

# RECORD MIRROR

May 31st, 1975 10p

# FREE!



## THE OSMONDS: European special

### Stepping up the charts with SHOWADDYWADDY



## Send in the Collins

See page 14



## DISCO EXTRA



# BRITISH TOP 50 SINGLES



- |    |    |   |              |
|----|----|---|--------------|
| 1  | 1  | STAND BY YOUR MAN, Tammy Wynette                            | Epic         |
| 2  | 28 | WHISPERING GRASS, Windsor Davies / Don Estelle              | EMI          |
| 3  | 2  | OH BOY, Mud   | Rak          |
| 4  | 3  | LOVING YOU, Minnie Riperton                                 | Epic         |
| 5  | 11 | THE WAY WE WERE, Gladys Knight & The Pips                   | Buddah       |
| 6  | 12 | SING BABY SING, Stylistics                                  | Avco         |
| 7  | 5  | LET ME TRY AGAIN, Tammy Jones                               | CBS          |
| 8  | 4  | HURT SO GOOD, Susan Cadogan                                 | Magnet       |
| 9  | 16 | DON'T DO IT BABY, Mac & Katie Kissoon                       | Polydor      |
| 10 | 7  | ONLY YESTERDAY, Carpenters                                  | A&M          |
| 11 | 6  | I WANNA DANCE WIT CHOO, Disco Tex & The Sex - O - Lettes    | Chelsea      |
| 12 | 14 | THANKS FOR THE MEMORY, Slade                                | Polydor      |
| 13 | 50 | THREE STEPS TO HEAVEN, Showaddywaddy                        | Bell         |
| 14 | 39 | SEND IN THE CLOWNS, Judy Collins                            | Elektra      |
| 15 | 9  | THE NIGHT, Frankie Valli & The Four Seasons                 | Mowest       |
| 16 | 37 | ROLL OVER LAY DOWN, Status Quo                              | Vertigo      |
| 17 | 22 | AUTOBAHN, Kraftwerk   | Vertigo      |
| 18 | 25 | ONCE BITTEN TWICE SHY, Ian Hunter                           | CBS          |
| 19 | 21 | ISRAELITES, Desmond Dekker                                  | Cactus       |
| 20 | 10 | LOVE LIKE YOU & ME, Gary Glitter                            | Bell         |
| 21 | 13 | A LITTLE LOVE AND UNDERSTANDING, Gilbert Becaud             | Decca        |
| 22 | 23 | WOMBLING WHITE TIE AND TAILS, Wombles                       | CBS          |
| 23 | 30 | IMAGINE ME, IMAGINE YOU, Fox                                | GTO          |
| 24 | 8  | HONEY, Bobby Goldsboro                                      | UA           |
| 25 | 29 | I GET THE SWEETEST FEELING / HIGHER & HIGHER, Jackie Wilson | Bruswick     |
| 26 | 17 | WE'LL FIND OUR DAY, Stephanie De Sykes                      | Bradleys     |
| 27 | 15 | TAKE GOOD CARE OF YOURSELF, Three Degrees                   | Philadelphia |
| 28 | 19 | BYE BYE BABY, Bay City Rollers                              | Bell         |
| 29 | 35 | SWING LOW SWEET CHARIOT, Eric Clapton                       | RSO          |
| 30 | 32 | STAND BY ME, John Lennon                                    | Apple        |
| 31 | 38 | SORRY DOESN'T ALWAYS MAKE IT RIGHT, Diana Ross              | Motown       |
| 32 | -  | I'LL DO ANYTHING YOU WANT ME TO, Barry White                | 20th Century |
| 33 | 47 | HERE I GO AGAIN, Guys & Dolls                               | Magnet       |
| 34 | -  | THE PROUD ONE, Osmonds                                      | MGM          |
| 35 | 18 | THE TEARS I CRIED, Glitter Band                             | Bell         |
| 36 | 36 | I'M GONNA RUN AWAY FROM YOU, Tami Lynn                      | Contempo     |
| 37 | 26 | LOVE ME LOVE MY DOG, Peter Shelley                          | Magnet       |
| 38 | 33 | PAPA OOH MOW MOW, Sharonettes                               | Black Magic  |
| 39 | 31 | WHERE IS THE LOVE, Betty Wright                             | RCA          |
| 40 | -  | DISCO QUEEN, Hot Chocolate                                  | Rak          |
| 41 | 20 | LIFE IS A MINESTRONE, 10 cc                                 | Mercury      |
| 42 | -  | T - R - O - U - B - L - E, Elvis Presley                    | RCA          |
| 43 | 40 | SWING YOUR DADDY, Jim Gilstrap                              | Chelsea      |
| 44 | -  | DISCO STOMP, Hamilton Bohannon                              | Brunswick    |
| 45 | 27 | HOLD ON TO LOVE, Peter Skellern                             | Decca        |
| 46 | 44 | GET DOWN TONIGHT, K. C. & The Sunshine Band                 | Jayboy       |
| 47 | -  | DON'T BE CRUEL, Billy Swan                                  | Monument     |
| 48 | 43 | HASTA LA VISTA, Sylvia                                      | Sonet        |
| 49 | 24 | DING - A - DONG, Teach - in                                 | Polydor      |
| 50 | -  | SENDING OUT AN SOS, Retta Young                             | All Platinum |

# BRITISH TOP 50 ALBUMS



- |    |    |   |              |
|----|----|---|--------------|
| 1  | 2  | THE BEST OF, The Stylistics                               | Avco         |
| 2  | 1  | ONCE UPON A STAR, Bay City Rollers                        | Bell         |
| 3  | 5  | 20 GREATEST HITS, Tom Jones                               | Decca        |
| 4  | 6  | TUBULAR BELLS, Mike Oldfield                              | Virgin       |
| 5  | 11 | THE SINGLES 1969 - 1973, Carpenters                       | A&M          |
| 6  | 4  | ROLLIN', Bay City Rollers                                 | Bell         |
| 7  | 13 | ROCK 'N' ROLL, John Lennon                                | Apple        |
| 8  | 34 | TAKE GOOD CARE OF YOURSELF, Three Degrees                 | Philadelphia |
| 9  | 12 | STRAIGHT SHOOTER, Bad Company                             | Island       |
| 10 | 3  | THE ORIGINAL SOUNDTRACK, 10 cc                            | Mercury      |
| 11 | 8  | ELTON JOHN'S GREATEST HITS, Elton John                    | DJM          |
| 12 | 15 | RUBYCON, Tangerine Dream                                  | Virgin       |
| 13 | 14 | THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey          | UAS          |
| 14 | 45 | STAMPEDE, Doobie Brothers                                 | Warner Bros. |
| 15 | 28 | BEST OF TAMMY WYNETTE, Tammy Wynette                      | Epic         |
| 16 | 43 | AUTOBAHN, Kraftwerk                                       | Vertigo      |
| 17 | 10 | BLUE JAYS, Justin Hayward / John Lodge                    | Threshold    |
| 18 | 7  | MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman / ERE      | A&M          |
| 19 | 17 | JUST ANOTHER WAY TO SAY I LOVE YOU, Barry White           | 20th Century |
| 20 | 16 | SIMON & GARFUNKEL'S GREATEST HITS, Simon & Garfunkel      | CBS          |
| 21 | 23 | GLEN CAMPBELL'S GREATEST HITS, Glen Campbell              | Capitol      |
| 22 | 21 | FOX, Fox  | GTO          |
| 23 | 22 | THE DARK SIDE OF THE MOON, Pink Floyd                     | Harvest      |
| 24 | 9  | TOMORROW BELONGS TO ME, Sensational Alex Harvey Band      | Vertigo      |
| 25 | 29 | ON THE LEVEL, Status Quo                                  | Vertigo      |
| 26 | 19 | MEMORIES ARE MADE OF HITS, Perry Como                     | RCA          |
| 27 | 20 | ROCK 'N' ROLL DUDES, Glitter Band                         | Bell         |
| 28 | 18 | AL GREEN'S GREATEST HITS, Al Green                        | London       |
| 29 | 24 | PHYSICAL GRAFFITI, Led Zeppelin                           | Swan Song    |
| 30 | 26 | HIS GREATEST HITS, Engelbert Humperdink                   | Decca        |
| 31 | 40 | AND I LOVE YOU SO, Perry Como                             | RCA          |
| 32 | 25 | KATY LIED, Steely Dan                                     | ABC          |
| 33 | 31 | IAN HUNTER, Ian Hunter                                    | CBS          |
| 34 | 32 | BAND ON THE RUN, Paul McCartney / Wings                   | Apple        |
| 35 | 46 | HIS 12 GREATEST HITS, Neil Diamond                        | MCA          |
| 36 | 44 | MUD ROCK, Mud   | R&K          |
| 37 | 50 | BLOOD ON THE TRACKS, Bob Dylan                            | CBS          |
| 38 | 27 | AVERAGE WHITE BAND, Average White Band                    | Atlantic     |
| 39 | -  | THE BEST OF BREAD, Bread                                  | Elektra      |
| 40 | -  | DIAMOND HEAD, Phil Manzanera                              | Island       |
| 41 | 39 | BRIDGE OVER TROUBLED WATER, Simon & Garfunkel             | CBS          |
| 42 | 45 | YOUNG AMERICANS, David Bowie                              | RCA Victor   |
| 43 | 49 | TELLY, Telly Savalas                                      | MCA          |
| 44 | 36 | PERFECT ANGEL, Minnie Riperton                            | Epic         |
| 45 | 42 | THERE'S ONE IN EVERY CROWD, Eric Clapton                  | RSO          |
| 46 | 30 | THE BEST YEARS OF OUR LIVES, Steve Harley / Cockney Rebel | EMI          |
| 47 | 47 | I'M COMING HOME, Johnny Mathis                            | CBS          |
| 48 | -  | FOREVER AND EVER, Demis Roussos                           | Philips      |
| 49 | 41 | TOMMY, Soundtrack   | Polydor      |
| 50 | -  | THE SNOW GOOSE, Camel                                     | Decca        |

# U.S. TOP 50 SINGLES

- |    |    |   |                            |
|----|----|---|----------------------------|
| 1  | 4  | SHINING STAR - Earth, Wind & Fire   | Columbia                   |
| 2  | 2  | BEFORE THE NEXT TEARDROP FALLS - Freddy Fender                                | A& M                       |
| 3  | 7  | JACKIE BLUE - Ozark Mountain Daredevils                                       | A& M                       |
| 4  | 5  | ONLY YESTERDAY - Carpenters   | RCA                        |
| 5  | 7  | THANK GOD I'M A COUNTRY BOY - John Denver                                     | Anchor                     |
| 6  | 8  | HOW LONG - The Jacksons   | Elektra                    |
| 7  | 1  | HE DON'T LOVE YOU (Like I Love You) - Tony Orlando & Dawn                     | Elektra                    |
| 8  | 9  | I DON'T LIKE TO SLEEP ALONE - Paul Anka                                       | United Artists             |
| 9  | 15 | BAD TIME - Grand Funk   | Capitol                    |
| 10 | 14 | OLD DAYS - Chicago  | Columbia                   |
| 11 | 13 | SISTER GOLDEN HAIR - America  | Warner Bros                |
| 12 | 12 | KILLER QUEEN - Queen  | Elektra                    |
| 13 | 16 | LOVE WON'T LET ME WAIT - Major Harris   | Capitol                    |
| 14 | 17 | WHEN WILL I BE LOVED - Linda Ronstadt   | Capitol                    |
| 15 | 11 | PHILADELPHIA FREEDOM - Elton John Band  | MCA                        |
| 16 | 6  | WALKING IN RHYTHM - Blackbyrds  | Fantasy                    |
| 17 | 18 | HILJACK - Herbie Mann   | Atlantic                   |
| 18 | 21 | OUT THE GATE - Average White Band   | Atlantic                   |
| 19 | 19 | SHOESHINE BOY - Eddie Kendricks   | Tamla                      |
| 20 | 10 | (Hey Won't You Play) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG - B. J. Thomas | ABC                        |
| 21 | 23 | I'M NOT LISA - Jessi Colter   | Capitol                    |
| 22 | 22 | THE IMMIGRANT - Neil Sedaka   | Rocket                     |
| 23 | 26 | ONLY WOMEN - Alice Cooper   | Atlantic                   |
| 24 | 29 | WILDFIRE - Michael Murphy   | Epic                       |
| 25 | 30 | BAD LUCK (Part 1) - Harold Melvin & The Blue Notes                            | Philadelphia International |
| 26 | 38 | RAINY DAY PEOPLE - Gordon Lightfoot   | Reprise                    |
| 27 | 31 | MAGIC - Pilot   | EMI                        |
| 28 | 32 | GET DOWN, GET DOWN (Get On The Floor) - Joe Simon                             | Spring                     |
| 29 | 33 | LAST FAREWELL - Roger Whittaker   | RCA                        |
| 30 | 36 | TAKE ME IN YOUR ARMS - (Rock Me) - Doobie Brothers                            | Warner Bros                |
| 31 | 34 | SHAKE GROUND - Temptations  | Warner Bros                |
| 32 | 35 | I'LL PLAY FOR YOU (Hear The Band) - Seals & Crofts                            | Gordy                      |
| 33 | 41 | LOVE WILL KEEP US TOGETHER - The Captain & Tennille                           | A& M                       |
| 34 | 39 | I WANNA DANCE WIT CHOO (Doo Dat Dance) - Disco Tex & The Sex-O-Lettes         | Chelsea                    |
| 35 | 37 | BLOODY WELL RIGHT - Supertramp  | Avco                       |
| 36 | 40 | REMEMBER WHAT I TOLD YOU TO FORGET - Tavares                                  | Capitol                    |
| 37 | 42 | ATTITUDE DANCING - Carly Simon  | Elektra                    |
| 38 | 38 | RAMPLED UNDERFOOT - Led Zeppelin  | Swan Song                  |
| 39 | 43 | THE WAY WE WERE / TRY TO REMEMBER - Gladys Knight & The Pips                  | Buddah                     |
| 40 | 48 | MISTY - Bay Stevens   | Bambay                     |
| 41 | 45 | GOOD LOVIN' GONE BAD - Bad Company  | Swan Song                  |
| 42 | 42 | EASE ON DOWN THE ROAD - Consumer Rapport                                      | Wing And A Prayer          |
| 43 | 43 | THE HUSTLE - Van McCoy & The Soul City Symphony                               | Arista                     |
| 44 | 24 | IT'S A MIRACLE - Barry Manilow  | Avco                       |
| 45 | 20 | LONG TALL GLASSES (I Can Dance) - Leo Sayer                                   | Arista                     |
| 46 | 46 | JUDY ME - Gomer Caspary   | Warner Bros                |
| 47 | 47 | DYNAMITE - Bazuka   | Mums                       |
| 48 | 48 | T-R-O-U-B-L-E - Elvis Presley   | A& M                       |
| 49 | 49 | BABY THAT'S BACKATCHA - Smokey Robinson                                       | RCA                        |
| 50 | 49 | WHY CAN'T WE BE FRIENDS? - War  | Tamla                      |

# RM/BBC CHART

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

# U.S. TOP 50 ALBUMS

- |    |    |   |                            |
|----|----|---|----------------------------|
| 1  | 1  | THAT'S THE WAY OF THE WORLD - Earth, Wind & Fire                        | Columbia                   |
| 2  | 2  | CHICAGO VIII  | Columbia                   |
| 3  | 3  | TOMMY ORIGINAL SOUNDTRACK RECORDING                                     | Polydor                    |
| 4  | 5  | STRAIGHT SHOOTER  | Swan Song                  |
| 5  | 4  | PHYSICAL GRAFFITI   | Swan Song                  |
| 6  | 14 | BLOW BY BLOW  | Epic                       |
| 7  | 10 | HEARTS America  | Warner Bros                |
| 8  | 9  | WELCOME TO MY NIGHTMARE   | Arista                     |
| 9  | 8  | AN EVENING WITH JOHN DENVER   | RCA                        |
| 10 | 11 | NUTHIN' FANCY LYNN SLYMUR   | MCA                        |
| 11 | 6  | HAVE YOU NEVER BEEN MELLOW  | Arista                     |
| 12 | 13 | FIVE A.D.E. Age   | MCA                        |
| 13 | 33 | PLAYING POSSUM  | Anchor                     |
| 14 | 15 | KATY LIED   | Elektra                    |
| 15 | 7  | FUNNY LADY ORIGINAL SOUNDTRACK RECORDING                                | Arista                     |
| 16 | 17 | JUST A BOY  | Warner Bros                |
| 17 | 18 | A SONG FOR YOU  | Gordy                      |
| 18 | 19 | JUST ANOTHER WAY TO SAY I LOVE YOU                                      | 20th Century               |
| 19 | 12 | SHEER HEART ATTACK  | Elektra                    |
| 20 | 16 | BLUE JAYS   | Threshold                  |
| 21 | 22 | THERE'S ONE IN EVERY CROWD  | RSO                        |
| 22 | 23 | THE MYTHS AND LEGENDS OF KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE | A& M                       |
| 23 | 34 | SURVIVAL O' JAYS  | Philadelphia International |
| 24 | 26 | MISTER MAGIC  | Kudu                       |
| 25 | 25 | JUDITH  | Elektra                    |
| 26 | 27 | BLUE SKY NIGHT  | Epic                       |
| 27 | 28 | TO BE TRUE  | Philips                    |
| 28 | 29 | TOM CAT   | Philadelpha International  |
| 29 | 37 | SPIRIT OF AMERICA   | Ode                        |
| 30 | 30 | I'LL PLAY FOR YOU   | Capitol                    |
| 31 | 31 | FRAMPTON  | Warner Bros                |
| 32 | 32 | FRAMPTON  | Fantasy                    |
| 33 | 38 | THE DRAMATIC JACKPOT  | A& M                       |
| 34 | 36 | STAMPEDE  | Warner Bros                |
| 35 | 35 | BUSTIN' OUT   | RCA                        |
| 36 | 20 | CRASH LANDING   | Reprise                    |
| 37 | 41 | DARK SIDE OF THE MOON   | Harvest                    |
| 38 | 40 | CRIME OF THE CENTURY  | A& M                       |
| 39 | 39 | PUT IT WHERE YOU WANT IT  | MCA                        |
| 40 | 43 | FEELINGS  | United Artists             |
| 41 | 44 | HE DON'T LOVE YOU LIKE I LOVE YOU                                       | ABC                        |
| 42 | 42 | TOMMY   | Elektra                    |
| 43 | 46 | WILLO' THE WISP   | Warner Bros                |
| 44 | 44 | TOMMY   | Capitol                    |
| 45 | 21 | AUTOBAHN  | Columbia                   |
| 46 | 46 | DISCOTHEQUE   | Atlantic                   |
| 47 | 36 | YOUNG AMERICANS   | RCA                        |
| 48 | 24 | FEEL LIKE MAKIN' LOVE   | Atlantic                   |
| 49 | 49 | IT'LL SHINE WHEN IT SHINES  | A& M                       |
| 50 | -  | BETWEEN THE LINES   | Columbia                   |

# THIS WEEK'S CHARTS

BECAUSE OF THE Whitsun Bank Holiday, we are unable to print the current Top Fifty British Charts. Next week's issue will therefore contain placings for the previous three weeks and enable chart compilers and DJs to bring their charts completely up to date.

**RECORD  
MIRROR**

**NEWSDESK**

**01-607 6411**

# Bay City's roll 'em

## Film debut and extra Shang A Lang

# Going up?

WE'RE GETTING an Eiffel of the Tower in Paris. Not really a line for a song - it's been used - more a statement of fact. And that edifice isn't half doing a bit of towering as well. It dwarfs the five Osmonds standing in front on a recent visit during their European tour. A bit of sightseeing never did anyone any harm. When the family come over to England they'll have to visit Blackpool as well and reach even greater heights.

# SOUL SUNRISE

A NEW soul sampler album is being released by Decca and will contain 16 tracks by artists including Jackie Wilson, Al Green, Hamilton Bohannon, Chi Lites, Ann Peebles and Syl Johnson. It will retail at £1.29.

The American soul label Seven Sun Records has been re-born and it's first release through B & C Records will be Love Is Around by Norman Beaton star of the West End musical Black Mikado.



Bay City Rollers are to begin work on their first film in July, and have already started work on songs for the soundtrack album.

The film will be directed by television and movie director Mike Mansfield as a semi-documentary production and will be shot on location round the world.

The first sequences will be filmed at London's Heathrow Airport during the week beginning July 14, when the Rollers take off for the Caribbean aboard their own specially chartered jet.

Return journey sequences will be shot when the group travels home from New York aboard the QE2.

Mansfield commented: "The picture will take almost a year to complete and we anticipate international cinema release in the summer of 1976. Part of the soundtrack commentary will be by Russell Harty."

Mansfield has also taken over direction of the group's TV series Shang A Lang and it is now being extended to at least 20 programmes instead of the original

# Rumour denied

AS WIDELY predicted Alan Longmuir is staying as bass player with Bay City Rollers.

He had said he was leaving after a newspaper revealed his age as 26, but the fan club received more than 80,000 letters pleading with him to stay, and newspapers throughout the country were inundated with petitions from schools.

Announcing his decision at a press confer-

MUD, whose film Never Too Young To Rock goes on general release in 80 cinemas in Scotland on July 6, are negotiating for their next movie Side By Side.

Shooting is expected to begin, June 9, with Bruce Beresford of Barry Mackenzie fame directing.

