQUARIUS**
(Jan 31 to Feb 18)
This week will prove a pain in the ass as far as friends and relationships go. Trouble is you're trying to do more than your quota of work - and are having sleepless nights trying to convince yourself that at last you've reached your pinnacle. Well, the only point you'll reach baby, is the one of no return. So just sit and sweat for the time being. **PISCES**
(Feb 19 to Mar 20)
A shrewd personality will prove too over-

powering, so it's best to give 'em the cold shoulder while you've still got the power. If a tricky problem crops up it's best to work it out for yourself. Then if it's wrong you can blame your impulsive nature. **ARIES**
(Mar 21 to Apr 20)
There are certain acquaintances who have it in for you. And if that sounds more of a promise than a threat just close your eyes and think of, well, England. For once in your life you're gonna be lost for words, so tis better to grin to bear it. **TAURUS**
(Apr 21 to May 21)
We promised you a scintillating forecast and here it is: Your cat is going to desert you for

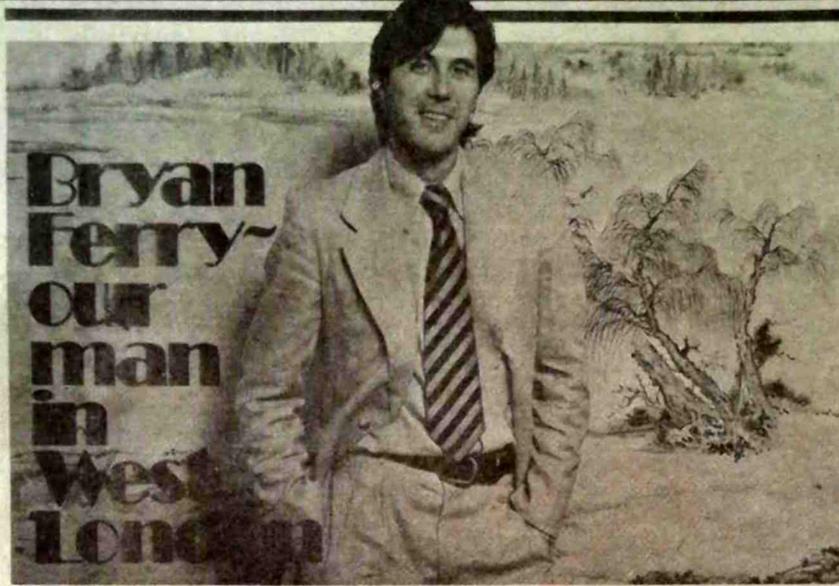
a feline down at the local garage; your milkman isn't going to keep forgetting the bill just because you play up to him and your gas man is at last going to suss out that you've been tampering with the meter. Apart from that you'll be riding groove number 85%. **GEMINI**
(May 22 to June 21)
The darker side of your life is coming to the fore in which you'll be more happier than most. You have the mentality and the toughness to survive any major ups and more importantly become a richer, stronger person in the bargain. Now for the upset: Can we please borrow a fiver?

A Touch Of Class

THE FRUITS of success have at last brought about a change in Bryan Ferry's life-style. The bleak West London flat, which he never really made into a home, has now gone to Roxy's drummer, Paul Thompson — "We might as well keep it in the family" — and Ferry has moved to a much grander residence, still within spitting distance of signs pointing to Slough and The West.

At 11.30 am there's no discernible sign of movement within the house and Ferry takes ages to answer the doorbell. "Another late night," he says by way of vague explanation.

It began with a visit to the West End musical hit *A Little Night Music*. "I fell asleep in the first half but awoke to enjoy the second. The theatre always tends to make me



Bryan Ferry — our man in West London

feel sleepy. Would you like some coffee?"

He deposits me in his drawing room and disappears off to the kitchen. The room is on the first floor, large, light

and airy with huge windows looking out over an attractive walled garden on one side and partition doors leading to an office on the other.

A heavy scent pervades

the whole room — emanating perhaps from an elegant vase of white flowers in one corner? Are those camellias? I ask when Bryan re-appears.

"No, gardenias. They're not real, but they're rather good, aren't they?"

A little discreet sniffing diagnoses the aroma as Ferry's after shave, but apart from that expensive-smelling touch, he is not his usual suave self. His attire consists of a pair of unfashionably baggy grey trousers and a rumpled short-sleeved white shirt over a plain white T-shirt. This, apparently, is the kind of gear he puts on and abouts in off-duty. "If I'm scruffily dressed and preferably unshaven, I tend not to get recognised."

Havana

In public too though, he has recently forsaken Savile Row and knife-edged creases. The ill-pressed suit, in which he's been seen on TOT and elsewhere over the last week or so, has, for example, aroused much disparaging comment in the Record Mirror offices.

"Has it?" Says he, much amused. "That's my crumpled Man In Havana look — best worn," he adds for the benefit of fashion students, "with a starched white shirt and a tie. I like taking part of an image and mixing it with something else."

It's not as yet possible to tell if he intends bringing the same policy to bear on the decor of his new home. "I know it's underfurnished as yet," he explains, "and I could go out and buy everything I need at once. If I did that though, I know I would end up hating things in no time."

Perhaps Bryan's favourite feature of his new home is its music room, which has hand-painted Chinese wallpaper. He's

clearly an Englishman proud of his castle. "If I were married with a family and dogs etc, I would probably prefer to live in the country, but as I'm still a single man I like to be in London where I'm more in touch with all the lively goings-on. This is ideal — good shops nearby, handy for the West End..." he grins at his own estate agents' patter.

As far as keeping house goes, Bryan's an archetype useless bachelor.

"I generally eat out, so cooking's no problem. Sometimes though someone will come round and volunteer to cook me a meal, which is nice."

How about the garden? "I know virtually nothing about gardening. A New Zealander comes in once a week to deal with it."

And cleaning? "It's very hard to find a good cleaner."

Delights

The 'lively goings-on' he so dearly wants to be near, include the usual theatrical delights that the West End has to offer, those meals out, the odd music business function — and the occasional spot of gambling.

"I know Lord Lucan vaguely," he says in the course of conversation, "but I haven't seen him... er... recently."

I didn't know you were a member of the Clermont set.

"I'm not, but I have been seen there."

Do you gamble a lot? "No, I shouldn't like to become obsessed with it. We do play the occasional game of backgammon on tour though."

For high stakes? "No, for very mean ones."

In keeping with his superior residence, Mr Ferry has got himself an impressive car. Some time ago he graduated from a beaten-up white Renault to a BMW, then swapped that for his present Daimler.

"We don't get on with each other very well though and I'm thinking of going back to a Mini."

He fell out with the Daimler for good and all recently when driving down Chelsea's King's Road. "It was all 10cc's fault. I bent down to turn up their single I'm Not In Love on the car radio and, while doing so, went straight into the back of a Rover."

Switched

In between refurbishing his new home, Bryan has somehow found time to promote his new single, write or co-write and record half the tracks for the fifth Roxy album, due out in October, and also make a start on his third solo album.

"You Go To My Head," he professes, "is the smoothest, most sophisticated single I've done. People tell me that it



takes a few plays to register and perhaps that's because the tune isn't as obviously strong as the last one's.

"I like the B-side very much too. At one point we nearly switched it in the interests of having something a little more uptempo."

The B-side is Remake / Remodel and it's the third time that Bryan has taken and redone a track from the first Roxy album to use as a B-side.

"I hope eventually to get through the whole of that album. I like the songs on it very much, but the production leaves a lot to be desired, so as long as I can make improvements I shall do so."

On the subject of the next Roxy album, Bryan will say little. "It's a development on what's gone before."

Once the new Roxy album is out, the band will tour to promote it — first in Britain, then America with Europe to follow in the new year, all of which leaves precious little time for Bryan to work on his solo album.

"I hope to build it up over a period of time," he says and he really hasn't any other option.

"I dislike the pressure," he admits, "and if I had my way I'd much rather only do one album every two years."

He hastens to add though that he is not work-shy: "I believe in hard work — and in playing reasonably hard too."

Now there's a remark that would surely go down well with the Lucan set. By the way Bryan, do you think he's still alive?

"I don't know," says Ferry, surveying his domain from a balcony, "but it would be... The sentence remains uncompleted."

DETROIT SPINNERS PICK OF THE LITTER The Detroit Spinners new album



Purebred soul
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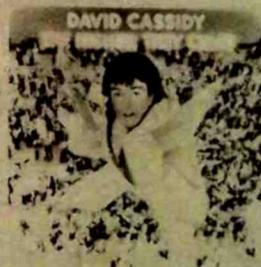
by Ray Fox-Cumming

HE'S BACK

with a new album
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DAVID CASSIDY THE HIGHER THEY CLIMB

THE HARDER THEY FALL



David has grown up.
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'The Higher They Climb,'
RS1012

And his latest single -
'I Write the Songs'
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They're available now.
From RCA.

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Body 'n' Soul Record Mirror Chart

- 1 The Hustle - Van McCoy (Avco)
- 2 Disco Stomp - Hamilton Bohannon . (Brunswick)
- 3 Have You Seen Her - The Chi Lites. (Brunswick)
- 4 Mama Never Told Me - Sister Sledge . (Atlantic)
- 5 Sending Out An S.O.S. - Rhetta Young (All
..... Platinum)
- 6 Dynamite - Tony Camillo's Bazuka (A&M)
- 7 Walking In Rhythm - Blackbyrds (Fantasy)
- 8 Get Out - Harold Melvin And The Bluenotes
..... (Route)
- 9 High Wire - Linda Carr And The Love Squad
..... (Chelsea)
- 10 Sneakin' Up Behind You - Brecker Brothers
..... (Arista)
- 11 Long Lost Lover - Three Degrees (Philadelphia
..... International)
- 12 London Express - Oliver Sain (Contempo)
- 13 Once You Get Started - Rufus (ABC)
- 14 Why Can't We Be Friends - War (United Artists)
- 15 Drag It Over Here - Olympic Runners . (London)
- 16 Crystal World - Crystal Grass (Phillips)
- 17 Love Won't Let Me Wait - Major Harris
..... (Atlantic)
- 18 I Was Born This Way - Valentino (Gaiac)
- 19 Tears On My Pillow - Johnny Nash (CBS)
- 20 Harbour Love - Syreeta (Tamla Motown)

Wigan Casino all-nighter Top 20

From the
Mecca of British soul.

