

RECORD MIRROR

WITH POPSWOP

FABULOUS BOWIE COLOUR POSTER INSIDE

March 29th 1975 10p

KENNY

a lot can happen in three months



on the
Wigan
run with
Wigan's
Ovation



EXCLUSIVE
preview of Pilot's
new album and
single

The only paper with this week's BBC charts

BRITISH TOP 50

This week
Last week

- 1 — 20 GREATEST HITS, Tom Jones Decca
- 2 2 PHYSICAL GRAFFITI, Led Zeppelin Swan Song
- 3 23 THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey United Artists
- 4 — THE BEST YEARS OF OUR LIVES, Steve Harley / Cockney Rebel EMI
- 5 2 ON THE LEVEL, Status Quo Vertigo
- 6 — THE ORIGINAL SOUNDTRACK, 10 cc. Mercury
- 7 12 THE SINGLES 1969-1973, Carpenters A&M
- 8 8 SIMON & GARFUNKEL'S GREATEST HITS, Simon and Garfunkel CBS
- 9 9 HIS GREATEST HITS, Engelbert Humperdinck Decca
- 10 5 TUBULAR BELLS, Mike Oldfield Virgin
- 11 7 AVERAGE WHITE BAND, Average White Band Atlantic
- 12 3 ELTON JOHN'S GREATEST HITS, Elton John DJM
- 13 4 CRIME OF THE CENTURY, Supertramp A&M
- 14 11 BLOOD ON THE TRACKS, Bob Dylan CBS
- 15 6 ROCK 'N' ROLL, John Lennon Apple
- 16 19 BRIDGE OVER TROUBLED WATER, Simon & Garfunkel CBS
- 17 21 AND I LOVE YOU SO, Perry Como RCA
- 18 38 I'M COMING HOME, Johnny Mathis CBS
- 19 27 WELCOME TO MY NIGHTMARE, Alice Cooper Anchor
- 20 17 COP YER WHACK FOR THIS, Billy Connolly Polydor
- 21 14 CAN'T GET ENOUGH, Barry White 20th Century
- 22 18 THE DARK SIDE OF THE MOON, Pink Floyd Harvest
- 23 15 SLADE IN FLAME, Slade Polydor
- 24 20 BAND ON THE RUN, Paul McCartney/Wings Apple
- 25 13 HIS 12 GREATEST HITS, Neil Diamond MCA
- 26 10 SHEER HEART ATTACK, Queen EMI
- 27 16 THE BEST OF BREAD, Bread Elektra
- 28 25 ROLLIN', Bay City Rollers Bell
- 29 36 GOODBYE YELLOW BRICK ROAD, Elton John DJM
- 30 28 FREE AND EASY, Helen Reddy Capitol
- 31 24 NOT FRAGILE, Bachman - Turner Overdrive Mercury
- 32 22 THE BAKER GURVITZ ARMY, Baker Gurvitz Army Vertigo
- 33 — WALLS AND BRIDGES, John Lennon Apple
- 34 42 MUD ROCK, Mud RAK
- 35 — TELLY, Telly Savalas MCA
- 36 49 RAINBOW, Peters & Lee Philips
- 37 39 GLEN CAMPBELL'S GREATEST HITS, Glen Campbell Capitol
- 38 33 ORCHESTRAL TUBULAR BELLS, Royal Philharmonic Orch/M Oldfield Virgin
- 39 37 SOLO CONCERT, Billy Connolly Transatlantic
- 40 29 STREETS, Ralph McTell Warner Brothers
- 41 — BY YOUR SIDE, Peters & Lee Philips
- 42 — PROMISED LAND, Elvis Presley RCA
- 43 — THE THREE DEGREES, Three Degrees Philadelphia
- 44 44 DAVID ESSEX, David Essex CBS
- 45 31 OVERNIGHT SUCCESS, Neil Sedaka Polydor
- 46 — AN EVENING WITH JOHN DENVER, John Denver RCA
- 47 40 SHADOWS GREAT HITS, Shadows Columbia
- 48 — BACK HOME AGAIN, John Denver RCA
- 49 34 SHOWADDYWADDY, Showaddywaddy Bell
- 50 — THE BEATLES 1967 - 1970 Beatles Apple

Singles

This week
Last week

- 1 1 BYE BYE BABY Bay City Rollers Bell
- 2 4 THERE'S A WHOLE LOT OF LOVING Guys and Dolls Magnet
- 3 9 GIRLS Moments and Whatnauts All Platinum
- 4 2 IF Telly Savalas MCA
- 5 5 WHAT AM I GONNA DO WITH YOU Barry White 20th Century
- 6 8 FANCY PANTS Kenny Rak
- 7 3 ONLY YOU CAN FOX GTO
- 8 23 THE FUNKY GIBBON/SICK MAN BLUES Goodies Bradley's
- 9 10 I CAN DO IT Rubettes Polydor
- 9 21 FOX ON THE RUN Sweet RCA
- 11 17 PLAY ME LIKE YOU PLAY YOUR GUITAR Duane Eddy GTO
- 12 6 PICK UP THE PIECES Average White Band Atlantic
- 13 11 MANDY Barry Manilow Arista
- 14 26 SWING YOUR DADDY Jim Gilstrap Chelsea
- 15 20 PHILADELPHIA FREEDOM Elton John DJM
- 16 14 SWEET MUSIC Showaddywaddy Bell
- 17 15 DREAMER Supertramp A&M
- 18 16 PLEASE TELL HIM THAT I SAID HELLO Dana GTO
- 19 22 REACH OUT I'LL BE THERE Gloria Gaynor Chelsea
- 20 18 I'M STONE IN LOVE WITH YOU Johnny Mathis CBS
- 21 12 MY EYES ADORED YOU Frankie Valli Private Stock
- 22 34 THE UGLY DUCKLING Mike Reid Pye
- 23 32 LET ME BE THE ONE Shadows EMI
- 24 7 THE SECRETS THAT YOU KEEP Mud Rak
- 25 29 SKIING IN THE SNOW Wigans Ovation
- 26 38 LOVE ME LOVE MY DOG Peter Shelley Magnet
- 27 13 MAKE ME SMILE (COME UP AND SEE ME) Steve Harley and Cockney Rebel EMI
- 28 37 LADY MARMALADE Labelle Epic
- 29 24 HOW DOES IT FEEL Slade Polydor
- 30 28 HAVING A PARTY Osmonds MGM
- 31 19 YOUNG AMERICANS David Bowie RCA
- 32 35 L.O.V.E. Al Green London
- 33 47 GOOD LOVIN' GONE BAD Bad Company Island
- 34 31 SOUTH AFRICAN MAN Hamilton Bohannon Brunswick
- 35 25 SHAME SHAME SHAME Shirley & Company All Platinum
- 36 39 WHAT IN THE WORLD'S COME OVER YOU Tam White Rak
- 37 43 THE QUEEN OF 1964 Neil Sedaka Polydor
- 38 45 SING A HAPPY SONG George McCrae McCrae
- 39 27 PLEASE MR POSTMAN Carpenters A&M
- 40 44 MY MAN AND ME Lynsey De Paul Jet
- 41 — HONEY Bobby Goldsboro United Artists
- 42 30 NO 9 DREAM John Lennon Apple
- 43 — GET DOWN TONIGHT K. C. & The Sunshine Band Jayboy
- 44 33 FOOTSEE WIGANS Chosen Few Pye
- 45 — EXPRESS B. T. Express Pye
- 46 — IF Yin & Yan EMI
- 47 — HOLD ON TO LOVE Peter Skellern Decca
- 48 — WITH LOVE AND UNDERSTANDING Gilbert Becaud Decca
- 49 — SORRY DOESN'T ALWAYS MAKE IT RIGHT Diana Ross Tamla Motown
- 50 41 GOOD LOVE CAN NEVER DIE Alvin Stardust Magnet

Albums

TOP 50 CHARTS

from Billboard

- 1 2 LADY MARMALADE Labelle Epic
- 2 3 LOVIN' YOU Minnie Riperton Epic
- 3 11 PHILADELPHIA FREEDOM Elton John Band MCA
- 4 6 EXPRESS B. T. Express Roadshow
- 5 7 YOU ARE SO BEAUTIFUL Joe Cocker A&M
- 6 9 NO NO SONG/SNOOKEROO Ringo Starr Apple
- 7 8 POETRY MAN Phoebe Snow Shelter
- 8 1 MY EYES ADORED YOU Frankie Valli Private Stock
- 9 10 DON'T CALL US WE'LL CALL YOU Sunlight / Jerry Corbett Claret
- 10 5 HAVE YOU NEVER BEEN MELLOW Olivia Newton-John MCA
- 11 16 (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG B. J. Thomas ABC
- 12 13 SHAME SHAME SHAME Shirley & Company All Platinum
- 13 17 ONCE YOU GET STARTED Rufus Atlantic
- 14 14 SAD SWEET DREAMER Sweet Sensation ABC/Pop
- 15 15 I AM LOVE Part 1 and 2 Jackson 5 Motown
- 16 20 CHEVY VAN Sammy Johns S Johns
- 17 21 HARRY TRUMAN Chicago Columbia
- 18 4 BLACK WATER Double Brothers Warner Bros
- 19 23 EMMA Hot Chocolate Big Tree
- 20 24 SUPERNATURAL THING Part 1 Ben E. King Atlantic
- 21 26 BEFORE THE NEXT TEARDROP FALLS Freddy Fender ABC/Pop
- 22 28 WALKING IN RHYTHM Blackbyrds Fantasy
- 23 12 LADY SUE Woodie Nickel
- 24 34 L-O-V-E (Love) Al Green HI
- 25 31 SHINING STAR Earth, Wind & Fire Columbia
- 26 32 SATIN SOUL Love Unlimited Orchestra 20th Century
- 27 33 WHAT AM I GONNA DO WITH YOU Barry White 20th Century
- 28 35 LONG TALL GLASSES (Can Dance) Leo Sayer Warner Bros
- 29 29 THE SOUTH'S GONNA DO IT AGAIN Charlie Daniels Band Kama Sutra
- 30 30 BUTTER BOY Dreamer Sweet Sensation Casablanca
- 31 36 THE BERTHA BUTY BOOGIE Pt. 1 Jimmy Castor Bunch Atlantic
- 32 39 JACKIE BLUE Ozark Mountain Daredevils A&M
- 33 44 HE DON'T LOVE YOU (Like I Love You) Terry Orlando & Dawn Elpis
- 34 42 IT'S A MIRACLE Barry Manilow Arista
- 35 22 EMOTION Helen Reddy Capitol
- 36 18 CAN'T GET IT OUT OF MY HEAD Electric Light Orchestra United Artists
- 37 37 TO THE DOOR OF THE SUN (Alle Porte Del Sole) Martinis Capitol
- 38 19 BEST OF MY LOVE Eagles Asylum
- 39 47 TANGLED UP IN BLUE Bob Dylan Columbia
- 40 50 KILLER QUEEN Queen Mercury
- 41 40 PERFECT ANGEL — Minnie Riperton MGR
- 42 52 SHOE SHINE Boy Eddie Kendrick Tamla
- 43 27 LONELY PEOPLE America Warner Bros
- 44 46 I WANT TO LEARN A LOVE SONG Harry Chapin Asylum
- 45 55 LIVING A LITTLE, LAUGHING A LITTLE Spinners Atlantic
- 46 60 I DON'T LIKE TO SLEEP ALONE Paul Anka United Artists
- 47 25 UP IN A PUFF OF SMOKE Patsy Brown GTO
- 48 66 HOW LONG Ace Anchor
- 49 59 WHO'S SORRY NOW Marie Osmond Kolob
- 50 56 I HAVE A DREAM Denny Osmond Kolob

Singles

Albums

- 1 1 PHYSICAL GRAFFITI Led Zeppelin Swan Song
- 2 2 HAVE YOU NEVER BEEN MELLOW — Olivia Newton-John MCA
- 3 3 BLOOD ON THE TRACKS — Bob Dylan Columbia
- 4 4 PERFECT ANGEL — Minnie Riperton Epic
- 5 4 WHAT WERE ONCE VOICES ARE NOW HABITS — Double Brothers Warner Bros
- 6 9 AN EVENING WITH JOHN DENVER RCA
- 7 7 NIGHT RIVER 2 Labelle Epic
- 8 8 FOR EARTH BELOW — Robin Trower Epic
- 9 6 PHOEBE SNOW Chrysalis
- 10 12 ROCK 'N' ROLL — John Lennon Shelter
- 11 10 HEART LIKE A WHEEL — Linda Ronstadt Apple
- 12 15 SUN GODDESS — Ramsey Lewis Capitol
- 13 17 AUTOBIOGRAPHY — Elton John Columbia
- 14 41 YOUNG AMERICANS — David Bowie Vertigo
- 15 28 THAT'S THE WAY OF THE WORLD — Earth, Wind & Fire RCA
- 16 14 RUFUSED — Rufus featuring Chaka Khan Columbia
- 17 13 AVERAGE WHITE BAND ABC
- 18 23 COLD ON THE SHOULDER — Gordon Lightfoot Atlantic
- 19 19 ELDORADO — Electric Light Orchestra Reprise
- 20 61 CRASH LANDING — Jimi Hendrix United Artists
- 21 21 ALL THE LOVE IN THE WORLD — Mac Davis Reprise
- 22 16 DO IT (TIL YOU'RE SATISFIED) — B.T. Express Columbia
- 23 29 ON THE BORDER — Eagles Scapler
- 24 11 SO WHAT — Joe Walsh Asylum
- 25 33 A Song For You — Temptations ABC/Dunhill
- 26 18 EXPLORES YOUR MIND — Al Green Motown
- 27 22 FIRE — Ohio Players HI
- 28 24 WAR CHILD — Jethro Tull Mercury
- 29 32 GREATEST HITS — Elton John MCA
- 30 60 YESTERDAYS — Yes Atlantic
- 31 20 EMPTY SKY — Elton John MCA
- 32 40 GREATEST HITS — Al Green HI
- 33 41 ALA — Jimmy Buffett ABC/Dunhill
- 34 42 SEALLY ROSE — Carole King Ode
- 35 35 MIDNIGHT: the first minute of a new day — Gil Scott-Heron & Brian Jackson Arista
- 36 39 SDUVENIRS — Dan Fogelberg Epic
- 37 25 STYX II Woodie Nickel
- 38 34 NEW & IMPROVED — Spinners Atlantic
- 39 63 WELCOME TO MY NIGHTMARE — Alice Cooper Atlantic
- 40 46 FIRE ON THE MOUNTAIN — Charlie Daniels Band Kama Sutra
- 41 51 SHER HEART ATTACK — Queen Elpis
- 42 58 ON YOUR FEET OR ON YOUR KNEES Blue Oyster Cult Columbia
- 43 27 II — Barry Manilow Bell
- 44 26 URBAN RENEWAL — Tower of Power Warner Bros
- 45 31 IT'LL SHINE WHEN IT SHINES — Ozark Mountain Daredevils A&M
- 46 57 I CAN STAND A LITTLE RAIN — Joe Cocker A&M
- 47 85 NO MY STERY — Chick Corea Polydor
- 48 36 MILES OF ASLES — Joni Mitchell Asylum
- 49 85 MISTER MAGIC — Grover Washington Jr. Kudu
- 50 56 GOODNIGHT VIENNA — Ringo Starr Apple

RPM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK.



TOP American single, 28 in Britain

RECORD MIRROR

NEWSDESK
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ROLLERS HEAD FOR UK

THE BAY City Rollers about to embark on their second major UK tour could be breaking in America before the year is out.

A major campaign is to be launched there on the new album *Once Upon A Star*, by impresario

Sid Bernstein who was responsible for breaking bands like The Beatles, The Stones and The Kinks across the Atlantic.

Bernstein spent a week in London recently for meetings with the Rollers' business manager Barry Perkins and Arista Records' chief Clive Davis to finalise cam-

Aim for the States

campaign details. This includes a US single release within the next few weeks and a number of TV appearances.

Meanwhile the full list of UK tour dates read like this: Glasgow Apollo (April 27); Edinburgh Odeon (28); Dundee Caird Hall (May 1); Aberdeen Capitol (2);

Leeds Grand Theatre (4); Sheffield City Hall (5); Newcastle City Hall (6); Halifax Civic Centre (7); Hull ABC (11); Coventry Theatre (16); Bournemouth Winter Gardens (17); Torquay Princess Theatre (18); Plymouth ABC (19); Cardiff Capitol (20); Swansea Brangwyn Hall

(21); Hanley Victoria Hall (22); Manchester Belle Vue (23); Southport New Theatre (24); Wolverhampton Civic Hall (25); Ipswich Gaumont (26); Great Yarmouth ABC (27); Bristol Colston Hall (29); Southampton Gaumont (30); Hammersmith Odeon (June 1).

WRIGHT FOR LOVE

SHOORAH SHOORAH lady Betty Wright has a follow-up single *Where Is Love* released this week. The single, taken from her album *Danger High Voltage* will tie-in with a full UK tour set for mid-April. Dates so far announced are:

Wolverhampton Civic Hall and Birmingham Barbarellas (April 11); Manchester Hardrock and Hanley Heavy Steam Machine (12); Colwyn Bay Dixieland Showbar and St Asaph's Stables Club (16); Coventry Mr George's (18); Gillingham Central Hotel (20); Gloucester Tracey's (21); Reading Top Rank (22); Ipswich Tracey's (24); Wigan Casino and Newport Salop Village (26).

New Rod album

ROD STEWART leaves Britain for Los Angeles and New Orleans at the end of the month where he will be working on a new album to be released world-wide in July.

Tom Dowd will be co-producing the album with Rod who will be renting a house in the States. The title of the album is not yet known.

Degree of care

THREE DEGREES have a new single *Take Good Care Of Yourself* out this week to coincide with a two month UK tour which includes TV and radio appearances.

Dates for the tour are: Dunstable California Ballroom (April 26); Southport New Theatre



Guys and Wombles

WELLINGTON the Womble found no litter at West Drayton police station on Monday although he certainly picked up a few friends.

Hundreds of Womble-boppers went along to see eyes on their hero from

Wimbledon Common.

But Wellington was not the only attraction. Pop group *Guys and Dolls* - now in the hit parade with *There's A Whole Lot Of Loving* - also turned in an appearance.

But the West Drayton

personality extravaganza wasn't a recording session for *Top of the Pops*. Nor were Wellington and *Guys and Dolls* "helping police with their inquiries".

The star line-up was to promote a new police competition in which the first prize is a trip to Canada.

The contest - entitled *Help The Police* - is based on a series of knowledge tests on safety and the law.

The competition closes on April 13 - and on that one occasion on Monday alone about 500 youngsters turned up to get entry folders and, of course, a glimpse of the idols.

Ziggy sue

DAVID Bowie is suing his business manager Tony Defries claiming damages concerning earnings estimated at several million dollars.

Bowie's London solicitors have filed a petition seeking to end all connections with Mr Defries.

CHOX AWAY FOR KENNY

OH IT'S Easter soon isn't it. Doesn't time fly and that egg will if it hatches.

Jane Vergo, who describes herself as the general dog's body in the Kenny office, is keeping a wary eye open for any cracks or signs of movement. Not to worry Jane, it's made of chocolate. It was in fact presented to Kenny by a young lady called Linda Mearns who came all the way to London from Lowestoft and then left without having her picture taken. She's no star.

Sparkling

NEW SINGLE from Kristine, formerly Kristine Sparkle called *Mr DJ*, is a self-written number released March 27.



OLD PALS ACT

ALL PALS together. David Essex dropping in at New York's Bottom Line Club the other week to say hello to Leo Sayer who was in the middle of a week of sell-out dates there. "Hello".

ELTON SLEEVE NOTES

LOOK OUT for the packaging on Elton John's new album *Captain Fantastic And The Brown Dirt Cowboy* released May 23.

The single album will be packaged in a double sleeve to allow for two colour 16-page booklets, one of lyrics and the other of "scraps" and a colour poster of the album sleeve design.

Not surprisingly it will retail at £3.25.



Kiki glad again

THE kiki Dee Band's new single - Nancy Wilson's standard *How Glad I Am* - is ironically the same song covered by Kiki back in her solo Fontana days.

The band will be playing the song on Thursday's *Top Of The Pops* (March 27).

EXPRESS TOUR

BT EXPRESS with a single *Express* out at the moment, are to tour the UK in May. Dates announced are:

Ipswich Tracey's (May 14); London Hammersmith Odeon (15); Stoke Heavy Steam Machine (two shows) (17); Colchester Sweeney's (18); Gloucester Tracey's (19); Corby Welfare Hall and Coventry Mr George's (21); Dunstable California Ballroom and Birmingham Barbarellas (24). More dates to follow.

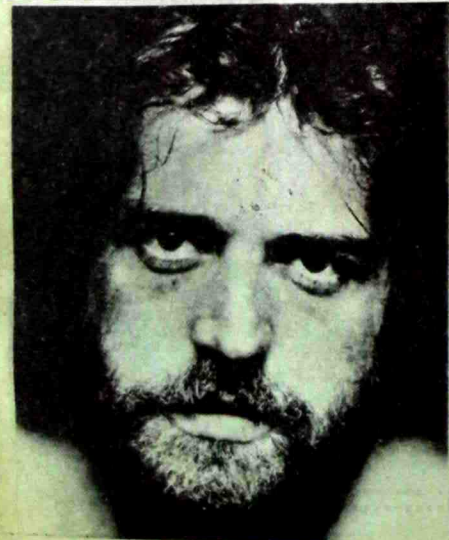
Quo tour

STATUS QUO are set to undertake a major tour in May, playing two or three consecutive nights at five or six main centres. Among venues confirmed are London's Wembley Pool, and Glasgow's Apollo. Full dates next week.

Next please

THE CARPENTERS are to release a follow-up single to *Please*, *Mr Postman* on April 4. It is called *Only Yesterday* and penned by Richard Carpenter.

The Carpenters are likely to play a European tour in the Autumn.



Do you want to see this man back in Britain?

It's been too long since we've seen Joe Cocker here. With a little help from his friends we can make his new single a hit - and that could bring him back. It's a great single anyhow!

JOE COCKER * You Are So Beautiful



BUG 57

Marketed by

DECCA

Oh boy, the secret's out

Mud go Holly for new single

THE new Mud single, a revival of Buddy Holly's Oh Boy, is released next week.

The group, still high in the charts with The Secrets That You Keep, are set for live TV the same weekend. They appear on Saturday Scene (April 5) and an hour or so later fly out to Holland to appear in the Dutch equivalent of the show in Amsterdam.

Mud will also broadcast live on Capital Radio's Hullohaloo (April 6).

They wind up their current British tour at Dunstable Civic Hall on April 3 and will take a month's rest before heading a string of Belgian concerts between

May 10-19.

The band are rated as Britain's top attraction in Belgium where all their singles have hit the top spot in the last 18 months.

No further British appearances have yet been set and the group will devote the rest of May to writing new material.



Playing on style

THE Stylistics and Dionne Warwick are set to play seasons at London's latest Vegas-style cabaret room.

Dionne is the room's opening star at the Queen Mary Suite in Hammersmith's Cunard International Hotel. She will play for a week commencing June 16.

The Stylistics will be there for a week from July 21 and it is their only scheduled appearance in Britain.



Spare chance

RONNIE LANE and his band Slim Chance have recorded a new version of Brother Can You Spare A Dime.

It's out this Friday, a day after the documentary film of the same name opens in London.

The song is an anthem of Depression and has been a hit for Rudy Vallee, Bing Crosby, Al Jolson and Mel Torme.

The film deals with America in the Thirties and includes Clark Gable, Gary Cooper, Billie Holiday, Bessie Smith, King Kong, Tarzan, Walt Disney, Mickey Mouse,



F. D. Roosevelt, W. C. Fields, Winston Churchill, Duke Ellington and a few hundred others.

Rare Anne to go

ANNE MURRAY arrives in this country soon for a single concert at London's Victoria Palace and TV appearances.

The one concert will be on April 20 where Ms Murray will be backed by her own group Richard. To coincide with the visit a single Dream Lover, taken from the Highly Prized possession album has already been released.

Her UK TV appearances will consist of a Glen Campbell special and her own In Concert show.



Tull releases

JETHRO TULL, about to begin the European leg of their world tour, are to release two albums this year.

One is a greatest hits compilation to be called simply M.U. and out on May 2. Tracks include Aqualung; Thick As A Brick; Locomotive Breath and a previously unreleased track Rainbow Blues.

The second album is a completely new package of 11 songs which will probably be called Minstrels In The Gallery.

College funk

A TOUR under the banner of Soula Funkadelic Rock Extravaganza is to be launched on the college circuit later this year.

There will be five acts including Joey Dee And The Big In C Band from the States. The others are: Matata, Nyiah Binghi Band, Plod and Bacchus.

GUM DROPS AT FALSE RUMOUR

THE Goodies, currently in the charts with Funky Gibbon haven't got a follow-up single due out soon.