The title single from Never Too Young To Rock will be released in June by Scott Fitzgerald, and plans are going ahead for the staging of a Fitzgerald concert in his home town of Glasgow, to coincide with the release of the film there.

# MUD MOVIE



# DIONNE RETURNS

DIONNE Warwick returns to Britain next month for her first tour in 10 years.

The dates are: New Theatre Oxford (June 8); Palace Theatre Manchester (9); Empire Theatre, Liverpool (10); City Hall Newcastle (11); De Montford Hall, Leicester (13); Coventry Theatre (14).

Her last British appearance was earlier in the year when she sold out the Royal Albert Hall.

A new single, We'll Burn Our Bridges Behind us is out on May 30.

# FLYERS AWAY

KURSAAL Flyers, being hailed as the most exciting new band discovery of the last 12 months, have their first album Chocs Away, released in late June.

The band who have completed a small tour with the Flying Burrito Brothers, begin a string of dates on their own in June.

They are: Stourbridge Town Hall (June 5); Cockfosters Trent Park College (6); Eastbourne College of Education (7); Finchley Torrington (8); London Marquee (9); Cambridge Queens College (10); Hornsey College of Art (12); Scarborough Penthouse (13); Sheffield Black Swan (15); High Wycombe Nags Head (19); Birmingham University (20); Berkshire College of Education (21); Harrow Tythe Farmhouse (22).

Peckham Newlands Tavern (24); City of London Poly (26); Wrexham Fagins (27); Bristol Granary (28); Coventry Mr. George's (29).

# CRYSTAL CALE

JOHN CALE has been added to the bill for the Garden Party concert at Crystal Palace Bowl, South London on Saturday, June 7.

# Million Seller?

LYN PAUL'S next single, It Oughta Sell A Million, due for release on June 6, will be an extended version of the current Coca Cola jingle. Lyn was a member of the New Seekers when their song, I'd Like To Teach The World To Sing, also a Coke ad, got to number one.

Owing to a continued industrial dispute beyond our control, Record Mirror has again had to go to press with a black and white cover and a colour poster that has appeared previously. We apologise for any disappointment caused to readers, and will be returning to full colour next week.

two previously unissued tracks

# the rolling stones

I Don't Know Why \* Try A Little Harder

F13584

Marketed by

**DECCA**



# Lulu goes riding on



LULU, recently in the charts with Take Your Mama For A Ride, is to continue her series of one week cabarets up and down the country.

# RECORD MIRROR

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The new dates are: Stoneley, Porthcawl (week beginning June 8); Merlin's Club, Plymouth (June 16); Nite Out, Horsefair Club, Birmingham (30); Bailey's, Watford (July 13); Fiesta, Sheffield (20); Jollies, Stoke-on-Trent (August 11).

**LAST ENCORE**  
THE OVER The Rainbow album, recorded live when at the London Rainbow's last show in March is set for June 13 release. It contains tracks from Procol Harum, Frankie Miller, Hatfield And The North, Richard and Linda Thompson and Kevin Coyne.

# Hudson Ford: the split

CONTRARY TO recent rumours that Hudson-Ford had fired the musicians in their band, plans are going ahead for an extensive US tour beginning in August.

But the group will be making no British appearances, except for TV, until next year at least.

**FOLKY TRIP**  
DECAMERON have been booked for a four-day folk festival from July 3 to 6 in Arnhem, Holland.

# STONES SHATTER THE ILLUSION ...

## Wonder why

CONTROVERSY surrounds the Stones single out on the Decca label. The song I Don't Know Why is credited on the pressing to Mick Jagger, Keith Richard and Mick Taylor.

But in fact it was written by Stevie Wonder who originally recorded it as I Don't Know Why I Love You, it was revealed this week.

The Wonder version of the song was on Tania Motown's Greatest Hits Volume Two album.

## Stitches in time

ON THE eve of The Stones mammoth 58-concert American tour, Mick Jagger has been and put his hand in it.

Ol' limp wrist is now nursing a heavily-bandaged hand with 20 stitches in it, after putting his hand through the plate-glass door of a New York restaurant.

He explained: "I had my left hand on the door handle and my right on the pane for support. It just gave way." But the band's tour will still continue as planned.



HUDSON-FORD: planning extensive US tour

# Summer rock tours CAMEL

CAMEL, who have recently completed a University tour, are to embark on a concert tour of Britain.

They will be playing St. Albans City Hall on May 31 and the Capital Theatre, Hammersmith, the following day before going to Europe.

Tour dates set are: Branwyth Hall, Swansea (June 24); Johnson Hall, Yeovil (26); Redruth Theatre (27); Plymouth Guildhall (28); Birmingham Town Hall (29); Manchester Free Trade Hall (30).

Glasgow City Hall (July 1); Preston Charter Theatre (2); Newcastle City Hall (3); Victoria Hall, Hanley (4); New London Theatre, Drury Lane (6).

## THIN LIZZY

THIN LIZZY, who are in the studios cutting their fifth album, start touring Britain in June.

Dates so far set include: Greyhound, Croydon (June 1); L'carno, Sunderland (6); Roundhouse, Dagenham (7); Winning Post, Twickenham (8); St. Catherine's College, Cambridge (10); Cleopatra's Derby (12); Links Pavilion, Cromer (14); Mr. George's Coventry (15).

Barbarella's, Birmingham (17); Maidstone, Technical College (20); Pier Pavilion, Hastings (21); Roundhouse, London (22); Hereford College of Education (27).

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

**LED ZEPPELIN / Earls Court**  
IF THERE was ever a concert that you could brag about seeing to all your friends, it was the Led Zeppelin one at Earls Court on Sunday evening.

It turned out to be a nocturnal delight, one which should be remembered for eons to come.

The American show that they brought home with them comprised some of the best rock music in the world, highlighted by opulent stage and lighting effects and an abundance of dry ice in traffic-light colours.

Led endeavoured to take us on a musical journey of their six-and-a-half years reign. Robert Plant made a jolly raconteur as he told us about the good times, the hard times and times when the four heroes sat around the fire sipping tea.

The sound in the vast arena was amazingly clear and concise, which was why Zeppelin decided to add an extra half hour to their three-hour show.

Rock And Roll was the first thing to get an airing, with Plant's staccato voice machine-gunning around the hall and proving that his golden larynx is an instrument in itself. Jimmy Page's fluid, flaunting guitar work knocked everyone for six as he juggled with the chords, making them sing, dance, do almost anything. All this craftsmanship was guaranteed



LED ZEPPELIN: a night to remember

to get the most frigid listener buzzing like a bumble-bee and warming up for the astounding things to come.

Above the massive stage stood a video screen depicting each member at different times so that the fans in the cheap seats could get a better look.

In My Time Of Dying contained some slideword wizardry from Page and a thumping bass from J. P. Jones, 'though it was Kashmir which got the most response and it could well become a second Stairway To Heaven.

John Paul Jones, who up 'til now displayed some splendid bass work, shifted to piano to do some lilting melodies on the solemn No Quarter. But one of the highlights, for me, was their mellow acoustic set, comprising the illustrious Tangerine and Going To California. John Paul Jones on mandolin and Page on acoustic guitar, together made a beautiful kaleidoscope of notes. On these

numbers dear ol' Bonham, looking portly of late, attempted to join in with the others for a four-part harmony. Plant amusingly jibed afterwards that they'd be singing the Hollies' Bus Stop next!

The next twenty minutes allowed Zep to get off and jam. The inimitable Moby Dick was the springboard for Bonham to demonstrate his drumming talents, and with the giant screen hanging overhead we could clearly see what the maestro was doing. Alas the drum solo was far too long and involved, giving way to a numb-bum, although admittedly, the first ten minutes of his playing were superb.

The well-known favourite Dazed And Confused was perhaps the most exciting visual sequence of all. Jimmy Page used a violin bow to produce some macabre, mind-boggling sounds. A laser with three strips of light filled the stage to enhance the solo.

The finale was of course Stairway To Heaven, an extravaganza of all things bright and beautiful. This got the crowd on their feet and clapping for more.

The encore was Whole Lotta Love, improved with age in the same way a good wine tastes better if allowed to mellow.

Before Zep left the stage Robert Plant said: "Thanks for your time it's been our pleasure." Well, well, what an awfully nice fellow!

JAN ILES

**PILOT / New Victoria Theatre, London.**

PILOT HAVE been through a lot of hassles lately. For one reason or another Call Me Round didn't do as well as expected, and this tour could hardly be called a sell-out.

But don't worry, because though the fly-by-nights might be ready to write them off, the band will have the last laugh. They're going to be around for a long time. The proof became apparent on Sunday when Ian Bairnson's imaginative lead guitar combined with fine drumming from Stuart Tosh.

Throw in Bill (scream, scream) Lyall on keyboards, and David Paton's distinctive voice and you have music of a higher quality than the usual screamers' fayre.

Two new numbers from Bairnson, Hold Me, and an instrumental, Crying, showed the band can move in many directions and do not have to rely on

the songwriting talents of David Paton alone.

After the tour they will be taking a holiday and watching Magic Move up the American charts. But when they're back the explosion should rock quite a few of their critics.

**DAVID HANCOCK MUD / Lewisham.**

LEWISHAM CONCERT hall officials obviously didn't know what to expect when Mud played their first - and probably only - London concert of the year, at the venue last Thursday. They certainly weren't prepared for the rapturous, close to riotous welcome that greeted the band's entrance onstage for the 6.30 show.

From first note to last, the fans were on their feet - standing on the seats, waving scarves in the air and generally having a good time.

It was sheer high spirits - no nastiness and certainly no hoodlomanism. But officials were obviously worried and

intensified security for the second show. Unsmilingly patrolled the aisles and kept a close watch everytime someone leapt to their feet. Officials grappled with fans a couple of times and Les Gray repeatedly urged the security men to "Go easy," everytime the audience surged forward.

By the time the band launched into the National Anthem - otherwise known as Tiger Feet - security was again swamped in a mass of happy, swaying enthusiastic fans.

It was a happy night for Mud supporters - and that's exactly what a Mud show is all about. They're a fun band, and have just as much of a good time on stage as the fans out front.

The light show is arguably one of the finest in the music world today, although their show is never over-slick.

The repertoire was predictable and rightly so, because fans want to hear all their hits, plus favourite album tracks. Oh Boy - the first time the band have performed it on stage - came across extremely well, and Bob Davis' guitar solo on Born To Be Wild was brilliant.

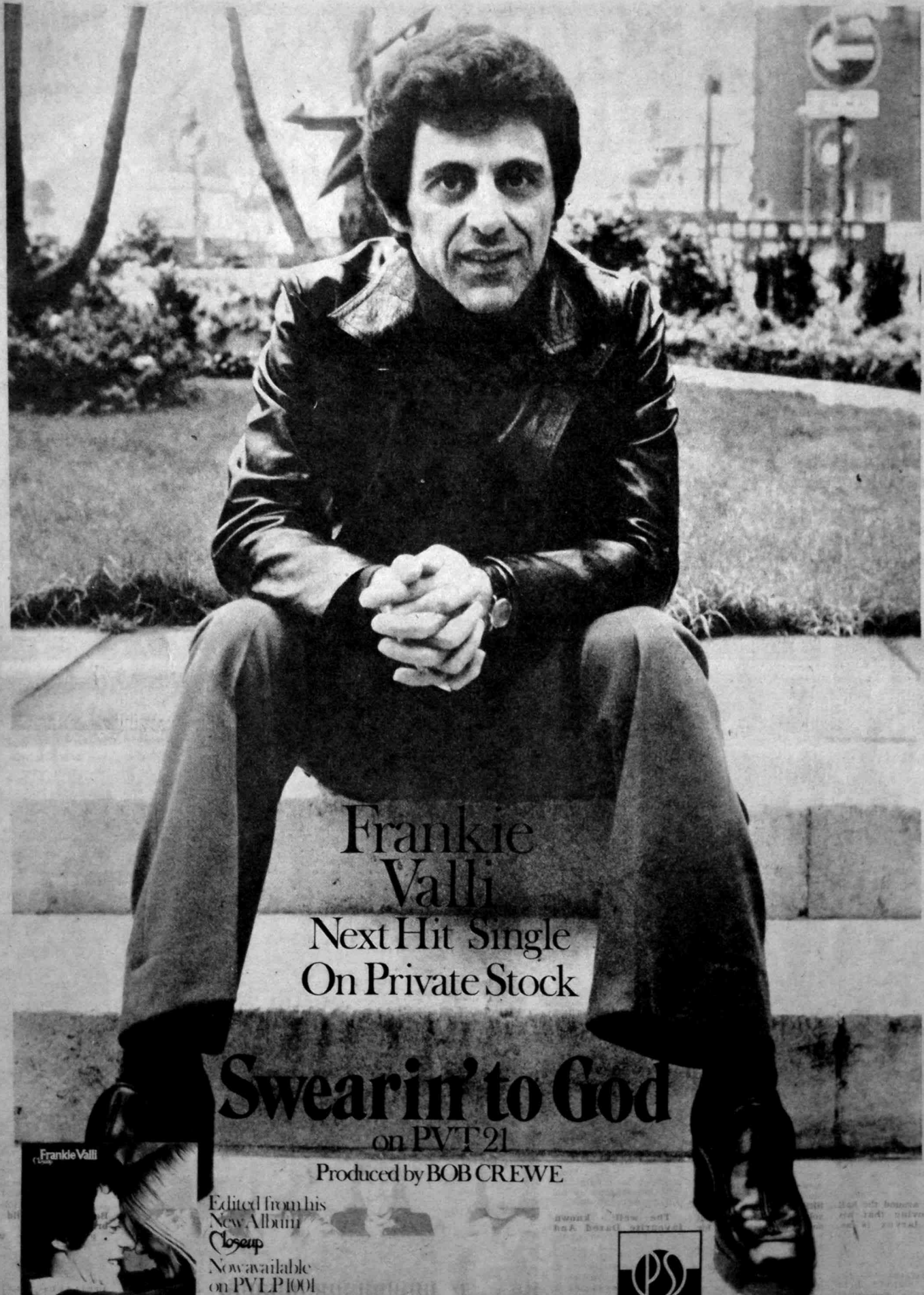
Final thought: When Mud eventually launch themselves in America displaying their consummate skill for fun music, visual comedy and dazzling light effects, they'll tear the place apart.

JONSNOW



PILOT: they get the last laugh





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# Out to grass in Jersey

DON AND Windsor are "doolall!" That is bonkers, up the creek, off the wall. They admit it themselves. After all, anyone who stands outside a phone box in the pouring rain waiting for a long distance call to come through, can't be all there.

There is, however, a perfectly reasonable explanation for their outlandish behaviour: these dashing lads of It Ain't Half Hot Mum, were staying in a guest house which didn't have a phone.

As you know, Don and Windsor have released the Ink Spots classic Whispering Grass, which is firing up the charts in a way that the tricky Sergeant Major would be proud of.

On Top Of The Pops last week they performed their act with style, panache and Army barrack humour. Don - the short, fat, cuddly one with knobby knees and a spiffing Safari style hat has the most crystalline vocal chords this side of Calcutta, and his partner Windsor, the ruthless, bloody-minded Sarge shouts out his orders - "I will not have gossip in this jungle." - in his best basso profundo.

Why did you form a singing duo? I ask when I finally get through to the Jersey tourist jungle.

"We did an album with the cast of It Ain't Half Hot Mum which includes Whispering Grass and I knew while recording the track that it had a certain amount of magic and would make a great single; though I didn't say so at the time. Then Wally Ridley, the recording manager for EMI, suggested we should release the song as a single and it just progressed from there."

Have you ever sung before?

"Oh yes. I used to be a singer before I got into comedy acting. That's

why I decided it would be a good idea to merge the two by doing a funny singing act. With my height and shape I just couldn't go on stage and sing a straight romantic ballad, let's face it! Without the comedy element, I doubt if the song would have taken off."

What did you and the Sarge think of Top Of The Pops?

"It was an amazing experience. But frightening all the same. It wouldn't have been so bad had it not been the biggest pop programme of all. Knowing that so many people would be watching was a traumatic experience in itself. I remember that the Eurovision song, Ding-Dang-Dong, is it, led up to our number and I was shaking like a leaf while it was playing. Once I got on stage though, my nervousness disappeared."

Will you be doing a follow up to Whispering Grass - or have you had enough?

by Jan Iles

"Oh no. I think our new-found singing success is great. We will be recording a follow up to Whispering Grass but we haven't chosen a song yet. Our next recording session begins in November so we may make it a Christmassy - type thing."

Dinky Don says farewell and then calls Windsor to the phone. The ferocious Sarge whom he portrays in the series isn't anything like the real Windsor. You could say he is like a sheep in wolf's clothing.

"I'm an actor first and foremost, love, but this singing lark's really great. My wife and three teenage daughters are in stitches about me being a pop star. They think it's great."

Whose idea was it to form a duo?

"Well my love, one day during rehearsals, Don came up to me and said 'fancy doing a double act?', so I said damn good idea. Welsh Laurel and Yorkshire Hardy, ha ha. "This happened around

last February just after I'd finished doing a Greek Tragedy thing in Edinburgh. Our first venture was appearing in selected Northern Clubs which was great. When it comes to singing I'm not tone deaf I'm tone dumb, I just find it difficult remembering the words. Honestly, I get in a right muddle, sometimes. It's not so bad in the recording studios but live appearances...

"After the club scene we made an album, which is in the shops now" (talk about advertising eh!) "and includes all the war time songs, you know all those nostalgic goodies. Don sings some really nice numbers and I do a daft poem, a Gunga Din type thing and also on the album are the boys with a live audience at Deolall, that's where our transit camp is supposed to be, ya see?"

What are you and Don doing in Jersey - not milking the cows, surely?

"Ah, not quite, love. Don and myself are appearing in cabaret at the Water Splash, St. Quens, 'til October, with a guy called Alan Tredgett (who?) and some delightful young ladies."

"Mmm, seems as though you're really having a ball at the number two spot, Windsor."

"Oh, it's just Groovy baby, groovy!"



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**GEMINI**  
(May 22 to June 21)  
If you're in a bit of a tiz-waz over something, don't go to your nearest head shrinker and demand shock-treatment. A few days with your lover in a cool, dark room should be the pick-u-up you've been looking for.

**CANCER**  
(June 22 to Jul 23)  
A short visit will turn out to be a longer stay. In fact you may never come back! Don't worry though you won't be kept there against your will. In fact people's hints to get rid of you will come to no avail. You ain't budging!

**LEO**  
(Jul 24 to Aug 23)  
If people are showering you with kindness, that is if they are kissing the ground you walk upon, tell these peasants to cool it and save their ardour for the woman next door. She needs it!

**VIRGO**  
(Aug 24 to Sept 23)  
Time to have a little tete-a-tete with loved ones who are feeling neglected. You could also benefit by letting everything out, closed feelings are strictly for the frigid lot among us.

**LIBRA**  
(Sept 24 to Oct 23)  
Does everything seem as boring as wet Wednesday? Well, you need a challenge.

**SCORPIO**  
(Oct 24 to Nov 22)  
If you play your cards right and keep those aces up yer sleeve you could be on to a winner. It's all down to waiting for the right moment to pounce on your victim, and to do this successfully we're afraid you'll have to wait in the shadows for sometime.

**SAGITTARIUS**  
(Nov 23 to Dec 21)  
If everything is like a labyrinth in your life right now you must start sorting and unwinding bits and pieces gradually. Don't try doing it all at once else you'll find yours elf going around in circles. Dig?

**CAPRICORN**  
(Dec 22 to Jan 20)  
Love life is in full swing but your social life is a bit stagnant. Perhaps you and your little flower have been hibernating too long and other garden favourites have neglected you. Start blossoming again before you become too weedy.

**AQUARIUS**  
(Jan 21 to Feb 18)  
You Aqua kids are like England's equivalent to the cosmic cowboy with ya high falutin' ways and ya quaint jokes. Just git off ya horse, boy, stop that bandy walkin' and that tricky talkin' and for gawds sake take that rotten 'at' or!

**PISCES**  
(Feb 18 to Mar 20)  
When the moon is in the seventh house you lot will be feelin' a whole lot more cheery. There are a few things which will need instant attention: Your skin and your hair (g-r-e-a-s-y). Consult your quack if you cannot get rid of the pests yourself.

**ARIES**  
(Mar 21 to Apr 20)  
You're feeling under the weather? Or perhaps just over-tired. Best thing to do is grab a few early nights with a nice book or a naughty mag. But make sure your mother don't catch you reading it.

**TAURUS**  
(Apr 21 to May 21)  
You lot think you're hard done by but just you take a look at some of your contemporaries who are practically walking about with no clothes on their back or no food in their tums and then tell us how bad off you are. Gerra, you...

**super stars**



THE OSMONDS are back in Europe, bringing the house down wherever they play, and causing riots wherever they go. The entourage flew direct from Mexico to Paris in fifteen hours to start the tour, and by the time their plane touched down on French soil they were all ready for a kip.

Hundreds of petite ma'mselles were waiting at Orly airport in Paris for the group to arrive, but before they could say, "Jacques Sprat", the Osmonds were whisked off to their palatial Hotel Meriden in the chic sector of the city.

That night the band appeared at the Palais De Congress in the Bois De Boulogne district, and by all accounts the reception they received was as arduous as ever.