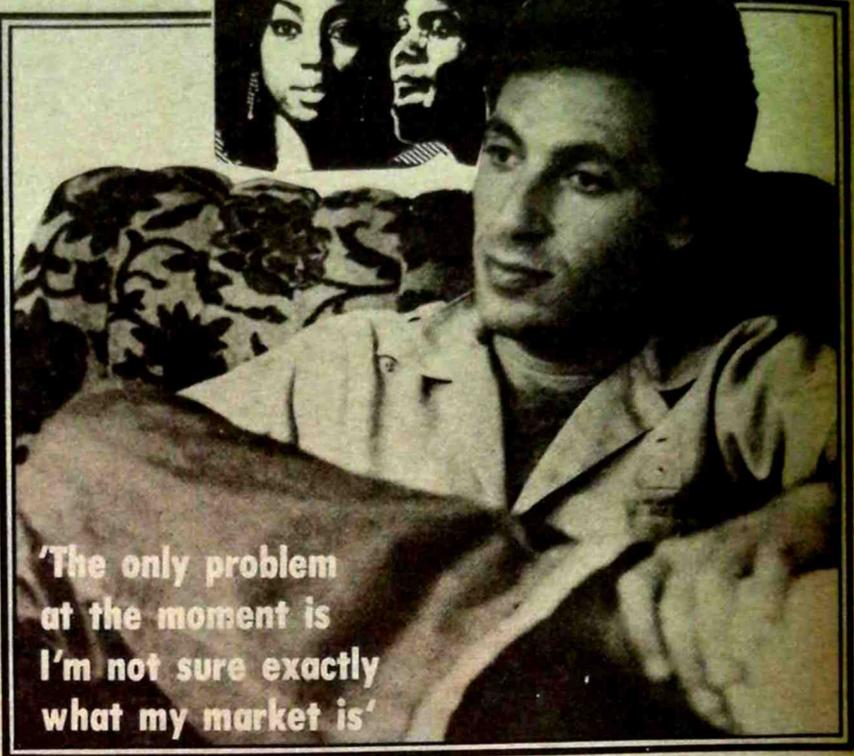
Charts compiled by Russ Winstanley and Richard Searling.

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

Hot Tips

UK Release You Don't Care Any More. Jodi Mathis (Capital).
Lady Marmalade. Nanette Workman Band (Import).

BODY 'n' SOUL



'The only problem
at the moment is
I'm not sure exactly
what my market is'

"I REALLY didn't think they were that fickle," says Nosmo King in between puffs on a king-size cigarette. The they in this case being the Northern Soul audiences who only a few months back were hailing Nosmo as their hero.

"But don't get me wrong, I'm not knocking the kids - after all, if they hadn't bought the records in the first place I probably wouldn't be in the position I am today."

On the other hand, Nosmo did find it a bit depressing that his earliest fans should abandon him just

AIN'T NO SUBSTITUTE FOR NOSMO

by Giovanni Dadomo

because he's been on Top Of The Pops a couple of times.

"And what happened as a result of that," he explains, "is we lost our rarity value."

But try and draw Nosmo into an argument about the ethics of the whole Northern Soul hoopla by suggesting that the scene's manipulated by people with a financial interest in rare records and you get a neat parry.

Controlled

"Of course the scene's controlled to a large extent by managers and deejays but Top Of The Pops is really no different - it's still a case of a few people giving everyone else what those few people think their audiences want."

Okay, so let's forget Northern Soul then; doesn't the fact that you no longer have to aim for a specific (and limited) market give you a lot more creative freedom?

"I hope so. The only problem at the moment is I'm not sure exactly what my market is," Nosmo begins, explaining that over the last few months he's played everything from universities to Bailey's circuits. He enjoyed and was well-received at both: "The colleges are great because people there are

willing to listen to new things as well as familiar material whereas in the smaller clubs you always get this element that heads for the bar as soon as anything new is introduced.

"At the Bailey's clubs it's a different kind of buzz because you get a complete cross-section of people who've come out to have a good time, and so far I've always been able to give them their money's worth."

Nosmo's equally eloquent regarding the greater freedom he's gained as a writer now that he's free of the Northern pigeonhole: "It means for example that I can get a lot of things out I couldn't before. Like at the moment I've been really affected by Allen Toussaint's Southern Nights album.

"And as a result of really getting into that New Orleans sound I've found that my writing is getting a lot simpler and more basic - a good feeling rather than the sort of thing people know me for." He adds that he's also trying to put more variety both into his writing and his stage act: "At the moment I'm working with about four

different co-writers, which gives me a chance to learn a lot of new things and it also gives me a new slant. That's probably the biggest way the music's changing."

But most of the aforementioned plans are still at the formative stage. In fact, Ain't No Substitute For Love, Nosmo's new single, isn't one of his own compositions:

Change

"It's a Roger Greenaway - Geoff Stephens song," Nosmo explains. "I found that I had nothing strong enough of the kind of thing that was expected of me and I chose Substitute. He adds that it's the last song he'll release along the lines of his Goodbye, Nothing To Say hit: "I thought I should give it another try - but the next one will see a big change. I feel that it's time I took a step forward because by then I'll be bored and there'll be a need for a change."

Meanwhile Nosmo's also making plans for his first album: "We've been putting a couple of extra things down every time

we do a single and I've got a lot of new things ready recording so that hopefully there'll be an album in the shops before Christmas."

And will it be a Soul album - say blue-eyed as opposed to Northern?

"Yes and no. Actually I don't like the word Soul very much - I much prefer the term R&B because that rolls everything - Rock & Roll, Blues etc - into one.

"I've been listening to Leiber and Stoller a lot, and that's very inspiring because here were two white guys aiming at a totally black market with an incredibly wide range of material. And even when they started to make it with things like Spanish Harlem they were doing songs that were undeniably soulful but that anybody could sing."

"And, of course," he concludes, breaking into broad docker Cockney, "I wanna go to the States don't I?"

"Like I wanna do some big gigs there like Madison Square Gardens, go an' ave a paddle in Miami then come back and write a loader songs, like Know wot I mean John?"

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Misses Warwick, Warwick, Warrick — or Schwartz

HAVING a famous sister can make life tough rather than easier — at least that's what Dee Dee Warwick has found out. So from now on, she'll be known as Dee Dee Schwartz, no less!

"Over the years my various record companies have been on at me to change my name but I've always flatly refused. Now, though, I wanna change it," the charming Miss Warwick said over tea at her London hotel.

Note that, unlike her sister, Dee Dee spells it Warwick, not Warwicke: "Neither way is actually correct," she smiled. "My dad spells it Warwick!"

Dee Dee was in town as a "passenger" on Dionne's tour: "I wasn't doing much at home so when she asked if I'd like to come along for the trip I just jumped at the chance."

Dee Dee hasn't really done any live work on her own behalf for a couple of years: "I've just done back-up work with people like Dionne, the Detroit Spinners and Dawn and spent most of my time concentrating on records." — Not, let it be noted, as a back-up singer for others, as so often in the past, but in her own right.

Back-up

"Oh yes," she recalled. "I've sung back-up work for so many people — Elvis, Aretha, most of the Atlantic people. Soul, pop, everything."

Dee Dee packed up session work at the end of 1970. Since then her career has brought some moderately successful singles for Atlantic and Mercury, including the delicious Suspicious Minds — "Elvis's hit had been some time before and we thought it would work well tackling it from a girl's standpoint" — and Foolish Heart which made number one in the



DEE DEE WARWICK

R&B charts and sold close on a million copies.

Dee Dee is still fighting against the tag of being "Dionne's kid sister": "We get on really well, but I have my own identity, I don't want to live in her shadow."

"It's stupid really because our voices and the kind of songs we sing

are quite different but people still insist on linking us and hence the name-change decision.

"Schwartz' is German / yiddish for black, which is appropriate, so that's what I'll be from now on in."

Dee Dee's first record was You're No Good on Jubilee Records back in 1965, a song which Betty

Everett also did and which Linda Rondstadt has just revived.

"Then I went to Mercury as a solo artist and later to Atlantic. Currently I'm singing with Private Stock and I've got high hopes for my upcoming album."

Dee Dee's singing career started alongside Dionne in the Drinkard Singers, a popular gospel group run by their mother (and which has issued many fine records over the years).

Dionne took up the story: "Drinkard was Mom's maiden name. We also sang in another gospel group called the Gospelaires and Cissy Houston, mom's sister, who later became one of the Sweet Inspirations, then went solo, also sang with us."

The break into secular music came when they were appearing with the Drinkard Singers at New York's famed Apollo Theatre.

"A record producer came in. He was desperately looking for two girl backing singers for a recording session and Dee Dee and I volunteered."

It was in New York that she was discovered by one Burt Bacharach, a white songwriter / arranger already famous on Tin Pan Alley for his work with Perry Como and others.

Hottest

With his lyricist Hal David, Bacharach signed Dionne to Florence Greenberg's Scepter Records and she soon became the hottest girl singer in soul music, thanks to Don't Make Me Over, Anyone Who Had A Heart, Walk On By, and a string of other hits featuring superb Bach-

arach / David songs and orchestrations and Dionne's immensely appealing, plaintive voice.

But as Aretha Franklin and Diana Ross arose to usurp her position as black music's leading lady, Dionne was also hit by the declining standards of the material which Bacharach and David gave her as they seemingly were intent on changing her into a strictly cabaret artist. Worse followed when the two writers split up.

"Burt and Hal fell out over something really trivial and it was a tragedy because I'm convinced they still had many more hits in them. Somehow, they needed each other to spark off that touch of genius. Oh there's no doubt in my mind that they were the greatest writing team ever."

Unlikely

Now there's a strong possibility of Bacharach / David getting back together again and though it's unlikely that Dionne will ever again work as closely with them as in the past she says she's certain she will end up doing a lot of their material.

But the lady now pins most of her faith in the Philly genius, Thom Bell, who took her back into the charts after a long absence when he teamed her with the Detroit Spinners for the highly catchy Then Came You.

Now Bell is getting a whole album together for Dionne, writing some fresh songs with his partner Linda Creed. "Warner Bros. have tried hard to find the right setting for my voice and this time I think it's gonna work."

with Carl Douglas for the first time.

"That was in 1970 and we did a record that never came out and also the title song for the Richard Roundtree film Embassy. After that we went our separate ways."

"I realised very early on that everything I was writing and producing had a definite disco sound to it and I decided I should try and concentrate on working with black singers."

He succeeded via a reunion with Carl Douglas that spawned the eleven - million selling Kung Fu Fighting and the equally successful album that was to include the germ of what would eventually result in Blue Eyed Soul.

"What I wanted was to get across good strong melodies with a very strong backing rhythm coming through," says Biddu, explaining that

the drum sound is particularly important to him: "I think that if there is a difference between what blacks and whites can do it's in the rhythms."

Surely, one retorts, Biddu doesn't subscribe to that hoary old 'all God's chillun got rhythm' notion? In a way he does, and he has a very convincing argument to back up his beliefs.

"For example, I was watching a cricket match the other day and I kept getting distracted by the way the Jamaican fans tapping out rhythms on their Coke cans. Now when you go to a football match and people sing We Are The Champions or whatever it's nowhere near as complex rhythmically."

"Of course this doesn't mean they necessarily make better music," he adds, "but they've definitely got the rhythms."

