

**Faces' dilemma: Ron Wood must decide**

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Australia 30c South Africa 26c  
**RECORD  
MIRROR**

August 2 1975

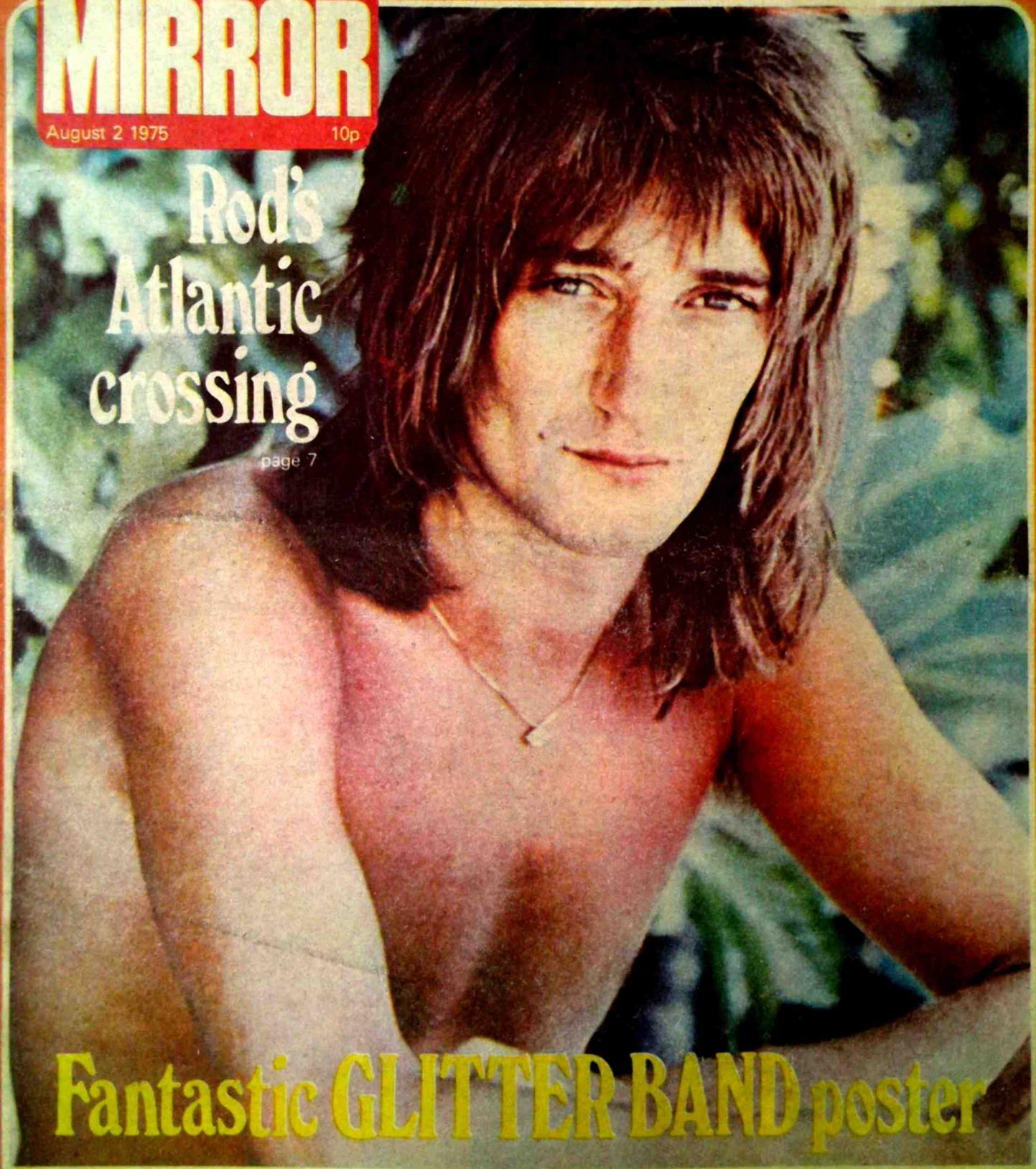
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**Alex Harvey's new lady**  
**Susan Cadogan-reluctant star**

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**Rod's  
Atlantic  
crossing**

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**Fantastic GLITTER BAND poster**

# BRITISH TOP 50 SINGLES



BAY CITY ROLLERS

1	1	GIVE A LITTLE LOVE, Bay City Rollers	Bell
2	2	BARBADOS, Typically Tropical	Gull
3	3	TEARS ON MY PILLOW, Johnny Nash	Epic
4	4	MISTY, Ray Stevens	Jans
5	11	JIVE TALKIN', Bee Gees	RSO
6	16	IF YOU THINK YOU KNOW HOW TO LOVE ME, Smokey	Rak
7	10	SEALED WITH A KISS, Brian Hyland	ABC
8	13	IT'S IN HIS KISS, Linda Lewis	Bell
9	7	THE HUSTLE, Van McCoy	Avco
10	9	JET 'AIME, Judge Dread	Cactus
11	5	ROLLING STONE, David Essex	Mercury
12	35	I CAN'T GIVE YOU ANYTHING (BUT MY LOVE), Stylistics	CBS
13	6	HAVE YOU SEEN HER/OH GIRL, Chi-Lites	Avco
14	8	EIGHTEEN WITH A BULLET, Pete Wingfield	Brunswick
15	17	ACTION, Sweet	Island
16	31	DELILAH, Sensational Alex Harvey Band	RCA
17	18	I WRITE THE SONGS/FOR LOVE, David Cassidy	Vertigo
18	12	D. I. V. O. R. C. E., Tammy Wynette	RCA
19	20	NEW YORK CITY, T. Rex	Epic
20	30	HIGHWIRE, Linda Carr & The Love Squad	EMI
21	28	BLANKET ON THE GROUND, Billie Jo Spears	Cheslea
22	25	SHERRY, Adrian Baker	UA
23	34	DOLLY MY LOVE, Moments	Magnet
24	14	I'M NOT IN LOVE, 10CC	All Platinum
25	23	FOOT STOMPIN' MUSIC, Hamilton Bohannon	Mercury
26	33	7-6-5-4-3-2-1 (BLOW YOUR WHISTLE), Rimshots	Brunswick
27	15	DISCO STOMP, Hamilton Bohannon	All Platinum
28	37	IT'S BEEN SO LONG, George McCrae	Brunswick
29	47	THE LAST FAREWELL, Roger Whittaker	Jayboy
30	39	LOVE ME BABY, Susan Cadogan	EMI
31	46	GET IN THE SWING, Sparks	Magnet
32	27	WHISPERING GRASS, Windsor Davies/Don Estelle	Island
33	45	EL BIMBO, Bimbo Jet	EMI
34	24	BLACK PUDDING BERTHA, Goodies	EMI
35	21	MY WHITE BICYCLE, Nazareth	Bradley's
36	22	MOONSHINE SALLY, Mud	Mooncrest
37	48	SEXY, MFSB	Rak
38	41	I DO I DO I DO, Abba	Philadelphia
39	32	DOING ALRIGHT WITH THE BOYS, Gary Glitter	CBS
40	26	HARMOUR LOVE, Syreeta	Bell
41	-	FAME, David Bowie	Tamla Motown
42	-	ONE NIGHT, Mud	RCA
43	-	LOVE WILL KEEP US TOGETHER, The Captain & Tennille	Rak
44	42	IT OUGHTA SELL A MILLION, Lyn Paul	A&M
45	-	SUMMER OF '42, Biddu Orchestra	Polydor
46	-	ROCHDALE COWBOY, Mike Harding	Epic
47	44	SWEET CHEATIN' RITA, Alvin Stardust	Rubber
48	-	THAT'S THE WAY (I LIKE IT), K. C. & The Sunshine Band	Jay Boy
49	43	PER-SO-NALLY, Wigan's Ovation	Spark
50	-	THE BEST THING THAT EVER HAPPENED, Gladys Knight & The Pips	Buddah

# BRITISH TOP 50 ALBUMS



THE CARPENTERS

1	1	HORIZON, Carpenters	A&M
2	2	VENUS AND MARS, Wings	Apple
3	3	ONCE UPON A STAR, Bay City Rollers	Bell
4	6	CAPTAIN FANTASTIC, Elton John	DJM
5	4	THE BEST OF, Stylistics	Avco
6	5	THE ORIGINAL SOUNDTRACK, 10cc	Mercury
7	9	MUD ROCK VOL 2, Mud	RAK
8	12	THE BASEMENT TAPES, Bob Dylan	CBS
9	7	STEP TWO, Showaddywaddy	Bell
10	8	ONE OF THESE NIGHTS, Eagles	Asylum
11	14	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
12	10	ROLLIN', Bay City Rollers	Bell
13	11	TUBULAR BELLS, Mike Oldfield	Virgin
14	15	GREATEST HITS, Cat Stevens	Island
15	20	SIMON AND GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
16	13	THE SINGLES 1969-1973, Carpenters	A&M
17	-	TEN YEARS NON-STOP JUBILEE ALBUM, James Last	Polydor
18	19	BEST OF TAMMY WYNETTE, Tammy Wynette	Epic
19	21	BAND ON THE RUN, Wings	Apple
20	17	ELTON JOHN'S GREATEST HITS, Elton John	EJM
21	25	THE SNOW GOOSE, Camel	Decca
22	45	FROM MIGHTY OAKS, Ray Thomas	Threshold
23	18	MADE IN THE SHADE, Rolling Stones	Rolling Stones
24	16	GREATEST HITS OF 10cc, 10cc	Decca
25	23	THANK YOU BABY, Stylistics	Avco
26	28	THE BEATLES 1967-1970, Beatles	Apple
27	47	SNOWFLAKES ARE DANCING, Tommy	Red Seal
28	22	WHEN WILL I SEE YOU AGAIN, Johnny Mathis	CBS
29	48	MAKE THE WORLD GO AWAY, Donny & Marie Osmond	MGM
30	44	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman / English Rock Ensemble	A&M
31	39	DISCO BABY, Van McCoy	Avco
32	27	RETURN TO FANTASY, Uriah Heep	Bronze
33	26	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
34	36	THE BEATLES, 1962-1966	Apple
35	33	THE BEST OF BREAD, Bread	Elektra
36	-	AND I LOVE YOU SO, Perry Como	RCA
37	41	LET ME TRY AGAIN, Tammy Jones	Epic
38	-	GLEN CAMPBELL'S GREATEST HITS, Glen Campbell	Capitol
39	34	BRIDGE OVER TROUBLED WATER, Simon and Garfunkel	CBS
40	31	JUDITH, Judy Collins	Elektra
41	24	PHYSICAL GRAFFITI, Led Zeppelin	Swan Song
42	30	AUTOBAHN, Kraftwerk	Vertigo
43	-	MEMORIES ARE MADE OF HITS, Perry Como	RCA
44	35	THE BEST YEARS OF OUR LIVES, Steve Harley / Cockney Rebel	EMI
45	46	ON THE LEVEL, Status Quo	Vertigo
46	41	MEDDLE, Pink Floyd	Harvest
47	38	RIDE A ROCK HORSE, Roger Daltrey	Harvest
48	-	TOMMY, Soundtrack	Polydor
49	-	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists
50	-	20 GREATEST HITS, Tom Jones	Decca

# U.S. TOP 50 SINGLES

1	3	ONE OF THESE NIGHTS The Eagles	Asylum
2	2	I'M NOT IN LOVE 10CC	Mercury
3	7	JIVE TALKIN' Bee Gees	RSO
4	4	PLEASE MR PLEASE Olivia Newton-John	MCA
5	1	THE HUSTLE Van McCoy & The Soul City Symphony	Avco
6	9	SOMEONE CALLED MY LIFE TONIGHT Elton John	Isley Bros
7	5	MIDNIGHT BLUE Melissa Manchester	Arista
8	5	LISTEN TO WHAT THE MAN SAID Paul McCartney & Wings	Capitol
9	10	ROCKIN' ON Gwen McCrae	Cat
10	11	DYNAMITE Bazuka	A&M
11	12	THE WAY WE WERE / TRY TO REMEMBER Gladys Knight & The Pips	Buddah
12	14	WHY CAN'T WE BE FRIENDS? War	United Artists
13	15	ROCKFORD FILES Mike Post	MGM
14	16	RHINESTONE COWBOY Glen Campbell	Capitol
15	17	HOW SWEET IT IS (To Be Loved By You) James Taylor	Warner Bros
16	18	I'M ON FIRE Dwight Twilley Band	Shelter
17	13	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
18	20	MORNING BEAUTIFUL Tony Orlando & Dawn	Elektra
19	19	EVER Y TIME YOU TOUCH ME (I Get High) Charlie Rich	Epic
20	22	SLIPPERY WHEN WET Commodores	Motown
21	6	SWEARIN' TO GOD Frankie Valli	Private Stock
22	24	FIGHT THE POWER Pt 1 Isley Bros	T-Neck
23	25	AT SEVENTEEN Janis Ian	Columbia
24	27	FALLIN' IN LOVE Hamilton, Joe Frank And Reynolds	Playboy
25	31	HOLDIN' ON TO YESTERDAY Ambrosia	20th Century
26	30	JUST A LITTLE BIT OF YOU Michael Jackson	Motown
27	29	SATURDAY NIGHT SPECIAL Lynrd Skynrd	MCA
28	28	WASTED DAYS AND WASTED NIGHTS Freddy Fender	ABC/Dot
29	33	FEEL LINE LOVE Bar Company	Swan Song
30	34	COULD IT BE MAGIC Barry Manilow	Arista
31	35	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Columbia
32	51	GET DOWN TONIGHT K. C. & The Sunshine Band	TK
33	41	BALLROOM BLITZ Sweet	Capitol
34	38	THIRD RATE ROMANCE Amazing Rhythm Aces	ABC
35	37	BLUEBIRD Helen Reddy	T-Neck
36	40	SEND IN THE CLOWNS Judy Collins	Capitol
37	43	THAT'S WHEN THE MUSIC TAKES ME Neil Sedaka	Elektra
38	44	RENDEZVOUS Hudson Brothers	Rocket
39	45	FAME David Bowie	Rocket
40	46	LOOK AT ME (I'm In Love) Moments	RCA
41	50	(Shu-Doo-Pa-Poo-Popp), LOVE BEING YOUR FOOL Travis Wammack	Stang
42	49	HOPE THAT WE CAN BE TOGETHER SOON Sharon Page & Harold Melvin	Capricorn
43	28	DISCO QUEEN Hot Chocolate	Philadelphia International
44	54	HELP ME RHONDA Johnny Rivers	Big Tree
45	52	TIL THE WORLD ENDS Three Dog Night	Epic
46	23	MAGIC Pilot	ABC
47	58	TUSH ZZ Top	EMI
48	48	OH ME, OH MY (Dreams in My Arms) Al Green	London
49	57	BLACK SUPERMAN / MUHAMMAD ALI Johnny Wakelin & The Kinshasa Band	Hi
50	26	MISTY Ray Stevens	Pye Barnaby

# RM/BBC CHART

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

# STAR BREAKERS

- 1 SUPER WOMBLE Wombles CBS.
- 2 ONE OF THESE NIGHTS Eagles Asylum.
- 3 LOVE WON'T LET ME WAIT Major Harris Atlantic.
- 4 THAT'S WHAT LIFE IS ALL ABOUT Bing Crosby United Artists.
- 5 TELL LAURA I LOVE HER Ricky Valance EMI.
- 6 ALL I NEED IS YOUR SWEET LOVIN' Gloria Gaynor MGM.
- 7 CRYSTAL WORLD Crystal Glass Philips.
- 8 BABY GET IT ON Ike & Tina Turner United Artists.
- 9 I'LL HAVE TO SAY I LOVE YOU IN A SONG Jim Croce Philips.
- 10 AFTERNOON OF THE RHINO Mike Post Coalition Warner Brothers.

# U.S. TOP 50 ALBUMS

1	1	ONE OF THESE NIGHTS The Eagles	Asylum
2	3	LOVE WILL KEEP US TOGETHER The Captain & Tennille	A&M
3	7	THE HEAT IS ON FEATURING FIGHT THE POWER	T-Neck
4	4	CAPTAIN FANTASTIC & THE BROWN DIRT COWBOY	MCA
5	2	VENUS AND MARS Paul McCartney & Wings	Capitol
6	5	CUT THE CAKE Average White Band	Atlantic
7	6	MADE IN THE SHADE Rolling Stones	Rolling Stones
8	9	GORILLAS James Taylor	Columbia
9	8	THAT'S THE WAY OF THE WORLD Earth, Wind & Fire	Warner Bros
10	16	CAT STEVENS GREATEST HITS	A&M
11	35	RED OCTOPUS Jefferson Starship	Grunt
12	14	BETWEEN THE LINES Janis Ian	Columbia
13	13	HORIZON The Carpenters	A&M
14	19	WHY CAN'T WE BE FRIENDS? War	United Artists
15	17	THE ORIGINAL SOUNDTRACK 10cc	Mercury
16	10	METAMORPHOSIS Rolling Stones	Abaco
17	-	THE BASEMENT TAPES Bob Dylan & The Band	Columbia
18	20	CHOCOLATE CHIP Isaac Hayes	Hot Buttered Soul
19	21	STILLS Stephen Stills	Columbia
20	22	FANDANGO ZZ Top	Columbia
21	23	TOYS IN THE ATTIC Aerosmith	Columbia
22	11	DIAMONDS & RUST Joan Baez	A&M
23	15	TOMMY - ORIGINAL SOUNDTRACK RECORDING	Polydor
24	31	MELISSA Melissa Manchester	Arista
25	12	DISCO BABY Van McCoy & The Soul City Symphony	Avco
26	30	JUDITH Judy Collins	Elektra
27	29	SURVIVAL O'Jays	Philadelphia International
28	28	SPIRIT OF AMERICA Beach Boys	Epic
29	18	ADVENTURES IN PARADISE Minnie Riperton	Capitol
30	33	TONIGHT'S THE NIGHT Neil Young	Reprise
31	38	AMBROSIA	20th Century
32	40	SPARTACUS Triumvirat	Capitol
33	26	CAUGHT IN THE ACT Commodores	Motown
34	25	STAMPEDE Double Brothers	Arista
35	43	GREATEST HITS Tony Orlando & Dawn	Warner Bros
36	24	FOUR WHEEL DRIVE Bachman-Turner Overdrive	Mercury
37	37	TO BE TRUE FEATURING THEODORE PENDEGRAFF Harold Melvin & The Blue Notes	Philadelphia International
38	46	MOVING VILLAGION All Frank Zappa & The Mothers Of Invention	Motown
39	27	MISTER MAGIC Grover Washington Jr	Kudu
40	-	ONE SIZE FITS ALL Frank Zappa & The Mothers Of Invention	Discreet
41	-	ENDLESS SUMMER Beach Boys	Capitol
42	-	STEPPIN' Pointer Sisters	ABC/Blue Thumb
43	36	BEFORE THE NEXT TEARDROP FALLS Freddy Fender	ABC/Dot
44	44	UNIVERSAL LOVE MFSB	Philadelphia International
45	39	TROUBLE IN PARADISE Southern, Hillman, Furay Band	Asylum
46	34	TWO LANE HIGHWAY Pure Prairie League	RCA
47	-	NO WAY TO TREAT A LADY Helen Reddy	Capitol
48	45	DISCO TEX & THE SEX-O-LETES	Chesley
49	32	BLUE SKY NIGHT Thunder Michael Murphy	Epic
50	-	GOOD VIBRATIONS - BEST OF THE BEACH BOYS	Reprise/Brother

**RECORD  
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## Knocking on Arthur's door

ERIC CLAPTON is set to bite the chart chance of Arthur Louis with his own version of Dylan's Knocking On Heaven's Door, out this Friday on BSO.