This will coincide with the UK tour they aren't doing in mid-April. Dates haven't as yet been confirmed though the

zany trio will not be using the London Symphony Orchestra to back them.

At the moment they are not in the process of recording a new album, though there seems to be some truth in the rumour that they aren't looking for a new keyboard player.



Farming for success

IT SEEMS to be "back to the land" time in the pop business.

First the Rollers went to a health farm, now Sweet Sensation are down on a real farm.

The farm in question belongs to the Peddlers, and Britain's soul band has been using it for headquarters to rehearse and work out a new stage act.

Their new album, to be released shortly sees a change of direction for the band as they become a lot funkier.

REDDY SET

HELEN REDDY, who hit recently with Angie Baby, arrives in Britain April 23.

Following the immediate sell-out of two concerts at London's Theatre Royal for April 27 two more have been added at the New Theatre, Southport, for April 25.

The Southport concerts are being filmed for a BBC In Concert programme.

THAT NEW BLACK MAGIC

ONE of Britain's top record importers has formed its own disco soul label - Black Magic.

The company is Selectadisc based in Nottingham and they intend to release only from the United States.

The first three releases this Friday will be Bob Reif's Blowing My Mind To Pieces c/w the Paula Roussel version; The Shornettes Papa Ooh Mow Mow, and Father Angels' Bok To Bach.

Johnny gusts in

JOHNNY GUSTAFSON will replace John Wetton on the forthcoming Roxy Music tour of Australia.

Gustafson (ex-Big Three and The Merseybeats) played on the last two Roxy albums Stranded and Country Life.

Wetton, who was guesting on bass with the band, has now joined Uriah Heep as a replacement for Gary Thain.

LOVE DATES

A NUMBER of Arthur Lee and Love UK dates, part of a major European tour, have been announced for May.

He will play: Birmingham Town Hall (May 2); Southampton University (3); and Bristol Colston Hall (4). Further dates are due.

SPIN OFF

A BEVY of soul releases hits the shops soon, headed by the re-release of Syreeta's Spinning And Spinning, out last year.

That comes out on March 27 the same day as the Four Seasons' classic The Night and The Commodores' I Feel Sanctified.

Those are followed by the release on April 4 of Gladys Knight And The Pips' version of You've Lost That Loving Feeling.



The weekly adventures of THE BANG GANG



RECORD MIRROR WITH POPSWOP

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a hunk of funk

Never Can Say Goodbye



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You're The Song I've Always Wanted To Sing



millie jackson



a hunk of funk

Caught Up



johnny bristol

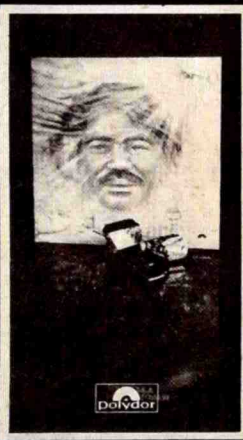


a hunk of funk

Feeling The Magic



james brown



a hunk of funk

Reality



the fatback band



a hunk of funk

Keep On Steppin'



disco par-r-ty



a hunk of funk

Disco Par-r-ty
Various Artists



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

GOLDEN EARRING / Amsterdam

IF YOU'RE an Englishman in Amsterdam don't ask a local the way. Because although most of them speak English, most of them are also deaf. Well that's the only logical explanation I can come up with for the glass shattering decibel barrage which Dutch band Golden Earring pass off for audible sound.

Loud isn't the word really, there are no words to describe it because you're unable to hear yourself think never mind speak. But even though I made a complete nonsense of the elaborate multi-decked sound balance by sticking a finger in my ear, what filtered quietly through was good stuff.

Visually the band are very exciting. What with lead singer Barry Hay's leather pant posturing, guitarist George Kooymans' athletic leaping and of course drummer Cesar Zuiderwijk's kit leap at the end, there's plenty of sweat flying about. And when they launch into a fast rocker — not infrequently — a lot of that energy comes out in the music.

On stage the band is a seven piece — vocalist, lead guitarist, keyboards, bass, drums and a couple of horns. The basic principle with Earring is to layer the lead guitar underneath the blaring horns and with the usual accompaniment, stick Hay's vocals on top.

The construction of most songs is very simple leaving plenty of rope for individual elaboration. Rarely do they use that rope to hang themselves. Only the drum solo and bass solo tell a bit flat, neither instrument is really meant to go it alone, and neither is capable of holding prolonged attention. But those were the low points.

The highlight of course was Radar Love, even though it contained the drum solo. On stage they fill it out. There's the basic essence of the single still detectable, plus a roaring instrumental rocker on top.

This style contrasts vividly with their more cosmic material, like Big Tree Blue Sea which has flute echoes and everything. But at the end of all those type of numbers



Golden Earring

they always come back to the rock.

The majority of the set was used to showcase their latest album Switch, the title track of which follows current trends by including a bit of funk.

Like the other tracks it ultimately returns to Earring's staple diet of rock. Daddy's Gonna Save My Soul builds up in a crescendo and blooms out into a foot tapper — Can't Get A Hold On Her the same. Even Vanilla Queen, which sounded bottled up because of its restricted chord changes, drove a stomping beat.

Now even in London audiences would be up on their feet by now, but in Amsterdam they don't do things like that. Not even a head shake — nothing. Funny thing was just as I noticed the lack of activity they started clapping along to Ce Soir, the single taken from the Switch album. Wow I thought, what a concession.

Supposedly it must be disconcerting for a Dutch

but maybe Paul Carrack, perched like Ironside behind his piano, is the leader of the gang. This was the band's first major concert and they delivered the goods. They roared through their Five A Side album excelling on Time Ain't Long and Rock 'n' Roll Runaway. They even got the Victoria pally audience clapping through two great oldies, Ain't That Peculiar and Get Ready. The haunting How Long got the place steaming and they stormed into their great new single, I Ain't Gonna Stand For This No More. Nice to see a well rehearsed, confident, talented, gutsy rock band make it. And they have. Watch out dummy bands, here comes the real thing.

This year Ace is high.
Jan Etherington

TYMES / Watford Bailey's

Not usually being the sort of person to go overboard on slick suits and Brylcreem, I was rather surprised to find myself amongst the audience at Bailey's last Thursday. It is indeed a very 'superior' type of nightspot. Despite the outward air of splendour, I found the atmosphere more akin to that of Butlins holiday camp or even a Wimpey Bar. The place does however have one saving grace (get it). Not only does it attract a 'nicer' type of client, it also manages to attract a better type of group.

The Tymes are definitely what one would describe as a nicer type of group. Almost too nice for many, myself included, who find their particular brand of soft soul just that bit too smooth and sweet. Although I usually prefer my soul to be a trifle funkier I couldn't help admiring their incredible dedication to professionalism. It was, by a superbly polished performance. The Crutch, I'm Stone In Love With You and a host of other hits and near hits quickly won the audience over.

The biggest hand of all was however reserved for Ms Grace. It is a good song at the worst of times, but Thursday's faultless harmonies almost turned it into a classic. The crowd loved every minute of it and had no hesitation whatsoever in calling



Ace

them back for a well earned encore. Mrs Angie Bowie seemed particularly enamoured with it all and, if all the oohs and ahs coming from her end of the table were anything to go by, had herself a thoroughly good time.

Support was provided by recent winners of New Faces, Son Of A Gun. All are obviously good musicians and with a little more flair and some new songs could do quite well. Alan Edwards

STACKRIDGE / Croydon Greyhound

ALL the Stackridge Rhubarb Thrashers in South London (and a few from St Albans) gathered at the Greyhound on Sunday night to take part in the final gig of the 48 date Extravaganza Tour. We went straight to the Tuscaloosa Races which demonstrated the great ability they have to get what they want from an audience. With three excellent vocalists and all of them talented musicians, one wonders why Stackridge remain so underrated? Perhaps it's because they are a visual band, that they lose out slightly on record.

The set consisted of instrumental and humorous songs such as Don't Forget The Beer and Volunteer, both sung by the cider man himself Mutter Slater, who was appropriately dressed for both numbers. The

versatile Paul Karas (bassist) amused the crowd with a nitty little ditty called The Blindman And The Virgin (ooh the ambiguity) then changed the mood completely with the exceptionally moving song, No one's More Important Than the Earthworm — stop laughing at the back!

The final number, another instrumental called Slark, had Mutter Slater creating the atmosphere of a pantomime with the audience reacting to his every movement. Everyone had mutually agreed they wanted The Stanley for an encore and sure enough they got it. So as not to appear ungrateful the ecstatic fans threw rhubarb at their heroes.

Well the Extravaganza tour is over, but the rhubarb season has just begun, so grab a piece from the nearest garden and join the thrashers on the next Stackridge tour — you can join 'em, so why not beat 'em?

Sue McEwan ALVIN LEE AND CO. / Hemel Hemstead Pavilion

You probably wouldn't believe that Hemel Hemstead could rock, but it can. Especially with the help of Alvin Lee's new band and a mixture of new songs and old rockers. The band, a six-piece blend of old Stone The Crows and King Crimson members are individually proficient

but took a long time to bed in together, so it wasn't until the latter reaches of the set that things started to move.

Having just returned from America and now filling in time on a few UK dates before recording their first album, the band as a whole are warming themselves up, getting to know each other. They're well on the way though not quite there yet.

Through numbers like Keep On Moving, Got To Get Back, Somebody's Calling Me, even Freedom For The Stallion, the quality of the musicians overcame any hint of untogtherness. The atmosphere on stage was loose, joking with each other and generally at ease.

Mel Collins' sax was featured heavily, and though he is an outstanding player one felt a lot more tracks might have featured more of Lee's guitar. When it did appear so did the old magic. Sad thing was it did not appear for any length of time.

By the time of the encore, Every Blues You've Ever Heard and Ride My Train the audience had gathered round the stage and were shaking and dancing where appropriate. Yes they're a solid band alright, just a bit new at the moment, which promises well for the future. Martin Thorpe.

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JUST THINK of all the things you could do in three months: Sail around the world, use up your road tax, set up an interview with John Lennon. The list is endless.

But for one group of lads the list has only one entry — making it as a band without the use of a bandwagon — and now they've done it.

Kenny's follow-up single to *The Bump* is by no means *Son of Bump*, yet *Fancy Pants* is riding high in the charts. And whereas three months ago Kenny were virtually unknown, today they're chased by fans and nationally recognised in all the superstar traditions.

It would have been easier for the band to keep their second single on *The Bump* bandwagon, and for a while they were toying with the idea. But their management decided in the end that the band were good enough to do without it, and so Martin and Coulter their songwriters, came up with *Fancy Pants*.

Kenny were originally discovered by Bay City Rollers' old agents. Then they filled the void left by the Rollers when they split with Martin and Coulter. So Kenny only sing Martin and Coulter songs, and have Martin and Coulter hits.

Andy from the band pointed out: "You can only go on producing *Bump* records for so long. *The Beatles* did *Twist And Shout* but they were not a twist band and it's the same with us and *The Bump*."

At the moment the band are playing one-off gigs around the country until their debut UK tour begins in the Autumn. When I met them they were about to shoot down to Exeter as a late replacement for *Hot Chocolate*. And in between these gigs they're either talking to the press, recording, appearing on television or working on their stage show.

"It surprises me what can happen in three months," broke in guitarist Jan. "Our feet are still on the ground but life's so hectic now. The days we aren't playing are more hectic than the days we are."

Just over three months ago Andy Walton was a trainee garage mechanic; Chris Redburn a law and economics student; Rick Driscoll a travel clerk; Chris Lacklison an apprentice cabinet maker; and Jan Style a trainee manager.

Shortly after *The Bump* was released the band turned professional, and with their fingers crossed hoped for a hit. That's when they started the one-off gigs, promoting the record and getting themselves generally known into the bargain.

UNUSUAL

Then in January they took the unusual step these days of playing dates in Ireland, the Northern part and all! They went down great "Especially in Belfast," Chris(R) added. "They're so starved of entertainment there that when they get something they go mad."

Altogether the band played ten dates in ten days and apart from the now customary checkpoint frisks it went off without any hitches. The only trouble was caused by the fans' enthusiasm.

"At one gig we came out of the club chased by fans," explained Jan. "We had to pass through

Fancy this lot?

by Martin Thorpe

They're not just a band of pretty pants

the barricades and I don't think the troops really knew what to make of it all. They give us a swift pat and let us go quick."

Chris went on: "We were a bit afraid before we went out but it's not as bad as the press tends to make out. All the trouble



'We're going to make sure there is good security on our tour for us and the fans'

is concentrated in a tiny part of Belfast and the rest of the town is okay.

"At the concert there was a great atmosphere. Everyone was there to enjoy themselves and now we can't wait to go back. I recommend any band to go over there. Everyone's

so friendly, even the army said it was nice to see us coming over."

The crowd reaction in Ireland is just another example of what can happen in three months. In that time the boys have come to be recognised

nearly everywhere they go. If they're driving in the van, heads turn. If they go down their local disco they get mobbed.

Another example occurred when the band played Portrush in Ireland. The manager said beforehand there would be no crowd problems. He'd had all the big bands there and had seen no trouble. Because of this, no bouncers were laid on. It proved to be a mistake.

WILD

"The crowd went wild," said Chris. "And when the gig was over we had to walk through the crowd to get off stage."

"Oh well we thought," added Andy, "if we're going to get killed it might as well be now." So off they stepped and WAM!

Jan had his guitar scratched, Rick lost his shoe, had his arm cut and lost his satin jacket a sleeve at a time. Andy had his head trodden on, and Chris cut his leg.

"Eventually we got pulled out," went on Chris "So we hid in the van outside. When the fans came surging out, they luckily chased a car that was driving away thinking it was us. When they'd gone we just went back into the theatre and got changed."

"We're going to make sure there is good security on our tour, for us and the fans."

That statement comes, not only in the light of what happened in Ireland, but also because of a similar incident in Birmingham. This time the band were totally trampled on by the fans.

FINISHED

Jan explained: "We finished the act and because there were people waiting at the stage door we hung around until about one in the morning, hoping they'd leave. In the end we thought it was safe, so we went round the front and walked straight into a whole gang of fans."

Damage this time was negligible compared with Ireland, although Chris(R) did have his earring ripped off, pierced through his ear though it was. In the end they managed to escape.

Y'see it's just as dangerous in Birmingham as it is in Ireland. Next week the band are heading for Germany and at the moment feelers are also being put out for America where *The Bump* is bubbling just outside the charts. Meanwhile back in Exeter

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GENUINE GILSTRAP

Tony Jasper talking to Jim Gilstrap from L.A.

JIM GILSTRAP, currently swinging his daddy around the charts, isn't particularly well-known. But his name, which lends itself to all sorts of connotations, isn't one you easily forget, and there's no doubt that it is genuine.

"My parents had the name and they were O.K. with it" he explained over the phone from Los Angeles.

"People have told me to change it but I'm proud of it. That's me, I love it. I wouldn't change it for the world!"

They tell me you got a recording contract for Swing Your Daddy because at the time of auditioning your voice was affected by the flu. Do they still like your voice now the flu's gone?

"I ain't sniffin' no more

and I'm still recording, so I guess I'm alright. But did you know it was my voice (without the flu) at the beginning of Stevie Wonder's Sunshine Of My Life? Not many people know that but it was me, sure was."

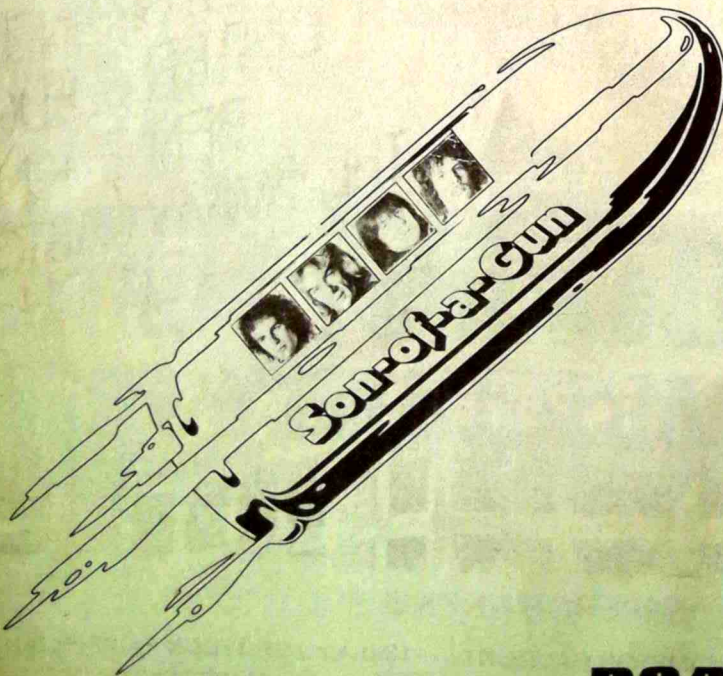
For the most part Jim tells me about his past.

ACCIDENT

"I've been around a few years, right since 1968. My recording career began by accident when I was working in a post office and a friend asked me to take her to this audition. Well, she didn't make that group, but she heard they were looking for a first tenor and recommended me. I was

'I don't want to get into a groove, I'm flexible'

Son-of-a-Gun will be shooting up the charts with their single, "La maison de l'amour."



RCA



tried out and accepted."

The group was called the Doodletown Pipers, but in just under two years Jim had moved on to higher things. He joined Stevie Wonder's Wonder Love. The stay was only for six months but it was a memorable period in his life and he has kept in regular contact with Stevie ever since.

"He's a genius that man" went on Jim, "I toured in Britain with him and it was beautiful, just great. Do you know he gave me the platinum album of Talking Book? And I'm so glad Syreeta is doing well. I think they want to up her promotion here, that girl is dynamite."

Jim's contact with Stevie has continued because Motown have virtually moved everything from Detroit to Los Angeles.

DIVERSION

"You know everyone is here these days. Diana is here and Syreeta and Smokey Robinson. It's some place!"

However away from that diversion and back to Jim and his musical career. After the great experience with Stevie, he joined a band called Side Affect. It gave him the experience he wanted, the trials and tribulations of being on the road. The current single followed that.

"I did it a few months back", he

explained. "There's no story behind it, in spite of the title. At least as far as I know there isn't. Kenny Nolan wrote it, played it to me and when I heard it I flipped out!"

"After it was recorded and we heard it properly, it sounded real dynamite. Now it's taking off over here and I'm right pleased, because the West Coast soul sound is just beginning. I wouldn't be surprised if someone like Thom Bell didn't arrive one day!"

As yet, Jim has not recorded an album: "I guess it will happen soon, but I have been turning over material for a follow-up single. I'd hate to give you a title and then things changed, but it might be a song called Take Your Daddy For A Ride. But I don't want something too close to the present hit."

"I don't want to get into a groove. I'm flexible. I have a wide range of material and I'm being very careful. You can easily make a mistake."

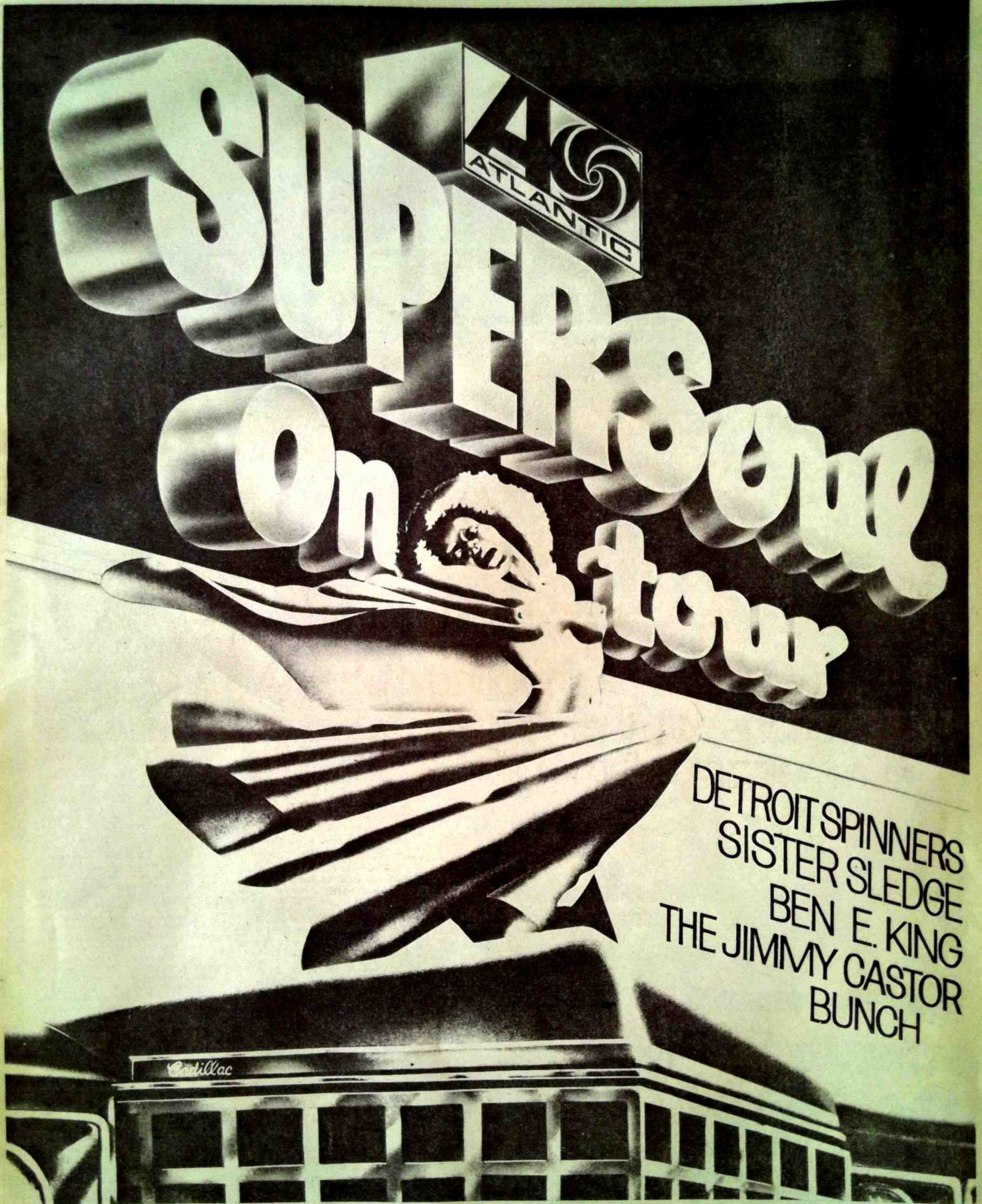
Outside of singing, Jim also finds, produces and records other artists.

"I'd like to tell you about Rebecca Lewis, she's dynamite. I want to find more talented people like her because we're growing fast as a company and I'm in love with all aspects of music."

Behind much of what Jim does lies a particular goal, to tell people everywhere, to stop fighting.

"If I were Jim Gilstrap of the Post Office, no one would listen to me, but when you get up in the record stakes then you have a voice people will hear. I want to tell people to love and not hate."

You know when I came back from Vietnam, no-one met me. Maybe we thought we were heroes but nobody showed any interest. Vietnam has told me I must help people in whatever way I can."



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by Jan Iles

SCHOOLMASTER LEARNS THE HARD WAY

THERE'S AN awful lot of narcissism within the music business, so it makes a change to meet someone as natural as Clifford T. Ward, who stands out like a wild rose among manure.

His music, like his character, isn't self-indulgent; he has that rare quality of being able to write about love and relationships without sounding too namby-pamby or ostentatiously swanky.

But all is not well. Clifford has had a multitude of problems with his Escalator album. It had to be postponed indefinitely while technical problems were sorted out. Now the album has finally been released, Mister Ward is bewildered.

"I've just about had my bellyful of it," he confesses. "It needs me to ignore it for a bit because I've been living with the thing for so long it's impossible to be objective."

Actually the album was completed last November but Clifford was dissatisfied with the finished product so decided to re-record some of the tracks.

"You know I re-cut it seven times before I felt it was right. Seven times!" He squeals, raising his voice an octave or two. "Now I'm completely saturated with it and I just don't know what it's like anymore."

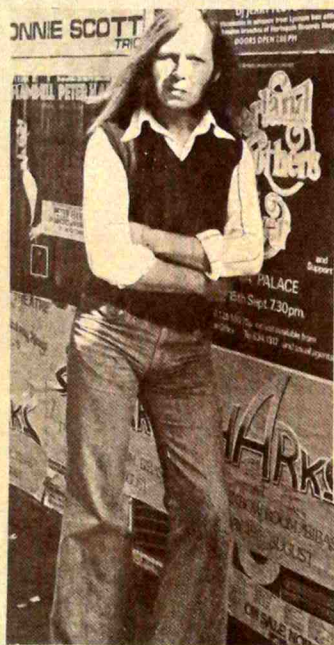
"Last year was a very funny time for me. I seemed to lose my thread because everything started to sound complicated and contrived. It took me a while to get myself together musically and now I'm glad to say everything seems to have fallen back into place."

