

RECORD MIRROR

WITH POPSWOP

find out

WHAT frightens ALICE COOPER?

-page 10

WHO played on those **ROLLERS** hits?

-page 7

And **WHY** NORTHERN SOUL is still tops!

-BODY & SOUL EXTRA



PILOT CRAZY - see page nine

AN RM FIRST WIGAN CASINO'S CHARTS

A second chance to win another 180 TROJAN SOUND ALBUMS page 23

The **ONLY** paper with this week's BBC chart

BRITISH TOP 30

This week	Last week	Album	Label
1	3	THE BEST OF, Stylistics	Avco
2	11	THE MYTHS AND LEGENDS OF KING ARTHUR, Rick Wakeman & The English Rock Ensemble	A&M
3	14	ROLLIN', Bay City Rollers	Bell
4	1	20 GREATEST HITS, Tom Jones	Decca
5	5	THE SHIRLEY BASSEY SINGLES ALBUM, Shirley Bassey	United Artists
6	4	STRAIGHT SHOOTER, Bad Company	Island
7	2	YOUNG AMERICANS, David Bowie	RCA
8	8	THE ORIGINAL SOUNDTRACK 10 CC	Mercury
9	6	BLUE JAYS, Justin Hayward and John Lodge	Threshold
10	10	TUBULAR BELLS, Mike Oldfield	Virgin
11	16	THE BEST YEARS OF OUR LIVES, Steve Harley and Cockney Rebel	EMI
12	7	ELTON JOHN'S GREATEST HITS, Elton John	DJM
13	13	SIMON & GARFUNKEL'S GREATEST HITS, Simon and Garfunkel	CBS
14	38	RUBYCON, Tangerine Dream	Virgin
15	17	THERE'S ONE IN EVERY CROWD, Eric Clapton	RSO
16	9	OHYSICAL GRAFFITI, Led Zeppelin	Swan Song
17	15	THE SINGLES 1969-1973, Carpenters	A&M
18	23	CRIME OF THE CENTURY, Supertramp	A&M
19	27	ROCK 'N' ROLL, John Lennon	Apple
20	24	THE DARK SIDE OF THE MOON, Pink Floyd	Harvest
21	21	TOMMY, Sound Track	Polydor
22	20	HIS GREATEST HITS, Engelbert Humperdinck	Decca
23	18	ON THE LEVEL, Status Quo	Vertigo
24	12	TELLY, Telly Savalas	MCA
25	22	BLOOD ON THE TRACKS, Bob Dylan	CBS
26	26	CAN'T GET ENOUGH, Barry White	20th Century
27	25	BRIDGE OVER troubled water, Simon and Garfunkel	CBS
28	-	MEMORIES ARE MADE OF THIS, Perry Como	RCA
29	19	AVERAGE WHITE BAND, Average White Band	Atlantic
30	29	THE BEST OF BREAD, Bread	Elektra
31	34	AND I LOVE YOU SO, Perry Como	RCA
32	35	SPECS APPEAL, Shadows	EMI
33	30	I'M COMING HOME, Johnny Mathis	CBS
34	32	COP YER WHACK FOR THIS, Billy Connolly	Polydor
35	50	JIMI HENDRIX, Jimi Hendrix	polydor
36	31	IAN HUNTER, Ian Hunter	CBS
37	41	STREETS, Ralph McTell	Warner Bros
38	45	SLADE IN FLAME, Slade	Polydor
39	44	SHEER HEART ATTACK, Queen	EMI
40	28	YESTERDAYS, Yes	Atlantic
41	36	BAND ON THE RUN, Paul McCartney and Wings	Apple
42	33	WELCOME TO MY NIGHTMARE, Alice Cooper	Anchor
43	47	MUD ROCK, Mud	RAK
44	-	THIS IS THE MOODY BLUES, Moody Blues	Threshold
45	-	THE BEST IF JOHN DENVER, John Denver	RCA
46	49	MEDDLER, Pink Floyd	Harvest
47	37	HIS 12 GREATEST HITS, Neil Diamond	MCA
48	-	SOLO CONCERT, Billy Connolly	Transatlantic
49	43	GOODBYE YELLOW BRICK ROAD, Elton John	DJM
50	-	SOUVENIRS, Demis Roussos	Philips

Singles

This week	Last week	Single	Label
1	1	BYE BYE BABY, Bay City Rollers	Bell
2	2	FOX ON THE RUN, Sweet	RCA
3	8	LOVE ME LOVE MY DOG, Peter Shelley	Magnet
4	7	SWING YOUR DADDY, Jim Gilstrap	Chelsea
5	4	THE FUNKY GIBBON Goodies	Bradleys
6	3	THERE'S A WHOLE LOT OF LOVING, Guys & Dolls	Magnet
7	6	GIRLS Moments & Whatnauts	All platinum
8	5	FANCY PANTS, Kenny	RAK
9	19	HONEY Bobby Goldsboro	UA
10	11	THE UGLY DUCKLING, Mike Reid	Pye
11	10	PLAY ME LIKE YOU PLAY YOUR GUITAR, Duane Eddy	GTO
12	9	I CAN DO IT, Rubettes	Polydor
13	16	SKIING IN THE SNOW, Wigans	Ovation
14	23	LIFE IS A MINESTRONE, 10cc	Spark
15	13	LET ME BE THE ONE, Shadows	Mercury
16	29	THE TEARS I CRIED, Glitter Band	EMI
17	12	PHILADELPHIA FREEDOM, Elton John Band	DJM
18	26	DING-A-DONG, Teach In	Polydor
19	15	WHAT AM I GONNA DO WITH YOU, Barry White	20th Century
20	14	REACH OUT I'LL BE THERE, Gloria Gaynor	Chelsea
21	20	A LITTLE LOVE AND UNDERSTANDING, Gilbert Becaud	Decca
22	40	TAKE GOOD CARE OF YOURSELF, Three Degrees	Philadelphia
23	49	LOVING YOU, Minnie Riperton	Epic
24	21	HOLD ON TO LOVE, Peter Skellern	Decca
25	34	HURT SO GOOD, Susan Cadogan	Magnet
26	28	GET DOWN TONIGHT, K. C. & The Sunshine Band	Jayboy
27	17	LADY MARMALADE, Labelle	Epic
28	25	IF Yin & Yan	EMI
29	24	L. O. V. E., Al Green	Brunswick
30	32	SORRY DOESN'T ALWAYS MAKE IT RIGHT, Diana Ross	Tamla Motown
31	-	WE'LL FIND OUR DAY, Stephanie De Sykes	Bradley's
32	22	ONLY YOU CAN FOX, Gladys Knight & The Pips	GTO
33	45	HOW GLAD I AM, Kiki Dee Band	Rocket
34	35	EXPRESS B. T. Express	Pye
35	31	GOOD LOVIN' GONE BAD, Bad Company	Island
36	-	NIGHTS, Frankie Valli/Four Seasons	Mowest
37	37	THE WAY WE WERE, Gladys Knight & The Pips	Buddah
38	18	IF Telly Savalas	MCA
39	-	WHERE IS THE LOVE, Betty Wright	RCA
40	-	ONLY YESTERDAY, Carpenters	A&M
41	30	MANDY, Barry Manilow	Arista
42	27	SWEET MUSIC, Showaddywaddy	Bell
43	-	CALL ME ROUND, Pilot	EMI
44	36	THE QUEEN OF 1964, Neil Sedaka	Polydor
45	33	PICK UP THE PIECES, Average White Band	Atlantic
46	44	SAVE ME, Silver Convention	Magnet
47	42	DREAMER, Supertramp	A&M
48	43	HAVING A PARTY, The Osmonds	MGM
49	-	TAKING YOUR MAMA FOR A RIDE, Lulu	Chelsea
50	38	PLEASE TELL HIM THAT I SAID HELLO, Dana	GTO

Albums

30 CHARTS

from Billboard

Singles

This week	Last week	Single	Label
1	1	PHILADELPHIA FREEDOM, Elton John Band	MCA
2	6	DONE SOMEBODY WRONG, Song B. J. Thomas	ABC
3	2	LOVIN' YOU, Minnie Riperton	Epic
4	3	NO NO SNOOKEROO, Ringo Starr	Apple
5	23	HE DON'T LOVE YOU (Like I Love You), Tony Orlando & Dawn	Elektra
6	12	SUPERNATURAL THING Part 1, Ben E. King	Atlantic
7	8	CHEVY VAN, Sammy Johns	GRC
8	9	WHAT AM I GONNA DO WITH YOU, Barry White	20th Century
9	11	EMMA Hot Chocolate	Big Tree
10	14	BEFORE THE NEXT TEARDROP FALLS, Freddy Fender	ABC/Dot
11	7	LADY MARMALADE, Labelle	Epic
12	15	WALKING IN RHYTHM, Blackbyrds	Fantasy
13	16	I-O-V-E (Love) I Green	Hi
14	17	SHINING STAR, Earth, Wind & Fire	Columbia
15	20	LONG TALL GLASSES (I Can Dance), Leo Sayer	Warner Bros
16	21	JACKIE BLUE, Ozark Mountain Daredevils	A&M
17	28	IDON'T LIKE TO SLEEP ALONE, Paul Anka	United Artists
18	10	ONCE YOU GET STARTED, Rufus	ABC
19	4	EXPRESS B. T. Express	Roadshow
20	25	THE BERTHA BUTT BOOGIE Pt. 1, Jimmy Castor Bunch	Atlantic
21	24	IT'S A MIRACLE, Barry Manilow	Arista
22	26	KILLER QUEEN, Queen	Mercury
23	29	HOW LONG, Ace	Anchor
24	30	STAND BY ME, John Lennon	Apple
25	5	POETRY MAN, Phoebe Snow	Shelter
26	33	THANK YOU A COUNTRY BOY, John Denver	RCA
27	32	SHOESHINE BOY, Eddie Kendricks	Tamla
28	34	ONLY YESTERDAY, Carpenters	Verano
29	38	AUTOMATIC, Herb Alpert	ABC
30	36	AMIE, Pure Prairie League	RCA
31	39	HAVE YOU NEVER BEEN MELLOW, Olivia Newton-John	MCA
32	18	YOU ARE SO BEAUTIFUL, Joe Cocker	A&M
33	37	BEER BARREL POLKA, DICK AND JANE, Bobby Vinton	ABC
34	41	YOUNG AMERICANS, David Bowie	RCA
35	27	BAD TIME, Grand Funk	Capitol
36	27	UNLOADED YOU, Frankie Valli	Private Stock
37	45	SHAVING CREAM, Benny Bell	Vanguard
38	13	HARRY TRUMAN, Chicago	Columbia
39	-	LOVE WON'T LET ME WAIT, Major Harris	Atlantic
40	48	SHAKY GROUND, Temptations	Atlantic
41	22	SATIN SOUL, Love Unlimited Orchestra	20th Century
42	39	DON'T CALL US, WE'LL CALL YOU, Sugarloaf/Jerry Corbett	Claridge
43	35	SHAME, SHAME, SHAME, Shirley & Company	Vibration
44	-	SUN GODDESS, Ramsey Lewis & Earth, Wind & Fire	Columbia
45	-	HILARIOUS, Marvin	Atlantic
46	-	SISTER GOLDEN HAIR, America	Warner Bros
47	-	THE IMMIGRANT, Neil Sedaka	Roadshow
48	-	RUNAWAY, Charlie Kulis	Playboy
49	-	RAINY DAY PEOPLE, Gordon Lightfoot	Reprise
50	-	DON'T TELL ME GOODNIGHT, Lobo	Big Tree

Albums

This week	Last week	Album	Label
1	1	LED ZEPPELIN - Physical Graffiti	Swan Song
2	2	AN EVENING WITH JOHN DENVER	RCA
3	14	CHICAGO VIII	Columbia
4	3	OLIVIA NEWTON-JOHN - Have You Ever Been Mellow	MCA
5	3	ROBIN TROWER - For Earth Below	Chrysalis
6	7	JOHN LENNON - Rock 'N' Roll	Apple
7	8	KRAFTWERK - Autobahn	Virgin
8	10	EARTH, WIND & FIRE - That's the Way of the World	Columbia
9	9	DAVID BOWIE - Young Americans	RCA
10	12	JIMI HENDRIX - Crash Landing	Reprise
11	11	GORDON LIGHTFOOT - Cold On The Shoulder	Reprise
12	4	BOB DYLAN - Blood On The Tracks	Columbia
13	6	MINNIE RIPERTON - Perfect Angel	Epic
14	18	FUNNY LADY / ORIGINAL SOUNDTRACK RECORDING	ABC
15	16	TEMPTATIONS - A Song For You	Arista
16	17	ALICE COOPER - Welcome To My Nightmare	Atlantic
17	17	YES - Yesterday's	Arista
18	27	TOMMY / ORIGINAL SOUNDTRACK RECORDING	Polydor
19	19	AL GREEN - Greatest Hits	Hi
20	20	CAROLE KING - Really Rosie	Ode
21	24	QUEEN - Sheer Heart Attack	Elektra
22	26	BLUE OYSTER CULT - On Your Feet Or On Your Knees	Columbia
23	29	ACE - The Way	Anchor
24	42	LYNYRD SKYNYRD - Nuthin' Fancy	MCA
25	13	PHOEBE SNOW	Shelter
26	15	LABELLE - Night Birds	Epic
27	33	HENRY GROSS - Plug Me Into Something	A&M
28	23	RAMSEY LEWIS - Sun Goddess	Columbia
29	36	STEELY DAN - Katy Lied	ABC
30	36	AL STEWART - Modern Times	Threshold
31	48	JUSTIN HAYWARD & JOHN LODGE - Blue Jays	Passport
32	32	NEKTAR - Down To Earth	Warner Bros
33	22	DOOBIE BROTHERS - What Were Once Vices Are Now Habits	ABC/Dunhill
34	25	JIMMY BUFFETT - A1A	Warner Bros
35	43	LEO SAYER - Just A Boy	Kudu
36	40	GROVER WASHINGTON JR. - Mister Magic	Warner Bros
37	26	LINDA RONSTADT - Heart Like A Wheel	Capitol
38	46	JESSE COLIN YOUNG - Songbird	Warner Bros
39	40	AMEBROS - Hearb	Arista
40	-	ROBERTA FLACK - Feel Like Makin' Love	ABC
41	49	MICHAEL MURPHY - Blue Sky Night Thunder	Epic
42	-	ERIC CLAPTON - There's One In Every Crowd	RSO
43	-	JEFF BECK - Blow By Blow	Epic
44	-	BARRY WHITE - Just Another Way To Say I Love You	20th Century
45	31	AVERAGE WHITE BAND	Arista
46	32	RUFUS FEATURING CHAKA KHAN - Rufusized	ABC
47	35	B. T. EXPRESS - Do It (Till You're Satisfied)	RCA
48	37	ELTON JOHN - Greatest Hits	A&M
49	38	JOE COCKER - Can Stand A Little Rain	A&M
50	39	CHICK COREA - No Mystery	Polydor

RM/BBC chart

SUPPLIED BY: BRITISH MARKET RESEARCH BUREAU / MUSIC WEEK.

STAR BREAKERS

1	COCHISE, Paul Humphrey	ABC
2	LET ME TRY AGAIN, Tammy Jones	Epic
3	CUT THE CAKE, Average White Band	Atlantic
4	YOU BABY, John Holt	Trojan
5	HASTA LA VISTA, Sylvia	Sonet
6	I'M GONNA RUN AWAY FROM YOU, Tammi Lynn	Contempo Raries
7	PAPA OOH MOW MOW, Sharonettes	Black Magic
8	BOK TO BACH, Fathers Angels	Black Magic
9	STAND BY YOUR MAN, Tammy Yvette	Epic
10	WICKIE WACKY, Fabback Band	Polydor

RECORD MIRROR
NEWSDESK
01-607 6411

OSMONDS AT LAST

UK dates under strict security

THE OSMONDS' British concerts dates, postponed from January, have been re-set for May with strict security measures in force.

No person under the age of fourteen is being allowed to either of the two concerts unless accompanied by an adult. This is seen as a positive step by the organisers to minimise the possibility of youngsters being crushed or injured by the enormous number of people expected to turn up.

The two concerts are being held at London's Earls Court Exhibition

Hall, one on May 28 and the other on May 29. Tickets can be obtained from the Hall's box office which opens on May 3, but postal applications are currently being accepted.

Ticket prices are £2.50; £2; £1.50; and £1, and applications should be sent with a cheque or postal order and stamped addressed envelope to: Osmonds Booking Office, Earls Court Exhibition Building, Warwick Road, London SW5.

Telephone enquiries can be made on 01-401-6921.