The Clapton version follows his involvement with the Arthur Louis single, on which he plays guitar.

In what appears to be a conciliatory gesture, Clapton has recorded Arthur Louis's Someone Like You as the B-side of his single.

Both cuts — recorded at New York's Atlantic studios — are hitherto unreleased.

Meanwhile, Clapton continues his tour of the States.



ERIC CLAPTON

## Man made

NEW RECORDS by Roxy Music members Phil Manzanera and Andy Mackay are set for early August release.

Manzanera has reformed his pre-Roxy group Quiet Sun for a first album, and sax player Andy Mackay has a new single out called Wild Weekend.

# Mael Bros album/tour SPARKS IN THE SWING

RON AND Russell Mael flew into Britain this week to start work on their new album with Tony Visconti producing.

Sparks are also planning a nationwide tour of Britain beginning at Newcastle City Hall on October 15.

Other confirmed dates are: Edinburgh Odeon (October 16 and 17); Glasgow Apollo (18); Manchester Palace Theatre (19); Portsmouth Guildhall (21); Taunton Odeon (23); Oxford New Theatre (24); Hammermith Odeon (26); Ipswich Gaumont (28); De Montfort Hall, Leicester (29); Sheffield City Hall (30); Liverpool Empire Theatre (31); Leeds University (November 1); Coventry New

Theatre (2); Colston Hall, Bristol (4); Birmingham Odeon (6); Lewisham Odeon (7); Brighton Dome (8); Fairfield Hall, Croydon (9).

Tickets priced £1 to £2 will go on sale at most box offices from September 1.

Included on the forthcoming album will be a track called Confusion which was written for the Jacques Tati film of the same name and stars the two brothers.

## BOWIE ROLES ON

BOWIE, CURRENTLY filming The Man Who Fell To Earth, is filling in time at the end of the day preparing a book of short stories called The Return Of The Thin White Duke.

He describes the book as "partly autobiographical, mostly fiction, with a deal of magic in it". Bowie plans to publish the book later this year.

He is currently holed up in Albuquerque, New Mexico, known locally as The Duke City.

And Bowie has also been asked to star as Frank Sinatra in a film of ol' blue eyes' life.

Bowie is reported to be "over the moon" about the idea because he has always regarded Frank Sinatra as his idol.

American lawyer Mike Lippman, who handles Bowie's affairs said: "The combination of these two talents and the subject matter of the proposed film could make it the biggest box office draw of the century."



DAVID BOWIE: "Over the moon" about blue eyes

## Junior team at Wrexham

JR. WALKER And The Allstars are set to top the bill at a Festival Of Soul being held at Wrexham Football Club on Sunday (August 3).

The four hour show will also include KC And The Sunshine Band as well as Mac and Katie Klassoon and the Foundations.

Soul clubs throughout the country have shown interest in the event and for any groups of over 40 people Wrexham AFC is prepared to supply a free coach.

Tickets are £2 available at the turnstiles.

## GO JO

HITMAKER Billy Jo Spears arrives in Britain at the beginning of October for a nationwide tour of Britain taking in 40 towns.

She will accompany George Hamilton IV on the tour which continues till the end of November.

## Wombles and US

THOSE SUPER Wombles seem set to clean up America and a series of Womble theatres are being set up across the country.

## Pre-Essex

CINEMAS in the towns David Essex will be visiting on his forthcoming tour will feature That'll Be The Day and Stardust on a double bill a fortnight before the gig.

## Court Circular

QUEEN ARE due to go into the studios in two weeks' time to record a new album for November release. A tour is also planned for later in the year, and the band has recently been to Belgium to collect an award for "best rock band" in a recent poll.

# ROD FACES THE MUSIC

ROD STEWART, feeling like a criminal following his immigration troubles at Heathrow Airport on Tuesday, later revealed that he wasn't really living in America. He was existing.

Stewart, still upset over his Heathrow treatment, hit out at incorrect press reports that he was living in his own million dollar house in America.

"We've been living out of a suitcase for the last three or four months," he explained. "I haven't got a house to live in yet despite what everybody's said."

Stewart had originally planned a three day stay in Dublin to launch his new album Atlantic Crossing to the media. However as he waited at Heathrow for a connecting flight from Cannes to Dublin, immigration officials were also waiting to question Stewart about an alleged

£750,000 tax debt. "It came as a shock to me," added Stewart, "there is no tax debt, I haven't got a tax debt. They haven't showed me how much I owe them yet. When they do I shall pay them, but I felt like a criminal at the time."

Immigration officials would not allow Stewart to change flights because it would have entailed leaving from another terminal, and once Stewart passed through customs then he was officially in Britain.

So Stewart, with his girl friend Britt Ekland flew to Amsterdam and boarded a direct flight to Dublin, arriving there exactly one day late.

Stewart, planning a return to Britain in May 1976 on the Faces' tour, does not envisage any problems at that point.

"I think I'm old enough to look after myself," he added.

## While Ron waits . . .

RON WOOD is at the centre of a rock feud between the world's two top groups.

Wood, guitarist with the Faces, has been on loan to the Stones during their American tour.

They have extended the tour by six days and asked Wood to stay on with them. But this means he won't have enough time to rehearse with the Faces for their forthcoming tour.

Now the Faces say they have had to cancel three shows in Miami at a loss of 200,000 dollars.

A spokesman for Rod Stewart said he was particularly fed up because he felt the Stones should have let him know about the extension sooner.

A Stones spokesman added: "The decision to extend the tour was taken a fortnight ago, I was not aware that the Faces had not been informed in good time."

## Summertime blues

EMI ARE refusing to advertise the new Troggs single, Summertime, in any of their 700 cinemas. They consider the lyrics a little risqué.

But in America, where

## Blue dance

BARRY BLUE has a new single out August 22, a self-penned number called If I Show You I Can Dance.

On the B-side is another Blue composition Rosetta Stone which was an American hit for the Detroit Emeralds.

their first album for seven years has already been released the reaction has been ecstatic.

The New York Times has devoted a page to Reg and Co. and singled out Summertime as the best track on the LP, which is due out here on August 15. "Nastiness Can Be Jolly," they say.

Reg Presley had this to say about the ban: "Everything by us seems to be banned. We are going to put the Lord's Prayer to music next time and see if that will be banned."

## ...They all agree

"A classic soul record with Aretha's sister turning in a raging performance." *Melody Maker*

"One of the classic non-hits of our time... Buy it and reverse history." *NME*

"It's a classic this. So much feeling and soul in this record..." *Sounds*

# A Soul Classic

ERMA FRANKLIN +  
PIECE OF MY HEART



HLM 10501 London American

**DECCA**

# Alice dives into the Pool



# WELCOME TO HIS WEMBLEY

**SHOCK ROCKER** Alice Cooper is to perform his new production *Welcome to My Nightmare* at London's Wembley Pool on September 11 and 12 and the Empire Theatre, Liverpool

on September 14. It will be Alice's first British performance for 2½ years and the theatrical rock production is the most elaborate and expensive tour of its kind to date. The British dates are part of an

eight month world tour. Tickets are limited to four per person and are on sale through mail order from the Wembley Empire Pool box office. They're priced £2.50, £2, £1.50 and £1.



# Mott drive on

THE NEW Mott the Hoople have their new men Nigel Benjamin and Ray Major. A single *Monte Carlo*, written by Watts, will be taken from the album and called *Drive On*. The band, known as Mott, have three original members, Morgan Fisher, released August 22. A handful of UK live dates are also planned before the band Overend Watts and Dale Griffin plus two leave for a two month tour of the States.



# Sailor marooned

SAILOR HAVE cancelled their gigs for August, but they will be incorporated later in a more extensive tour being planned for October.

The band will spend August and September in the studios recording their second album to be released to coincide with the tour.

# FLASHES

ABBA CURRENTLY No. 1 in their native Sweden with *I Do I Do*. . . DAVE MASON will be doing a European tour in September. . . MAHAVISHNU ORCHESTRA are recording a new album at the chateau near Paris. . .

# No Reading

RICHARD AND Linda Thompson have pulled out of the Reading Festival. The singers were told they would be

on after 4 pm, but their spot was re-scheduled to fit in the Mahavishnu package and Richard and Linda were planned for 1 pm. They duly pulled out.

# SUPER DO PAIR

TWO MORE dates have been added to the Supremes / Sweet Sensation tour. The groups will now play Hammersmith Odeon on September 1 and Southampton Gaumont the following night.

The gig at Birmingham on September 4 will be at the Odeon Theatre and NOT at the Town Hall.



# ROD SAILS ON

ROD STEWART has a new single out August 8 called *Sailing*, written by Gavin Sutherland of the Sutherland Brothers. It is a track from Rod's new solo album *Atlantic Crossing* which is out August 15.

# Buzzing Britain

KERSAAL FLYERS, replacement band for 10 CC when they left UK Records, are set for a nationwide tour in September and October.

Southampton University (5); York University (8); Worcester Shentone College (10); Warwick University (11); London Marquee (15); Stourbridge Town Hall (18); Cromer Pavilion (18); Sheffield University (20); Scarborough Penthouse (24); Darlington College (25).

They will also be playing the Reading Festival on August 23.

Dates so far announced are: Ilkeston Regency Rooms (September 5); Wigan Casino (8); Sheffield Black Swan (7); Doncaster Outlook (8); London Marquee (22); London Peckham Newlands Tavern (24 and 25); Kingston Polytechnic (26).

Reading University (October 1); London College of Printing (3); Essex University (4);

# ASH GO TRUCKIN'

WISHBONE ASH make their first UK public performance this year headlining the last night of the Reading Festival on Sunday, August 24.

They will be playing the festival as part of their *Startrucker '75* festival tour which will be taking them to 15 European countries during August in a bill which includes the Mahavishnu Orchestra, Soft Machine, Climax Blues Band and Caravan. The tour will play to an estimated audience of 500,000. The band are currently in America recording their new album.

# Kraftwerk work

GERMAN BAND Kraftwerk, who charted with *Autobahn*, are to tour Britain in September. Dates so far set are: Newcastle Mayfair (September 5); Bournemouth Village Bowl (7); Cardiff Capitol (9); Birmingham Town Hall (10); Liverpool Empire (11); Ham-

mersmith Odeon (12); Manchester Free Trade Hall (14); Glasgow Apollo (15); Southport Floral Hall (18); Brighton Dome (17); Bath Pavilion (18).

There is also the possibility of them appearing at Ipswich and Southend.

# Jamaica 'nother album Joe...?

A NEW Joe Cocker album - *Jamaica Say You Will* - is being released at the beginning of September.

Apart from the Jackson Browne title track the album also contains two Randy Newman songs, Lucinda and *I Think It's Going To Rain Today*, and Johnny Bristol's *It's All Over Bar The Shouting*.

The line-up on the album is Cornell Dupree (guitar); Chuck Rainey (bass); Richard Tee (piano); Bernard Purdie (drums). The brass section is Jim Price, Jim Horn and Bobby Keys.

## NEW YORK WIRE ★★ ★ NEW YORK WIRE ★★ ★ NEW YORK WIRE

# New York gets Slade

'THIS IS Central Park and we're gonna rock and roll!' screamed Noddy Holder, and God knows why but it worked.

Rock and roll we did for the first time at the Schaefer Beer concerts and it sure made it a lot more fun than just sitting there listening to another pleasant evening concert. Although the amps were so loud that half the concert was pure white noise who cares?

To me Slade always looked like comic strip characters onstage especially now that they're completely dressed in black and white. Noddy, dressed in checked three piece suit, looked like a typically American corn-cob pipe smoking hillbilly who had stumbled upon a mirrored top hat. Dave was dressed in his usual fabulous impeccable bad taste.

No longer a slick silver coated "bullet" he now resembles a puffed up penguin in his mirrored black midriff-baring tails and cuffed pants. But stealing the scene was the elegant Jimmy Lee who took off his flash

black jacket to reveal his pure white crusader outfit. Don, as usual, was hidden behind his drums. Although the Flame album is in the stores the audience obviously had not bought it as they didn't recognize any of the songs which comprised the majority of the numbers. The only ones to which they responded with recognition were *Gudbye T'Jane* and *Mama Weer All Crazy*. Now, both of which have gotten limited airplay in the States. But perhaps "responded" is incorrect. They went totally mad during these numbers. The deliberate, exacting beat of the music physically lifted them out of their chairs to dance, to stand on chairs clapping, to crowd in front of the stage.

And of course the worst had to happen. Several people got involved in a fight with the security guards just as Slade started another rocker. Noddy stopped the show. "Hold it! We don't want the security guys getting heavy down here. All you security guys better get out. We don't want any of that crap."

Of course the security men didn't listen; they couldn't with all the fights going on. But for the first time in my experience a rock and roll star cared enough to stop the show and try and get things straightened out. It gives you a key to what Noddy is really like. He seems concerned for the fans, but he also seems concerned with

being powerful. He likes to control the audience, almost to the point of making them do absurd things just to prove that they are his. He made animal sounds and got the audience to repeat them. Made obscene noises and the audience repeated them. He could have gotten them to do almost anything and he knew it. . . . It almost seemed as if he were mocking them, but perhaps not. Jimmy also seemed involved with the kids. When Slade started *The Banging Man* and he had nothing to do for the first few moments he spent them staring out into the crowds, checking them out. He smiled at the kids waving to him with Slade written on their fingers. He looked as if he wanted to know exactly who was there, but more importantly who wasn't. Dave was the opposite. He seemed mostly concerned with prancing around and being a delightful show-off. As for me, I miss the old Slade who did each song for three minutes and that was it. With the Flame

album they are obviously trying to broaden their music and their audience and while they might succeed with both they could lose everything that made Slade the fabulously raunchy band that it was. But Slade loves New York and the New Yorkers at the concert whole heartedly loved Slade. They even brought them back for a second encore after the audience lights went up and Slade proved their gratitude probably the biggest reception they've received in the U.S. so far by doing an outrageously exciting, exhausting version of *Sweet Little Rock 'N' Roller*. Perhaps their road manager summed it up perfectly after the concert as the security guards were dragging out various unconscious bodies - kids out of their moods on pills and liquor, boys injured in the many brawls, 17-year-old girls who'd been overcome by Slade and the heat - "you know you've been at a rock and roll concert." Halibuh brother. LINDA MERRIN

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# Kenny

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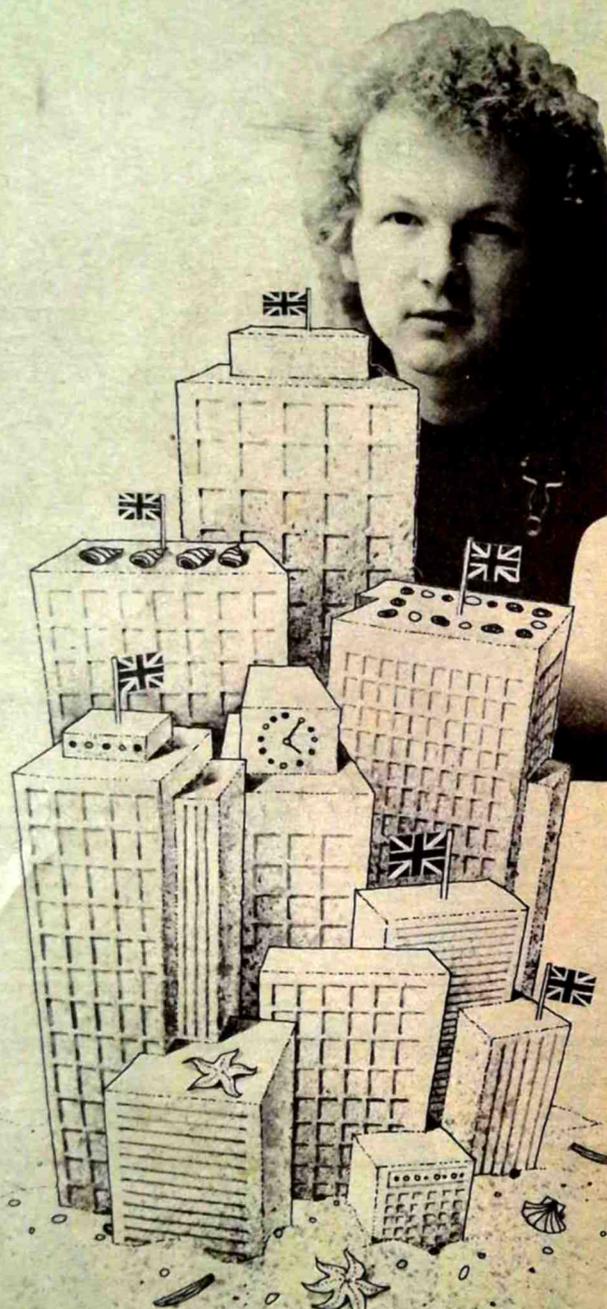
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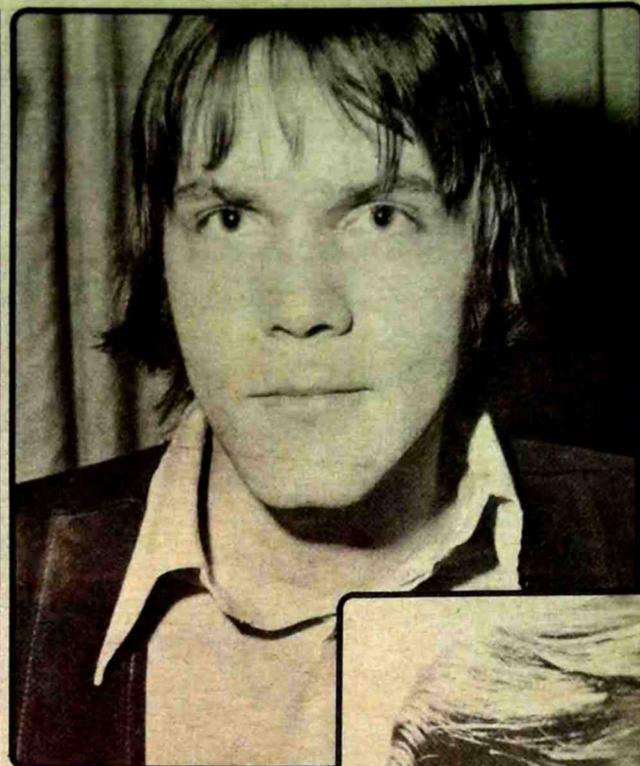
(with the New Edition)



# 'Summertime City'

(The theme from the Saturday Night BBC TV show "Seaside Special")

Tony Blackburn's Record of the Week' EPC 3460



by  
Peter Jones

OK, now you see how 1975 (left) is catching up with 1962 (below) Brian Hyland's all-American-boy sincerity would turn a lot of heads today. Meanwhile he's exchanged all that for a suede jacket and scruffy hair. Tut, tut.