COMPLICATED

"It's hard to actually describe what I mean, but I was writing in such a complicated fashion that it essentially needed very dramatic orchestral arrangements — which is all very well if you wish to please nobody but yourself but it isn't much use if you're catering for the mainstream pop-buying public."

"I think it's terribly important to be able to write a song and get the message across in a simple, uncluttered way. It takes a lot of doing, and yet every Tom, Dick and Harry thinks they can write a song. I even get people coming up to me in the street and saying, 'Hey bet you're doing all right for yourself, lucky sod.' I'm sure they think writing songs is as easy as opening a packet of cornflakes! Mind you there's a lot of trash being released these days, so no wonder!"

"I think if you set yourself a standard whereby you really get into what you're hoping to portray, then that's half the battle. Paul Simon, for example, really had things under control, he's a master of his craft and so are the likes of Gershwin and Porter — I know I keep saying it, but it's true. To really master your craft, whether you're a bricklayer or a



things on the sleeve — I suppose it's a kind of ego thing, really.

Clifford has always produced his own work but is toying with the idea of bringing in a producer to help him on his next ventures.

"If I did get someone to produce my work it would take a load off my mind and give me more time to be creative. There again, I'm also very wary about what others may do to my songs as they'll obviously leave their stamp. There's a producer called Dave McKay who had done some things in the past with Cilla and the New Seekers and he's rather interested in working with me. What we'll do is work on a couple of tracks together, as a trial if you like, and see how it goes. I'm not that dogmatic not to recognise a competent producer who could very well make my songs fresher."

INIMITABLE

Clifford's compositions are mainly about his own and other people's experiences which he defines in a florid inimitable style. He never emulates his contemporaries but admits to being mildly influenced by some of the things he hears.

"I merely try and relate to people's own experiences and if they can identify with my songs, that's great. I think I'm quite normal so they should be able to... I don't try and write over the top of people's heads because I want them to say: 'Oh yeah, I know what he means.' Whenever I listen to records I like to be able to relate to them. Barry Manilow's song is a prime example; OK it's very simple but it says so much: 'Oh Mandy you came and you gave without taking, but I sent you away. Oh Mandy well you

carpenter, you have to work at it."

But doesn't it sometimes have the opposite effect on some people? They start by producing monumental gems and suddenly lose their knack.

"Yeah, because there's so many side-kicks in this business and sometimes artists can become preoccupied with how they look on stage or how well they'll go down at the Speakeasy! If you remain receptive enough that sort of thing shouldn't happen."

It could have happened to Clifford — but he didn't fancy becoming a slick socialite, instead he concentrated on improving his career.

"In a way Escalator is my watershed it has helped me find my musical direction and now I'm going a step further in learning my trade on a simple level and learning to portray the irony, the venom, the beauty and all other aspects of writing."

Escalator has Clifford's indelible mark of genius stamped across its backside. Not only did this pastoral wizard from Kidderminster pen all the tracks, he produced the album as well.

"Producing is a very satisfying aspect which I enjoy the most — well no, that's not true, writing is the most fulfilling aspect of all but then again if you've written, played and produced the whole shebang it's ultimately rewarding when you see your name credited for all those

kissed me and stopped me from shaking... He sums it up in those few lines, it's a gem... Now why didn't I think of that!"

You may laugh at the above-mentioned remark and think it's a bit foppish but anyone who's as perceptive as Clifford knows that it takes a great deal of sensitivity to be able to write well. "Perception and sensitivity are key ingredients. I know a lot of people who haven't got those qualities — but, well that's their hard luck!"

Now that Clifford has charmed us all with his vinyl masterpieces the next step is to captivate the concert-going public, although it's doubtful whether any tours will materialise just yet.

"I'd like to get back on the road because I used to enjoy touring when I belonged to a band called the Secrets. We had some great times! However, I don't want to go on the road until I'm absolutely prepared."

"I want to do everything properly. It's no good touring with just a small rhythm section — I want to use a string section too. A nationwide tour looks fairly imminent but I'm probably much too vulnerable at present so we'll have to wait and see how things turn out. Meanwhile I'm going to carry on with my other projects until someone corners me and says 'get off your ass and play'. Till then I'll avoid touring like the plague!"

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THE EUROVISION SONG CONTEST causes much despair in Britain but, while this year it had one of the duller arrays of songs ever, there are several rays of hope pointing to a more promising future.

Nowadays, nobody in their right mind expects the contest to produce a great song as its winner. That has long been the exception rather than the rule and it's not hard to see why.

Songwriters, faced with the wildly different tastes of the various competing countries, long ago pinpointed the one kind of song that would appeal right across the board — a jolly, marching kind of thing with a fairground feel, safe, instantly memorable, but scarcely great popular music.

So, in the absence of something that stands out above all the others, there is generally a close-run finish with the song that best fits the Euro-formula coming out on top. And so it was this time. While Italy and Luxembourg, in the opinion of most pundits, had the best songs, neither could pick up enough votes all round to secure victory. It became a battle between the best formula songs, with the Netherlands' Dinga Dong beating Britain into the second place, which we now occupy almost by divine right.

It would be right, however, to gripe about the low standard of entries in this, the 20th Eurovision Song Contest without praising the efforts of the organisers in getting it to take place at all.

For years, the country winning the contest also had the doubtful honour of hosting, and footing the bill for, the following year's event. Now, in a rare display of international co-operation, all the competing nations have agreed to chip in their whack towards the cost, so, on the financial score, the contest's future looks assured.

At last too, the organisers have managed to work out a voting system that's as fair as possible, even though this year it nearly left Turkey in the humiliating position of not scoring at all — and with a song nowhere near as dire as its paltry score of three would indicate.

Political nastiness, which now creeps into everything, could easily have ruined the contest and it is to the credit of the organisers that it wasn't allowed to. They remained quite unruffled when Greece, on discovering Turkey had entered, walked out of the concert. They also managed, behind the scenes, to dissuade the Portuguese singer from appearing in military



NEXT YEAR'S WINNER?

uniform, which if allowed would have become a precedent for all manner of unwanted banner-waving nonsense.

It may seem unspportsmanlike to say so, but, with the marked reluctance of some countries to award votes to their neighbours, one can't but think there is a political element in the voting. It's hard to see, however, how it can be eliminated.

For the contest's 21st

birthday next year, the organisers are apparently toying with the idea of replacing the lay juries with musical experts.

Personally, I wouldn't welcome the move, because any advantage of added prestige would be more than outweighed by an inevitable new rash of professional public blithering over the outcome. Surely too, ordinary record buyers are more than capable of deciding

what they do and do not like, without the benefit of any technical knowledge?

From Britain's point of view, this year's contest was remarkable for the number of celebrated performers who allegedly turned it down before The Shadows were offered the job. There is no more severe indictment of a contest which has an audience of some 400 million people than major stars wanting no part of it

— and it's not a question of musical snobbery.

Quite understandably, many performers buck at the idea of taking on the job without knowing what the tools are in advance. By accepting the job of representing the nation, they also have to take pot-luck over the song and most big names just aren't prepared to take the risk.

Next year, in order to attract international

stars to the contest, they are thinking of allowing the chosen performer to do one of their own songs. That of course is what should have happened all along, but it's still not clear how they'll work it.

Do you invite, say Elton John (who turned it down this year) to write six songs then let the great British public choose one of them? Or does he simply write one, which we have to like or lump?

Or, more grandly, do they envisage him, and a whole bevy of stars all offering their songs and services with the unenviable prospect of ending up grinning acidly like failed Oscar nominees when the votes are counted?

Who knows? But whichever happens it should be a lot more interesting and we might, for a change, even have a real song to go in with.

NOW, CAN WE HAVE SOME REAL SONGS?

Ray Fox-Cumming on the great Euro-song bore



THE LOSERS

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CHARTBOUND!



'S NO BUSINESS LIKE SNOW BUSINESS

LONG BEFORE Northern Soul put Wigan on the map musically, George Orwell gave it a place in literature with his novel *The Road To Wigan Pier*. But, while the town has unquestionably become a Mecca for thousands of gymnastic young dancers, its pier is a disappointment.

All that remains of it nowadays is a lone stump that looks like the bottom of a fat telegraph pole.

Despite the shortcomings of its famed pier, for Wigan's Ovation, who were born and raised there, the town possesses "a certain magic." It is not, they say, something that's shouted from the rooftops, but operates in more of an underground way. The only evidence of it that a casual observer out and about in the town might see would be a large number of eager people scuttling through the streets clutching Adidas bags containing their dancing kit, or, as the group put it, "tackle."

Wigan's Ovation, let it be said once again, are genuine Wiganers / Wiganites / Wiganians (please yourself which) — not like Wigan's Chosen Few, who were and still are a bunch of American session musicians. However, you won't catch Wigan's Ovation bitching about their rivals masquerading as the real thing. The most you'll get out of them on the subject is: "Anyone could do it. You could have Wigan's Tom Jones or Wigan's Frank Sinatra and," they laugh, "you probably will."

by Ray Fox-Cumming



Wigan's Ovation (l to r): Jim McClusky, Phil Preston, Pete Preston, Alf Brooks.

about stars anymore. They want their groups to be people they can talk to and have a drink with. Wigan's Ovation are only too happy to oblige and say they spend most of their evenings in among the dancers and the music. The group's hit single, *Skating In The Snow*, was originally done by The Invitations way back around 1963 and, before Wigan's Ovation did it, the few copies of the original in circulation here were changing hands for upwards of

twenty quid — and that's no exaggeration. Ovation decided to make their version as close to the original as possible and spent long hours working out the chords, which were often tricky, and played the original over and over again at various different speeds to work out all the words. "The original," explains Jim, "was done off a bootleg and it was often fairly indistinct." Once everything was painstakingly worked out, the group cut the

record in less than an hour and the result, says drummer Alf Brooks, "is, if anything, better than the original. The brass is stronger and the vocals clearer." Of course, while the rest of us are cursing the present belated winter weather, every sign of a new snowfall sends the group into transports of delight. "With the title *Skating In The Snow*," they point out reasonably, "a bit of actual snow does help and we're praying for all we can get." It would be unwise, on



The kids up there don't want to know about stars anymore'

the strength of *Skating In The Snow*, to write the group off as mere copyists. Up in Wigan the B-side of their single, one of their own compositions called *Northern Soul Dancer*, is getting as much attention as the A-side and they are busy writing more original material. In a few weeks they will be recording their first album and, says Jim, "We hope most, if not all, of it will be our own material."

Original

Moving on to the dancing side of Northern Soul, Jim pointed out: "The amazing thing about it is it happened on its own, not like in the old days when it took a Chubby Checker to teach us how to twist or an Elvis Presley to show us how to wiggle our backsides. It all got for themselves and it's become highly sophisticated. They practice all the time, working

out new ideas, and the dancers watch each other to see what new steps they can pick up." One of the nice things about the Northern Soul clubs is that there is never any trouble in them. "I know it sounds corny," says Jim, "but when the kids have stopped dancing they've no energy to fight. They don't want to fight anyway. Do you know of anywhere where you can leave your belongings, go and dance and be sure of

finding your things still there when you get back? You can up there." Northern Soul, say the group, is no longer restricted to the North. "People are hitching lifts up to Wigan from as far away as Devon," says Jim, "and already they've got regular Northern Soul nights in places like Portsmouth." If you are a novice Northern Soul dancer, you might care to know what the right "tackle" is for the job. Well, you start with the Adidas bag, then, for your lower half, you need bags, sawn off / well above the ankle so you don't trip over them. On your upper half, you wear a bowling shirt and, when you go to buy one, don't worry (if you are a bloke) that it buttons up the wrong way. "I went to get one," says Alf, "and all the ones I was shown buttoned up the girls' way, so I asked the manager of the shop about it. He explained that they were girls' ones and said I wouldn't want a man's one because it would be too big. Apparently they are all imported from The States where the guys who go bowling must be very fat, because their shirts are huge. Come to think of it, the women's ones aren't that small either!" To complete the outfit, you need flat shoes. Apparently one of the reasons that girls are not as good at the dances as the boys is that they will insist on trying to do them in platforms and long, tight skirts. "They're pretty good at the backdrops though," says Jim. Right, so now you've got all the gear, all you have to do is train like you were in for the next Olympics. Master the splits, acquire a passable backdrop and do a wheel, or two, then try it out in public. Don't worry too much if you fall over a few times at first, everybody does and if you get laughed at, what the hell, everyone's got to begin somewhere.

Obliging

The group strongly believe that, as far as Northern Soul's concerned, we've only seen the tip of the iceberg and that it's destined to last, however many people jump on the bandwagon.

"If anyone thinks they are going to make a quick killing out of it by banging out a whole lot of records," says Jim McClusky, the group's lead singer and chief spokesman, "Let me tell you, they've got no chance. The kids just won't have it."

Wigan's Ovation place great importance on what the boys and girls in the discos think, and are determined not to grow away from them, as Jim says: "We don't want to be stars. The kids up there don't want to know

ARIES (Mar 21 to Apr 20) Before you begin to get the notion that all is lost and utters are rearing their ugly heads, we'll just affirm that from now on your life will be running as smoothly as a guy in a Take Six three-piece. No more Speedy Gonzales schedules to meet or appointments to keep — you'll be a free agent. Another juicy piece of news is that someone who fancied you yonks ago still wants to get their clammy clutches on little ole you. **TAURUS** (Apr 21 to May 20) Somewhere over the rainbow there is that pot of gold — so don't give up just because that rainbow appears never-ending. Take it from us y'all, the more you try, the easier it becomes. So just adopt the Bruce and the spider technique. And if at first you don't succeed try, try again!

POPSWOP SUPERSTARS

GEMINI (May 21 to June 20) A change of scenery won't do you good 'cos you'll be pinning for de old roots. But, in the long run you'll find that new faces and contacts will be very beneficial (but this won't be apparent for many moons). Meanwhile, it's time to do a bit of spring cleaning around the house — so get out the duster, and tickle the mother-in-law's tongue! **CANCER** (June 21 to July 20) You'll have to beware of rippers-off and hangers-on this month because you'll be in one of your naïve moods. If you want our advice you'll stay with the flock

of sheepish souls you've grown to depend upon and make your own kind of pastoral entertainment. **LEO** (July 21 to Aug 21) Feeling a bit schizo? Well, before you pounce on the postman or nick old uncle Wilf's walking stick, think about all the good times you've had in the past (which are all too outlandish to print here) and just jizz along to the local jazz joint or hot-spot and put yourself about a bit — know what we mean? **VIRGO** (Aug 22 to Sep 22) Ah he — what do we see in ze crystal ball? It's a bit rusted up 'cos it's been in the sugar

bowl, but one thing's clear, you're coming into some dough. That's all we're gonna say. Now how many lumps do you have in your tea? **LIBRA** (Sep 23 to Oct 22) A smasheroo time will be had if you don't miss out. Honest, sometimes you're so slow we doubt if you'd catch the black plague if it was doing the rounds. Be more adventurous, take two deep breaths, have a good look at yourself in a full-length mirror — and then pass out! **SCORPIO** (Oct 23 to Nov 22) Spring has sprung, the birds are a-chirping and the flowers are a-budding — there's a song in your heart (and quite a few spots on yer face). If your skin and general health are below their normal vibrant standard, just go along to your local quack and he'll prescribe a nice pick-up

SAGITTARIUS (Nov 23 to Dec 20) Your ruling sign is in Venus which means that Casanova or Lady Chatterley have nothing on you lot. Now's the time to put your newly-found sexiness into operation — but be careful there's a lot of doubtful characters around. **CAPRICORN** (Dec 21 to Jan 19) A surprise is in store (it's been hiding away in the closet without you realising!) When you're feeling particularly cock sure you may as well open the box (but don't take the money, will ya), and find out what it is. **AQUARIUS** (Jan 20 to Feb 18) Chums are especially nice — so be good to them in return. They'll be dependent on you for quite a few weeks so give them your help because you never know when the tables will turn.



The New Rick Wakeman Album



AMLH
64515

by Sue Byrom

SHE'S 28 years old, and April 11 sees the release of her 28th single. If there's an omen there somewhere, Helen Shapiro isn't looking for it.

While we're on statistics and numbers, Helen's now been in the business for 14 years - February 10, 1961 being the date her first big hit, 'Please Don't Treat Me Like A Child', was released. At that time, Helen was 14, and the following year saw her as the country's top female vocalist. Success followed success.

"At the time I remember being told that it wouldn't last, but I was just a kid then, and didn't really listen. I suppose the first time I really realised that things were changing was when Queen For Tonight didn't make the top ten. Then the next release, Keep Away From Other Girls, flopped badly. That was early 1963. I was still having hits abroad, but it was the beginning of another era in this country - the Beatles. The Stones. I was pre-Beatles.

The slightly chubby 14-year-old school-girl star has given way to a very slim, attractive woman, but that incredibly deep voice is still there. Having heard Helen recently, I said how black her voice sounded.

"That's funny because I've got a cousin in the States and she played this record to her friends, a lot of whom are black, and they all said that I sounded like a soul singer!"

The single due out any

Child star beaten black and blue



ON THE FUNK FOOT: HELEN SHAPIRO



day now is 'You're A Love Child', by the gentlemen currently enjoying chart success with another of their songs, 'There's A Whole Lot Of Loving'. It's an insidious record - really creeping up on you after a couple of spins, and it's the first record Helen's had out for three and a half years.

"It's the first single in that time because since I left EMI I haven't had a record contract. It's as simple as that. Obviously I'm pleased about it. I've still got goals, and I want to prove that I'm not a has-been. I always

remember reading a headline that said 'Is Helen Shapiro a has-been at 28?'. It hurt then, and I suppose that all the time that I've been out of the big lime-light, I've been trying to prove that I'm still here, and that I'm capable of singing today's songs.

"I've been lucky in that I've always been able to work. Being a solo singer it was probably easier for me to adapt than for some of the groups of the same period. I've always loved jazz and black music. Ella Fitzgerald is my all-time favourite singer -

and now a lot of the songs I'm including in my act are jazz / blues / soul orientated. Bill Withers is a great favourite of mine, Stevie Wonder, the Philly Sound - that's the kind of music I like. Mainly black music."

Whatever happens to Helen's new single, the most likely follow-up will be an up-tempo funky sound, ideally suited to Helen's voice. She's as keen on success now as she ever was: "There's still that bit of magic left. I'd love to make it in the States, because I think if you can make it there,

you've really succeeded. But I wouldn't want to be a novelty star again."

From child star to regular star is a difficult transition to make, and there aren't too many people who've been able to do it. Helen cheerfully admits there's nothing else she's trained to do apart from sing. She's also motivated by the desire to prove herself. Her last album was way back in 1964, but she hopes to start work on one in the not too distant future.

"There are three tracks for it already, which I

recorded some time ago as a showcase", she says.

"And paid for it out of my own pocket". Rueful grin. "But they're ready, and there's a lot more stuff that I'd like to put on an LP. I might include a couple of my own songs, which I've written with my brother."

So, after a comparatively long time out in the proverbial wilderness, Miss Shapiro is now waiting, with fingers crossed, to see what happens. Meanwhile there's no shortage of work, although Helen admits it would be nice to

play concerts instead of clubs. Meanwhile, she's very happy with her band, her new recording contract and the visible enthusiasm of the people currently connected with her.

"For someone who was a household name at 14, it still makes her smile when people come up and say that they've got a bet on about her age. Apparently the wives usually reckon she's 34 - 'but luckily the men usually say 27'."

Either way, they don't treat her like a child anymore, that's for sure.

Ronnie's going to make a lot of guys jealous.

Ronnie's only 12 years old. Yet he's already won the International Opportunity Knocks contest.

- He's a good singer.
- He's a good dancer.
- And you have to admit he's good looking.

To crown it all, he's just released a fabulous single called "Angelina." It's going to drive the girls crazy. But who'd be a guy when Ronnie's around?

Ronnie sings "Angelina."



AT LAST THE 1975 PILOT SHOW

"HELLO, MR. Parslow . . . Mr. Parslow, can this jenkman hear the tapes? . . . I think he's out . . . Mr. Parslow? He's in . . . Ah yes, his head's been ripped off, just a second I'll get you another."

Yes folks, at last the 1975 Pilot show.

And now more about those infamous tapes. High above London's teeming Oxford Street are the AIR Recording Studios where the four Scots have been laying down tracks for their new album, *Second Flight*.

David Paton — very much with the band — leans back on the leather settee, and says he's pleased with the way the album's been going.

Bill Lyall and Stuart Tosh are joking around while lead guitarist Ian Bairnsrow is enthusing about the B-side of the new single.

It's called *Do Me Good* and it rocks out with an extended jam ending — tighter and different from accepted Pilot music.

"We did originally decide to take the end bit off. I finished the guitar part throughout the tune and then the end bit came on so I just kept on playing," says Ian.

Sanity has finally arrived you think. Wrong.

"Ask me another, Michael," says Ian and the Monty Python mimicry is back.

"Hello Bruce," — Stuart Tosh.

"Can I have a conversion on this cat please." Eventually we get to the A-side of the new single, *Call Me Round*.

It should give them another chart-topper. Here the distinctive Pilot harmonies and the sound they achieved with *Magic* and *January* is reinforced.

It's another David Paton song but not a rip-

off of their past two hits. It's got a harder, tighter beat with a more subtle hook line than the easy melody structure of *January*.

OK, it sounds like the Beatles, and now it's been said.

"Yes I can see the similarity between us and the Beatles," says Bill Lyall. "But what do you say?"

What indeed! Ten years later and the sound is still there.

It was a difficult decision to release *Call Me Round* because most

of the tracks on *Second Flight* are potential hit singles.

Take for instance David's *Heard It All Before* which is dedicated to an un-named music paper. Ian's guitar almost sizzles and the vocal is a ringer for J.L.

Pilot are giving us some of the classiest pop in a long time.

Wait a minute. Ian's found some Pilot transfers. It's off - the - wall time again as he rubs

them on the back of a postcard and shows the portraits to the other boys in the band. Everyone cracks up and falls on the floor. . . .

A serious bit: Ian Bairnsrow has his first song cut on the album. It's called *Bad To Me*, nothing to do with the old Billy J. Kramer hit, and though a lot simpler than David's songs it has a strong typical Pilot melody similar to *January*.

There's even a bossa nova song — *To You Alone* — which opens with an acoustic guitar and develops into its Latin rhythm.

Then there's *Dear Artist* by Bill Lyall which they didn't get round to playing.

"It's about a pavement artist that can't get any money," says Bill. "I thought it was about time I wrote one."

In fact Bill, who is arranging the strings on the album, is an accomplished songwriter but in a different mould to

David Paton the best example being his *Do Me Good* cut. He's also written a track called *Your Devotion* as well as co-writing *You've Got To Get Me Higher* with Ian Bairnsrow.

The band have recently started a fan club (38, Hasker Street, London, SW3) and already have had about 5,000 applications, and there are hundreds more each day.

Ian is silly again: "We've got four quid . . . We've got four pounds 15 shillings . . . and a lot of stamps. It's

only 35p. Would you like one?"

But when they are in the recording studio it's a different tale altogether. Here are four very astute musicians who know exactly what they are doing.

David and Ian are laying down the vocals on *To You Alone*. They sound good.

"No, it was that beginning bit, can we do that again?" asks David. Monty Python is out the window. It's back to work, and work they do.

"I suppose it's easier on stage, but on record you can't fool anyone," says Ian.

And they don't fool anyone. The new single and album should prove that Pilot have arrived in a big way.

The album tracks are: *Call Me Round*; *Do Me Good*; *Your Devotion*; *Fashionable Peace*; *January*; *Bad To Me*; *Love Is*; *You've Got To Get Me Higher*; *You're My Number One*; *Dear Artist*; *Heard It All Before*; and *To You Alone*.

And, incidentally, if you think David Paton's split from the band you're wrong. Pilot are very much together.