The Osmonds — on their way

IT'S ONLY RON AND ROLL

SO HERE he is, the new Stones guitarist. Well nearly. It was confirmed this week that the Faces' Ronnie Wood will be playing with The Stones on their forthcoming June tour of North and South America — dates to be announced.

Although this is not seen as a permanent arrangement, Mick Jagger said that he and the rest of the band were looking forward to Ronnie joining the tour.

Although Ronnie Wood is in the throes of recording a new solo

album, The Faces are not due to play any dates for a time. Rod Stewart is currently in the States recording a solo album and Kenny Jones is also due to release a solo album. Most of it he recorded on the Faces' recent tour of the States, with Paul and Linda McCartney and other famous names guesting.

It is understood that Ronnie will be playing rhythm guitar with the Stones, but whether they will play any British dates is not yet known.

SILVER RECORD ROW

CONTROVERSY SURROUNDS the appearance in the charts of hit group Silver Convention.

Their single, Save Me, is at 46, but nobody seems to know who sang or played on the recording. German record producer, Michael Kunze claims he found the six-piece band about a year ago playing in a German club.

But Magnet Records, who released the single, claim it was recorded by session musicians. They add they are using three girl singers to front the record.

Kunze reckons he added the same three girls Linda, Ramone and Jackie to his line-up last December to give his mainly instrumental band a more visual and vocal impact. He also claims he joined the band himself on keyboards.

Kunze told RM last week: "The group has existed one year. I liked their music so signed them. The single is the first they've recorded."

But a spokesman for Magnet Records' A&R department told RM that session musicians under the direction of Kunze were used on the single, and had long since disbanded.

"The band were formed after the single was released," he added. "We are not using the band to front the record. We are using the three girls."

This is the second bout of controversy to surround Silver Convention. They were originally known as Silverbird Convention, but had to change their name to avoid similarities with an existing American band called Silverbird.

IT'S SOCCER-ROCK

More for Wembley

THE BEACH BOYS, Rufus and Stackridge have been added to the line-up for Elton John's Wembley Stadium gig.

They join the Eagles and Joe Walsh, with Johnny Walker as compere.

Tickets for the concert on June 21 will go on sale April 26 and will be priced £3.50 not £4 as previously announced.

Meanwhile drummer Nigel Olsson has left the Elton John Band to concentrate on a solo career, and it is believed that bassist Dee Murray has also quit the band. The split is reported to be amicable.

And stable mate Kiki Dee, currently in the States is also reported to have parted company with her band.

The story could not be confirmed or denied at the time of going to press.

Torquay super-gig

RECENT RUMOURS of a super-gig at Torquay United football ground were confirmed this week by a director of Maximum Entertainments, who are promoting the concert.

Groups currently under negotiation for the gig in early August include Bad Company, Kenny, Mud, Showaddywaddy and Alvin Stardust. Further names also under consideration include Sweet, Fleetwood Mac and the Beach Boys.

The promoter stressed that as yet there was no definite line-up for the concert but he added that it would be on a Saturday in early August, probably August 9.

Tickets for the 15,000 capacity gig should be on sale in the next six weeks if negotiations for bands go as planned.

Double Ace

ACE are to be special guests of Yes when they play their two mammoth 25,000 seater gigs at Queens Park Rangers football ground (May 10) and Stoke City (17).

The Stoke City date will be Ace's last gig in Britain probably until the end of the year.

With their album Five - A - Side and single How Long high in the American charts the band start a tour their on May

23, which ends in July when they will be recording their second album.

Forcoming dates for Ace are: Tiffany's, Bournemouth (April 24); Bath University (25); Bristol Polytechnic (26);

Charity concert, Newbury (28); Hull University (30); Malvern Winter Gardens (May 1); Maidstone (2); Reading University (3); Hemel Hempstead Pavilion (4); QPR ground (10); Bradford University (16); Stoke City's ground (17).

Wombles head for tails

A NEW Wombles single is due out on April 25 called Wombling White Tie And Tails. It is the Wombles' tribute to Fred Astaire, written by Mike Batt.

At the moment the Wombles are negotiating for TV appearances when

they will be dressed in white tie and tails. The B-side of the single is Wombling Twist, another Mike Batt song.

Limited White dates

BARRY WHITE, with his group Love Unlimited and the 45-piece Love

Unlimited Orchestra, will play two British dates next month.

He will play London's Royal Albert Hall on May 12 and Manchester Belle Vue (May 13).

Tickets for the two shows are on sale now priced £6, £4, £3, £2 and £1.

Following the British dates, his first since the London Rainbow concert last year, he leaves with his entourage for concerts in Germany, Holland, Belgium France and Austria.

EXTRA ZEP

LED ZEPPELIN have added two extra dates to their Earl's Court season next month.

Following staggering ticket applications the band has now agreed to play May 17 and 18 as well as May 23, 24 and 25.

The box office opens this Saturday (19) at 10.00 am at the usual agencies.

The new date mean that more than 85,000 fans will see Zep in the space of a week.

Down to four



Eruptions, finalists in the Capital Radio area.

FOUR new soul bands from all over the country are waiting anxiously for next Tuesday (April 22).

They are the winners of the semi-final of the RCA/Record Mirror Soul Search which took place at Manchester's Hard-rock last Sunday.

The bands were the best from the nine commercial radio stations — and the finalists will be: Cado Belle (Radio Clyde); Decision (Picadilly); Eruptions (Capital) and Superbad (BRMB).

In the event of one of the bands not being able to appear at the Hammersmith Palais, O.D. Taylor from Radio City will substitute.

The semi-final this week was a packed affair with the Tynes playing a short spot. The final which starts at 7 pm looks like being even wilder. So don't forget if you want a soulful night out with top music be there early. Tickets available at the door.

Now From The Album ... comes The Single

I Dreamed Last Night and Remember Me

from the

TH 19

Justin Hayward & John Lodge Album

Blue Jays



marketed by



OH BOY, IT'S DELAYED

MUD'S NEW single, a revival of the old Buddy Holly classic Oh Boy, has been delayed because of the pressure of advance orders.

Originally due out on April 4, the single will now appear in the shops on April 18. Because of the Easter holidays there were not enough copies of the single to meet advance demands, so

Advance order pressure holds up Mud single

rather than release insufficient quantities Rak Records has decided to wait until the pressing plant catch up before putting the single out.

The single, Mud's last on Rak before they move over to Private Stock Records, will precede the

release of Mud's second album at the end of May.

Mud will be very busy in the next few weeks. They begin a Belgian tour on May 14 which has been extended until May 19, and then return to the UK for the premier of their film You're Never Too Young To Rock.

NEW SPLINTER ALBUM

SPLINTER HAVE left for the States with George Harrison to start work on a new album at A&M's Los Angeles studios.

The album, as yet untitled, will be produced by George Harrison and apart from Splinter members Billy Elliot and Bob Pervis, there will be the usual Harrison entourage of Jim Keltner, Willy Weeks and Billy Preston playing on it.

Release of the album is hoped for in late summer before Splinter's proposed tour of the States. As yet there are no plans to play the UK.



It's a knock-out!

JOHN CONTEH, light heavyweight boxing champion of the world takes time out to have a word with Joni Sledge, part of Sister Sledge currently on tour in the UK with the Atlantic soul package.

John and Joni were

both staying in the Holiday Inn at London's Swiss Cottage. And John's pep-talk obviously worked because later on that evening, Sister Sledge and the rest of the package knocked out a Birmingham audience with a dazzling feast of soul.

PRICE ON THE ROAD

ALAN PRICE takes to the road next month for the first time in two years.

The British tour will follow the release of a new Price album, Metropolitan Man which is due out the end of April, and a new single Mama Divine, due out shortly.

Price will be backed by twelve musicians on the tour and supported by a band called Lamplight which comprises Alan's cousin David Price and Derek Soden. They too have a new single out at the end of May.



EDITOR
SUE BYRON

ASSISTANT EDITOR
Peter Harvey

NEWS EDITOR
Dave Hancock

EDITORIAL
Jan Iles
Martin Thorpe
Ray Fox-Cumming
Dave Wright

MANAGING DIRECTOR
Jack Button

ADVERTISEMENT DIRECTOR
Peter Wilkinson

ADVERTISEMENT MANAGER
Alan Donaldson

Dates for the tour are: Southampton Theatre (May 10); Newcastle City Hall (15); Hanley Victoria Hall (16); Birmingham Hippodrome (17); Bristol Hippodrome (18); Bournemouth Winter Gardens (19); London Victoria Hall (23).

OFF AGAIN

PILOT'S SECOND album, Second Flight is to be rush-released on April 25 to coincide with the start of their first headlining UK tour at Newcastle on April 27.

ENO ARRIVES

DATES HAVE been finalised for the Fripp / Eno European tour which includes two British dates: Tonbridge Wells Assembly Hall on June 7 and the London Palladium on June 8.

SOLO BYRON

DAVID BYRON, lead singer with Uriah Heep is about to start work on a solo album provisionally titled Take No Prisoners due for late Autumn release.

MOORE BLUES

G. T. MOORE and the Reggae Guitars have a new album, Reggae Blue due for release in June.

TOUR TIME FOR KINKS

THE KINKS are due to tour the UK in May with Ray Davies' project Soap Opera.

The theme, which comes from a TV comedy play screened by Granada last year, has also been taken as the subject for The Kinks' next album due out in May. A single from the album, Ducks On The Wall is due for release this week.

Dates for the tour are: Edinburgh Usher Hall (May 21); Glasgow Apollo (22); Salford University (23); Uxbridge Brunel University (24); Leeds University (30); Liverpool Empire (31); Newcastle City Hall (June 1); Birmingham Hippodrome (2); Bristol Colston Hall (3).

WYATT ROCKS ON

ROBERT WYATT has a new album, Ruth Is Stranger Than Richard released on May 25. It features tracks by Phil Manzanera, Fred Frith, Charlie Haden and Wyatt himself.

AMERIKING

KING CRIMSON have a new album called USA due out on April 25. It was recorded live at Ashbury Park, New Jersey and Providence, Rhode Island in June 1974, during their last US tour.

SUPERSTARS

ARIES

(Mar 21 to Apr 20)
No Aries fairy winks this week. You've got to be positive if you want to get anywhere. There's a big decision coming up and you've got to find the answer quickly. And whatever you do steer clear of boys or girls younger than you. There's a crush epidemic going round.

TAURUS

(Apr 21 to May 20)
Now's the time to go after that person you've had a timid eye on for the last month. OK so you may not have the clever patter or talent for interesting conversation - so keep your mouth shut and let spring take over. Never fails.

GEMINI

(May 21 to June 20)
So everything's going right for you at the moment eh? Well watch out, you are going to be prone to saying the right thing at the wrong time which could get you in a lot of trouble. Keep this week free from heavy social engagements - stay at home and help your mother with the washing up.

CANCER

(June 21 to July 20)
Okay grumpy, snap out of it, the world's not that bad. All those

insults you've been getting lately, they're really harmless. You're not really big-headed and your mouth isn't really that big, it's just that people tend to offer constructive criticism without feeling.

LEO

(July 21 to Aug 21)
This next week is going to be a most memorable one for all Leo's, whether it is for the right reason or not is up to you, because this week you are in charge of your own destiny. Scorpio is in the house of Leo and they're too busy rapping to watch over you this week.

VIRGO

(Aug 22 to Sep 22)
Keep your eye open for sharp operators ready to fleece you at the drop of a stitch. Treat all offers with reservation, think about them before you make any decision and it will work out a lot better for you. Even suspect the motives of the closest friends.

LIBRA

(Sep 23 to Oct 22)
A calmer week for all Librans, time for you to collect yourself after the exertions of the past

seven days. Use it well, relax, take things easy, don't let even the smallest worry get you down. Keep things on a low key and you benefit greatly from the change.

SCORPIO

(Oct 23 to Nov 22)
You should notice a big change in your fortunes around Wednesday. On Tuesday evening at eleven fifty nine you could be just getting to the point on the settee and two minutes later on Wednesday morning your mum will walk in. So be careful!

SAGITTARIUS

(Nov 23 to Dec 20)
A great week for you, nothing but nothing can go wrong. You can walk up to a policeman and knock off his helmet and he'll shake your hand. You can make as much noise coming home late and your dad, even though he's on the morning shift, will get up and make you a cup of tea. If there's anything you've ever wanted to say to someone you admire, say it - the response will be more than favourable.

CAPRICORN

(Dec 21 to Jan 19)
Nothing much happening for you during the week, but wait for the weekend, it'll be even deader. The only thing for you to do is ride out the storm and think that next week everything will be a lot better. It'll give you time for a rest anyway.

AQUARIUS

(Jan 20 to Feb 18)
Time to get out and about, see new sights, leave your usual haunts. Not only will you feel the benefit later after the rest from the same old faces, but you'll meet new faces, make new friends. Don't be shy, make a definite effort to put yourself about a bit.

PISCES

(Feb 19 to Mar 20)
Can you grasp it, all your well laid plans have worked out. Could you ever have dreamed they would go so well? But beware, don't try the same this week, 'cos it won't work. Just rest on the plans you've already made, make new ones for the sake of it, wait until there's some concrete idea you want to work on. That garden path is getting a bit ropery isn't it?



COCKNEY REBEL / Hammersmith Odeon

IF STEVE HARLEY has learnt anything during Cockney Rebel's big tour, it's how to pace himself before audiences who are ready to go potty from the very first number. At Bournemouth a month ago he lost a lot of impact through wallowing in the adulation. Now it's different. He and the infinitely tighter Cockney Rebel tend to coast through most of the show like labourers matter-of-factly putting in a day's work on the production line. Without a taunt, with hardly a word spoken, they steamed through Rebel's greatest hits. The band could even afford to fall badly out of time on one of their more extended jams; it didn't seem to matter because when Harley decided to put the screws on - two numbers from the end - he immediately had the audience completely in his spell.

It happened as he began strumming the acoustic guitar intro to Best Years Of Our Lives. Suddenly the dispassionate performer of earlier in the show



dropped all of his clever phrasing and spoke simply and clearly. You could have heard a pin drop; Harley the star had arrived. Within seconds of his shortened delivery of that song he was plunging into Make Me Smile while the audience, just as quickly, were charging to the front, dropping their earlier cool and responding for a typically crazy finale.

This time Steve played Tumbling Down completely straight, no cajoling, no domineering. And they sang on and on while he simply threw them red roses. No wonder they are playing three nights running here! Peter Harvey

ATLANTIC SUPER SOUL TOUR / Birmingham Hippodrome

NOW I know concert reviewers are meant to spend most of their time scribbling little notes and lists of songs whilst a concert's actually in progress so that they can comment cleverly on how Cosmic Frog's bass player played two bum notes on the middle eight of Latrines Of My Mind. But I reckon if you're really getting off (or getting it on as some would have it) during a concert the last thing you want to do is scrawl silly aphorisms across your shirtsleeves and down your elbow.

Yes, brothers and sisters, I really got it on at Brum last weekend. My assistants in this massive piece of self-indulgence were as follows: First off there was Jimmy Castor and his very able bunch getting me on my good foot on the one hand and making me laugh with their witty caveman humour. Next came Ben E. King, back from the vaults with a hot new funkama name of Supernatural.

plus a not unwelcome guided tour of such old faves as Spanish Harlem, Don't Play That Song and Stand By Me. Ben and the half of lager I swallowed during the interval cooled me down just enough for me to be able to take the massed onslaughts that followed.

First came the lovely all-singing, all-dancing Sister Sledge. Suffice it to say that everything good you hear about the sisters is true. Last on the stage were the so rightly dubbed mighty mighty Spinners, soaring effortlessly through vocal and dance acrobatics, impressions of the famous, and knockabout clowning (with no actual clown, no less) with all the confidence and expertise of solid gold professionals.

After I'd rushed to the bathroom and splashed myself with about two gallons of cooled water I drew a hasty conclusion on the wall. It was an absolute gas... you should've been there... I'm gonna put it in my memory closet next to the Stax - Volt tour of ten years ago... Phew! And so on.

Giovanni Dadomo

ARTHUR BROWN / Ronnie Scotts

NOT BEFORE TIME, the former God Of Hellfire has returned with an entirely predictable format. No-one who knows his work would expect anything less in these times, than style, camp, showmanship and funk - and of course that's exactly what Mister Brown delivered in the steaming atmosphere of this jammed club.

True the act lacked the slickness and direction of a really punchy, exciting new show but it promised all of those qualities. And after all this was really but a

showcase for his new album, Dance, put together after only four hours rehearsal. Nevertheless, in a matter of 30 minutes a vitality charged costume-changing Arthur proved that after two years absence he's once again ahead.