**Medley**

The act has changed in some respects. They now include a Stevie Wonder medley, and for part of the show wear capes and hats so that Donny can do his magic act, turning canes into flowers and that type of thing - in a more convincing fashion than our ol' mate Tommy Cooper we hope! Still in the act is the popular Crazy Horses theme and Jimmy's solo spot. But the spot which sets lovers' hearts aflame is when Donny and Marie get together and sing goose-pimple rousers like Go Away Little Girl, It Takes Two and Paper Roses.

After the show they all appeared on Parisian TV, and then invited the Press up to their hotel room for a private tete-a-tete. C-o-s-y!

In their free time the Osmoses embarked on a mini sightseeing trip, visiting the Eiffel Tower and the Champs Elysees.

From Paris they flew to Holland for the Hilversum TV show called Top Pop, their equivalent to our very own TOTPs. The show included their latest



Donny in Belgium, skipping the light fantastic

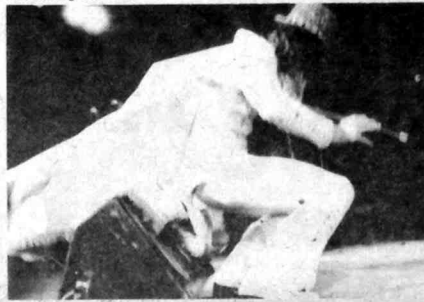
# OSMONDS STORM EUROPE



A touch of the Frankie Vaughan's



But hang on . . .



Going going . . .



GONE

Merrill twanging his banjo

single, The Proud One and the Donny and Marie medley.

A party was held that evening in their honour, but it got a little out of hand when too many people turned up (you know what liggers are).

Antwerp was next on the agenda, flying into Belgium in their very own Caravelle jet to be greeted, yet again, by hungry Jezebels after Donny's body; so to keep these leeches off the trail, the family stayed in Brussels instead. One thing they really enjoyed about Brussels was their new-found freedom. They could all walk around the streets without getting mobbed.

The concert at Antwerp fared better than its Parisian counterpart. The Flemish fans obviously had more spirit, showing their adulation for the Brothers in a very demonstrative way.

**Bedlam**

Next the family went to Rotterdam, futuristic city of the low-lands where the fans invaded their hotel, causing complete and utter bedlam. Madrid was the next port of call during which time they watched a bullfight.

Wonderful wonderful Copenhagen meant yet another round of Press and photo calls plus live appearances, and it was here that the delectable kids with Colegate smiles were most warmly received. One Press guy reckoned there were more photographers at the airport waiting to snap-up the Osmonds than when the King of Sweden came to Denmark!

After the Danish gig, the Osmonds visited the famous Tivoli amusement park and had plenty of fun and games on the big wheel and the dodgems.

And last weekend, our friends from little 'ol Utah arrived in Britain for the last leg of their European tour. If you fancy your chances at getting hold of Donny or Jimmy, then we reckon you'd best hang around the Tower of London or a similar tourist spot, because from what we've heard, they're really into sight - seeing these days! Happy hunting!

The boys in gay Paree standing on ze corner

Gee-up Jay, it's Crazy Horses time



Pix by Andre Csillag and Chris Walter



Donny and Marie



The Osmonds in the Grand Place, Brussels



CANADA, IF that country's tourist ads are to be believed, welcomes the world - but not, apparently, Roxy Music. Early in their six-month long globe-trotting tour, Roxy flew into Toronto on a singularly dilapidated Boeing 707 and retired early to their respective hotel rooms to sleep off the effects of the journey.

"And at about three o'clock in the morning," says Phil Manzanera, "I was woken by loud banging on the door and voices shouting 'open up or we'll knock the door in'."

"They said they were mounted police, but nobody would be foolish enough to let people in at that hour of the morning without first checking, so I said I was going to phone down to reception to check before I let them in. Before I'd got through however, they'd broken in and were dashing all over the room."

"I was terrified. They weren't in Mountie uniform, but were wearing leather jackets and so on and looking just like a lot of hoods themselves. They went round all our rooms looking for drugs, but they didn't find anything."

Manzanera says that they were less than courteous to him, probably since with his long hair he is what policemen

think a dopehead looks like, but other members of the group got better treatment.

"I went outside my

room to see how the others had fared," says Phil, "and discovered that, while Bryan had had his room searched, he had

by  
Ray Fox-  
Cumming

# Introducing Mr Target- Adams gentleman of music

been shown more respect. When he heard all the noise, he emerged from his room looking very suave in his monogrammed silk pyjamas to inquire what all the fuss was about. . . and I don't think they knew quite what to make of him."

Mr Ferry certainly has got the image of the English gentleman abroad down to a fine art!

Phil Manzanera is also far more of an English gent than you might think from his Latin looks and Spanish surname. True, he is half-Spanish (on his mother's side) but Manzanera is his mother's maiden name. "I've always used it when it's suited me."

### Background

Phil's background has a lot to do with his first solo album, just released and already a hit.

"I wanted Latin sounds, words or rhythms to figure throughout it," he explains, "and the title Diamond Head is the name of a mountain in Hawaii."

Surprisingly, although the album contains some lyrics in Spanish, Phil didn't write them. "Robert Wyatt was going to sing the track, so I asked him to write the lyrics and said that I'd like them to have a Latin flavour somehow. He came back with them all written in Spanish and of course I was delighted."

"I knew he spoke Spanish because he had written bits and pieces in Spanish for the Softs."

Phil's solo album was done in something of a rush. "I only had from after Bryan's solo concert just before Christ-



PHIL MAZANERA: first solo album just released and already a hit.



"Waiting for Bryan to write the lyrics."

Bryan's system of writing the lyrics once the tracks are down may be an unusual and, one would have thought, difficult one, but the other members of the group are glad of it. "I find," says Phil, "that it helps me sustain interest in the recording and it gives it an added excitement."

The album should be finished mid-August and released in September to coincide with a UK tour. After that there are plans to go back to America and make a debut tour of Japan. . . all of which leaves little or no time for a Bryan Ferry solo album.

"He'll get one done somehow I'm sure," says Phil. "I believe he's already working on it. He can't really leave it, because he's almost duty bound now to produce about one a year."

### Design

Phil says he can't give any information about the artwork for the next Roxy album. "The sleeve design is left to Bryan and I'm happy for it to be that way, because he's the best."

"Did you know by the way that there were eventually four versions of the cover for Country Life?"

No, I thought there were only two.

"Right, there was the British one, then the American one with the green vinyl which you had to peel off the front. That's your two. Then there was one with no girls on at all - just foliage. . . and a fourth which just had the girls' heads and shoulders blown up to fill the whole area. We haven't seen that one so I should imagine it's being kept from us because it looks awful."

Phil adds that he's found people either like the Country Life cover or loathe it. "There seems to be no in-between view, but in this country it was an award. . . and who says this country's conservative?"

# Labelle

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mas until we started the next leg of the Roxy tour less than a month later.

"Eno had achieved a modern day record by recording Taking Tiger Mountain By Storm in 19 days. I beat it by making two albums in 19 days."

What was the other? "It was with Quiet Sun, the group I used to be with before Roxy."

But I thought they were no more?

"Well, that's true, but they were . . . shall we say . . . resuscitated. We'd had all the material for three or four years and in the meantime other people have had success playing that kind of material, so we decided to put ours down on record. The album is tentatively set for release in July."

The Quiet Sun album and the solo Manzanera one were made simultaneously. "In the early part of the day," explains Phil, "I'd work on my album, then in the evening I'd go out to dinner and come back and work on the Quiet Sun one. It was weird really because they were in total contrast to each other and that way of working only made them the more

divergent. There is little chance of Phil's solo album being performed live. "Partly because there isn't time what with all the Roxy and other commitments, and partly because it would be nigh on impossible to get all the people who played on my album in one place at one time."

Roxy, who always seem to be short of time, have never been more so than now. Having just returned from a vast, gruelling but extremely successful tour of 12 nations east and west, they're faced with having to get down to their fifth album pretty quick.

"At the moment we're all busy writing. I think that this time there will be contributions on the album from all members of the band. "This time we're doing things slightly differently. Instead of recording the album all in one go, we'll go into the studios in about three weeks time, record for a while, then have a fairly long break before going in to complete it."

What will you be doing in the gap?





# ALL AMERICAN AFRICAN MAN

HE WAS expected to be a one-hit wonder like so many others who hit the discos for six and then faded into oblivion.

But it seems our Hamilton Bohannon was having none of that. After ripping the charts apart with South African Man, he now looks set to do it again with Disco Stomp.

So the battle between Disco Tex and Bohannon is still on to find out who is "master of the movers". Here's introducing in the 44 spot from Lewlas, Georgia - Hamilton Bohannon.

For a man who is revered in every smoke-filled, dim-lit disco throughout the country, Bohannon is not everyone's idea of a swinger. On the contrary, he doesn't smoke or drink and he still finds time to sing in his church choir.

Religion plays a great part in his life. "Yes, I'm a deeply religious man," he says. "I know that whatever I've achieved in my career is due to the strength and inspiration I've got from God."

What he has achieved is quite considerable. Apart from having three of his own very stylised albums in the shops - the latest is a magic mixture of a funk side and a more laid-back late night romantic set - he also has his own music publishing company called Bohannon Music.

But talk about paying dues to get there! He joined Stevie Wonder's

band as a drummer 11 years ago and left him in 1967.

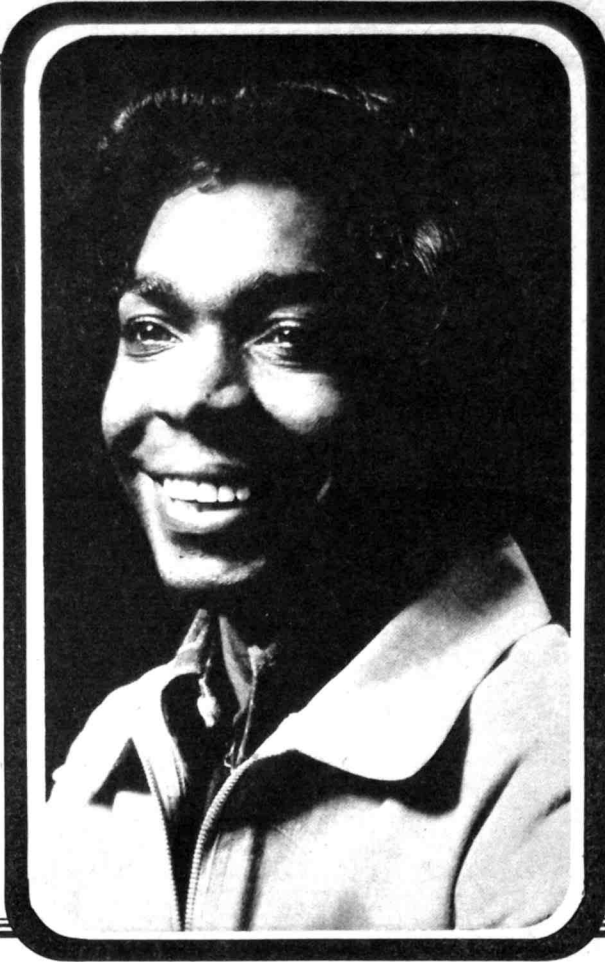
"And then I became leader of Motown's house band up till 1972. I used to play on all the live gigs with the artists and Earl Van Dyke would put down the studio cuts."

It was in 1972 when Motown relocated to Los Angeles that Bohannon, as he's known to his friends, got one of the now famous contract re-

leases and set up business on his own.

And so the insidious Bohannon sound was first heard with a track called Stop And Go that was an American disco hit in 1972. Others followed and soon the British caught up when South African Man came out.

Yet he reckons he doesn't aim his music at a disco market. "I was shocked but pleased when I heard the discos were playing South African



Hamilton Bohannon  
talks to  
David Hancock

Man. It took off first in Philadelphia and then was picked up in New York," he confesses.

So it's only natural that in Disco Stomp he should mention the cities where he's acknowledged as the Disco King. No Yawk Citee... Philadelfear.

The secret of Bohannon's distinctive music lies in the rhythm patterns and key changes he overlies on his basic funk.

"Though I've never been to Africa in my life, people are always telling me my rhythm patterns are very African in their feel. You see I use a 9-4 rhythm instead of the usual 4-4 so I guess that explains it technically."

Whether or not that's the explanation, the result is hypnotic, very personalised music.

Bohannon has had several offers to produce other artists though he maintains he wants to get his own music together first.

He is a musical all-rounder. Foremost a percussionist, he also writes, arranges and produces his records.

"About four years ago Marvin Gaye recorded 24 of my songs which haven't been released yet, but I think he will be using some of them on his next album," he says.

The intellectual Disco King, who admits he likes recording at night best, says: "I'm the type of guy who writes what I want - when I want it. Then I forget it and start work on something new."

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# Listening to what the man said

AFTER THE departure from Wings of guitarist Henry McCulloch and drummers Denny Sewell and his subsequent replacement, Geoff Britton, Paul McCartney drafted in Jimmy McCulloch on guitar eighteen months ago, and recently announced the name of their new drummer; Joe English.

McCulloch and English have added new vitality to Wings as is proved by the new album entitled *Venus and Mars*, which is an excellent album.

Before Wings departed for a fortnight's holiday, I spoke to Jimmy McCulloch, and new recruit Joe English.

After playing with Thunderclap Newman, John Mayall, Stone The Crows, and Blue, Jimmy seems to have finally settled down with Wings and looks on it as a long-term prospect.

"I did a few sessions for Mike McGear's album and Paul just came up out of the blue and said 'Sounds really good. How do you fancy joining the

by  
Eamonn  
Percival

band?' What can you say? 'Oh, yeah, I'll give it a go'. I've been with them ever since. That was about eighteen months ago.

"The first thing we did was Junior's Farm over in Nashville, Tennessee. We came back and did a film in Abbey Road, called *One Hand Clapping*. It's like a documentary on how a band records. That should be coming out soon. After that we went out to New Orleans to do the *Venus*



Joe English, far right, Wing's new drummer

and *Mars* Album. I actually arrived over there a week after everyone else in the band and when I got there, Geoff (Wings former drummer) just hadn't worked out, so Tony Dorsey who did some musical arrangements on the album, knew the Allmans drummer, who suggested Joe. When Joe flew in, everything was upside down. It was like a new band but we eventually settled down

and had a ball. We just did the album and had a gas."

I wondered how Jimmy's song *Medicine Jar* came to appear on the album.

"Well, I wrote it with Colin Allen, the drummer with Stone The Crows — up in Scotland. He just gave me a bunch of lyrics, and being drummer he knows the tempo he wants, so I worked out the chord changes around the lyrics and did it that way.

"Anyway, Paul came up one day during the sessions and said 'Have you got any songs?' I suggested *Medicine Jar* which is kind of an anti-drug song, and played it to him. He thought it sounded good so we used it."

Wings' new drummer Joe English is 25, and was born in New York, but later moved to Macon, Georgia. He's been playing since he was 15 and played with several

local bands before joining Jam Factory in 1968. This band broke up six years later and Joe was about to go on the road with Bonnie Bramlett when he got the call which led him to recording with, and subsequently joining, Wings.

"I was right in the middle of rehearsing when I got a phone call from New Orleans asking me if I'd help record the *Venus and Mars* album, so I found a replacement

for Bonnie and left. I recorded the album during February in New Orleans and went to L.A. to mix it in March."

It was whilst they were mixing in Los Angeles that Paul asked Joe if he'd like to become a permanent member of Wings, and Joe accepted.

"It's worked out great you know. Everyone's really happy with the band, I'd like to think I'll be with them for good. The great thing is there's no contracts with Wings. Paul's gone through the whole bit about being tied up with contracts and he doesn't want to get involved with that."

Joe plans to live in London and occasionally go back and forth to Georgia, where he hopes to buy some land.

"With this band, there's time for doing a lot of things. There's time for recording, there's time for rehearsing and there's time for being yourself which is another great advantage. It's not like work at all. You play with some bands, and it gets to be like working in a factory but it's not like that with Wings."

Working on that presumption, has Joe got plans for working outside the band?

"Well there's enough time to do things like that. For instance, we've got two weeks off, so I'm going back to the States and make a few calls to see if there's anyone needing me for sessions or anything like that. The great thing about Wings is that if I want to go and record with Nilsson, Al Green or anyone, then that's cool."

**TRUST THE Irish**, they have all the luck. Five weeks ago no-one in the know had ever heard of Chips, yet today they're poised to break into the charts and are being hailed as the, oh, new New Seekers.

For starters, their wonderman manager, Ted O'Neill, just happened to get a song for the six-piece group from the writers who provided *Guys and Dolls* with a hit (Arnold - Martin - Morrow). Then he dragged Decca Records along to one of their gigs at Gullivers — a London club — and they went gaga.

Next the ubiquitous O'Neill just happened to line them up — with the Easy City Rollers for a nation-wide tour, while at the same time he did the nigh-on impossible — got them a spot on *Top Of The Pops*.

## Manufactured

Now if after all that, the single, *Love Matters*, bombs, the group can still say they had a better chance of making it than most.

They have even made drastic changes to their image to fall in with all the lucky breaks.

"You could say," says Paul Lyttle (lead guitar), "that we are literally being manufactured for the singles' market."

Paul sings lead on the single and also appears to be at the centre of the group's bid for fame. He talks a lot while the others lounge around Decca's interview room with a

bottle of Tequila for comfort.

Paul goes on: "We gracefully made a lot of changes. We had our hair cut short and adopted classy casual clothes. I was dead against it, but I've got used to it now. It seemed best to go with the flow."

And what about the new New Seekers?

"If you like," Paul, naturally, answers the question. "It's open to contention. We will be what the public want us to be. We may be like the New Seekers but we're slightly more aggressive."

At least for the time being, they're quite sure what their present public want them to be. Touring with the Rollers has thrown them before perhaps the hardest audience of all; fans who have come to ogle their favourite band.

Linda Martin, the leggy of the two ladies, says: "It's been totally hectic. We thought we were going to die a musical death, especially since most of the audience are normally girls and us with two girls..."

Paul: "The presenter of the show, Geordie Scene's Dave Eager, has been really great. He's been right behind us. One of his favourite lines is that there is space for lots of stars."

Paul says the group spend half of their set waving to the fans. "That's our job... making contact," he decides, adding that *Love Matters* goes down best.

They've been sticking to rock and pop that is

known to prevent the usual apathy which surrounds a support band — and it's worked. After spending five years together on the highly lucrative Irish ballroom/club circuit, Chips are taking a bit of a gamble tearing up with the Rollers. They could have alienated half of a generation by playing duff sets. Instead, their mixture of rock-based harmonies is scoring well.

## Security

Paul says of the tour: "It's a laugh. The security is amazing and although we see very little of the Rollers, anyone who comes in contact with the band is fair bait for the fans."

Linda adds: "I'm really enjoying it now. The kids have been great, absolutely fantastic. They've even been getting on their feet and copying our dancing."

She hasn't too much to say about the Rollers: "We don't have much contact with them because of the security, but at least two of the guys seems really friendly — Alan and Woody. We met Alan once — he'd just been fishing. He was really friendly."

"We have watched their set," she goes on, "but they have to be so loud to get over the screams, we can't stand it."

Paul says: "They are getting their music together very well. It started off badly because



they hadn't played together for some time but by the time we hit London it should be really good."

Meanwhile all six Chips are getting used to life in England. Although they played here occasionally and even had a novelty single, *King Kong* (on RCA) out last year, they're really part of the thriving Irish scene.

## Harmonies

All of them come from Belfast but moved to Dublin three years ago, NOT to escape hostilities, but to be nearer the major portion of their work. Shaun Magee (bass); Brian Donaghy (drums); Adrian Mullon (keys); and Irene McElroy (vocals) make up the group who describe their sound as: "funky but melodic, and with harmonies." For instance they include a couple of Steely Dan songs in their act to contrast with the smooth easiness of *Love Matters*.

Paul reckons there's a lot of undiscovered talent in Ireland in the same way as there was in Liverpool 12 years ago.