Ladies and gentlemen we interrupt the easy reading flow of this newspaper to bring you a public service message:

by David Hancock



PILOT: the classiest pop in a long time

"If" and "BUTCH SOAP"

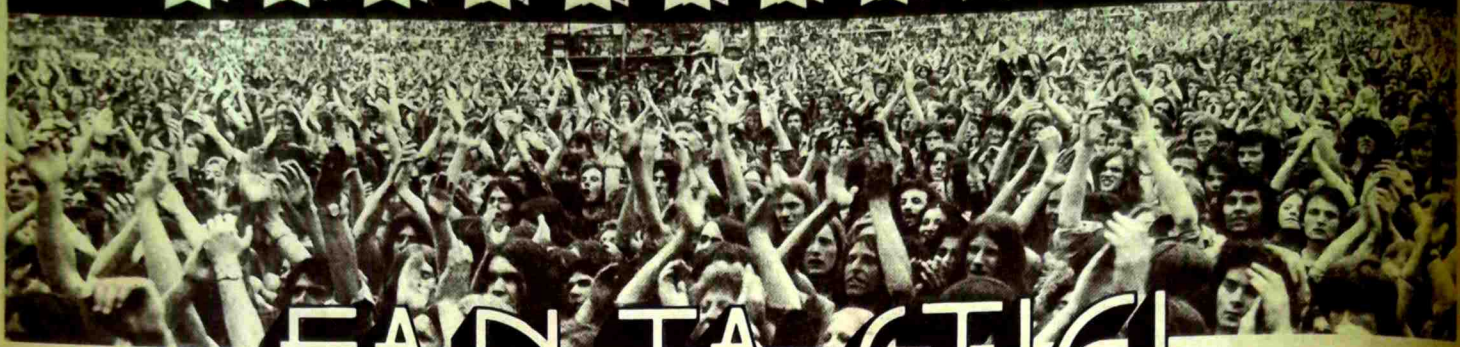
by YIN & YAN

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FAN clubs are alive and well and indeed some of them are pretty flourishing concerns. Naturally the kind of service you get differs markedly from one to another, as it does with most things in life.

The best fan-club is for the Osmonds. Membership is currently just over 112,000, a figure far ahead of anyone else. Membership fee is 85p and for that money you get masses of material plus a rather unique system.

Basically a new member receives a 'first-year' member's kit and this kit changes year by year and when you're into second and third year membership you receive extra items.

A few minutes ago I received the 'first-year' membership kit and really it's incredibly impressive, a whole mass of information which will give an Osmond fan hours of fascinating reading.

The package is enclosed in a cellophane wrapping and thus ensures everything is clean. There is information on the Wondertour '75 in which some 280 Osmond fan club members are flying out from Britain this summer to visit America and taking in amongst other things an Osmond concert in Las Vegas.

Next is a well written and illustrated booklet describing the Osmonds' history, a fan club members' Osmond Secret Code, news vouchers, information about a special wallet, some pics signed by the group, some stickers, masses of info about Fan Fare and consequently details of all the Osmond goods which can be bought, fan-club news-sheet with up to date info on the Osmonds, a coloured poster and last and not least, a flexi disc with the Osmonds saying a big hello!

The address of the fan club is The Osmonds Fan Club, Maureen Street, London W1A 4YE. And really if you're an Osmond fan and not a member, you're daft!

Slade have a pretty good fan-club. The cost is 80p and address is Slade Fan Club, P.O. 4SF, London W1A 4SF. A member receives six newsletters a year and in basic membership there is a Slade discography and info on all the merchandise you can buy at reduced rates. Among

OPPORTUNITIES

The fan club makes use of a computer and so everything gets mailed out in proper fashion! Fan club members get some special opportunities. During the last year, for instance, many



Get on the club-foot

the 'specials' is Slade in full colour for their Slade in Flame film poster. There are crystal medalion beamers, they glow in the dark and tell everyone in the disco that you're a Slade fan!

members took part in the filming of Slade and 600 attended free of charge the premiere of Flame.

And perhaps I should have added a special bio binder is given for keeping all papers together on Slade and a flexi disc seems on the cards as well. There's a good poster service offering a choice from six in different sizes and colours at a price ranging from 50p to 90p.

The David Essex fan-club is now working well after a move and the new people responsible say by the end of this week all

back-log should have been cleared up. Membership costs 90p and the address for this fast-growing club is David

Essex Fan Club, P.O. Box 37, Waltham Cross, Herts, EN8 7EF.

A member receives a fan-club folder, full David story details told by his manager, Derek Bowman, a flexi disc with some greetings from David, a personal file, a b/w photo of David, an info sheet on David merchandise plus a club badge.

Every two months David writes to his fans and there is also enclosed a facts sheet from his manager. One member each two months receives the actual letter written by David, rather than the duplicated version.

Queen's fan-club operates via Pat & Sue, Trident Productions, 3 St Anne's Court, Wardour Street, London W1. Membership is 75p and all the basics found in most clubs are found, namely membership card, bios, tour lists, background information and general prices on Queen merchandise.

Barry Blue can be contacted via Carole, 83 George Street, London W1. Carole, like Pat & Sue tells me she answers every letter which comes in but as in all cases, a stamped addressed envelope please. Among members' gifts comes a pen with Barry's name printed on it, a large photo for an extra 20p of Barry in cowboy uniform, regular newsletters plus bios and lifelines. And there's more.

The David Bowie fan-club is contacted at London W1A 4ND, and the

cost is £1. There is membership kit, three photos, discography, a programme of David's concert at New York's Madison Square Garden, and a quarterly newsletter. And there are special offers.

We've already said lots of words before about the BCR. It operates from 27 Preston Grange Road, Prestonpans, East Lothian, Scotland, but be prepared to wait for they have received so many applications within a short time. The cost is 35p.

ADDRESSES

Just a few fan-club addresses, Gary Glitter is contacted via Sue Drake, P.O. Box 78, London E18 2HW. Hello are at P.O. Box 4BT, London W1A 4BT, and the lady running it is Ann Ford. Cilla can be contacted via TBI, 1/2 Hanover Street, London W1, and the cost here is 50p. The Rubettes club is at P.O. Box 39, Stockport, Cheshire SK3 8SU. Wings address is P.O. Box 4UP, London W1A 4UP. Johnny Mathis, c/o Lesley - Charlie, 2 Links Road, Marple, Stockport SK6 7NX. Always send a stamped addressed envelope and I'm afraid we have no staff here at Record Mirror to deal with inquiries about the many, many artists with fan-clubs. So we're sorry but please do not write, you'll only waste money. Ta!

SEE AND HEAR

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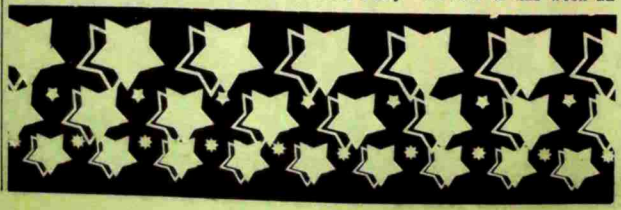
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ALL you wowers who find glittery glamour far too outlandish for your delicate frame of mind will be pleased to know that the Glitter Band men are toning down their image and becoming more chic and less kitsch (please note picture). Metamorphosis has occurred and their new look is positively more butch.

Gerry Shepard the honey-skinned hombre, says: "We'd love to dress in jeans and t-shirts one day to shock everyone, but for now we'll be dressing in a more subtle version of how we used to look. Of course we won't drop our glitter image completely — we'll just look a lot more individual — from now on we won't look like a glittering military band."

The other less obvious reason for their change of style is cash — the guys reckon they can pay up to £1,000 for suits, which usually end up being ripped to shreds by over-demonstrative fans.

"Sometimes we walk off stage with our sleeves missing which means we have to fork out more money on new suits. Even our flippin' cleaning bill can come to fifty quid a time!"

The mascara and eye make-up fad will be going too. Honest! No more multi-coloured stars on their cheekbones or sun-ray patterned eye-liner from now on the band will go on stage with faces as bare as a baby's bum.

"It's great not wearing make-up," enthuses pretty boy John Springate. "I prefer it to all the stuff we used to slap on. Besides we've got to cater for our audiences who have grown up over the years. I mean, when we started, these kids were twelve, thirteen and now they're about seventeen, maybe even eighteen, and they come to our concerts or whatever to hear our music rather than see what we're wearing."

DESERTING

Even so, the Glitter Band aren't deserting the image that helped them crash through the barriers of obscurity because Gerry especially thinks that glitter and gleam isn't old hat — yet.

"I often see replicas of our band in local boozers. These pub-rock groups dress in sequins and flashy boots which gives me a bit of a kick to think we started it all off."

And so they did. With their old buddy and mentor, Mr GG they began a new craze which Uncle Wilf frowned upon and granny positively loathed. But now all that's behind them and today the Glitter Band are stars without all that glamorous garb. In fact they seem to be doing even better than the big chief himself — how did this grab 'em?

"We don't really think of it like that way I mean Gary and the band are really good mates; we've known each other for years and we don't think of ourselves as separate identities.

"I'm not being vain," John says, "but we think we're as big as each other (really!). I mean we still perform with Gary and we enjoy that as much as anything else."

"Gary's a very intense performer," chips in Gerry. "He's very precise and polished — a true professional — whereas we're much looser and impersonal; we try and create a club atmosphere wherever we play. Even if it's at a venue that holds say two and a half thousand. That's our scene. None of us want to become the perfect musicians we're not into the ego trip thing. You don't get us polishing our plectrums all night! I think there's a lot of self-indulgent musicians around these days but we're not interested with all that Together, as a

At last! the glitter disappears



band, we're great, and each of us knows this"

Everyone that is except for John Rossall who recently left the band in favour of a solo career.

"He wanted to do something on his own," explained Gerry. "He had a lot of new musical ideas and none of us wanted to change the band's policy, so he quit. We all sat down and had a long talk about it and we finally decided it would be best for him to do whatever he wanted. I mean, we were sad to see him go because he was an invaluable member of the band; but I think he's gonna be really successful because he writes beautiful songs."

PROFOUND

John's departure hasn't had the profound affect on the band's remaining members as one might imagine. They're still writing hit material, some of which can be sampled on their second album, Rock 'n' Roll Dudes, due for release on April 4.

"All the material is original and we're very pleased with the way it has turned out. We recorded it in Paris — just like the first — and this isn't yer pretentious Glitter Band stuff," they say. "There's quite a mixture of things on the album, including some rockers and some nice slow things. We'd say it was a new direction for us, a rock and roll

'We'd love to dress in jeans and t-shirt — just to shock everybody'

experimentation"

On Friday (March 28) the boys are releasing a new single called Today I Cry, which isn't a track off the album because they say it isn't fair to the fans if they have already gone out and bought the long player.

A nationwide tour is also lined up to coincide with the platter's release beginning April 10. But if you're expecting a diamante diperty-doo extravaganza you'll be sadly disappointed.

"We're not going to use lavish props on this tour," they tell me. "We're just gonna go on stage and play, and then we won't have to worry whether the motor-bike is going to work or if the lights and smoke effects are going to explode. We've had so many near-fatal accidents in the past, it's a joke!"

In the future they hope to move to pastures green

by appealing to a wider concert audience — including colleges and the over 21 ballrooms — and also they hope to do a lot more writing — for themselves in general and others in particular.

"We've got so many ambitions," says John, "that it's hard to name them all. Hypothetically speaking I'd like to write and produce for a rock 'n' roll band and really concentrate more on the writing side of things for our band."

AMBITION

"I'd like to compose a film score," confesses Gerry, "if the expense account was reasonable! My ambition for the band is to be taken seriously, musically of course. Like it would be great fun to do more college dates say maybe once or twice a year at rags and end of term functions. We've played at colleges in the past and it was great to see the long haired freaks actually letting themselves go and enjoying our stuff. Why, one spaced-out hippy, with a Woodbine hanging from the corner of his mouth, came up to me after our set and said 'Hey man, that was too good, it really shocked me to think he understood what we were trying to do.'"

As the saying goes, all that glitters is not gold — it's entertainment! entertainment!

Mike Batt

a new single

'YOU WOULD HAVE BEEN A ROCK 'N' ROLLER'

Mike Batt as Mike Batt

on a great new single -
You Would Have Been A Rock 'n' Roller



EPC 3104

by Jan Iles

They're silly but serious

TELEVISION'S PET lunatics, The Goodies, were bound to become chart regulars sooner or later. Bill Oddie set his heart on it a long time ago and like all short dumpy mad men, he usually gets his way.

BILL even said, not so long ago, that he wanted the Goodies' music to be taken seriously, but now admits: "That was really very stupid of me." He laughs like an asthmatic monkey having a fit, and proceeds to hold the floor for minutes without letting anyone get a word in edgewise. Oddie's like that. It's hard to imagine him doing anything that doesn't involve a great gush of creativity.

Last Thursday all three Goodies were bunched around a tressel table in a fifth floor rehearsal room at the Beeb's Acton studios. They looked for all the world like a group of draughtsmen plotting to murder their boss; Graeme Garden the executioner, Tim Brooke-Taylor the lookout, and Bill Oddie the mastermind.

SERIOUSLY

Bill considers the question of taking his music seriously.

"I suppose in a way that still holds," he muses. "It holds true for me in the long run, but at the moment I think we've just managed to work out a far better approach to doing things which are representative of the three of us."

Tim, whose private persona is that of a benevolent parish priest, adds his serious bit: "If you want to be taken seriously, it doesn't necessarily have to be serious music. A comedy record gets played three times a year on Children's Choice, as opposed to something like Funky Gibbon which is played a lot in discos and kids like it etc. It is not a comedy record. It is a funny dance record, so to that extent we are now being taken seriously, although it's not serious music. Another point is that Bill would like to write some more serious music. Am I making any sense at all?"

Suddenly all three break into a quick exchange of smart one liners, resulting in another bout of uncontrolled laughter. Bill takes the floor again.

"Quite a lot has happened since the Decca episode, or lack of episode. 'Cause I mean Decca did absolutely nothing with that particular album. I still don't think it was a bad album. I think on reflection it was probably the wrong angle for us, and I think we've learnt from that. I've learnt as a writer what is a better area. Decca were a bit impersonal because they are so big, so we got out of our contract and got linked with

by Peter Harvey

Bradleys which is so much better for us. We're far more important to them. Y'know, the managing director also comes to Top Of The Pops to make sure we're alright.

"There's that lovely feeling that they actually care about it, and we decided to play it much more gently, ie forget about an album at this stage and let's try and work out a single that will be a good introduction for the three of us. The basic approach was more or less the same, we wanted it to be musically acceptable but not too serious."

"Inbetweens our first single with Father Christmas was ideal in that musically it was OK and the B-side represented the even more jokey naughty side. Now the B-side of this one works on the same principle. We like to give people two sides; not just a throw away B-side."

Tim interjects: "A goodies side and a baddies side. Schizophrenic records..."

Bill rolls on: "There's no point in upsetting young record buyers by putting something as strong as Throwing Up Blues on the A-side; it simply wouldn't get played. The kids wouldn't get it either. You need to know about blues. It's an idea which doesn't come through to youngsters at all, whereas Funky Gibbon is something we've always wanted to do actually. It just appeals to us, the idea of a really silly dance record. Musically I think it's far better than the first single. Certainly we took far more trouble with



FUNKY GOODIES OWN UP TO THEIR MUSICAL ASPIRATIONS

it. I like it musically and I was a bit annoyed how nastily it was reviewed by one or two friends of mine. "But I still like John Peel," he concedes.

EXCELLENCE

"Difficulty is not necessarily a criterion of excellence - and you can quote me on that Oscar," he grins. "But, aaaaah, everytime we've done that song live the band has found it very difficult to play."

"We've got some very good musicians playing on it," says Tim. "Hand picked. And that's what we mean by taking it seriously in that we really do hand-pick and try and get a sound. It's not a joke record that has been written by somebody else to cash in on the Goodies."

"I mean, even, wha, en," Bill begins excitedly. "It was one of the nicest things - I don't know whether one should quote people who are nice to you - but when we did Top Of The Pops the Tymes were on, you know long standing heavy black group, so slick and good, and they came up to us

afterwards and said 'really like that record'. You think 'well thank you'. That really does stand for something; the people who know that area to appreciate it. That really was lovely."

A question about how far they are prepared to take this musical flight brings the inevitable "round the corner" response, but Bill's quickly on the trail again.

"Well it's nice now, it's all working slowly. It was all the wrong way round before. Now we can take it in our own time. We've worked out the plan for the whole year. You know, we've got some other television things to do, we've got books to finish and that sort of thing. We plan to issue at least two more singles possibly three during the year and we're doing an album in summer - and it won't be just the singles. Y'know I've got to sit down in June and write the material and hopefully come up with a couple more singles. We've more or less got the next single already sorted out 'cause we recorded six or seven songs for the last one. It was quite difficult - a nice difficulty - to choose which one. Funky Gibbon was just about the favourite but there was another that people were equally enthusiastic about. It's not remotely similar music actually but musically it's probably a better pop song; it's not hilariously funny but it's not straight. I think that's the right angle. If there was a mistake on the Decca album, it was to have songs in there which really were only straight."

Tim says: "The big

thing's over now in that people have bought the record on its own merit. Once we got that one out of the way we're OK. It's up to us to make good records now. We feel very much that anything we do that isn't the television programme must not be a rip-off, because it's very easy to cash in. It's a very short term policy and also no fun for us at all. When we go on Top Of The Pops we really want to make it good in the field we've chosen."

They decided they would not want to go on the road since they might get rundown, but seriously (again) they would love to do a stage show which would inevitably include a lot of music yet they're against a long run in a theatre.

SURPRISED

Momentarily Bill is lost for words. "It's . . ." he gasps, "it's all going too well."

Graeme Garden says his mother-in-law is constantly surprised by it all, and Tim admits: "We're pleasantly surprised at the moment. The Goodies have been going for five years now and we've tried to get a lot of things off the ground before and suddenly they're all actually happening. I don't wish to be over modest though. We actually like the Funky Gibbon and we're not surprised it's selling. When we go filming and we've had a cold wet filming day, we go to the local disco and we see people there and they suddenly play something like the Funky Chicken and everybody

brightens up, it's terrific. We wanted to do something like that but with a better tune. I mean I'm not saying we rival it absolutely, the Funky Chicken is a great dance record, but if we can get a record played in discotheques that cheers people up like the Funky Chicken does, then we've succeeded."

They each agree that Top Of The Pops gave them the breakthrough. It placed the single (the first one) in a pop context. After that the public could think of them as recording artists as well as TV stars.

As for the Funky Gibbon, Bill concedes it's a "touch of the Average White Bands."

"I've always liked that kind of music and it's always been my ambition to get that kind of soul sound. I've had a theory why bands like Kool and The Gang and Tower of Power, funky bands, by and large - considering how enjoyable I find most of their music - don't do that well in terms of singles, especially in this country. It was that that melodically everything they did was relatively dull. But the rhythm is terrific and it's why the Funky Chicken, although one of the biggest disco records of all time, has never been a big hit in itself here. There's no tune. So I want to start off with that basic rhythm and then write a tune over the top of it. The Average White Band is working because there's a tune."

To get that sound, Bill completely dropped his original backing track in favour of a session with a clavinet, him singing the bass line and a conga player hitting the top of a piano. He then rounded up the brass section from Gonzales and that was it! Now why didn't anybody think of that before?





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but don't look at me

Shy-man Shelley is terrified! . . .



wrote the bloody thing, now try and feel it." He laughs at his own ineptitude.

"I wish I be like a mole," he says in a final sentence on the matter, "then I could just push the stuff up to the surface without ever being seen."

Apart from making and promoting his own records, Peter Shelley is kept more than busy working for other artists. He's a director of Magnet Records and, apart from keeping Alvin Stardust supplied with hits, has nearly a dozen other artists to write for and produce.

The writing presents few problems. "The other day I wrote three songs in about 20 minutes," he says and the burden is shared with his old friend Marty Wilde, who, says Peter, is vastly underrated as a songwriter.

Production, however, remains his first love. He works principally in a modest studio out in the sticks with a crew of friends he has known for ages. His only complaints on that front are an acute shortage of time and the fact that he's never been able to shut himself away in work undisturbed as he pleases.

"I'm now getting a studio built in my new home," he says and for the first time in the interview his eyes light up with real enthusiasm. "It's going to be fantastic and at last I'll be able to shut myself away from all the pressures."

At the moment, Peter says, he'd like nothing more than three months complete holiday, but sees no chance of getting it. "It may sound corny, but the pressures are there and they do get to you in the end. They don't get to me that badly though, because I'm fairly capable of resisting them and I think I'm one of the sanest people in the business."

Peter says that he doesn't want to work forever on material that's aimed at the charts. "Rock 'n' Roll and mainstream pop music is very hard work and often I don't think it's really me."

"I'd like one day to get away from it and into MOR - not the sort of pap that people usually associate with MOR, but classy stuff like Nilsson's or country-flavoured music like Glen Campbell's. I really would enjoy doing that a lot. It's done in a much more leisurely fashion and there's always plenty of time to get things exactly as you want them."

In the meantime, Peter's stuck in the hurly-burly business of making hit singles and, like any true professional, he's making the best of it.

MOST MUSICIANS with a single zapping up the charts would be filled with feelings of unmitigated glee, but not so Peter Shelley, who was to be found last Friday afternoon in an almost gloomy frame of mind.

Admittedly a day in the studio hadn't produced all that he had expected of it, but the success of his record *Love Me Love My Dog*, seemed to be contributing to the gloom.

"It's not that I don't like making records. I enjoy writing songs, producing them and singing them very much, but I just wish the process stopped once the record came out."

"Frankly, I don't think I'm cut out to be an artist. I hate doing *Top Of The Pops* - it terrifies me I don't feel comfortable performing and photo sessions just make me freeze."

Peter Stewley must be the world's most reluctant pop star and only performs his hits in public because he feels he has to. "If people buy your record, they expect to see you singing it on TV and they have a perfect right to do so," he admits, but that's as far as he'll go. There's no question at the moment of him doing any live concerts.

UNWELCOME

"I suppose that if I was fortunate enough to have a whole string of hits, then I'd have to," he says begrudgingly, "but I wouldn't welcome it."

"I'm not like Alvin (Stardust), who loves all the showmanship," he adds desparingly. "I don't know what to do with my hands when I'm singing." He does admit, however, that doing a *TOTP* is not quite such torture as it used to be. "I've had a lot of help from a chap called

'I hate doing
Top Of The Pops'



Brookie, who's showed me how to put the songs over. He started by shouting at me: 'You

ANN PEEBLES brought her husband over to Britain on this visit, which was a clever move.

You see Ann, now sporting bleached-out hair, is a shy, nervous, sensitive person — a little reticent when it comes to interviews. But her husband, Don Bryant, loves to talk and his favourite subject is Ann Peebles.

"She will not visit Britain again unless she can bring her own band," Don announced. The two of them were relaxing in the sterile comfort of the Canard International Hotel. It was Don's first trip across the Atlantic.

He said Ann had been promised two bands, but when they got here they ended up using a different one again. "Now we're not knocking the band at all," he explained. "They tried very hard, but it would be better if Ann could have brought her own musicians."

"We'll probably get a chance to bring 'em over," Ann interrupted.

"Any artist that comes in and has to use a new band is not going to be able to do the same show as when they have their own band," added Don. "The one we've got are doin' their best."

In fact the Ann Peebles Show in the States is in the true soul tradition. The five-piece band play a few numbers, there's another girl singer, then Don introduces Ann and sings back-up vocals with the girl.

It is reckoned to be a slick professional show that we've still to see.

Her gig at Dingwall's (not London's best soul venue) was hardly like that — but she still managed to come across as a top soul vocalist. Yet for some reason she is still being undervalued.

Ann hopes the new single Beware will be as big as I Can't Stand The Rain. Her last single (You Keep Me) Hangin' On has been nominated

Husband Don tells David Hancock

for a Grammy award — yet in the charts it flopped.

"Yeah well you see the record after I Can't Stand The Rain was Put Yourself In My Place, which was a different type of song for Ann," Don further explained.

"And it came out the time the company was being reorganised. Getting it self back together. And the record didn't have a chance to get off the ground because of this."

"But I feel that right now... like hey, the things we have for the new album are a little different."

"Beware could be a great disco hit especially in Britain. I've noticed since I got here that disco

seems to be the thing. It's not a big thing in the States, you know, though down in Memphis it's catching on."

Neither seem particularly worried that Ann's talent has not yet been fully recognised.

"You never stop paying your dues. It's constantly being done, no matter how big you get," Don said.

Ann herself interjected: "I do hope next time we come over it'll be a lot better."

TOGETHER

Ann and Don have been married for a year and a half, though they met seven years ago when Ann joined Willie Mitchell's Memphis-based Hi stable. They write most of Ann's songs together, he's her musical director and on stage they harmonise a few numbers.

"Yes, I've thought about cutting a record

with Ann," Don freely admitted. "But I know my limitations."

"He had an album out over here about five or six years ago called Precious Soul," Ann bubbled. "And at the 100 Club I was so surprised because 20 people came up with Precious Soul albums and they wanted 'em to be autographed."

Ann dropped all her reticence. She was talking about her favourite subject — Don Bryant.

"There are some things I didn't know he'd recorded like Shop Around (the first hit by the Miracles)," she continued.

Don came back: "I'm concentrating on Ann's career now. I don't think I can ever get out of the music business."