His band - including the superlative talents of Andy Dalby (guitar), Steve Yorke (bass), Charlie Charles (drums), and George Kahn (saxes) - were exactly right.

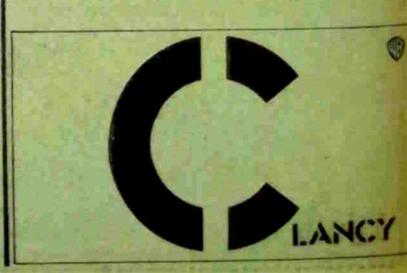
His songs hit the correct span between tough funk and 40s style bebop and his presentation, with back up singers, dancers, a gospel choir and finally a morris dancing act,

warned of a new era of total entertainment.

Add to all this his accurate judgment of audience needs in 1975 - excitement - and despite

a couple of indifferent vocal performances, it became clear that once again Arthur Brown is a force to be reckoned with.

Peter Harvey



SPOTLIGHT PUBLICATIONS, SPOTLIGHT HOUSE, 1 BENWELL ROAD, LONDON, N7 7AX. Telephone: 01-607-0411

MUD



Sensational New Single

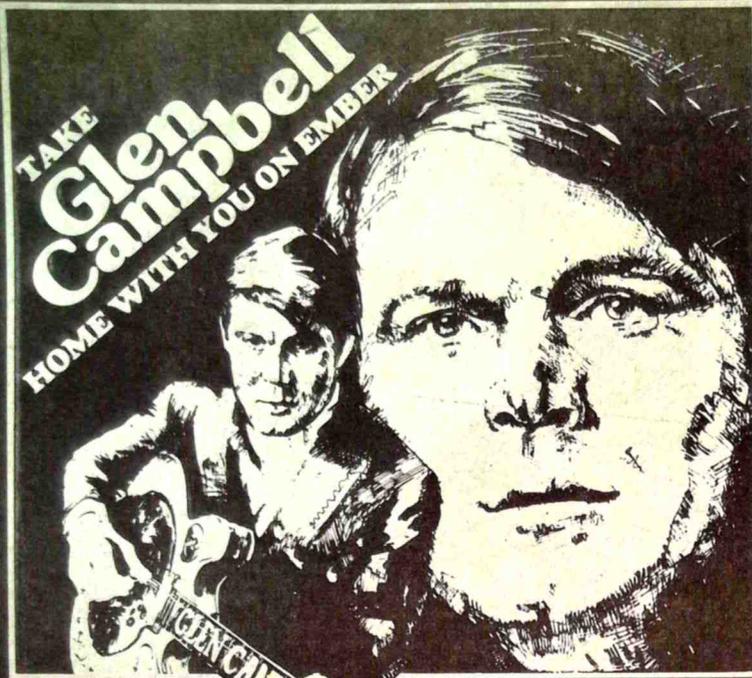
'OH BOY'

RAK 201

FROM THEIR FORTHCOMING ALBUM
'MUD ROCK Vol 2'

OUT NOW

RAK



Buck-shot wedding?



Son-Of-A-Gun

by Ray Fox-Cumming

MEN OF the cloth are all right in their place, dispensing righteous wrath from the pulpit or even winking a couple of bob out of you for their organ repair fund.

It gets a bit much, however, when they start telling you how to do your job.

There was my local priest, a most scurrilous fellow, booming on the phone the other week "Have you interviewed Son-Of-A-Gun yet?"

No. "Well, you should have done. They're going to be big."

Thanks for the tip, I answered, somewhat taken aback, adding, after replacing the receiver, why didn't he stick to curing souls.

Not two days after this communication from JC's rep, I was having tea with (pardon the name - drop) Angle Bowie.

"Have a listen to this," says she, switching a tape into motion.

Sounds like Bowie, say I.

"Yes," agrees she. "Is it?"

"No."

Well, who is it then? "Sun-Of-A-Gun. We (the royal we) . . ." she pronounces imperiously, "like Son-Of-A-Gun."

Come Easter, Sun-Of-A-Gun's single La Maison De L'Amour appears in the star breakers under the chart.

An interview is fixed and the record promptly disappears from breakers. Not to worry, RCA claim that it's selling great quantities again after a slight lull and that we can shortly expect it to arrive in the Top 50 proper.

"The trouble is," says lead guitarist Al Johns, "that we're on the playlist on all the commercial stations except Capital

and we're not on the Radio One playlist."

They all say they are a little surprised at not being on Capital's playlist, but didn't really expect to be on the Beeb's. "It could possibly have something to do with the lyrics," says keyboards man Ollie Frost.

"But," adds bassist Peter Ammiss, "the lyrics are no worse from that point of view than Labelle's Lady Marmalade with its *voulez-vous couchez avec moi* or The House of The Rising Sun."

Very French

As any first year student of French will know, La Maison De L'Amour, translated, means The House Of Love, but let's not mince words - the song is about a brothel and it's got some nice lines about men in bowler hats and so on. It's the group's first single, although they've been going around two years under their present name, and it was written for them by Phil Wainman (who has produced many a Sweet hit) and John Goodison.

At the moment there seems to be a bit of a fashion for singles with French titles. Apart from this one and Labelle's, Golden Earring have got one out called Ce Soir.

Although Son-Of-A-Gun would dearly love their record to be a big hit, they are not depending on it to pay the bills. For the past six months they've had regular employment as the resident group at

Balley's Watford. "We do a half hour set of our own and then back the guest cabaret artists," explains Al. Their own set includes a very different version of the old Cher hit Bang Bang, The Box Tops' The Letter, and Reelin In The Years.

"All the songs have to be short because we haven't got that much time," Al continues. "If the single's a hit, and we start doing one-nighters we'll do a completely different set, which gives us the chance to do more extended material."

The present line-up of the group is not very old. Al, Peter and Ollie have all been together for a good while, but the fourth member of the group, drummer Lloyd Courtney, has only been with them a matter of weeks.

At present all four members are busy writing songs both individually and collectively and, should the single be a hit, their efforts will quickly have been recorded on album. If not, they aim to provide at least the B-side of the next single.

Son-Of-A-Gun first came to the attention of the public in a big way when they won a New Faces show back in February, singing incidentally, their single.

"We were the first group to win the show since Sweet Sensation," says Al, "and I think they were the first to win it since Showaddywaddy." Clearly there is a history of groups winning New Faces going on to bigger and better things and there's no reason why, in the case of Son-Of-A-Gun, history should do anything but repeat itself.



I Wanna Live NR 5041



Turn Around And Look At Me NR 5042



Wichita Lineman NR 5043



Galveston - Where's The Playground Susie? NR 5044



This Is Glen Campbell NR 5046



That Christmas Feeling NR 5047



Words NR 5066



AVAILABLE FROM



Glen's Latest Album More Words NRH 1001

Also available on Precision Tapes Cassettes & Cartridges.

Glen Campbell On Tour/April.

Sat. 12th - Odeon, Birmingham; Sun. 13th - Palladium, London; Fri. 18th - City Hall, Newcastle; Sat. 19th - Usher Hall, Edinburgh; Sun. 20th - Kelvin Hall, Glasgow; Sat. 26th - New Theatre, Southport; Sun. 27th - Theatre Club, Wakefield.

PUTTING IT STRAIGHT

EXCLUSIVE

GOOD TIMES, bad times, we've all had our share of them. Even the Rollers, who, up 'til now haven't had many troubles, are beginning to witness their first major clash with the press. The crest of their wave has taken a turn for the worse, causing them to belly flop into deep, dank waters. . . .

HEADLINE SHOCK: Policeman killed trying to calm hysterical Roller fans outside Manchester television studios.

HEADLINE SCHLOCK: Rollers are fake! They didn't play on their early hit records.

One is tempted to say that these naive guys had it coming. For far too long these Red Riding Hoods have had to contend with too many big bad wolves and now they're thoroughly fed-up with it all and are ready to fight back.

"It's complete rubbish!", says Eric Faulkner sitting in a room of the Rollers' castle-like hideaway in the heart of the Scottish countryside.

"We did play on our singles. The confusion began when we had a press conference in London recently. This guy from one of the dailies came up to me and said that he'd heard rumours about us not playing or even singing on our earlier records. I just said that it wasn't true, that it was a load of rubbish, so he said can I print that?"

"The next day we looked at the article and we couldn't believe it! It was full of misquotes; everything had been completely twisted.

"I suppose they wanted us to start crying over it," says Les cynically, "but all I can say is the bloke who wrote it should be working in Disneyland."

Their by now famous (or infamous?) manager Tam Paton didn't take too kindly to the article and considered suing the paper, but his solicitor advised him against it. "It would have taken about nine months to materialise and my solicitor said it wouldn't be worth it because this kind of thing blows over in a matter of weeks."

Suffice to say these bitchy accusations haven't affected the tartan tweeters very much. In fact they received hundreds of encouraging letters from their faithful followers who said they didn't believe the article to be true. Out of the thousands of fan club members only one girl resigned from the club — the rest are alive and well and still writing to Prestonpans.

"The article was crazy," said Derek. "I mean we've got a witness to prove that we do play on our singles. On Top Of

From a secret Scottish hideaway the Rollers hit back at their critics

by Jan Iles

The Pops, for example, there is always a representative from the Musicians' Union present while you make your backing track, so he knows if we can or can't play our own instruments.

"Obviously we had to get musicians in to play clarinet or sax, but so do a lot of other bands."

The Rollers admit to not playing on their first hit single, Keep On Dancing, but say this was common knowledge to everyone long before the scandal arose.

"We had to use other musicians on this particular single because it featured an orchestra," says Alan. "But to actually accuse us of never playing on our other stuff, is complete trash. And another thing that really got us was they said we never sung on some of our records either — that really killed us!"

"We can become quite aggressive about things like that," warns Les foaming at the mouth. "Us Scotsmen can be very violent people!"

Well in that case it's a good job the journalists at fault have apologised — we wouldn't like to hear of people getting their throats slit in the middle of the night!

Unfortunately there are more sour grapes to

come. What really gets up their virginal nostrils, the thing that really makes them mauve in the face, is when a paper inadvertently slaps them off and afterwards has the audacity to expect the boys to appear smiling gleefully on their centre spread.

"This really annoys us more than anything," says young Eric raising his voice a pitch or two. "They expect us to take all the slagging with a pinch of salt and then do as they ask. Sheeee!"

It's the old old game of being built up and then when you're at the top people unashamedly poop all over you.

But the boys aren't asking to be put on a pedestal. They don't mind constructive criticism and don't expect people to say they're wunnerful, wunnerful if they don't really think so. And one thing's sure, the old payola has never entered into their puritanical empire — and never will.

"All right, it's a free world, people can print what they like, so long as it isn't made-up or full of misquotes," says Tam. Nowadays we're in a position to pick and choose who we want to be interviewed by — we know who the snide ones are!

"Sometimes we really get sore when we read bits about us, dya ken?" asks Les.



Tam interjects hoping to steer clear of trouble by saying: "The group just can't go to the toilet these days without someone writing about it."

"Sinatra's my idol," chips in Alan at last. "He's got the right idea; he knows just how to handle the press. If they get heavy he just clips 'em round the ear."

I don't know whether to take that as a hint or not. But seeing that I hadn't been kicked out of the door — yet — I just put it down to my sensitivity.

Attention

Les again: "We prefer being interviewed by girls. Guys are on the ego thing all the time so it's difficult to have a proper interview with them."

"Well let's just put it this way, Jan," Tam says, getting up to light another fag. "Most of the guys who work on a musical paper are frustrated musicians anyway, so there must be a certain amount of jealousy involved. . . ."

One up on you! They talk about the tragic accident when a policeman died last Wednesday outside the Manchester studios dur-

ing the recording of their show, Shang-a-Lang.

Eric says the fans saw a decoy van leaving the studios and presumed the Rollers were inside trying to make their getaway. Tragically they were in the studios still recording their show, but the fans, who were in a complete and utter frenzy by this time, made a bee-line for the van and during this mad rush the police constable collapsed, and later died.

"We've since heard that he died from natural causes," says Les. "He had a heart attack and was feeling unwell that day but couldn't get to the doctor's because he was on day shift. A spokesman said that had he been running for a bus he would've died, so I don't want our fans to blame themselves. It wasn't their fault."

Tam and the gang have come to some arrangement with the policeman's widow but prefer not to comment for obvious reasons.

One last thing the guys crave to get off their chests (or on them, depending on which way you wanna look at it?) is girls. The great Roller myth about them not being allowed to have dates.

"We can go out with

girls if we want to, but it just wouldn't be fair on them as we'd end up breaking our dates because of the gruelling work schedule."

Says Les. "Yeah, we'd see them for perhaps one date and then, in say nine months' time . . ." he laughs, breaking off sharply when he realises there's a double entendre in there somewhere. "Oh, but I'd na mean that, y'know!"

Usually when things begin on a bum note everything works out fine in the end. But not so in this case. The note we're ending on is perhaps the most saddening of all for the thousands of British Roller fans; the guys are planning to leave Britain for a WHOLE YEAR as soon as their British tour ends in July.

Actually the Rollers themselves aren't swinging on chandeliers over the news of their leaving home soil, but they realise it is absolutely necessary to meet their overseas fans.

"We'll be doing a lot of work on the Continent in places like Scandinavia and Cyprus and then we head for Japan, Australia and finally the States. We'll all be sorry to leave our British fans for such a long time — but we'll be back!"



FANCY PANTS

Written by Bill Martin and Phil Coulter
 Better get ready better get steady
 Better set to go here she comes
 That's Fancy Pants she's the slickest
 She's the quickest chick you'll ever know
 That's why they call her Fancy Pants.
 Chorus:
 Spoken: Come on look at her rock look at her roll
 They call her Fancy Pants and if you give her a chance
 She'll just dance DANCE DANCE
 Look at her groove and look her move she's magic

sung by KENNY

They call her Fancy Pants and if you pass her a glance
 She'll just dance DANCE DANCE
 She's really sweet she's got magic feet
 When she hears that beat she goes wild
 (You know I really love that Fancy Pants).
 One night stand and boogie bands
 That's all she wants to know
 She's quite a girl that Fancy Pants
 She's a rocker she's a shocker but I need her so
 I really love my Fancy Pants.
 Repeat chorus then fade.
 (c) Copyright 1975 Martin-Coulter Music Limited, 33 Knox Street, London W1H 1FS.

SONGWORDS

C. FANCY

Olivia Newton- John



Have You Never Been Mellow

EMC 3069

Olivia Newton-John's new album, produced by John Farrar of the Shadows, brings together 12 beautiful songs by such writers as John Denver, Rick Nelson, Albert Hammond, John Farrar,

Hank Marvin and Bruce Welch.

The title track, "Have You Never Been Mellow," is Olivia's latest single on EMI 2271 - already a No.1 smash hit in the USA.

Olivia has never been mellow.



Available on Tape

DRUMMING comes naturally to Stuart Tosh. Ever since he drove his parents mad drumming on the kitchen table with knives and forks, he's had the urge to bang out a beat.

That was at the tender age of ten. So fed up were Stuart's parents with his table-top manners that they bought him a snare drum. If their son was going to drum then it might as well sound okay.

Stuart is the youngest in a family of six. Mother, father, sister and two brothers. "they're all married," said Stuart. "I'm not, thank God". That's not surprising really, because music has taken up most of Stuart's life.

"My father has been on the sales side of music for 25 years, so there's always been records in the house," explained Stuart. "Quite often he'd bring home the new Beatles' album months before release. So there was I listening to them long before anyone else."

Stuart was born in Aberdeen on September 26, 1947. He attended the Broomhill primary school and the Kalmhill secondary school there before the family moved to Edinburgh when Stuart was 13. There he went to Forrester secondary until he left school at the age of 16.

That's when his wage-earning career and his musical career began in earnest. His first full-time job was as a trainee furniture salesman at a

Who put the Mac in Tosh?

First in a series highlighting Pilot as individuals. This week Stuart Tosh on early days in Scotland.



staggering £3 a week. No wonder he started playing in bands to earn a bit more. He stuck that job for a year, then left to become a trainee manager with a stationary firm, the second of 17 jobs Stuart can't really remember.

Meanwhile his musical career had been growing steadily. Directly on leaving school he went for an audition with a band run by an old school friend. He failed because he didn't have a drumkit. No drums - no job.

He learned his lesson there and gradually over

a period of time, drum by drum, he built up his kit, and joined that band about a year later. Meanwhile he played with various other bands, the names of which, like his jobs, he can't really remember.

"One time I was playing in three bands at once," recalled Stuart, "a ten-piece jazz band, and some nights four or five from that band going out on their own playing funky soul. And on other nights I played in a three piece band, the bass player from the big band and an outside guitarist,

doing Hendrix and stuff like that.

"It was quite a job remembering each repertoire."