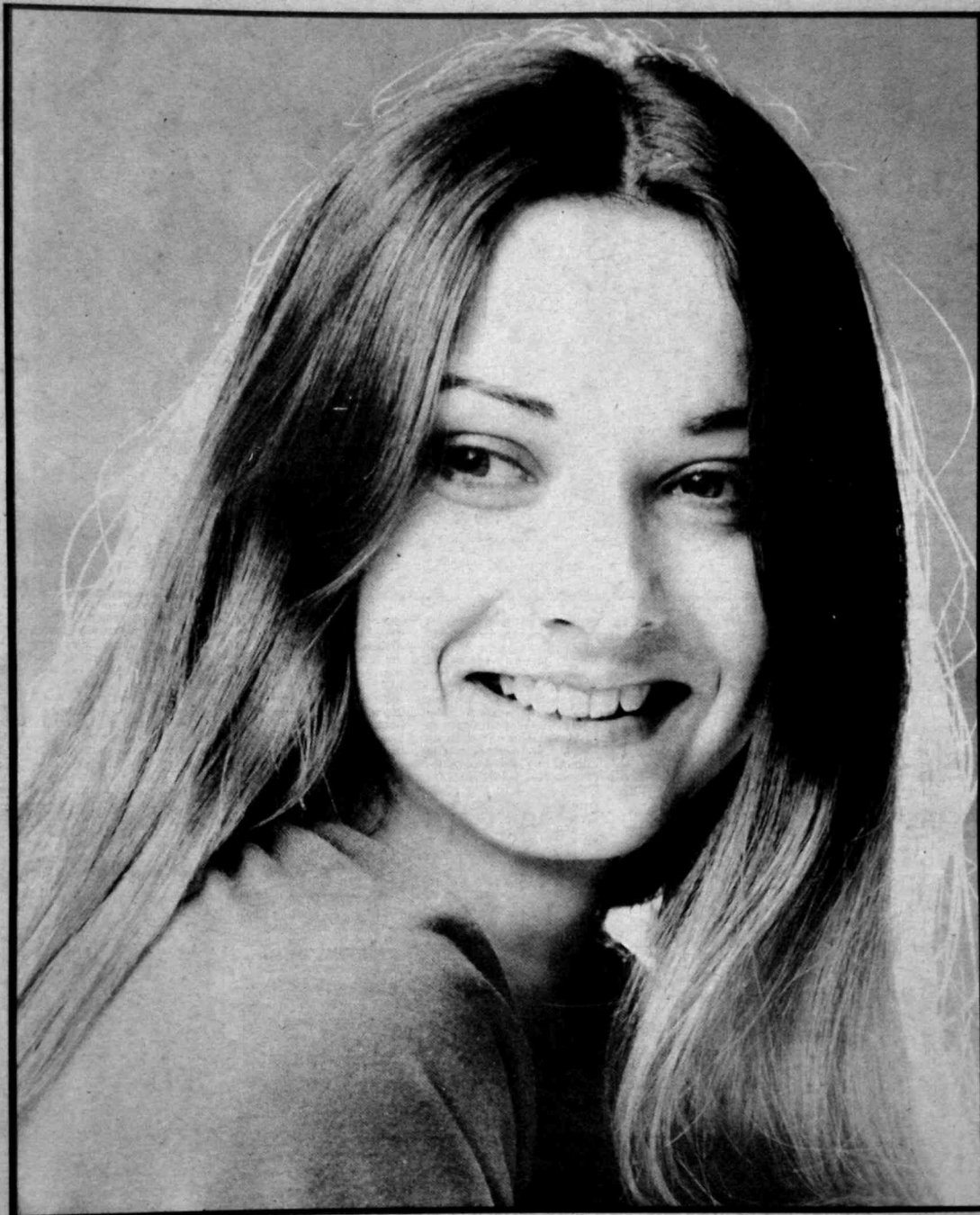
"We've just had the breaks," he concludes. "We thought of a good name — can't think why no-one chose it before — now we want to see Chips with everything..."

by  
Peter  
Harvey

# CHIPS WITH EVERYTHING



# A REFRESHING NEW TALENT



## CATHERINE HOWE

An exciting  
new single  
and a great  
first album

... 'HARRY'

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**RCA**  
Records and Tapes



"THEY SPENT a whole three months trying to convince me and Kev that it was about antiques," said Lol.

"We wrote it so you could look at it that he was either a drug pusher or an antique dealer. All the words fit both," said Eric.

"Not to me they don't," said Lol, "it's drugs." But you're going to tell the Beeb it's antiques? "We're a bit past that, they ban everything we do," said Eric.

Flying Junk from The Original Soundtrack was the controversial little number they were bitching about. The shady opportunist characterisation smacks of the great Oh Effendi from Sheet Music.

"Yeah, that's true," said Eric. "The Oh Effendi track was written by Kevin and myself in one afternoon. It was the first time we'd written together. He came up to my house and we said 'what shall we write?' I said 'I've got this riff' and he said 'I've got this line about a man on a four-wheel drive oasis!' Which was crazy but it worked. The oil crisis was on at the time. It was a kind of anti-rip-off song."

The visual imagery evoked by 10cc's songs is due almost entirely to precise characterisation. There must be times when they draw from life. Lol

by Jan Etherington

grinned evilly. "The Film Of My Love was written about Solomon King. The guy's a complete megalomaniac. Years ago we thought we'd write him a song, the most ludicrous song and bet he'd sing it and believe in it. He's the sort of guy who'd take a chick out and believe it was an epic for her. He'd have an orchestra in the back of the car. He won't believe it's a send-up. So this is for you, Sol baby!"



Phonogram at the moment are feeling a bit like Cinderella with four fairy godmothers. A few weeks after 10cc sloped over to their camp from

the UK label they presented them with The Original Soundtrack, did three tours, a European tour and two British ones because the original one was sold out. "It's been a great, great tour. One of the few sell-outs this year. We tried to make it precise but not sterile - and it worked." Then they tossed Life Is A Minestrone up the charts and are now preparing to release I'm Not In Love as the next single.

Lol explained why Minestrone went out first. "It seemed to be the most immediate track. We were thinking of putting out I'm Not In Love, but we thought it might not get too much airplay. In America I'm Not In Love is the single but funnily enough, when we put the LP out over there, the vibes we got back were that everyone wanted Minestrone. You can't win."

But it's I'm Not In Love that is receiving the critical praise. Could it be a 20th century classic? Eric's not sure. "It would be nice to think so. It gave us a lot of trouble. I wrote it with Graham, but I'm not in love with him!"

"We recorded it once," said Lol, "and it wasn't right. There was something wrong in the structure of the writing. Eric was really depressed by the whole thing."

"Because I felt it was a great song," said Eric. "When Eric first played it on guitar there was something about it and I thought 'I bet we've got a new single', but when it

was finished the middle bit was all words, harmony vocals and a no-no tune so I brought in the axe, chopped a whole bit out and suggested the 'big boys don't cry' bit. There's a bridging chord which makes the intro sound like Ace's How Long. We didn't realise it at the time, but we liked that record."

Listening to I'm Not In Love and Minestrone side by side is the best advert for the light and shade of 10cc.

"That is why a concept album is out for us," said Lol. "In fact the very

### 'The very concept of a concept album is not a very good concept'

concept of a concept album is not a very good concept."

But didn't The Original Soundtrack nearly turn out that way?

"Almost, but not quite," said Eric. "We didn't fall into that trap. One Night In Paris started off 20 minutes long. In fact, at one time, Soundtrack was gonna be a double album and one album was going to be One Night In Paris. But we thought it would be badly weighted, so we cut out tons of it and finally got it down to eight and a half minutes. It's a story really. We're waiting for

someone to say 'Go on, complete it' and we'll make it into a film for you. You can build an album around a good idea but you can't build it around a good song. Sgt. Pepper was a good idea. "Or Tommy was a good idea," said Eric. "The finished album I didn't like at all but the story was strong."

Speaking of Sgt. Pepper, McCartney has been known to drop in for a blow at Strawberry Studios with the band.

"Yeah, he plays piano, we play guitar. He's tremendous. Obviously a fabulous musician, an incredible writer, he's got a beautiful voice and I hate him!"

Eric grizzles. "He's got it all, hasn't he?" But Lol favours Lennon. "He's the one who at the moment is doing the most solid stuff. I think Paul's work is a little patchy. He needs someone else to tell him he's doing that badly."

"He needs another Lennon to bounce off," said Eric. "Everyone's so totally in awe of the magnificence of Paul that they are scared to suggest ideas. He writes great stuff but Band On The Run was a very patchy album. There were some great tracks but others which were like padding. Very unfinished."

Meanwhile, 10cc are having a bit of trouble with Second Sitting For The Last Supper, the "come back Christ" track on the new it's been misunderstood. "It's just an illustration that things are a bit up the pole and a constructive suggestion

that it would be nice if someone came back.

"It's disillusionment maybe," said Eric, "because things are pretty bad at the moment and the only time people pull together is in a good disaster."

"So the only thing that would move the world would be the 'Second Coming'. It's a very serious song but funnily enough it was spawned when we were writing Minestrone."

"We had this middle eight bit," said Lol. "Eric had a chord sequence and I started singing 'another fish-head in the dustbin', and we were thinking what to call Minestrone and we came up with The Second Sitting For The Last Supper. Then we thought, no that's too good, let's save it."

### Productive

Do they mind that songs like that - in fact just about all their songs - are so stamped by 10cc that no-one else can do them?

"We'd like to have other people do our songs, but we've got no choice."

"We write the way we write and that's it. In fact we can't really write for other people because we're not that productive. Everything, absolutely everything we write is used. We haven't got a single thing in the can of the studio and if we don't like it the first time we rewrite it. I'm sorry we didn't place Old Wild Men actually, I thought that was a possible and I think that I'm Not In Love could be sung by almost anyone. Andy Williams could do it."

What about future plans?

"We'd like to get involved in film music because our music is that way inclined anyway but we won't get involved in any rubbish. We'll make it good. A musical is something we were talking about a few weeks ago. We looked at some of our songs and they follow a story. A guy falls for Donna. To pull her, he builds himself up with Dynamic Tension, gets involved with drugs, Hospital Song, and Speed Kills, and so on. We wouldn't be involved on stage. But the music's there, a lot of the songs are hits. It's a thought, but it takes time and you've gotta run before you can walk."

"Wrong, Lol." "Well, you know what I mean."

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ON SALE TODAY





"DEAR SHOWADDYWADDY, is it true that you beat up The Bay City Rollers and, if so, did you make a good job of it?" So went a letter from some vicious-minded person to Showaddywaddy's fan club and the group's lead singer Dave Bartram is still trying to think of a suitable reply.

"We used to be quite good mates with The Rollers," he says, "but we haven't seen much of them recently."

While The Rollers are busy causing fan hysteria the length and breadth of the country, Showaddywaddy aren't doing so badly on that score either.

"In Leeds," Dave says, "they had to turn hoses on the fans before they could get us out of the theatre."

How long's that kind of thing been going on?

"It's only just started. Our security has always been quite adequate in the past, but now I think we'll have to look at it afresh. The trouble in Leeds was that the cars that were supposed to pick us up from the gig and take us back to the hotel arrived late, so that when we came to leave there were already several hundred fans outside the stage door."

**Collapse**

Showaddywaddy have been totally overwhelmed by the success of this present tour, which is their first major one. "Before this," explains Dave, "we'd only really done cabaret, except for a sort of pilot tour that was aimed to find out if we were, in fact, a suitable concert band. In the event, though, the concerts have been even better than the cabaret shows for us."

"On this tour all but five of the concerts have been sell-outs and the others were pretty full. In Scotland, particularly, the reaction has been amazing. In Dundee our clothes got ripped to pieces."

The only sorry note of the tour so far was at Hammersmith, where bass player Rod Deas collapsed onstage.

"He's still feeling a bit groggy," says Dave. "The trouble was that when we had a holiday recently most of us rested, but he tended to live it up and now he's feeling the effects."

Apart from being highly excited by the way their tour is going, Showaddy are naturally over the moon about the success of their new single, the old Eddie Cochran number Three Steps To Heaven.

"It's jumped 37 places in one week," says Dave with a broad grin. His record company are prophesying a certain number one with it, but Dave says he'll be happy with top five.

"When we came to choose a single we had ten possibilities, but we thought this was the strongest and, because it was the fifteenth anniversary of Eddie Cochran's death, we wanted to put it out anyway as a sort of tribute."

**Strongest**

"We're not a greedy band. We could equally well have put out one of our own new songs (and thus collected more money), but we didn't."

Surprisingly the song has only just gone into Showaddy's stage act.

"We didn't really think it was perhaps an ideal concert number, but it's proved fantastically popular and I think we're stuck with it now for as long as we keep going."

On June 13 Showaddy's second album, titled Step Two, will be released. It has the most amazing sleeve design, which should win it any number of awards, and, according to Dave, the contents are just as good as the packaging.

"The first album did incredibly well, but it was a terrible rush. We did it



DAVE BARTRAM

**'...stuff the heads. We're not aiming to appeal to them anyway. We want to be enjoyed, not respected.'**

all in a week. For this one we've been able to take our time about things more and so the



# Showaddy you make of this?

arrangements are that much better.

The new album has three oldies on it — the present single, plus Chain Gang and Rave On. The remaining nine tracks are all new compositions by members of the band and, says Dave, a good mixture of moods and tempos.

"I think people will see from the new album that we've matured and even the heads might like it if they'd have the patience to sit down and give it a proper listen. If not, then stuff the heads, we're not aiming to appeal to them anyway. We want to be enjoyed, not respected."

To accommodate their new material, Showaddy have lengthened their stage set rather than cut out old favourites. "Our set now runs to about an hour and fifteen minutes," says Dave, "and I don't think it can get much longer for physical reasons. It's a very energetic show and very exhausting. As long as we're enjoying it though, we'll play till we drop."

**Cabaret**

For the rest of the year their concert schedule is pretty full. Once this tour is over and the new album's out, the group will be doing some cabaret. "We couldn't miss that out, because we owe it to those cabaret audiences to go back. After all, it must have been they that broke the first single for us, because it didn't get any airplay."

Also in the summer, the group will be playing further afield. "We've had minor hits abroad before," says Dave, "but this single has had a better reaction than ever we've got in the past, so

we want to do some dates in Europe."

In the autumn the group will be playing another UK tour with a brand new show "taking in the venues we left out this time" and after that they are planning to go to Japan.

But how about America?

Dave frowns. "There are difficulties for us there, because we haven't had any singles put out in the States at all. Companies are very reluctant to put out singles there by British pop groups unless they think they've got an absolute cert."

"I think that we shall go to America at the end of the year, whether we've had any records out there by then or not. After all, we only broke here through our live work."

**America**

But doesn't it cost an awful lot of money to tour in America with an outfit the size of yours — particularly without hit records behind you?

"That's been said so often that people have come to believe that you automatically lose money in the States, but I don't think it need necessarily be true. Obviously you have to be careful, but I'm sure we can make it pay."

Showaddywaddy have

become very used to being careful and taking care of a lot of the business side of their career. "We've had to," says Dave bluntly, "because we've been ripped off that much in the past. You live and learn as you go along."

"We choose what singles we are going to put out, we choose what is going to go on our albums and we choose what gigs we are going to do. In the case of singles, our decisions are always unanimous. They have to be, because you must

by **Ray Fox-Cumming**

have every member of the band believing in a single. Otherwise though, if there are differences of opinion, we take a vote."

If that sounds extremely democratic and an orderly way to go about things, it does so because it is that way. "We've become very disciplined," says Dave, "and it's shown in our work. For example, it used to take us up to three days to routine a song. Now we get it done in less than two hours generally." Slick eh?

# GLADYS KNIGHT & THE PIPS I FEEL A SONG

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IF THERE'S one thing that Judy Collins' fleeting visit to London last week managed, it was a trip to meet the cast and see the production of *A Little Night Music*, the show from which Judy's current hit single is taken. Prior to this visit, Judy hadn't been able to see it.

Apart from that, it afforded her followers a rare chance to see Judy perform, albeit briefly, on TOTP, and also provided an opportunity to chat to a lady whose visits to this country tend to be few and far between.

It's been over two years since there's been a new album from Ms Collins, but as she admits, it's not an uncommon occurrence for her.

"You can tell from the chronology of my work when I've taken a break, because there tends to be a compilation album to fill in the gap. I've never been a person who's moulded her life around the music industry. I don't believe that I have to have a single out in a certain period or else people will think I'm a failure. I need time to sit and think and look at things. Otherwise I think it's a bit like being a whore, and no one should make a record for the sake of making one."

**Documentary**

Judy's time, during this particular break from recording, was spent making a documentary film about her music teacher. The film is titled *Portrait Of A Woman*, and was nominated for an Academy Award in the States.

"I wanted to make the story of Antonio Brico public, and the most obvious medium to use was film. So I took the time and used my own money — which meant I didn't have a producer screaming down my neck — and made

the film. Spent seven months editing it. It's now actually making its money back, which has amazed me, because documentaries just don't make money! Initially the only thing that I thought might happen with the film was that I might be able to sell it to your BBC or to German television. I didn't believe it would do anything like it has."

One of the most satisfying results of the film for Judy is that it has enabled Antonio Brico to realise her initial ambition — to conduct orchestras. Prior to the film, there was no opportunity for any woman to fulfill this particular role. Now, at the age of 72, Brico is conducting all over the States. The film has



# Send in the Collins

tended to get labelled as a feminist film, which Judy dislikes as she feels it is above all a humanist film. That said though there's no doubt that Judy identifies strongly with the feminist movement.

"I certainly don't go around making speeches at the drop of a hat, but I don't think you can exist in this society without allying yourself with the feminists — because what it's really about is humanism, and I think we need all the input we can get. I'm about to start

writing a book about my own life and Brico's — it won't essentially be a feminist book except that it's about parts of two women's lives. Basically, it'll be about music over the last 70 years and how classical and pop have become intertwined."

She's due back in the studios in June, so that should mean another LP before the end of the year. There has been considerable comment about the variety of songs on her new album, which includes a version of *Salt Of The Earth*, the Jagger

Richards composition, released as the single in the States instead of *Send In The Clowns*. Did she feel that there was more of a musical extension now in her recordings than there had been in the past?

"No — because look at

the albums that I've done in the past. *Take In My Life*, there was plenty of variety there. It's an old habit, yet every time it comes up people are surprised. Maybe it's a good thing, this forgetting to remember. The thing is, you give the song what it needs; one song will call for one thing, another song will call for something different. It's a formula I've used all the way through. I was in the studios in August recording four songs, and a couple of those were with full orchestras. Another of them, *Out Of Control*, is a new song of mine, which is a love song."

**Old-fashioned**

"I tried to use the old-fashioned way of writing songs, where you first write a preface and then a release. The preface is the part you tend not to hear on the radio. It's like that on the song *My Funny Valentine*, but you've probably never heard the preface. It was a very popular way of writing songs in the 40s, and that's how I've written it."

Whatever other people's opinions though, the occasional singles that have come from Judy have done remarkably well, and *Send In The Clowns* looks set to equal *Amazing Grace* in success. Judy is particularly pleased that the current song has done so well, it being a favourite of hers, although she leaves the choice of single — from the album to her record company.

"I don't see myself ever releasing a single out of the context of an album. I guess if I went into the studio and recorded something and thought 'ah ha' — but then it's never happened yet!

Nobody, but nobody would have said that *Send In The Clowns* was going to be a single, nobody in the States... you know, we look to the seeming experts in the music business to tell you what's going to go, but they don't know, nobody does."

Having lived for a long time under the somewhat misplaced label of folk singer and all its implications and possibly the different — reality tag, Judy Collins has no illusions whatever about the importance of having singles — and singles that sell.

"If fifteen or twenty kids are walking into a record shop and plonking down their six bucks for a record, I want it to be my record they're buying. I'm in a business... I have absolutely no illusions about that at all. I'm not only a creative artist, I'm in a business."

by Sue Byrom

If those twenty kids are buying my record and there's a single from that record on the radio, all the better. There are people like Jackson Browne, whose latest album doesn't have a single on it, but the whole thing works like gangbusters, I play it over and over. Other people have a single out, and you get drawn into their album. If by having a single that's suitable for top forty radio, I can make radio better, then that's good. I don't think there's very much good radio about. If I'm part of it, and I'm good, and if I have taste, then I can try to make things better."

**POLLY BROWN**  
IS BUBBLING UNDER WITH HER NEW SINGLE **YOU'RE MY NUMBER ONE**  
GT20

AT THE age of 14, Catherine Howe was at drama school burning with "a vicious ambition" to be a great actress.

Three or four years later, after a spell in rep, a spot of film work and lots of TV (plays, *Z Cars*, *Dixon Of Dock Green*, that kind of thing), the ambition had evaporated and as far as acting in general was concerned, she'd "tumbled that it wasn't really me."

So, armed with a reasonable degree of proficiency as a pianist, she began writing songs and eventually got to make an album called *What A Beautiful Place*. The album came out, the record company went bust and that was that. Catherine, now broke, retreated to the sanctuary of her parents' home in Dorset and did a series of jobs, including nannying, waitressing and filling up shelves in a supermarket — "that was the best. At least there was an end product in the tidy shelf."

Now, at the age of 29 and four years after her first album, Catherine's been given her second chance, courtesy of RCA, with a single and LP, both called *Harry*. The opportunity hasn't been wasted: the single has been a star breaker for several weeks and, with the aid of a *Top Of The Pops* last week, should go on to greater glories, while the album has already shifted a good few thousand copies. A listen to *Harry* — the single might prompt you to dismiss Miss Howe as just another of those MoR ladies in the Vera Lynn line, but such is not the

by Ray Fox-Cumming

case. *Harry* — the album is an extraordinarily fine opus which could hold its head up in the company of works by such illustrious ladies as Judy Collins, Joni Mitchell and Carole King.

"I suppose," says Catherine, "that the single isn't really representative of my work, although in a way it must be, because when all's said and done I wrote it. I thought it was about time I wrote a happy love song and they are not easy things to write. I tried very hard not to make the lyrics cliched, asinine or boring."

**Advantages**

She reckons that the advantages of getting a hit single outweigh the disadvantages of it giving perhaps a wrong impression of her work as a whole.

"The way I look at it, you can write songs till the cows come home but if nobody ever hears them you might just as well not bother."

"Besides, I hope that people will eventually hear enough of my music to realise that I'm not just a straightforward MoR performer. In fact, my next album will be even less of a MoR job."

In what way, through doing more uptempo stuff?

"No, it's not a question of tempos, it's more a question of content."

The next album may well contain some songs

which first appeared on that ill-fated debut album four years ago. "I'm rather proud of some of those songs and I see no reason why I should just let them rot."

For a relative newcomer, Catherine is remarkably shrewd and self-assured. As far as concerts are concerned for instance, she is well aware of all the pitfalls.