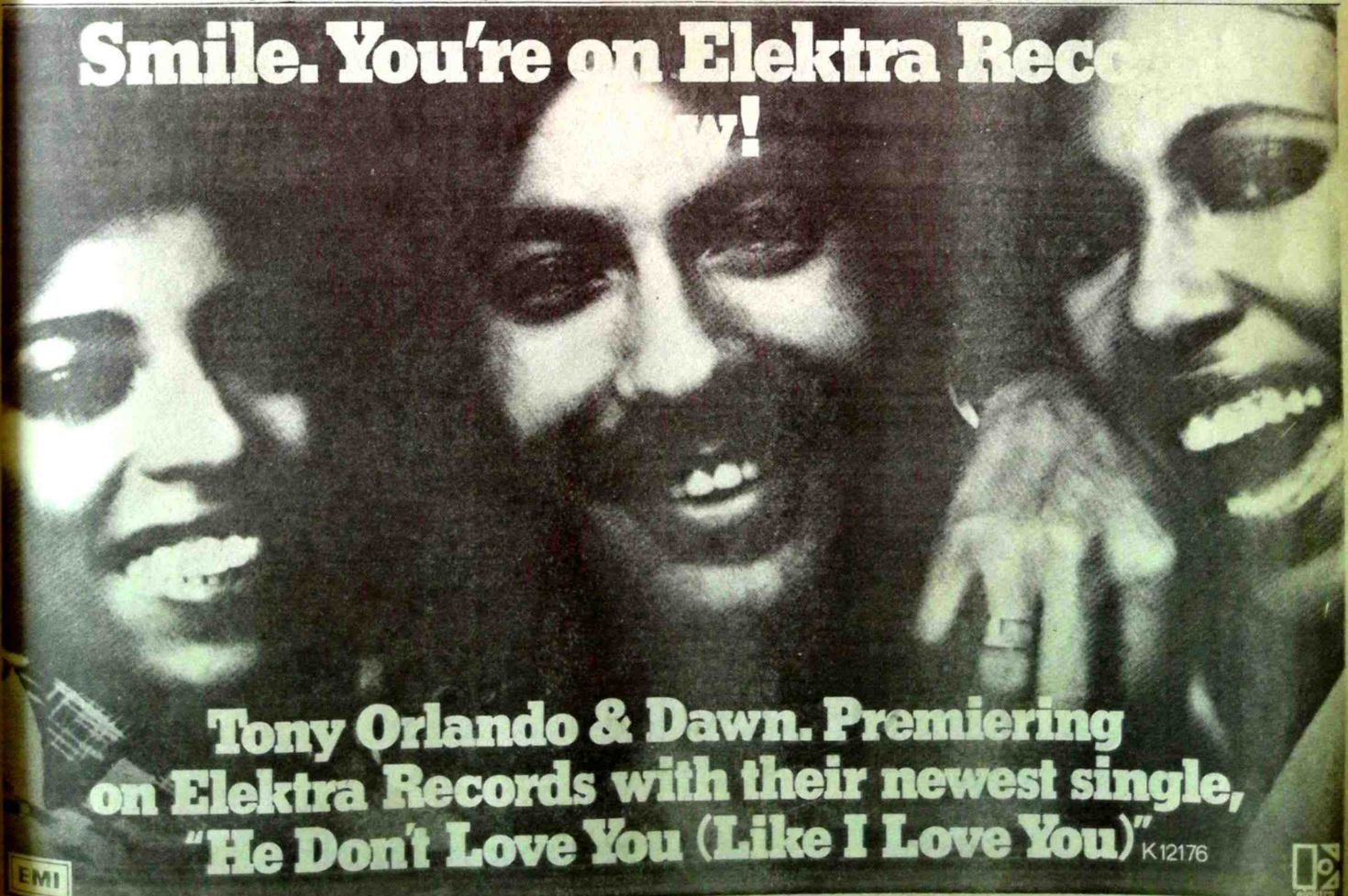
Then Ann was talking of Don and bubbling over and laughing again... Shy and nervous she may be, but not when you discover what she likes talking about.

ANN PEEBLES IS UNCONCERNED ABOUT HER LACK OF RECOGNITION HERE

'You never stop paying your dues'



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WITH EVERYTHING that goes on in the charts nowadays, new entry Mike Reid might have been a black reggae singer from Brixton, an ageing soul star who hasn't been seen for ten years or next year's entry for the Eurovision Song Contest.

Only regular viewers to Yorkshire Television's quick-fire Comedians series will recognise Mike as the aggressively exaggerated cockney comedian with the grinding voice. So what's he doing in the charts then?

Well he's put out a very personalised version of the Danny Kaye/ Tommy Steele/Ed Stewart ditty The Ugly Duckling, already in the Top 50, which has introduced Mike to the pubescent thrills of Top of the Pops. And such is the popularity of the song, he is almost being forced to include it in his cabaret set as well.

So what's it all about? Let Mike explain: "About five or six years ago I used to include seven or eight bars of it in my act. When The Comedians' show at the Palladium came up they wanted a song. So they said let's do Ugly Duckling, so we did."

RECORDED

"It took only one take, we just got the orchestra in and recorded it. I asked them if I could do it my way, they said OK and this is what came out."

Although Mike has released a couple of singles and an album before, they were just straight songs which didn't have much sales

T.V. comic gets the bird

impact and merely kept his hand in as a vocalist.

He began his career as a singer at the age of 15, working in pubs around the Manor House area of London singing Elvis Presley numbers. Then at 18 he changed to mime using a tape recorder, and slipped a couple of gags in here and there.

Then bad luck struck. While humping a large amount of gear he used upstairs his back suddenly went. He'd slipped a disc, an injury which still troubles him today.

That meant I had to give up the mime act because I couldn't lift the gear so it was either back to digging roads or becoming a comic."

A comic it was then, though not a very lucrative one until he entered a Bullin's talent competition in 1971. He got through to the finals at the Palladium and even-

tually took second place. That's where Johnny Hamp, producer of The Comedians, spotted him and slotted him into the show. And now Mike's career has taken on another dimension with the success of the single.

EXPRESSIONS

"The record is basically me," added Mike. "I don't normally talk like that but I do use all the expressions off stage."

"Of course for a 35 year old comic like me the success of the record is unbelievable. I never realised just how many sales it needed to get into the charts."

With four children, two by his wife's previous marriage and two of his own, Mike is very much the family man. But since he became nationally



known through the Comedians, the children have become rather blasé about dad's success.

"The older kids are very impressed by the record, but the two young ones have grown up with a well known father, so the record's success cuts no ice with them."

But even though Mike has kids of his own, and is planning to adopt, some more, he felt dramatically out of place when he appeared on Top of the Pops last week. In fact, rather like an Ugly Duckling.

NERVOUS

"I was very nervous about the whole thing. Everyone, was standing around in glitter suits and there I was in ordinary gear. Someone suggested I should wear an open-necked shirt and a cravat, but that's not my style. I just wore a roll-necked sweater, jacket and strides in the end."

If you saw him on the show then you would have noticed that he had most of the audience laughing in minutes, even in those notoriously sombre and apathetic surroundings. The ability to carry his humour to almost everyone probably explains why he's solidly booked up until next February.

Terrific.
by Martin Thorpe

Add two fifths of the New Seekers to some Wishful Thinking and you've got Marty, Paul and Danny.



Marty Kristian and Paul Layton (ex New Seekers) have teamed up with Danny Finn (ex Wishful Thinking) to form an exciting new band.

Their first single's called "Coming alive again" And it deserves to put them back where they belong: in the charts.

RCA

Marty, Paul and Danny sing "Coming alive again."

STEALERS WHEEL will not be appearing at your local rock venue in the near future.

Disappointing news that, if you share my opinion that Gerry Rafferty and Joe Egan are one of the finest singing/writing partnerships this country's produced since Pete Townshend and his nose.

Gerry and Joe were in London last week doing interviews to tie in with the release of their third album *Right Or Wrong*, and the question of their reluctance and/or indifference towards live performances was naturally high on the list of topics for discussion.

As it turned out, a brief look at the duo's somewhat turbulent history is in order before one can fully appreciate the reasons why they concluded that their place was in the recording studio, not live on stage at the Brighton Hippodrome and other selected theatres. Such a history also explains the development of the now immediately recognisable *Stealers Wheel* sound.

We first met up about ten years ago," Gerry began, "when we were both sixteen or seventeen in Paisley, a small town near Glasgow.

Joe was the singer in this little band and I joined as rhythm guitarist. We really hit it off vocally and we started to write together because all the groups were starting to write their own material as a result of the Beatles."

The pair played and sang together with various groups over the next three years and then went their own separate ways for a while, as Gerry explained:

"I became involved in the folk scene in Scotland through meeting up with Billy Connolly. I was writing mainly folk-styled material for acoustic guitar and Joe was working around the Mecca ballrooms with various groups."

Gerry explained that the result of his working on the folk circuit was that he picked up on a lot of country music and country blues. "And Joe had listened to a lot of other things, so when we eventually met up again we brought all those various things together."

The result was *Stealers Wheel*, originally conceived as a working group in 1971. The band were almost immediately snapped up by a record company and put into the recording studio with 50s veterans Jerry Leiber and Mike Stoller at the production console. The outcome was one of the most warmly received debut albums of the last five years plus a chart hit with *Stuck In The Middle With You*. And then things began to fall apart. Gerry and Joe agree (as they seem to on just about everything) that the original group was doomed almost from the start, Gerry again: "The band had only been together a couple of months but it soon became obvious that it wasn't going anywhere."

"The thing is when a group has a chart hit then the pressure is on for the group, any group, to go on the road to promote it." Gerry continued, confessing that although he had a great admiration for people like Elton John, he personally didn't feel that he could adapt to the massive pressures involved in the kind of mammoth US tour that people like Elton and Bowie so often undertake.



by Giovanni Dadomo

And Joe agreed: "People ask if we don't have a responsibility to our fans — I think we have a responsibility to our fans to make our records as well as we possibly can."

Which isn't to say that the possibility of a live *Stealers Wheel* appearance is completely thrown out — Gerry admitted that there were times when he did feel the need to perform his songs before an audience and that an occasional small gig might well be the answer, although there's nothing worked out at present.

Now if you cast your eyes and mind back to the beginning of this feature you'll recall the mention of the song-writing partnership of Pete Townshend and his hooter — it wasn't intended to insult Mr T's nasum (mine's almost as big), but to postpone the obvious comparisons that are made when the work of Messrs Rafferty and Egan is discussed; in short, people reckon they sound like the Beatles. Strangely enough, when that particular point is made in a pejorative sense it's never developed beyond the Beatles, i.e. it's generally assumed that the Fab Four had no predecessors, whereas John and Paul's singing and writing were heavily influenced by a great many singers and writers before them, including the harmony vocals of Don and Phil Everly. And guess who else started out doing Everly Brothers? Darn right if it wasn't Gerry and Joe. Which doesn't mean they didn't like the Beatles work and weren't unaffected by it — Joe admits Lennon is one of the few people whose records he still buys the moment they're available, although he doesn't find his

recent work as stimulating. And no, he doesn't hear the Beatles when he listens to one of his own records: "Everybody's influenced when they start but you eventually discover your own sound, and as far as I'm concerned it's been there from the start with us."

Okay Gerry and Joe, I'm sure you're as tired as I am of reading and talking about your non-live appearances and your debts to the Moptops, Let's talk of other things; why are your songs so miserable? You don't look unhappy.

Happier

Gerry answers first (Joe hasn't arrived yet): "I think they're getting happier. On the first album it reflected what we were going through at the time; we had so many problems getting a band together, seeing thousands of guitarists and drummers. On the second album the downers were a result of our disillusionment with the business side of things."

He explained that he and Joe weren't too keen on working with Leiber and Stoller again: "The main trouble wasn't the production, because that was pretty good; it was just that they wanted to take songs apart and redo them and we weren't too happy with that idea. We also wanted to take charge of the string arrangements because, quite frankly, we thought their strings were just a bit slushy."

Things appear to have finally sorted themselves out with the arrival of a new producer in the form of Mentor Williams, author of *Dobie Gray's* *Drift Away* classic and producer of *Dobie's* three fine country-soul (for want of a better label) LPs.

As a result of working with Mentor, *Stealers Wheel* are much happier than with its predecessor

Ferguslie Park. "We really got on well with Mentor, both on a personal level, and in the studio," said Joe (breathlessly, having just arrived).

So what's in the pipeline for the future? Gerry sees the possibility of solo albums, would like to produce something that was a complete work, whilst avoiding the obvious pitfalls and pratfalls of a concept album. He's also keen to work on an animated cartoon with Patrick, who designs the *Wheel's* sleeves, incorporating cartoons, songs and music.

As far as long-term *Stealers Wheel* are concerned, Joe doesn't think the partnership will ever dry up: "With two of you there are always lots of new ideas as well as songs that we've put aside for a while and will go back to. What I'd really like to see is a few more cover versions — kiki Dee did one of our songs but that's all so far." Joe added that this was partly due to their old publishers not having given the song enough of a push but that things should be changing soon.

"Personally I just look for personal satisfaction — it's a great feeling when you finish a song and that's the real reward."

But don't you want to become rich and famous and own a house in the stockbroker belt with a Rolls on the lawn?

"We were probably more ambitious in that sense four or five years ago than we are now," Gerry replied, "for my part I'm quite happy making a couple of albums a year and earning enough to live a normal life outside the business."

Joe concurs: "I have a good Levi shirt and two pairs of wellington boots, and those are my prized possessions," he adds, rounding off the brief inventory with a grin.

Stealers Wheel — for real

Great Sounds Available where you see this sign



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TOM THE PEEPER

JAY & THE TECHNIQUES
APPLES PEACHES

THE JONESES
HEY BABE

THE STYLISTICS
YOU MAKE ME FEEL BRAND NEW

VAN MCCOY
LOVE IS THE ANSWER

THE STYLISTICS
STAR ON A TV SHOW

FONTELLA BASS
RESCUE ME

TONY CLARKE
LANDSLIDE

AL DOWNING
I'LL BE HOLDING ON

THE DELLS
BRING BACK THE LOVE

THE WHISPERS
A MOTHER FOR MY CHILDREN

BROTHER TO BROTHER
IN THE BOTTLE

SHIRLEY & CO.
SHAME SHAME SHAME

MOMENTS & WHATNAUTS
GIRLS

RIMSHOTS
WHO'S GOT THE MONSTER

OHIO PLAYERS
SKIN TIGHT

THE JONESES
SUGAR PIE GUY

OHIO PLAYERS
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THE FLAMINGOS
BOOGALOO PARTY

DELLA REESE
IF IT FEELS GOOD

TELL YOUR FRIENDS ABOUT RECORD MIRROR
BRITAIN'S BRIGHTEST POP PAPER

THEN... AND NOW

DON'T SOME people change over the years? Flicking thru' our photo file the other day, we came across old pics taken of today's top pop folk, and quite honestly they looked hilarious! Have a 'butchers' and we're sure you'll agree that they've improved with age!



ROD STEWART

ADAM FAITH



MICKIE MOST



THE WHO

RUSSELL MAEL of Sparks



Slade



Slade



SOUTHAMPTON . . . SOUTHAMPTON

American music, British melodies... that's Doogie Miller

AS A band still in its embryonic stages, Doogie Miller have an unusual problem — whether to develop the egg or the chicken first.

They've been together for a relatively short time — a matter of weeks in fact. And as yet, they still have to prove themselves in a live context.

They were formed from three members of former Southampton band, Smacky Davis; Andy Duncan (drums), Pete Harrison (congas) and Chris Porter (vocals), who joined up with ex-Casablanca bassist David Miles, keyboard player Andy Duncan, and guitarist Mike Lentin.

Mike, the band's main writer, is an experienced session man, having played with the likes of Mike D'Abo and John Congas — as well as, as he puts it, "hundreds of other less memorable rock bands."

Although the band itself is still relatively new, each member has very definite ideas on what musical direction it should take.

"Our music is really fresh. Really natural," said Mike, "but it's very difficult to describe

without giving totally the wrong impression.

"But it's safe to say that we've achieved a sound that is both round and clean. Mellow, even.

"You could describe it as 'international music' — because when it takes off, it will do so both in this country and the States."

Their music, in fact, is a strange, and subtle, mixture of various styles. A track called Fair Lady, which was written by Mike, opens with a crescendo of cymbals and glass wind - chimes, and breaks into a Fleetwood Mac guitar solo, followed



by a break of Afro rhythms.

"In some ways, our music is very American, but the chord structures and melodies are more English," said Andy. "but we don't set about to deliberately make it like that. We just play naturally, and the sound that comes out is very distinctive. We've obviously got our various influences, but the material we write and play is unique to us."

None of the band's songs feature rhythm guitar. The rhythm section is supplied, in fact, by the percussion and keyboards.

"In that way, Mike can use his guitar in the most constructive way possible, as a solo instrument," said Andy.

"There's no sense in having a rhythm guitar just for the sake of it, and we don't really need one. "Another thing we've dispensed with is an electric piano, which has been a greatly over-used instrument over the past two years. If we were to use one, we'd probably have more of an American sound."

Because the band relies so greatly on its rhythm / percussion section, Pete Harrison's role in Doogie Miller as a percussionist

is essential to their overall sound.

"I won't be playing many solos — my job will be to complement the drumming and lay down a firm foundation for the rest of the band.

"I can see the band's percussion developing along not only ethnic lines, but also along concert lines as well. We have already used wind - chimes on our songs, and experimented with different specialised cymbals, and we feel this is an avenue we could explore further."

As with many other developing bands, Doogie Miller are very much

aware of the importance of creating a personality that they will be able to project on stage.

Lead - singer, Chris Porter, has just the right amount of bare - faced cheek and audacity needed to keep things alive on stage, but the band don't intend pushing things too far.

"Our main emphasis will always be on the music," said Mike. "It's going to dictate totally what we do on stage. Whatever kind of character we may have as a band will depend on what we are playing. We're just going to wait and see

what develops naturally."

At the moment, the band are completely independent of agents and management, preferring to do everything their own way.

"We want to keep our independence to be able to decide for ourselves what kind of direction to take. We don't want to be pushed either one way or the other by anyone outside the band," said Mike.

But whatever they may lack in backing, they make up for with a generous amount of confidence.

"A lot of people are going to want to sign this band up, because of its freshness and originality. But we are going to be careful about whom we choose. We're not going to rush into anything," said Mike.

According to Andy, the band's going to make it — or fail — on the strength of their material. And he doesn't think they'll fail.

"If your material is strong, you've got potential. If you can ally that to a determined approach, you are in a very strong position to succeed," he said.

"Whether or not record companies will see selling power in our songs remains to be seen. We think they are commercial enough for people to want to buy them, without being mushy - mushy in any way."



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No, not THE version! This particular rendition, with Butch Soap making up a double A-side single, is beautifully executed — literally — by a couple of guys who want to be known as Yin and Yan.



& YAN who are they?

by Martin Thorpe

"We made it up as we went along," admitted Yin in a moment of sanity. "We couldn't let If get to number one without doing something."

Yin did most of the talking. Yan was apparently chained to the typewriter penning tracks for their forthcoming album which is very much in the same style as the single. That is why they are in Wales.

"The album's about half done," went on Yin, "and I'll tell you no song is sacred. People are taking themselves too seriously nowadays, they should laugh more. The more schmaltz the better."

Perhaps they're keeping their identities secret to avoid any resulting legal action, and they certainly take great pains to keep it that way.

"You remember Jonah the whale," Yan croaks in the background. "Well, my daddy was the whale."

Yeah, and Yin's dad was Jonah. "No, my dad was a bagpipe player. But I once was an entertainment officer on a whaler, doubling as bait. I decided to give that up, it got a bit dangerous. Now I would call myself a gypsy."

So you've done a bit of travelling I asked, realising I should have known better?

"Only around the West

End. I'm a West End Gypsy."

What did Yan do then, I added, hoping he wouldn't hear.

"He was a talking wall."

Oh, of course, should have known. Sanity returned for a moment: "We're secretive," added Yin, "because why should we give ourselves away? I think the days of the long cloak and the eye holes in the hat are coming back. We may expose ourselves later, politely of course."

Okay then, be like that, but tell me how did you get on EMI?

"We just swanned up, knocked on the door, and said hey we hear this American cop is at number one and we think our version might level things out a bit," answered Yin.

Fair enough, so then I asked how old they were. It turns out that Yin is 21 and Yan is "come on, not that one again".

At this point Yan found that his chains could reach as far as the telephone, so the obvious thing to do was to question him about that gruff voice of his.

"I've had it quite a long time," he Kojaked. "It comes from drinking a lot of Bacardi and shouting at the wind. If it shouts back then you're in a lot of trouble."

Ask a silly question... Okay then fellers, so what's the future hold?

"Well, we may take a band on the road if the record's successful," came back Yin. "We're thinking of taking the Albert Hall so that Yan can talk the whole of Handel's Messiah, back-

ed by a choir of 2,000 Girl Guides.

"We're going to lower Yan stark naked into a tank of cold water while he juggles with loose soot. We think that concerts should be more visual than they are."

By this time the whole conversation had taken on an air of devout silliness, and anyway my head was beginning to hurt and the wall didn't look too healthy either. So in abject desperation I played my final ace. Unfortunately they saw me cheating.

"I've never been so insulted in my life," shouted Yin. "I thought Jonathan King was dead. Huh, everyone's gone to the moon — it's enough to drive you to Venus."

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albums

ALICE COOPER: Welcome To My Nightmare (Anchor ANCI2011).

Even by his own standards, Cooper employs the very tackiest of shock tactics here to give us an X-certificate album of ultimate bad taste. It's trash for trash's sake and no one could do it better. Maybe it's the result of all those Budweiser beers he drinks, but Alice has the sleaziest nightmares you ever experienced. They are peopled by black widow spiders, dead women, schizophrenics, and Vincent Price. It really is sinister, and quite brilliantly put together. As a rock album though, it's definitely safe mainstream music, scoring for its novelty value only. Department of Youth, though included, barely fits the overall concept.

F. H.

BLOW BY BLOW - Jeff Beck (Epic EPC69117)

As far as guitarists go, Jeff Beck has been my idol since I was knee-high to a Telecaster, and I'm sure there must be a lot of people who'll agree with me. Since splitting with the original Jeff Beck Group, however, he appears to have gone slightly astray in his musical direction, occasionally hitting some great highspots but more than often failing to fulfill the promise he originally showed. This album, though, should change things as it's now obvious that Beck's got down to doing what he's best at - namely damn fine rock guitar.

This is not, as the title suggests, just a series of indulgent jam sessions, but a superb collection of well-planned, well thought-out instrumentals from The Man That Launched A Thousand Licks. Ably assisted by Phil Chen (bass), Max Middleton (keyboards) and Richard Bailey (drums), he gives us a wide selection of styles ranging from the pure funk of Stevie Wonder's Thelonus to the jazzy intricacies of Diamond Dust. The whole album was produced by one George Martin, and it's probably more by design than coincidence that the Beatles' She's A Woman appears on the second side given a reggae treatment. One of the outstanding tracks, for me, is the beautiful



ALICE COOPER

Cause We've Ended As Lovers, in which Beck pulls some heart-rending notes from an agonised guitar, sounding not unlike Roy Buchanan to whom the track is dedicated.

Overall, a great album that will appeal not only to guitarists, but to any lover of excellent music.

E. P.

ROBERTA FLACK: Feel Like Makin' Love (Atlantic K50049)

Some of the silkiest emotion around has come from Roberta Flack and this is no disappointment as she weaves her way round nine classic tracks that are dedicated to Quincy Jones. The production and arrangements match the perfection of her voice giving many of the cuts the same classy feel she got on Jessie from the Killin' Me outing. Stevie Wonder's I Can See The Sun In Late December clinches the whole thing as it flows on for more than 12 minutes with an exceptionally delicate arrangement. Throw in the great title

track and you have sophistication, and though a little acquired it is a sensitive set. D. H.

JOHN HOWARD: Kid In A Big World (CBS 80473).

CBS are spending so much money promoting this guy and his record

that they must think they're on to something good. In the long term they are probably right, for although the album's creaky in several ways, John Howard clearly has considerable talent. He has written all the songs contained here and gone

all out for variety, taking in, among other things, a bit of reggae, a spot of Latin and a touch of sci-fi camp. It's to his credit that, in trying to be a jack of all trades, he never makes a fool of himself. He is, however, hampered by arrangements, which typecast him as a romantic. Having said that, however, Tony Meehan's production does work well within its self-imposed limits. The best of John Howard's tunes are excellent and his lyrics have some good lines, although they are a trifle overclimbed and he at present lacks economy in making his points. Still, I'm sure we'll hear a lot more of the fellow and listen to the best tracks, Goodbye Suzie and Deadly Nightshade, might well persuade a lot of people that this album's worth having for those two songs alone. R. F. C.

THE SHADOWS: Specs Appeal (EMI EMC 3066).

OK, if you feel sorry that our rock 'n' roll founding fathers blew it on Saturday, just show your respect by buying this album. It contains all six British Euro songs of 1975 plus another six instrumentals. With the addition of John Farrar the Shads now show a lot of vocal class and of course their instrumental capabilities have never been in any doubt. A stylish easy listening album that hovers near the wallpaper category but has enough variety to demand that you keep on listening. P. H.