THE BEATLES were still way off on the pop horizon — some three years were to pass before Merseybeat was born and the whole pop scene was changed into a guitars-and-drums group format.

The year 1960 was slap bang in the middle of the era of the solo singer, most of them male, the majority sounding similar to the rest. What counted more than voice was song — the right song at the right time.

1960 was a good year to be singing about the so-daring newish bikini two-piece bathing costume. It had been named, for some obscure reason, after an atoll in the North Pacific, in the Marshall Islands, where the 1946 atomic bomb tests were held.

Two top writers, Paul J. Vance and Lee Pockriss, knew it was a good year to be writing about the bikini — and they came up with a novelty called *Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini*.

And a singer, a young New Yorker name of Brian Hyland, just knew in his bones the song could make a star out of him.

Not a bad judge, young Brian. It was to sell two million copies worldwide and was a top tenner in Britain. Nothing much else happened for him outside the States until 1962, when he came out with two biggies on the HMV label — *Ginny Come Lately* and *Sealed With A Kiss*.

Though he carried on having US hits through most of the 1960s, despite understandably slumping for a while when the Beatles hit town, that was the end of his top twenty status in Britain and Europe.

### Jaunty

British fans failed to be won over by his jaunty little so-and-so songs like *Warmmed Over Kisses*; *Run, Run Look And See*; or his giant-size Gypsy Woman smash of 1970, a number three in the States.

It looked like Brian Hyland had gone for good. The one-time nine-year-old choir boy, who had his own vocal group, the Delphis, at the age of 12, had had a typically short spasm of real fame at world level. So many of

# SECOND HYLAND FLING...

his chart colleagues of the early 1960s had also gone.

But even Brian himself figured without the 1975 yearning for nostalgia. Suddenly, with virtually no warning and minimum publicity, his two big 1962 hits were paired on a single — and the single edged into the charts.

When *Seasons In The Sun* was a chart-topper outside the US for Terry Jacks in 1974, and he was wanted for promotional appearances in a hurry, nobody could find him — because he hadn't the foggiest idea he had a potential hit on his hands and had gone fishing up in the Canadian Rockies.

When Brian Hyland suddenly broke through into the British charts, the ABC / Anchor folk in London had a terrible job locating him. Stories abounded about him working in a car-wash —

though if he'd invested his old royalties it was more likely he'd actually own the car-wash and some other business besides.

In the end he was contacted and it turned out he'd been singing on regardless, though in a small way and in small clubs.

Brian says: "You get used to the ups and downs of this business. I realised a long time ago that it was all a matter of luck — way back in the days when I made demonstration discs with my old vocal group and took them round to record companies. My luck then was that they didn't want a group — just me."

"Then there was a downer when the first record, *Rosemary* didn't exactly set the charts on fire. It's always like that in pop. But this recent business with *Sealed With*

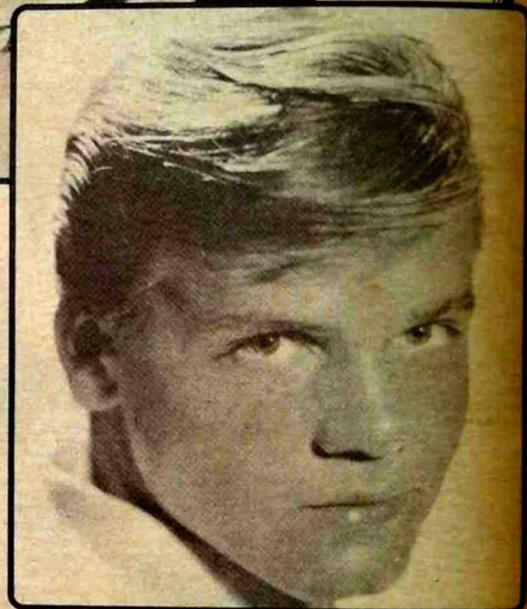
*A Kiss* is the biggest of all."

Brian, who is a good musician and plays guitar, flute and clarinet, is likely to prove an inspiration for so many of those other hit-makers of the 1960 period — because what's happened for him could happen to some of them, without even having to record old hits. For instance, *Risky* Valance, a British artist, really did turn out to be a one-hit wonder with the mauldin *Tell Laura I Love Her* in the autumn of 1960 — but the re-release is selling well enough to suggest an eventual high chart placing.

So it's worth keeping an eye and ear open for a few of the Hyland contemporaries from the time he first made it. Names like John Leyton, Tommy Roe, Craig Douglas, Mary Wynier, Johnny Tillotson, Eden Kane and Bobby Vee.

The odds are getting better. After all, *Sharon Fenton* was a 1962 star and isn't doing badly at Alvin Stardust in today's charts. Jackie Wilson is living again with his *I Got The Sweetest Feeling* — and umpteen old songs are being given the vocal kiss-of-life by today's artists.

But as for the quiet-mannered, strictly non-flash Brian Hyland — he still doesn't know what hit him.



# Rodney's great awakening

**TRUST HEATHROW** officials to get the scoop. Sitting in the lounge of a Dublin hotel trying to find a room for the night, a revised plane home and the delayed Rod Stewart, his Heathrow hassles seemed a million miles away.

It was only when the tartan adventurer arrived in Dublin a day late through a flurry of opening doors and clicking cameras that the full story of his troubles at Heathrow unfolded.

There he'd been quietly changing flights to Dublin when these immigration people took him to one side for their own premature press conference.

Meanwhile in Dublin the assembly of British press, TV and radio sat waiting for the immigration officials to get their story. They were totally oblivious to our own needs.

Actually it was very ironic that this particular Atlantic crossing should be so stormy, because not only is the other one — Rod's new solo album — going well, but the creation of another story tended to take the edge off what was to be the launching of said album to the world.

Bronzed and smiling, with the delicious Britt Ekland by his side, Rod seemed happy enough despite the events. Perhaps contentment is more the word to describe his present state of mind — what with a beautiful, devoted lady, a new totally Face-less album, and the planned Faces tour upandcoming, what else could the man be but contented?

There could however be one blemish on the horizon of Mr. Stewart's idyllic existence — the future of the Faces. Non-committal in a situation calling for the utmost diplomacy, he did hint that his continuing membership of the Faces was in the balance. His "mouth-watering experience" playing with the Muscle Shoals set-up on the new album, recording the album in a fraction of the time it used to take and with such sensitive musicians has planted a seed of doubt in his mind.

**Split**

"If the band's going to split it's going to split now," explained Rod in the comfort of a hotel suite and a grey check suit. "What with Woody with the Stones and me doing my own album using musicians I wouldn't really mind touring with

"Woody says he doesn't want to join the Stones but it's his life and I'm not going to stop him if he wants to. But if he were to go, then that would be the end of the Faces. I said that two years ago.

"I've been so involved in finishing off this album I haven't spoken to Woody for a long time — I don't

**'You've really only one shot at the apple'**

by Martin Thorpe

know if he's still alive. I don't know what's happened to him. I haven't seen anyone — Kenny, Mac, Tets.

"Anyway, we'll know the future in a few weeks when Woody's finished, and we'll all get together and we'll have to feel each other out and take it from there."

It is this situation, where individual members of the Faces haven't seen each other for months, that provoked Kenny Jones to come out and slag off the situation, claiming he'd lost £80,000 in lost revenue because the Faces hadn't played for so long, and had pulled out of planned soccer gigs.

"Those gigs were never on," added Rod. "They were just slightly suggested, so he can't say that. And if Kenny remembers when we were all in the States on the last tour we all thought it might be a good idea if we went to live there, and everybody agreed. As it happens it looks like me and Woody are the only two who are going to do it. Kenny's wrong there as well. So remember Kenny that's what you said, you were also going to live in America."

Whatever problems Rod's stay in America

caused, there have been a lot which the soujourn overcame, namely Rod's dislike of recording. Because of the people he used on the album, the MG's, the Muscle Shoals rhythm section and some LA session men, Rod can be found enthusing about recording and planning another solo album before Christmas.

"It was a mouth-watering experience actually. The MGs have backed Otis Redding and Wilson Pickett, and there's me singing up front. It was quite an experience. I was in awe of them and they were of me.

"But I thought it was time for a change. I mean the last album Smiler was good, I'm not putting it down, but it was so much like the others. I found myself not progressing forward, but now I've found the rhythm section I always wanted.

"It's the first time I've ever done a solo album without Woody or Mac and it's the first time we've used a producer — Tom Dowd, so it was a change all round in fact."

Rod wants to make another album before Christmas, in fact he wants to make three a year from now on which adds to the question of his availability for future Faces projects.

"I think making one album a year is ridiculous, it shouldn't take that long to make 40 minutes music.

"And there's such a wealth of musicians there it's unbelievable. I mean I've always been anti-studio but I can't wait to get back into the studio, which is really unusual

for me, because I just love being on the road.

The world tour which the Faces have planned for the end of this year and beginning of next is still very much part of Rod's diary. He reckons they should reach Britain about May, that is if the band's summit talks turn out OK.

"It's something we've got to feel each other out on, something we've got to sort out when we sit down in Miami. I'd like to go on the road with the musicians on the album so I'm not even sure whether there are going to be any more Faces albums.

**Confines**

"Woody's making nice albums now and he's not too keen I don't think on making any more Faces albums. I suppose the Faces playing only live gigs might work out.

"I don't think there should be any confines to what a band does. I should be able to record and sing with whoever I want to, the same with

Woody. If he wants to go and play with Eric Clapton and Pete Townshend I wouldn't stop him and say you're a member of the Faces. If he wanted to play with the Stones I didn't stop him and say you're a member of the Faces; and it should be the same for me. I should be able to record and tour with whoever I want to."

The stimulation for this sort of reasoning has come from the seven months that Rod's just spent in the States.

"You walk into Muscle Shoals which isn't very big. It's like a shed really. And you say to Barry Beckett the big piano player, I've got a tune, it goes like this. He writes it down in dashes and figures, then he plays it back to you on the piano and says, is this how you want the tune? He goes and Xerox's six copies for the drummer and everybody then he goes one, two, three and they play it. And they play it well, and you go wow.

"When I was doing my own albums I'd have to say to the bass player play it like this. And he'd

say, how do you want it? That's why it took so long. So now I've found a band that is so easy to record with, people who don't have to learn the chords for hours and hours, anything is possible. It's limitless. I mean I'd like to do a concept album like Marvin Gaye did, and perhaps an album of Dylan songs."

Everyone of those musicians on the album is, according to Rod, ready to go on the road with him, though he reckons the string section would be somewhat hard to recreate on stage.

On the forthcoming tour the Faces are planning to

**ROD AND BRITT:** sheer contentment

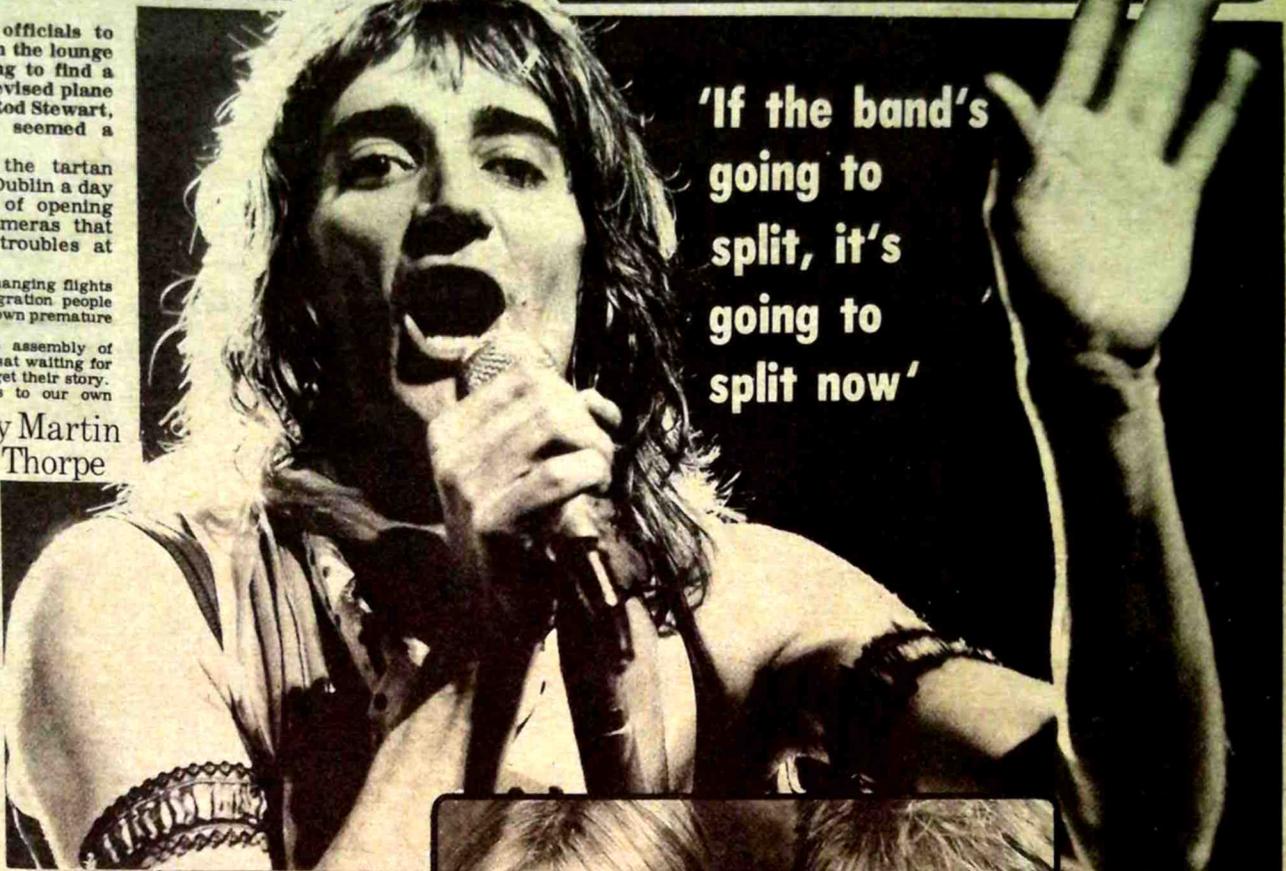
use a 15-piece string section under the direction of Jimmy Horowitz, as well as other revitalisations in stage approach. Rod thinks it is time for a change on the front as well, one change to add to the long list of others.

"People read so many different things into it all the time. But you really have only got one shot at the apple and I can't do anything else but sing, so I think you've got to try and make as much money as you can — not to be greedy though.

"I never really thought I'd make it until I joined Jeff Beck. I was just drifting, in and out of bands, and it was a new day for me coming to America in 1968 and '69."

So here in 1975 is Rod feeling much the same, experiencing another rebirth, going through a similar sort of awakening. He only hopes that all the publicity and rumours will not be detrimental to his acceptance in Britain.

"It would be very sad if their attitude has changed. I sincerely hope I won't lose any of my British fans."



**RECORD MIRROR**

**NEXT WEEK!**

**Run down on the Rimshots**

**LAST WEEK** The Sensational Alex Harvey Band started their American tour as special guests to Jethro Tull. It will last until September, giving a million Americans a chance to see the band perform.

The new show includes their latest single, *Delilah* (recorded live at The Hammersmith Odeon in May), which manages to capture the atmosphere of a typical Alex Harvey concert. If you saw them on their last tour you may have noticed a slight difference in the way Alex portrayed *Delilah*, from the way Tom Jones did a few years ago—without a word changed, *Delilah* appears to be a completely different woman. The reason for choosing this as their new single was because it became the highlight of their last tour, which was totally sold out. It appears to have been a wise decision as it shot straight into the charts at number 31 a week after its release date.

**Shows**

When the Sensationals arrive back from the States they will play some special shows in selected areas of Britain, but venues have not yet been confirmed. As for the future, Alex comments:

"We'll consider what we'll do next. The usual thing would be to do another tour of Britain / Europe, but we have to think carefully because up until now everything the SAHB have done has been a little bit unorthodox and we want to carry that on."

There's no definite plan as to what that is going to be yet, Alex wants to keep it a surprise. "But," he goes on to say, "we had an offer from a big circus to do a world-wide tour with them, performing a 15-minute set. They had some amazing ideas about clowns and using elephants and things, as they seemed to think this had something in common with our act!" Does that appeal to you, I asked, imagining the band performing in the same ring as a bunch of elephants?

**Dummy**

"Yes, I think it does," he replied, "but we would have to adapt ourselves to it, there'd be no point in doing a normal rock 'n' roll programme, we'd need to perform some of the other acts we're capable of doing, like ventriloquism."

Oh really, and who does that?

"Zal," he responded immediately.

Zal's a ventriloquist?