"I would very much like to do some live performances, but it is very difficult to know where to do them. In America there are lots of clubs that would be suitable for me to play in, but that's not so here."

"I need an audience that is ready to sit down and listen. If they weren't prepared to do that, they wouldn't like me at all." She's quite right. For a performer of quiet sensitive songs to sing against a background of shuffling feet, bar-stool conversations and rattling cutlery would be disastrous.

For the moment, Catherine is sticking to radio and TV promotion work, both here and on the continent. "I would like to start some concerts soon though. Apart from anything else, it's good practice."

When she does decide to do some live work, there's clearly no question of anyone telling either that she isn't ready or the time isn't right.

Catherine Howe comes across as being a lady who is most definitely nobody's puppet, certainly not *Harry's* anyway, because *Harry* is no more than a name that happened to fit the music. In Catherine's private life, he figureth not.

# Howe's Harry?



He isn't he's just a name



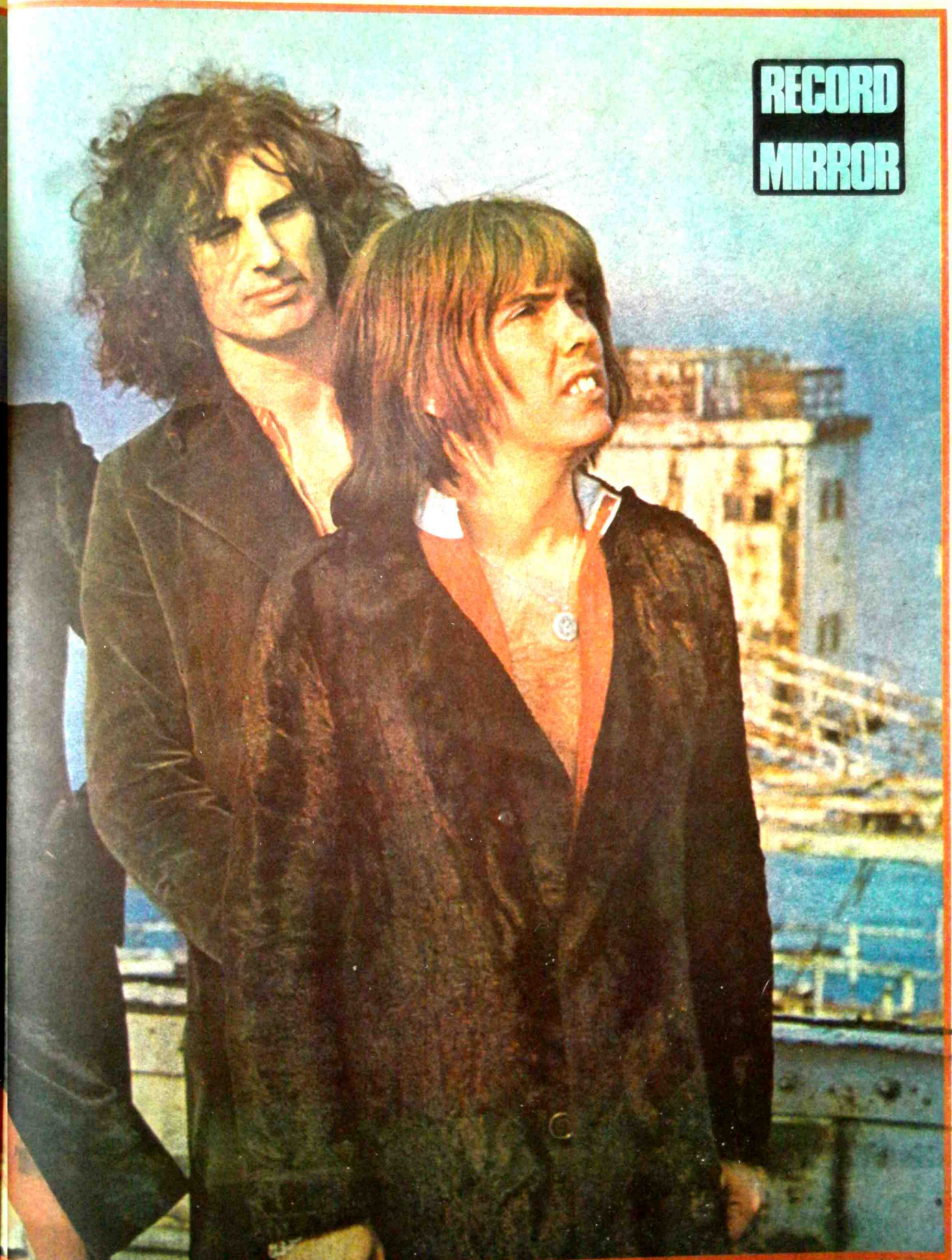




SLADE



RECORD MIRROR





# RECORD MIRROR NATIONAL DISCO TOP 20



1. Don't Do It Baby — Mac & Katie Kissoon (Polydor)
2. Three Steps To Heaven — Showaddywaddy (Bell)
3. Thanks For The Memory — Slade (Polydor)
4. Loving You — Minnie Riperton (Epic)
5. I Wanna Dance Wit Choo — Disco Tex & The Sexolettes (Chelsea)
6. Autobahn — Kraftwerk (Vertigo)
7. Get Down Tonight — KC & The Sunshine Band (Jayboy)
8. Once Bitten Twice Shy — Ian Hunter (CBS)
9. Oh Boy — Mud (Rak)
10. Hurt So Good — Susan Cadogan (Magnet)
11. Take Good Care Of Yourself — Three Degrees (Philadelphia)
12. Where Is The Love — Betty Wright (RCA)
13. Sing Baby Sing — Stylistics (Avco)
14. The Night — Frankie Valli (Mowest)
15. Lady Marmalade — Labelle (Epic)
16. Swing Low Sweet Chariot — Eric Clapton (RSO)
17. Israelites — Desmond Dekker (Atlantic)
18. Swing Your Daddy — Jim Gilstrap (Chelsea)
19. Cut The Cake — Average White Band (Atlantic)
20. I'm Gonna Run Away From You — Tami Lynn (Contempo)

This chart was compiled with the aid of selected DJ's throughout the United Kingdom.

## DISCOS

A MIXED bag of singles and albums this time round. Two re-released oldie singles, one from Lou Christie and the other from Mungo Jerry, plus a saucy Je T'Aime from Judge Dread. Anyway Randy Nicholls takes you through the good and the bad of this month's releases.

### singles

**LOU CHRISTIE:** I'm Gonna Make You Mine (Buddah - BDS 431).  
Catchy tune and nice harmonies get this re-release of Lou Christie's best remembered song off to a good start. Efficient, brisk and to the point, it's a good contender for a place in the charts, disco or otherwise.



**LOU CHRISTIE**

discotheques. Production is razor edged and the vocals, though sparse, serve their purpose adequately. Also worth watching out for on this one is the label design which is nothing short of something else... If you see what I mean.

**JASON SINCLAIR:** The End Of The World (Horse - HOSS 84).  
Strangely subdued reggae offering that doesn't exactly come out and hit you, but is none the less very listenable. Unlikely to make much impression chartwise on account of its lackadaisical approach.

**THE BROTHERS:** In The Pocket (People - PEO 118).  
Strong rhythm section and sharp use of drums may well make this one very popular in les

**TOMMY JAMES AND THE SHONDELLS:** Crystal Blue Persuasion (Eye 7N 25678).  
Lovely San Francisco feel to the first side, this record bears all the

hallmarks of a giant hit. It's a very beautiful song that deserves very close attention. The flip side 'Crimson and Clover' is even better. If you're looking for a warm and pleasant song that captures the very essence of the summer, or at least what the summer should be, then you will find this an essential buy.



**JUDGE DREAD**

Junior Walker style sax solo.

**MIKE LESLEY:** Come Together (Island WIP 632).

If DJs pick up on this one there'll be no stopping it. A bit reminiscent of Superstition at the beginning, it builds into a great dance number with some beautiful phasing effects on the last verse. Buy it.

**TAR:** The Love That I Need (Goodear EAR 604).

I must confess to never having heard of Tar before, but I'm sure we'll be hearing a lot more from them judging by this one. Great harmonies, punchy brass and the vocalist has got Stevie Wonder's phrasing off to a tee. Nice one.

**MUNGO JERRY:** In The Summertime (Dawn DNS 1113).

No stranger here, this still remains one of the all time favourites. Obviously aimed at the summer holiday market, it may or may not be a hit this time around, depending to a large extent on the prevailing meteorological conditions. Number one or not, this is an undeniably classic pop song in all senses of the word. If you haven't already done so buy it if only for next year.

**KYDD:** Voodoo Magic (Dart ART 2052).

An American song performed here by a young East London group, it's a very funky sound obviously aimed at the discos. Well performed, but not really chart material.

**GEORGE CLINTON:** Please Don't Run From Me (ABC 4063).

A fast moving number interspersed with nice brass lines. It's arranged, composed and performed by George Clinton. This really hearkens back to the soul sounds of the sixties with solid piano work, pumping bass and even a



**MUNGO JERRY**

### albums

**VARIOUS ARTISTS:** The Trojan Sound (Trojan TRBLP1).

A budget album from the Trojan stable including tracks by Toots and the Maytals, Ken Boothe, Byron Lee, Nicky Thomas and John Holt among others. It's an ideal record for the casual reggae listener or the DJ who wants to cater for a reggae audience without resorting to buying stacks of singles. It's what is generally referred to as a sampler album, in that each cut is taken from the appropriate artist's latest album. Ken Boothe's The Godfather and Toots' Poms and Pride are excellent disco sounds. Also worth a listen is



**NICKY THOMAS**

Boothe's rendition of the Neil Young song Down By The River. Al Brown's Listen To The Music is taken from his amazing Here I Am Baby album and is well worth a few plays. Also worth checking out is The Cimarrons' Time Passage, taken from their In Time album. All told, a great value-for-money album featuring no less than twelve tracks by the best of the Trojan artists.



**KEN BOOTHE**

**HOPETON LEWIS:** Dynamic Hopeton Lewis (Dragon DRLS 5008).

I was always under the impression that reggae was a specific form of music, a strongly rhythm orientated and primarily music for the body as

opposed to the brain. Not only that, but it also involves a great amount of feel. It is distressing to hear this album, which came out of the Trojan stable, totally lacking in depth or feeling. Hopeton Lewis is not at all dynamic. This album is a mixture of obscure, somewhat pedestrian songs, with a few rearranged versions of better-known numbers like Drift Away, Baby Don't Get Hooked On Me and even The Pied Piper. All are given a rather dull reggae treatment and have only surface appeal. Closer scrutiny reveals very little, if in fact any, thought or planning. A must to avoid.

**JIMMY JAMES AND THE VAGABONDS:** You Don't Stand A Chance If You Can't Dance (Eye NSPL 18457).

It's been too long since we've had an album from Jimmy, but this one makes all the waiting worthwhile. The Fat Man Of Soul is back and that must be good news. Mr James is one of our best home-grown talents and proves it on every track of this album. He's at last veering away from the

**JUDGE DREAD:** Je T'Aime (Moi Non Plus) (Horse HOSS 83A).

Would you believe it — a reggae version of Jane Birkin's hit? If you thought Frankie Howard's version was suggestive, then just give this a listen. Funniest thing I've heard from the Judge. Snodland rules, OK?



**JIMMY JAMES**

"sweet souls" we've come to expect, and has come up with a really funky sound almost in the James Brown class. It's impossible to pick out a standout cut, as each song is as good as the next. Producer Biddu has surpassed himself with the excellent arrangements and production. He's also penned most of the tracks. The whole album, in fact, has got an American feel to it, and without fear of contradiction I can honestly say it makes Barry White sound like the Wombles. Apologies to all Barry White fans. There's ten tracks in all, and the best thing about them is that each one would make an ideal single. Buy it. Buy it. Buy it.

IF YOU are a DJ, mobile or resident, how many times have you appeared with an act that expects good PA facilities at venues but rarely finds them? This is where Wyeminster Sound Systems come in. They have taken up the challenge by producing very versatile equipment.

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The unit (pictured right) is housed in a custom-built console finished in vinyl with a polished aluminium trim. The control surfaces are black with illuminated green markings, and the two transcription decks are fluorescently lit from above.

An ignition type key switch is fitted to prevent unauthorised use, and the console is supplied with a lockable lid and transit cover. The vinyl covering is available in a wide variety of colours at no extra cost.

The console comprises four separate stereo preamps which can all be individually programmed to any one of four inputs by a single control switch. There are separate bass and treble controls for both left and right hand channels, and

# Wyeminster — why not?

Randy Nicholls looks at the Wyeminster Sound range of disco equipment

an independent balance control on each channel. This enables the console to be used as a recording centre and offers full active mixing normally only found in radio and recording studios.

There's also PFL (pre-fade listen) monitoring on all four channels prior to the final mixing, so that tone, volume and balance can be adjusted before the programme material goes "on the air." Four slider type faders are provided for the final mixing, and two power amplifiers, each rated at 100 watts, are fitted as standard. The turntables

are Garrard Zero 100S transcription units fitted with Shure magnetic cartridges.

Based in Southampton, Wyeminster Sound Systems have fitted out clubs both in the UK and abroad using a mixture of custom built equipment and standard items such as the console in the picture. They also produce a range of loudspeaker cabinets for all power and size requirements. Goodmans drive units are employed in robust cabinets protected by heavy duty vinyl coverings in a wide range of colours.



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# MYSTERIOUS Mr. BUMBLE

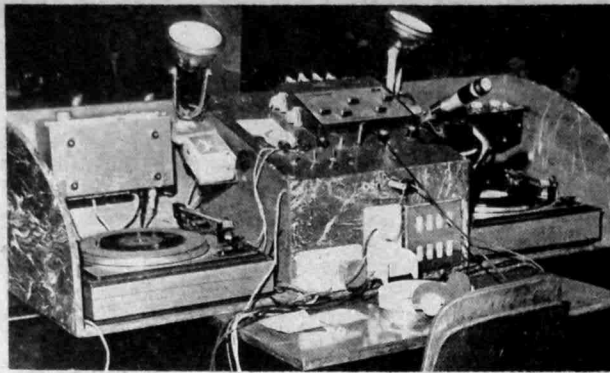
A GREEN Bedford van can often be seen chugging its way round the lanes of Gloucestershire. No, it's not the eggman, but the very popular Mister Bumble disco on the move. This Cheltenham-based disco works all over Gloucestershire providing good clean entertainment wherever it goes.

Mister Bumble's equipment includes a custom-built console with a TUAC Disco-Mix and 100-watt amplifier. This all goes through Laney speaker cabinets. All-round entertainment is the keynote as the mysterious Bumble plays all types of music to audiences ranging from teenagers to hairies. He believes that too many disco operators tend to specialise, and that a DJ should play music to suit the audience.

Married with children, he describes himself as the hairiest, ugliest DJ in the business. This obviously doesn't put the audiences off, as he works an average of four times a week.

## Addicted

THOMAS WALTER writes from Aberdeen to tell us about his disco called the T.W. Discotheque. He first became interested in discos when he was serving with the Royal Corps of Signals in West Germany



T. W. Discotheque consul.

but at that time was too nervous to speak. Like a lot of first-time DJs he let the music do all the work, until one evening somebody "spiked" his coca-cola with vodka!

Now he works every Monday and Tuesday night at the ABC Tenpin Bowl in Aberdeen, and twice a month does a show at the City Police Headquarters. The rest of his work comes from private functions, weddings, and 21st birthday parties. Tom uses two Sinclair 230's for stereo cue, a Quad 33 pre-amp control unit, an Eagle stereo mixer, two H/H 100-watt slave amps, two 100-watt Carlisbro speaker

cabinets and a Tandberg 9100 open reel tape deck for jingles. His lights are controlled by a Pulsar 3000 lighting unit.

He also reckons that, as a result of the oil boom and a very large student population, there are over 60 mobile discos operating in Aberdeen. Apparently, Northern Soul is not very popular with the locals there, and most of the Aberdeen DJs don't bother buying records like "Skanga" as they are just not requested. Tom himself has a collection of 3,000 singles dating back to 1960. His own personal preferences lie in good

pop records and he gives Dory Previn's Cold Water Canyon as an example. He also has a soft spot for Steeleye Span.

Just before Christmas he sent a tape of one of his shows to Andy Park at Radio Clyde, who liked it and called him up. After an interview he let Tom do two two-hour shows on the station. Tom was kind enough to send in a tape of one of his shows recorded at the ABC, and after listening to it, you can't help but agree with Andy Park of Radio Clyde. Tom's future must lie in broadcasting, going by that performance on tape.

# DISCOS

## DJ PICK OF THE WEEK

- 1 I'm Gonna Run Away From You - Tami Lynn
- 2 The Way We Were - Gladys Knight And The Pips
- 3 The Night - Frankie Valli And The Four Seasons
- 4 Papa Ooh Mow Mow - The Sharonettes
- 5 Locomotion - Little Eva
- 6 This Old Heart Of Mine - Isley Brothers
- 7 Sweet Talking Guy - The Chiffons
- 8 Hi Ho Silver Lining - Jeff Beck
- 9 Israelites - Desmond Dekker
- 10 Blame It On The Pony Express - Johnny Johnson And The Bandwagon

THANKS FOR all the letters we've received from all over the country. Funny enough we've had communication from the very north in Scotland and as far south as Cornwall. This week's DJ pick comes from Colin Metcalfe from Birmingham who points out that it's nice to see all the soul re-releases as it makes a change from having to rely on imports. Colin used to run a disco in his home town of Scarborough about four years ago before the soul boom started and before he moved to Birmingham. And he like a lot of DJs was into the soul sound even then. It must be rewarding to know that his faith in soul has proved so right in the end.

## Quality

RAY PENNY of Hemel Hempstead operates the Hole In The Wall disco, and usually gigs within a 30-mile radius of Hemel. With seven years experience as a DJ, and a good reputation for caring about customer satisfaction, he's about to start extending his equipment and record collection. He's also got plans for starting an offshoot of his present disco because a number of gigs had to be turned down or handed over to someone else recently, and Ray felt that if the public booked his services they should get him personally and not a substitute.

One thing that makes Ray fume is the kind of person who goes out and buys cheap decks, a few budget albums, a small amp and works for a ridiculously low fee. He says it gives the dedicated DJ a bad name because they have large overheads and obviously have to charge a sensible fee to cover the outlay on a good disco.

At the moment Ray is producing his own jingles using bits of Monty Python, The Goons and other things. He's built a small studio at home with a couple of decks, amps, mikes and tape recorders. But Ray feels you should never let jingles take over the show. He also has an impressive line-up of equipment, including two Davoll 100-watt bins, a Quad slave amp, a Discosound console, a WEM Copy-Cat echo unit and two Shure mikes. His light show consists of two strobes, a Hanimex 150 Q.I. projector, an August wheel projector, a light control

and two custom-built lighting columns.

Every gig is important to Ray and he tries to make the next one better than the last although, as he says, sometimes it can depend on the audience. An idea he'd like to see put into operation with Discos is something like the hotel star rating system, which could be reviewed at a given period to allow for Disco progression of experience, thus making it fair for the public. It would also be a guide to the quality of performance expected, and would make it fair for DJs who are being undercut by the fast-buck merchants. If anybody agrees with Ray and would like to try and work out the idea, then contact him on Hemel Hempstead (0442) 66146.

D.J. BILL Bailey has been running a disco in the Sheffield area for just over two - and a half years now, and gigs mainly at local youth clubs and weddings. He also works for a local agency and says he gets £5 per hour less 10 per cent, and an audition wasn't even required. He designed his own disco

ALL DISC jockeys in Scotland will be welcome at a special Open House Meeting organised by the National Association of Disc Jockeys which will be held in The Aquarius Suite of The Charing Cross Hotel, 528, Sauchiehall Street, Glasgow, on Monday, June 9th, from 12.00 midday to 10.00 pm. There will be displays by many leading equipment manufacturers and representatives of several leading record companies will also be available.

set-up which includes Garrard SP25 Mark 5 decks with a TUAC mixer. The power amp is an RSC slave, and is fed into two 15in Crescendo speakers housed in a custom-built cabinet. His lighting system incorporates two three-colour light boxes powered via an SAI light sequencer. He also thanks Record Mirror for putting him in touch with Malcolm Bailey at Radio North London, who now sends him a regular supply of records.

## Versatile

RAY HEWINS began his career as a DJ in 1967 cooped up on a pirate radio station doing a six-day - a week morning coffee show. Two stations and eight years later Ray now runs a mobile road show and makes guest appearances at clubs and discos.

Based in Portsmouth, Ray operates the Buccaneer Road Show, a powerful versatile disco with a light show designed for use in daylight conditions. Accompanied by go-go dancers, this Road Show seems capable of anything. He's played between groups at several open-air concerts, operated on board a boat, and Buccaneer has even performed on the back of a lorry in two Lord Mayor's Parades in Sheffield.

The equipment includes Akai jingle machine, Hanimex projectors, Goodmans 18in and horn speakers, and other names like Shure, Clesion, FAL, H/H, Garrard, and many custom-built items by J. R. Electronics - constructed for good quality sound. Now with the addition of cabinets handling 200 watts each, the Buccaneer Road Show gives that "live" sound as if it were a live group playing.

Once a week Ray Hewins features a special "New Release" show at a local pub. This show comprises most of the current new releases and various competitions to help promote the latest records on the market. Ray is even promoting Record Mirror over the next few weeks and telling everyone about the free double-track records which we're currently giving away each week.