Watching Stuart play in Pilot you might feel a bit sorry for him always stuck behind the drums, not getting much of the limelight, but that's the way it's always been and the way Stuart likes it.

"I've always sung and played, but I've always preferred to hide behind the kit. One band I played with did a cabaret act and for one of the numbers I had to

come out front, and I was terrified."

After pottering around in various local Scottish bands, Stuart joined an outfit called Twig and went over to Germany with them on Christmas Eve 1970. Things went well for a time, but slowly Stuart became disillusioned with the band. Good as they were he felt they had no ambition, so early in 1973 he left the band and returned to Scotland.

Disillusioned and discouraged, he planned to go to South Africa. It's a good job he changed his

mind. For the next three months he played with an Edinburgh band called Dillinger, and also helped out a Tiffany's type band called Band Of Gold. The drummer in this outfit was a football fanatic, so Stuart stepped in to beat the skins while the other guy watched his team beat their opponents.

Two other guys in Band Of Gold weren't so much into football, they preferred to stick with music. Their names? David Paton and Ian Bairnsion.

But the band as such didn't turn into gold. David had other ideas in his head. He was on friendly terms with an engineer at a recording studio and when Band Of Gold weren't playing he would go down to the studios and record demos of his own songs. One day he took Stuart down.

"I was quite flabbergasted," admitted Stuart. "There were all these original Paton songs on demo tapes piled in a corner, and it turned out that Magic was one of them."

So Stuart, David and the engineer Bill Lyle sent the tapes off to various record companies hoping to get a contract, but the answer was always the same: "they're quite nice, but not really what we want."

Those record companies are kicking themselves now - all except one, EMI.

That was in the autumn of 1973. By the following spring they were in Abbey Road studios to record their first single, Just A Smile, which was a flop. Unperturbed they carried on to do an album, Ian joined soon after and Pilot (Paton - Lyle - Tosh - PLT) were born.

"It was pretty worrying when that first single flopped," said Stuart, "but I had learned not to be disappointed by failure. Basically I'm a very sensitive person, but you have to put up shields against disappointments."

"I suppose there are times when I regret being behind a kit, I feel like I'd like to leap out in front, but I'm a drummer and I accept that."

"The biggest handicap is that although I would like to contribute to the composing, as a drummer

"But overall I don't ever think I've had, or still get, as much excitement as listening to a Beatles' album. We certainly wouldn't complain if we took off in the same way, but there'll never be another Beatles."

Martin Thorpe

CHRISIE Holland, when the mood takes her, climbs up nightclub walls and flashes her suspender belt at the fans. This tends to cause quite a stir.

Brother Joe the Feet goes on to the dance floor, lies down and rolls around. Sometimes he prances limp-wristed among the tables, blowing kisses to the waiters. He doesn't go unnoticed either.

While these distractions are going on, five mean-looking guys in Teddy Boy gear are belting out genuine Fifties-style rock'n'roll in a way that's intended to get you stomping. If it doesn't they look quite likely to stomp you.

This bizarre collection of time-warp characters are Remember This, a seven-piece band from Huddersfield, in darkest Yorkshire. You may not have heard of them yet, but they are set to ride the roller coaster of rock'n'roll nostalgia to fame in 1975.

Listen to Chrissie: "We played this club for pensioners in Newcastle. Before we'd finished, half of them had had their names taken by the stewards for jumping on the tables and dancing on the chairs. You should see what happens when we play to younger audiences."

Blonde, 25 year-old Chrissie - her hair in a Fifties-fashionable beehive - is the driving force behind Remember This . . . literally. She handles the band van, sings, dances . . . and even runs up their stage clothes on her sewing machine.

Remember This come from an area where rock'n'roll has never gone out of style. Through the darkest days of love-and-



TIME-WARP ROCKERS

peace protest songs, through the era of Pink Floyd progressives, rock'n'roll lived and prospered in Yorkshire - fostered by clubs like the one at Bradford, the biggest rock'n'roll club in Britain.

That's why Remember This are not imitating the Fifties - they're still living in them. Off-stage, the band all still dress Fifties style.

"We don't intend to be plastic replicas of the Fifties," said Chrissie, flouncing a skirt puffed out by half a dozen frilly net petticoats. "I even wear suspenders when I'm not working . . . that's how genuine it is."

For six months Remember This got together by day to rehearse their act while they played with other bands by night. Nine months ago they were ready for the road. Their first engagement

was supporting the Grandad of Rock, Bill Haley. Ole Kisserl was knocked out. Last summer they were guests on TV's Wheelappers and Shunters and that led to an invitation to appear on Hughie Green's Opportunity Knocks.

The band: big sis Chrissie (vocals), brothers Joe and Feet (dancer), Rockin' Plod (drums) and Kevin Krimmage (lead guitar and vocals, plus Mick Gale (piano), Malcolm Carr (bass) and the man they found through a music paper ad, Al Greenalgh (tenor sax), all live in the Huddersfield area.

"But we are hardly ever there," added Chrissie. "With cabaret and recordings, the band hasn't had a day off for months. Not that we mind. We're doing what we enjoy."

Chris Oakley

Tune into Son-of-a-Gun.



If you haven't heard "La maison de l'amour," by Son-of-a-Gun, you're really missin' out. Because it's one of the raunchiest disco sounds around. So take a listen to them on the radio. You'll hear them on Radio Luxembourg, Piccadilly Radio, BRMB Radio, Radio Hallam, Metro Radio and Radio Clyde.

Son-of-a-Gun's "La maison de l'amour."



Nightmare

by Jan Iles

DETROIT IS full of cocoa coloured shysters who will try their hand at almost anything — especially groping English girls' bums and other private no-go zones. Walking the boulevards is tantamount to proclaiming TAKE ME I'M ANYONES, so beware . . .

Me, I'm just strolling along the shopping precinct with another reporter (male), when suddenly a balaclava with big brown eyes and a Colgate smile creeps up from behind and grabs at my Levis — in the obvious place. I look around and stare down on some ten-year-old punk who says somethin' darn rude and warns my escort to take me off the streets before something bad happens . . . of course I'm a little shaken, but take a photo of him and his elfin 'cavies for a souvenir, 'cos this kind of thing may never happen again.

Strangely enough it is safer for a girl to walk on these supposedly wild streets — where the white man fears to tread — than in the hotel where several banglust gangs are creeping around — you need only to leave your hotel room door slightly ajar!

The boredom of Big D by day diminishes with every darkening hour. Alice Coop's in town and this really means a kick up the backside for everyone. His gig is at the Olympia Ice Hockey Stadium which holds a cool 14,000.

Suzi Quatro's dad usually plays the organ at the big Hockey games, but tonite daddy's gal herself is taking over to play support to Alice.

In the massive stadium the air reeks of excitement and tension — again I think it's safer on the streets outside. Frisbees whizz through the air crashing into young innocents sitting quietly. Thankfully the lights dim and Elton's The Bitch Is Back reverberates around the hall as an opener for Suzi.

But the real snafu begins when Alice appears to present his theatrical nightmare show. Everyone but everyone is standing on their seats and for several minutes we can't see a thing 'cept dirty necks and bobbing heads. When the melee mellows we can at last spot Alice, dressed in blood red holey tights and matching vest, his face made up in vampire fashion. With him is a giant-sized creature with coal black eyes; booming out, "Welcome To My Nightmare", in icy, spooky tones.

Spooks

A medieval bed glides on stage and a mixture of ghouls and spooks scurry through the mist-filled bedroom while an array of Punch and Judy type characters jump out of an oversized toy box. Everything's totally bizarre — but anything goes, it's a

A ghoul in ghoul city — Alice Cooper in Detroit

nightmare after all! All this surrealism attacks the nervous system. The crowd are "ooohing" and "arrhhing".

Alice flashes around with stylish panache and Dick Whittington boots, whirling a silvery sword as though it were a golf club; while his monster friends swirl around him.

Next a screamer with laughter routine, incorporates Vaudeville from the excellent dancers. They are dressed as skeletons in frogman suits and top hats; Alice is wearing a Persil bright



THE MORNING after the ribald rocky horror show, Alice allows us to come to his court. There are many shuffling around him and one or two slick socialites. Alice looks as fresh as early morning cat's pee, but is in very good form.

We talk about last night's gig: "Detroit is really the home of rock and roll," he says, smiling to reveal immaculate white pearls. "I mean, travelling American bands — and English ones for that matter — will tell you that it's a great place to play, the kids are so responsive. Detroit has a real pride in that they're the kings of the audiences. I mean it's the motor city, y'know, cool, and anything hot rock and roll is just their bag. I think they're the connoisseurs."

What do you think of Suzi?

"Oh she's great. I've

'I used to be terribly scared of Punch and Judy as a Kid — they were really terrible'

known her for ages; we grew up together. She's got a lot of power on stage and we thought — Shep and I — that it would be a good idea to have her on this tour."

Fetish

The Welcome To My Nightmare extravaganza has been on the road only five days and Alice has at least another seventy dates to complete. When he finishes in the States he should be coming to England sometime in July — but nothing has yet been confirmed. One

white dinner suit, skipping the light fantastic to a jazz oriented, finger clicking, tip-toe-in-case somebody-hears-you ditty, called Some Folks.

Then the mood changes drastically and Alice begins to beat-up a life sized doll on the bed, to the tune of Cold Ethyl and the quasi-love ballad, Only Women Bleed. As the spotlight focuses on Alice, the dummy is replaced by one of the dancers and is done so well that one is taken

aback when she begins to dance! Now the female species get their revenge when Vincent Price's taped voice booms around the auditorium about the Black Widow, who is said to devour her husband after their marriage is consummated. This scene includes lurexy spiders swinging on a massive rope-like web. A fight breaks out between them and Alice, but the spiders ultimately lose the fight and we see him cradling a woman who emerges from the spiders' shell.

It's another victory for the males!

The track that follows is perhaps the weirdest and most brilliant of the bunch; Steven, a child-man who doesn't want to grow up and is in schizophrenic conflict with himself — a real flesh tingler.

The deluxe sequence of Alice's nightmare features a gangling giant-like one-eyed horned cyclops with a pimply chest, who gets hold of Alice in a King-Kong type bear-hug but is eventually slain and gets his head chopped off . . . goorrry.

Now the monsters and ghouls disappear — the nightmare is gradually coming to a close. The toys go back into their toy box and a screen appears on stage. The scene that follows is one of the most adventurous and baffling yet.

First we see a film clip of Alice and his dancers. Alice is hacking at his tombstone; he doesn't want to die. Meanwhile

the real Alice and company are waiting behind the vertical strip screen ready to synchronize with the film — as soon as it ends they will jump through the backdrop to appear as though they are stepping out of the film itself. This is done perfectly, the timing is spot on, it's scary!

Now Alice is free! The finale strikes up, it's a rollocking rocker a la Who aptly titled Escape.

The kids just cannot believe what they have seen. Alice leaves the stage and the whole house goes nuts. "Monsters," a lone voice cries, "We want more monsters."

Alice is victorious. Tonight proves that this King of horrorsville has matured and progressed — it's as good as doing a V sign to all his critics.

The audience strike up their lighters and matches in "twinkle, twinkle little star" fashion, meaning they want more. But Alice won't come back. He's far too knackered.

thing's certain, Alice is a nut when it comes to work — there's never a quiet moment for him and his entourage. But sadly Alice finds that his social life these days is in shreds.

"Well I just don't feel like going to parties after the show. I'm getting old. I'm twenty seven years old, huh. I'm beginning to sound like Vinny The Boss (who's he)? This show's so exhausting I just get home and have no desire to go out to parties. It really gets me like that. I play a lot of golf nowadays — that's my fetish."

Just watching the show is extremely tiring — let alone being in it. You need to be Superman himself not to be affected by all that goes on behind the scenes and on stage.

"You wouldn't believe the chaos backstage! There's people dashing around trying to get into their costumes. One guy has gotta get out of a silver uniform and change into a cyclops suit which is all done mechanically, and then he's gotta get his head chopped off then put another kind of outfit on. I mean this guy, at the end of the show, is more tired than I am. And it's so hot in that suit, about 150 degrees or something, I think we'll have to get some kind of ventilation system installed for him."

Musically the show's a treat. Alice is using a different band these days which gives his music a much tighter, punctuated sound.

"These guys are so damn good," opines Alice, "I really enjoy working with them again. The other band are doing their own projects — a lot of people think I'm kidding — but I'm not. We still keep in touch though."

Co starring in Nightmare is the demonic king himself, Vincent Price, Alice's partner in creep.

"Vincent Price, he's a really great guy, he's a really old friend. I wanted to use someone who was really the best to add a lot of professionalism (sic) and Vincent's so good in it."

"When Alice drops into a scene and bumps into something it's always him you know, looking round a corner and saying:

"Hello little boy, you having fun little boy?" "No, no, I wanna wake up," mimicks Alice in typical bawling brat fashion.

What really frightens you?

"Lack of beer! . . . (laughs). Actually I used to be terribly scared of Punch and Judy when I was a kid — Christ they were really freaky!"



On April 22nd, four soul bands are going to play as if their futures were at stake.



Because their futures are at stake.

On Tuesday next, The Hammersmith Palais is going to erupt to the sounds of the RCA/Record Mirror Soul Search finalists.

They're playing for a prize of an RCA recording contract, a management contract, a set of Bose sound equipment, and the rush release of the winning song.

So all four bands will be giving every bit of soul they've got.

Add to that the sound of The Tymes, making a special guest appearance, and it's got the makings of the best soul night London's seen in years.

So be sure to get a ticket.

They're on sale now at Hammersmith Palais box office. Price £1.





Ian Hunter

'ONCE BITTEN TWICE SHY'

New Single on CBS 3194

Taken from the album Ian Hunter



the music people

RNI — the pirate radio ship impounded by Dutch authorities for the past six months — will be released this weekend and should be broadcasting to England within a month.

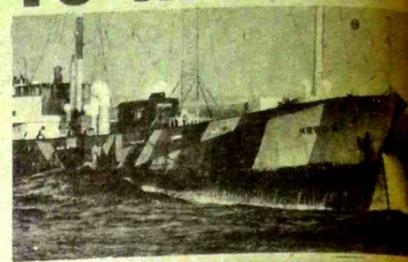
Owners Meister and Bollter have had to pay a massive £40,000 to the Dutch Government as a security against the ship broadcasting again off the Dutch coast. Yet the pirates could go one step further and sail the ship back to the Thames Estuary where Radio Caroline is already operating.

This week British DJs Robn Banks, possibly Don Allen, Bob Noakes, and Graham Gill, were all understood to be preparing to return to the completely re-fitted boat.

Originally the plan was to sail the boat to Italy or Spain, broadcasting a local service in the daytime and an international service (in English) at night. Now a full English service — in competition to Caroline — seems possible.

The ship was originally impounded while undergoing extensive re-fitting in Silkkerveer harbour (Rotterdam) because under Dutch law a ship with

RNI READY TO RETURN



a radio transmitter is illegal. The owners successfully argued that since it was registered Panamanian, where the law allows transmitters as cargo as long as they are disconnected, they

should go free.

Pirate spotters should hear some signal soon, signifying that Radio Northsea — or Nova as it was to be called — International, is back.

Quickies

SCENE And Heard's death on Radio One left something of a void to listeners, so Radio Clyde, using the same format of music, interviews and news hope to give their audience the answer. From Wednesday, April 30, Brian Ford will host a two-hour Stick It In Your Ear show starting at 8.00 in the evening. John McCalman, producer of the show, has said that there will be lots of interviews and if it means a good story a phone call to L.A. won't be out of the question.

Recent departure from the London commercial airwaves David Symonds is to join Portsmouth's Radio Victory as head of programmes — or whatever Portsmouth are calling it.

Piccadilly Radio's Roger Day must be feeling low lately, having worked a marathon stint on the air a few weeks ago as a lot of staff were away from the station. The same reason forced him to miss joining Nicky Horne (Capitol), John Henry (City), Beverley Chubb (Hallam) and Ian Henderson (Forth) on a weekend, courtesy of Anchor Records, in America, to see, meet and interview Alice Cooper. Still Roger at least caught up on his sleep because since the Marathon, he admits he can't get back into the 24-hour pattern.

Bill (Life of Riley) Maynard has reason to be pleased with BRMB. His Pleasant Plucker disc (not heard on the BBC???) was played during an interview with Ed Dolan with the result that sales in the area zoomed — as did his hopes of a hit.

OH! What can I say, apologies all round, of course it was Johnny Mathis on last week's Top Twelve, not Mac & Katie Kissom whose turn it is THIS WEEK! On the highlights this week: Saturday (19) Dave Ellis and Kevin Ayers are in Concert, Sunday (20): Part sixteen of the Story Of Pop All We Really Want To Do. Ralph McTell introduced by Noel (Welly) Edmunds provides a pleasant sound on Sunday and the Brian Dec quartet guest in Pete Clayton's jazz programme.