BACHMAN - TURNER - BACHMAN: As Brave As You (Reprise K54030).

Fore-runner of the highly successful BTO, an album first released in 1972 and cropping up again no doubt due to BTO's recent success. Apart from the lead vocals there isn't much which constantly identifies them as BTO. The songs are less harsh, and because of that perhaps seem more melodic. Presumably they changed to the harder, driving rock because this softer brand didn't sell particularly well. Maybe it didn't have enough originality. Whether it will sell now in the light of recent successes is anyone's guess. For my money it shows just how versatile and talented the band are at playing any type of music. M. T.

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by Ray Fox-Cumming

NEMO: The Sun Has Got His Hat On (EMI 1277)

In my exclusive little *clique* we sing this fine ditty in French (my personal translation available free on request), but Jonathan King, who is about as chic as a leg-iron, still does it in English. Under the name of Nemo, he sings it in his best Noel Coward tones with lots of jolly brass behind and it's really quite dandy. Of course, Bryan Ferry ought to have done it, but wouldn't dare, so we have to be grateful for Jonathan's version. It's infectious and silly enough to be a hit and I very much hope it is, even though it's been out before.

THE KIKI DEE BAND: How Glad I Am (Rocket Pig 16)

This was recorded yonks ago by Nancy Wilson and covered by Kiki (in her days with Fontana). It didn't do her very much good then and I won't do her much good now, either. The arrangement, though quite funky, doesn't do the song any favours, and Kiki's voice is so far back in the mix that her efforts are virtually wasted. I can see no wisdom at all in the decision to put this one out, because the band have no shortage of new material that would make ideal singles.



MARTY, PAUL & DANNY: Coming Alive Again (RCA 2488)

New (improved?) Seekers Marty and Paul with secret ingredient Danny Finlay make their long-awaited debut — and it's a good one. The song is written by the three of them and it's not as syrupy as you might expect, featuring some punchy harmonies, spirited drumming and strident acoustic. Should get the trio off to a flying start.

GOLDEN EARRING: Ce Soir (Track 2094 130)

Starts out very promisingly and sounding a lot like early Doors, but then loses the effect by overdoing it. The use of strings is very clever and admirable, but somehow

they detract from the song, which really doesn't need the full works. With the amount of airplay it's getting, however, it should still be a minor hit.

HUMBLE PIE: Rock And Roll Music (A&M AMS 7158)

Again taken from an album — Street Rats. Pie's version of the Chuck Berry classic is curiously lacking in urgency. The vocal is pitched low, the pace is almost stately and, while it's undoubtedly a classy record, it is a doubtful proposition commercially.

BARRY BLUE: You Make Me Happy (When I'm Blue) (Bell 1415)

The orchestra on this almost drowns out Barry's voice, altogether and after that the vocal



KIKI DEE



PILOT

continues to fight for its life all the way. Apart from a few neat touches of brass, this one is jolly boring and can hope to give Barry nothing but a big flop.

LINDA KENDRICK: House Of Cards (Dawn DNS 1106)

Eilon John and Bernie Taupin wrote this one for Linda, which was pretty decent of them. Perhaps they should have also lent her producer Gus Dudgeon because Vic Smith hasn't done too good a job of putting it together. One of these days the splendid Miss Kendrick will surely have a big hit, but this ain't gonna be it.

DOROTHY SQUIRES: The Impossible Dream (Pye 7N 45446)

Couldn't bear to pass by the old trouper's offering, even though that exceedingly lived in voice ain't much without the physical presence. The Impossible Dream comes over as just plain impossible though no doubt all those dear little hairdressers who flock to her concerts in droves will find it divine beyond belief.

RIVENDELL: Gotta Love Me More (RCA 2539)

I thought this was a dear little band I once saw upstairs at Ronnie Scott's, but I don't think it can be. It is, of all things, a Lyn Paul sound-alike and not much up at that.

TONY ORLANDO AND DAWN: Look Into My Eyes Pretty Woman (Bell 1410)

This isn't as strong as a lot of Dawn's previous efforts and it's not one of those that worms its way into your head whether you like it or not. Miss.

BARBARA MASON: From His Woman To You (Buddah BDS 425)

Hard on the heels of Shirley Brown's Woman To Woman comes the reply from the other woman — telling our Shirl that she doesn't have to buy the man, she does it all with love, baby. Of the two, Shirley's song was the stronger and that didn't do too well here. Will probably be played out of curiosity, but can't see it doing too much.

GLADYS KNIGHT & THE PIPS: The Way We Were (Buddah BDS 428)

Live version of the title song from the Stresland movie, taken from the album I Feel A Song. Long introduction then a masterful rendition of the song, which will no doubt get played for years even if it isn't a hit — and I don't think it will be.

STRING DRIVEN THING: Overdrive (Charisma CB 247)

From their LP Please Mind Your Head, this is one of those singles that always make acceptable listening without standing a cat in hell's chance of making the chart. It's medium-paced and quite funky with a contrasting quiet break midway but lacks any real distinction. Somehow I feel String Driven will always be hard put to finding themselves a hit single.

GARY U.S. BONDS: Grandma's Washboard Band (London HLA 10485)

Ol' timer Gary reckons it's time for him to come back again. He could be right, this is a fine disco record that might just catch on in a big way if given enough airplay. If you do get a chance to hear it, you will notice that the brass is peculiarly shy, particularly near the beginning.

YIN & YAN: If / Butch Soap (EMI 2282)

If the artists' names sound like a joke, wait until you listen to this double A side disc — it's enough to make Leo Kokaj choke on his lollypop. Both sides are a very camp send-up of Mr Savalas' voice attempting to sing, and if he made it to the top there's no reason why this shouldn't. Very funny.

RALPH McTELL: El Progreso (Warner Bros K 16537)

Taken from Ralph's Streets album, which is currently doing great business in the charts, this does not seem likely to repeat the success of Streets of London. Lots of strumming guitars et al, but however pleasant the

sound it's more fitting for background music in a Majorca cafe than the charts. Life Is A Minstrone (Mercury 6008 010)

Great sound from 10CC taken from their new The Original Soundtrack album — lots of word play on food and assorted digestive appetites. Zips along at a merry pace, and shouldn't have any difficulty equalling the album's success.

RUBY PEARL AND THE DREAMBOATS: The Shang-A-Lang Song (Magnet MAG 25)

Super old-fashioned sound that reminds me of The Hollywood Argyles (remember Alley OOP?). The song is — a Peter Shelley / Marty Wilde composition and they've done a great job of conjuring up a bygone era. The production too sounds very authentic '50s. It's hard to tell how much of a call there is for this kind of thing, but it's a goodie anyway.

KEN HEMSLEY: In The Morning (Bronze BRO 15)

Solo venture by Uriah Heep's keyboard man, preceding an album out next month. It's a total non-runner in the chart stakes, but makes a good trailer for the LP. Nothing fancy but just a goodish song well-sung, played and produced.

THE BAKER GURVITZ ARMY: Help Me (Vertigo 6078 211)

This is a track from the band's album, which proved a big hit on their recent tour. It's good mesty stuff, but scarcely singles material and since most Baker Gurvitz freaks will already have it on album, I can't see it doing much in sales.

PILOT: Call Me Round (EMI 1287)

On the strength of their last one alone, this is bound to be a big success, but it's nowhere as good as January. It lacks Pilot's customary jauntiness, hasn't much tune and the lyric is thoroughly mundane. Nevertheless the harmonies are quite nice and the playing is clean and simple, but that's scarcely enough to make this one a landmark in Pilot's career.

CLIFF RICHARD: It's Only Me You've Left Behind (EMI 2279)

With his old mates, The Shads, in the charts, here comes their ex-leader singer, Mr Webb. The song isn't the most inspired thing Cliff's ever done, a sort of mid-tempo ballad with a few old hand-claps at the chorus.

B.T. EXPRESS: Express (Pye 7N 25674)

Their last single, Do It (Til You're Satisfied) nearly made the charts, and certainly notched up a lot of success in the discs. This one has the same kind of beat — lots of funk and great to dance to. B-side is a special disco mix of the A-side, and it stands at least as good a chance as the last one.

K.C. & THE SUNSHINE BAND: Get Down Tonight (Jayboy 93)

Another one from the prolific talents of Howard W. Casey — appearing here as K.C. and the lads. Definitely one for the foot-tappers; lots of vocals over solid rhythm.

JOHN HOLT: You Baby (Trojan TR 7953)

Gentle Reggae beat for John Holt's follow-up to Help Me Make It Through The Knight taken from his 1000 Volts of Holt album. Apparently this is the one that the public wanted as a single, and with the current appeal of this sort of reggae who knows...?

THE UNDISPUTED TRUTH: Law Of The Land (Tamla Motown TMG 943)

Originally made famous by the Temptations under the guidance of Norman Whitfield this version moves along at a very smooth pace with plenty of good vocal work. The Truth were formed by Norman Whitfield some years ago, and although there are currently five in the lineup this record features the three-piece line-up. Classic song and a good version.



GLADYS AND THE PIPS

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- David Bowie — Space Oddity
- David Bowie — 1984
- The Byrds — Turn, Turn, Turn
- Dave Brubeck — Take Five
- Canned Heat — On the Road Again
- Chubby Checker — Let's Twist Again
- Alice Cooper — Muscle of Love
- Joe Cocker — With a Little Help from My Friends
- Deep Purple — Hallelujah
- Deep Purple — Woman from Tokyo
- Bob Dylan — Like a Rolling Stone
- Little Eva — Locomotion
- Pink Floyd — Money
- Pink Floyd — Time Us and Them
- Gary Glitter — Rock n' Roll
- Jim Hendrix — All along the Watchtower
- Humble Pie — Natural Born Boogie
- Los Bravos — Black Is Black
- Monkees — I'm a Believer
- Elvis Presley — Teddy Bear
- Gene Pitney — 24 Hours from Tulsa
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- You're our looking for Sugar
- Stevie Wonder — Heaven Help Us All
- Erma Franklin — Piece of My Heart
- Electric Indian — Land of 1000 Dances
- The Ronettes — Be My Baby
- Gene Chandler — Duke of Earl
- Marvin Gaye — Trouble Man
- Snooky Dyer — Shake and Bump
- Isac Hayes — Shaft
- Tams — Hey Girl Don't
- Freda Payne — Mother Me
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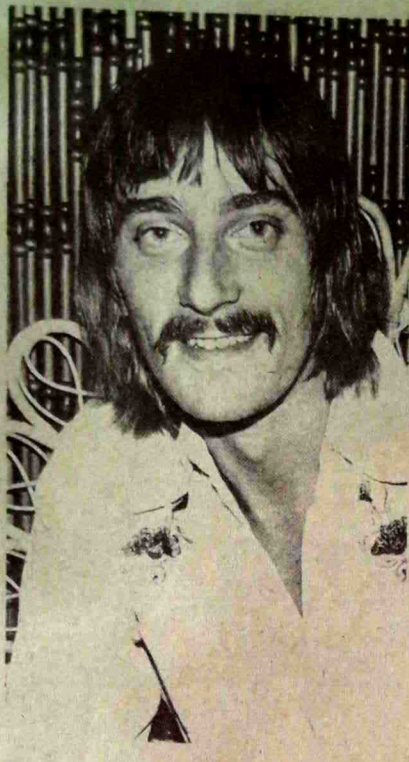
FORMER RADIO One star Stuart Henry is the new Radio Luxembourg DJ. He replaces Kid Jensen on June 1 and will take over the late night Dimensions slot on Saturday and Sunday night between 1.30 am and 3 am.

In future the show will include a regular spot given over to soul music - the area in which Henry built up a strong identification with the Beeb.

During weekday evenings the new DJ will be featured at various times within the British service which runs from 7.45 pm to 3 am.

Stuart said this week: 'I am delighted to be joining a station which is offering such scope to feature the music I am associated with and enjoy. After the years on Radio One I knew I wanted to travel further afield than Britain. I am very excited to be able to achieve this and at the same time remain with the people to whom I owe so much, the British public.'

In future Peter Powell will host the Saturday night Party Time slot from 9 to 12, Tony Prince will introduce a new disco show - 100 miles per hour dance music - between 1.30 am and 3 am on Fridays, and all six DJs will undertake a nationwide tour of 40 British coastal resorts, beginning in July.



Quickies

IN LONDON recently, Bob Stewart of Radio Luxembourg was having his socks dry-cleaned. Incidentally, Luxy have just been hosts to a crowd of 208 club members looking around the Grand Duchy, studios and night clubs. . . .

The fellows at the IBA keep reading this column to find out what's happening around the commercial stations. Bob Noakes from Caroline is working with Chris

Spangles Muldoon Carey in London. . . .

The RNI ship, the Mebo is still no nearer coming out of harbour. Interesting to see how many offshore friends applied to 208 for the vacant Kid Jensen post.

Swansea Sound audience figures produced recently give them the highest audience percentage of all the commercial stations. Radio Caroline recently dogged by poor weather. Last week the ship was off the air for long periods.

Excellent reaction from the local stations to the recent dec jaying tour by Elton John. . . . EX-RNI Arnold Layne, now Greg Bance, heard doing trailers on Radio One for shows including the

recent Adam Faith programme. Crispian St John's birthday was a week last Monday. Boo Hoo!

Radio Invicta, the soul music pirate station broadcasting on stereo VHF 92.4 can be heard on Easter Sunday from 10 am until 6 pm. Using custom made jingles and star interviews, they will be featuring one special track in quad at 11 am. The broadcasts will also go out in mono on medium wave, 270 metres.

Invicta in the past has been subject to a mass of media publicity, including air-time on London Broadcasting's Nightline show with Brian M at the Wheel. Top Twelve, the second new series which opened last week with Neil Diamond, that's Saturday 29th at 1.00. In Concert, the same day features Backdoor and McGuinness Flint - did you listen to Kiki Dee and the Band last week? Whilst the following day sees another series returning - Sounds on Sunday, opening with the Hollies. This replaces the Quiz Kids '75 spot - you mean you missed the finals? Story of Pop - runs to part 13. Back in the USA. Highlight of the whole weekend must surely be EJ the DJ: Elton John putting the 'good' into Good Friday with his own choice of music for 1 1/2 hours, starting 3.30 p.m. Not content with that, I.W.T.s Russell Hartly programme in the evening also features Elton, London viewers will be joined by those in the Anglia, Channel, Tyne Tees and Westward regions.

his own British type night club for the forces. So things can't be too bad. Unfortunately Rod didn't send us a Top Ten. But we've got one from Phil Summers in Essex who says it goes like this:

DJ PICK OF THE WEEK

- 1 The Funky Gibbon - The Goodies
- 2 Pick Up The Pieces - Average White Band
- 3 Make Me Smile - Cockney Rebel
- 4 Shame Shame Shame - Shirley & Company
- 5 Private Number - Babe Ruth
- 6 Lady Marmalade - Labelle
- 7 Funky President - James Brown
- 8 Reach Out - Gloria Gaynor
- 9 L. O. V. E. - Al Green
- 10 Only You Can - Fox

tune in

HARRIS JOINS RADIO LONDON

Bob Harris, who presents BBC TV's Old Grey Whistle Test, will host BBC Radio London's Breakthrough for four weeks beginning Monday March 17th. Breakthrough is Radio's only rock-chat magazine programme and is broadcast on Mondays at 8 pm, on 206 medium wave and 94.9 VHF.

CAPITAL chairman Richard Attenborough is thanking all for the "get well" cards following his favourite teams crashing 7-1 defeat against Wolves? Can't believe the stories we heard that (a) he had bought the Chelsea team lighters because they were losing all of their matches, (b) he was thinking of renaming the Capital Radio football team Chelsea. . . .

Up on Merseyside where Robb Eden is, to the regret of all there, about to become a former Radio City Production Manager. Robb's growing interest in Dutch bands (which stemmed from days RNI) seems to be the major reason, strengthened by the fact that his first job is in promoting the forthcoming Kayak tour; not content with that he also hopes to get sufficient freelance work radio-wise to keep him busy in between the time - phew! During the tour Robb and Kayak hope to visit most of the radio stations and obviously hopes to see a few familiar faces from days gone by. Meantime Radio City will be looking for a replacement, don't all rush - you've got to be the tops!

Meanwhile, at Broadcasting House Radio One has Chas Chandler discussing with Brian M at the Wheel. Top Twelve, the second new series which opened last week with Neil Diamond, that's Saturday 29th at 1.00. In Concert, the same day features Backdoor and McGuinness Flint - did you listen to Kiki Dee and the Band last week? Whilst the following day sees another series returning - Sounds on Sunday, opening with the Hollies. This replaces the Quiz Kids '75 spot - you mean you missed the finals? Story of Pop - runs to part 13. Back in the USA. Highlight of the whole weekend must surely be EJ the DJ: Elton John putting the 'good' into Good Friday with his own choice of music for 1 1/2 hours, starting 3.30 p.m. Not content with that, I.W.T.s Russell Hartly programme in the evening also features Elton, London viewers will be joined by those in the Anglia, Channel, Tyne Tees and Westward regions.

Three of those clunk-click ads that Jimmy Saville appeared in last year have won Hollywood Radio and Television Society International



Broadcasting Awards. Congratulations are obviously in order to Jimmy, but also lets not forget the people who made them and actually decided on using Mr Saville.

Over at Radio 2, tying in with the films on TV (or is it the other way round?) part 2 of the Fred Astaire story on Saturday (29th) 12.02.1.00, and country fans out in force at Wembley Easter Weekend. For Mervin Conn's 7th Country Festival will be able to see Colin Chandler produce another admirable series of 'live' shows hosted by 'Uncle Wal' and David Allan for future Country Club programmes, that Bob Powell, BBC Radio London's 'King of Country', will be interviewing artists for his highly rated Sunday



afternoon shows. Having fought his way through Glasgow's rubbish Clyde's Colin McDonald arrived at London's Finsbury Park for the Over the Rainbow concert to interview most of the artists on the show for the pleasure of Radio Clyde fantastic listeners - no wonder the ratings are so good!

With no joy from any of the commercial stations so far, Andy Archer has joined the staff of Tyne Tees Television. Andy, we could do with you on air and as you hail from East Anglia, Orwell how about him?

In the subject of Ipswich's I.R.R. is it true that former Capital engineer, Mike Baker, is joining - IBA willing? Which British DJ is doing 52 one hour programmes for Jo'burg, South Af-

ANOTHER good idea from Capital Radio . . . they're interviewing night-time people in and around London for their nightly magazine programme. Here David Cash gets the bare facts from a toppers waitress.

rica? (luck of the Irish). When you hear, remember we told you first, but were too diplomatic to tell!

Prize of the week, no the year, must go to John Foster of LBC: with a budget of 40p he has amassed 35 LBC staff for an LBC "Great Race" - Gough Square (LBC's home) to Notre Dame back to Gough Square.

The prize everyone's breaking their necks to get - a day off! The idea is that each competitor is to get to the steps of Notre Dame, give a script to a passer-by, ask them to read it, adding the time they are actually doing it all and then with that on tape to dash back to London and Gough Square.

LAURIE HENDERSON

Radio Caroline - The Official Story

Radio Caroline
- THE OFFICIAL STORY

Narrated by Tony Allen

The world of long distance radio is the Radio Caroline

★ Narrated by Tony Allen

★ DOUBLE LP OR CASSETTE OFFER

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Top Radio Caroline deputy Tony Allen narrates the story, which is presented in documentary style. Includes extracts from programmes: Caroline Cash Casino, Caroline Jingles, Interviews and Music Hour - Simon Day, Don Allan, Andy Archer, Spangles Muldoon, Mike Ahern, Johnnie Walker, Bob Noakes, Roman O'Rahilly and many others, in superb stereo.

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This is a pre-release offer, due to be released in May 1976. All orders received before the release date will receive a FREE Full Colour 420mm x 594mm Poster of the Radio Caroline Ship The MV MI Amigo (Value £1) only, if you mention this advertisement, and send to the address below.

For your copy of this superb stereo LP send your money today £3.99 for the Double LP £4.49 for the Double Cassette

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JUMBO Records & Tapes
15 Clifton Gardens LONDON N15

DISCOS

WE know you jocks on the road have a hard time, but spare a thought for the guys working in Germany for the British Forces.

Rod Smith who runs the Black Knight Disco says he travels as much as 150 miles to a gig, which usually restricts him to weekend work only.

Mind you a jock can earn £100 for Friday and Saturday night but it's often hard earned and the cost of living is double that of Britain. And, of course, singles cost £1.10 each. Then there's no national health service, the telephone system is the most expensive on the continent, and accom-

modation ain't cheap.

Rod left the army last year. He says 12 years of a joke was enough and now owns four discos and is the agent manager for more than a dozen.

He now wants to open

his own British type night club for the forces. So things can't be too bad.

Unfortunately Rod didn't send us a Top Ten. But we've got one from Phil Summers in Essex who says it goes like this:

SOUL STIRRINGS

ACTUALLY THERE are probably not many people less suited to that 'Big Bad' prefix than Leroy Hutson — he's actually a soft spoken paragon of politeness who describes himself as 'a real homebody'.

Leroy was on the Transatlantic tinkler the other day talking about himself, his past, his new single on the curtom label, titled All Because Of You, and several other little bits and pieces of more than a little interest to soul fans — but before we get into that, let's have a spot of Background Information.

Born in Newark, New Jersey, on June 4, 1945, Leroy began his involvement with music at school, singing with various harmony groups and gospel choirs. His vocation for music led to a five year course at Howard University covering all aspects of music and music theory, both modern and classical.

It so happened that Leroy's room-mate at Harvard was a young guy named Donny Hathaway; the two collaborated as songwriters and among the results were Donny's The Ghetto and a couple of songs which were eventually to be recorded by Roberta Flack — Gone Away and Trying Time. Leroy's work with Donny led to his name getting recognized in black music circles and when he graduated from Howard in 1970, he was offered the job of replacing the mighty Curtis Mayfield in The Impressions — no mean feat for a hardened professional, let alone someone straight out of school. Nevertheless he rose to the occasion — not three days later he was singing on stage with the group at Central Park!

Leroy was the Impressions' front man for two and a half years until the responsibilities of marriage and starting a family proved to be incompatible with life on the road.

"It takes a certain kind of person to be able to do road work," Leroy explains: "a special kind of person." He added that the split, when it came, was totally amicable and this is amply underlined by the fact that he'd hardly been asked to remain at Curtom had it been any other way.

Not having to be on the road all the time allowed Leroy to develop his other talents. As well as recording a fine album of his own, Love Oh Love, he also began to spread his

Big bad Leroy... Hutson?

by Giovanni Dadomo

wings as a producer, scoring hits with the Natural Four and producing them on album as well as having worked extensively with the Voices of East Harlem, whose second Hutson-produced album is about to be released.

Of his own career Leroy speaks with calm assurance: "So far as I'm concerned it's worked out really well — it was always my intention to work at things slowly in order to get it just right and to improve as I went along. And it seems to be doing just that — All Because Of You is certainly the fastest-moving single I've had so far and I'd always figured on spending around one-and-a-half to two years on my solo work."

Leroy also points out that he's well aware the single's success would mean a return to live shows. He's already taken that into account

and is currently assembling a group with just that end in mind, although he stresses that he wouldn't want to work every night, "because I have a five-year-old daughter and a boy of four months at home and I'm not about to neglect them for anything." The prospect of working in England again however, is very appealing: "I really love England — I've been there twice already and really liked it — the people are so relaxed and so much more deliberate. In fact I've been thinking of coming to live there for a while with my family."

soul gossip

THE CONTOURS, whose First Look At The Purse is an all-time soul classic, may be about to resurface according to grapevine rumours. News is that the original group, who split up in '68, are getting it back together and a recording deal with a major label is in the offing. Congratulations to Supreme

Mary Wilson — apparently the lady's preparing to produce a soul child. That naughty Wilson Pickett may be facing a jail sentence as a result of the widely-reported shooting incident involving Isley Bros a few weeks back. In your shops this weekend is the Three Degrees' newie Take Good Care Of Yourself

c/w If And When. The girls' oft-delayed international LP should follow shortly. Motown rush-releasing Commodores' I Feel Sanctified following mass import demand. Belated congratulations to Stevie Wonder on his four Grammy awards: this time round the lad netted Album Of The Year — performer and producer for Fulfillingness' First Finale; best male vocal pop performance, also for F.F.F.; best R&B male vocal (Boogie On Reggae Woman), and best R&B song for Living For The City. In addition, Mr Wonder also played a part in Tell Me Something Good, which earned a best R&B group single award. And that's not all — Stevie also received a special award from the National Association of Record Merchandisers for his musical services to the industry. The Moments all avid fans of comedian Richard Pryor, as your Soul Gossiper discovered after taking tea with the trio — the laughter resultant from all three Moments' superb renderings of Pryor routines resulted in aching face muscles and cheeks practically streaming with tears. Johnny Bristol single is Leave My World. Thought For The Week. Will the Philly sound ever recover from Elton John?