"Well, he's a ven-

# SMART ALEX...



## gets a hit single at last

by Maggie Boothroid

triloquist's dummy, but Ted McKenna can work with him and Hugh (Ted's cousin) does a pretty good Mario Lanza, Italian tenor, romantic lead. I wouldn't mind performing along with some lions, 'cos I've worked in a circus before."

What's this, lion tamer turned singer?

"Well, I worked on the dogdams, but I did know a lion tamer," he assured me. Their future shows could be quite surprising, but what about their present one? Is the theatrical side of the act done deliberately?

"No, we have never said 'let's make it theatrical'. In 1988 I had a band and we played I Go Ape and the lead singer, who wore a leopard skin, grabbed a chick from the audience and carried her up a ladder. It's a fallacy to think of it as a new thing, because Rock 'n' Roll has always been theatrical as long as I can remember; it's just that for a long time nobody did anything, they were just kinda hanging about stoned. Rock and roll is a part of show business, show business is not a part of rock and roll. Show... business."

"People imagine that we do more than we do, but we've got no fancy set—a bit of scaffolding and a piece of polystyrene,

that's it. Then we read about us doing theatrical rock, as though it's some kinda big production (he laughs), but the music has got to come first."

While we're on the subject of scaffolding and polystyrene, do you ever get bored with performing Framed?

**Innocent**

"Well, for me it's never the same twice and the very fact that the kids like it makes it enjoyable. Talking about the kids," Alex continues, "a lot of them could be taken advantage of, because they are innocent really and a group could come along and get them wrecking places and killing people. I'm not saying they shouldn't have a good time, but when they all rush forward, well, there's two things wrong with that, (a) the fact that people are getting hurt, and (b) it's going to become difficult to find a place where they will allow a rock and roll concert to be performed."

Have you ever been banned from any venues?

"No, we won't get banned. It's been written that we're a violent act, but we're not."

Hmm, well what about Framed, if that's not violent...?

"Okay, if you want to put it that way, as an act of violence, we are easily the hardest, heaviest, most violent act around. But you couldn't call the Osmonds a violent act, yet someone got killed at one of their concerts, so there must be some kind of analogy there."

"We don't inspire violence in the audience, in fact I tell them not to shoot bullets or piss in the water supply, but I'll tell you, if we ever decided to really let go, I'm pretty sure we could make what anybody else has ever done to get that kind of reaction look like a Salvation Army Meeting. Here's hoping that occasion never arises."

Do you think that when the kids see you in a leather jacket, smashing things up, they might copy you?

"No, because they know that the idiot hood I depict in Framed is an all-time loser, a nutcase, no way is he ever gonna make it, because it's obvious he's guilty and we make it obvious. The only way you can fit into a role like that is if you've done it, and I wore a leather jacket from when I was 18 until I was 20. I know what you're supposed to do, I don't have to practise that, but I'm not saying that it's a glorious thing, it's the very fact that I have been through it that I'm saying it's a losing racket, there's no medals in it. I don't want any of my kids to be like that, 'cos there's a lot more beauty in humanity than violence."

"I want to get it cleaned up because it's reached a

ludicrous point. The lyrics to a song like 'Vambo, vambo, never a vandal be', we have the kids singing those words along with us, so the accusation that we're a violent band is wrong. We're an act of violence, but we don't incite the kids to violence."

For example, compare it to a dirty book.

"If a kid comes along and says can I look at that dirty book and you say no and lock it up in a drawer, that kid is going to want to open the drawer because he's curious. Whereas if you just leave it and say, 'there it is,' that goes, the mystery has gone and it's the mystery that makes them think they're missing something, something they have got to do."

**Parody**

Do you think the kids will understand your comparison?

"Well 100 per cent of them won't understand 100 per cent, 100 per cent of the time, but it only takes one kid."

"You can't hide them from knowing that violence exists, because it always will and the only way you can beat violence is by making a parody of it, violently."

Will you always keep your act dedicated to anti-violence. "Well, we'll branch out, but yes, we'll

always keep it, because it's very important. We don't want the kids to get hurt, but the way the National Press have written about concerts has been completely without sense of responsibility. They don't talk about the music, they just state how many were injured and how the kids just scream and run around, then kids that have never been to a concert before will think that is what you must do, so they do it. I've spoken to them about it and they don't know why they do it. They just feel the need to run forward and as I say, this is due mainly to publicity from the press."

Are the majority of your audiences young people?

"We get a wide range audience, from very young kids to middle-aged couples, but it's the young ones I want, because I like them. They've got the future of the whole world in their hands, that's why I don't want them to be silly and smash places up, because that's negative, it doesn't make sense. It doesn't help either and it most definitely doesn't help them."

So next time you start to sing along with Alex 'Vambo, vambo, never vandal be', think about what you're singing and just remember... vambo rools, OK?

**Roger Whittaker**

**IN THE CHARTS NOW**

**'THE LAST FAREWELL'** EMI 2294

**EL BIMBO**

**IN THE CHARTS NOW** EMI 2294



**MIXING WITH the rude boys** on a Saturday night isn't genteel Sue Cadogan's idea of fun.

She gets her kicks by performing hyaline reggae music to a select audience who are maybe more into Mantovani type reggae strings than say Bob Marley's Rastafarian preachings.

To date Sue hasn't done many live appearances but already she is experiencing "star" treatment in the dimly lit world of clubland.

Characteristically, Sue is a gem among Woolworth diamonds. Showbiz hasn't affected this wholesome girl from the land of the palms. She always speaks her mind — much to the chagrin of many a PR — often making them quiver in their sneakers at her off-the-cuff naivety. She admits to disliking her picture on the debut album cover, moaning that she looks like a suckling pig with over-roughed cheeks: "I want to send a copy of the record home to my parents, but my dad would have a fit if he saw that picture. I mean I can't get over it myself!"

Sue's latest single *Love Me Baby*, penned by Peter Shelley and her manager Peter Waterman, is a nice easy going number but lacks the impact and fluency of *Hurt So Good*.

"I like the single", she admits, "but it isn't as great as *Hurt So Good*, the music and the lyrics aren't as strong. I prefer singing songs that have deep, meaningful lyrics; I'm good at singin' about pain and sufferin'."

The last time I met sweet sister Sue she was a part-time Librarian in Antigua, but because of

# LOVE ME BABY, BUT...

by Jan Iles

the instant stardom brought about by the enormous success of *Hurt So Good*, she has been forced to abandon her library career indefinitely.

"The last time I went home I was meant to have three weeks holiday but instead I went back to the library. Then I got a call from London saying I must return to do a re-mix on my latest album and single but I said: 'Oh mon, I can't come back, I'm working in the library! But all the pleading in the world wouldn't have helped any... I arrived in London at 7.30 and had the headphones on at 8.00!'"

All this to-ing and fro-ing is leaving Ms Cadogan in a bit of a tizz-waz. She doesn't really know whether she wants all the pseudo-glamour and hot-shot fame that comes with being a star. She needs time to sit herself down and sort herself out.

"People back 'ome are saying to me I'm stupid for having any doubts. I mean I like making records but I hate all the hassles that goes with it.

I'd be content just to go into the studios, make a record then go back home! Y'know sometimes I feel like it isn't really happening. I kinda drift along not knowing what's going on."

She has just completed a very successful promotional tour of France appearing on tip-top radio shows and doing the odd TV appearances. She loved Paris but felt a ninny not understanding the language.

"All these people were rabbiting on in this strange tongue. I didn't know what they were saying half the time. I did learn how to say 'My name is Sue Cadogan' in French though!"

The French liked her cool, clear style. Rumour has it that she will be releasing John Lennon's *Imagine*, a track off her forthcoming album entitled *Susan Cadogan Doing It Her Way* in France as a single. For a debut LP it is very polished and slick with some beautiful pop songs re-hashed in a quasi-reggae beat.

"I like some of the tracks", she says in her down-to-earth manner. "Let Me Try Again, is cute and I like *Imagine*." Then she whispers (so that her press agent doesn't hear) "the arrangement on *Hurt So Good* is awful!"

Peter Waterman produced the album and along with Peter Shelley has written one or two tracks. Susan professes to not being very good at writing songs, although is a bit of a poet but don't know it.

"I like putting words together because I'm a romantic. I used to enter my things in competitions and school mags but I can't for the life of me

think up music. If I start a tune it ends up sounding like someone else's! I can play the piano — a bit — but not very well and I'd like to take up the drums someday."

I doubt whether her manager will be pleased with that last statement, as he wants Suzy to be a provocative cutie rather than a rough 'n' tumble tomboy belting out drum solos. I can see his point of view, when Suzy takes off her specs it's just like one of those Cary Grant films when his plain sec is transformed into a ravishing beauty.

"I used to feel naked without my glasses but now I put them on I feel like an ole granny. See how much my attitudes are changing? Next week I'll probably like being a singing star!"

Presently Sue is concentrating on getting a band together for her British tour which begins on August 8th. Much wheelin' and dealin' has been taking place as to which band to use, and although nothing's yet confirmed, Rufus Thomas's backing band might get the job.

"I should be rehearsing now as we've only two weeks before the tour begins. God knows how it's gonna turn out!", she says frowning.

The Jamaican belle hopes to present a varied and agreeable repertoire. Reggae will feature quite heavily throughout the act but she wants to include smatizy ballads as well.

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**RECORD MIRROR**

NEXT WEEK! **Swinging with Sparks**

# Three million and still climbing

A RECORD entered the charts last week at number 45 - another in the current list of successes that can be credited to the influence of discos.

The record is the original version of El Bimbo by Bimbo Jet, a group who are still unknown in this country.

Bimbo Jet, are in fact, French, and consist of six musicians and five girl dancers. Such is the scramble for information that when their record company, EMI, asked France for photos of the group, all they received in return were photos of the dancers.

The record was originally released in France, where it reached number one in the charts and sold over one million copies. When it was released in Britain, it suffered the same fate as that other classic, Y Viva Espana, and sank without trace.



les créateurs de  
**EL BIMBO**

Meanwhile, across the water, El Bimbo was climbing to the top of the charts in Spain, Italy, Denmark, Turkey and Lebanon, as well as figuring heavily in the charts of Belgium, Switzerland, Argentina and Mexico. Overseas sales prompted the record company to have another bash on our audiences and they imported a few thousand copies, which were swiftly distributed to discos.

This time it worked, and feedback about the record's popularity in clubs convinced EMI to start the presses stamping here. Apart from its actual musical appeal, the record has another plus in that it has its own dance. More demand came from holiday makers returning from countries where the record had been played and become a hit and where they'd seen the dance, that led to its word-of-mouth (and body) popularity here.

El Bimbo has now sold over three million records world-wide, has been in the American Billboard charts for ten weeks, and looks set to repeat that success here.

For a record that started off as a sort of the news-is-coming-up-in-30-seconds background sound, it can't be bad.

Sue Byrom

ANYONE WHO can sing a dumb line like "got a funky walk in his little orthopaedic shoes" and make it sound like poetry either has to have a little bit of genius, or a lot of cheek, or both.

The immortal phrase, in case you didn't recognise it (and who could possibly forget its Shakespearean lyricism?) is from the Thom Bell/Linda Creed ditty Rock 'n' Roll Baby, and its purveyors were the Stylistics, arguably Philly's finest collection of tonsils and undeniably the city's most successful product since licky cheese. And although the occasional stubborn dolt would perhaps dismiss the music these guys have made over the past years as so much aural treacle, the sales of their singles and the recent Best Of... collection more than amply confirm that the Stylistics are giving the people exactly what they want.

But back to the beginning with Russell Thompkins Jr., the Stylistics' lead vocalist leading off:

"There were two vocal groups to start with, both groups were in school at the time and when some members dropped out of both groups our English teacher, Miss Beverly Hamilton took the two groups and merged them together and that's how the Stylistics came about."

"At the time we were doing material by the Temptations, Delfonics, and anything that was in the Top Ten. We had our everyday lives and some of us were still in school so we'd work evenings and weekends whenever we could."

Success and style came amazingly quickly. The group put out their first single You're A Big Girl Now on the local Seagrin Label. The single was a big hit in Philly and Avco bought it and set up nationwide distribution.

## Potential

Avco were quick to realise the group's potential and put them in the more than capable hands of writer-arranger-producer Thom Bell. The result was a string of giant hits - You Make Me Feel Brand New, Break Up To Make Up, Betcha By Golly Wow among them, that established the group both nationally and overseas with amazing speed. Looking back on it, how much did the group appreciate their overnight success as

know in advance, however, it's only a phase.

**SCORPIO**  
(Oct 24 to Nov 22)

Lechers are on the horizon, and very persuasive they'll prove. If you've any sense you won't give in to their wiles. They'll only let one and all know about their conquests.

**SAGITTARIUS**  
(Nov 23 to Dec 21)

Travel is well-starred and, should you venture on a train journey Inter-City, I foresee new friendships for you and also the possibility of



# Putting on the style

by Giovanni Dadomo

compared to the years of dues-paying groups like the Detroit Spinners had to endure?

"We came up in a different era," says Russell, tugging pensively at his ample moustache. "When we first started, the struggle period wasn't as long as it had been in earlier years. Groups used to work for years and years and years and maybe get one hit record one day and never get another one for the next three years."

"That could've happened to us after our first recording but once you've got your name out there the struggle isn't nearly as hard as not being known at all."

He concedes however that things would no doubt have been a lot harder without the guiding hand of Thom Bell. And when Bell eventually took his talents elsewhere it could well have meant

the end of the road for the group.

Things picked up very quickly however, and in no time at all the group was doing better than ever under the united captaincy of Van McCoy and the ubiquitous Hugo and Luigi. In fact it was an improvement to the group's creative involvement.

"With Thom he worked out all the harmony parts - he did it all himself, but now that we're working with Van all five of us work with him. Thom used to give me a certain amount of freedom with the leads but mostly it was doing exactly what he said," says Russell, reaffirming that what the group had learned by being bystanders with Thom Bell they've actually been allowed to put into practice with Van McCoy.

"And that's really the only way I can really learn. The one thing about the association with Van I really like is that I can utilise my ideas and if something isn't right Van will explain to me exactly

where I've gone wrong and how to put it right."

As the drift of the conversation suggests, the Stylistics are eager to expand into writing, producing and arranging for themselves.

"With me personally," says Russell, "I'd like to go into the studio and sing something that I did everything with, writing, producing, arranging - everything."

"- And that'll be quite awhile," he adds with a self-deprecating laugh.

In fact the group is well on the way to self-control already; Russell has co-authored some songs with Airtron Love which the group have included on their next album, and they're also about to produce and arrange for The Monarchs, a group consisting mainly of the guys who left the original high school groups which gave birth to the Stylistics themselves. But so far the writing and producing have to take a back seat to the group's thick debut. Do they ever get tired of being on the road? The reply this time comes from James Dunn:

"What gets us tired is going back to the same places," James begins. "Like one month we might end up in Detroit and then a week later we're back in Detroit. I remember one time we ended up in New York all the time and I'd see it on the itinerary and I'd cross it out and say 'I ain't goin' back there again.'"

I know a lot of folks ask you this, but are the audiences different?

"A lot of people ask that question," says Russell, "but to me it's different every time I walk out on that stage and we get to singing for the people, no matter where it is."

## Moods

"People can be in different moods - like there's one guy sitting there thinking of something that happened that afternoon and he'll be in a real funky mood and I'll sing something that reminds him of what happened and he'll be giving me the eye all through the show!"

James, it turns out, isn't in total agreement.

"Somewhere like Philadelphia I almost have to tumble on my head to get my point across but then you get somewhere like Japan where a lot of the people applaud so hard that you know they really dug what was going down."

# super stars

LEO

(Jul 24 to Aug 23)

You're feeling constricted right now - unable because of forces beyond your control to do many of the things you would like. Since you won't be able to get it off your chest for some weeks yet, put on a brave face and enjoy being thought a martyr by all your friends.

VIRGO

(Aug 24 to Sep 23)

These hot steamy days of summer may be made for love, but not for you they aren't. Romantic encounters are doomed to end in pain, embarrassment or (for outdoor types) a crop of mosquito bites.

LIBRA

(Sept 24 to Oct 23)

It may not be as dramatic as St. Paul's conversion on the road to Damascus, but a spiritual experience is in store for you, bringing a deep new insight into life's meaning. You might as well

considerable financial gain. Book now.

CAPRICORN

(Dec 22 to Jan 21)

Beware of arguments in public - not only is all your dirty linen likely to be washed in the course of them, but you'll end up losing badly and your humiliation won't easily be forgotten.

AQUARIUS

(Jan 22 to Feb 18)

Don't go riding horses, bicycles, roundabouts at the fair or anything else that might spring to mind - you'll only fall off and break a leg.

PISCES

(Feb 19 to Mar 20)

Pleasant encounters with strangers in the night are in store for you so when the first approach is made, don't rush headlong into your brush-off routine. You'll only miss out on something good if you do.

ARIES

(Mar 21 to Apr 20)

If you are thinking of changing your job and are uncertain whether or not it's a good move, be assured that it's just what you need to do and you won't live to regret it. Those of you still at school expect to find

things have changed for the better when you get back after the summer holidays.

TAURUS

(Apr 21 to May 21)

Not a very exciting week ahead for Taurus. Just do all the things you are supposed to do, get neglected chores out of the way and if you're good you will soon be rewarded with a chance to make whoopee.

GEMINI

(May 22 to June 21)

This is the time for all

Gemini to spend time in each other's company. The kindred spirits of all those born under this star sign is very strong now and you should make the most of it while it lasts.

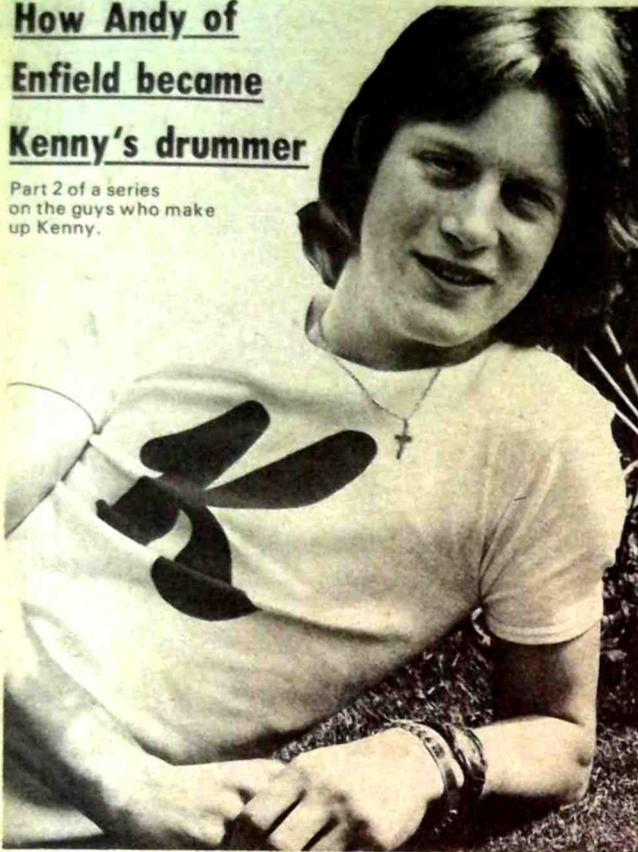
CANCER

(June 22 to July 23)

The sea of troubles you've been engulfed in will soon evaporate, giving way to a period of unbridled joy with much glee and romance. Be prepared to make the most of it when it comes and rely on others to help you enjoy your new-found good fortune to the full.