Another Gem from A. F. N. heard last Friday 9.30-10.00 in the evening. TV's Chunky Cop 'Canon' William Conrad playing Matt Dillon in the radio serial Gunsmoke — well, it makes a change.

Which Record Company EMisary sent round a memo to all employees stating instant Bye Bye's if records were given directly or indirectly to Radio Caroline (A Nightingale Sang In Manchester Square). Congrats from this column to one Tony Jasper soon to

Hallam chat

RADIO HALLAM is to introduce the afternoon programme for women with a new host Liz Davies — a former Sheffield social worker.

The music and chat show will be aimed at women and goes out each weekday between 2.00 and 4.00 pm.

Given IBA approval, Hallam intend to extend their broadcasting hours from the beginning of June.

Radio Caroline—
The Official Story

Radio Caroline
— THE OFFICIAL STORY

Narrated by Tony Allan

★ FULL COLOUR SLEEVE

★ NARRATED BY TONY ALLAN

★ DOUBLE LP OR CASSETTE OFFER

Now, for the first time, here is a true and factual account of the history of Radio Caroline. This is the official story of the world's most outstanding Offshore Radio Station. Approved by Radio Caroline, as the official LP.

The Radio Caroline Personnel, both past and present, recall the historical moments of the station's life. From highlights to dramas, Of success and distress. How the station was set-up! Problems encountered! How the station operated! From its inception in 1964, right up to the present day! Radio Caroline staff recall their thoughts about the station, and some of their funniest experiences in a series of specially recorded interviews for this LP.

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

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 1978. All orders received before the release date will receive a FREE Full Colour 420mm x 594mm Poster of the Radio Caroline Ship The MV MI Amigo (Value £1) only, if you mention this advertisement, and send to the address below.

For your copy of this superb stereo LP send your money today. £2.95 for the Double LP. £4.48 for the Double Cassette.

Plus 30p postage and packing.

Remember... THE OFFICIAL STORY OF RADIO CAROLINE IS AVAILABLE ONLY ON THE JUMBO RECORDS LABEL — AVAILABLE BY MAIL OR FROM OUR APPROVED AGENTS.

JUMBO Records & Tapes
15 Clifton Gardens LONDON N15

by David Hancock

PETER SKELLERN ain't no pop star. Mind you, he doesn't want to be one. He's one of the those rare things floating around the music business at the moment — a real musician. So real in fact, that this Lancashire lad spent two years as a concert pianist and earned £160.

He earns a lot more now writing hits such as You're A Lady (of which there are now about 80 different versions) and his latest chart success, Hold On To Love.

It is usually fashionable for so-called serious musicians to sneer at the pop world. Not so Peter.

"Since I learned about music I've had two desires: to write it and to play it. But I didn't want to write modern classical music because it has no energy.

"But pop music is for the people, which is what it should be about," he says.

"You know, I've spent the last six years having another apprenticeship. In the beginning I cockily thought it would be easy to play pop music because I could play the piano.

"But I had a terrible shock," he admits.

Slipping a whisky in the bar of a Grosvenor Square hotel; sporting a fashionable white hat and a neatly tailored three-piece suit, Peter explains how he came to lose that one-hit wonder tag.

"Hold On To Love is entirely different from You're A Lady and that's a great thing.

"I wrote it very methodically during a cabaret week in Bolton in October. Every night I went to a local disco — where I rarely go — and I spent a week there listening to what was being played with the sole idea of writing music that would appeal to the kids, which

Peter Skellern is holding on

my music has never done," he confesses.

"It is the first piece of music I've done that can be played in a disco. I've always enjoyed that type of music but never sat down and listened to it before.

"It took three-quarters of an hour to write Hold On To Love and then an hour working it out. The best songs are written in half an hour and if you have to spend longer then you're pushing it.

"Yes, I suppose writing songs is part inspiration, but in the last three years I have learned the discipline of writing and it's not really inspiration as I can't afford that anymore."

Playing cabaret was something of a novelty for Peter, who restricts his live gigs to an absolute minimum.

"I have given some performances, but not many. I would like to play more concerts, but I think I

should wait until I get two or three hits in sequence before I do that.

"There's nothing wrong in not performing," he states. "Look at Harry Nilsson, he never appears live.

"I regard myself as a writer rather than a performer."

Recently he's been gaining more confidence as a performer by appearing in a revue at the Theatre Upstairs, Sloane Square,

London.

He wrote all the music for the sketches and embraced the changing musical styles of the century.

"I like to do all sorts of things," he says. "I would like to do more acting and at the moment we are writing another show."

Peter and the two other actors in the revue — Loud Reports — have been commissioned to write a full-scale musical show for the Belgrade Theatre, Coventry.

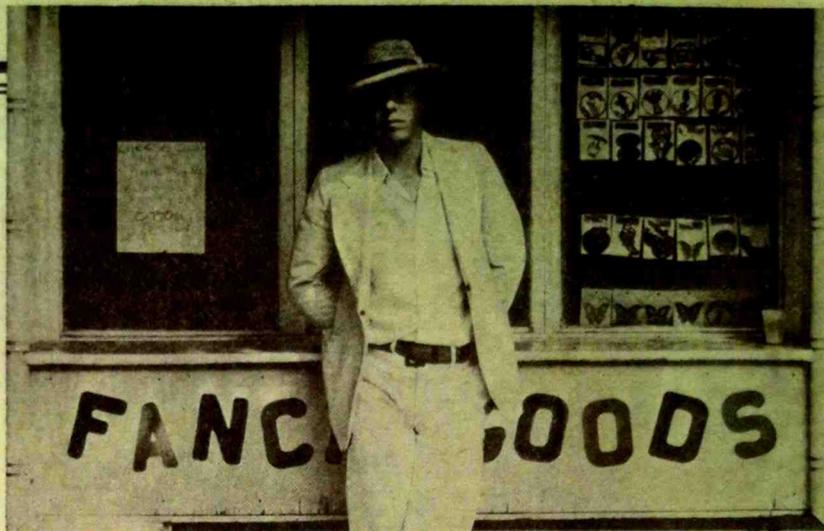
He lives for his music and is absolutely self-confident about what he's doing and what he can achieve. He says he knew from the beginning that Hold On To

Love would be a hit record, the same way he knew the three says since You're A Lady weren't commercial enough.

"Yet those records help to enhance my reputation as a songwriter," he acknowledges.

That reputation is already big enough for him to live comfortably on the royalties of his songs, yet he won't sit back, he's constantly broadening his scope and with it his talents.

But ask him how it feels to be a pop star and he'll refreshingly tell you: "I'm not a pop star, I'm just a father and husband."



"Hear what two years in a bedroom has done for my voice."

"Hello. My name's Grame Grace.

Two years ago I was playing songs in a band that was going nowhere fast.

So I split, to go solo.

Since then I've spent my time in my bedroom, writing songs and changing my voice.

I'm told that the sound I make now is pretty unique.

Well, I'd like you to judge that for yourself.

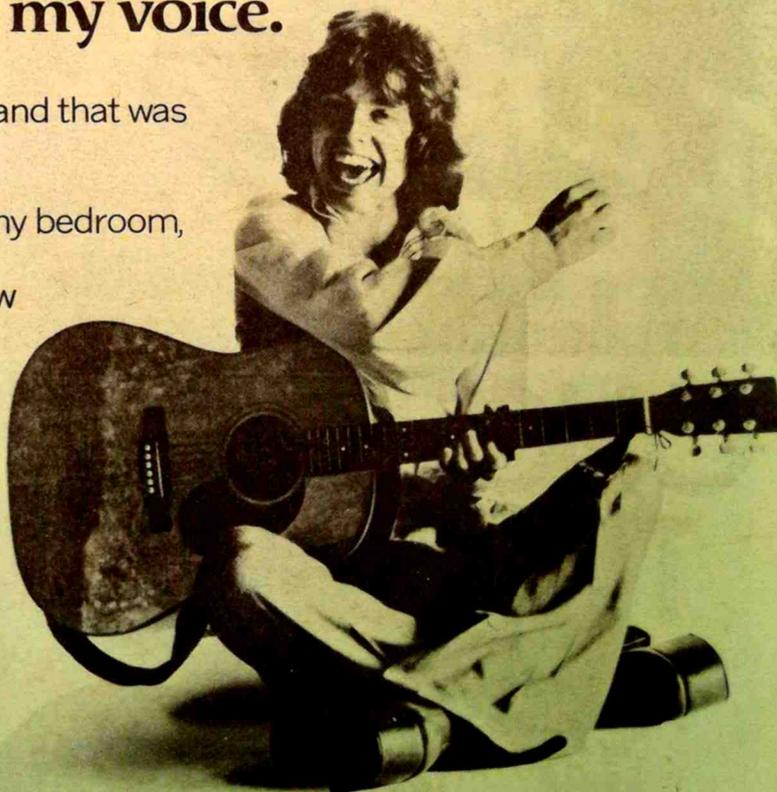
So, why not take a listen to my first album.

It's called 'Hail Me.'

"Hail Me," an album by Grame Grace.

RCA

Records and Tapes.



DING-A-DONG COULD BE THE START OF SOMETHING

Teaching the Tucker Sound



Teach In (from left): Ruud Nijhuis (drums); John Gaasbeek (bass); Ard Weeink (xylophone, trumpet); Chris de Wolde (guitar) Uoos Verteey (keys).

THE NEW pop darlings of the Continent, Dutch Band Teach In, are not another Eurovision one-hit-wonder — they're the foremost exponents of "Tucker" music. For more than two years they've been together to promote pure pop and excitement in a way they claim is all their own and represents the area of Holland — Enschede and Twente — where they come from.

Ard Weeink, the guy who plonks the xylophone on Ding-A-Dong, is very proud of their roots: "You can call our music the Tucker sound because that's another word for people who come from East Holland and that's always been important in Holland — whether you come from the East or the West. We're very proud of where we come from; the people are very happy, down-to-earth, and that's how our music is."

by Peter Harvey

Already, Teach In have notched three top ten hits in their own land and they also have a best selling album in the charts now, but naturally the Eurovision Song Contest has changed everything. Ever since the big

Stockholm gig, the six-piece band have been going non-stop, making the most of the best television promotion spot ever devised. A Dutch language version of Ding-A-Dong has moved up to number three in Holland

while the English version is selling like warm donuts all over Europe. Nevertheless it's British success which has surprised them most. "Really," says Getty, as they prepared for their second appearance on

Top Of The Pops, "we're very glad." A bit of an understatement that, but when Getty says something she adds a lot of emphasis with her eyes, her face and bouncy personality. The others too are still

animated despite a continuous round of television and interviews. Ard — the most talkative, goes on: "You see we know that it's very difficult for European groups to come in the British charts and now we're in it's great."

Like other Continental groups, they have no qualms about adopting English lyrics to hit at a bigger audience; they just feel it's "crazy" to have to win the Dutch Song Contest with a Dutch version and then have to re-record in English. "It's the natural thing to do of course," says Getty, "and it's easier for us now, it makes us international."

They were, however, shocked by the win. Ard says: "Everybody told us we would come in the first five and at the rehearsal we began to believe it a little bit but when you come number one... aaaagh," he throws his hands up in disbelief. "It's marvellous. I think at the time and a few days later I still didn't believe it."

All of them are nothing if not diplomatic about the much-maligned contest. Ard, again: "I think the best ones and the most commercial ones have won; Italy and England were also very commercial and they were placed highest with us."

The rest of the field, he concedes, got what they deserved except maybe Turkey. "That girl," says Kooos, "she sang so nice," he says nice with extra emphasis. "It was not fair that she came last. It's politics, but it's every year the same." Still Turkey might argue back that with the same calculated approach they could have given Holland a run for the money... and the money is big. Aside from their hit, Teach In should be able to mop up enough world-wide work in the next year to set them up for a very long time. The politics of the Song Contest have far more to do with how far a group is

'OURS IS HAPPY MUSIC'

prepared to aim at ultra commerciality than mere inter-country rivalry. Consider: Teach In have jumped from being a middle-of-the-road attraction in Holland, Belgium, and Germany, to a star group all over Europe. After this mad round of television spots they're off to lucrative Sweden for a 15-day tour, then later more exotic climes like Turkey and Japan possibly even America. Before the Euro-hit they often found themselves playing service bases and just plain ordinary dances, they liked it then and still do now.

"We've always played for everybody — for the very young to the very old," says Ard. "It's happy music, not heavy" ... "funky," one of the other offers. "Yeah funky," Getty agrees.

They are all lounging around the garish Top Of The Pops dressing room while Getty bustles herself with makeup. Every now and then there's a furious burst of Dutch as they discuss between themselves how best to explain where they're at.

Bass player John Gaasbeek, who has been engaged to Getty for five

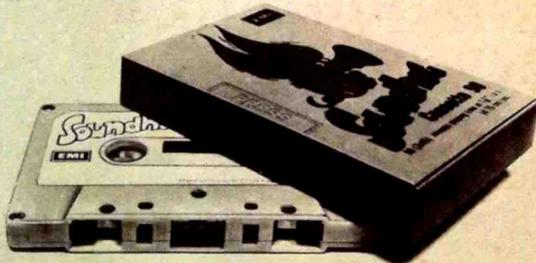
years, throws in his bit: "Ding A Dong is definitely OUR style but of course it was written for the song contest. It's our fourth hit in one year. We started 12 months ago with our first single and that went to number five in Holland. Now we're hoping that when we record another single in June we can go one better than Abba and strike again. We have a very good producer." "Yeass," adds Ard. "He was never wrong. He has it you know. He smells it. When he said 'no no not this one' he was right when he said 'It's going to be great'... he was right. His name is Eddie Owens and every year he has a lot of hits."

The same guy helped write this hit and if you're wondering what the words are all about, forget it. Getty says: "Oh we know they don't mean anything except something happy, but that's all that is important."

Yes sir, in many ways Teach In — the name inspired by Getty's former profession of teaching in her native Austria — are the perfect Eurovision group. They write and sing commercial pop, list bands Singers Unlimited as their influences, and claim to have their own style.

"Holland was getting too small for us so we entered the contest," says Getty. "We think we're different. We do songs in our own way, we put on a show... Yes, we are unique."

And if you don't believe it, just try and STOP singing that song.



Although it sounds incredible, it's one of the lowest priced recording cassettes on the market.

If you're looking for sound value for money in blank cassettes, there are two ways you can recognise it.

You can look for the brightly coloured flip-top cases of our Soundhog cassettes.