Biddu, explaining that

soul gossip

THE FORTHCOMING Labelle album Phenix just completed in New Orleans by producer Allain Toussaint who also worked on highly successful Nightbirds. Al Matthews, The Pool currently topping lotsa air time down London way and could just be a biggy. Liverpool trio, The Real Thing, currently touring and recording with David Essex. Apparently David reckons he would not consider working with anyone else now. The Three Degrees have finally split from England for a while. Have no fear, though, fans. The girls will be back in March for at least two months of tours and concerts. Things all quiet on the Motown front at the moment as the London office prepares to go independent as of August. Things will pick up in the autumn, however, with tours from the Supremes (uhu) and Junior Walker and The Allstars (hooray). The Sharonettes, who enjoyed considerable disco action just recently with Papa Ooh Mow Mow, look well set to break into the national charts with their revival of Going To A Go Go. An album is currently being recorded by the group in Los Angeles for Autumn release via their Nottingham-based Black Magic label. Expect new material soon from the Ad Libs, whose classic Boy From New York City is currently enjoying a well deserved umpteenth revival.

album pick

The Impressions: First Impressions (Curton CU5003)

They were there right at the start and as this album so delightfully proves, the Impressions are still right at the top of the vocal group pantheon. In fact, listening to this record along side the original line - up's recently re - issued Big Sixteen classic one finds they have had to make remarkably few changes in their music to keep on the ball. Sure, there's splashes of wah wah here and there and some of the arrangements have a touch of Philly about them but what really counts is the song these guys sing and the impeccable way they go about doing it. Try Sooner or Later, Groove, or the title track and see if you're not completely entranced. What it is, is magnetic music for the body and soul, and the Impressions are amongst its finest purveyors. Or to put it another way, this is one damn fine record. G. D.



THE IMPRESSIONS

US soul singles

- 1 (2) FIGHT FOR THE POWER PART I Isley Bros
- 2 (1) THE HUSTLE Van McCoy and The Soul City Symphony
- 3 (10) SEXY MFSB
- 4 (6) I'LL DO ANYTHING YOU WANT ME TO Barry White
- 5 (8) DO IT IN THE NAME OF LOVE Ben E King
- 6 (7) PLEASE PARDON ME Rufus
- 7 (-) 7-6-5-4-3-2-1 Gary Toms' Empire
- 8 (3) SOONER OR LATER Impressions
- 9 (4) JUST A LITTLE BIT OF YOU Michael Jackson
- 10 (-) FREE MAN South Shore Commission

ALTHOUGH the exotic name probably rings a bell in a lot of folk's heads the mention of Biddu doesn't readily conjure up any specific image. In fact most people wouldn't know Biddu if they bumped into him walking down the street.

He's one of those shadowy figures in the wings, a respected and very successful producer whose work covers the vague territory that is home grown soul — particularly the block-busting Kung Fu Fighting.

Until recently, with the exception of a couple of only moderately successful singles at the very start of his career, Biddu's been quite happy to stay out of the limelight. Things are about to change however, for Biddu's just released an album of funksome instrumentals under the somewhat tongue in cheek title of Blue Eyed Soul and a single drawn from the album, Summer of '42, looks like it may well hustle its way chartwise.

"The way it came about," Biddu explains, "is I'd put an instrumental track on the



Carl Douglas album and it was getting a lot of attention, particularly in America so it seemed a good idea to put an album out along the same lines."

Biddu's career began in his Indian homeland back in the early Sixties: "I had a group that was aping the Beatles and we used to do well simply because there were no

other groups around." After that came a brief spell as a solo artist before Biddu decided to come over and suss out what was going down in England.

"The first year I was here I didn't do very much," Biddu confesses with a wry grin. "There was just so much about England to get into."

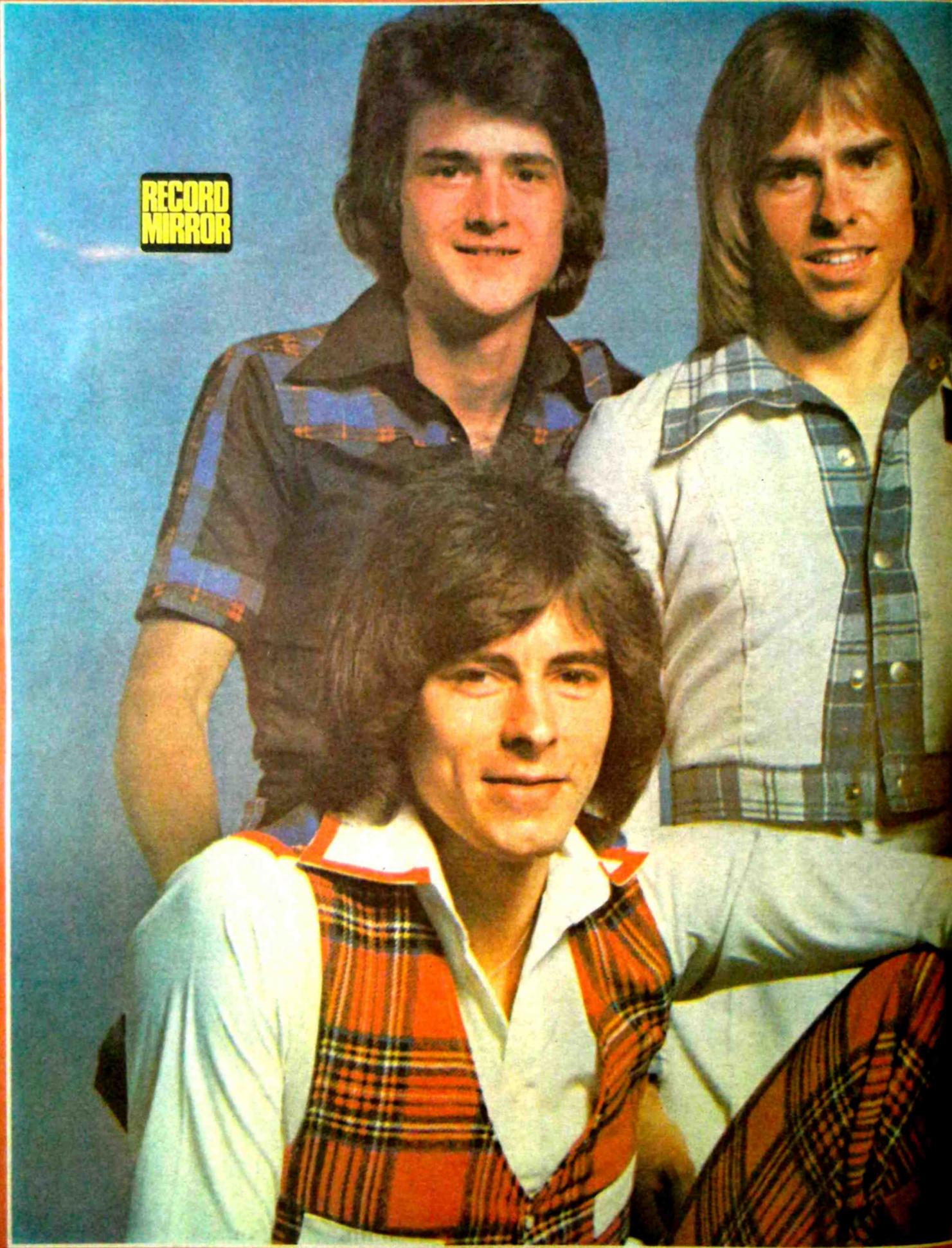
A year later he'd decided he wanted to get into producing and hired a studio to cut some tracks. The manager of the record company that owned the studio heard what he was doing and asked him to produce a Japanese group.

"I heard nothing for a while and a couple of months later I looked in the Billboard charts and found it was number one in Japan!"

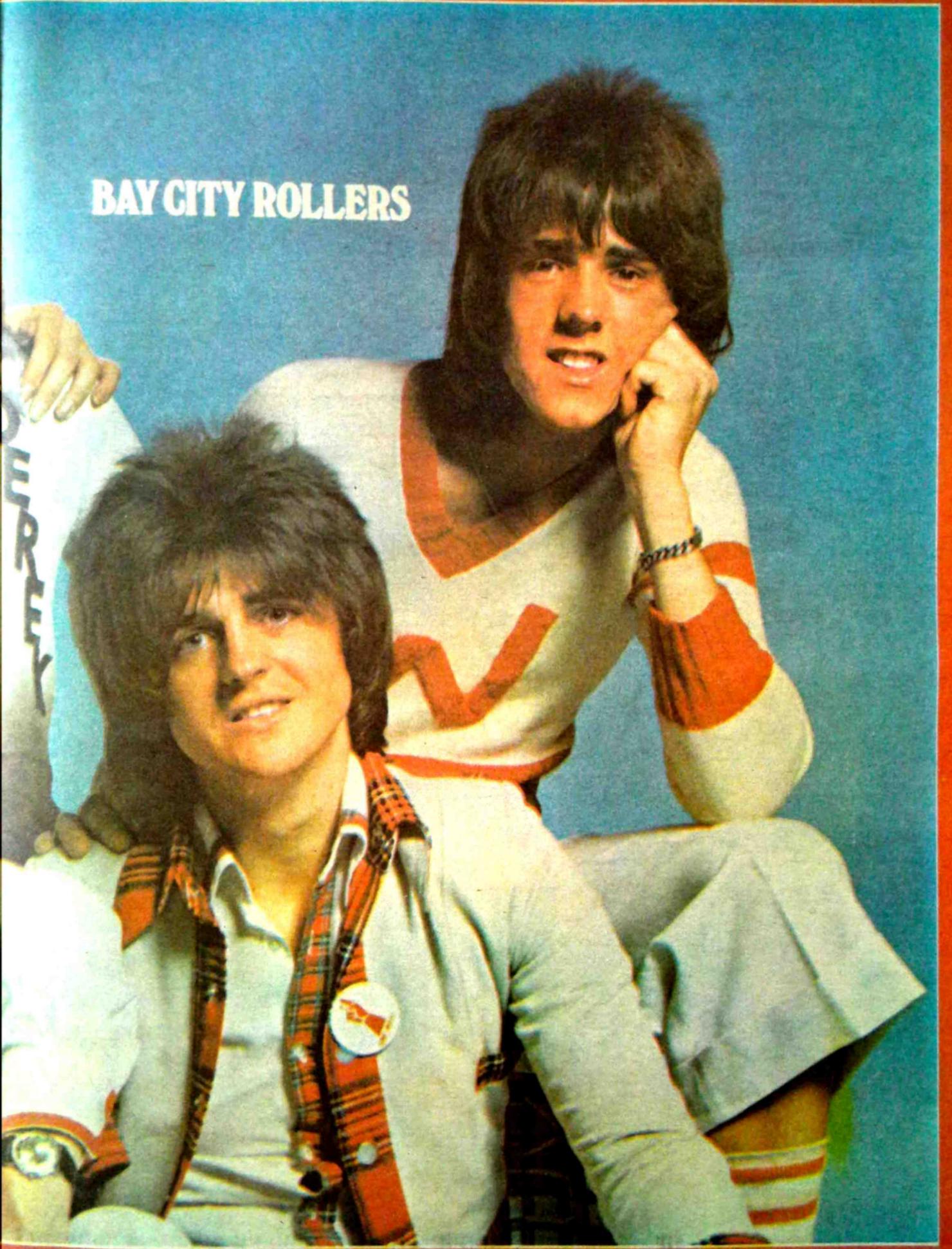
This led to a lot more work at the console and eventually Biddu met up

Biddu, explaining that

RECORD
MIRROR



BAY CITY ROLLERS



James Hamilton's DISCO PAGE

IT'S GREAT to see how many mobile jocks are prepared to please more than just the kids.