## How Andy of Enfield became Kenny's drummer

Part 2 of a series on the guys who make up Kenny.



SO WHO remembers Ready Steady Go? Now don't say you're too young to recall Cathy McGowan and company because Andy Walton was only four years old at the time and he remembers it.

That was his first introduction to music and to drumming, bashing about in front of the TV set. Lots of people do that or play imaginary guitars, but not many carry on through to the ultimate end and join successful bands.

Andy, drummer with Kenny, did just that. From playing in his Enfield home to playing gigs all over the country and soon, no doubt, the world. Andy, like most of the others in Kenny, was born in Enfield. He went to St. Andrews Infant school there, and after four years at Knole Prep School, came back to Enfield Grammar School.

During this time, when the lad was about eight, he was given his first drum. A Ringo Starr snare drum as a Christmas present from his parents.

"Then when I was about ten," explained Andy, "They had this clear out of the school music store and they found this old drum kit at the back which had never been used. They gave it to me and that was my first full kit."

He gradually built up that kit until at the age of 13 he had saved up enough money to buy a new Sonar kit, which he used up until a year ago when Premier, the drum people, made him a personalised kit.

But that kit might never have been presented if Andy had done what his parents wanted and stayed on at college to finish taking a course in hotel management. He left after six months to go full time with Kenny, or Chuff as they were then known.

He derived his drumming style at first by copying other drummers either off the television or playing along with records blasting through

# Life in the sticks!

by Martin Thorpe

a set of ear phones. He became so conscientious at one point, around the age of 14, that he played along with records for three hours every night.

"It was to the Beatles and Led Zeppelin," added Andy. "That way I could learn a lot of different styles."

Up until Kenny hit chart fame, Andy had no drum lessons whatsoever, but now he has lessons every three months or so from session drummer Morgan Kent, a guy he met at Top Of The Pops when Kent was a Womble.

### Consistent

"The main advantage of having lessons," admitted Andy, "is that they make me more consistent in my playing. I used to be very flashy but now I play in a much simpler way and play more for the band than myself."

"But I still go through phases where one day I feel I can take the world on and play anything, and then other days nothing at all goes right."

"I've always been into drummers," he added. "It was always the drummer I watched on Ready Steady Go, and even now at concerts I do the same. I can't remember what the guitarist looks like half

the time." Now that Andy has hit it big, a lot of people think he's changed. But those closest to him realise that really he hasn't. His two brothers, aged ten and 16, aren't really into music but they're still two of the group's biggest fans.

"I thought they might be envious of me," revealed Andy, "but they weren't. Of course they're very pleased for us. And my parents never dreamed anything like this would happen."

The only noticeable way in which stardom has altered Andy's life, is the girls who are always buzzing around his parents' home in Enfield, where he lives.

"My parents don't mind the girls," Andy explained, "because they look upon them as the people who buy the records, our fans, and we have a duty to them."

"But sometimes you get phone calls at 7.30 in the morning as they're getting up for school, again at lunch time and then after school. Three girls from Grimsby came down the other day, not even sure I would be in."

"I talked to them outside, but I wouldn't invite them in because you've got to keep some of your life separate."

In that case we'd better not pry any further, eh Andy?

'Ello.  
Here's another great single from  
**Ian Hunter**  
'Who do you love'

CBS 3486



Another great track from the album 'Ian Hunter' CBS 80710



GILLESPIE



BAND

# FRENCH PHILLY new spins



**DISCO PAGE**

## James Hamilton's

DISCO '75 is the inspired new name for this year's National Disc Jockey Convention & Exhibition. Organised by the National Association of Disc Jockeys, the exhibition will be open on Monday and Tuesday, September 8 and 9, 1975, at the Bloomsbury Centre Hotel, London WC1, where the 11,000 square foot London Suite will provide room enough for a bigger and better show than before. "Our first event last year was a great success and attracted over 1,000 Disc Jockeys from all parts of the country," says NADJ boss Ben Cree, "and this year we are aiming to double or even treble that number."

## NADJ BASH

Centre, Atlantic Records and Anrakv Electronics. "New names are being added almost hourly," continues Cree, "and I fully expect the show to be a complete sell-out." Ben Cree can be contacted at PO Box 23, Hitchin, Herts, SG4 9JT (Telephone 0462 50918) for fuller info.

Just a few of the many companies who will be exhibiting their wares are disco manufacturers SAI, FAL and Disco Supplies, the Mushroom Disco

## HOT TIP

FROM David Crawl (Chessington, Surrey): "I always play BREAD's The Guitar Man as the very last record and since it isn't either slow or fast it gets a great response - especially when I turn the light show off and put on a strobe. A mate of mine does this as well and he enjoys it so much that he gets up and has a dance himself, leaving the decks unmanned." Oh well, whatever turns you on!

## DJ HOT LINE

Anthony Allan (Speakeasy, Wakefield) is now going bonkers 'bout OSIBISA The Warrior (Bronze) smart. Theo Loyla (Banana Power Discos, Bridge, Kent) has dug out the original BLUE MINK Get Up (7654321) (EMI). Dave Soul City / Blues and Soul fame launches his new Right On! label with THE CROW Your Autumn Of Tomorrow (RO 101) and THE JELLY BEANS You Don't Mean Me No Good (RO 102102). The JASPER CARROT Magic Roundabout (DJM) tipped for laughs by David Fawker (Crum-psall, Manchester), may not but veteran readers will remember name of his disco as me plugging PETE WINGFIELD since 1969 very well established. HOBBYHORSE (Bell) a list AL MATTHEWS Fool (CBS). BOBBY MOORE (Call Me Your Anything Man (Pye) breaking and MFSB Sexy (Phil Int) top for Brian Westlake (Sheffield) great letter from the legendary Pete Stringfellow whose Sheffield Mojo was my favourite club - he now runs fantastically prosperous twin clubs Cinderella's - Rockerfella's in Leeds. Stringfellow is one DJ whose feet are worth worshipping at Steve Ingram (Webdrige, Surrey) lists HARRY HASTINGS She's A Great Girl (Bell), although he's been eclipsed by CLIVE BALDWIN to my mind. SAX OF SOUL Sea Cruise (Crystal) and KC & SUNSHINE BAND That's The Way (Jay Boy) are big for Jeff Bunting (Hull). Henderson (Victoria Bars, Weymouth) tips BANZAI Chinese Kung Fu (Contempo). Les "Godfather" Apalme lists three tracks by Pete Wingfield's OLYMPIC RUNNERS, two by FATBACK band, as big as the Time Piece in Liverpool. please try to get your Charts in by Wednesday

## HAMILTON'S TOP TEN

- 1 Now It's Paul McCartney, etc, Clive Baldwin, Mercury.
- 2 Misty, Ray Stevens, Janus.
- 3 El Bimbo, Bimbo Jet, EMI.
- 4 It Oughta Sell A Million, Lyn Paul, Polydor.
- 5 Hey Girl, Come And Get It, Van McCoy, Avco.
- 6 How Sweet It Is, James Taylor, Warners.
- 7 Eighteen With A Bullet, Pete Wingfield, Island.
- 8 One Of These Nights, Eagles, Asylum.
- 9 You Go To My Head, Bryan Ferry, Island.
- 10 Gloria, Manhattan Transfer, Atlantic.

### BREAKERS

- 1 Brazil, Ritchie Family, Polydor.
- 2 Rendezvous, Hudson Brothers, Rocket.
- 3 Little People, Hustler, A&M.

**RITCHEE FAMILY:** Brazil (Polydor 2058825). Hip to the sort of US sound that's big in Europe, French producer Jacques Morali went to Philadelphia to use arranger Richard Rome and the Family of Philly musicians (hence group name) on this breathless new treatment of the great old tune. The result is the new Hustle and is already ousting El Bimbo in European resorts. Incredible!

**THE HUDSON BROTHERS:** Rendezvous (Rocket FIG 18). Penned by Bruce Johnston with the Hudson boys and prod by Bernie Taupin, it's totally pure and powerful Pop.

**CALENDER:** Hypertension, Pts 1 and 2 (All Platinum 6146308). Picked up from the Pi Kappa label of Jersey City, this purposefully pounding sinister beater has elements of Grapevine with Temptations-type vocals. Mainly instrumental flip.

**HUSTLER:** Little People (Firefly / A&M AMS 5002). Solidly whumping Status Quo-type thump thump thump stuff that don't quit for nothing.

**BILLY OCEAN:** Whose Little Girl Are You (GTO GT 36). Happily bouncy Drifters rip-off by a catchily trilling fella who could easily get the same sort of MoR-Pop action.

**KENNY BALL:** Stay, Don't Go (Pye 7N 45500). Hauntingly lovely slush with distinctive and

different raspy vocal from Ken - kinda Sacha Alpetto.

**JIM GILSTRAP:** Take Your Daddy For A Ride (Chelsea 2006032). Original, so to speak, of Lulu's mini-hit.

**LULU:** Mama's Little Corner Of The World (Chelsea 2005031). The B-side, with lotsa sha-la-las and mid-tempo bouncy pertness set to modish synthetic rhythms.

**SAMMY DUCK:** Duck 'n' Roll (Reeb 009). Madness from France: Donald Duck singing Great Balls Of Fire!

**J. J. BARNES:** Baby Please Come Home (Contempo CS 2063). In 1967 this pulsating subtle throbber was two years ahead of Marvin Gaye's

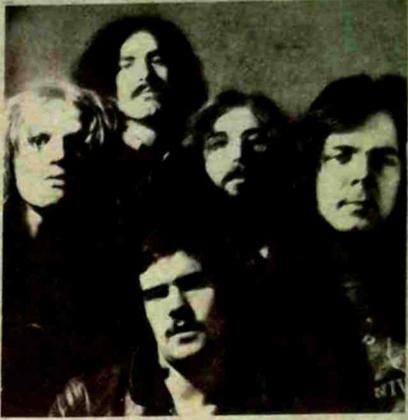
stylistically similar Grapevine.

**DYNAMIC CORVETTES:** Funky Music Is The Thing, Pts 1 and 2 (Contemp CS 2059). Already big at Butlins in Barry, it's rhythmic if routine, tho' they sho'try hard.

**JIMMY BREEDLOVE:** I Can't Help Lovin' You (Pye DDS 110). Fairly typical but good Northern fodder from a bloke who, unless I'm confused, used to cut demos for Elvis.

**JIMMY JUKEBOX:** Motor Boat (Sonet SON 2057). Tongue-in-cheek but convincingly done Deco-Rock from Kim Fowley.

**VERA LYNN:** Land Of Hope And Glory; The White Cliffs Of Dover (EMI 2330). Good for a laugh!



# SUPER SAVERS

THREE new items of disco equipment should interest many jocks, especially as each does a job that previously cost a lot of bread.

Roger Squire's Disco Centre of 176 Junction Road, London N19, has launched a jingle mach-

ine that's almost like the ones used on radio yet sells for a ludicrously low £29 (with a deluxe Auto-Cue model at £35). Adapted from a well-proven 8-track player, as which it can still be used, the Squire machine is designed to take special pre-recorded cartridges

containing four jingles, one jingle per track on a 30 second loop of 4-track tape, cued by an illuminated track selector button. If these £2 carts are not personal enough, customised jingles cost £3.50 each.

Martin Blake Lighting and Effects of 14 Rydal Road, London SW16, has developed a carbon dioxide (dry ice) machine for creating that low-lying "Fog" effect popularised by such as "Thank Your Lucky Stars". Evidently all other Fog Machines are incompatible with disco use, so that not only is this purpose-built unit cheap at £65, it's also the only

one available.

Froops Brothers Ltd of the Hyde Industrial Estate, Edgware Road, Hendon, London NW9 (with demonstrations at 52 Tottenham Court Road, W1), are blowing their trumpet about an effects projector selling for £19.95, which price may or may not include the necessary 12 volt transformer and a liquid wheel also quoted at £5. Less ambiguously worded, the many extras for the basic projector (which it must be emphasised is only 50 watts) include a range of eight picture wheels at £3 each and various image-splitting lenses from £5.50 to £10.



## NATIONAL DISCO TOP TWENTY

- |    |    |   |                            |
|----|----|---|----------------------------|
| 1  | 1  | BARBADOS, Typically Tropical                | Gull                       |
| 2  | 2  | HUSTLE, Van McCoy & Soul City Symphony      | AVCO                       |
| 3  | 4  | FOOT STOMPIN MUSIC, Hamilton Bohannon       | Brunswick                  |
| 4  | 12 | HIGHWIRE, Linda Carr & The Love Squad       | Chelsea                    |
| 5  | 7  | DISCO STOMP, Hamilton Bohannon              | Brunswick                  |
| 6  | 10 | 7654321 BLOW YOUR WHISTLE, The Rimsots      | All Platinum               |
| 7  | 10 | IT'S IN HIS KISS, Linda Lewis               | Arista                     |
| 8  | 6  | EIGHTEEN WITH A BULLET, Pete Wingfield      | Island                     |
| 9  | 3  | JIVE TALKING, Bee Gees                      | RSO                        |
| 10 | 11 | EL BIMBO, Bimbo Jet                         | EMI (Import)               |
| 11 | 8  | 7654321 BLOW YOUR WHISTLE, Gary Toms Empire | Epic                       |
| 12 | 8  | HAVE YOU SEEN HER, Chi-Lites                | Brunswick                  |
| 13 | -  | FAME, David Bowie                           | RCA                        |
| 14 | -  | SEXY, MFSB                                  | Philidelphia International |
| 15 | 9  | SEALED WITH A KISS, Brian Hyland            | ABC                        |
| 16 | 19 | SUMMER OF 42, Eddu Orchestra                | Epic                       |
| 17 | 20 | IT'S BEEN SO LONG, George McCrae            | Jayboy                     |
| 18 | 15 | BABY GET IT ON, Ike & Tina Turner           | United Artists             |
| 19 | -  | JE T'AIME, Judge Dread                      | Cactus                     |
| 20 | -  | CRYSTAL WORLD, Crystal Glass                | Phillips                   |
| 20 | -  | GIVE A LITTLE LOVE, Bay City Rollers        | Bell                       |

### BREAKERS

CAN'T GIVE YOU ANYTHING BUT LOVE, Stylistics AVCO  
 HARMOUR LOVE, Syreeta Tamia Motown  
 ALL I NEED IS YOUR LOVIN, Gloria Gaynor MGM



# ABBA SAY 'NO' TO MEDIOCRITY

by Jan Iles

IN 1974 a two-girl/two-guy outfit called Abba, from the land of the Norseman, won the prestigious Eurovision Song Contest with Waterloo.

Result? Instant fame. Abba seemed to have it all sewn up. We at home welcomed the group with open arms, inviting them to stay over for the weekend for TV appearances. But remarkably all that hospitality dissipated like ice in the sun and recently nowt had been seen or heard of them.

Up 'til now that is. Here they are in the British charts again with another potent concoction called I Do - a track from their latest LP.

So what are Abba like in the year 1975? With the Euro tag safely behind them they should be able to produce the type of music which they themselves consider professional enough to earn them the reputation of being more than just another pop band.

I spoke to Bjorn, the sandy haired guitarist from his hideaway holiday home on the Isle of Vitiho, just off the Swedish coast.

"We have had a very quiet period so instead of letting it go to waste we decided to concentrate on producing a really first class album. We spent about a year writing songs, arranging and producing and generally putting together what we believe is a really polished album. There is a varied compilation of tunes on the record, from Rock to Reggae."

A reggae number, G-O-I-L-Y, I didn't know Scandinavians were into that?

"Well yeah. Although we do not profess to know a lot about Jamaican music."

There's a track on the album called SOS which I particularly liked. It's not as overtly "umpah, umpah" stick-it-in-the-charts type formula, but

**'THERE IS NOTHING REALLY BIG OR GOOD AT THE MOMENT'**  
— BJORN

It's nonetheless kilometres better than I Do.

"Well actually... We decided to release I Do because it is as you say a very commercial record and one which stands a better chance of making the charts. But then I realised that SOS, which is also my favourite track of all, might make a very good single anyway, giving our fans some sort of clue as to what musical direction we're heading for, and that in itself would mean as much to us as having a number 1. I mean SOS is well liked in France and Germany for example, and apparently it is in the bottom half of the top 100 in the USA. So maybe we'll release it as our next British single."

Have you finally managed to shake off the Euro tag, or does it follow you around wherever you play?

"It's been very difficult to get away from it, (laughs), especially in England where the people expect us to produce records in the Waterloo vein. They would be shocked if we went on stage and did songs from the latest album. How-

ever, I think people are gradually realising that we aren't just a mediocre pop band."

You're regarded as the Continent's finest musical product. But in Britain it's a totally different kettle of fish. Do you find it difficult convincing the British Isles of your multi-talent?

"Oh yeah it is very difficult for us to make any kind of impact in Britain because you have so many groups over there! It makes competition a bit heavy. Actually we're one of Scandinavia's top bands at the moment, but there isn't many of us around."

So you regard touring in England as a very competitive business?

"As I said there are so many groups around it is unwise for us to do any kind of British tour at the present time. Last year we were talking about doing a tour but there were already something like thirty or forty groups on the road, so we decided to leave it for a bit!"

What is your honest opinion of the British pop scene?

"To tell you the truth I think it's a bit vague; there's nothing really big or nothing really good at the moment, is there? It's rather confusing because we don't know which musical direction to take. There isn't a clear picture of what is really popular."

Do you find that you have to swallow your pride when visiting Britain? After all you are Sweden's number one dudes and you're obviously used to teenybops chasing you around.