Or you can simply listen to the sort of quality that only EMI can

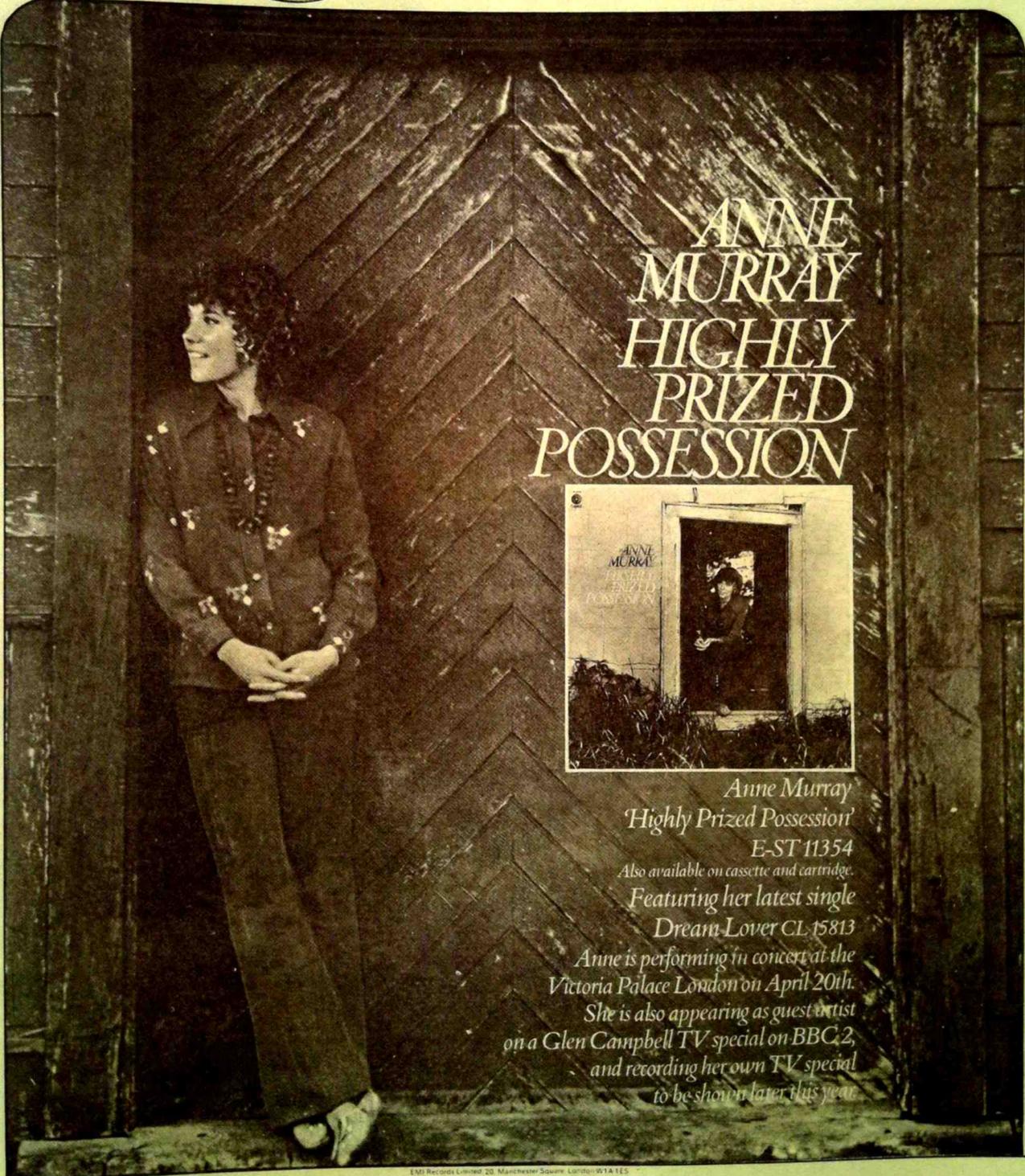
produce at such a low price. Because EMI is the largest recording organisation in the world. Which is why we're able to offer you top-quality, proven reliability tapes at rock bottom prices. And why the only things that need be incredible are the sounds you record.



EMI Tape Limited, Hayes, Middlesex.



THE CAPITOL CAST FEATURES



ANNE
MURRAY
HIGHLY
PRIZED
POSSESSION



Anne Murray
'Highly Prized Possession'

E-ST 11354

Also available on cassette and cartridge.

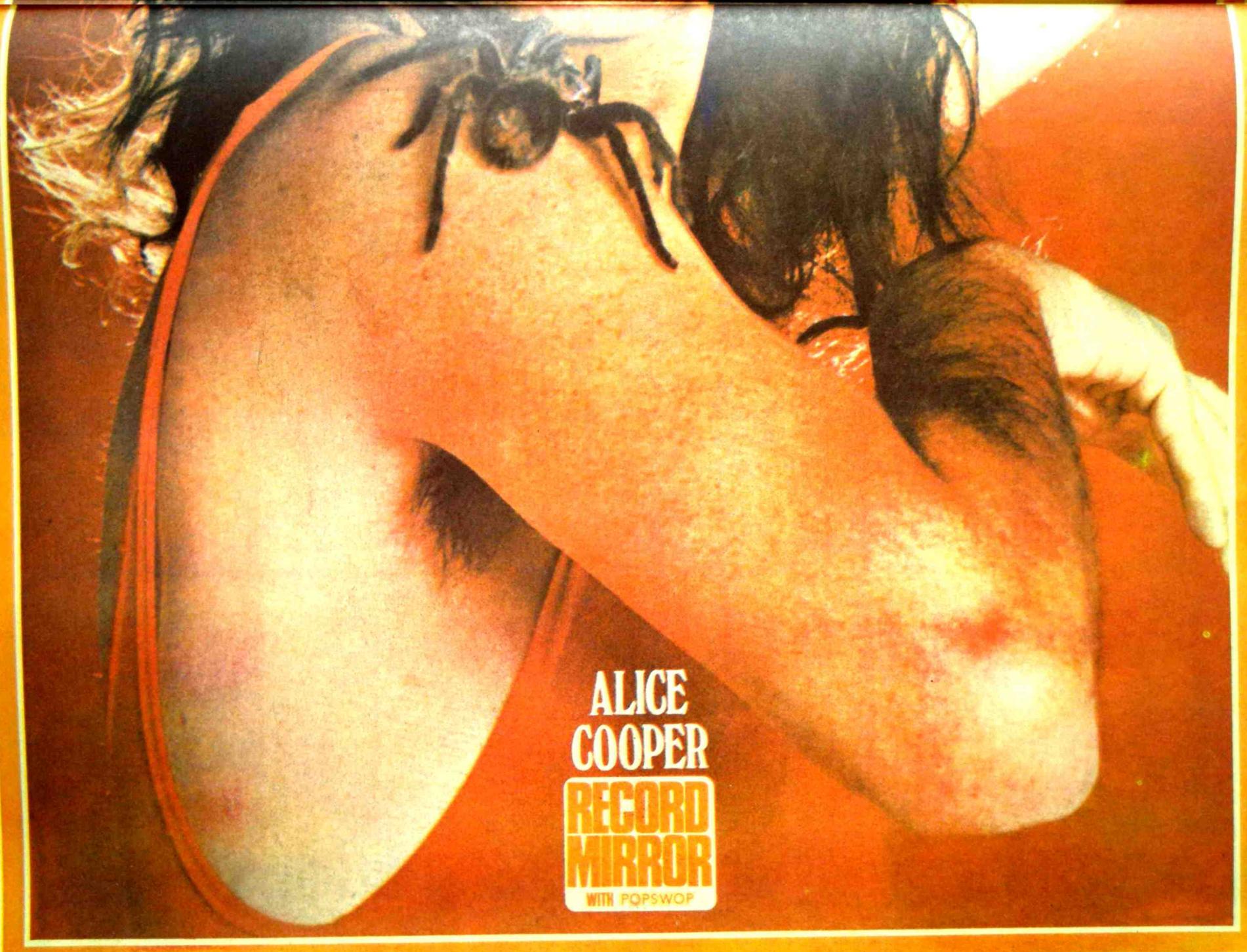
Featuring her latest single

Dream-Lover CL 15813

Anne is performing in concert at the
Victoria Palace London on April 20th.

She is also appearing as guest artist
on a Glen Campbell TV special on BBC 2,
and recording her own TV special
to be shown later this year.





ALICE
COOPER
**RECORD
MIRROR**
WITH POPSWOP

Body 'n' Soul Record Mirror Chart

- 1 Swing Your Daddy - Jim Gilstrap (Chelsea)
- 2 Girls - Moments & Whatnauts (All Platinum)
- 3 Lady Marmalade - Labelle (Epic)
- 4 Reach Out I'll Be There - Gloria Gaynor (Chelsea)
- 5 L. O. V. E. - Al Green (London)
- 6 What Am I Gonna Do With You - Barry White (20th Century)
- 7 Sing A Happy Song - George McCrae (Jayboy)
- 8 Spirit Of The Boogie - Kool & The Gang (Polydor)
- 9 Supernatural Thing - Ben E. King (Atlantic)
- 10 Express - B. T. Express (Pye)
- 11 Save Me - Silver Convention (Magnet)
- 12 Baby Hang Up The Phone - Carl Graves (A&M)
- 13 Hijack - Herbie Mann (Atlantic)
- 14 The Way We Were - Gladys Knight & The Pips (Buddah)
- 15 Somewhere Somehow - Tymes (RCA)
- 16 Love Corporation - Hues Corporation (RCA)
- 17 Sorry Doesn't Always Make It Right - Diana Ross (Tamla Motown)
- 18 Sweet Sherry - J. J. Barnes (Contempo)
- 19 I'll Be Holding On - Al Downing (Chess)
- 20 Cochise - Armada Orchestra (Contempo)

Compiled by Blues 'n Soul magazine

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 Dance Of Love - Tina Parker (Import)
- 2 I Can't Change - Lorraine Chandler (Import)
- 3 I'm Where It's At - The Jades (Import)
- 4 Jerk Baby Jerk - The Fabulous Blades (Import)
- 5 Going To A Go-Go - Soul Ferret Orchestra (Import)
- 6 Best Thing For Your Baby - Gloria Parker (Import)
- 7 Love Runs Out - Richard Temple (Import)
- 8 Mountain Top Theme - Rising Sons (Import)
- 9 Need To Be Loved - Toni Lamar (Import)
- 10 Come On Train - Tommy Hunt (Import)
- 11 Get Out - Harold Melvin (Import)
- 12 Gee Baby - Mallbus (Import)
- 13 Love Feeling - Val McKenna (Deleted)
- 14 Hot Line - Reggie Garner (Deleted)
- 15 Zola - King Errison (Import)
- 16 Let The Good Times Roll - Tony Newman (Deleted)
- 17 I'm Coming Home In The Morning - Lou Pride (Import)
- 18 Kiss Me Now Don't Kiss Me Later - Florence Devour (Import)
- 19 I Want To Be Your Man - The Pretenders (Import)
- 20 I'm Where It's At - The Jades (Import)

Chart courtesy of Russ Winstanley

BODY 'n' SOUL



by
GIOVANNI
DADOMO

FOUR SPOONS OF BROWN SUGAR WITH ADDED EXTRA DYNAMITE

IT'S four-thirty on a Friday afternoon and I should be at home with a steaming cuppa and my feet up on the telly, but instead I'm in an Atlantic Records' limo with six rather fine ladies from Philadelphia heading for Birmingham.

Still, being chauffeured in such elegant company isn't such a common part of my normal day to day that I'm gonna complain about it.

So what I think I'll do instead is crick my neck a little (I'm sitting next to the driver you see because even limo's get cramped when there are eight on board) and get some grins on the lovely and very talented Sisters Sledge. Who just happen to be sitting behind me along with Mama Sledge and Grandma Sledge (they travel en famille doncha know).

monster

There are four Sisters Sledge and no, as far as I could ascertain there's no direct relation to Percy S who gave that rather unusual surname respectability a few years back with a beautiful monster of a record called When A Man . . . But you know about that already, so let's spend all our precious words on the Sisters themselves: There's Kathie, who's sweet sixteen, smiles all the time and makes friends the way most of us would like to make money. She's also an amazing energy and vocal fireball onstage and has a truly wondrous voice that completely belies the fewness (dunno if that was a real word, but it sure is now) of her years; there's Debbie, who's seventeen and has long straight hair and the stunning features of an Egyptian goddess (plus she also sings real good); there's Kim, who's all of nineteen, who's tall and thin and the All-American Afro-barneted supercool Black beauty (ditto re: she sings real good); and finally there's Joni, whose twice ten, real purty and also sings real good.

dizzy

It falls upon the lovely Joni (hair drawn back into a tight, high pony tail, the woman/girl division on the very razor's edge) to be the group's spokesman and tell their tale huskily into my welcoming ear:

"We've been professional for three years," she intros, "but we've always sung together since we were kids."

"We were trained by our grandmother (indicates granma who

smiles grandmotherly from the rear of the car) who used to be an opera singer and eventually we started to appear for charity balls and high school glee clubs, that sort of thing . . ."

She explains that their introduction to Atlantic and the dizzy world of hot waxings came via Atlantic staff writers Phil Hurtt and Tony Bell (that's right, Thom's brother), who along with producer Le Baron Taylor were responsible for the girls' debut single Weatherman. It caused a few ripples, but no whirlpools, but it paved the way for the greater success of its follow-up, Mama Never Told Me which in turn led to the Sledge's first (and as yet unreleased) Long Player.

Joni explains that that first album's non-appearance was partly due to the fact that People Upstairs felt that it didn't really do vinyl justice to the Sledge experience, and the Sisters were promptly

transferred to the charge of resident Atlantic song wizards Tony Silvester and Bert De Coteaux. Anyway, true to reputation, Tony and Bert gave the sisters their first big hit with Love, Don't You Go Through No Changes On Me, plus a creditable and rather well received official debut album name of Circle Of Love which is also earning extensive US disco coverage on a number of cuts. The net result is that the Sisters are now the hottest piece of new soul property to have graced the Atlantic roster in quite a while. But has it gone to their aforementioned purty heads? Not on your Hylda Baker! In fact all the sisters are still taking full-time education, thus ensuring that should their musical bubble burst (although the chances get slimmer day by day) they'll still have happy, healthy futures ahead of them. Explains Joni: "Debbie majors in Fine Arts, I'm

doing Theatre and Drama, Kim is also doing Fine Arts but is thinking of eventually changing to psychotherapy and Kathie hasn't yet decided what she'll specialise in."

Joni admits that it's hard to keep both the schooling and the together, but explains that they're not going to jeopardise the former for the latter. "At school times we only work at weekends but in the summer vacations we get to do a lot more concerts."

As you'll have gathered by now the Sleges are a highly intelligent, not to say cerebral bunch of young ladies, so you won't be at all surprised to learn that as well as working out most of their choreography they're also responsible for costume designs as well as trying their eight hands at the venerable craft of song-writing. And there ain't no punch-ups in the Sledge camp either, as Joni explains: "When we were younger we used to fight some, but now we don't have the time to fight!"

slanted

One thing that the Sleges definitely do not want, Joni emphasises, is to be considered a female JS: "That's starting to happen a little with the fan magazines back home, but we like to think of our music as primarily disco-slanted, ultimately appealing to everybody like Gladys Knight does."

After the routine questions - a new album begins when they get back to the States; Yes they sit down and each choose the material; No they're not in it for the money; what matters most is enjoying what you do etc - the conversation gradually trails off.

"You know," confides Sid the driver, "they're a feart bunch of kids." Dead right he is too.



SOULSCENE

6/8 Stafford Street
St. Georges, Telford,

Shrops.

OVER 2,000 RECORDS

LISTED (all types)

For list - send large s.s.e

Wholesale list also available

Rapping with the E-man

YOU'LL know the E-Man when you see him on account of how he has E-MAN in large black print across the front of his red t-shirt.

The E-Man is Jimmy Castor, multi-talented mainstay of the Jimmy Castor Bunch, currently winning new fans by the truckload Stateside via droll and funky ditty called The Bertha Butt Boogie, and by the bus-load on our side (of the Atlantic) via their very exciting audio-visual contributions to the Atlantic Soul Package tour.

So anyway, about this time last week I was face-to-face with the E-Man's t-shirt in his London hotel and in no time at all we were chatting like two guys who've known each other about three minutes forty seconds. But it was alright; it was a lot of fun in fact and pretty soon I was scribbling in my notepad like there was no tomorrow.

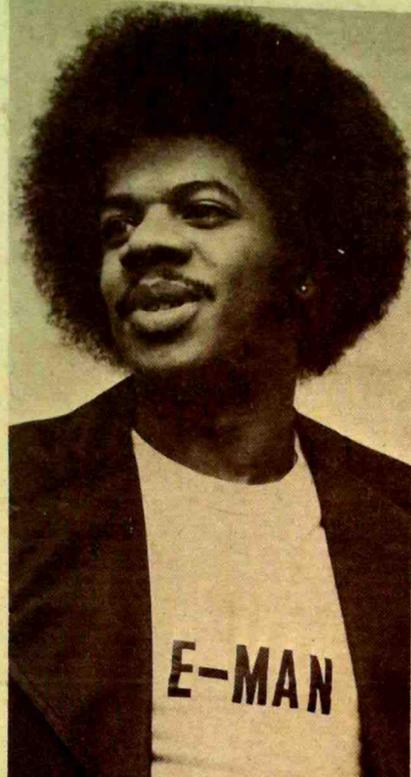
Energy

Jimmy sat back and popped an Opal mint into his mouth, "This is my energy," he began, "and this, and this," he indicated in turn the colour TV which was beaming a soundless court room drama and the blaring radio, "Is where I get a lot of my ideas from." And he wasn't being facetious, I'm sure, for as the conversation buzzed on it became increasingly apparent that Jimmy Castor is one of those people who's ticking over the whole time he's awake, drawing me to conclude that the E-Man logo (it's short for Everything Man, but we'll get to that later) might just as well stand for Energy Man.

"I started in music with my mother singing me to sleep as a baby I suppose," Jimmy began, continuing with the revelation that he wrote his first hit record at the age of nine.

Now being himself a sometime songwriter and already twice that age and some with and nary a hit to show for it your friendly neighbourhood interviewer was ready to collapse flat out in a fit of amazement not, I confess, totally unmixed with envy, but Jimmy carried on as if writing hit records before most kids get a pair of long trousers is the most natural thing in the world.