Tom Waller (operating from 45 Argyll Place, Aberdeen) has plenty of good hints to pass on: "One mistake Mobile DJs make is to shine their lights into people's eyes — not really a good idea at bookings like wedding receptions, as most older people will only grumble. Try reflecting light shows off the walls or even the roof!" I agree, and have myself made a big thing out of lighting flower displays — about which, more another time.

Tom continues: "Mobile operators should play some slowies during a party, as nothing is more frustrating than being unable to dance up close to a beautiful girl because all the DJ plays is ravers." On the other hand, I find it's good not to get too slow as not everyone who's dancing necessarily feels that way about their partner! Tom

Handy hints

anyway suggests a few fairly lively segues which he finds when cued up correctly run well together, viz: MR BLOE Grooving With Mr Bloe / CRAZY ELEPHANT Gimme Good' Lovin' /

TOMMY JAMES Mony Mony, or DAVID BOWIE Gene Genie / SWEET Blockbuster, or NORMAN GREENBAUM Spirit In The Sky / ALVIN STARDUST My Coo Ca Choo.



From Tom Waller (Aberdeen): Get the crowd to dance to the Hokey Cokey (JOE LOSS or many other "Party" records) — with a bit of help they will dance in circles, all ready in position for an Eightsome Reel (JIMMY SHAND, on a Parlophone EP). Och aye, hoots mon!

DJ HOT LINE

Les "Godfather" Spaine (Time Piece, Liverpool) has CALENDAR Hypertension Pt 1 (Pikappa) at number one in his 100 per cent funky chart . . . Northern Funk . . . Anthony Allan (Speakeasy, Wakefield) is going bananas about Barbados, even more so than most . . . AMERICA Sister Golden Hair (Warners) is tops for Marc Roman (Charing, Kent) . . . dependable Doctor John (Newport, Salop) has LONNIE LISTON SMITH Expansions Pt 1 (RCA) leading his mixed up chart now . . . naughty Dougall DJ (Kilsyth, Scotland) is going great guns with CHOCOLATE BOYS El Bimbo (Decca), which is indeed a good one but not the original . . .



DEMIS ROUSSOS: right reaction.

another instrumental, MUSCLES Space Party (Big Bear) shows up for Jon Taylor (Crookers, Norwich) . . . Stewart Parker, thank you . . . DEMIS ROUSSOS Midnight Is The Time I Need You (Philips) getting reaction from John Paul (Warley, West Mid-

lands), who also lists JIMME SHELTER Achin' In My Heart (Oval) and JENNY DARREN Slay Me Like A Lady (Buk) . . . hmmm . . . Buk's mailout bills must rival only Phonogram's! . . . slow to show, MOMENTS Dolly My Love (All Platinum) a breaker for Colin King (Sale, Cheshire) and Peter Greig (Plympton, Devon) . . . still formal, A Henderson (Victoria Bars, Weymouth) has everything from SAM & KITTIE I've Got Something Good (Four Brothers) to DAVID BOWIE Fame (RCA) happening for him . . . really not bad, ADRIAN BAKER Sherry (Magnet) is breaking for Steve Ingram (Weybridge, Surrey) . . . if you can get charts, Hot Line tips etc in by every Wednesday it'll make life easier for me . . . let's hear from ya!

Funky airmail

FUNKY American disco hits sent airmail from New York every week — that's the new service just announced by Record Source International. Many DJs, writers and broadcasters will be familiar with the other RSI services of Top 100, Soul, Country and Easy Listening hits sent in packets of ten each week. Now RSI are going to add a Disco Starter Package and a weekly Disco service: the Starter gives you fifty singles and ninety albums of disco standards and current hits to establish a basic library, while the weekly service is two brand new

albums and three singles each week — all selected by Billboard's disco research team. Cost of the service varies depending on whether surface or air mail is used, but the Starter package is 295 dollars plus air freight and the weekly service is 658 dollars airmail for one year. Other deals exist, so write for details to Record Source International, 1 Astor Plaza, New York, NY 10036, USA, enclosing an International Reply Coupon. Tell them we sent you, then maybe they'll advertise!

Now it's Jolson

new spins

CLIVE BALDWIN: Now it's Paul McCartney, Stevie Wonder, Alice Cooper, Elton John (Mercury 6187170). Dawn's old Levine & Brown team have tied their yellow ribbons round the sound of Al Jolson and his Mammy on this very Dawn-like happy bouncer all about an old codger coming out of a 25 year coma and finding himself badly out of touch with contemporary music. Can't fall MoR, and I fear it's a serious rival to Harry Hastings's other bit of summer madness.

HARRY HASTING'S PALM BEACH ORCHESTRA: She's A Great Great Girl (Bell 1434). OK, enough teasing - it's rush-released this Friday! An old 1920s ditty of uncontrollable jollity, done up with synthetics and a crazily treated vocal at the very end, this is MoR silliness of the Who's Been Polishing The Sun/The Sun Has Got His Hat On variety. Amazingly it's Phil Cordell and not Jo King who's behind it all.

ROY ORBISON: Oh Pretty Woman (Monument MNT 1054). One of the greats, from 1964 and in stereo. I nearly always segue it out of the false fade in the Beatles' Get Back, and synchronize my lights to the stomp bits.

JACKIE WILSON: Reet Petite; Whispers (Brunswick BR 23). Jackie's first, and actually far bigger here than in the States back in '57. Perfection in rhythm. Typical of Decca to make hackneyed Whispers the plug side.

LENIS GUESS: Just Ask Me (Route RT 11). Produced by Frank Guida with traces of his US Bonds sound amidst the murky churning fast excitement, this archetypal Northern classic should sell like Blackpool Rock. Lenis sings well, too.



JACKIE WILSON: perfection is rhythm.



ROY ORBISON: one of the greats.

Straight from the States

ERNIE BUSH: Breakaway (Contempo CS 2060). Remixed within the Contempo family - a tag almost as spooky as the witchy woman words and swamp witch strings sound - the instrumental flip version has an up-front drum kit and mandatory hi-hat chinking. Ernie walls and both decks have it.

MFSB: Sexy (Philadelphia Int PIR 3381). How long before strings and hi-hats become passe? The old payola roll blues team have given MFSB every ingredient that spells a disco hit today, but the result doesn't inspire me personally.

RALPH CARTER: When You're Young And In Love (Mercury 73695). Van McCoy's song gets a busily hustling thump tempo with strings carrying the melody whenever young Ralph stops warbling (which is often, on the 5:04 disco flip). Huge in New York, maybe even bigger here.

THE JONESES: Love Inflation (Mercury 73689). Skipable CTI-type intro, then a shimmering build into pushalong rhythm and mellow vocal group work. Part 2 gets down even more and seems faster. Pussy price

going up? FAMILY PLANN: Sexy Summer (Drive 6342). Stevie Wonder-type noises and herky-jerky rhythm make a bumpy ride on this TK-distributed label's Soul hit. Family Sissy? LOLEATA HOLLOWAY: I Know Where You're Coming From (Aware AW 060). My, but that's like Loretta Holloway - thinks I, without looking - is it her or her sister, maybe? Gritty then soaring soulfulness on a chix-backed medium clomper by Sam Dees. Wall on!

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) Jive Talking, Bee Gees RSO
- 4 (12) 7654321 Blow Your Whistle, The Rimshots All Platinum
- 5 (-) Barbados, Typically Tropical Gull
- 6 (4) I'm Not In Love, 10 e. c. Mercury
- 7 (8) Mamma Never Told Me, Sister Sledge Atlantic
- 8 (3) Foot Stompin' Music, Hamilton Bohannon Brunswick
- 9 (-) Eighteen With A Bullet, Pete Wingfield Janus
- 10 (10) High Wire, Linda Carr & The Love Squad Chelsea
- 11 (8) Tears On My Pillow, Johnny Nash CBS
- 12 (13) El Bimbo, Bimbo Jet EMI (Import)
- 13 (-) Going To A Go-Go, Sharonettes Black Magic
- 14 (9) Sealed With A Kiss, Brian Hyland ABC
- 15 (11) Sing Baby Sing, Stylistics Avco
- 16 (18) Summer of '42, The Bludd Orchestra Epic
- 17 (-) Black Pudding Bertha, The Goodies Bradleys
- 18 (20) 7654321 Blow Your Whistle, Gary Toms Empire Epic

Breakers
Dolly My Love, Moments All Platinum
Motor Biking, Chris Spedding RAK
Harmour Love, Syreeta Tamlia Motown.

HAMILTON'S DISCO TOP TEN

- 1 MISTY Ray Stevens Janus
- 2 EIGHTEEN WITH A BULLET Peter Wingfield Island
- 3 SHE'S A GREAT, GREAT GIRL Harry Hastings Bell
- 4 EL BIMBO Bimbo Jet EMI
- 5 IT OUGHTA SELL A MILLION Lyn Paul Polydor
- 6 FOOT STOMPIN' MUSIC Bohannon Brunswick
- 7 BARBADOS Typically Tropical Gull
- 8 LISTEN TO WHAT THE MAND SAID Wings EMI
- 9 DREAMING A DREAM Crown Heights Affair De Lite
- 10 RECONSIDER ME Narvel Felts ABC

BREAKERS
1 NOW IT'S PAUL McCARTNEY Clive Baldwin Mercury
2 RHYTHM AND BLUE JEAN BABY Lynsey De Paul Jet
3 HOW SWEET IT IS James Taylor Warners

Re-Valli-



FRANKIE VALLI is one of those guys who is consistently hitting the charts both in this country and in America. For over a decade this slick well-groomed guy — who would make an exceptionally good Burton's mannequin — has had more hits than some poor folks have hot meals.

If you're too young to remember such smashers as Rag Doll; Silence Is Golden (also a British hit for the Tremeloes); Sherry; Let's Hang On and Big Girls Don't Cry, it's a dead cert that Mum or your trendiest Auntie will have known, loved and possibly hummed these respective bathtub tunes in their younger days.

Presently Frankie's been having monumental success with his latest records (which still carry the indelible Four Seasons style). Swearin' To God and The Night proved that Frankie has never lost his finest form and even two of his oldest — but — goodies had no trouble getting in this year's chart: the Osmonds had a hit with the Four Seasons' The Proud One and The Rollers put Bye Bye Baby into the number one slot.

Invasion

Frankie himself is most delighted about his sudden invasion of the British charts and said: "I'm very happy that these groups have covered two very fine Four Seasons' records; especially since Bye Bye Baby got to number one in the British chart."