"It is difficult, yeah. But at the same time there is none of that frightening fanmania over here. The fans don't get very excited like they do in Britain; we seem to attract the calm ones or the shy ones. Generally I think the kids in Sweden are more reserved. We can walk down the street and our fans will come up and chat to us; they don't try to rip my trousers off, everything is very respectable!"

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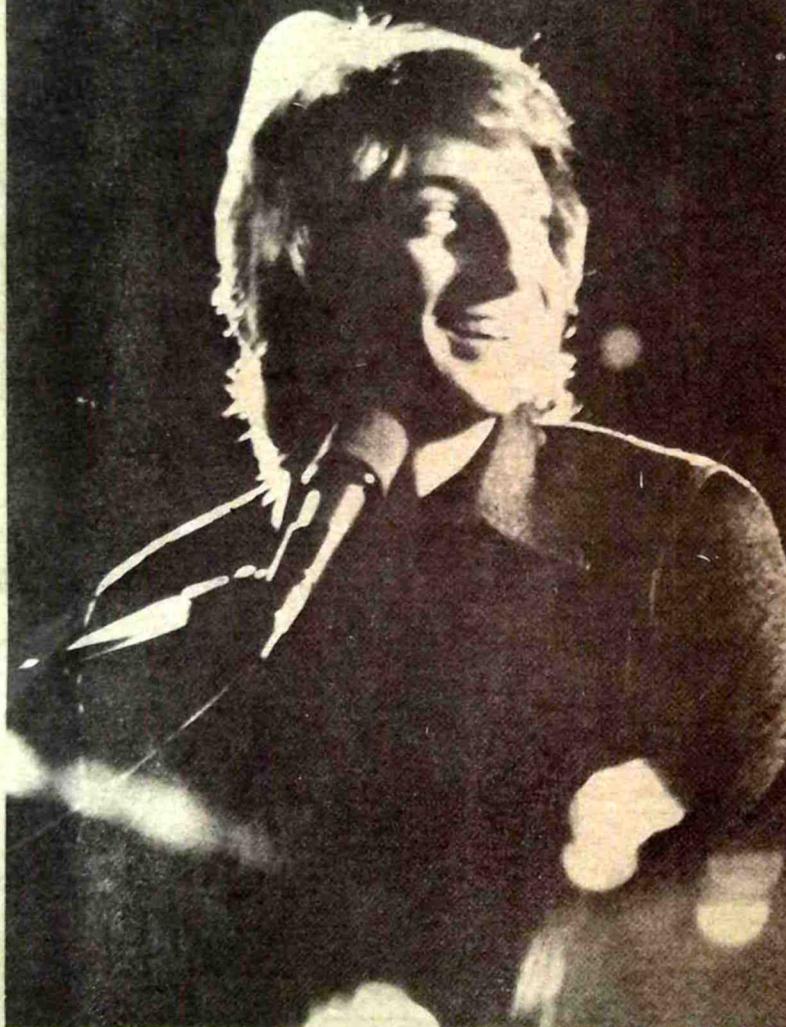
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**ARISTA**

# MAILMAN



## Remember!

I WOULD just like to say that it's about time someone realised the Rollers are the best group around and all those who criticise want their heads looking into Bay City Rollers Fan, Mansfield.

+ We've received dozens of letters similar to this during the past few days and even more dozens from people who say they are sick of seeing the Rollers in Record Mirror. By way of compromise, anti-Roller fans should be satisfied that this is the only letter about the BCRs on this page, while Roller fans have to be thankful for small mercies. It's time someone else got a look in.

## Bikinis

FOR WEEKS on end your paper has printed colour posters of guys such as David Essex, Gary Glitter etc. I speak on behalf of all male readers of Record Mirror when I ask for a series of colour posters devoted entirely to the lovely girls of pop wearing nothing more than bikinis, not just head and shoulder shots. Roll on Olivia Newton-John, Catherine Howe and Lynsey De Paul and others - nothing more than bikinis remember - I'm sure the girls would co-operate. Anonymous Male Record Mirror Readers.

+ I'm damn sure the girls WOULDNT co-operate so, you dirty beasts, you'll just have to be content with pix of them in long flowing items revealing maybe just a touch of ankle.

## Why Alex?

WHAT'S A well-bred Glasgow lad like Alex Harvey doing on TOTP with a Tom Jones oldie, eh? Quo Fan, Glasgow.

+ Trying to get a hit like everyone else, fathead - and didn't he do well!

## Shocking

DEAR ME, what on earth was on TOTP the other week? Something called Alex Harvey so the DJ said. Good grief, what a state to get into, they looked drugged to the eyeballs. What were all those things doing in the background - Tiptoe Through The Tulips or something? They made a right muck-up of the song, shocking all Tom Jones fans in the process. If that's what all you long-haired freaks grovel after, then God preserve us. Anonymous, Kent.

+ (1) They were not drugged to the eyeballs. (2) The "things" were Chris Glen and Zal Cleminson. (3) I saw no tulips. (4) I liked it. (5) Please note, I have not got long hair.

## Talent

I MUST say I'm rather amused at some of the letters on your page. However, there seem to be a lot of arguments between so-called

WELL, THEY'VE decided to call me the Mailman and for that I'm grateful. After all, anything's better than being known as the "New Face", isn't it? Remember write to MAILMAN, Record Mirror, Spotlight House, 1 Benwell Road, London, N7 7AX. Right, let's waste no more space - on with the letters.

heavies and teeny boppers. Therefore, I was pleased to see that Paul McCartney & Wings were at number one in the charts. This shows that there's a large audience around listening to real talent. Roger Brown, Bristol.

+ Venus And Mars is a splendid album and I'm equally pleased to see it at number one. That doesn't prevent you, however, Mr. Brown from sounding like a pompous and patronising old windbag.

## Abba blab

WHEN WE read your review of Abba's album (June 28), we were disgusted. Who the hell does the person that wrote it think he is, saying that the album is: 'flash pop for under 15s'!

We, who are both 16, thoroughly enjoyed the album. What gets us is that on one page you have an advertisement for the album and on the very next you have that horrible review. John and Tony, 21 Church Court, Scholes, Wigan, Lancs.

+ It is a shining testimony to the honesty of Record Mirror that a good review has not been given to solicit an advertisement. Apart from that, the review is only one writer's opinion and you are, of course, totally free to disagree with it. At 16, please note, you may smoke, marry and still like Abba without running foul of the law.

## Pelvis plea

(1) WILL YOU please print a big centre picture of Elvis Presley as you have done nothing but criticise him. (2) You do not know what you are talking about. (3) He is the best singer in the world. (4) You have wasted space and put in two Mod and Bay City Rollers pics so (5) I think you could afford the space. Elvis Fan, Cranleigh.

+ (1) No. (2) I admit it - frequently. (3) If you say so. (4) Do you mean Mud? (5) We can't. When Elvis gets his next big hit (big hit mind) you shall have your poster.

## Sweet v Mud

WHAT HAPPENED to the Sweet v. Mud battle? It didn't last long enough.

I want a good row, so all you Mud fans pin back your lugholes. Mud are tripe. A Sweet Fan, Belfast.

PS. Who do you prefer - Sweet or Mud?

+ What battle? It was a total Press fabrication and I'm bored with it. As for your PS, it depends on the day of the week, astrological alignments etc., blah, blah, blah.

## Sob, sob

I KNOW this is not usual, but I have a little problem. Please could you help me. I am 14 and have been going out with this fella for quite a few weeks, but every time he says he'll meet me or phone me he does not. My friends say I should forget him but I don't know what to do. I am so confused and I think I like him a lot. Sue, Wolverhampton.

+ Great, I always wanted to be Marje Froops. Now see here Sue, next time this louse of a lad does phone to fix a date, tell him you're fed up with being messed around and refuse. If he is genuinely interested, he'll persist in calling you and asking to change your mind. In that case, you can call the tune and maybe make a proper gent out of him. If not, then you'll have kept your respect and got shot of somebody who really wasn't worth bothering about.

## Figure this

YOU LOT at Record Mirror can't make up your minds whether Les Gray is paunchy, balding and bespectacled or handsome lean and fit - so the person who did the first interview must be bananas. Devoted Mud Admirer.

+ It's all in the eye of the beholder, innit? What one person calls paunchy is cuddly to another and, while one person may say 'he's balding', another may profess he has 'a noble high forehead.'

## Oh my

AT LAST Peter Doyle has been given a mention for his small - but brilliant - part on Lyn Paul's single It Oughta It Oughta Sell A Million.

I bought the record because PETER was on it and many, if not all my friends bought it for the same reason. It's pretty obvious why the single has got so high in the charts - I mean, none of Miss Paul's other singles have got that high - or even near. A bit of commonsense would tell anyone the reason it got so high is quite simple because PETER DOYLE is featured on it. I'm sorry Lyn, but thanks for having PETER on your single. You're not as daft as I thought you to be, are you? (Note: We didn't like to ask her). Margaret Hughsan, 151 Helenvale Street, Parkhead, Glasgow.

+ Okay girl, reach for a Kleenex and steel yourself to be brave. Strong rumour has it that PETER DOYLE is soon emigrating... to AUSTRALIA.

# essinglessingle **singles** nglessinglessii inglessinglessi **singles** lessinglessingle

by Ray Fox-Cumming

## Smooth chocolate

**HOT CHOCOLATE: A Child's Prayer (RAK 212).**



I adore this, but I doubt it will be a hit. It's not, like Disco Queen a dance record, although you could just about dance to it. And it hasn't either a strong tune or hook. So what, you may wonder, is so good about it? Well, the lyrics are nice, but it's the string arrangement that really makes it, with the instruments taking various different paths before all coming together for a fine finish.

**THE CHANTELLES: Runaway (Black Magic BM 108).**

The Chantelles show at least that Del Shannon's old hit can be translated into the soul idiom, but they leave one thinking it could have been done a lot better. The sprightly backing arrangement, which concentrates more on melody than power, is quite fetching, but the vocals need much more strength and / or sophistication and the castrato male lead voice is quite out of place.



JUDY COLLINS

**MANFRED MANN'S EARTHBAND: Spirits In The Night (Bronze BRO 18).**

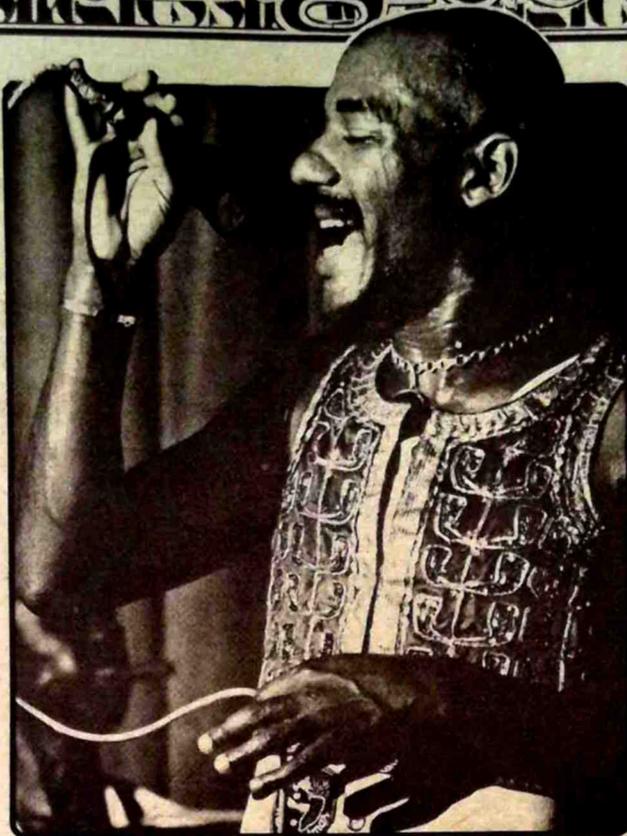
David Bowie once had a go at recording this fine Bruce Springsteen song, but never put it out and now Manfred's band have gone and pipped him to it. With airplay they must surely have a hit. Their treatment of the verses isn't that compelling, but they do more than full justice to the chorus and a bloody good chorus it is too.

**JUDY COLLINS: I'll Be Seeing You (Elektra K 12181).**

Judy Collins follows her exquisite Send In The Clowns with a well worn Vera Lynn cast - off and, try as she may, she can't bring any magic to it. Vera Lynn may have become a bit of a figure of fun to many young record buyers, but there's no denying that on her own territory she's unbeatable.

**PETERS AND LEE: (Hey Won't You Play) Another Somebody Done Somebody Wrong Song (Philips 6006 468).**

Of all the lousy, rotten, rubbishy, cheap and sick - making things to do. They've taken a great song, divested it of every shred of its wistful charm and turned it into sprawl



**HOT CHOCOLATE: different paths**

forget it. The whole thing's dirty and Cilla croaks her way listlessly through it, sounding as if she's doing a bad impersonation of Melanie. It's not the Cilla we know and love at all.

**THE HUDSON BROTHERS: Rendezvous (Rocket PIG 18).**

The faces of these three brothers are to be found plastered all over the teeny mags in America and they are soon to be plastered all over the box here (their TV show arrives in the autumn). This, their

second UK single release, has almost a one - word lyric - the word being the title. The feel of it is Beach - Boys - for - beginners and Rocket's press officer tells me it is the stuff of which hits are made. Nutbush to you dear, I think not.

**DIONNE WARWICKE: Move Me No Mountain (Warner Bros. K 16595).**

This was originally to be the B - side, but then the powers that be had second thoughts. It's the sort of bustling semi - funky, semi -

provides a great backdrop for Roger's splendidly inventive vocal. To have someone whistling up the dog (if you see what I mean) was a pretty good notion too. Gladdens the heart does this one.

**THE EVERLY BROS: Cathy's Clown (Warner Bros. K16562).**



Good value re - release, Cathy's Clown was one of their best and biggest hits, while on the B - side you get the gentler but equally meritorious All I Have To Do Is Dream. Virtually certain to make it again second time around.

Bjorn to boogie (tee - hee, sorry). He's apparently set out to make a typically English pop record and succeeded admirably, only I think it's a typically English miss.

**BUFFY SAINTE-MARIE: I'm Gonna Be A Country Girl Again (Vanguard VS 5002).**



Tammy Wynette has opened the doors for scores of country ladies to invade the charts and Buffy must stand among the first in line to do so with this one. Good tune, well sung and already getting nods of approval from the radio moguls.

**SANDY POSEY: The Single Girl (MGM 2006 533).**



Re - release, which has never stopped getting airplay since it first came out in 1966. Perhaps the fact that it's never been allowed to go to ground and get completely forgotten for a while, will hinder its chart chances this time out.



RUFUS

**CASTON & MAJOR: Sing (Tamla Motown TMG 961).**



Nothing is spared in the quest for excitement. While the backing goes briskly about its business, the vocals never fall below high energy level, but they do tend to get a bit shrill at times, ear piercing even.

**BJORN SKIFS: Michelangelo (EMI 2311).**



Already Sweden's given the world one famous Bjorn (Borg, the tennis player), now we get Mr Skifs,

### GET IN THE SWING

Written by Ron Mael  
Song by Sparks

Chorus:

Get in the swing boys get in the swing  
With everybody and everything.

My friends are here  
Mind if I go out and not come back again  
Thanks a lot  
Hurray hurray

The night is younger  
Than the girl who's got the touch

But not by much  
I ain't no Freud  
I'm from LA  
But I know certain things  
That they also serve  
Who sit and waits  
They're cheaper than paintings  
And don't need explaining.

Chorus:  
Get in the swing etc.



When salmon spawn  
A ton of water blocks their motion  
Spill their game  
But on they go  
Thrashing 'til their mission is fulfilled  
Or else  
Ah but they have their friends  
And have a warm bed waiting  
Just like I do with you  
I'm happy so happy  
I'm happy oh so happy

Chorus:

Get in the swing etc etc  
All for one one for all  
All for one one for all.

Hello down there  
This is your creator  
With a questionnaire  
Hello up there  
I don't have time  
To fill out the questionnaire.

Repeat chorus several times then fade.

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## SONGWORDS

Key to symbols

- Thumb up: hit
- Thumb sideways: might, might not
- Thumb down: oh dear

# soul stirrings

by Giovanni Dadomo

## Ron and Wendy making waves

THE HOTLINE'S moody tonight. Like the first time we ring Ronnie McNeil in Detroit all we get is crossed lines and what sounds like the big noise from Winnetka.

Second time we get through Ronnie sounds like Donald Duck with a head cold. But virtuous patience finally sees us through.

The reason for our persistence is a record name of Wendy Is Gone, a persistent little number that's already made a big splash Stateside and which looks like it may just make it here.

It turns out Ronnie's first inroad to showbiz was a talent contest his pappy put him up for around the time he started wearing long trousers.

## Hot madame

THEY'RE EIGHTEEN, there's three of them, they have a fine way with vocals, and they call themselves Madame. Their debut single is just out on 20th Century Records, it's called Do It Now . . . and they like Spangles.

That they're also very lovely to look at is the first thing you notice and the last thing you mention. You mention it last because you could get very hot under the collar stuck in a small room with three very fine looking ladies on an afternoon like this. But you gag back the male chauvinist impulses and reach for the Spangles instead. And talk about music.

"I'm Uti," says Uti Kooftre, "it's African."

"I'm Chiquita," says Chiquita Colling, "it's Spanish."

"I'm Beverley," says Beverley Baker, "it's common."

I bet you say that to all the interviewers - have a sweet and tell me how you got together.

"We all auditioned for the job of the backing group for John Holt when Help Me Make It Through The Night was a hit," Uti explains. "But the tour didn't come off so we stuck together as the Soulettes. Eventually we got booked to back Duane Eddy and we changed our name to the Rebelettes and did some recording with him."

"Then we decided we'd look for a new name because Soulettes just confined us," says Beverley.

"It's a very sweet thing, isn't it - Soul?" says Uti. "I mean for a girl group. We wanted a funkier image so that we could do anything we wanted and not end up as second-rate Supremes imitators."

So they settled for their current somewhat risqué nomenclature and decided to try for a somewhat foxier image.

And it wasn't easy at first, Uti explains. A lot of people still expect an English Three Degrees variation.

"But that's mainly up North, because they're the only three spade chicks they know - and maybe

"I won that and I signed my first professional contract at the age of fifteen and when I was seventeen I had a single out on the Detroit Sound label called Sitting In My Class."