He explained that the song was written for Frankie Lyman, who along with his group the Teenagers achieved no



JIMMY CASTOR: greatest enemy — himself

small degree of success in the late Fifties. It was called I Promise To Remember and, Jimmy added with a There's Really - Nothing - To - It Smile, "It was really simple: 'I want you / I need you / I love you / remember . . . I got the idea from a movie called The Black Knight with Alan Ladd.

In love

"I was hired as Frankie's understudy but my mother wanted me to stay on in school," added Jimmy, adding that it wasn't until high school that he picked up his first sax "and fell in love with music."

"I was gigging at night and going to school during the day and after I graduated I went to work for the second biggest chemical corporation in the U.S. Jimmy added that he and the second biggest chemical organisation in America never really hit it off: "They

sent me to night school and I didn't get much time to play. After two years Jimmy and the chemical corp. went their separate ways, Jimmy to Mercury Records where he cut an album called Hey Leroy, Your Mama's Calling You. The title also did pretty well as a single but, Jimmy expalins, "me and Mercury didn't really see eye to eye so I went to RCA where I had another hit with Troglodyte, a cut from an album called It's Just Begun." A little more not seeing eye to eye followed and Jimmy and the Bunch finally found themselves working for Atlantic. Which brings us somewhat clumsily to The Present. But no matter, Jimmy Castor's still aboard and he's about to explain the origin of that Everything Man tag, so:

"The Everything Man can do anything," Jimmy began, explaining that he'd been given the nickname by his writing

partner and fellow Buncher John Pruitt. "I thought it was a bit of an ego trip at first," Jimmy continued, "but the band all dug it and it stuck." The nickname eventually went on to become the title of the group's first Atlantic album and reappears in their new LP, Butt Of Course via The E - Man Boogie.

And speaking of the US funk-comedy hit from the album, The Bertha Butt Boogie — a comic caveman legend in the tradition of Jimmy's earlier hit Troglodyte — Jimmy explained that he and John Pruitt had sat down to write it with the specific intention of producing a commercial record.

"Which is exactly what it's turned out to be," added Jimmy with a proud smile.

"My greatest enemy has always been myself," said Jimmy, reflecting on the many twists and turns his career had taken before it reached its present highly healthy stage, "My trouble is I can't stick to one thing and the record companies could never get to grips with what I was trying to do.

"But now it's beginning to happen and people are accepting what it is I'm doing at last." He added that the success of Bertha Butt has even prompted RCA to put out a Best Of . . . album compiled from the three albums he cut for them.

Education

In discussing the content of his songs Jimmy began at the most obvious aspect — his affection for cavemen: "To me songs like Troglodyte, Luther The Anthropoid and Bertha Butt Boogie are sort of an education. I mean, I wonder how many people even knew what a troglodyte was before they heard my record."

But they're also very humorous songs, he added, "When we do the songs you'll see people beginning to laugh and suddenly they've forgotten their mortgages and taxes, car payments, Saigon — everything that on their mind is lifted off for a while and it's very satisfying to be able to do that much for people."

But Jimmy isn't content to merely be thought of as a funny man: "I've written some songs," he says, "that one day will be standards and be recorded by people like Johnny Mathis. And they all came from this medulla and this cerebellum," he added, pointing at his head. And this time there was no self-deflating humour to run with the statement. In fact I began to fear that Jimmy would suddenly roar into a chorus of If I Ruled The World. He didn't though, he began to talk motorcycles instead: "I've got a Honda 750 — four cylinders. Powerful monster . . . it's like a car.

"And it's very inspiring," he added, holding his hands before him on the bars of a phantom bike, "the speed and the silence . . . BRRRRRRMM!!!!" And disappeared in a cloud of his own vivid imagination. But then he is the Everything Man.

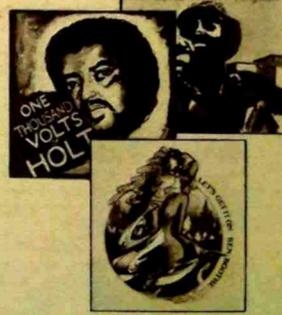
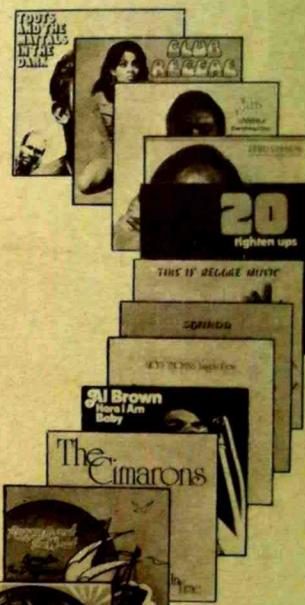
THIS IS REGGAE MUSIC THE TROJAN SOUND WIN A HOLIDAY FOR TWO IN JAMAICA

AND FLY TO THE SUN WITH AIR JAMAICA

Spend two weeks at one of Jamaica's finest beach hotels — enjoying the Caribbean sunshine and the time of your life. Flight and hotel accommodation all paid for by Trojan Records.

Get your entry form NOW when you buy one of these albums.

- JOHN HOLT
TRLS 75 Thousand Volts of Holt
- ERNIE SMITH
TRLS 79 Life Is Just For Living
- KEN BOOTHE
TRLS 83 Let's Get It On
TRLS 95 Everything I Own
- CIMARONS
TRLS 87 In Time
- VARIOUS ARTISTES
TRLS 90 20 Tighen Ups
TRLS 97 Club Reggae
TRLS 104 This Is Reggae Music
- AL BROWN
TRLS 99 Here I Am Baby
- TITO SIMON
TRLS 108 This Monday Morning
Feeling
- SHARON FORRESTER
SHAN 105 Sharon
- BYRON LEE
DRLS 5001 Reggae Round
The World
- TOOTS & THE MAYTALS
DRLS 5002 Funky Kingston
DRLS 5004 In The Dark
- NICKY THOMAS
HRLP 701 Images Of You



ENTRY FORM ON INNER BAG
* Place the correct single with the right recording artiste and then state why you like reggae music in not more than 30 words.



REMEMBER THE MORE ALBUMS YOU BUY THE MORE CHANCES YOU GET TO WIN THAT FABULOUS 2 WEEKS IN JAMAICA. COMPETITION ENDS 31st MAY 1975.

airJamaica
The only airline that flies straight
London to Jamaica.



*SHAW PARK HOTEL

MARKETED BY B&C RECORDS LTD. 37 SOHO SQUARE, LONDON W1

US soul singles

- 1 (1) L-O-V-E (LOVE) Al Green
- 2 (8) SHAKEY GROUND Temptations
- 3 (9) WHAT AM I GONNA DO Barry White
- 4 (5) ONCE YOU GET STARTED Rufus
- 5 (6) MY LITTLE LADY Bloodstone
- 6 (4) WALKING IN RHYTHM Blackbyrds
- 7 (7) LIVING A LITTLE, LAUGHING A LITTLE Spinners
- 8 (3) LOVE FINDS ITS OWN WAY Gladys Knight And The Pips
- 9 (1) WE'RE ALMOST THERE Michael Jackson
- 10 (1) BABY THAT'S BACKATCHA Smokey Robinson

Confessions of a backbone Soulman

IT'S amazing who you can run into in hotel lobbies these days . . . If you play your cards right it could even turn out to be a REAL LIFE, LOW - PROFILE, VERY LARGE AND LARGELY AMIABLE SUPERSOUL STARMAKER. Or if there's not enough room for a monster headline like that you could always call it: **ENTER MAURICE.**

Maurice King is a large man — 249 pounds large in fact. Not that that's ever constituted a claim to fame in itself although it does tend to make recognition unmistakable when he takes the stage to fulfil his current role as the Detroit Spinners' orchestra leader.

But that particular role is only one of the many faces of Maurice King, as I learned when I had the opportunity for a long relaxed chat with the man last week.

His involvement with the Spinners, he explains, goes back over ten years, back to when the Spinners were still new kids at Motown and a long way from international fame.

"I was a bandleader with my own orchestra in Detroit," Maurice recalls, going back even further, adding that he was musical director at Detroit's prestigious Fox Theatre for ten years before Motown picked up on his special talents.

by GIOVANNI DADOMO

"At that time," adds Maurice, "I used to coach a lot of the new groups in my private studio." People like the Tempts, Supremes and Mary Wilson all had the benefit of Maurice's instruction.

Eventually Berry Gordy came to the conclusion that Mr King would be a most valuable asset to the fast-expanding Motown organisation and asked him to join in a permanent basis. So it was that Maurice assumed the lengthy title of Musical Director of Artist Development at Motown.

"My job was to coach, arrange and conduct for most of their acts," Maurice continued, "and the Supremes, the Temptations, Gladys Knight and The Pips, Marvin Gaye all had to come to me for training."

"I guess you could say I

was just a trouble shooter for Motown on the road," Maurice added, "because I was always having to shoot out to tours and help them get themselves together."

Maurice joined Motown in '62 and stayed for almost ten years, and at the beginning, he explained, there was a hell of a lot of polishing to be done.

"You see what they did was to record with a minimum amount of instruments and then add strings over the top of that and it was my job to ensure that we could get the same sound in live appearances." He added that a lot of the singers and groups made their names with records first so that their stage acts had to have considerable work put into them before they came up to the strict standards set by Berry Gordy.

"One person I'd like to mention in particular is a guy named Cholly Atkins," said Maurice. Cholly he explained taught all the Motown groups choreography, made sure that every second they were onstage was exploited to the hilly in terms of movement.

"After that," said Maurice, "I would have to duplicate the record. Plus . . ." he added, beaming, "something else."



ALBUM PICK

JOAN ARMATRADING: BACK TO THE NIGHT (A&M AMLH 68305)

It's been nearly two years since Joan Armatrading's amazing debut album *Whatever's For Us* — far too long a wait to hear again one of the most strikingly original voices to emerge in recent years. Still, the new one's here now and it was worth the wait. Joan's provided all but two of the lyrics this time around, as well as the music and the amazing throat. The result's music that's a lot funkier and near the bone at times — try *Steppin' Out* or the title track — without having lost any of the almost indefinable magic of Joan's previous album. Joan Armatrading is quietly destroying musical barriers, providing something fresh and invigorating that's flavoured by lingering touches of Soul, Blues, Folk and the sounds of Joan's Caribbean birth-place; the result is one of the most compelling artists working in Britain today. To hear is to understand. Hear.

He remembered how he'd been in at the start with the Supremes: "We started them off and we put them through so many supperclubs before they played the Copacabana."

"And by the time they reached that Mecca you knew that 95 per cent of the time they would be completely successful."

Speaking of the days at Motown generally and the label's so-called decline, Maurice had nothing but fond memories.

"It's true that everything was prepared," he admitted, reflecting on the strict discipline that made Motown artists international stars, "and

the only time I think that Motown fell short was in not continuing with that idea."

"It's like a successful army," he added, "they go on and they perform but they still depend on guidance."

What it all boils down to, according to someone who should know, is: "Interdependence — that's why I think Dionne Warwick and Burt Bacharach made a mistake in breaking up because everything they did together was a hit. And that's why the Spinners will endure . . . they realise that everybody needs everybody in this life."



soul gossip

UNCONFIRMED: rumours of a crisis within the up and coming Fatback Band — Apparently their bassman's run off with various group members, leaving kingpin Bill Curtis to pick up the pieces. Hope Bill can get it together real soon because their was a fine ensemble. Second May sees debut UK release from Rance Allen. Tide's already a US biggie and Sixx are hoping it'll be the BIG ONE they now so badly need. April 7th was a good news day for Yolanda and Stevie Wonder, said lady presenting Mr W. with an eight stone offspring (female) shortly thereafter named Aisha Zakiya — that's downhome African for Strength and Intelligence and with a daddy like Stevie young

Aisha shouldn't ever go short of either one. Hot chart action promised from Dynamic Superiors newie Leave It Alone.

Hard at work with movieola and orchestra: Barry White. Barry's just finished the soundtrack for *Together Brothers* and has another lined up in Dick Lester's forthcoming *Our Man Friday* and after that he'll follow through with some bona-fide acting in *Cool Skin*. Pity News Editor Dave Hancock's laid up with exploding tonsils or he'd no doubt be asking will Barry's celluloid debut be in Panavision, Cinemascope, Cinerama or a combination of all three. Get well soon, you two-eyed winker. Casualeers' Disco Demand hit Dance, Dance, Dance covered by

US group Liquid Smoke under Gloria Gaynor's producers Bongiovi Monardo and Ellis . . . Hmmm Bongiovi Monardo eh? Who says canelloni got no soul?

AS YOU know Record Mirror is the only weekly music paper with Soul — the only paper that's totally in touch with what's happening in black music today.

We'll be gonna give you even more. As you can see there's Wigan's Northern Soul Top Twenty being printed EVERY week, but we don't think that's enough. So starting this week there's going to be a regular Body and Soul column telling you exactly what's happening in the booming soul clubs up and down the country.

We aim to make this your column. So if you belong to

a soul club, if you've ever danced to black music in a discotheque, or if you just like soul, let us know and we'll pass on any news you've got about all nighters, clubs etc to all them other brothers and sisters out there. Keep the faith.

Here we go. There's a new club (or at least new to us) which looks all set to rival the great northern clubs like Wigan Casino and Blackpool Mecca.

It's called the Inter-City Soul Club, and, of course, it ain't out to rival anyone, but just spread the word about soul music.

It's run by a guy named John Harvey who's the spittin' image of Kojak and has been involved in soul music for many many years, so he knows what he's talking about.

On Saturday (April 19) they are holding an all-nighter at the Stirling Suite, Yate Entertainment Centre, near Bristol. So it looks as if Southern Soul is going to take off at last.

"Oh no," says John. "We're going to cover the whole soul scene for everyone. It's nothing to do with soul and southern soul. This is true soul — the music that's going to bring everyone together."

They aim to hold the all-nighters every Saturday at the centre which is on split levels has soft drink bars, refreshments, a soul shop, all-night restaurant, and if you want you can go for a swim in the pool which opens 8.00 am Sunday morning.

But, John says, please don't go along and think you can just get in, because membership for the all-nighter is very strict. The Inter-City Soul Club is open to anyone over 16 years old, membership is 50p and an all-nighter costs £1.

AROUND AND AROUND

It seems and efficiently run, good value for money club with badges, stickers, a newsletter etc. But more than that it's helping to promote soul — music for the heart as well as the head.

You want to know more? Write to Inter-City Soul Club (UK) PO Box 28, Shrewsbury and you'll get all the details you need. Keep the faith. . .

Always keeping the faith is that doyen of the Wigan Casino Russ Winstanley, who has helped promote soul so much with his famous all-nighters.

He says that fellow DJ Richard Searling and himself are so much in demand around the country that they are getting bigger audiences than most radio jocks.

That's the power of soul!

Anyway, this is the disc that Russ reckons you should all look out for — *The Night* by Frankie Valli and The Four Seasons.

He says it's going to be a northern soul classic and he should know.

Well that's about it, but don't forget we need you to tell us what's happening in your area. So drop a letter to Soul Column, Record Mirror, Spotlight House, 1 Benwell Road, London N77AX. Together brothers.

WHAT IS A SOUL CLUB?



We can't say much about others but ours, the INTER-CITY SOUL CLUB (UK) is recognised nationally and already has over 3,000 members.

The Membership has formed itself into a "family" and every Club Event is a happy gathering of friends.

YOU don't have to be a member to come to our shows (unless you wish to visit the BEACON ALLNIGHTER) but membership does have many advantages including regular information about the Club and Events by post.

CALENDAR OF FORTHCOMING EVENTS

SAT/SUN 19/20 April — FIRST NIGHT of the INTER-CITY BEACON ALLNIGHTER at YATE, Near Bristol. 2 a.m. to 9 a.m. Members Only.

EVERY SAT/SUN in APRIL, MAY and JUNE, etc. INTER-CITY BEACON ALLNIGHTER at YATE.

EVERY WEDNESDAY for the summer season — commencing 14th May — INTER-CITY SOUL CLUB Night at Blue Lagoon, Newquay. 8 to 12.

SPRING BANK HOLIDAY (Monday 26th May) 1 p.m. to 1 a.m. DOUBLE ALLDAYER at BRISTOL. Open to non-members. SUPER FUNK and THE WHOLE OF SOUL.

EVERY MONDAY for the summer season — commencing 9th June — INTER-CITY SOUL CLUB Night at Assembly Rooms, Torquay. 8 to 12.

EVENTS planned for SHEFFIELD, READING, WHITCHURCH and SOUL HOLIDAYS abroad.

NAME _____

ADDRESS _____

I am over 16 years of age and agree to abide by the Club Rules

Date of Birth _____

Signature _____

MEMBERSHIP of the INTER-CITY SOUL CLUB (UK) can be obtained by sending 50p P/O + 7p stamp to PO Box 28, Shrewsbury, Salop. (If you would like details first — Send S.A.E. for full Events Calendar and Application form).