My Eyes Adored You was part of the last session tapes the Four Seasons did for Motown and, as their contract drew to a close, Frankie decided it was time to set about finding a company which wouldn't bamboozle them.

"I took the tapes to Larry Uttal, head of Private Stock Records, who was so overwhelmed

or waking up to Frankie in 1975

that he signed me up and almost immediately afterwards released My Eyes Adored You."

Although the record has only Frankie's name stamped on it, the Four Seasons are still very much in evidence.

"Yeah, I know the record featured only my name but I'm still working with the Four Seasons. I've been with them for something like 13 years and I think they're more professional than they've ever been."

Since Private Stock has brought about a revival of public interest in Frankie Valli, the maestro is getting his fair share of new followers, some of whom may never have heard his golden oldies.

"It's nice to know that a lot of young people are enjoying my music; after all I do not consciously cater for any specific audience, I want everyone to enjoy my records. Music is a universal communication and it should appeal to lots of different people, no matter what creed or whatage."

Will you then be changing your stage

by Jan Iles

repertoire so that it becomes more up to date? "No", he said firmly and indignantly. "I don't think I'll change anything. I believe it's important just to be yourself. If you start to worry about your appeal and thinking you must change things to keep up with the current trends or whatever, then I think you destroy what you had."

Indeed, the mighty philosopher knows exactly what he's preaching. You can't be in this business for over fourteen years and not have been affected by the perpetual coming and going of talent.

Since Frankie's high school days as a good clean all Yankee kid, he has always been involved with music. He has used his inimitable golden larynx for many moons and still it sounds as fine as ever.

Charisma

"I think voices improve with age, just the same as wine. Take a look at Sinatra, his voice is just as pleasing to the ear as the day he started. OK it may have got slightly deeper, but because of this there's a richness that wasn't apparent before."

"Provided you leave the cigarettes alone and don't keep late hours you've no need to worry about losing your voice or your appeal or whatever. I also think that a lot of individual love and caring about what you do plus an incredible amount of looking after yourself is all you need."

And here endeth the first lesson.

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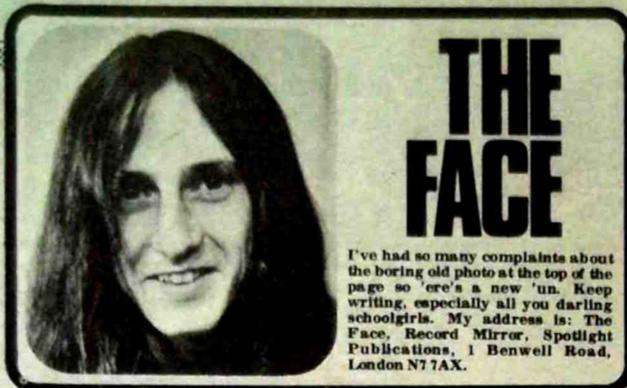
Dear Face,
Why in this week's American Charts (July 5th) have you got a heading Albums with the singles underneath it and the heading Singles with the albums underneath it?

Capital Radio Fan, Barnet.

You completely fell for our deliberate mistake. We thought we'd make a mistake so all you intellectuals out there could waste your money by writing in and pointing it out.

Sensible

Dear Face,
Well said!! I am referring to the letter from Jane Gadd, Southend in the July 5 issue of Record Mirror. How right she is and I would like to



I've had so many complaints about the boring old photo at the top of the page so here's a new 'un. Keep writing, especially all you darling schoolgirls. My address is: The Face, Record Mirror, Spotlight Publications, 1 Benwell Road, London N7 7AX.

congratulate her for being sensible. I was beginning to think that there was no one left with any sense. The Rollers will never reach the same standards as Quo, Zeppelin or The Pretty Things. For a start they can play music!!! There is nothing to the Rollers' music and

if those children would stop screaming and listen then they would realise that for themselves.

Tricia, Warwickshire
I'm surprised that people who read Record Mirror remember The Pretty Things. Mind you it's a good job they do.

Shut up

Dear Face,
Why oh why, on the programme Shang A Lang do the girls scream and shout? If they like the Rollers music that much then they should shut up and listen.
Carol Jenkins, Glamorgan.

I saw the programme for the first time last week and quite agree with you. I was amused by Derek Longmuir trying to interview Russell Harty.

Miles apart

Dear Face,
Having just heard some new Sutherland Brothers and Quiver tracks on John Peel's thingy on Radio 1, I have come to the conclusion that the group have surpassed their highest expectations. In fact, they are so talented they can play 300 miles apart, in Newcastle and Uxbridge, on the same night! At least that's what



OLIVIA NEWTON-JOHN
your Who When and Where guide said in the June 28 issue.
Olivia Newton John fan, Blackburn.

You've got me there. Gig compiler please explain. "Och well, its quite simple really the noo. Just a mental breakdown an all that och aye!"

Wembley twit

Dear Face,
How dare an Elton John fan write to you saying that the aforementioned twit put the rest of the Wembley bill to shame, especially the Beach Boys who were playing gigs before Elton John was heard of. The twit who wrote in was probably still wetting his / her nappies when the Beach Boys first arrived.
Beach Boys fan, Luton.

Okay cool down, that's enough letters about Wembley, how about picking on Knebworth?

Smelly

Dear Face,
Answer these questions if you dare. Why do heavy rock fans read Record Mirror? Are Roller slagers really ego tripping child bashers? Why is an intellectual pop hater doing the Record Mirror letters page? Do I smell a conspiracy?
Alex Harvey fan, Brighton.

In case they run short of loo paper: don't know ask me mum; because I like getting letters from schoolgirls; maybe I should change my deodorant.

Currying favour

Dear Face,
I think that pop stars with curry stains over their shirts are fab. Hear the album Eddy And The Falcons to find out what I mean. I also think you should go on parade in panties, a girdle, a garter and a scarf with Elton John on it.
Mrs Jullay, No Address.

Supply the goods darling, and I'll wear them.

Psychic

Dear Face,
How kind of Miss Jane Gadd to enlighten us with her astounding knowledge and psychic powers and letting all us stupid Bay City Rollers fans know that the Rollers have only another year to go as a top group. I hope

she'll forgive us for insulting her obvious intelligence, for obviously only intelligent people like, Floyd, Zeppelin, Pretty Things (whoever they are) and Quo. My advice to Miss Gadd is to crawl back into the hole from whence she came.

A devout stupid Roller fan, Stockwell.

For your information the Pretty Things have been around since 1963 and were one of the founder members of the British R&B boom.

No chance

Dear Face,
My life was dull and boring, as dull as dull can be. Until a friend did lend me the magnificent Led Zep Three.

I listened to it every night, the music knocked me flat. And then 10 months later, I had to give it back.

I saved up week after week, until I was almost poor. But now the time now had come, And I bought Led Zep 4.

Wow, great fab, superb. I liked it by the way. It was really great of Zep, to come and save my day.

I'd like to get their new one, that great new double L.P. But yet again I'm short of money. So I'd dig your £2.50. Tony Horkins, Middlesex.

I don't allow ligging in this column so no £2.50 for you, mate.



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by Sue Byrom

Fame at last?

DAVID BOWIE: Fame (RCA 2579).

Co-written with John Lennon, and from Bowie's recent Young Americans album, this track takes over from where Young Americans (the single, that is) leaves off. Very funky beat that makes the record as totally relevant to the present soul boom as anything currently out. It's a lovely sound, with Lennon filling out the chorus.

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

Well our Gloria should have no worries about retaining her title as Queen Of The Discos with the release of this one. She's not trying anything new, just sticking to her successful fast delivery and disco beat. If there's any fault in the sound, it's that it tends to remain very much at one level, so slow dancers beware.

SUSAN CADOGAN: Love Me Baby (Magnet MAG 36).

Reggae can't really put a foot wrong at the moment, but I think it's about to trip up with this one. Alvin's old mate / writer, Peter Shelley co-wrote this, but it's very weak all round. Flat reggae beat, disappointing vocals - minor hit if anything.

MFSB: Sexy (Philadelphia International S PIR 3381).

TSOP is still one of the best records to get everyone up on their feet and dancing, but unfortunately MFSB haven't been able to come up with anything since then that comes anywhere near rivalling it. This comes close, but chooses to side with the jazz element of soul rather than the funky element, opting for fairly long sax solos. Still fine for the discos though.

TEACH IN: Old Friend Goodbye (Polydor 2058 618).

Well, the old bell might have rung out clear and true with Ding



DAVID BOWIE: very funky beat.

Ding-A-Dong, but it's a bit cracked on this follow-up. Bit of everything here, steel drums, New Seekers' harmonies... all terribly easy and ho-hum. Lacks the necessary oomph!

NOSMO KING: Ain't No Substitute For Love (Pye 7N 45496).

And there ain't no substitute for a strong song either, I'm afraid, 'cos Mr King hasn't got it with this one. Very inferior product from a guy who can put pop soul over very well, and word has it that the man himself isn't too happy with the sound.



GLORIA GAYNOR: keeping her crown.

JACKIE WILSON: Whispers (Gettin' Louder) (Brunswick BR 23).

Not too much luck so far this week with follow-up singles. Jackie's follow-up was recorded in 1972, and it isn't nearly as strong as Sweetest Feeling. There are times when it comes close to taking off, but it never actually happens.

THIN LIZZY: Rosalie (Vertigo 6059 124).

This single marks Phil Lynott's debut as a producer, and he hasn't made a bad job of it. There's a good guitar line there, al-

market. Slowish ballad which just induced bored looks when the staff of this redoubtable paper lent their ears to the proceedings. I agree I'm afraid.

DRIFTERS: There Goes My First Love (Bell 1433).

That instantly recognisable Drifters' sound, written this time by Greenaway and Mason. More up-tempo than a lot of their numbers in a toe-tapping way, but the chorus tends to get a bit on the monotonous side after a few plays rather than become more catchy.

IDI AMIN: Amazin' Man (Transatlantic BIG 527).

Both sides of this single are taken from the album The Broadcasts of Idi Amin - delivered with more than a little help from satirist John Bird. Now that the political problems in Uganda have been resolved, the single and the album have been rushed out - and very funny they are too. I don't see much air play happening for this, but if you want a good laugh, get yourself a copy - truly amazin' ma friends!

ISLEY BROS. Fight The Power (Part 1) (Epic EPC 3434).

Taken from their new album The Heat Is On, this is one of its strongest tracks. The rhythm is a clinch for the disco circuit but apart from that appeal, it doesn't look like doing anything else.

SON OF A GUN: Man Of My Word (RCA 2582).

Highly rated by Mrs Bowie, this group's first record deserved a lot more success than it got. By way of a complete contrast, this second single is written by Goodson and Wainman, currently the blue-eyed boys of pop songwriting. Unfortunately, SOAG have lost a lot of their previous appeal by opting for an obviously commercial song rather than one which proved their musical talent. Weak.

LOVIN' SPOONFUL: Daydream (Kama Sutra KSS 705).