## Beginning

It was a good beginning but the next few years were pretty hard going: "I had about six different day jobs in factories and hospitals, that sort of thing. I really wanted to concentrate on music but there was nothing happening here so when I was twenty-one I moved out to Los Angeles."

Now it should perhaps be mentioned at this point that by the time he left

## album pick

PATTI LABELLE - THE BLUEBELLES: C'est La Vie (DJS1050)  
VOULEZ-VOUS une wallow dans la nostalgie avec moi ce soir? In other words, fancy a listen to a collection of real oldies by the ladies now known and universally adored as the funk-foxes Labelle when they were young and in love? Granted it's a cash-in on the group's current popularity but this is still quite an interesting few ounces of vinyl. Basically there were two sides to the group in the old days. On the one hand you get

gutsy breakneck female Isley Brothers (Shout period) workouts like I Sold My Heart To The Junkman, Tear After Tear and the plant-powered Have I Sinned, and on the other gigantic schmaltz masterpieces like I Believe and Danny Boy that sound like Shirley Bassey standing in front of two mirrors. What it proves above all is what a magnificent singer Patti Labelle has always been, and what it would make is a great soundtrack for a black American Graffiti. Tres interessant and not without a little period charm. GL

Detroit Ronnie had developed his musical talents to include a working knowledge of the piano, the organ, the drums, and various rhythm instruments.

In LA he was lucky enough to meet up with singer Kim Weston. Kim was so impressed with Ronnie that she recorded him in her own studio and fixed up a contract with RCA that resulted in his first album as well as hiring him as her accompanying pianist. It was at Kim's studio, says Ronnie, that he learned the ins and outs of production and engineering. As it turned out his album didn't make any waves commercially but it did help get his name around. In 1970 he toured with the Ike and Tina revue on keyboards and played England and



RONNIE McNEIR

Europe with them. Eventually he scored a regional US hit with an album track In Summer-

time and started to headline his own shows. The real break came with the success of Wendy Is Gone earlier this year when the record started to break in his home town of Detroit.

## Rushed

Ronnie co-wrote and co-produced the single and this time around he's convinced it's the first step on the ladder: "I have a new single out over here in a week's time that I think is even stronger. It's called For Your Lives and it's more funky than Wendy. I tried for more of a dance thing this time. After that I have an album coming out on August 18 that I wrote entirely on my own."

"When I put the first record out I was kinda rushed but I took a lot of

time and trouble on the album," says Ronnie.

Ronnie has his own group featuring himself on assorted keyboards, plus piano, organ, synthesizer and rhythm section. And he agrees that it's an unusual lineup too:

"It's an amazing sound and it's different. It's really good when you can come up with a different way to use the various instruments," he says. Further plans include a massive soul opera but of course there's a very slim dividing line between major musical events and daydreams. Ronnie McNeil's well aware of that:

"Right now," he says, "I just want to establish myself."

If his achievements are anywhere near the size of his ambitions then Wendy his Gone may well be the tip of the iceberg.



MADAME

the more clued-up will say we're a bit like Labelle."

And which are you?

Beverley reckons neither: "We're just ourselves." While Chiquita admits they're probably somewhere in the middle.

Any way, they have this single out and it's not a great record but it's pretty good and you can dance to it and whaddaya mean you ain't even heard it?

"The trouble is the BBC won't accept anything that isn't American Soul as Soul," says Chiquita. "That's the biggest problem."

## Ambitions

Uti wants to be a millionaire, Beverley wants a chauffeur (with a car to match, natch), and Chiquita just wants to be happy.

The first step in achieving the aforementioned ambitions will probably be a single authored by Des Parton, great white hope of British Soul and Sweet Sensation mainman, plus as many club and disco dates as Madame can muster.

Meanwhile we eat another Spangle each and the future creeps up behind us.

## Wigan Casino Top Twenty

- |    |    |                                |
|----|----|--------------------------------|
| 1  | 2  | Eliza, Rocking With Soul       |
| 2  | 1  | Let Me Do It                   |
| 3  | 3  | Cracking Up Over You           |
| 4  | 4  | Get Out                        |
| 5  | 8  | Save Our Lives                 |
| 6  | 6  | You've Come A Long Way Baby    |
| 7  | 7  | I Can't Help Myself            |
| 8  | 12 | Try A Little Harder            |
| 9  | 11 | Send Him Back                  |
| 10 | 16 | I Don't Like It                |
| 11 | 15 | The Trip                       |
| 12 | 17 | The Champion                   |
| 13 | 14 | Zola                           |
| 14 | 18 | The Day My Heart Stood Still   |
| 15 | -  | No Right To Cry                |
| 16 | -  | Notice                         |
| 17 | 13 | I'm Coming Home In The Morning |
| 18 | -  | Don't Pretend                  |
| 19 | 19 | You Touched Me                 |
| 20 | 10 | Set My Heart At Ease           |

### HOT TIPS

Afternoon of The Rhino Mike Post Coalition (Warner Brothers)  
Runaway The Chantells (Black Magic)

CHARTS COMPILED BY RUSS WINSTANLEY AND RICHARD SEARLING

- |                                 |
|---------------------------------|
| Hank Jacobs                     |
| The Bells                       |
| Tommy Hunt                      |
| Tommy Hunt                      |
| Soul Patrol                     |
| The Flower Shoppe               |
| Johnny Ross                     |
| Key Man Strings                 |
| The Pointer Sisters             |
| Tommy Bush                      |
| Dave Mitchell and The Screamers |
| Willie Mitchell                 |
| King Errison                    |
| Ollie Jackson                   |
| Mamie Galore                    |
| Fidels                          |
| Lou Friddle                     |
| The Mirwood Strings             |
| Judy Harris                     |
| Mikki Farrow                    |

## US soul singles

- 1 FIGHT THE POWER PT. 1, Isley Bros.
- 2 SEXY, MFSB.
- 3 HOPE THAT WE CAN BE TOGETHER, Sharon Page.
- 4 DO IT IN THE NAME OF LOVE, Ben E. King.
- 5 7,6,5,4,3,2,1 (BLOW YOUR WHISTLE), Gary Toms Empire.
- 6 THE HUSTLE, Van McCoy & The Soul City Symphony.
- 7 DREAM MERCHANT, New Birth.
- 8 GET DOWN TONIGHT, KC & The Sunshine Band.
- 9 FOREVER CAME TODAY, Jackson 5.
- 10 I'LL DO ANYTHING YOU WANT ME TO, Barry White.

## Wigan Casino

SWEET SENSATION are currently in Eye studios cutting tracks for their next album plus a possible single with Tony Hatch producing and Des Parton providing new songs. There's also a strong possibility that Mr Cool, a track from the group's debut album will be rush-released as a follow-up to Hide Away From The Sun as a result of our old pal Public Demand.

CURRENT US Top Twenty hit Falling In Love by the bizarrely named Hamilton Joe Frank and Reynolds out on Eye International on August 1st.

EDDIE KENDRICKS' The Hit Man is The Stylistics currently most-played album.

BLACK BEAT is the name of an all-day disco extravaganza being run by DJs Richard Searling and Russ Winstanley at Bolton Wanderers' Football Club on August 10. The Soul ball starts rolling at 12.00 noon and doesn't stop until 11 pm.

WHISPERS getting louder of a Gladys Knight promo tour sometime in the Autumn but don't put any money on it - it's been on and off for almost a year now and the credibility rating on Gladys Knight tours is

now around minus fifty. SOME INTERESTING oldies coming out as a result of the deal signed by DJM records with American Springboard International company. Springboard are major dealers in deleted material and have already made available early material from Paid Labelle and Bluebelles, O'Jays, and many jazz greats, as well as the relatively unknowns Incredible Bongo Band and Sweet Sensation whilst Autumn releases include First Impressions, a collection of vintage Ohio Players material.

BRITISH-BASED US Soul trio The Majestics have a new 45 out August 8. It's entitled Sweet Regrets and has been under consideration as a Sweet Sensation A-side. The record is produced by John Worth, the man behind Jimmy Helms' An Offer You Can't Refuse smash of a while back.

DONNIE ELBERT fans should be delighted by the news that Donnie's superb I Can't Help Myself is being revitalized c/o DJM records on August 15, with an album, Stop In The Name Of Love scheduled for early September release.

# albums

## Pointers mesmerize

### POINTER SISTERS: Steppin' (ABC ABCL5133)

These gals sure know how to spin a sweet tune to make the listener purr with pleasure. Their vivacious style, ranging from smooth creamy blues to feline sophisticat, has enough spunkiness to mesmerise most earholes. Steppin' burns with excitement kicking off with a real funkadelic goody entitled How Long (Betcha Got A Chick On The Side) which wears you thin just listening to all the vocal energy. Anita Pointer, the hostess with the mostest takes lead here, while her sisters repeatedly spit out the backing with galloping speed. Wah Wah Watson's machine gun guitar and Gaylord's dinky drumming never lets up for a mo, always providing musical impetus for the sisters to get off on. Another favourite track was I Ain't Got Nothin' But The Blues, a medley in tribute to Duke Ellington, which is a smokey-bluesy Forties memory lane trip. Steppin' really floored me with its dreamy harmonies and musical prowess. Should give you all a fuzzy buzz.



### FRED CASH THE IMPRESSIONS

in a melodious meaningful way and positively lets rip on tear teaser It's Impossible. Should appeal to easy listeners who like something a bit meatier to get their dentures into.

### IMPRESSIONS: First Impressions (Curtom K56143)

After Curtis Mayfield and Leroy Hutson these guys calling themselves the impressions have got quite a reputation to follow and though their faultless harmonies more than make it, the songs themselves don't seem strong enough to carry this type of silken uptown soul and the endlessly



THE POINTER SISTERS: dreamy harmonies

repeated choruses tend to jarr rather than soothe. The result is an excellently arranged and produced outing but no stand-out track. Nevertheless a killer for late-night laid-back listeners, who should nod out about half way through the second side.

### TAMMY JONES: Let Me Try Again (Epic EPC 80653)

If you're a regular viewer of Opportunity Knocks then you'll need no introduction to this Welsh songstress who captivated the nation's heart, folk. Straight out of the Julie Rodgers mould this lady does nothing for me, but then, neither does Hughie Green. If you don't watch Opportunity Knocks we'll let you move on the next album review.

### BEN E. KING: The Ben E. King Story (Atlantic K50139)

Currently enjoying renewed success in the States, Ben E. King proved he was anything but past it when he appeared on the Atlantic Soul Package. Unfortunately great as many of these tracks are (who could knock Stand By Me and Spanish Harlem) few of them stand the test of time like Mr King. Those screechy back-up girl voices plant the whole outing firmly in the early-Sixties, but there's no denying the quality of the voice and if you've only got into him through Supernatural Thing then get this and find out a little bit about roots.

### MAJOR LANCE: Live At The Torch (Contempo CLP 523)

And here's the live album to out live them all

recorded in December 1972 at the legendary Torch Club, Stoke-on-Trent with more than 1,000 white honkeys clapping their hands sore. Far from detracting for Major's excellent set, which includes Um Um Um Um Um Um and Ain't No Soul, the result is electrifying soul a lot of it being due to the dynamically tight band Major has cruising along with him. The football crowd soulsters soar on the choruses and at times you can almost smell the sweat.

### DEL SHANNON: The Very Best Of Del Shannon (Contempo CRMB 1001)

Nostalgia being what it used to be this double package from Del will be welcomed up and down the country by the over-25's. As one of the first singer/songwriters Del carved himself a little niche with his falsetto voice and chart-topping Runaway way back in the early Sixties. But like so many he got swept away by the Beatles. Here you've got all the biggies like Swiss Maid, Hats Off To Larry, Keep Searchin' and Little Town Flirt, but noticeably missing is the poignant Cry Myself To Sleep. It was Del who was responsible for recording Bryan Hyland and Sealed With A Kiss. Let's hope he gets the same contemporary success himself. By the way it's a back to mono album.

### KISS: Dressed To Kill (Cassablanca CBC 4004)

Bonehead rock: riffy, guitar-hung, and mostly pretty dirty too. These boys from New York sing about women, women,

and women. And their style is the most basic since navvis learnt how to break rocks. You can almost hear the Stones or a Bad Company in there, but it's very much the lowest common denominator - gut-level guile - and utterly banal lyrics. The album doesn't build on the raw promise of their first outing. Surely New York can do better than this!

### GRAHAM CENTRAL STATION: Ain't No 'Bouta-Doubt It (Warners K56147)

Trash - showbiz funk without the thunk. Larry Graham's inflated ego dictates ultra mediocrity, from the bullshit sleeve through to the sloppy compositions. The Jam and Ain't Nothing But A Warner Brothers Party are the worst examples of excess, but it also shows in the disregard for dynamics, the terribly cliched treatments of I Can't Stand The Rain, and ordinaire righteousness of Water. There are two savers,

Your Love and The Luckiest People. For the rest, Graham Central Station now appear to be playing a game which no-one is going to enjoy but themselves.

### HELEN REDDY: No Way To Treat A Lady (Capitol EST 11418)

Angie Baby has probably made a lot more people aware of who Ms Reddy is, so this album should



HELEN REDDY

conceivably be a pretty important one as far as the spreading of her word is concerned. Her selection of tracks is varied - and includes

songs from Don McLean, Nel Sedaka and Leon Russell. Hers is a voice that slides easily through the notes, with always a hint of a jazz singers phrasing; listen to Long Time Looking. There ain't the high drama of Streisand here, but for something a little more relaxing, it's an ideal album.

### POCO: Head Over Heels (ABCL 5137)

This is the tenth album to emerge from POCO, and the information sheet says that the group consider it their best yet. Possibly the real advance in this album is in the fact that their writing abilities have really come together. They've been playing some great country rock for a long time now, with Rusty Young contributing some fine steel guitar sounds - he also makes his vocal debut on Us. It's an album that probably won't make too many new converts, but it should please faithful POCO buffs.

### DIANE SOLOMON: Take Two (Philips 6308 236)

Diane Solomon the young Yank who has her own TV show in this country, has just released her second album, titled, Take Two, a far superior offering than her debut Showcase, which got into the bottom half of the chart. Most of these songs fall into the easy listening bag. She does stuff like Love Story and Son Of A Preacher Man



BEN E. KING: anything but past it



KISS: utterly banal lyrics

# 'Sexy'

NEW SINGLE

FROM MFSB

ON PIR 3381



# WHO, WHEN AND WHERE

THE BIG names have gone into hibernation for the season silly now, but it's nice to see Thin Lizzy still going the rounds. A couple of fine ol' timers are to be seen all over the place - Chris Farlowe and Geno Washington, both of whom should be well worth seeing. Londoners, meantime, should not pass up the chance to see the splendid Joan Armatrading at Ronnie Scott's on Monday.

## THURSDAY

JULY 31st  
**JOHN MORETON**, Angel Hotel, Bedford.  
**WISPER**, Old Granary, Bristol.  
**MOON**, Nags Head, High Wycombe.  
**THE STYLISTICS**, Civic Hall, Wolverhampton.  
**RED BEANS & RICE**, Alexandras, Newport.  
**COUSIN JOE FROM NEW ORLEANS**, Dingwalls, Camden Lock, Camden High Street, N.W.1.  
**CANDLEWICK GREEN**, Celebrity Club, Chester.  
**MAC & KATIE KISSOON**, Tiffanys Ballroom, Great Yarmouth.  
**GENO WASHINGTON**, Baileys, Liverpool.  
**EAST OF ELEN**, Marquee, 90 Wardour Street, London, W.1.  
**BLISS**, Wellington Arms Hotel, Stratfield Turgis, Nr. Basingstoke.

A BAND CALLED 'O'  
 The Nags Head, London Road, High Wycombe.  
**CHRIS FARLOWE**, Town Hall, Newcastle.  
**MOTHER SUPERIOR**, Albermarle Youth Club, Romford.  
**SASSAFRAS**, Nashville Room, 171 North End Road, W.14.  
**SOHO JETS**, Brecknock, 227 Camden Road, N.W.1.  
**F.B.I.**, Golden Lion, 490 Fulham Road, S.W.6.  
**CISCO**, Railway Hotel, Station Approach, Harrow.  
**GENEVA CONVENTION**, Speakeasy, 48 Margaret Street, W.1.  
**BANG**, Western Counties, 8 London Street, W.2.  
**JUDAS PRIEST**, Winter Gardens, Cleethorpes.  
**FLAT FOOT**, The Alhambra, Brighton.  
**CRAZY CAVAN & THE RHYTHM ROCKERS**, British Rail Club, Wellingborough.

## FRIDAY

August 1st  
**THE NEUTRONS**, 76 Club, Burton.  
**KEN COLYER**, Holland Park Court Theatre, Kensington High Street, London.  
**ION MISTRESS**, Golden Lion, Solihull.  
**THE STYLISTICS**, California, Dunstable.  
**FACTORY**, Britton Ferry R.F.C.  
**RED BEANS & RICE**, Alexandras, Newport.  
**FOUNDATIONS**, New Park, Brockenhurst.  
**MAC & KATIE KISSOON**, No. 1 Club, R.A.F. Coltishall, Norwich.  
**CANDLEWICK GREEN**, Celebrity Club, Chester.  
**SPARROW**, The Wellington Club, Somerset.  
**MOON**, Traceys Club, Gloucester.

**OSIBISA**, Mecca, Newcastle.  
**THIN LIZZY**, Brunel Rooms, Swindon.  
**COSMIC LOVE**, Ayhnam Town Hall.  
**GENO WASHINGTON**, Baileys, Liverpool.  
**STRANGE DAYS**, North Hykeham Memorial Hall, Lincoln.  
**CHRIS FARLOWE**, De Montfort Hall, Leicester.  
**NUTZ / GRANDMA MOSES**, St Edmunds



OSIBISA:

Arts Centre, Salisbury.  
**JET**, Marquee, 90 Wardour, W.1.  
**JUDAS PRIEST**, Golden Garden, Sutton in Ashfield.  
**CAMEL**, Town Hall, Watford.  
**CRAZY CAVAN & THE RHYTHM ROCKERS**, Piers Bars, Southend.