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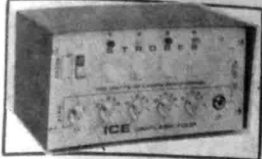
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# SOUL STIRRINGS

by Giovanni Dadomo

## soul gossip

ALREADY a big disco favourite and heading chartwise: Van McCoy's *The Hustle*. Billy Preston currently working on the new Stevie Wonder album. Funky old Rufus Thomas due over next month for extensive gigging. Liverpool-based Real Thing, featured in last week's *Soul Stirrings*, doing backing vocals on new David Essex album. Great to hear Joan Armatrading airing her voice outside of a recording studio at London's Playboy Club last week - more soon please Joan. In case you don't know it already Bob and Earl's classic Harlem Shuffle is back in the shops courtesy of Contempo Raries. But will it crash the charts again - ain't no telling. KC & The Sunshine Band visit definitely promised for July - believe it when you see it. Same goes for reports that Barry White will play Fats Waller in *The Fats Waller Story*. More movie work too for the indefatigable Curtis Mayfield - he's scoring the new Sidney Poitier vehicle *Let's Do It Again*. Watch out for the unjustly neglected Jackie Wilson here in person in early June. The Sweetest right on buying *I Get The Sweetest Feeling* too. Thanks to reader Jon of Glasgow who points out that not all Scots are Roller freaks. Funky Glaswegians should, according to Jon, get along to such fine discos as Sparkies, Maestros, or the Rooster, where the most soulful sounds around are always on the turntables.

## Album picks

**VARIOUS ARTISTS: THE STAX STORY VOL. 2 (STAX STXH 5005)**  
Like its companion volume, an excellent across the board collection of familiar and not so well-known tracks from the vaults of Stax. Sleeve notes once more from the very comprehensive Tony Cummings and artists present range from Booker T, Rufus Thomas and The Staplites to such less-acclaimed but equally valid greats as Jones and Bluzenberg (?), Jean Knight and Lou Johnson. Nice stuff.



**THE THREE DEGREES: SO MUCH LOVE (PYE NSPL 28212)**  
Vintage material from that winsome three - some ranging from nondescript superclub music to competent but unextraordinary mainstream girl group stompers. If you're a fan of the ladies' Philly work then you may want this one - make sure you hear it first though, cause it ain't nothing special.

GD

## US soul singles

- 1 (2) **BABY THAT'S BACK-AT-CHA**, Smokey Robinson
- 2 (3) **SPIRIT OF THE BOOGIE**, Kool & The Gang
- 3 (7) **LOVE WON'T LET ME WAIT**, Major Harris
- 4 (1) **GET DOWN, GET DOWN (Get On The Floor)**, Joe Simon
- 5 (4) **ROCKIN' CHAIR**, Gwen McCrae
- 6 (10) **I WANT TO BE FREE**, Ohio Players
- 7 (8) **ROLLING DOWN A MOUNTAIN**, Main Ingredient
- 8 (9) **THANK YOU BABY**, Stylistics
- 9 (-) **GIVE THE PEOPLE WHAT THEY WANT, O'Jays**
- 10 (-) **SHACKIN' UP**, Barbara Mason

# CATCHING UP WITH MILLIE JACKSON

"HELLO - WHA'S happ'nin'?" says the tired but still distinctive voice at the New Jersey end of the trans-Atlantic cable.

But that same voice undergoes an instant transformation when the magic words 'Record Mirror', 'London' and 'interview' are spoken in reply:

"Oh that's right," she laughs, "they told me about it but it must've slipped my mind - I have the brain of a bird, you see."

— this last phrase too is punctuated by yet another rich, deep laugh that's somewhere between a giggle and a gurgle and is totally disarming.

Anyway, identities of both parties established, we can get down to some serious rapperama - like how the follow-up to Millie's classic *Caught Up* album is coming along:

"It's almost ready," she begins. "We finished up the mixing last week except for a couple of songs where I wasn't happy with the vocals, but it ought to be out over here around June I guess."

Millie explains that the album will be called *Still Caught Up*:

"Side One tells how the husband and wife get back together and Side Two, like *Caught Up*, is from the girl-friend's point of view. And it has a surprise ending..."

And, Millie added, no amount of cajoling, threats or promises would persuade her to reveal exactly what that surprise ending is. She did, however, consent to part with details of the record's individual tracks:

"It starts with Doble Gray's *Loving Arms*. Then there's a new Phillip Mitchell song called *Making The Best Of A Bad Situation*, followed by a couple of things I've written myself - *Memory Of A Wife* and *Go Tell Her It's Over*.

"Side Two starts off with another song I wrote called *Do What Makes You Satisfied*. Then there's a song called *You Can't Stand The Thought (Of Another Man Loving Me)*.

"After that," Millie continues, "there's another Phillip Mitchell song, *Left Over Love*, and the album ends with Mac Davis' *I Still Love You, You Still Love Me*."

Asked if she had any recording plans beyond *Still Caught Up*, Millie was certain of one thing: "*Caught Up* is finished



from now on. The next album will probably be a live one but we haven't really got any dates worked out yet."

All of which bring us rather neatly up to the present - but only about one third of the way through the interview (this never happens to Eamonn Andrews on *This Is Your Life!*) leaving us nowhere to go but backwards via questions like does Millie's unique

rap style owe much to the fact that her grandpa was a preacher?

"Not really," Millie begins, "because I never sang until I was nineteen, but I suppose a little of it must've rubbed off on me - on the wrong side, he would say," she adds with another peal of mineshaft laughter.

So how did you start singing?  
"I was in this club and somebody dared me to go

up onstage and they liked it and offered me a job and as a result of that I got more bookings and it just went on..."

And is it true that you ran away from home at fifteen to become a model?  
"Well, not quite," Millie replies, "what happened there was I went to a photographer's studio to get some pictures taken and he offered me a modelling

job and that also got me more work and so on." And then she laughs again at the haphazard way careers have come her way:

"Everything I pursue goes off in another direction - what is it they say? *Que sera, sera!*"

## Talents

The subject well and truly gutted we move onto another of Ms Jackson's apparently numberless talents - her writing.

"I was really writing long before I started singing, but I was writing poetry then. I always loved poetry and music."

The lady also knows her way around a Joanna, it turns out:  
"But not good - I can play enough to write but I can't play and sing at the same time, at home I have a four-track tape recorder and when I'm working on a song I record the piano part first and then sing along with it."

And how long, as it says in the song, has this been going on?  
"After I started singing I taught myself piano - anything I didn't understand I'd look up in a book."

She won't, however, ever play the piano on stage - and for very concrete reasons:

"As a singer the more you get to know the instrument and the music the more you get involved in theory the more you move away from inspiration."

Now Stevie Wonder and quite a large number of others would probably disagree more than a little on that point but Millie's quite adamant:

"Like in school you're taught to go from A to B, but in your own mind you can do anything," she adds, "only you won't be able to turn that into music if you've been brainwashed."

# Wigan Casino all-nighter Top 20

HERE IT IS, this week and every week, the Wigan Casino chart, compiled from record plays by DJs at the Mecca of British soul. None of these records, however, are on current release. They are either imported from abroad or have been deleted and no longer produced, and can only be found in specialist record shops. But who knows, the obscurity of today could well be the chart hit of tomorrow.

- |   |                       |
|---|-----------------------|
| 1 (2) <b>The Dry My Heart Stood Still</b> .....   | Ollie Jackson         |
| 2 (1) <b>Going To A Go-Go</b> .....               | Sharonettes           |
| 3 (2) <b>Cracking Up Over You</b> .....           | Tommy Hunt            |
| 4 (4) <b>Get Out</b> .....                        | Tommy Hunt            |
| 5 (5) <b>I'm Coming Home In The Morning</b> ..... | Lou Hyde              |
| 6 (16) <b>Boo On You</b> .....                    | Chuck Jones           |
| 7 (9) <b>Zola</b> .....                           | King Errison          |
| 8 (6) <b>The Best Thing For You Baby</b> .....    | Gloria Parker         |
| 9 (7) <b>On The Road To Ruin</b> .....            | Earl Wright Orchestra |
| 10 (17) <b>Jaws Of Love</b> .....                 | Marble Heart          |
| 11 (-) <b>I'm Leaving</b> .....                   | William Hunt          |
| 12 (12) <b>Mother In Law</b> .....                | Soul Fox Orchestra    |
| 13 (8) <b>It's All Over Me</b> .....              | Otis Blackwell        |
| 14 (10) <b>Contact</b> .....                      | Three Degrees         |
| 15 (14) <b>Wonders Of Love</b> .....              | Soul Gents            |
| 16 (11) <b>Stronger Than Her Love</b> .....       | Filtrations           |
| 17 (13) <b>All Of My Life</b> .....               | Detroit Soul          |
| 18 (18) <b>I'll Always Love You</b> .....         | Sam Moultrie          |
| 19 (15) <b>Salvation</b> .....                    | Robert Thomas         |
| 20 (20) <b>Loneliness</b> .....                   | David Will            |

## HIT TIPS (NEW UK RELEASES)

- Please Operator..... Tony & Tyrone (Atlantic)  
Sea Cruise..... Ace Cannon (London)

**THIS HERE** is the Face speaking, the voice of the nation. I want all you inferiors out there to write to me. Write about anything, but mainly music. 'Cos music's what it's all about. So come on, get your pens going and write to the column that the dregs of society read first.

**Smashing**

Dear Face,  
I hope you are well. I'm writing to thank you for the poster of the Bay City Rollers and the first free super single. I played it over and over again and think that Mr. Cool is great. I have been working hard lately with my Dad. We do a lot of weddings and we work in a dim amber light. My Dad has ordered a new machine called a mini printer. He has to wait until June for it. I'll be glad when he gets it because we can then work in the ordinary light. My job will be just pressing buttons. My Dad smashed the front of his car up coming back from a Wedding about three weeks ago. My Dad is fine but the car is all smashed up. Well bye bye.

Record Mirror Fan,  
Tooting.

Will she ever work in an ordinary light? Just how many buttons will she press? Will the car recover? Whatever happened to her Mum? Let's hope that this reader sends in the next thrilling instalment.

**Who scrap**

Dear Face,  
Is your name Boris the Spider? I've got a complaint to make. RM has not featured anything on the Who for yonks, so making my bloody scrap book empty. How about a centre spread, or an interview, or even a teeny weeny picture on your grotty page. If you don't I'll kick you in the Hampstead Heath, or even worse compel you to listen to Once Upon A Star. So come on mush, play the game or RM will get the big elbow.

Michael Evans,  
Some silly address which just couldn't be printed.

**Not mushroom**

Dear Face,  
Seen any rubbish lately? If not you have obviously not read your page recently. To tell you the truth I enjoy the stupid futile arguments



LESLIE McKEOWN: would he improve The Who?

you seem to enjoy encouraging. So I have finally decided to come down to your standards and be silly. The time had come, Elvis was dying (Laugh), the camels raced over the Sahara desert, and jumping into palm trees shouted 'marrows and me, turnips for you spells T.R.O.U.B.L.E.' Not impressed by this the television jumped into the air and shouted boo. Meanwhile the mushroom stones had conceived and baby mushroom stones were lying all over RCA's lawn. He suddenly jumped out of bed and called out "my Gary Glitter LP's jumping." The newly hatched ideas ate a mouldy marrow and died. All except one... Elvis (groan).

AG, Dorset.  
Well if you can sort that one out you'd better have this job.

**One says...**

Dear Face,  
One is so tired of tiresome little journalists such as yourself, mentioned recently in a conversation about music with my Eton friends. I am one of the Royal and Noble blood and your tiresome column gets one completely and utterly pissed off. You damn the souls of artists, which one just bops to and digs. So if you say any rude repulsive things to annoy one's sister or husband I will personally see to it that your head is removed at the Tower.

A Prince, No Address.



One more remark like that and I'll chew off the heads of all your cute little Corgis.

**Angered**

Dear Face,  
I am angered at your comment after the Slade split letter in which you said "It's like Leslie McKeown joining the Who". Why shouldn't he? I think that he'd improve the band.

Roller Freak, N. Ireland.  
You have no musical taste. Bands like the Who don't care how good looking they are. As long as he can play a guitar properly he can look like a castrated Frankenstein monster for all they care.

**Whoizzit?**

Dear Face,  
You're always mentioning the Crimbo Band in your column but you



never give us the lowdown on exactly who they are.

Starting from next week full details about the Crimbo Band will be revealed, meanwhile why not enter the Crimbo competition, the questions area cinch really.

**Raw deal**

Dear Face,  
Are you interested in sex? (Of course I am). If

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

so why can't you see your way to printing some lovely nude photos of the beautiful ladies in the music world. I for one would love to see one of the lovely Sonja Kristina.

Mark Warner,  
Littlehampton.

I tell you what. Write to me requesting which bird you guys would like to see in the raw and I'll try to persuade whoever gets the most votes to bare her all. It's worth a try.

**Excess**

Dear Face,  
Did I see you at your Soul Search finals rolling about shouting rock 'n' roll, eyes glazed, with slurred speech, due to an excess of alcohol.

Mama Papal,  
Notting Hill.

Very likely... Mind you a certain Mr Hancock is much worse than me.

Here as promised last week are the second set of questions, which if you answer correctly (and you answered the ones last week correctly) could win you a Crimbo Band Tee Shirt. When you've completed the questions send your answers to:

The Face, Crimbo Comp., Record Mirror, Spotlight House, 1 Benwell Road, London N7 TAX.

1. Have the Crimbo Band got a pet cat?
2. Do you think that I should get a haircut?
3. Is it true what they say about Scotsmen?
4. Will Noddy ever meet Big Ears again?

**Top slag**

Dear Face,  
We all know by now who your favourite band were and are but who do you consider to be the all-time great rock 'n' roll band and which is the best concert you have ever been to? I want to know so that I can start slagging them. Someone who likes slagging The Face, Somewhere in England.

To my mind the all-time great rock band must be the Rolling Stones and the best gig up to now was Led Zepplin last Saturday. Start slagging anyway you can slag, I can slag better.

★ POSTAL BARGAINS FROM PERMAPRINTS ★

1. The Glitter Band	2. Labelle	3. Genesis	4. Showaddywaddy	5. Bay City Rollers (Live)	6. Kojak	7. Planet of the Apes	8. David Essex
9. Raquel Welch	10. Dave Bowie	11. Brian Ferry	12. Queen	13. B.C. Rollers	14. Elton John	15. D. Carradine	16. O. N. John
17. Status Quo	18. Three Degrees	55. Fly United	60. Drink Team	61. Vultures	62. Status Quo	66. Grunt	71. Suzi Quatro

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56. David Essex

57. Gibbon

58. B.C. Rollers

59. No Hands

60. Drink Team

61. Vultures

62. Status Quo

63. Look Before You Mount

64. Kojak

65. Cresta

66. Grunt Also available 67. Dave Bowie 68. Steve Harley

69. Dartmoor

70. Lollipop Cop

71. Suzi Quatro



# SOILED ON RECOGNITION

**RADIO INVICTA** broadcasts from 10.00 am until 6.00 pm with solid soul music. Tony Johns is seen here recording one of the shows. The programmes included live recordings of Barry White, and an interview with the Detroit Spinners.

The disc jockeys at Invicta are one of the many land-based pirates up and down the UK, but are regarded by the music business as one of the true professional organisations. They are campaigning for recognition from the IBA, and hope that one day in the

not too distant future, there may possibly be an all-day soul music station in Britain.

You can see from the photo they operate with the very bare basics, but still manage to produce really professional shows.

## Not the whole story

An angry Keith Skues, programme controller at Radio Hallam, is unhappy about the omission of his name from the credits on the Story Of Pop, the Radio One 26-part radio story.

Skues was producer and co-writer of many of the episodes, but his name has been dropped from the credits in the Radio Times, and at the end of each show. A BBC spokesman explained that part of the reason for the non-appearance of his name was the lack of space in the Radio Times. This week's issue does, however, contain his name.

The reason his name does not appear on the programme tape maybe because Skues was not involved in the final and most recent changes in the series, even though he was the man who conducted the majority of the interviews.

Most interesting of all, is that episode 18 of the series, on pirate stations, is not being broadcast, because said the BBC spokesman. "A new series of BBC Radio shows is due to start in week 28 this year. The Radio Times has given Radio One the cover on week 27 to promote its

# tune in

programmes, and it was decided that the Story Of Pop should be one episode shorter, so the Radio Times cover promotion would tally with the beginning of the series."

Continued the BBC spokesman: "It was decided that as the pirates episode did not have any direct effect on the changing course of the development of pop, it should be dropped."

It seems strange that the episode should be dropped for any other reasons as the BBC have transmitted the programme on two other occasions.

under. It does seem possible that the Everett overdose saga was done to attract attention to himself. It certainly did that.

It is also understood that Everett's contract comes up for renewal in August, and there is some speculation whether or not he will stay at Capital after that date, though he is expected to return after his current holiday.

Following on from Dave Symonds departure, it looks likely that Sarah

Ward is joining him at Victory in Portsmouth, along with an engineer and one of the sales staff. Luxembourg DJ Dave Christian also declared his intention last week to join Victory, so it looks as though the south coast station will be a lively place shortly.

But ex-UBN presenter and Radio City disc jockey Graham Dene is to join Capital amid rumours this week that Dave Cash may be dusting down his suitcases.

Although early nibbles at the new audience survey indicates that some shows come out of it rather well, any big disappointments could lead to further resignations.



## Quickies

**TONY ALLEN** left the MI Amigo last week hurriedly after only a few weeks on the ship... Norman Barrington, formerly a disc jockey with Radio Caroline, recently married and not living and working on a farm in Scotland... Stuart Henry begins work on Radio Luxembourg this week, and apparently is very happy in the Grand Duchy after finding a flat...

On the subject of the Mebo 2, co-owner Erwin Meister last week told RM it could be another two or three months before the ship leaves harbour. The ship has been freed by the authorities, but the Dutch are still demanding in excess of £500,000 in legal costs and harbour fees. Meister refuses to pay, reasoning that had it not been for the ship's illegal impounding, none of the

costs would have arisen.

Keith Ashton recently tangled with the immigration authorities in London, because his six-month visa for staying in Britain had expired. Everything was resolved fortunately... The British Government apparently jumping up and down over Roman O'Rahilly and Radio Caroline. In early autumn Radio Orwell will be coming on the air in Ipswich on 257 metres. Caroline operates on 252 and the IBA are worried that people tuning in to Orwell during the publicity campaign will find Caroline instead. The Government must be hoping to bring action against Roman O'Rahilly before Radio Orwell begins, and will likely consider force to remove the pop pirates.

## CRISIS?

**CAPITAL RADIO**, the London commercial station, seems to be facing a crisis in the coming weeks. The Daily Mail is soon to print a long article on the fate of the station.

The happenings at Capital have been well documented in RM over the last year, including the departure of Dave Symonds and Kenny Everett's desire to be moved off the breakfast show.

Everett seems to have secured his wish in the last two weeks, when the press gave exposure to the pressures he works

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**"RADIO CAROLINE"** by John Venmore-Rowland. The story of Caroline from its start in 1964 up to shortly before its closure in 1968. Includes photos and details of most of the deejays. Published 1968. **SPECIAL OFFER PRICE - 80p.**

**"WHEN PIRATES RULED THE WAVES"** by Paul Harris. The best seller of the 1960's about the British pirate stations between 1964 and 1968. Illustrated with photographs of the ships, kites and personalities. **SPECIAL OFFER PRICE - £1.50.**

**"THE RADIO NORD STORY"** by Jack Kotschack. A fascinating book about the Swedish pirate station that was one of the pioneers of offshore radio in the early 1960's. Translated from the original Swedish edition. **SPECIAL OFFER PRICE - £3.00.**

**"RADIO HAURAKI - THE SHOE STRING PIRATES"** by Adrian Blackburn. Specially imported from New Zealand, this book has never been available in Europe before. The story of the only pirate station in the world that has been given a licence and invited on shore by a Government. **SPECIAL OFFER PRICE - £4.00.**

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## SONGWORDS

**THE WAY WE WERE**  
 Sung by  
**GLADYS KNIGHT**  
**AND THE PIPS**  
 Written by Hamlich and Bergman

Memories light the corners of my mind  
 Misty water cool or memories of the way we were  
 Scattered pictures of the smiles we left behind  
 Smiles we gave to one another  
 For the way we were  
 Can it be that it was all so simple then

Or has time re-written every line  
 If we had the chance to do it all again  
 Tell me would we, could we?

Memories may be beautiful and yet  
 What's too painful to remember  
 We simply choose to forget  
 So it's the laughter  
 We will remember  
 Whenever we remember  
 The way we were  
 Remember the way we were.

**Radio Caroline - The Official Story**



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Sure to become a collector's item in the years to come.

Reserve your copy today - This is a pre-release offer, due to be released in May 1975. 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.

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by Sue Byrom

## Harley about to do it again

**STEVE HARLEY & COCKNEY REBEL:** Mr Raffles (Man, it Was Mean) EMI

👍 If there's one thing the new Harley / Cockney Rebel doesn't seem to be an first hearing, it's commercial. Changes of rhythm, taped cheers, little touch of palm-tree music here and there... commercial? But then you listen again, and again, and yup, somehow it looks like Stevie's going to do it again!