Favorite re-release of the week, highlighting the many talents of John Sebastian. Ideal to listen to while you're sprawled out on the lawn sipping something long and cool, darling, and there's nothing to do but relax. All we need now is to have Summer In The City released, and we'll be away.

MELISSA MAN-CHESTER: Midnight Blue (Arista 13).

Currently in the top twenty American charts, I fear this is a little on the dreary side for the British

ERUPTION: Let Me Take You Back In Time (RCA 2581).

This is the band who won the recent Record Mirror / RCA Soul Search competition, and part of their prize was to be a single produced by Billy Jackson, who's produced all the Tymes' hit records. Lindell Leslie, Eruption's lead singer, wrote this, and the finished result is incredibly professional. It's a great single for both discos and the charts, opening with pounding drums and congas, and some funky vocal work by Lindell and Precious Wilson. Without any bias at all, it's a great soul record, and deserves to be a big success for them.



GLADYS KNIGHT & THE PIPS: If I Were Your Woman (Tamla Motown TMG 955).

Gladys and her Pips had one of the slowest but highest climbs in the charts recently with The Way We Were. This one should find far quicker appeal: sold

rythms throughout, with some beautiful Knight vocals building up into a superb crescendo.

RUDOLPH WALKER: It Was Love (Buk BU 3108).

Avid viewers of Love Thy Neighbour will recognise the singer's

name as he is better known as Bill Reynolds, favourite enemy of arch snowflake, Eddie Booth. His debut record features two numbers with a reggae beat, and of the two the B-side is definitely the stronger. The A-side by comparison seems a bit of a throw-away, so flip it before you pass judgment.

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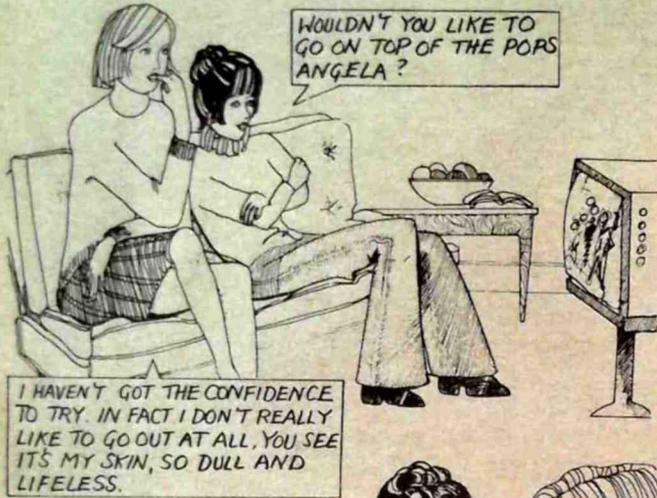
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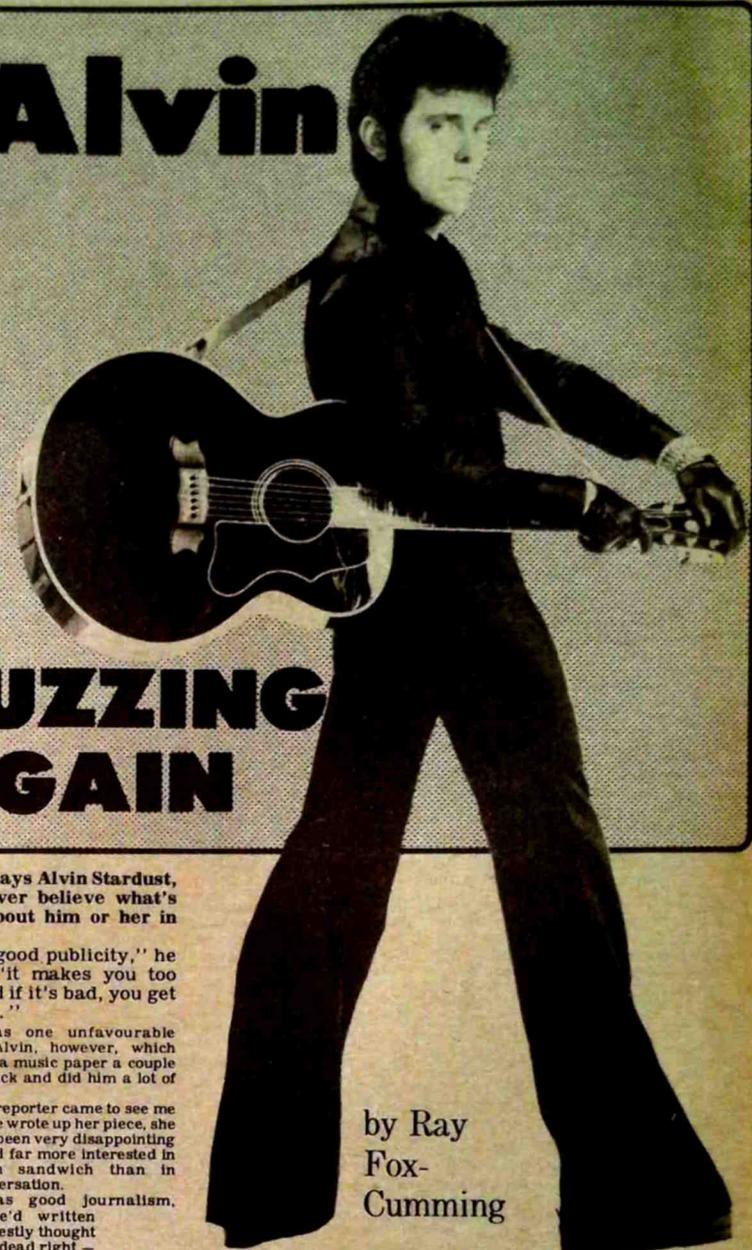


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Alvin



BUZZING AGAIN

by Ray Fox-Cumming

A STAR, says Alvin Stardust, should never believe what's written about him or her in the Press.

"If it's good publicity," he reasons, "it makes you too cocky, and if it's bad, you get depressed."

There was one unfavourable article on Alvin, however, which appeared in a music paper a couple of months back and did him a lot of good.

"This girl reporter came to see me and when she wrote up her piece, she said that I'd been very disappointing to talk to and far more interested in my chicken sandwich than in making conversation.

"That was good journalism, because she'd written what she honestly thought and she was dead right — I was more interested in my sandwich than talking to her. I'd been working non-stop for too long and I was tired, jaded and bored."

So when Alvin read the plain unadorned truth as the lady presented it, he decided to do something about the situation.

"That article made me realise that it was time to call a halt. There are one or two isolated dates left, but otherwise I shan't work again — on the road, that is — until October."

Already he's found time for a spot of holiday and, just back from Majorca, is looking suntanned and extremely fit. Mentally too, he's feeling in much better shape.

"I'm buzzing again and I'm slightly off-balance because I'm talking too much."

Alvin's new state of euphoria is in no way blunted by the slow progress of his latest single, Sweet Cheatin' Rita.

"No, I'm not worried about that at all, because, when it came out, we decided to let it ride for a week or two before doing any big promotion on it. It's made the breakers without any help so really it hasn't done too badly."

Now, with a string of TV appearances, Alvin's busy giving Rita the big push.

Previous Alvin hits

have been both written and produced by Peter Shelley, but this time Roger Greenaway and Geoff Stephens have done the honours instead.

The retiring Mr Shelley, who always seemed as if he wished the ground would swallow him up once a record of his made the charts, has now apparently decided to set seriously about carving out a career for himself as a performing artist — and even plans to do a tour.

Pressure

He remains a close friend and adviser of Alvin's, but clearly wants to shed the pressure of always being responsible for giving Alvin the songs and producing them for him.

"A new writer and producer brings a fresh approach to things," says Alvin. "I was asked who I'd like to work with and I said 'Roger Greenaway', although I never imagined he'd have the time spare to do it. Luckily though, he did and was enthusiastic about the idea."

Alvin says that he is intending to get into production himself and is busy looking for bands to work with, but he is not likely to produce his own records.

Alvin's most immediate task is to record a new

album. "I'm very excited about it, because we'll be attempting some different things this time." He is also going to record some of his own songs, although he doesn't know whether they'll ever be released either on singles or albums.

While Alvin is busy in the studio, his group, The Heartbeats are touring without him right through the summer.

"My band is the best on the road for my kind of music," he proclaims. "You know, people think I'm very flash, but we're a very straight group live. We have perhaps the smallest lighting rig on the road today, and a modest PA — there's not loads of echo and there's no special mixing. I don't go on all in leather doing the arms bit either."

Off-duty, Alvin claims

to be a bit of a loner. "I like spending a lot of time by myself. Not many people say that and mean it, but I do. I like the togetherness of relationships, but I like to be able to step away from it all sometimes."

But doesn't that work out rather hard on your family?

"Yes," he admits ruefully. "I think it does."

In an attempt to sum himself up, he says: "My main interests in life are music, my mates and women — in that order."

"I'm not an ordinary guy. I do a lot of things most people don't do and I don't do a lot of things most people do do." Then, as an afterthought, he adds: "Personally I think I must be a bit kooky. Anyone must be kooky to stay in this business."

RECORD MIRROR

NEXT WEEK!

Linda Lewis

albumsalbumsalbumsalbumsalbums

Osmonds get stuck in the dark ages

DONNY AND MARIE OSMOND: Make The World Go Away; (MGM SUPER 2315343).

Donny and Marie sing a variety of by-gone hits in their own syrupy style that Uncle Walf crooned and mooned in June 1948. It seems that sis and bruv perpetually get stuck in that old-fashioned groove even though they are fundamentally catering for people under twenty. Me thinks that youngsters should be treated to slightly more contemporary sounds. I mean Make The World Go Away; It's All In The Game and I Will surely must have gone out with high hats. **JL**

THE STYLISTICS: Thank You Baby (Avco 9109 005).

Their recent album, *The Best Of The Stylistics*, stayed at the top of the album charts for quite a few weeks, and is still up there. Already nuzzling it, and likely to go up to the top as well, is this new collection of songs, including *Sing Baby Sing*, all arranged and conducted by Van McCoy, now also a hit artist in his own right. The Stylistics are a great sounding band whether they're singing ballads or up-tempo numbers, and on this album they've come up with a mixed selection of moods and tempos that work perfectly. Can't Give You Anything is a good example of the band at their partying best. Whilst the title track which opens the first side shows their slower pace. **SB**

PETER SKELLERN: Hold On To Love (Decca SKL 5211).

A massive and deadly dose of Skellern as we know him on singles. His thick as pea soup voice sighs its way ponderously through song after oh so similar song with just the occasional desultory lunge at a high note. The brass sounds as if it scarcely had the energy to drag itself out of bed to attend the session and the strings are fairly bleary too. Taken one at a time, Skellern's songs can be haunting, but strung together on an LP they are merely soporific. **RF-C**

FRANK ZAPPA AND THE MOTHERS OF INVENTION: One Size Fits All (Discreet K59207).