GD

LONETTE McKEE: Lonette (Sussex LPSX8)

First album from the lady whose Save It is still high on my list of all-time disco favourites. Lonette had one of the potential great Soul voices of the last few years and she's pretty hot stuff as a songwriter too — all she needs is a great song and she's made. Great songs don't grow on trees

though and their absence (although there's quite a few good ones) from Lonette means this is just a very promising debut that only owners of Save It will probably investigate. A pity, because there's a lot of stuff here that's as good as any other funky lady you'd care to mention. Still, Lonette's day will come.

album picks

THE STYLISTICS: Best Of... (AVCO 9209 003)

I get really peeved when I read (as I do all too often these days) that the Stylistics are getting too schmaltzy for their own good. I get really annoyed because I always enjoy their records — schmaltz or not there's very few challengers in the soul ballad stakes who can match this group's harmonies, the strength

of their material and the impeccability of their productions. If you're of a similar mind then get close to this album — who could resist You Make Me Feel Brand New followed by Betcha By Golly Wow and Rockin' Roll Baby? And that's just the first three tracks on side one — the seven that follow are just as fine, and anyone who argues gets a big fat knuckle sandwich? GD



THE STYLISTICS: no arguing right!



Coming back to his music, I asked if his classical training had much effect on his attitude to the kind of music they're making at Curtom.

"It's a definite advantage, it allows me to relate to a lot more people with my music," he began, explaining that in his soon-to-be-released second album, "there's a whole lot of different kinds of music. What I want to do is to relate to the whole spectrum of pop and jazz and not just R&B." He's quick to add that his classical training never cut him off from the rootier music of the streets. "I was raised on R&B so I've never found it hard to relate to — the only thing is that the more education you have in music, the harder it becomes to please yourself," which is also an asset, so far as Leroy's concerned. "It just means you work a whole lot harder at what you're doing."

And how about working in the shadow of Curtis Mayfield, how does that work out?

"He and I are both Gemini's so although we respect each other's work we spend very little time together — he's never in the studio at the same time as me and the only time I get any feed-back is when the product is finished," he began, adding that there'd never been any arguments about his work. What he didn't mention was Curtis's oft-quoted remark: "Larry is a welcome asset to our label, one that we feel will continue to grow."



WILSON PICKETT

US soul singles

- 1 SHINING STAR — Earth, Wind and Fire Columbia
- 3 SHOESHINE BOY — Eddie Kendricks — Tamla
- 4 LOVIN' YOU — Minnie Riperton — Epic
- 5 REMEMBER WHAT I TOLD YOU TO FORGET — Tavares — Capitol
- 6 LOVE FINDS ITS OWN WAY — Gladys Knight & The Pips — Buddah
- 7 WALKING IN RHYTHM — Blackbyrds — Fantasy
- 9 LOVE (Love) — Al Green — Hi
- 8 DANCE THE KUNG FU — Carl Douglas — 20th Century
- 9 ONCE YOU GET STARTED — Rufus — ABC
- 11 CRY TO ME — Loleatta Holloway — Aware

YESTERDAY'S GROUPS generally hold about as much interest as last week's newspapers but there are notable exceptions. How, for example, can you dismiss a crew like the Drifters who, after 22 years in the business, are not only still in there fighting but enjoying their highest peak of success?

OK, so the line - up's changed over the years and none of the present quartet were among those, who, with lead singer the late Clyde McPhatter, transformed "White Christmas" from a piece of sentimental schlock into an early soul masterpiece. At least lead singer Johnnie Moore did join early on and can claim to have sung lead on more of the Drifters' greatest hits than anyone else - and that includes McPhatter, Ben E King and Rudy Lewis.

Over the years, nearly 30 singers have passed through the Drifters' ranks and on leaving several have formed their own groups of "Drifters" - but the real ones, led by Moore and signed to Bell Records, are the only ones who can claim a continuing tradition, linked to manager Faye Treadwell whose late husband George pulled the first group together all those years ago.

"Yeah, people come and go but it's still the Drifters," explained the affable Moore, looking fit and relaxed despite just having stepped off the plane after a long flight from South Africa.

Identity

"Really it's the same as a football team. Players may leave but the team still keeps the same identity through the years and nobody can usurp that."

"You wouldn't get a bunch of ex - Arsenal players getting together and calling themselves the Arsenal so why should anyone take it seriously when ex - Drifters try to do the same thing?"

Currently it's Charlie

What have the Drifters in common with Arsenal?

KEVIN ALLEN FINDS OUT ...

Thomas, who was with the real group several years, who has been trading off the Drifters' name, and keeping close to the old Drifters' style as well. "He's dropped the Drifters' thing for his latest record though and I'm glad to see it. He's got a talent of his own, so it's stupid trying to cash in on the success we are having. People will always see through that."

The South African venture has been quite a pioneering effort for the Drifters. "I have to admit we were pretty wary

about going there, what with the apartheid question and all, but things seem to be changing," said Grant Kitchings, who joined the group several years back from the equally legendary Ink Spots.

"A couple of times we were able to play to integrated audiences and we were the first black group to play down there with a white back - up band."

"How'd it go? Well, sensational. Soul music is really big down there and they don't exactly get a lot of visiting artists. A lot

of people refuse to play there because of apartheid and I can respect that, but I think it's best to go and see things for yourself then you can really comment on them with authority."

"Not only that, every black artist who goes down there helps to break down the racial barriers. The white people want to see them perform. They come out and enjoy themselves and then go back home respecting black folks just that little bit more."



"South Africa's a beautiful country you know and hopefully the whole political situation will change rapidly. I think it's inevitable, they've got to get into step with the rest of the world."

"Still, I can't say I'm not glad to be back in Britain, I never felt really comfortable while we were there, but it was an experience I wouldn't have missed."

Britain is something of a home - from - home for the Drifters. After all, their records are now much bigger here than back home in the States

and they spend several months of every year working here.

This time round it's an 11 - week tour so Kitchings will be flying his new bride in to join him. "Normally she stays home when we are out on the road, because she's got a really good job and that means even if the Drifters ever did come to an end - which they won't - we'd be alright."

The Drifters' steadily growing stature, thanks to their alliance with writer / producer Roger Greenaway and the subsequent string of hits,

means they've been able to move up out of the gruelling round of one - nighters and on to the more lucrative and less demanding cabaret scene where they can spend up to a week working one venue.

But now they want to expand beyond that into a concert act and with that aim in mind their UK agent Henry Sellers is planning a big London date.

Barred

"You see, it's the older generation, the people who grew up with us, who come to see us in cabaret, but it's the kids who are our biggest fans when it comes to buying records," explained Butch Leake. "They can't get into cabaret clubs because they're under age, but we can reach them through concerts."

Newest addition to the group is Clyde Brown, who'd been working with Atlantic Records as a solo singer.

Brown joined the Drifters when Long - time member Bill Fredericks decided to stay on over here and go for a solo career at the end of the group's last UK tour.

"He's fitted in just right," said a happy Faye Treadwell, still very much the mother figure of soul music's most consistently popular group. "Bill was a very strong on - stage personality, in fact he tended to overshadow everyone else - to take things over."

"I was worried about how to replace him but along came Clyde and he's just right. He fits in so well, he's got real stage presence and he's made it so that all four of the guys share the spotlight equally, which is a much better thing."



MASSIVE SOUL PACK CAMPAIGN

GONNA BE a real funky month this, with four major record companies doing their darndest to get the cream of US Soul, both live and recorded, to Britain's ever - increasing horde of eager Soul beavers and believers . . .

First off come Phonogram with a 20-record package entitled Soul Peeper (named after Act One's underground Soul smash Tom The Peeper, which has sold 60,000 copies without ever entering the charts). Soul Peeper comprises a browser box of twenty disco singles from the All Platinum, Chess, Janus, Avco and Mercury labels. These will be placed in almost every record store in the country, which will mean that Soul fans won't have to put up with that tiresome and all too common remark "If it's not in the Top Thirty, we haven't got it" when they go looking for their rave disco sounds.

Next in the Soul race are Polydor, with a campaign entitled Hunk of Funk, involving eight new and

recent Soul albums by James Brown, Gloria Gaynor, The Fatback Band and others. Radio promotion will help give you a taste of what the music's all about and a full - tilt newspaper and magazine campaign will remind you it's there for the asking.

From Warner Bros. comes news of the first releases from the newly - transferred Curtis Mayfield label Curtom: it's Leroy Hutson's US hit All Because Of You and will be followed shortly by new material from the Impressions, Natural Four and others, plus re - issues of older Curtom material. Another Soul campaign is due, this time from Decca - artists involved include Al Green (a Greatest Hits album is imminent), Chi - Lites, Hamilton Bohannon, Bloodstone, and newcomers the Courtships.

What all this boils down to is that our green and pleasant is all set to become the funkiest place this side of the Atlantic - dancing in the streets should commence any day now!

WATCH OUT!
FOR THE BEST DISCO SPECIALS
FROM
BLACK MAGIC RECORDS

The first three singles on our new label aimed at the disco market:

BM101
BOB RELF
Blowing My Mind To Pieces
PAULA ROUSSELL
Blowing My Mind To Pieces

Two superb versions of this great song on one record. A very in-demand dancier and a sure fire hit.

BM 102
THE SHARONETTES
Papa Ooh Mow Mow (Vocal)
Papa Ooh Mow Mow (Instrumental)

The biggest ever in-demand record from the discos, this is the one they've all been asking for - just watch it GO!!!!

BM 103
FATHERS ANGELS
Bok To Bach
Disco Trucking

The original disco Hit Version. ACCEPT NO SUBSTITUTES!!!!!!

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PICCADILLY, HALLAM AND METRO
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BLACK MAGIC RECORDS

162 - 176 CANAL STREET, NOTTINGHAM

Mud pact

Dear Face,
We are writing to strongly disagree with the so-called loyal Mud fan from Essex who thinks the new Mud style is dead boring. We disagree, and as for saying Les Gray and his three cardboard dummies: RUBBISH! We believe no loyal Mud fan would say anything against them.

Rachel Roberts, Innington
I dunno about that, I quite often criticise my favourite bands.

Blown

Dear Face,
Please can you pass on this message to the bouncers at the Rainbow: stop blowing out our encore candles! They did this to me at the Quatro concert.

Quatro Fan, Chelmsford
You're lucky they didn't punch you in the stomach and kick you in the head, then stomp your candles into dust. Anyway the Rainbow, she hath closed.

Rolled

Dear Face,
I am disgusted that a freak of your age should argue that you positively don't like the best group going: the Bay City Rollers! Are you one of the knicker-wetting school kids you so often have to mention?
A true Roller fan, Ipswich Whaddya mean a freak of my age. I'm only 95. Anyway, what's wrong with schoolgirls?

R.I.P.

Dear Face,
So we have come to the end of a great era in the music world, I am talking of course of the break up of T Rex. First we hear of Marc and Mickey spitting and then suddenly T Rex disbands. From a band that was as old as zinc alloy, T Rex were just about as big as the Beatles. They were a household name until the critics go hoid of them. It was very unfair to see them put down on nearly everything they did and as a result the inevitable happened: the split.

John Wass, Leicester
I think that you are being very unfair. Critics don't pull artists to pieces for no reason and on the whole the criticism was justified. As for the end of a great era, it just isn't true.

Aggro

Dear Face,
Usually I pay no attention to the ignorant idiots that write trash, but upon reading Teddy's letter from Bethal Green I decided to take action. The loony doesn't know a thing about good music.

THE FACE



Paper Lace are rubbish compared with the groups he puts down, Slade, Mud, Genesis, Beatles etc. If he wants to put a brick down your throat Face I will do the same to him and supply the cement.
Gary, North Finchley
That's what I like about our readers, they're so subtle.

Fab four

Dear Face,
I read the letter in RM dated March 15 about the Beatles who were said by a certain child to be weak compared with Paper Lace. Ho ho of course he was joking, he better be or I'll knock his bloody block off.

Angry Beatles fan, Northampton
Yeh that idiot from East London has caused quite a stir with his inane remark and as a result I have been swamped with hundreds of letters slamming him. The above represents your views.

Macaroni

Dear Face,
Why does everyone knock Lena Zavaroni? I know she's young, but she's got the greatest voice I have ever heard. On stage she is so professional, I've never seen her make a mistake.
Lena fan, Dyfed
So you like little Lena eh. Personally her goody goody sweet little girl image makes me ill.

Crummy

Dear Face,
Who the hell do you think you are, God or something, what gives you the right to sit up there at your crummy little desk and pick great bands like Mud to pieces.

Carolyn, Worthing
No I don't think I'm God, my desk isn't crummy, actually it's a fairly big one and I've seen Mud live and didn't think there was anything particularly great about them although I admit they did work hard.

Dates

Dear Face,
Please will you print a list of the dates and venues when finalised of

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

Nuts

Dear Face,
I like Donald Duck, Sinbad The Sailor, Olivia Newton John, Reggae, Rupert Bear and Idi Amin, but most of all I like you coz you're nuts. Do you eat worms? And have you got any ears coz I can't see any in your photo. Oh well, hear from me again soon, I'm just off to swim the Pacific Ocean.

No name or address supplied
Thank you. I quite agree, I am nuts. I eat worms only occasionally when I'm in a bad mood and I'm not quite sure if I have any ears or not. Donald Duck's pretty good too.

Praise

Dear Face,
I rarely see any thing on your page directly concerning or praising Alice Cooper. His present album Welcome To My Nightmare is his very best. He has experimented with this album with his new backing band and has brought off a winner. This is Alice at his depraved best.
Adrian Buck, Burton On Trent
Yes I quite agree. I've also got a copy of the album and you can't beat a nice blend of death and terror. Good clean fun Eh.

Waste?

Dear Face,
Why does your paper waste so many pages on Eamonn Percival's guitar pages. I'm sure hardly anybody reads them.

Don't EP person, Southend
ANTI FORGET music papers are for people who play music and are involved in music as well as for people like you who like to read about music. It's for those other people that Eamonn writes the guitar feature once a month.

Together

Dear Face,
I've been a pop fan now for nearly seven years and during that time I've seen quite a number of groups and singers who have hit the chart only once. One of my

IF YOU remember last week I promised to tell you what happened to me at the Soul Search contest. Well, as you would have read last week it was a bit of a gas. I was going round trying to give away copies of the paper but everybody still thought they were being conned. The three members of Record Mirror who were propped up against the bar were Martin Thorpe, Eamonn Percival and myself. We certainly left in a better frame of mind than when we arrived. The funniest thing of the evening was when we noticed a girl sitting in a corner crying her eyes out. Naturally we went over to cheer her up, but she took one look at us lot and burst into tears again. Oh well, you can't win them all.



CURVED AIR: back together & SONJA just as beautiful as ever

favourites was Back Street Luv by Curved Air, a group that I've heard nothing of since that. Can you help me?

Martin McWalters, Birmingham
SURE CAN Martin.
About a year ago they split but now they are back together again and are currently undergoing a British tour. Recently released has been their new album Curved Air Live. Sonja still looks as beautiful as ever too.

Annoyed

Dear Face,
Isn't it about time that you realised that there are more devoted Rollers fans out there than you can contend with, so just shut up and stop knocking the group. Us Rollers fans would like to hear the name of your favourite group so that we can write in and get a kick out of annoying some silly journalist.

Roller fan, Luton
I CAN tell you that I don't get annoyed very easily

but just to let you get your own back here are the names of my current fav bands: Genesis, Bad Company, Pink Floyd, Led Zeppelin, Average White Band and Robin Trower.

TV Topper

Dear Face,
Tell Telly Savalas that Kojak is top of the TV ratings and he is welcome to come over here anytime. We love him and his bald brainbox, but why does he have to kill our earholes by spilling that great song? If Telly him we will sock lollipops, smoke cigarettes, wear dark glasses and a trilby, even shave our heads completely bald if he promises never to sing again.

Dan Druff and his bum chum
WELL I'M not a particularly great fan of Telly's single or his TV prog but I don't think I'd go that far to stop him singing. Lose my lovely crop of hair... no way.

THE ISLEY BROTHERS * NEW



albums albums albums albums albums

The new (old) Dan

STEELY DAN: Katy Lied (Import ABCD 846).

There's a lyrical awareness running through Steely Dan's songs that is quietly disturbing. Cynicism and irony have always been the cornerstone of Becker and Fagen's work and this collection is just as sharp as the last. Not as immediately accessible as the first three S. Dan LPs, this one serves to reaffirm the standards of excellence realised on Pretzel Logic. In fact the band - now minus the steel/blues guitar of Jeff Baxter - have become progressively more refined in lifting their music from rock into a category of its own. This is their most studiously prepared exercise and therefore begs some criticism. It's melodies have a too-familiar ring, making the overall impression slightly hollow.

All this is hardly justified however, since the two innovators in the band appear to have mastered their stylistic approach and like any artist onto a unique pattern, are resolutely sticking to it. That means the precise arrangements, unusual rhythms - Latin, bee pop boogie, and at least one strange time signature - all take their place with startling percussion, perfect harmonies and Fagen's mocking reedy voice. Three songs: Doctor Wu, Everyone's Gone To The Movies and Any World, come nearest to commercial standards, but that hardly matters. What else would you expect from these American East Coasters livin' in California? Without the vitality and attack of their formative work, this is nevertheless a fine album.

P.H. VARIOUS ARTISTS: Rosko Roadshow vol 3 (Atlantic K50119)

Rosko has done more than any other dee-jay to get soul off the ground in this country and if you like his shows you'll dig this. All the big gun various artists are here with Otis Redding's Can't Turn You Loose; Wilson Pickett's Don't Knock It; Dionne Warwick and The Spinners' Then Came You and Sam And Dave's I Thank You. Then there's Arthur Conley, Archie Bell, even Average White Band. All the tracks have

already proved themselves so what to say except that the album never slows down thanks to Rosko's red hot hip patter between tracks. If you want to pa-a-arty the night away this'll help. D.H.

CHARLIE RICH: She Called Me Baby (RCA ISA 3203).

Charlie Rich of The Most Beautiful Girl In The World, fame, is far more capable of producing better material than this! She Called Me Baby is as weak as cat's pee and twice as nasty! He sounds out of loon on most tracks and does them in a weak half-hearted way. It may appeal to aunt Ethel when she comes out of the pub on a Saturday night - but young, fresh faced folk will find it very jejune. May get a few airplays on Jimmy Young's show - though don't bank on it Charlie!

J.I.

SANDY DAVIS: Back On My Feet Again (EMI EMC3070).

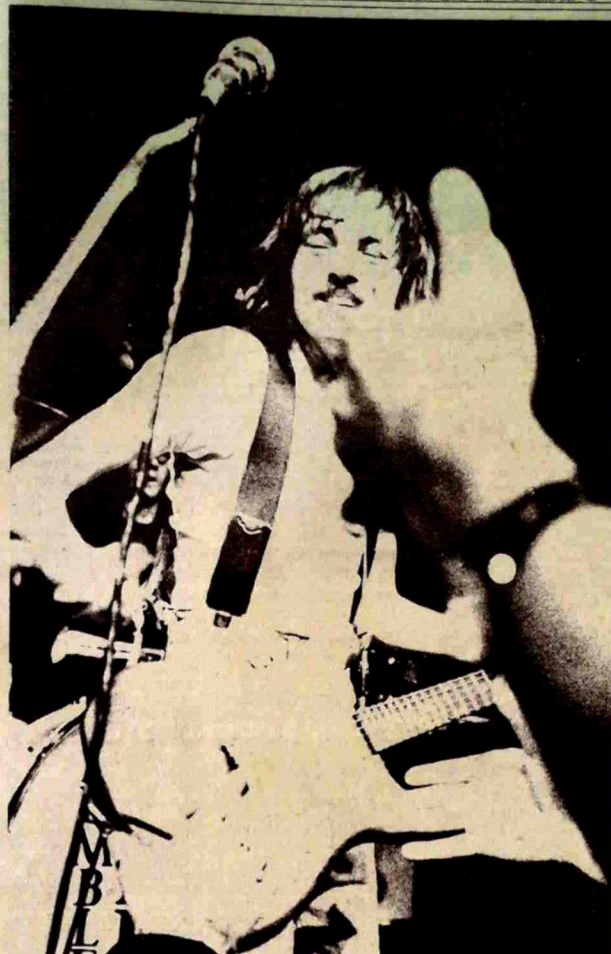
On his second LP, EMI's answer to Gilbert O'Sullivan has gone funky and while he's to be congratulated on his admirable good taste - Gonzales and Average White Band are among his cohorts here - Sandy fails to deliver any truly memorable songs. It's a shame, because he has a happy knack with lyrics, but the melodies rely heavily on rhythm. Nevertheless, there are few young British singers with his musical foresight. He's found an exciting groove and deserves to be heard.

P.H. BUFFY ST. MARIE: Changing Woman (MCA MCF 2594).

As the title suggests, Buffy is a changed woman these days, which has obviously been brought about by love. Her songs are softer and gentler than ever before and it looks as though this Indian tigress has at last



BUFFY ST MARIE



HUMBLE PIE

been tamed. Her quivering, emotional voice and unforgettable melodies make this album one of her best to date, and if the world has any sense, it should be a colossal success. Tracks like Love's Got To Fly and Take Me Away have a magical simplicity that makes the listener understand what it's like to be head over heels with someone. Romantics at heart should have this album handy especially if they want to woo their fancy bits after the boozers close! JI

HUMBLE PIE: Street Rats (A&M AMLS 68282).

This, they'll have you believe, is their final album before the big split. It seems that they want to bow out on an uncontroversial note, so

they've tempered their music to more manageable proportions. Gone is Marriott's wailing vocals in preference to a much straighter style. This is representative of the whole album which is very neat, and individually packaged in 11 tracks which include well-known numbers like Rock and Roll Music, We Can Work It Out, Rain and Drive My Car. Is this goodbye to Humble Pie or just another false alarm. Only time or the success of this album will tell. MT

DEMIS ROUSSOS: Souvenirs (Phillips 6325 201)

Much of Demis Roussos' music is the stuff the Continental holiday romances are remembered by, but he is saved from having purely

seasonal appeal partly by his own magnificent voice and partly because some of the melodies his sidekicks write for him are truly devastating. This album, however, is his weakest to date, because the ballads are insufficiently good vehicles for his voice to be shown at its best, and because he's wasted quite a bit of time trying to be funky, which he just plain ain't. Only one song, Winter Rains, comes anywhere near the standard of say, Forever And Ever, or My Only Fascination, and one decent track in 11 isn't much of a ratio. R.F.C.

BAD COMPANY: Straight Shooter (Island ILPS 9304).

Well it's Bad Company alright - just about. The music, like Paul Rogers'

voice seems to have mellowed a lot and some of that earlier Free influenced crunch has gone. If it wasn't for the fact that Roger's voice is instantly recognisable through a megaphone at 300 yards and Ralphs' guitar retains some of the basic traits, you could swear this is just another raunch 'n' roll album like so many around. The guts and thunder is slowly disappearing - and what's this, strings on Weep No More. Forgive them for the Little Wing guitar phrase on Shooting Star but that's far enough towards convention lads. Let's get back to the originality of your trademark sound. That is Bad Company. Listen to their only concession to the old distinctive blues' days, Anna and see for yourself. M.T.

SMOKEY: Pass It Around (Rak SRAK 510).

Smokee is Chinn and Chapman's new proteges and, naturally enough, Chinn and Chapman are predicting great things for them - to the extent of labelling them "band of '75". Personally I can't see anything to get that excited about. Certainly their music is not boring, but neither is it desperately riveting. It gives rise to no hard feelings, but inspires no sublime ones either. The only surprise is how little Chinn and Chapman have impressed their own stamp on Smokey's music and they've only contributed two songs - the title track, which is quite catchy, and I Do Declare, which is rather boring. All the other tracks are penned by the group. None of them is worse than mediocre and the best, if recorded by name artists, would probably be hits. They include the jaunty Oh Well, Oh Well and Goin' Tomorrow, which sounds like early days Moody Blues. Less successful are My Woman, which aims to be pretty but neglects to have a decent tune, and Headspin, which lacks the musical gumption to make the best of mock lament lyric (about alcohol-induced impotence). As I say, it's all quite reasonable and pleasant, but surely people demand more than that from an album if they're to part with nearly two-and-a-half quid for it? R.F.C.

LOU REED: Lou Reed Live (RCA RS 1007).

For once Lou Reed has an album out while he's in this country; quite something though this is scarcely up to date. It is culled from the same New Academy Of Music



LOU REED

concert that produced Rock 'N' Roll Animal some nine months ago. You may wonder why Lou wants to unveil a second monument to last year's achievements. One can only suppose he's playing up to those who reckon him one of the living dead and selling his stock like there's no tomorrow.