**10cc: I'm Not In Love** (Mercury 6008 014)

👍 Second track from the The Original Sound-track to be released as a single, and a complete contrast to Minestrone it is too. Slow and lush, with beautiful building choruses, it's evocative of all things nice. Should be even bigger than the last one.

**ROY WOOD: Oh What A Shame** (Jet 754)

👍 Another bit of clever multi-tracking from Mr Wood, as he takes the credit on both sides of this single for all vocals and instruments — as well as writing them. Doesn't really have that usual Wood sparkle, although there's some quite nice Beach Boys-type harmonising at the end which is a bit of a redemption. Be a hit though.

**THE ROLLING STONES: I Don't Know Why** (Decca F13584)

👍 Most interesting thing about this single is that it's credited to Jagger, Richards and Taylor on the label, when it's actually an old Stevie Wonder number. Hmmm... very different tempo from Stevie's rendition which was high pitched and frantic — this is slow and low, with Jagger moaning out the vocals.

**LABELLE: Nightbird** (Epic 3285)

👍 From the album of the same name, this single will be rivalling the one put out by Labelle's old record company a couple of weeks ago. Great number this one, not as raucous as Lady Marmalade, but a great crescendo, and anyone who was lucky to see them perform this on stage should get this as a

Key to symbols

Thumb up: hit 👍

Thumb sideways: might, might not 👉

Thumb down: oh dear 👎



**WIGAN'S OVATION:**



**RUFUS: Gold in the States.**

memento. Everyone else should buy it 'cos it's a good record.

**FRANKIE VALLI: Swearin' To God** (Private Stock PVT 21)

👍 Currently enjoying a lot of success in the charts with his old chums the Four Seasons, as well as enjoying other people's versions of his songs. This is an edited version of the album track (which will be available in full for DJs only), and is more up-tempo than My Eyes Adored You. Good chorus riff, with some nice chunky guitar as well. Hit.

**ROGER DALTRY: Get Your Love** (Polydor 2058 593)

👍 A Russ Ballard song for Roger Daltry this time — with Russ also featured prominently on piano, organ and guitar, while Kokomo take the honours on backing vocals. Pretty funky interpretation, with lavish production, and Roger's voice rolling out loud and clear. Not an obvious commercial hit, but the lad's pretty popular, so it should make it.

**MIKE BATT: Mad-house Rag** (Epic 3321)

👉 The power behind the Womble throne steps out

and stronger, and it's not quite such a whimsy song.

**RUFUS: Once You Get Started** (ABC 4055)

👍 This single has just gone gold in the States, and is already bubbling under the charts, probably thanks to their very successful tour over here earlier this year. From their Rufusized album, it's the band at their best. Funky, chunky and Chaka Khan singing and belting out the words. If they don't have a hit with this one, I might even begin to despair.

**TIGER TIM: Stargirl** (GTO 22)

👍 A well-known name north of the border is Tiger

Tim Stevens, where he's been running a very popular show on Radio Clyde. The bright lights have called him though, and he's about to leave radio for a singing career. Quite jolly this, but not really smash hit material.

**LYNRYD SKYNYRD: Saturday Night Special** (MCA 199)

👉 Taken from their last album, Nuthin' Fancy, and as featured in the film, The Mean Machine, here's the latest boogie toon from LS. So-called heavy singles haven't done too badly in the charts lately, and they did very well on their tour last year, so who knows! Lots of driving guitar riffs keeping the whole thing together,

and a good bass line.

**ZAP POW: This Is Reggae Music** (Trojan 7941)

👍 One of the better reggae oldies that's come up for re-release, it's one of those records that's rarely off disco turntables, and quite right too. It's got a slower tempo than some of the current reggae songs, but some great music going on behind the vocals.

**ACE CANNON: Sea Cruise** (London HLU 10489)

👉 Would you believe 1960 for this one? I'd rather not because I remember it from then, but this is the instrumental version and not the vocal one. For those who do remember, it was originally done by Frankie Ford but covered over here by Mickie Most. Prefer it with vocals, but it'll probably get played as backing music.

**WIGAN'S OVATION: Per-So-Nal-Ly** (Spark 1129)

👉 Having finished their ski-ing run, Wigan's Ovation are back with a fast, zipalong Northern soul sound. This one is probably a bit more northern than their last, which might stop them having the same kind of success, but it depends a bit on their fans.



**JERRI BO KENO: Spector's back in production.**

**THE KINKS: You Can't Stop The Music** (RCA 2567)

👍 The closing track on the Kinks' new Soap Opera album, this single is more in the old mould of Kink's records — good lyrics and a commercial sound. Bouncy feel all the way through, and a sound that you quickly find yourself humming to.

**OLYMPIC RUNNERS: Drag It Over Here** (London HLU 10488)

👍 The Runners have had a fair bit of success in the States with the disco market, and could well become popular in clubs this side of the puddle. Their rhythm sounds very similar to that of Kool & The Gang, so you know it's one for funky dancers everywhere.

**THE PEPPERS: Do It, Do It** (Spark SRL 1125)

👍 With their synthesizers going mad, The Peppers have come up with another single which has the same basic fault as their last one — it sounds like a backing track that's waiting for the vocals to be added. Lead-up-to-the-news music time again, malheureusement!

**JERRI BO KENO: Here It Comes (And Here I Go)** (Phil Spector Int 2010 001)

👍 You can't miss the producer's hand on this one: good old Phil Spector's back and working, this time on his new label and with a new artist. The records of Spector's that were re-released last year did pretty well, but whether people are a bit tired of Crystals-sounding records or not remains to be seen. Here, the singer tends to be a little overshadowed by the production.

**KENNY: Baby I Love You, OK!** (RAK 207)

👍 Doesn't sound like the same lads at the beginning of this record — almost heavy intro and deep voices, but then it suddenly switches to the falsetto sound that we're used to. The changes of tempo are a bit unnerving at first, but with a few plays it doesn't sound so bad.

**DOLLY PARTON: The Bargain Store** (RCA 2566)

👍 Title track of Dolly Parton's latest album, this number has been getting quite a lot of air play prior to its actual release. With C&W music currently at number one in the charts, this one stands more than a good chance of being a hit.



**LYNRYD SKYNYRD: Heavy boogie single**



# Vital statistics

## ... OF LADIES IN THE CHARTS, OF COURSE!

HAVE YOU noticed how many women there are around lately? Mind you, it never used to be like that you know. Ooh, I remember the time when there were hardly any women around, everywhere you looked it was men, men, men.

But 1975 seems to be women's year. I mean not only has that Margaret Thatcher got in as leader of the Conservatives, but they've got women bus drivers now. And of course, in the charts, which is what we're talking about, the ladies are going to town.

There are currently twenty chart names which feature a lady. Now compare that with a year ago when you couldn't have counted more than nine, and you can see what giant strides the female species has made.

by Martin Thorpe

It means there are still thirty places occupied by men, but the gap is narrowing. Naturally women have as much right to be in the charts as men, and maybe it's a bit of a chauvanistic move to single them out (so to speak).

So having made notes of the female influx, with ladies occupying four out of the top five places, you should try and figure out why it has happened.

Yes you should, because I can't. I can offer you some arguments why they might have suddenly come to the fore, but there's no guarantee it's the real reason behind the change.

Let's look at it from a 'then and now' point of view. Then there were nine females on chart, and by the way only two names re-occur today - Three Degrees and Diana Ross.

Of the remaining artists the majority were Eurovision Song Contest entrants: Abba, Mouth and McNeal and Gigola Cinquetti, Peters and Lee from Opportunity Knocks, the pop-soul sound of Sunny's Doctor's Orders and Limmie and the Family Cooking.

If you reckon that only makes eight, Diana Ross had two entries. One of her own, Last Time I Saw Him, and one with Marvin Gaye, You Are Everything, the answer-back type of song we'll talk about later. Anyway today Diana Ross is still there with Sorry Doesn't Always Make It Right at number 31.

So really we can discount the Three Degrees, and Diana Ross from this survey as they have been standard charters for a long time. Gladys Knight and the Pips, currently on chart with The Way We Were, also fall into that category as do the Carpenters. We're more interested in the chart newcomers and the ones who have disappeared over the last year.



maica. I pass on trying to figure out the reason behind her success.

Minnie Riperton? Well that's obvious. Britain at heart is a land of bird lovers, what with all those nightingale noises going on in the background of her Loving You single. Seriously though, she falls into the same category as Stephanie De Sykes and Judy Collins - all singing soft romantic ballads in the middle of spring-time. What a combination!

It's a combination which works well for Tammy Jones, though she's got other things going for her. Soft and romantic, okay. But the song, Let Me Try Again, isn't just an old Frank Sinatra number, Tammy is another of these ladies who've come up through television. She was a winner on New Faces.

I was saying earlier about answer-back songs. Well, not only can The Carpenters and Diana Ross with Marvin Gaye manage that, but also another boy-girl line-up, Mac and Katie Kissoon. The boy-girl intimacy enables them to cover material which contains very personalised messages in a very personal way.

### Backbone

Guys and Dolls can also manage that in a way, because they tend to pull two of the six-piece line-up out front for a particular number. But the backbone of their success follows on from the New Seekers' voice harmony line, producing those stirring yet instantly catchy Coca-cola type of sounds.

That leaves Retta Young, Sending Out an SOS and Betty Wright's Where Is My Love to cash in on the current soul boom, along with the Sharonettes and Tami Lynne - both re-releases by the way. And that covers all the females.

No, there's one left, Sylvia. She produces the musical equivalent of Crossroads, appealing to the masses by way of juvenile mediocrity.

Okay, so that's taken you through all the females in the chart, but it still leaves the question unanswered - why is the female voice doing so well at the moment?

There are songs, which by their content, only the female voice can cover. There are songs which take on a new identity when covered by ladies. There are those people, mainly men, who buy records purely because they like the way the lady looks. So, whichever way you approach it, there has always been a market for female singers and there always will be.

There again it could all be a mere quirk of fate. That's it, scrub the feature!

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## PROPA P.H.



Tell your boyfriends about it.

From 1974 Mouth and McNeal and Abba seem to have been Eurovision fly-by-nights. Sunny and Gigola Cinquetti have gone to ground, and Peters and Lee keep trying but don't seem to have that chart magic any more.

Their female replacements in the current chart are a mixed bunch. There is some television product with Stephanie De Sykes, who appeared on both Crossroads and That's Life, and this year's Eurovision winners, Teach-In. They feature a

female lead vocal.

Perhaps the biggest shock, because there seems to be no logic behind it, is the rise of Tammy Wynette, who got to Number One with Stand By Your Man. There is a feeling going around music circles that country and western type music is going to be big.

Another shock is the success of Susan Cadogan's reggae tune, Hurt So Good. At least Miss Wynette was established. Susan Cadogan was, or is, an unknown librarian from Ja-



- 1: Tammy Wynette
- 2: Betty Wright
- 3: Katie Kissoon
- 4: Karen Carpenter
- 5: Susan Cadogan

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# albums albums albums albums albums

## WINGS FLY TO NEW HEIGHTS

**WINGS: Venus And Mars (Capitol PCTC 254).**

Almost half of 1975 has passed without any great albums getting released and at last all of a sudden we have two of them — Elton's Captain Fantastic last week and now this, the new Wings opus. Of the 13 tracks only three are anything less than brilliant, so let's get them out of the way first. On the first side Magneto And Titanium Man is the only weak link and that's because it sounds curiously unfinished. On the second side, the lone McCulloch / Allen composition is a mite too ordinary, while Call Me Back Again has gone a bit wrong in the making. Otherwise, one can't praise Venus And Mars too highly. It has all the hallmarks of a great album and, for those interested in comparisons, it tops everything that Wings have done before. It abounds with good tunes, exciting treatments, and arrangements that are inventive without being gimmicky.



**WINGS: great album**

this album is going to keep me very happy for ages. **RF-C**

**THE OSMONDS: I'm Still Gonna Need You (MGM Super 2315 342).**

This has a lot of qualities and one glaring fault — it is never, not even for a minute, the remotest bit exciting. The harmonies are commendably smooth, but totally unenthralling; the arrangements are excellently executed but unswervingly predictable; the songs are all good but much too unvaried. Together the brothers never quite sound soulful, alone they just fail to generate any emotion, and there's not even a good toe-tapper by way of compensation. In the end, it comes across as too bland to qualify even as first-rate easy listening. Its best moment comes with the last track, Where Are You Going To My Love, and that's far, far too late. Certainly none of it could offend anyone, but I can't for the life of me see what's going to make people rush out and buy it in their thousands — still, that's exactly what they will do. **RF-C**

**10CC: 100cc Greatest Hits Of 10CC (UK 1012).**

This album of pre-Life Is A Minestrone etc., tunes, comes care of 10cc's previous record company. The album is basically divided into two parts — which also fall into the side 1/side 2 category. Five of their biggest hits, including Rubber Bullets, Wall Street Shuffle and Donna on part one, five lesser known (and previously unavailable on albums, folks) ditties on the other side. With the band currently moving from strength to strength, both musically and in popularity, it's an interesting album to have to chart their progress, which isn't to deny the relative merits of these earlier offerings. **SB**

**THE KINKS: Soap Opera (RCA SF8411).**

We've become so used, these days, to lyrics that lie somewhere between the oblique and the incomprehensible that it comes as almost a shock to find a set as straightforward as these. They are printed in toto within the sleeve, which is a mistake since, if you read them before hearing the album (as I did), the whole concept seems not only trite but juvenile as well. Still, on record and allied to their music the lines work mostly very well. Ray Davies has not attempted to bring us anything new in words or music, but he has been very skilful in making

**LESLEY DUNCAN: Moon Bathing (GM 1017).**

This is only her fourth album, she's only made three public perform-

ances in the last three years, and however loyal her fans are, Lesley Duncan hasn't been a name that's exactly overrun the album charts. Whilst this new LP probably won't reverse the situation totally, there's no doubt that it's quite a departure for Ms Duncan. Most of the innovations come over in the musical backing and arranging — done by her husband, Jimmy Horowitz. Far more contemporary than anything she's previously done, but still the same sensitive lyrics and vocal performance. The combination works very well. **SB**

**DEEP PURPLE: 24 Carat Purple (Purple TPSM 2002).**

For avid Purple freaks this album holds nothing more than a chance to hear favourite tracks in succession. For those uninitiated in Purple then this album is a must, a collection of Purple's highest moments. Really and truly their greatest hits. It goes back to 1970 with Speed King from the celebrated Deep Purple In Rock album, through Fireball, Never Before off Machine Head, a couple of tracks from Made In Japan and a previously unissued live version of Black Night. 51 minutes in all and worth every second. **MT**

**CLANCY: Seriously Speaking (Warner Bros. K 56103).**

OK, very seriously, there are some catchy tunes bolstering this otherwise predictable set. The trouble is, Clancy display all the half-way-house style cop-outs of the struggling British R&B scene. African percussion from Gaspar Lawal and beautifully fluent sax /

clarinet from Jim Cuomo stop the rot, and Dave Skinner never slips up on keys, but the rest of the band is stuck in another time warp. Two years ago they would have been hailed as inovatory but today they are just another band making a half-cocked attempt at playing exciting music. **PH**

**ALI'S BIG DEAL: Unclaimed Freight — An Al Kooper Anthology (CBS 88093).**

If you're a Koop freak this anthology will bring a tear to yer eye and a smile to yer lips. It's got everything you could ever wish for — and more. Al does a gamut of other people's classics in his own rock-a-jazzy style including Donovan's Season Of The Witch; Paul Simon's 59th Street Bridge Song; and a delightful instrumental version of J. R. Robertson's Weight — and if you think that's only the tip of the iceberg. Dylan also sings and plays guitar on his very own If Dogs Run Free and naturally Al's ole bosom buddy Mike Bloomfield helps out on a few of the tracks. Featured on this double-extravaganza are half a dozen of Al's tasty sweetmeats, including the charismatic I Can't Quit Her. The songs are nicely improvised by the quintessential backing and Al has that knack of leaving master's songs unspoiled by presenting them in a style all his own. He swings high 'n low thurstin' and gropin' his keyboards making delightful sounds guaranteed to turn on people of all shapes 'n' sizes. Do yourself a favour, buy Al's Big Deal — it's a bargain at any price. **JJ**

**MAC AND KATIE KISSOON: Sugar Candy Kisses (State 002)**

The first side opens with their first hit single Sugar Candy Kisses — which, lo and behold, is the name of this album! Unfortunately it's a rather mundane little package from the sister and brother duo which begins to get annoying half-way through the first side. Bickerton and Waddinton have stretched out their writing talents to the full have only come up with a few passable tunes. Nothing really grabs you where it hurts except on little ditty which was written by Katie's mother (yeah, you read right), called No Greater Love. Aside from this the only good thing about the album is Ka-ka-ka-katie's husky voice. Mother and daughter, will you please take a bow. **JJ**

**CHER: Stars (Warner Bros. K 56111).**

You could say Cher has learned to do new things with her voice and, less kindly, that one of them is sounding like she's got a plum in her mouth. Certainly, on this her first Warner Bros. album, she sounds different, but any awkwardly added technique she has acquired has been at the expense of being distinctive. Here with the aid of fulsome arrangements and production by Jimmy Webb, she trots out a series of bland interpretations of mainly well-known songs. On most she's neither good nor bad, but one of them, the old Roy Orbison B-side Love Hurts, stands out as being notably more successful than the rest. **RF-C**

**MAC AND KATIE KISSOON: Sugar Candy Kisses (State 002)**



**CHER: awkward**

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**OSMONDS: unswervingly predictable**

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# WHO, WHEN AND WHERE

**IT'S OSMOND** - Time again. With airports and hotels banning them, there's even more ballyhoo and publicity about this current tour than ever before. Never mind, the fans will still want them and that's what counts. Just in case you haven't heard, they're at Earl's Court, London, on May 28/29, Empire, Liverpool, May 30, and Apollo, Glasgow, May 31.

Another amazing super event this weekend is Rick Wakeman's King Arthur on Ice at the Empire Pool, Wembley, on May 30/31 and June 1.

## THURSDAY

May 29  
**FRANK SINATRA**, Royal Albert Hall, London  
**LOUDON WAINWRIGHT**, Royal Festival Hall, London

**CHRIS BARBER'S JAZZ BAND**, Philharmonic Hall, Liverpool  
**DON McLEAN / LESLEY DUNCAN**, De Montfort Hall, Leicester  
**JIMMY PAYNE**, Civic Hall, Gray's, Essex  
**MUSCLES**, Tracey's, Gloucester  
**GOODHABIT**, Dingwalls, Camden Lock, London NW1

**BEEES MAKE HONEY**, Elghwayman, Chaddle  
**G O N Z A L E S**, Speakeasy, 48 Margaret Street, London W1

**MIKE ABSALOM**, Camelot Club, Taunton  
**BE BOP DELUXE**, California, Dunstable  
**DR FEELGOOD**, Civic Hall, Halifax

**HATFIELD & THE NORTH**, Cleopatra's, Derby

**SASSAFRAS**, Frenchman's, Fishguard  
**FIRE CHANCE**, Old Granary, Bristol

**WALLY**, Town Hall, Birmingham  
**FUMBLE**, Strikes Club, Burslem

**THE NEUTRONS**, Pavilion, Portcawl  
**MUD**, Dublin Stadium  
**DOG SOLDIER**, Apollo, Newcastle

**ZZEBRA**, Dundee University  
**COCKY**, Downsview Hotel, Worthing

**OSMONDS**, Earls Court, London  
**DUCKS DELUXE**, Nag's Head, High Wycombe

**BLACKFOOT SUE**, Nashville Room, London  
**G. T. MOORE & THE REGGAE GUITARS**, Marquee, 90 Wardour Street, London W1

**KOKOMO / FBI / KELLY'S EYE**, Lyceum, London  
**GONZALEZ**, Speakeasy, 48 Margaret Street, London W1

**THE SEEKERS**, Traveller's Rest, Kenton Road, Harrow  
**BILL BARCLAY**, Bonnie Prince Charlie, East Kilbride

**BACK STREET CRAWLER / DOG SOLDIER**, Apollo, Glasgow  
**FOUNDATIONS**, Gables Country Club, Mablethorpe

**MAC & KATIE KISSOON**, Bailey's, Derby  
**CANDLEWICK GREEN**, Tito's Club, Cardiff

**KENNY**, Corn Exchange Hall, Bury St. Edmunds

## FRIDAY

May 30  
**LOUDON WAINWRIGHT**, Hull University

**CHRIS BARBER'S JAZZ BAND**, Town Hall, Leeds  
**CHOPYN**, Aberdeen University

**ROY HARPER**, De Montfort Hall, Leicester  
**GAS WORKS**, Architectural Assoc., Bedford Square, London

**BE BOP DELUXE**, University of Sussex, Brighton  
**JIMMY PAYNE**, St Andrew's Hall, Norwich

**POODLES**, Royal Free Hospital of Medicine, London WC1

**RICK WAKEMAN'S KING ARTHUR**, Empire Pool, Wembley

**MUSCLES**, Newcastle Polytechnic  
**SHAKIN STEVENS**, Assembly Hall, Worthing

**GLOBAL VILLAGE TRUCKING COMPANY**, Fairholt House, City Polytechnic, London

**AMAZING BLONDEL**, Bath Academy  
**KEVIN COYNE / STARRY EYED & LAUGHING**, St. Lukes, Exeter

**KELLY'S EYE**, 76 Club, Burton  
**OTIS WAYGOOD BAND / FBI**, Town Hall, Hampstead

**BEEES MAKE HONEY**, Dingwalls, Camden Lock, London NW1

**KILBURN & THE HIGHROADS**, Trent Park College, Barnet  
**MOON**, Brooklyn Technical College, Weybridge

**STACKRIDGE**, Liverpool Stadium  
**JACK THE LAD / NORTHERBERLAND**, Benefit for Friends of the Earth, City Hall, Newcastle