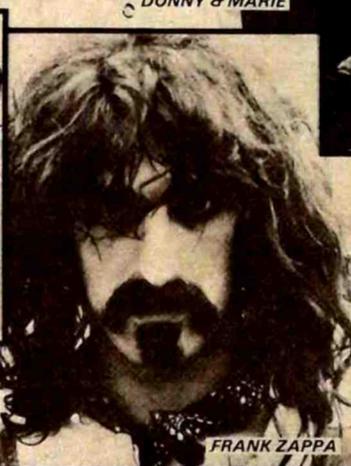
Well wadya know? Zappa can still do it. Instead of churning out another morbid mess like *Over-Nite Sensation* and *Apostrophe*, he's used the breather that the live double set gave him and managed to come up with the goods, swiping at UFOs, the recession, and people who wear pyjamas. Zappa's back to his cynical amusing best. The new *Mothers* are



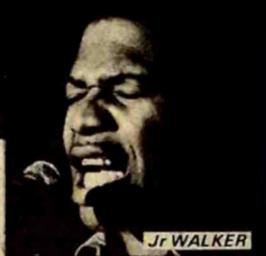
DONNY & MARIE



STYLISTICS



FRANK ZAPPA



Jr WALKER

JR WALKER & THE ALL STARS (Tamla Motown STML 11274).

Alright howdy fancy Stevie Wonder playing along with the superior sax of Junior Walker? There are three Stevie Wonder toons and Stevie plays on two — *Sunshine Of My Life* and *All In Love Is Fair*. But the first side tracks which follow don't reach the same standard. Walker's arrangements

included here, contains lovely crystalline high hittin' oohs and arrhs which would even put the likes of Minnie Rip in the shade. Although Linda has penned only four of the ten tracks, her writing is still bouncing with wit and vitality, as demonstrated on *My Grandaddy Used To Reggae*. Go home and play her LP sometime, you'll be nicely surprised. **JL**

JACKSON 5: Moving Violation (Tamla Motown STML 11290).

Dependent on how much J5 material Tamla have in the can, we might well hear a different sound from the group in the future. With the exception of Jermaine, they have signed with a new recording company. This album is pretty much an up-tempo one, lots of fast funky numbers, with a couple of slower songs to cool things down. Somehow, Michael's voice sounds higher than it has done recently, which if anything, dates the sound by taking it back to ABC days. There's nothing fundamentally wrong with the overall sound of this LP, but perhaps there could have been a bit more variation in tempo and pitch. It's a marking-time album, rather than a progression. **SB**

ROCK FLASHBACKS: Focus (Polydor 2384 070). ERIC BURDON AND THE ANIMALS (Polydor 2356 142). FAIRPORT CONVENTION (2384 047). PINK FAIRIES (Polydor 2384 071). MEDICINE HEAD (Polydor 2384 069).

Second set of flashback albums with not so impressive line-up of artists, but still fine value. The *Focus* album contains tracks culled from the band's first three albums — *In And Out Of Focus*, *Moving Waves*, *Focus 111* — which means tracks like *Hocus Pocus*, *Focus*, *House Of The King* and *Sylvia*. The *Animals* album isn't as impressive. All the songs instantly identifiable as *Animal* music are missing, but there is a pretty good version of *CC Rider* and a powerful, more than wonderful version of *River Deep Mountain High*. Though rough in places, that *Animal* strength is present throughout. *Fairport* have been through a lot of line-up and musical changes since the tracks on their flashback album were first laid down. The music on the album bears little resemblance to their current work, but tracks like *Chelsea Morning* are enjoyable folkies. This is *Fairport* playing comparatively simple stuff, but it's how the band began. All albums sell at £1.47. **MT**

tighter and even more energized than ever and the vocals, with lotsa answer-back lines, are right back in the classic *Mothers'* tradition. No one who has ever enjoyed Zappa's music can fail to like this LP — and from the same session, there's another LP to come. *Hold On To Love*. **PH**

RON WOOD: Now Look (Warner Bros. K56145).

Here is it then, number two in the *Wood* session series. Usual line-up: McLagan, Weeks, Newmark, a little of Richard, and a lot of funk merchant Bobby Womack. And there's a lotta

funk both slow and fast. Great musicianship, little rehearsal, mainly untegether throughout. First side better than the first, *I Can't See The Rain* the best track. Nothing revolutionary overall. But Ronnie had a good time. **MT**

DEAN FORD: Dean Ford (EMC 3079).

This man used to sing with the *Marmalade* and also wrote a few of their hits. He's in a difficult position 'cause it's been a year since that band broke up and not too many people are going to remember him. His voice, though, is memorable. He sings with a lot of

charm and though the songs are too laid back for most, there's real quality in the production. But that doesn't make up for Dean's lacklustre songs. Individually they're OK, but an LP's worth merges into a dull blur. **PH**

JAMES TAYLOR & THE ORIGINAL FLYING MACHINE: Rainy Day Man (DJM 2007).

Before anyone thinks this is a hasty follow-up release to the *Gorilla* album, it is in fact, an album of material record-

ed by Taylor and friends in his pre-Apple days. Musicians who play on this collection include Danny Kortchmar and Al Gorgoni, and apart from their musical abilities, you can also hear them chatting and looning about in the studios while actually recording. It's a bit on the short side, which is why it's going out for £1.75. As a collector's item, it's obviously of interest, and tracks you'll hear, apart from the title track, include *Night Owl* and *Something's Wrong*. **SB**

SONGWORDS

SOMEONE SAVED MY LIFE TONIGHT

When I think of those East End lights
Muggy nights
The curtains drawn in the little room
downstairs
Prima Donna Lord you really should have
been there
Sitting like a Princess
Perched in her electric chair
And it's one more beer
And I don't hear you anymore
We've all gone crazy lately
My friends out there
Rolling round the basement floor.

Chorus:
And someone saved my life tonight
Sugar bear
You almost had your hooks in me
Didn't you dear
You nearly had me roped and tied
Allar bound hypnotised
Sweet freedom whispered in my ear
You're a butterfly
And butterflies are free to fly
Fly away
High away
Bye bye.

Words by Bernie Tanpin
Sung by ELTON JOHN



I never realised the passing hours of evening
showers
A slip nose hanging in my darkest dreams
I'm struggled by your haunted social scene
Just a pawn
Outplayed by a dominating queen
It's 4 am in the morning — damn it
Listen to me good
I'm sleeping with myself tonight
Saved in time thank God my music's still
alive.
(repeat chorus)

And I would've walked head on into the deep
end of a river
Clinging to your stocks and bonds
Paying your HP demands forever
They're coming in the morning
With a truck to take me home
Someone saved my life tonight . . . (repeat
five times)
So save your strength and run the field you
play alone.
(repeat chorus and fade)

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WHO, WHEN AND WHERE

IF YOU'RE into reggae, you really ought to go along and see the King of it all. He's Bob Marley of course and with the Wailers and special guests Third World, he's

here for just four concerts this week. They're at London's Lyceum July 17/18, Birmingham Odeon 19 and Manchester Hard Rock 20.

THURSDAY

July 17
LOVE AFFAIR, Town Hall, Reading
SASSAFRAS, Cleo's, Derby
CANDLEWICK GREEN, Bailey's, Blackburn
KENNY, Tiffany's, Halesowen
UFO, Marquee, 90 Wardour Street, London W1
BOB MARLEY & THE WAILERS / THIRD WORLD, Lyceum, Strand, London
STEELEYE SPAN, Queen's Hall, Barnstable
GOOD HABIT, Winter Gardens, Cleethorpes
UFO, Marquee, 90 Wardour Street, London W1
BLUE DIAMONDS, Dingwalls, Camden Lock, London W1
TANGLEFOOT, Caslon Club, Wigan
CLANCY, Winter Gardens, Penzance

BOB MARLEY : THE WAILERS, Lyceum, Strand, London
GEORGE MELLY & THE FEETWARMERS, 100 Club, Oxford Street, London W1
CLANCY, Blue Lagoon, Newquay
BEBOP DELUXE, Town Hall, Middlesbrough
BUNNY, Speakeasy, 48 Margaret Street, London W1
FBI, 76 Club, Burton on Trent
GOOD HABIT, The Marquee, 90 Wardour Street, London W1
STEELEYE SPAN, Royal Theatre, Redruth
MOON, Fagin's, Wrexham
UFO, Co-op Hall, Ilkeston

FRIDAY

July 18
MOONRIDER, Golden Diamond, Nottingham
SASSAFRAS, Crown Hotel, Marlow
WILD ANGELS, Tiffany's, Great Yarmouth
CANDLEWICK GREEN, Bailey's, Blackburn
KENNY, Queensway, Hall, Dunstable
SHORTY, Pavilion, Ayr



BOB MARLEY and THE WAILERS: Friday.



THIN LIZZY: Saturday.

FUMBLE, Pavilion Club, Cheltenham
WALLY / JACKAL, City Hall, St Albans

SATURDAY

July 19
GRYPHON WITH MICHAEL MOORE, Ebbsisham Hall, Ashley Road, Epsom

BLISS, County Ballroom, Taunton, Somerset
MOON / CHAPMAN WHITNEY STREET WALKERS / MIKE HERON'S REPUTATION, Festival Hall, Carley, Northants
MANFRED MANN'S EARTHBAND, Kursaal, Southend
STEELEYE SPAN, Johnson Hall, Yeovil

THIN LIZZY, Spurrillers Park, Harlow
FUMBLE, The Granary, Bristol
SASSAFRAS, Friars, Aylesbury
UFO, Boat Club, Nottingham
WALLY, Roundhouse, Dagenham
CAMEL, Spurrillers Town Park, Harlow
GOOD HABIT, Dingwalls, Camden Lock, London NW1
LUNDANCE, Casino Club, Wigan



THE SPANGLED MOB, Kingsbury Football Club, Kingsbury, London NW9
FBI, The Priory, Scunthorpe
FOUNDATIONS, Pavilion Ballroom, Cromer
CANDLEWICK GREEN, Bailey's Club, Blackburn
KENNY, Sedgefield Race Course, Stockton on Tees
WHITE SOUL, Top Spot, Margate, Kent
CLANCY, Open Air Festival, Harlow

SUNDAY

July 20
GREENSLADE / MOTORHEAD / SHANGHAI, Roundhouse, Chalk Farm, London NW1
FRED WEDLOCK, Blacksmith's Arms, Epping
STRANGE, Laughton Com. Club, Derbys
LOVE MACHINE, Winter Gardens, Margate
PALM BEACH EXPRESS, The Wellington, North Hill, Highgate
KURSAAL FLYERS, Torrington, 4 Lodge Lane, London N12
STEELEYE SPAN, Pavilion Theatre, Torquay
MANFRED MANN'S EARTH BAND, Greyhound, Croydon
YAKETY YAK, Cavendish, Blackburn
MOON, Nashville, West Kensington
SPARROW, Hamilton Club, Birkenhead
PURE CHANCE, Black Swan, Sheffield

FAST BUCK, Speakeasy, 48 Margaret Street, London W1
HECKTA, El Cordobes, Newport, Gwent
SHAKIN STEVENS & THE SUNSETS, Fagan's Fishmonger's Arms, High Road, Wood Green, London N22

TUESDAY

July 22
COUNTRY GAZETTE, Dingwalls, Camden Lock, London NW1
DUANE EDDY / SHUCKS, 100 Club, Oxford Street, London W1
SASSAFRAS, Fagan's Fishmonger's Arms, Wood Green, London N22
BANDANA, Speakeasy, 48 Margaret Street, London W1
WALLY, Ivanhoe, Huddersfield

COMING EVENTS

PETE ATKINS / JULIET LAWSON, Ebbsisham Hall, Ashley Road, Epsom (July 25)
VAN DER GRAF GENERATOR, Victoria Palace, London (July 27)
CAMBRIDGE FOLK FESTIVAL - RICHARD & LINDA THOMPSON / TOM RUSH / COUNTRY GAZETTE / BERT JANSCH / JACK THE LAD / LEO KOTKIE / RICHARD DIGANCE / TAM LYNN / FIVE HAND REEL, Cherry Hinton Hall, Cambridge (July 25/26/27) £3.50 for whole event, £2.50 for one day. Tickets from Cambridge 57851.