Whether or not you liked the way the tracks on Rock 'N' Roll Animal were dressed (I did), the execution of them was, by and large, unflawed, but that can't always be said of this lot. Of the six tracks, which take up as near as dammit 40 minutes, two - Vicious and Sad Song - are exquisite and the vastly elongated Oh Jim works only slightly less well. Of the three cuts remaining, I'm Waiting For The Man isn't worth including, because Lou has done it much better, in various forms, countless times before. The other two, Satellite Of Love and Walk On The Wild Side, have undergone complete transformations (sorry) and Lou has bent the tunes around a lot. That's perfectly acceptable but it is disconcerting when he veers left and right of the notes at which he's aiming. Of course, though, like any Lou freak, I'm pleased to have this album for its good tracks, but if it now means waiting a long time for the already finished studio LP Coney Island Babies, then I'm not so pleased. R.F.C.

MAYNARD WILLIAMS: Ten Songs (MCA MCF 2595).

Here's a guy who's done almost everything in music. He's played in numerous bands, been in the chorus of the Black and White Minstrels and in the stage production of Joseph And The Amazing Technicolour Dreamcoat. This is his debut album and contains mainly Andrew Lloyd Webber / Tim Rice songs plus a few of his own. Neil Sedaka's Our Last Song Together and Harrison's I Need You. It's pleasantly sung in a definitive cabaret style. MT

SINGLE 'MIDNIGHT SKY' ON EPIC 3034

PARTS I & II

OUT NOW



WHO, WHEN AND WHERE

WELSH readers must be praying even harder than the rest of us for some decent weather over the holiday period. The first open air event of 1975 is to take place on Easter

Monday, March 31 at Swansea's City Football Ground. Carl Douglas is headlining the concert and this will be his first appearance in this country with his brand new

Kung Fu stage show. Support bands include Marmalade and Noy's Band. Tickets are from £1 - £1.50 and the concert is scheduled to run from 5-9 pm.

THURSDAY

MARCH 27th
FRUPP, Kings Hall, Derby
VIN GARBUTT, Masons Arms, Wellgate
MUD, ABC, Chester
SHAWADDY WADDY, Central London Polytechnic
SASSAFRAS, Mansfield College of Education
WOMAN, Revolution Club, Cardiff
CYMANDE, Dingwalls, Camden Lock, London NW1
DECAMERON, Town Hall, Cheltenham
SNAFU, Marquee, 90 Wardour Street, London W1
GOOD HABIT, The Granary, Bristol
HUNTER - RONSON, Town Hall, Leeds
CURVED AIR, Winter Gardens, Malvern
MUSCLES, Zero 6, Southend on Sea
CISSY STONE WITH BODY & SOUL, Tracy's, Gloucester
GERRY MONROE, Side Saddle, Doncaster
FAST EDDY, Windsor Castle, London W10
FBI, Hope & Anchor, 207 Upper Street, London N1
ALVIN LEE & CO., Mayfair, Newcastle
JONATHAN KELLY, Central Hall, Chatham



MUD: ABC.

GEORGE MELLY, Tiffany's Derby
RUBETTES, Guild Hall, Plymouth
JUDAS PRIEST, Drill Hall, Lincoln
WISPER, Merry Maidens, Reading
BRETT MARVIN & THE THUNDERBOLTS, Nag's Head, High Wycombe
A BAND CALLED O, Windsor Hall, Blackburn
SCARECROW, Lord Palmerston, 648 Kings Road, Fulham, London SW6
PRESSURE, Speakeasy, 48 Margaret Street, London W1
YELLOW BIRD, Western Counties, 8 London Street, London W2
MOON, Brecknock, 227 Camden Road, London NW1

BANDANNA, Newlands Tavern, 40 Stuart Road, London SE15
ARENA, Greyhound, Fulham
CISCO, Sundown, Charing Cross Road, London W1
ULZANA, Lord Nelson, 100 Holloway Road, London N7
BIFFO, North East London Polytechnic, Waltham Forest Precinct
GRAND SLAM, Golden Lion, Fulham Road, London
BORZOI, Windsor Castle, London
JOHN BALDRY, Shakespeare's Head, 61 Marlborough Street, London W1
JERRY THE FERRET, Wellington Arms, Stratfield Turgis, Hants.
MOUNTAINLINE, Jug O' Punch Folk Club, Black Dog, Havant

FRIDAY

MARCH 28th
MUD, Pavilion, New Brighton
RALPH McTELL, Woodville Hall, Gravesend
A BAND CALLED O, Dingwalls, Camden Lock, London NW1
AVON CITIES, The Granary, Bristol
CISSY STONE WITH BODY & SOUL, Squires, Warwick
GEORDIE, Caister Holiday Centre, Great Yarmouth
ALBERTOS, Albemarle, Romford
GLOBAL VILLAGE TRUCKING COMPANY, Red Lion, Leytonstone
WILD WAX SHOW, White Horse, Willesden
FBI, Golden Lion, Fulham Road, London
STRANGE DAYS, Spiney Hill, Leicester
COSMIC LOVE, Rocket, Great Yarmouth
ALVIN LEE & CO., Leascliffe Hall, Folkestone
JONATHAN KELLY, Corn Exchange, Cambridge
GEORGE MELLY, Playhouse, Harlow
JUDAS PRIEST, Windsor Hall, Blackburn
SASSAFRAS, Town Hall, Horncastle
BROTHER LEES, Caesar's Palace, Luton
JESS RODEN BAND, Assembly Rooms, Edinburgh
SLACK ALICE, Birmingham Polytechnic, North Centre
DUCKS DELUXE, Newlands, 40 Stuart Road, London NW1
TRACE, Marquee, 90 Wardour Street, London W1

SATURDAY

MARCH 29th
RALPH McTELL, Bristol Colston Hall
ANDY FRASER BAND / MIKE HERON'S REPUTATION, Free Trade Hall, Manchester



COCKNEY REBEL: SAT-TUES

SASSAFRAS, Ammanford Civic Centre
WOMAN, Civic Hall, St Albans
GAS WORKS, Dingwalls, Camden Lock, London NW1
RONNIE LANE'S SLIM CHANCE, Glen Ballroom, Llanelli
STEVE HARLEY / COCKNEY REBEL, California, Dunstable
BIG K KAT & THE COPY CATS, The Granary, Bristol
SCREAMING LORD SUTCH, Gresley Court Hotel, Burton on Trent
HUNTER - RONSON, Friars, Aylesbury
OSIBISA, Roundhouse, Dagenham
CISSY STONE WITH BODY & SOUL, Squires, Warwick
SUNDANCE, Castle Hotel, Llandoverly
MUSCLES, Tricorn, Portsmouth
10cc, Kursaal, Southend
MANFRED MANN'S EARTH BAND, Corn Exchange, Cambridge
WARLORD, Sothorn Hall
KURSAAL FLYERS, Clarence's, Halifax
CURVED AIR, City Hall, St Albans
WILD WAX SHOW, Pembury Tavern, Hackney
FBI, Sundown, Charing Cross Road, London W1
GEORGE MELLY, The Dancing Slipper, Bridgeford
RUBETTES, Pavilion, Torquay
COUNTRY MUSIC FESTIVAL - GEORGE JONES / DOLLY PARTON / MARTY ROBBINS / MAC

WISEMAN / VERNON OXFORD, Empire Pool, Wembley, London
BROTHER LEES, Caesar's Palace, Luton
BLACKFOOT SUE, Bath Hall, Scunthorpe
CISCO, Speakeasy, 48 Margaret Street, London W1
FUSION ORCHESTRA, Cloud 9 Disco, Redditch

SUNDAY

MARCH 30th
RALPH McTELL, Theatre Royal, Drury Lane, London
FRUPP, Queens Hotel, Southend
JUDAS PRIEST, Mr George's, Coventry
MUD, Palace Lido, Douglas, Isle of Man
SLACK ALICE, Tithe Farm House, South Harrow
STEVE HARLEY WITH COCKNEY REBEL, Palace Theatre, Manchester
OSIBISA / GONZALEZ, Roundhouse, Chalk Farm, London NW1
CURVED AIR, Greyhound, Croydon
BACK DOOR, Humber-side Theatre, Hull
ALBERTOS, Golden Lion, Fulham Road, London SW6
SUNDANCE, Barbara-rella's, Birmingham
CISSY STONE WITH BODY & SOUL, Rainbow, Gorseinon
MANFRED MANN'S EARTH BAND, Woodville Hall, Gravesend
STRIKE A LIGHT, Cabbage Patch, Twickenham

DR FEELGOOD, Winning Post, Twickenham
ANGE, Golden Diamond, Nottingham
HUNTER - RONSON, Fairfield Halls, Croydon
GEORGE MELLY, Cambridge Arts Theatre
RUBETTES, Village Bowl, Bournemouth
FRED WEDLOCK, Centre Folk Club, Centre Hotel, Portsmouth
BLACKFOOT SUE, Golden Diamond, Sutton in Ashfield
AGNES STRANGE, Windsor Castle, Harrow Road, London

MONDAY

MARCH 31st
RALPH McTELL, Congress Theatre, Eastbourne
THERAPY, Angel, High Road, Ilford
JUDAS PRIEST, Quaintways, Chester
TIM ROSE & THE MOVIES, Calder Valley Festival, West Yorks
MOON, Dingwalls, Camden Lock, London NW1
STEVE HARLEY AND COCKNEY REBEL, Town Hall, Birmingham
MUD, Pier Theatre, Morecambe
HUNTER - RONSON, Odeon, Hammersmith
ANDY FRASER BAND / MIKE HERON'S REPUTATION, Royal Court, Liverpool
BOB KERR WHOOPEE BAND, Golden Lion, Fulham Road, London SW6
MUSCLES, Steering Wheel, West Bromwich
CISSY STONE WITH BODY AND SOUL, Pentagon, Leeds
OSIBISA, Top of the World, Stafford
STRANGE DAYS, Bent-ick Welfare Club, Notts
GAS WORKS, Langton Memorial Hall, Battle, Sussex
GLOBAL VILLAGE TRUCKING COMPANY, Fishmongers Arms, High Road, Wood Green, London N2
JOE PASS & DANNY MOSS QUARTET WITH JEANIE LAMB, Ronnie Scott's, 47 Friar Street, London W1
CARL DOUGLAS / MARMALADE, Swansea City Football Ground
GEORGE MELLY, Travellers' Rest, Middlesex
WISPER, The Dug Out, Bristol
BROTHER LEES, Oasis, New World Centre, Rotherham
DESMOND DEKKER, Drill Hall, Well-lingborough
MICHIGAN FLYERS, Newlands, 40 Stuart Road, London SE15
SHOWADDY WADDY, Harvey's, Ross on Wye

CISCO, Speakeasy, 48 Margaret Street, London W1
BES MAKE HONEY, Kensington, Russell Gardens, Holland Road, London W14
CITY WAITES, Railway Folk Club, Fratton, Portsmouth
ELLA FITZGERALD / OSCAR PETERSON, Royal Festival Hall, London
JULIAN BREAM / JOHN WILLIAMS, Queen Elizabeth Hall, London

TUESDAY

APRIL 1st
RALPH McTELL, Fairfield Hall, Croydon
STEVE HARLEY WITH COCKNEY REBEL, Steam Machine, Stoke
ANDY FRASER BAND / MIKE HERON'S REPUTATION, Usher Hall, Edinburgh
JACK THE LAD, City Hall, Newcastle
HUNTER - RONSON, Colston Hall, Bristol
10cc, Free Trade Hall, Manchester



MICK RONSON: Fairfields

TUNDRA / VULCAN'S HAMMER, Medway Folk Centre, Old Ash Tree, Chatham
BRETT MARVIN & THE THUNDERBOLTS / THE FLYS, 100 Club, 100 Oxford Street, London W1
BROTHER LEES, Oasis, New World Centre, Rotherham
ROCCO, Greyhound, Fulham
MICHIGAN FLYERS, Kensington, Russell Gardens, Holland Road, London W14
FACTORY, Sir Wellington Arms, Stratfield Turgis
GEORGE FAME & THE BLUE FLAMES, Dingwalls, Camden Lock, London NW1

COMING EVENTS

TANGERINE DREAM, Royal Albert Hall, London (April 2)
STEVE HARLEY & COCKNEY REBEL, Town Hall, Leeds (April 2)
MANITAS DE PLATA, Royal Albert Hall, London (April 3)
MUD, Queensway Hall, Dunstable (April 3)
GROUNDHOGS, Kings Cross Cinema, London WC1 (April 4)
RONNIE LANE'S SLIM CHANCE, Mayfair, Newcastle (April 4)
FRUPP, Stadium, Liverpool (April 5)
MICHAEL NESMITH / BRYN HAWORTH, Victoria Palace, London (April 6)
JONATHAN KELLY, Playhouse, Derby (April 6)
GONG, Top Rank, Swansea (April 9)



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ENO PACKS UP

ENO, forever the genius, has created his own I Ching-type pack of cards. Called Oblique Strategies, there is a limited edition of 500 sets of the cards. Each set contains 113 cards plus one instruction card and, of course, a personally signed card.

They have been devised by Eno for use during various creative situations. You don't get it? Right, maybe the instruction card will help. It states SIMPLY: "These cards evolved from separate observations of the principles underlying various musical situations encountered in the recording studios. Sometimes they were recognised in retrospect (intellect catching up with

intuition); sometimes they were identified as they were happening; sometimes they were formulated." It continues that they can be used as a pack or by drawing a single card and trusting it even if it's inappropriate is unclear. And, oh, yes they are not final... By the way Britain's top non-musician is asking just £5 for a set. Quite!



Who's who on stage and pitch

"HOW DID the game go on Saturday?" people ask Manchester United's international forward Lou Macari. "How did the game go on Saturday?" people ask ex-String Band man Mike Heron. Lou answers them, but Mike hasn't got any idea what they're talking about. Well he has nowadays, because he's

REFLECTIONS

got used to being mistaken for the soccer star. So Mike Heron, whose new band Reputation is receiving encouraging reviews, finally got together with his face-sake Lou to sort out some of the misunderstandings. "Hey Lou, good gig on Saturday?"



EVERYONE ELSE TRIED BUT WE DID IT WHAT'S THAT?

An interview with Ian Hunter of course

ONLY IN sounds

Plus... Exclusives on Deep Purple The Faces and Alice Cooper

GET IT TODAY!

Cassidy comes out

DAVE CASSIDY, that once bain of all wallpaper manufacturers has finally emerged from his winter hibernation with his first definite inkling of a record release.

It seems that ex-Beach Boy Bruce Johnstone is co-producing Cassidy's first album since he moved to RCA, at the company's Hollywood studios. They've been working on it for about eight weeks now, though no release date has yet been fixed. And if that's not good enough he weighs 17½ stone, which means you don't argue with him. But in fact the British public has been arguing with him for years. A superstar on the continent - here nothing. Now, though, things look as if they are changing for the man who speaks seven languages, including Greek and Arabic. You see he was in London this week celebrating the fact that his Forever And Ever album had just gone "silver" with British sales of more than 200,000.



Foxy tales . . .

LAST THURSDAY a group of dashing journalists and other assorted wanderlusts piled into a fleet of Daimlers (swanky eh?) and headed for the scenic charms of Broadway - one of the prettiest villages in Worcestershire - to listen to Fox's forthcoming debut album over a slap-up lunch. We arrived at the Hunters Lodge, an old English establishment which serves the tastiest cuisine that side of the Cotswolds; to be greeted by Deke, Fox's manager and large helpings of various alcoholic delights which we sipped around a homely log fire while making small talk with FR people and a lovely lady who once starred in Crossroads - imagine

Culture shock

IF YOU want to be recognised as a star these days, it seems you still need to wear a tie. That's what Roger Daltrey found during the filming of Tommy. There he was walking along the hotel corridor on floor 13 with one of the roadies, when an official beckoned them with a shout of: "Oi, you." Turning round to face the man Daltrey realised the words were directed at him. "Yes", said Daltrey.

"Service men aren't allowed above the sixth floor", replied the official. Daltrey, we understand was livid. If it had been Moon, goodness knows what would have happened. It wasn't Moon though, because he and fellow lunatic Oliver Reed were housed in another part of the hotel, along with the plumbers and electricians from the film set, where their unconventional habits would be less conspicuous.

WRONG RUBETTE

LAST WEEK we said in the Rubettes feature that Tony Thorpe had got married - but we goofed! The Rubette who had just got married was Mick Clarke. In actual fact Tony and his wife Shirley have been married for some time and are expecting their first child.

A Star? Who is he?

CHRIST, he ain't half big. So big in fact that he sold 7,000,000 records last year and had seven top ten singles in Europe.

And if that's not good enough he weighs 17½ stone, which means you don't argue with him. But in fact the British public has been arguing with him for years. A superstar on the continent - here nothing. Now, though, things look as if they are changing for the man who speaks seven languages, including Greek and Arabic. You see he was in London this week celebrating the fact that his Forever And Ever album had just gone "silver" with British sales of more than 200,000. Who is he? Oh yes, Demis Roussos, and though he has a multitude of platinum and gold records he regards this silver one as his most important achievement. Born in Alexandria of Greek parents, Demis

started his singing career with the Dutch group Aphrodites Child in 1968 and went solo in 1971 when the band split up.

On stage he wears a long kaftan, and he says his music is based on Greek Byzantine music, which isn't exactly glam-rock.

Now about this guy Freddy Breck, whose gone gold seventeen times in Europe . . .

Sssh..

GREEN Carnations dear, honestly they were all over the place this week . . . something to do with Oscar - as if you hadn't guessed - mind you they only cost 24p each from a florist in Hornchurch. . . anyway the name of Oscar's flower-powered disc is: Mad About The Boy - and it's just NOT camp enough, so there. . . but we couldn't say the same

Yesterday's Charts

- BRIDGE OVER TROUBLED WATER, Simon and Garfunkel
 - WANDERIN' STAR, Lesley Marston
 - CAN'T HELP FALLING IN LOVE, Andy Williams
 - LET IT BE, Beatles
 - THAT SAME OLD FEELING, Pickettywitch
 - YOUNG, GIFTED AND BLACK, Bob and Marcia
 - KNOCK KNOCK WHO'S THERE, Mary Hopkin
 - EVERYBODY GET TOGETHER, Dave Clark Five
 - DON'T CRY DADDY, Elvis Presley
 - NA NA HEY HEY HEY KISS HIM GOODBYE, Steam
- 28 March, 1970
- THE LAST TIME, Rolling Stones
 - IT'S NOT UNUSUAL, Tom Jones
 - SEMI-BOULETTES, Hermans Hermits
 - COME AND STAY WITH ME, Marianne Faithfull
 - GOODBYE MY LOVE, Searchers
 - I'LL NEVER FIND ANOTHER YOU, Seekers
 - I'LL STOP AT NOTHING, Sandie Shaw
 - CONCRETE AND CLAY, Unit 4 + 2
 - I MUST BE SEEING THINGS, Gene Pitney
 - THE MINUTE YOU'RE GONE, Cliff Richard
- 27 March, 1965
- MY OLD MAN'S A DUSTMAN, Lonnie Donegan
 - RUNNING BEAR, Johnny Preston
 - FALL IN LOVE WITH YOU / WILLIE AND THE HAND JIVE, Cliff Richard
 - THEME FROM A SUMMER PLACE, Percy Faith
 - DELAWARE, Perry Como
 - WHAT IN THE WORLD'S COME OVER YOU, Jack Scott
 - FINGS AIN'T WHAT THEY USED T'BE, Max Bygraves
 - POOR ME, Adam Faith
 - HANDY MAN, Jimmy Jones
 - DO YOU MIND?, Anthony Newley
- 26 March, 1960

STAR BREAKERS

- SOMEWAY, SOMEHOW I'M KEEPING YOU - RCA
- COCHISE - Paul Humphry ABC
- THE WAY WE WERE - Gladys Knight & The Pips Buddah
- I'LL BE HOLDING ON - Al Downing Chess
- WICKIE WACKY - The Fatback Band Polydor
- GAMES UP - Hello Bell
- LOVE CORPORATION - Hues Corporation RCA
- I FORGOT TO SAY I LOVE YOU - Chi-Lites Brunswick
- STOP ON BY - Rufus ABC
- KINGS OF SPEED - Hawkwind United Artists

of Angle Bowie who stepped out in a full length white mink to that gruesome Watford night club on Monday. . . Her escort was hubby's private snapper, Lee Childers, who like Angle, is a shameless publicity seeker. And the fame-driest goes on. Latest desecrators are Pye Disco Demand inator Dave McAleer and Buddha label manager, Barry Manoffo. They go to work for 20th Century. . . Why? Rock 'n' roll's new recluse: Steve Harley. . . he's not talking to anybody. . . Mainman to re-name itself Mangin'!? Meanwhile Snowie Bowie has ditched Ms Cherry and left New York to join Claudia Linnear in California . . .

back at the farm, Decca staff seen drinking champagne after the unprecedented triumph of two singles entering the charts in the same week (straight in at 47 and 48). And what is middle of the roader, Freddie Breck doing on the Rollers Show? What's our office groupie doing in the exclusive environs of Trampms disco, and more to the point what were half of BECTV's Top Of The Pops crew doing there? Mind you, they were in good company. . . David Essex was hopping with his wife, Maureen, Bruce Forsyth was rapping to Rod Stewart, but the table hooked for Gary G. was empty. Now, must dash, the poodle's barking. . . BYE BYE xxx.

- ### Green Tide
- GREENSLADE, WHO begin their first tour of the States on April 4, and have a new album Time and Tide released in the UK on April 11. It is the first album featuring new bass player Martin Briley.
- ### Doyley date
- THE DOYLEY Brothers, whose current single Scaredycat is approaching the charts, are to play their first London date on March 28 at the Lyceum.
- ### Holy Grail!
- MONTY PYTHON have a new album Monty Python And The Holy Grail due out sometime in May.
- ### New Priest
- JUDAS PRIEST have a new single out this week, called Rocka Rolla, title track of the band's current album. At the moment the band are in the middle of their UK tour.
- ### More Board
- EXTRA DATES have been added to the current Chairman of the Board tour. Leicester Bailey's (March 23 for one week) and Spennympoor Top Hat (April 4 and 5).
- ### Riding on
- ERIC CLAPTON has a new single due out April 11 called Swing Low Sweet Chariot, a track from his There's One In Every Crowd album.

smalls

Personal

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MALE(S) WANTED, 16-19 - Michele, 17, Wykeham Close, Poole, Dorset.

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ALIVE GUY (21) with half a sense of humour (on good days) + Boris the spider, just moved to Medway. Any friendly female please write to: - Keith, 37, College Avenue, Gillingham.

LONELY, SHY GUY, 22, seeks a girlfriend, for genuine relationship, possible marriage, in Lancashire area. All replies answered. - Box No. 220R.

Penfriends

NEW SEEKERS penpal society and Guys and Dolls Fan Club. S.A.E. to: - David Elliot, 10, Century Street, Portadown, Co. Armagh, N. Ireland.

STEPHEN (15) and Terry (14) want girl penpals, 14-16. - Box No. 219R.

MALE WANTED, 14-16, write. - C. Grant, 426, Reading Road, Widders, Berks. I like David Essex (singer).

Fan Clubs

MUSIC FANS Penfriend Club, S.A.E. - 10 Charlton Road, Tetbury, Glos.

SHOWADDY WADDY FAN CLUB. For details send S.A.E. to: - Sheila Mitchell, Cavendish House, Crossgate, South Shields, Tyne & Wear.

MUSIC CLUB. Pop. S.A.E. - Dave, 14, Shilton Road, Barwell, Leics.

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EX TOP 30 records (1960-74) from 7 1/2p. Nearly 2,000 titles and all major stars. Send S.A.E. for list - 82 Vandye Street, Liverpool L8 0RT.

SOUL POP singles from 5p for list send large S.A.E. Soulscape, 68 Stafford Street, St. George's, Telford, Shropshire.

Holidays

ADVENTURE TO MO-ROCCO. inexpensive 17-23-day overland treks, visiting Tangier, Fez, Oasis, Gorges, Atlas Mountains, Sahara, Marrakesh, etc. Brochure from: - "Safari Plus", 63, Farnhurst Road, Birmingham, B38 8HS. Tel: 021-328 3368. Next trek May 2nd.

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20,000 available. S.A.E. - 24, Southwalk, Middleton, Sussex.

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MORNING GIRL, Neon Philharmonic, Scotch Ten, The Rocks, Force Ten, First Caroline L/P, Caroline Story. Your high price paid or will swap Caroline L/P with Free Radio L/P. - Peter Lenton, 101, Pythche Road, Kettering, Northamptonshire.

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HOLLYWOOD COMPANY needs lyrics for new songs. All types wanted. FREE details - Musical Services, 1305/R, North Highland Hollywood, California 90028, USA.

LYRICS WANTED by music publishing house. 11 St Albans Avenue, London, W4.

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