## SATURDAY

AUGUST 2nd  
**THE NEUTRONS**, Nottingham Boat Club.  
**MARION MONTGOMERY**, Holland Part Court Theatre, Kensington High Street, London.  
**SUPERCHARGE**, Old Granary, Bristol.  
**THE STYLISTICS**, Usher Hall, Edinburgh.  
**SASSAFRAS FACTORY**, Ammanford Civic Centre.  
**RED BEANS & RICE**, Alexandras, Newport.  
**FOUNDATIONS**, Samanthas, Exmouth.  
**CANDLEWICK GREEN**, Celebrity Club, Chester.  
**SPARROW**, The Wellington Club, Somerset.  
**MOON**, Tracey's Club, Gloucester.  
**YAKETY YAK**, The County Ballroom, Taunton.  
**GENO WASHINGTON**, Baileys, Liverpool.  
**STRANGE DAYS**, Holbrook, Halfway Club, Brighton.  
**CHRIS FARLOWE**, Liverpool Stadium.  
**EDDIE & THE HOT RODS**, The Newlands Tavern, 40 Stuart Road, Peckham, S.E.15.  
**RASPUTIN**, Marquee, 90

Wardour Street, W.1.  
**McCALMANS**, Penny Farthing, Lytham St. Annes.  
**JUDAS PRIEST**, Lees Cliffe Hotel, Folkestone.  
**CRAZY CAVAN & THE RHYTHM ROCKERS**, Piers Bars, Southend.  
**HELLRAISERS**, Pelican, Letchworth.  
**WILD WAX SHOW**, Woolston Pub, Woolston, Southampton.  
**MANA BAND CALLED 'O'**, Festival Hall, Harlow.  
**SNAFU**, Roundhouse, Dagenham.

## MONDAY

AUGUST 4th  
**CECIL TAYLOR TRIO**, Ronnie Scott's, 47 Frith Street, W.1.  
**THE NEUTRONS**, Golden Diamond, Sutton in Ashfield.  
**FACTORY**, Tredegar, W.M.I.  
**COUSIN JOE FROM NEW ORLEANS**, Abigail's, Hill Street, Birmingham.  
**MAC & KATIE KISSOON**, Willow Variety Club, Salford.  
**CANDLEWICK GREEN**, Baileys Club, Leicester.  
**CHRIS FARLOWE**, California Ballroom, Dunstable.  
**PEOPLES LIBERATION MUSIC**, Unity Theatre, 1 Goldington Street, N.W.1.  
**CHEEKS**, Marquee, 90 Wardour Street, W.1.  
**MAX MERRITT & THE METEORS**, 100 Club, 100 Oxford Street, W.1.  
**JOAN ARMATRADING**, Ronnie Scott's Club, 47 Frith Street, W.1.



MAC & KATIE KISSOON:



GENO WASHINGTON:



JOAN ARMATRADING:

## SUNDAY

AUGUST 3rd  
**SUPERCHARGE**, Barbarellas, Birmingham.  
**THE STYLISTICS**, Hippodrome, Bristol.  
**FACTORY**, Llanharan, R.F.C.  
**MAC & KATIE KISSOON**, FOUNDATIONS, Wrexham A.F.C.  
**CANDLEWICK GREEN**, Baileys Club, Leicester.  
**MOON**, Tithe Farm House, S.Harrow.  
**UPP**, The Nags Head, London Road, High Wycombe.  
**CLANCY**, Roundhouse.  
**LEO KOTTE/STEFAN GROSSMAN**, Victoria Palace Theatre, S.W.1.  
**CHRIS FARLOWE**, New Theatre, Hull.  
**F.B.I.**, Marquee, 90 Wardour Street, W.1.  
**JUDAS PRIEST**, Roundhouse, Chalk Farm.  
**SASSAFRAS**, Torquay Pavilion.  
**CAMEL**, Fairfield Halls.  
**THIN LIZZY**, Douglas Palace Lido, Isle of Man.

## Needle time under five

THE NAGGING questions of needle time and the use of record pluggers will be discussed extensively this Autumn when broadcasters from all over the world meet in London for a special broadcasting forum.

## City and Clyde link-up

FOR THE first time in the history of Independent Radio two major stations, Merseyside's Radio City and Glasgow's Radio Clyde have linked up to broadcast a live four hour programme.

Heathrow Hotel, Heathrow on October 13 and 14. As well as representatives from commercial stations and the BBC, it is expected that record companies will attend.

Awards will be presented for the best British radio station and the best European radio station.

the first day of Fairs Week in the Lancashire resort, a favourite venue for both Merseysiders and Glaswegians. The four hour show hosted by City's Norman Thomas and Clyde's Tom Ferry featured interviews with Mike McGear and Mike Reid among many other star guests from the Blackpool summer shows.

## tune in

RADIO LUXEMBOURG, or as it's soon to be known, Radio Television Luxembourg (RTL) is to renew old acquaintances with Barry Aldis.

He is to take over as station manager for the British service as soon as BBC commitments allow.

## Lux gets Aldis back

Though his contract with BBC is not due to be concluded until October

## CUT THE CAKE



HAPPY BIRTHDAY: Metro, the Newcastle independent, was one year old this month and celebrated with an open day which attracted more than 4,000 listeners. Cutting the cake here is 18 years old Wendy Savage (who works in traffic) with presenter Harry Rowell.

he may be allowed to join 208 earlier. This seems another move to regain losses in audience and a levelling out of advertising revenue.

Barry was with Lux in the Fifties and stayed for nine and a half years. Having hosted the chart show for eight years he left to pursue freelance activities in 1966. Latterly he's hosted Radios One and Two morning programmes.

## QUICKIES

Other moves are about at Forth and BBC Plymouth. Murdoch MacDonald (28) formerly a consultant with Charles Barker Scotland P.R. is joining Radio Forth as promotion, press and P.R. man. At the other end of the country former Western TV announcer David Rodgers, has joined Plymouth's morning Sou'West as presenter.

Revenue from the commercial stations in June totalled 1687,203 compared to the May figure of 1700,000 to date that makes a total of £3,387,203 which can't be too bad.

# LIVES...LIVES...LIVES... CAMBRIDGE SHOWS THE WAY

WITH POP festivals in decline this Cambridge event continues to grow and the gates closed on Saturday with fifteen thousand people inside.

Cambridge begins on a Friday evening and ends about the same time on Sunday. This year was the 11th and with Stuvell topping last year, Steele the '73 event, this current event was one without a star, though Tom Rush was the presumable headliner. He owes slight fame to the mid - late 60s when he sang with Dylan and Collins and is a rather pleasant singer equipped with some self - penned songs but better when singing James Taylor numbers of yesteryear. From America, though now housed in Scotland, came also Marc Ellington, a rather boring run - of - the - mill artist who even sang Blue Suede

Shoes and what might have been Rock Around The Clock. For 'Highs', then full marks must go instead to British home - grown talent and thus to the ever improving Thompsons, Richard and Linda, the Dransfield brothers and Harvey Andrews partnered as usual by Graham Cooper. And there was a new star in first bud, Miriam Backhouse who brought the Saturday afternoon crowd to a massive ovation. Cambridge though is more than well - known performers. It operates a club tent and there the standard for the most part was refreshingly high. Also dotted about the site were a bevy of unannounced musicians, singers and dancers and most were far from being jaded amateurs singing endless versions of Blowin' In The Wind.

TONY JASPER

## Rare species

**BUNNY / London's Speakeasy**  
A CAT-LIKE screecher from the East End and a Beado-sounding combo from Liverpool make an odd combination to woo London's most notoriously bored audience.

That they watched spell-bound and even murmured a few chants, means Bunny have a chance. At least Chas Chandler thinks so, since he's signed them to a production deal.

The nagging question concerns the band. Can they deliver hard and melodic rock and get away with a faded image?

It's not good enough to have a dynamic front man (woman) - the group has to be special too. At the Speak the guys were very professional and good and tight, but little more.

Meanwhile Linda Millington is something else. She stomps about like Elkie Brooks a go-go and has those watching almost cringing at her power.

Anyone who says Britain is without energy should take a look at this lady.

Phil Bradbury

Peter Harvey

## Weird rock lives

**VAN DER GRAAF GENERATOR / Victoria Palace**  
VAN DER Graaf Generator have loyal fans. Their comeback concert, on Sunday after a lull of nearly four years, was sold out well in advance. They stormed into Undercover Man and Scorched Earth off their new album, proving that they can still play their own brand of frantic rock. VDGG must be called head music even if all such music does not include such heavy doses



PETER HAMMILL

of doom prophecy and tortured self-questioning.

Peter Hammill leads the original line-up on vocals, electric piano and rhythm guitar. Hugh Banton's Hammond and an assortment of screeching horns played (all at once!) by David Jackson built up an eerie atmosphere, brilliantly punctuated by Guy Evans on drums.

Unless the house was packed with the VDGG

fan club, the stomping and clapping for encores must indicate something of a sensational comeback. Peter Hammill's compositions are complex and tend to sound at first like a few episodes stuck together without much melodic link-up, but occasionally when a melody came out strongly it was like a breath of fresh air and I felt it was all worth waiting for.

## Tightening up

**ERUPTION / Gulliver's, London**  
NOT HAVING seen Eruption since they won the Record Mirror / RCA Soul Search competition a few months ago, it was good to see how much they'd tightened up in a comparatively short space of time - and they weren't that loose before. Their first set was fairly short, put on for the benefit of assorted VIPs who wanted to see the band, which meant they played early and to a half-full room.

Still, it didn't affect their enthusiasm and

Lindell Leslie, their lead singer, whipped up quite an atmosphere. One of the nicest surprises of the evening was when Precious, Eruption's only lady, came to the fore and delivered an incredibly powerful version of the Millie Jackson song, If Loving You Is Wrong I Don't Want To Be Right. Precious usually stays more in the background, but most of the audience agreed that the lady, who is just 17, has an awful lot of talent in her own right.

Whether Eruption receive greater public acclaim with their debut



ERUPTION

single, Let Me Take You Back In Time, or not, there's no doubt that they're a very talented soul band, capable of writing first class material themselves as well as re-arranging other people's songs. Stay with it lads (and lady), your time'll come!

Sue Byrom

# Marvellous Maria

**MARIA MULDAUR / Ronnie Scott's, London**  
IT WASN'T even a case of Standing Room only last

week - the place was packed, with dozens of hopefuls still queuing outside the door at 1.00 am on the off - chance of

being able to catch Maria's second set.

There wasn't much chance. Those inside were determined to stay as long as possible for a lady who's reputation must be one of the fastest growing in this country.

When she walked on stage with her musicians, she was a lot younger than I expected, but the trademark, a red flower in her hair, was there, and she started the set with no preamble at all. Maria Muldaur has one of the most varied acts around - ranging from blues through country to more commercial sounds, but whatever the sound,

she soars or dips with it with un-nerving ease.

The musicians deserved almost as much applause as she. Some superb guitar work from Amos Garrett, a very talented Michael Finnegan on piano and vocals, and a very professional drummer shipped in from New Orleans. If you know anyone else who can include Midnight In The Oasis, I'm A Woman, Brickyard Blues and then finish with an acappella Travellin' Shoes - all done to perfection - pass the word. A lot of people wouldn't believe you.

SUE BYROM

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# RECORD MIRROR

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## On top of Smokey

# Gang out to get Rollers

THE BAY City Rollers are finished! They are too old for continued success! They are in a musical rut! And they are no good anyway!

What! Howls of annoyance rent the air - who dares to put the Rollers down you say? Well the guilty words come from the mouths of a five piece band called, wait for it... Gang.

At first sight Gang seem to be a bunch of unruly 13 / 15 year olds currently exciting the girls in the South London area.

Then you start to listen and you realise that guy can actually play the lead guitar and can play it well too. The vocalist is a good front man, the drummer can drum and the Rollers have got plenty to worry about. In fact Gang are so confident they predict

that within the next two years they'll be the number one band.

Obviously being so young they have got a lot going for them, aren't they worried that they will be exploited on their way to their prophesied stardom? No way. They have just signed a recording contract with Twentieth Century records read thrice over by solicitors and the boys' parents.

Already they have a following of about 500 in the South London area and because of their age they expect more to relate to them saying that Rollers fans have already deserted the Rollers for these new found idols. They are confident, they are extremely talented for their age and because time is on their side they could make it.

# REFLECTIONS

EDITED BY PETER HARVEY

## Happiness is a warm gun



IT SEEMS the protest movement has started again. This time it's all over a little ditty called Jig - A - Jig - Jig My Love Is Big by John Krell.

Some discotheques have stopped playing the record because they've had complaints, and, of course, it isn't on the Beeb's playlist. Frankly it's about as offensive as Chirpy Chirpy Cheep Cheep - Festival Of Light members take note.

Pic by Brian E. Walters.

ENOUGH TIME has passed for avid Scotsmen to heal their wounds following the English soccer team's 5-1 humiliation inflicted earlier this year.

One such avid Scotsman was Rod Stewart who flew all the way to Dublin from the States to watch the match on TV.

"Four thousand bloody miles to see them get thrashed 5-1," lamented Rod on his return to Dublin last week. "This is the first time that I've taken it really well."

"It's such an event every year, this year my Dad was in tears, my brother was fed up, everybody was I was laughing. Two goals down in two minutes. Those poor supporters. "Quite a lot of them got in for nothing though, they found a way to get in."

Hence the expression "canny Scots" no doubt.

## Enter the tightrope walker

YOU CAN'T keep a good madman sane... not for long that is. After varying triumphs with fire, brimstone and crucifixion, Arthur Brown is planning to appear next as a tightrope walker.

The man, whose new Dance LP is selling well, disclosed this week his intention to incorporate his latest

talent into a stage act. He's been taking lessons and has already walked the rope successfully 15 times.

At the same time, the former god of hellfire has been learning to play guitar and intends to go to Africa to find a new band.

Meanwhile he's off to America for a promotional visit and depending on the outcome he could be returning to tour. Whatever happens, another LP is almost ready for completion.

## Hello sailor

TO EVERY man there is a season and time and with a few wrong turnings Edward Heath MP, former leader of Her Majesty's Opposition in Parliament might have found himself on stage during last week's Top Of The Pops.

The said gentleman was there presumably lapping up the sounds. He was spied beaming broadly and when questioned by our tough reporter said he was not in fact his first visit to TV's largest pop show.

The reason for his presence was that Mr Heath had met Bing Crosby in a corridor after the politician had appeared on the BBC 2 programme Newsday. He decided he must see Bing



in action and so with post haste made his way to the TV studio.

He was accompanied by his very youthful PA (he must be all of 21) and seemed to enjoy everything that was going on.

What was interesting though was the pop world's warm reception for Mr Heath. With them he was a hit.

## Maid in cartoon

PRIMA DONNA Linda Lewis is one of the voices starring in a full-length feature cartoon based on drawings by Ronald Searle and animated by Bill Melendez. The cartoon, called Dick Deadeye, is a mixture of characters and songs from every Gilbert and Sullivan opera, re-arranged and conducted by Jimmy Horowitz with new lyrics by Robin Miller, who wrote Dames At Sea. The lady Linda lends her golden larynx to Princess Yum Yum who turns out to be the ideal woman for hero of the film Nanki. Other well known voices include Miriam Karlin (of Rag Trade fame), Liz Strike, John Baldrey and Victor Spinetti. Dick Deadeye opens in London at the Plaza on August 14 and GM Records will be releasing a soundtrack to coincide with the cartoon's premiere.

nor the forward guard of a new musical phase. These individuals rattle out their funk up in the mountains of Central Asia and guys like Englishman David Lewiston, armed with stereo tape recorder, take it back to America for release on the Nonesuch label.

Looking like the last of the great hippies, David has been hopping around London the past few weeks telling the world that there's more to music than the top 50. He trots out phrases like: "There is nothing to achieve, all we have to do is be." Then he explains how he's made 22 LPs and 15 of them have been released. His adventures have taken him to Dali, Thailand, Mexico, Cuba, Asia and the Middle East. So if you really want to drive your parents, brother / sister insane, try something really different.

## Mountain funk

NO, it's not another one of David Hancock's postcards from Tunis, it's not the latest Hoople line-up,



## Sssh...

NEVER MIND the music biz, you should see what they're doing in the parks! Ever since the holidays began they've been getting more and more outrageous (in our locale they have huge rubber things to bounce on). And if you're at the Lido, throw away your Bermuda shorts. This year dictates the briefest of briefs, plus of course a cassette playing the Tubes... But did you see her with Rodney, that Britt Ekland. She's an expert on exotic artistry we hear. Mind you, Rodney does have a certain talent for the exotic

life: his Irish junket last week cost a mere £300. His record label is still having name problems though. Despite settling on Rampant Records (yawn) he still booked his entourage under the name Tartan Records. How about Porridge Platters? The poor dear should take a leaf out of Ted Heath's book and just keep sailing on: when the Top Of The Pop audience cries "the Grocer's back" in welcome, there's nothing to worry about... which brings us neatly to Typically Tropical. After last week's TOTP they are thinking of moving to the Caribbean for good... And finally is you're still looking for that elusive summer love... BYE BYE XXX XXX.

## yesteryear charts

- 1st August 1970
- 1 The Wonder Of You, Elvis Presley
  - 2 All Right Now, Free
  - 3 Lola, The Kinks
  - 4 In The Summertime, Mungo Jerry
  - 5 Something, Shirley Bassey
  - 6 Neanderthal Man, Hotlegs
  - 7 It's All In The Game, The Four Tops
  - 8 Up Around The Bend, Creedence Clearwater Revival
  - 9 I'll Say Forever My Love, Jimmy Ruffin
  - 10 Lady D'Arbanville, Cat Stevens
- 31st July 1965
- 1 Mr Tambourine Man, The Byrds
  - 2 Heart Full Of Soul, The Yardbirds
  - 3 You've Got Your Troubles, The Fortunes
  - 4 Tossing and Turning, The Ivy League
  - 5 Help, The Beatles
  - 6 We've Got To Get Out Of This Place, The Animals
  - 7 I'm Alive, The Hollies
  - 8 In The Middle Of Nowhere, Dusty Springfield
  - 9 To Know You Is To Love You, Peter And Gordon
  - 10 There But For Fortune, Joan Baez
- 30th July 1960
- 1 Please Don't Tease, Cliff Richard
  - 2 Good Timin', Jimmy Jones
  - 3 Shakin' All Over, Johnny Kidd And The Pirates
  - 4 The Girl Of My Best Friend / A Mess Of Blues, Elvis Presley
  - 5 When Will I Be Loved, The Everly Brothers
  - 6 Look For A Star, Gary Mills
  - 7 Made You / Johnny Comes Marching Home, Adam Faith
  - 8 Ain't Misbehaving, Tommy Bruce
  - 9 Mama / Robot Man, Connie Francis
  - 10 Apache, The Shadows

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