**MIKE ABSALOM**, Hatfield Polytechnic  
**COSMIC LOVE**, University of East Anglia, Norwich

**WISPER**, Rebecca's, Birmingham  
**JACK BRUCE BAND**, Odeon, Birmingham

**SHOWADDYWADDY**, Palace, Newark  
**CLANCY**, Patti Pavilion, Swansea

**NUTZ**, Montpellier Gardens, Cheltenham  
**BACK STREET CRAWLER / DOG SOLDIER**, Mayfair, Newcastle

**MAJOR LANCE**, Maxim's, Barrow  
**STACKRIDGE**, Liverpool Stadium

**SASSAFRAS**, Cartrefle College, Wrexham  
**UPP**, Co-op Hall, Derby

**WALLY**, Free Trade Hall, Manchester  
**JESS RODEN BAND**, Patti Pavilion, Swansea



MUD

**BILL BARCLAY**, Cameron Club, Livingston  
**MARMALADE**, Shrubbery Hotel, Ilminster

**MAC & KATIE KISSOON**, Bailey's Club, Derby  
**CANDLEWICK GREEN**, Tito's Club, Cardiff

**KENNY**, Samantha's Disco, Exmouth  
**APRIL**, Penelope's Club, Paignton

**FOUNDATIONS**, Bailey's, Sheffield

## SATURDAY

May 31  
**LOUDON WAINWRIGHT**, Civic Hall, Guildford

**CHRIS BARBER'S JAZZ BAND**, Palace Theatre, Manchester  
**BURGLAR BILL**, Globe Inn, Bath

**BE BOP DELUXE**, Glen Ballroom, Llanelli  
**JIMMY PAYNE**, Civic Theatre, Corby

**RICK WAKEMAN'S KING ARTHUR**, Empire Pool, Wembley  
**ALBERTOS**, Berkshire College

**KEVIN COYNE / STARRY EYED & LAUGHING**, Crewe College  
**STACKRIDGE / ZZEBRA**, Liverpool Stadium

**OTIS WAYGOOD BAND**, Basement, Shelton Street, London W1

**GREENSLADE**, Loughborough University  
**YAKETY YAK**, The Green Man, London SE18

**GEORGE WEBB & THE DIXIELANDERS**, 100 Club, Oxford Street, London W1

**MIKE ABSALOM**, College of St Mark & St John, Plymouth  
**COSMIC LOVE**, Kit Kat, Hunstanton

**WISPER**, Barbarella's, Birmingham  
**ALBIO MORRIS / ETCHINGHAM STEAM BAND**, Cecl Sharp House, Regent's Park Road, London

**HATFIELD & THE NORTH**, Corn Exchange, Cambridge  
**DECAMERON**, Shens-tone New College, Bromsgrove

**THE NEUTRONS**, University of East Anglia  
**CLANCY**, West Midlands College, Walsall

**NUTZ**, Priory Hall, Scunthorpe  
**MAJOR LANCE**, Corn Exchange, Bourne

**SASSAFRAS**, Harris Technical College, Preston  
**WALLY**, Balls Park College, Hertford

**UPP**, Madeley College, Crewe  
**FUMBLE**, Nashville Rooms, London  
**MARMALADE**, Plaf Medoc Centre, Acrefair

**MAC & KATIE KISSOON**, Bailey's, Derby  
**KENNY**, South Pier Pavilion, Lowestoft

**CANDLEWICK GREEN**, Tito's Club, Cardiff  
**FOUNDATIONS**, Bailey's, Sheffield

**THIN LIZZY**, Albert Hall, Nottingham  
**BACK STREET CRAWLER / DOG SOLDIER**, Kursaal, Southend

**SUTHERLAND BROTHERS & QUIVER / PARADISE**, Madeley College of Education, Crewe

**BILL BARCLAY**, Loreburn Hall, Dumfries

## SUNDAY

June 1  
**SHOWADDYWADDY**, Palace Lido, Douglas, Isle of Man

**CHRIS BARBER'S JAZZ BAND**, City Hall, Newcastle  
**BAY CITY ROLLERS**, Odeon, Hammersmith

**ROY HARPER**, Pavilion, Hemel Hempstead  
**DONOVAN**, Theatre Royal, Drury Lane, London

**JIMMY PAYNE**, Central Hall, Chatham  
**RICK WAKEMAN'S KING ARTHUR**, Empire Pool, Wembley

**STACKRIDGE**, Theatre Royal, Warwick  
**THIN LIZZY**, Greyhound, Croydon

**THE KIDS**, Roundhouse, Chalk Farm, London NW1  
**SPARROW**, Tavern, South Shields

**RON RUSSELL BAND**, The Rose, Edmunds Street, Camberwell  
**GENE ALLAN JAZZMEN**, 100 Club, 100 Oxford Street, London W1

**BE BOP DELUXE**, Civic Hall, Guildford  
**JACK BRUCE BAND**, Free Trade Hall, Manchester

**DR FEELGOOD**, Barbarella's, Birmingham  
**HATFIELD & THE NORTH**, Winning Post, Twickenham

**DECAMERON**, Birmingham Repertory Theatre  
**NUTZ**, Roundhouse, Chalk Farm, London NW1

**KEVIN COYNE**, Mr George's, Coventry  
**MIKE ABSALOM**, West Midlands College of Education, Walsall

**CAMEL**, Capitol Theatre, Horsham  
**DUANE EDDY**, Fairfield Hall, Croydon

**PETE SAYER'S GRAND OLD OPRY SHOW**, Suzy's Disco, Weston super Mare  
**THE McCALMANS**, Alcester Folk Club

**BILL BARCLAY**, Golden Circle, Bathgate  
**CANDLEWICK GREEN**, Talk of the North, Eccles

**MAC & KATIE KISSOON**, Isle of Man



DONOVAN

## MONDAY

June 2  
**LOUDON WAINWRIGHT**, Town Hall, Hove

**BILL PRICE**, Preston Folk Club, Brunswick Hotel, Charlotte Street, Preston

**ROY HARPER**, City Hall, Sheffield  
**TAMMY WYNETTE / BUGATTI & MUSKER**, Apollo, Glasgow

**MOON**, Fishmongers Arms, Wood Green, London N22  
**ELVIN JONES / TOMMY WHITTLE QUARTET**, Ronnie Scott's, 47 Frith Street, London W1

**BE BOP DELUXE**, Top of the World, Stafford  
**DONOVAN**, Winter Gardens, Bournemouth

**NUTZ**, Outlook Club, Doncaster  
**JESS RODEN BAND**, Johnson Hall, Yeovil

**SASSAFRAS**, Marquee, 90 Wardour Street, London W1  
**MIKE ABSALOM**, Coach House Folk Club, Pembroke

**WISPER**, Marquee, 90 Wardour Street, London W1  
**JAMES HOGG BAND**, Rose Hayworth Club, Abertillery

**CANDLEWICK GREEN**, Talk of the North, Eccles

## TUESDAY

June 3  
**ROY HARPER**, Guild Hall, Preston

**TAMMY WYNETTE / BUGATTI & MUSKER**, Empire, Liverpool  
**BE BOP DELUXE**, Town Hall, Cheltenham

**JACK BRUCE BAND**, Apollo, Glasgow  
**HATFIELD & THE NORTH**, Barbarella's, Birmingham

**SASSAFRAS**, Ivanhoe, Huddersfield  
**DUANE EDDY**, Madison, Middlesbrough

**DOG SOLDIER**, Town Hall, Birmingham  
**MIKE ABSALOM**, Quay Club, Haverfordwest

**MACK & KATIE KISSOON**, Tot's Disco, Southend  
**CANDLEWICK GREEN**, Talk of the North, Eccles

**SASSAFRAS**, Ivanhoe, Huddersfield  
**DUANE EDDY**, Madison, Middlesbrough

**BACK STREET CRAWLER / DOG SOLDIER**, Town Hall, Birmingham

**COMING EVENTS**

**TAMMY WYNETTE**, Carlton, Dublin (June 4)  
**STATUS QUO**, Empire Pool, Wembley (June 5/6)

**DONOVAN**, Usher Hall, Edinburgh (June 5)  
**PROCOL HARUM**, Congress Theatre, Eastbourne (June 6)

**COCKNEY REBEL / STEELEYE SPAN / JACK BRUCE BAND**, Crystal Palace Bowl, London SE19 (June 7)

**ENO / ROBERT FRIPP**, Palladium, London (June 8)  
**SHOWADDYWADDY**, New Theatre, Hull (June 8)

**LOUDON WAINWRIGHT**, Town Hall, Birmingham (June 8)  
**HATFIELD & THE NORTH**, Greyhound, Croydon (June 8)

**DUANE EDDY**, Golden Garter, Manchester (June 9)

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# ARROWS

— a heavy history

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Beatles - Hard Days n'ght  
Chuck Berry - Sweet Little Sixteen  
David Bowie - Space Oddity  
David Bowie - USM  
The Byrds - Turn, Turn, Turn  
Dave Brubeck - Take Five  
Canned Heat - On the road again  
Chubby Checker - Boogie Woogie  
Alice Cooper - Let's Twist Again  
Joe Cocker - With a Little Help from My Friends  
Deep Purple - Hallelujah  
Suey - Woman from Tokyo  
Bob Dylan - Like a Rolling Stone  
Little Eva - Locomotion  
Pink Floyd - Money  
Pink Floyd - Time/Us and Them

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Electric Indian - Land of the Romettes - Sa My Baby  
Gene Chandler - Duke of Earl  
Marvin Gaye - Trouble Man  
Snoopy Dear - Shaka and Bump  
Isac Hayes - Sheriff  
Tams - Hey Girl Don't Bother Me  
Frede Payne - Charish Wot is Dear to You  
Kool and the Gang - Jungle Boogie  
The Ojays - The Backstabbars  
Barbara Acklin - Love Makes a Woman  
First Choice - Guilty

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above is just a sample of our fortnightly lists which covers 1,500 HIT oldies. Latest Sounds from the States. We lead the way for Soul Disco Sounds - Northern Sound. Special offers. Get on our mailing list now by sending 50p for one year's lists or 80p for our next six months lists to:

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# Yesterday's Charts

30th May 1970

- 1 1 Back Home - England World Cup Squad
- 2 4 Question - The Moody Blues
- 3 3 Yellow River - Christie
- 4 2 Spirit In The Sky - Norman Greenbaum
- 5 13 Honey Come Back - Glen Campbell
- 6 30 Up The Ladder To The Roof - The Supremes
- 7 6 House Of The Rising Sun - Frigid Pink
- 8 8 I Don't Believe In It Any More - Roger Whittaker
- 9 5 Daughter Of Darkness - Tom Jones
- 10 7 Brontosaurus - The Move

29th May 1965

- 1 8 Long Live Love - Sandie Shaw
- 2 1 Where Are You Now My Love - Jackie Trent
- 3 2 True Love Ways - Peter & Gordon
- 4 5 A World Of Our Own - The Seekers
- 5 4 King Of The Road - Roger Miller
- 6 6 This Little Bird - Marianne Faithfull
- 7 3 Ticket To Ride - The Beatles
- 8 13 Poor Man's Son - The Rockin' Berries
- 9 9 Subterranean Homesick Blues - Bob Dylan
- 10 14 The Clapping Song - Shirley Ellis

28th May 1960

- 1 1 Cathy's Clown - The Everly Brothers
- 2 5 Cradle Of Love - Johnny Preston
- 3 2 Someone Else's Baby - Adam Faith
- 4 4 Shazam - Duane Eddy
- 5 8 Sweet Nothin's - Brenda Lee
- 6 9 Three Steps To Heaven - Eddie Cochran
- 7 6 Handy Man - Jimmy Jones
- 8 3 Do You Mind? - Anthony Newley
- 9 10 Footsteps - Steve Lawrence
- 10 15 Mama/Robot Man - Connie Francis

## Boy, have we got some names for you!

## Here are just a few: KINKS, SMOKEY ROBINSON AND OLIVIA NEWTON-JOHN

only in

# sounds

## GET IT TODAY!

# Judy adds the punch

UNTIL YOU saw her on Top Of The Pops you probably didn't realise that Judy Collins was in this country. Well don't get your hopes up, she isn't playing any other dates.

The lady flew over to the UK especially and solely to do TOTP, because she was so knocked out that Send In The Clowns was released as a single in this country. Another track from the new Judith album, Salt of the Earth, was released in the States. But Judy prefers Send In The Clowns.

She first heard the song in a cabaret club, and though there was something about it which appealed to her, she couldn't quite understand the lyrics. For a long time she thought it was called Send In The Clouds. Then friends pressed her to go and see the musical, A Little Night Music, which is where the song originates from.

In the end she compromised and got hold of the soundtrack album. Immediately she played Send In The Clowns, then again, and again and again. In fact she still hasn't heard the rest of that album!



WITH THE Wembley super-gig on June 21 fast approaching it seems appropriate that Elton John should be jamming in Los

Angeles with fellow Wembley act Joe Walsh, it also seems appropriate that he should publish this picture.

## It's the real Lyn

LYN PAUL has done it again, she's got herself involved with Coca Cola for the second time. After scoring an enormous hit as a New Seeker with the original Coke advert, I'd Like To Teach The World To Sing, she's picked up on the current Coke ad.

Her next single, It Oughta Sell A Million, is based on the current TV and radio commercial jingle for that innocuous brown liquid. It is released on June 6. With the enormous media coverage the advert will obviously receive Lyn looks set for a hit as big as I'd Like To Teach The World To Sing. And maybe it will sell a million.

## MOON SHORTS

THE WHO'S rock opera Tommy has been well and truly milked in many different forms. There are three



Keith Moon

albums, there have been stage versions, and now there's the film. So what does Keith Moon think about the amount of exposure Tommy has received?

"I think anything that's a success warrants being made in the first place.

"I mean there are three albums out now and some people like one but not another. So they will buy it in one form where they wouldn't have bought it in another form. So that's making it more available, making it bigger."

... and what about touring plans? "We're doing some European gigs and then America. I don't know how many English dates there'll be, they're setting them up now. I imagine a week or so of dates, but I'm not sure.

## Showaddy's silver salver



SHOWADDY WADDY, the Ace Teds of pop, left their drapery suits and bootlace ties in the wardrobe to be presented with a silver disc for sales of their first album Showaddywaddy.

Doing the honours was the Gentleman Jim of Capital Radio, Gerald Harper, the man who gives away roses and champers on his radio

show. But the tables were reversed when Showaddy presented him with some bubbly as a token of their thanks.

Showaddy's latest single Three Steps To Heaven, the old Eddie Cochran classic, is currently at number 13 in the charts. But the album's silver disc, presented after a successful concert at London's Hammersmith Odeon, proves there's nothing unlucky in being at number 13.

## Sssh . . .

Greetings and salutations . . . we hear that little ERIC FAULKNER nearly had to go on stage last week clad merely in a tartan jock strap, due to the fact that someone had left his hundred quids worth of gear in a loo . . . Lig of the week: Cornucopia Colossus award goes to PILOT'S private shindig at the Portobello Hotel, with its striking resemblance to the Sombrore Club . . . JUDY COLLINS' minimum two . . . song spot at Ronnie's turned out to be more rewarding than (no we won't say it) . . . Who stuffed their lines on Stairway To Heaven then? Hey, ROBERT . . . P O O R L I N D A McCARTNEY, fancy having to see a psy-

chiatrist or go to jail. What a choice, dear! Use your Officer Dibble Smoke Too card . . . EVEL KNEIVEL, who incidentally got the idea for his name from a murderer he met in prison called Awful Knaufel (sic), had a party at London's Penthouse Club last week. He didn't look any different from the boring old lackeys he had with him . . . ALEX HARVEY, he of the SENSATIONAL BAND, hasn't had much luck with singles, lately, so p'raps that's why he's asking audiences to ok his choice for his next one - likely to be the old TOM JONES thing Delilah . . . Wait till ex-New Seeker EVE GRAHAM finds out what SKYBAND have been saying about her.

BELL RECORDS currently getting their knicks in a twist about the way people are pronouncing their co-label name ARISTA . . . you say tomato, I'll say tomatato! Maybe the OSMONDS oughta wear some tartan capes to revive the screams - if they can get any that is, seems like we're all out of the plaid and are having to ship it in from France . . . BOWIE'S Chelsea house up for grabs and whoever buys it is a prize mug because you can actually hear the place subsidising . . . must be the rats in the basement . . . and talking about rats, hard cheese to the Spanish mouse . . . On that oblique reference, dears, there's nothing left BYE BYE.

# smalls

### Personal

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**GIRL 20** would like to meet white or coloured guy into Kool, Labelle, Reggae, Soul — Photo. Box Number 271R.  
**YOUNG MAN** age 24 would like to meet vegetarian style girl — serious. Box Number 272R.  
**LONELY GUY 16** seeks to meet quiet shy girl, same age, Cardiff Penarth area, into TV and good music. — A. D. Guy, 22, St Peters Road, S. Glam, S. Wales CF6 2PP.  
**SHY BUT sincere** guy, 24, wants girlfriend in East Kent 16-22. — Box Number 273R.  
**SINCERE GIRLFRIEND** wanted for lonely guy, 21. Genuine friendship, Clacton area, local only. — Box Number 274R.  
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**NEW SEEKERS** Appreciation Club. — Sae 108 Bollingbroke Street, Marshfields, Bradford 5 BD5 9NR.

**PETER DOYLE AND LYN.** New single: "It Ought To Sell A Million" released June 6. Details — Sae New Seekers Appreciation Club, 108 Bollingbroke Street, Bradford BD5 9NR.

**MUSIC FANS** Penfriends Club. — Sae 10 Charlton Road, Tetbury, Glos.

**LENA ZAVRONI** fan club, c/o Maurice Dale, 20 Silfield Road, Wymondham, Norfolk NR18 9AY.

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**ROLLERS, OSMONDS AND MUD fans!** Free fan gear list of unique items from Fan Gear (Dept 32), 6 Bridgford House, Trent Bridge, Nottingham.

**MARC BOLAN** and Bruce Lee posters, vgc. Also various items. — Sae 7 Cowie Road, Bannockburn, Stirlingshire, Scotland.

**FAVOURITE POP** star photograph copied in pen and ink by artist for £1.25. — Send sae Mr Mike John, "Maes-Y-Bryn", Carway, Kidwelly, Dyfed SA17 4HD.

**SEE THE** new home and party disco unit, only £76 complete at DDE, 31 The Hale, Tottenham, London. N17. 01-808 6217. Also range of professional disco equipment.

**BLANK CASSETTE TAPES.** C60 — 29p, C90 — 36p, C120 — 42p, p + p20p. Mulpter, 49 Grove Lane, Coudon.

**TOP 20** magnetic indicator boards complete with 1,000 characters. — Falconcroft Limited, Hainault Road, Romford, Essex. Telephone Romford 24621.

**Tuition**

**GUITAR TUITION.** Individual / classes, 959 6369. Also easy guitar method available by post. — Alan Warner, 87 Deans Lane, Edgware, Middx MA8 9PM.

### Special Notice

**COME BACK PETER DOYLE** campaign. SAE Margaret Isabel — Box Number 275R.

### Free Radio

**RADIO CAROLINE** True Story until 1974. Dutch album released earlier this year is now available in the UK at a special price of £2.20 inc post — reduced from £4.

Send cheque or PO for your copy to — Record Offer, 198 Abbots Road, Abbots Langley, Hertfordshire.

**JINGLES** From Radio Veronica, Northsea, Caroline, Mi-Amigo, London, Luxembourg, on one single only £1.10 (95p members). RNI close-down EP £1, Caroline LP True Story £3.90 SAE for latest list, Peter Linton 101 Pychley Road Kettering, Northamptonshire.

**MEBO 2.** Send 75p for colour photo in Rotterdam Harbour — 63 Greensoaks, Lancing, Sussex.

### Songwriting

**LYRIC WRITERS** required by recording company — Details (sae), Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

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

**ATTENTION LYRIC WRITERS!** Make most of your material. Details (SAE) Glovers, 243 Regent Street, London, W1R 8PN.

**LYRIC WRITERS** required by recording company. Details (SAE); Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

**LYRICS SET** to music by professional composer — 10 Kew Bridge Court, London, W4.

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

**SONGWRITING MAGAZINE.** Free from International Songwriting Association (RM), New Street, Limerick.

**MUSIC TO LYRICS.** Marketing service — SAE to Donovan Meher, Excel House, Whitcombe Street, London WC2E 7ER.

**FREE PEN** with details of our services from B. C. M. Leebor Music, London WC1V 6XX.

### Jobs

**GIRLS THROUGHOUT** Britain. Want to become a photographic model. Write or call Saturday after 10.30 am — 01-553 4569. Rays Publications, 491 High Road, Ilford, Essex.

**I.D.E.A. (U.K.)** Wanted — Disc Jockeys for Scandinavia/top wages. For details of both adv call Ron Dean on 0703-445073.

**LOCAL FELLAS** wanted to form pop-rock group with girl singer 16. No experience but enthusiastic. — Sue Powell, 3 Castle Hill, Raglan, Gwent NP5 2DT.

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