LIVES . . . LIVES . . . LIVES . . . LIVES . . . LIVES

BAY CITY BOILER

BAY CITY ROLLERS / Colston Hall, Bristol
 IF YOU can imagine a sauna built to hold 2,000 people, then you've a good impression of Colston Hall on Sunday when the Rollers returned to play the gig cancelled because of Les' recent car accident.

Holland Park Court Theatre
 SET IN THE FORECOURT OF 17th CENTURY HOLLAND HOUSE
 off Kensington High Street near Commonwealth Institute

Week commencing 28 July
 Evenings at 7.30
JAZZ FESTIVAL

- Monday **HUMPHREY LYTTLETON AND HIS BAND**
- Tuesday **ALEX WELSH AND HIS BAND**
- Wednesday **TERRY LIGHTFOOT'S JAZZMEN**
- Thursday **GEORGE CHISHOLM AND THE GENTLEMEN OF JAZZ**
- Friday **KEN COLYER JAZZMEN**
- Saturday **MARIAN MONTGOMERY**

Admission 40p
 No advance booking
 Enquiries to 01-633 1707

on, it was bedlam all the way, but controlled bedlam. The group were obviously in very good humour, with Les pouring coke down one of Derek's boots during one number, and much grinning at each other. Whilst it's now generally accepted that no-one gets to hear much during a Rollers' concert, it was evident to us at the back at least, that there were some awful feedback problems during the set.

Far too soon for the crowd, Les told them it was time for the last number - appropriately enough, Bye Bye Baby. A quick bow at the end, and then a running trot off stage, leaving the road crew to pick up the scarves and teddies that cluttered the stage. When the fans were finally convinced that they weren't going to get any more, they made their dazed way outside, comparing tear stains and memories. One girl who's had her hand kissed by Les during Give A Little Love, stood staring with total disbelief at her fingers, and had to be led gently outside. She stood there, while another not-so-gentle fan was delivering the coup de grace to a poor St. John's Ambulance man by way of a quick knees up to a crucial area. The poor lad dropped to his knees, and had to be hastily administered to by a colleague. They're dedicated these fans, that's for sure. **SUE BYROM**

Welshum squelshum

10cc / Cardiff Castle
WHOEVER SAID: "It never rains but it pours" was a Welshman and what's more, he'd just been to 10cc's Cardiff Castle gig on Saturday. 15,000 amazingly patient fans dripped and squelched their way through four hours of music and three hours of waiting round between sets.



10 cc.

Thin Lizzy sang up a storm or rather, through it, and bejeezus, they worked hard to get things rocking. They looked marvellous and the crowd were beginning to think "well, maybe the rain's not so wet after all" then Man came on. Playing to a partisan ground who were rootin' for them before Martin Ace had plucked his G string, they blew it. Why? They were self-indulgent musically, unexciting visually. Steeleye Span stopped the rain. Well, it ceased, cos no-one, even 'IM wants to Mess with Maddy Prior. For the first time that day we heard "More!" It was 10.45 before 10cc stormed into Silly Love after sound problems had been sorted out. Fireworks greeted the open-

ing chords; in fact, the whole new light show was very impressive. All the guys have really got their stage act together and are visually as well as musically exciting these days. Chunks from Sheet Music, including the haunting Old Wild Men, went down a treat and that well-known French tart, Kevin Godley, excelled himself on One Night in Paris. Eric took over, still insisting 'I'm Not in Love, OK sweetheart, who loves you, baby? Three stormers closed the show Minestrone, Wall Street Shuffle and finally Rubber Bullets, extended into a rock and roll finale. And the rain? What rain? **JAN ETHINGTON**

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TAKE THE MONEY... OR OPEN THE BOX?

ALICE COOPER, king of Shockrock, has been given the Key to New Orleans. Along with the key he was also given a document, sent by the Attorney General, making Alice the first rock 'n roll star ever named as Honorary Senator of the State of Louisiana.

To make the presentation was Greater Councilman Frank Friedman, pictured with Coop.

If that ain't enough, the shrewd shark has also recently become a Deputy Sheriff of Davidson County and has been invited by the Los Angeles City Bicentennial Committee to join the Arts Team. I tell you all, this boy's even more popular than the president!

Who's who?

THERE IS a track on Roger Daltrey's new album *Ride A Rock Horse* called *Milk Train*. And there are a couple of guys called Bugatti and Musker who wrote it.

And they wrote it after seeing the Who on BBC2's *Second House* programme so it's fitting that Daltrey should use it on his album. But Daltrey did not hear the track until seven months after it had been written. It was after Frank Musker had been introduced to Daltrey and spent a day in the studio with him.



Telly switched off

TELLY SAVALAS and his third wife, British-born Sally Adams, have split after less than a year of marriage and, while neither of the unhappy couple have had much to say on the matter to the world's Press as yet, Savalas' 14-year-old daughter has not been silent. According to her, Daddy is "insecure, sentimental and sensitive," which makes him sound just the sort of pet you might take in exchange for a neurotic St. Bernard.

But what of the third Mrs. S? Bet she ain't

feeling so "sentimental." In fact, if she's sickened, simmering and set to screw him for every penny he's got, we won't say a word against her.

REFLECTIONS

EDITED BY PETER HARVEY

Sssh..

TENNIS SHORTS were never so cool, honestly don't be surprised if Bob Marley's wearing — at what promises to be the only really hot gig in London this summer — Lycium, right? Meanwhile those Rollers are still searching for property, Epping Forest being the latest bet. But what about Showaddywaddy? Aren't they taking the revival business just too far? Dave Clarke's Bits And Pieces is next in line. And on to the Glitterband. They were heard loudly discussing the disgusting price of luxuries at Arista's sooper champagne special at Lingfield races on Saturday. To Bell / Arista anyway, the Lig Of The Week Cornucopia Colossus award — it was too smashing! And the summer seems to be having the same affect on Gary Glitter: "I wish I could find someone to fall in love with he says" — Any offers? Certain non starters are Gloria Jones, Diana Ross and Yoko Ono — they are all pregnant. And talking of Yoko, she and John were so pleased to be back together they sent 250 of their closest friends (yeah) bath towels embroidered with: "John and Yoko together again." Isn't love grand? John even kissed David Bowie when they met at another award presentation rehearsal in New York. David reportedly rushed to the mirror to make sure his hair was still in place. And finally, it's so hot dear, Eric Burdon — who used to be an Animal — has a kinetic four-colour, dayglow octagonal sleeve for his Stop I.P. The package will also contain a record... BYE BYE.

ROLAN BOLAN

SINCE THE departure of his wife June, Marc Bolan has been getting pretty friendly with singer Gloria Jones — so much so that a picture of the pair of them appeared in a national paper this week with him looking like Bowie and her like a swollen black barrage balloon, expecting his child. The unfortunate offspring, when it arrives and be it a he or a she, is to be named Rolan Bolan.

Says Bolan: "Bowie called his kid Zowie Bowie and I can't let him get away with that." Nought out of ten for originality and a complaint to the NSPCC might not go amiss.

Cardiff-lock-out

ACCORDING TO one source, at least 12,000 people were turned away from 10cc's Cardiff Castle concert last week. And that includes Mr and Mrs Andrew Evans who had

booked the Castle for their wedding for the same day as the concert.

However their fate was a lot better than the soaked thousands outside

the concert. They finally got married at Cardiff City Hall, and amongst the greetings telegrams — yes, one from 10cc. Pic shows the queue outside the castle.



Gladiatorock

BAD COMPANY are to headline the first day of a three day rock festival at an ancient Roman Amphitheatre in France.

The festival at Orange, near Arles in the Provence region of France will take place over three days from August 15. Among other bands playing will be Wishbone Ash, John Cale, Mahavishnu Orchestra, Jerry Garcia, Procol Harum, Fairport Convention and former Animal Eric Burdon.

The promoters are hoping for a sell-out as it is to be held at the peak of the holiday season. It's one up on killing Christians anyway.

KUNG SUNG

KUNG FU star David Carridine has an album out later this year called *Grasshopper*. It contains self-penned material and will be backed by a promotional visit to England in the Autumn — to give sales a kick up the pants no doubt.

BIG-LADY

LILIAN BRON has been appointed managing director of Bronze Records, a move which it is thought makes her the first female managing director of a UK record company.



AND SO the story goes... watching a ladies wrestling match in Hull, Nell Innes (Bonzos, Rutland TV and now Grimes) fell in love with the Red Bombshell. He and the band just had to write a song. It's called *Backbreaker* and any similarity to the sound of the Beach Boys / Rubettes, is purely intentional. Oh yes, here's Nell with his new found love.

yesteryear charts

18th July, 1970

- 1 In The Summertime, Mungo Jerry
- 2 All Right Now, Free
- 3 Up Around The Bend, Creedence Clearwater Revival
- 4 Lola, The Kinks
- 5 It's All In The Game, Four Tops
- 6 Sally, Gerry Monroe
- 7 Cottonfields, The Beach Boys
- 8 Groovin' With Mr Bloo, Mr Bloo
- 9 Goodbye Sam, Hello Samantha, Cliff Richard
- 10 13 Something, Shirley Bassey

17th July, 1965

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

16th July, 1960

- 1 Good Timin', Jimmy Jones
- 2 Please Don't Tease, Cliff Richard
- 3 Shakin' All Over, Johnny Kidd And The Pirates
- 4 Made You / Johnny Comes Marching Home, Adam Faith
- 5 Ain't Misbehavin', Tommy Bruce
- 6 Mama / Robot Man, Connie Francis
- 7 What A Mouth, Tommy Steele
- 8 Angela Jones, Michael Cox
- 9 Three Steps To Heaven, Eddie Cochran
- 10 17 Look For A Star, Garry Mills

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