Selectadisc



(block letters please)

NAME _____

ADDRESS _____

POSTCODE _____

JUST OUT! Great new edition of the Selectadisc Soul Catalogue. All the greatest super soul sounds. Hundreds of titles. Soul fans and DJ's up date your collection. For your copy just cut out the coupon opposite and send (together with stamp) to:

Selectadisc
162 Canal Street
Nottingham

Billion-kilowatt soul.

Betty Wright's electrical album "Danger High Voltage."

(Featuring "Shoorah! Shoorah!"
and her latest hit "Where is the love").

Now being played on Radio One,
Radio Luxembourg and Capital Radio. **RCA**

RECORDS AND TAPES



Betty Wright Live!

Betty and her band will be singing
the Miami sound at The Roundhouse,
London, Sunday 27th April. Tickets
available from the Box Office.

Also: April 11th Wolverhampton Civic Hall &
Barbarella's, Birmingham.

April 12th Heavy Steam Machine, Hanley.

April 13th Woods, Colchester & Gillies Club,
London.

April 15th Tottenham Royal & 100 Club, London.

April 16th Top Rank, Cardiff & Tracey's Club,
Gloucester.

April 17th Bardot's, Canvey Island & Mr. Bee's,
London.

April 18th Albert Hall, Nottingham & Mr. George's
Club, Coventry.

April 19th Top Hat, Spennymoor.

April 20th Central Hall, Gillingham & Apollo
Club, London.

April 22nd Top Rank, Reading & Dingwalls,
London.

April 23rd Dixieland Shobar, Colwyn Bay
& Stables Club, St Asaph.

April 25th Incognito, Stockton & Incognito,
Darlington.

April 26th Carib Club, Manchester & Wigan
Casino.

THERE AREN'T many record labels that can manage three singles in the breakers at the same time. Neither are there many labels whose release schedule centres solely around three releases.

But for the new Black Magic label it's a case of three debut single releases and three breakers within a week, and no Radio One play at all. Not surprisingly, Black Magic is a soul label. The name implies that, but with the way soul is exploding, what other type of releases could be so dramatically successful?

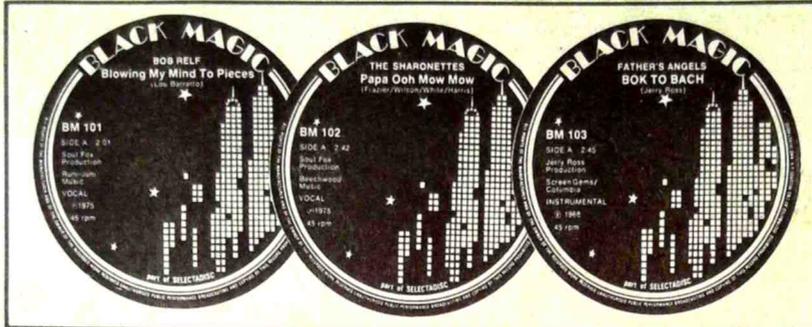
In the present recording climate it appears that soul records can do no wrong. Especially when there's the added mystique of exclusivity which most of the unknown soul singers hold. Similarly, there are not many people who've heard of the three Black Magic artists: Rob Relf, The Sharonettes and Father Angels.

The man who found these three American artists is John Bratton, sales director of Selectadisc, the parent company of Black Magic. If there's anything he doesn't know about soul, it's not worth knowing.

Imports

Selectadisc, under the guidance of Bratton and managing director Brian Selby, have been importing obscure singles for quite a time. They started out about eight years ago with a solitary shop in Nottingham, and grew steadily until today there are four. The company then moved into the mail order field, sending out records, mainly disco sounds, through the post.

And as Black Magic's promotion manager Phil Holmes went on to explain: "In the last couple of years we have started to stock a lot of oldies, and have sold a hell of a lot. John Bratton



goes over to the States once every two months or so to see what records he can find.

"But titles became difficult, and at times impossible to get hold of. That's when Selectadisc started toying with the idea of their own label. It seemed a logical progression to start importing raw tapes and recording them, than release copies of a record."

Threesome

That was last autumn, in which time Bratton got together the three tracks he felt would successfully

launch this new label — Black Magic. And also the time in which the label acquired for itself a pressing and distribution deal with CBS.

So the three singles were released on Good Friday and then promptly popped up simultaneously in the following week's breakers. There were no Radio One plays at all, they broke purely through word of mouth and a number of plays on provincial independent radio.

"We were surprised at the number of kids buying all three records," went on Phil. "The first

Saturday they were in our shops the kids just kept coming in saying, 'have they come yet?' They didn't even listen to them, just bought all three."

Unknowns

So who are these singers provoking such a sales spurt? Well, there's not much known about them. The tapes from which the singles are taken were mainly session ideas laid down with session musicians who have long since gone their separate ways.

Anyway, Bob Relf is

half of the Bob and Earl pair who recorded Harlem Shuffle. His single, Blowing My Mind To Pieces, was probably first released in the States about eighteen months ago but certainly available on import in the UK then. This current version is completely new, recorded around the middle of last year, and Black Magic has been sitting on it ever since.

The Sharonettes are Paula Russell, who is featured on the B side of Relf's single with another version of his song, Clyde King, Patrice Holloway and Shirley Matthews.

by Martin Thorpe

Paul Humphrey of Conchise fame was also somewhere on the session. The track Papa Ooh Mow Mow, which has been well covered, even by the Beach Boys, was laid down by the Sharonettes last autumn, purely on a session basis.

Original

That leaves Father's Angels, who Phil Holmes assures people is the original MFSB. He was told that by producer Jerry Ross. No-body seems to know anything about the line-up, only that the song Bok To Bach was originally released by the group in 1968, in the States on Heritage and in the UK on MGM.

Bratton picked up all these tapes from an anonymous guy in the States who trades his personally produced tapes under the name Soul Fox Productions. But the sudden success of

these records in the UK charts has taken everyone at Black Magic by surprise; there are no publicity pictures and Radio One plays have only just been arranged though The Sharonettes are due on TOTP soon.

Obscure

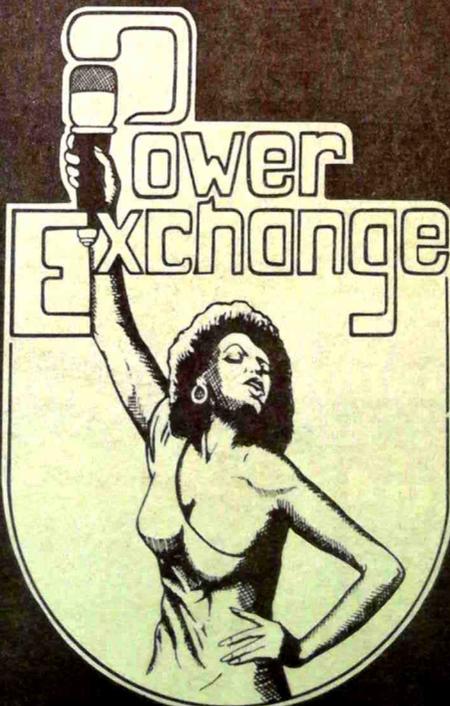
The label has two more obscure singles, which can't yet be mentioned, due out on May 9. They've eased the pressures by putting out two at a time rather than three, which they discovered was too much in one go.

Phil Holmes continued: "We will release a record if we know it will sell 5,000 copies in our shops, so there are no dead ducks. John Bratton hasn't slipped up yet in his choice."

"In his mind the real reason for the current success is because we mailed out about 500 copies of the singles to DJs and the majority sent back a fantastic reaction. We know it will work again."

All you can say after that success story is that it's a definite case of that old black magic.

Four powerful new soul singles on a powerful label



Jambo
'Harambee'
PX 107

Dynamic Concept
'La Da Da'
PX 105

Billy Cole
'Extra Careful'
PX 104

Soul Food
'Tom the Peeper's
Brother John'
PX 106

THE FACE



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

Euro rubbish

Dear Face,
Did I read it right or have my eyes deceived me? Surely it must have been a misprint, Elton John for the Euro Song contest, how ridiculous. Everyone must realise that Elton is above that. Leave this contest for the rubbish.

To Noddelle, Wembley.
Oh blamey another dim wit misses the point. Well actually I'd like to see the Wigan Casino dancers represent us next year...

Blue loon

Dear Face,
The other day I was driving along in my BMW when a policeman stopped me for driving under age. I quickly pushed an eight track cartridge down and the great sound of Super-tramp came out singing Asylum. The policeman immediately went mad and fled screaming down the road. Does Super-tramp have this effect on all policemen? Does your name start with M for mad, do you have a favourite single, do you like Kojak and have you got hairy armpits?

Give an inch...

Dear Face,
Having nothing better to do, I found out that on average there are 4,928 inches of print in the whole mag. Splitting that into sections I found that 2,407 inches are of editorial, 1,867 inches of advertisements and 664 inches of pictures.

WHO'S A CLEVER BOY THEN?
No name or address.
Award yourself a cuttle fish, polly.

Stupid

Dear S-t Face,
Why bother to print stupid letters like that one last week from Mertha Tidville from Ilford? I suppose that the little bloke in the stripey socks is meant to be Woody. Is she's so worried about Woody following her around why not advise her to write to me and we can work this problem together. As for your reply, that was just as daft. I would love to do that to you but without a rubber mallet—with a 40 lb sledgehammer instead. Thanks for letting me get this off of my 34 inch chest.

Woody fanatic, London.
That's a funny place to keep a 40 lb sledgehammer.

Dear Face,
I'm just writing in to tell that Mertha Tidville from Ilford to watch what she says. If she is talking about Stuart Wood from the Bay Cities then I suggest that she goes to the nearest optician and obtains a decent pair of glasses because he is absolutely gorgeous.
Roller fan, Debden.
Pass...

Embarrassment

Dear Face,
I wish to complain about last week's article "They went and no one noticed". What a load of rubbish. It might have filled up an empty space but I fear your dear Mr. Jasper has missed the point completely. Has it not occurred to him that Argent, Edgar, Winter, Lou Reed, Hawkwind etc are not particularly bothered whether their singles reach the charts or not, which I may add, are a complete embarrassment to British music. Might I suggest that Mr. Jasper is locked in a room with Tony Blackburn as a punishment?

Argent fan, No Address.
That's a fate worse than death!

Sing-along

Dear Face,
I noticed that you are a keen football fan a few weeks ago in RM and wondered if you agreed with me on the following point. As you know the community singing at Wembley has deteriorated over the past years, so wouldn't it be a good idea to have somebody like Elton John or Rod Stewart conducting the singing. I'm sure they would agree to do it as they both have a keen interest in football. What do you think?

S. Neighbour, Ilford.
Yeah, that's not a bad idea, at least something along those lines.



STUART WOOD: still rolling along

STAR LETTER

Dear Face,
In this fast-learning day and age I think that a majority of music teachers in school waste their time. They yabber on about the life of Beethoven and other composers and play boring orchestral classical records. Most kids of 11-16 would rather listen to pop music. We at our school though are lucky. She lets us do our own projects about instruments, popstars, composers, etc. Others bring their own instruments and play. I wish other teachers would understand.

Jackie Ross, Hants.
You have got a point, although lessons on the finer points of music never did anybody any harm.

WEMBLEY

THE TROJAN SOUND

* Following fantastic response to The Trojan Sound Competition last week, 12 more Record Mirror readers have yet another chance to win a complete package of 15 great reggae albums.

180
ALBUMS
TO BE
WON

BE ONE OF 12
LUCKY READERS WHO
EACH WIN 15 GREAT
REGGAE ALBUMS

Featuring
Toots &
The Maytals
John Holt
Ken Boothe
Al Brown
Tito Simon
Byron Lee
Nicky Thomas
and many
more

**ALL YOU HAVE TO
DO IS INDICATE WHICH
ARTIST RECORDED WHICH SONG.
THE FIRST 12 CORRECT ENTRIES
OPENED WILL EACH WIN A
COMPLETE PACK OF 15 ALBUMS**

1. KEN BOOTH
2. ROSKO
3. THE PIONEERS

a) Al Capone
b) It's the way that nature planned it
c) Sweet Number One

Name Age

Address

SEND TO: THE TROJAN SOUND COMPETITION No. 2, P.O. BOX 195, SPOTLIGHT PUBLICATIONS, SPOTLIGHT HOUSE, 1 BENWELL ROAD, HOLLOWAY N7 7 AX.

* SEE LAST WEEK'S WINNERS ON PAGE 30

ONE of the things not associated with Anne Murray is temperament — so when she tells you that she's moving hotels, you reckon that there has to be a pretty good reason — she isn't the kind of lady who just gets up and goes.

"Well, I guess it started with the reconstruction work going on outside the bedroom window at seven in the morning," Anne said with a slightly tired grin. "When I finally gave up trying to sleep and got up to have a shower, I was just about sopping wet when there's a pounding on the room door. I asked him what he wanted and he just stood there and asked me if I had mice!" Another grin, and a small shrug of her shoulders.

"I guess I just didn't expect that kind of question at that time of the morning, but I told him I didn't think I had mice — do a lot of British hotel rooms have mice — and he asked if he could have a look round. I was a little wary, you know, and asked if the hotel had authorised him to do this. 'Oh yes, Miss, look...' and he opens his jacket to show me this huge sign that says Rentokill. Rentokill? What kind of name is that. Anyway, I reckoned that even if he was a con man, he had the best line of patter I'd ever heard. I told him to come

on in and look round."

It's nice to know that the British are still eccentric but after that incident, a small matter of water pouring in through the ceiling, and a light bulb exploding over her, made her call it a day and try another hotel (I know what she means. When I left the hotel, I walked straight into a plate glass door and nearly knocked myself out).

Still, all that aside, Canada's top female vocalist for the fifth year running, is back in this country after an absence of nearly two years. She's got one concert planned on April 20, in London, a couple of TV shows, and then it's back to the States to finish work on her brother's album, which she's producing. Anne has also, finally, won a Grammy Award in this year's musical honours list; something she's wanted for a long time.

"You know how when they announce the winner's name, the TV cameras zoom in to get a reaction shot of the winner in tears or laughing or something? Well, when it came to me all they saw was a pair of heels — I was running up to the stage. I think I'd have been running up to the stage whoever's name

TAKE ME AS I AM

SAYS CANADA'S NUMBER ONE FEMALE SINGER

by Sue Byrom



they called out, but I just hoped it was me!"

Yet it's strange that such a big star in America and Canada has not been able to repeat her success over here, at least not since Snowbird. Her concerts in this country always sell-out within hours of being announced, and her albums are also well received. Then again, Helen Reddy had a dozen singles released here before she got a hit with Angle Baby, and she's tremendously successful in the States.

"I'd like to break into the market over here, obviously," she explained. "I don't really know why I can't seem to do it. Maybe I don't understand the market as well as the American one. But I know that I'll either do it with songs like the ones I've been singing to date or I won't. There's no way I'd change the material or compromise it. I have to like the song before I can sing it, and I hope that's one of the things that comes across on my records. No disrespect, but I think the American market is the most important one, but I'd still like to make the charts here again."

On her last visit, Anne had said that she planned to retire at thirty. Big laugh. "Well, I

haven't got there yet, so I'm still good for a little while. No, what I really meant by that was that I wanted to slow things down a bit and take life a little easier. I was spending around eight months or so on the road and most of the few remaining months either doing concerts or recording. Actually, I've already managed to slow it down quite a lot, not going out on the road so much. It's much better."

What about that gig at the Troubadour in Los Angeles — those photos of you with Nilsson and Lennon?

"That was ridiculous. I'd done this Thanksgiving concert at the Troubadour, which was the most insane place I've ever played because the stage had been made up to look like a turkey and everyone was wearing pilgrim's clothes and everything. At the end this guy came up and said quick — over here, and shoved me in the middle of Lennon and Nilsson and took lots of photos. I mean, it looked like we were all buddies and having a great time. I kept thinking that the other two must wonder who I was and what I was doing. But I've met them since, and we are friends now."

It probably isn't difficult to feel that you're friends with Anne Murray, because she is very warm and very easy — just like the biography says.

'UNDER THE INFLUENCE OF



The new single from **LOVE UNLIMITED**
 AVAILABLE FROM
CENTURY RECORDS **PIE RECORDS GROUP**

BTC 2178

another product of Barry Whites now familiar chart smashing formula

essingle **singles** Singlessin inglessi **singles** Singlessin

by Ray Fox-Cumming

MUD: Oh Boy (Rak 201)
One might have expected Mud to do this old Buddy Holly song. If anything, faster than the original, but they've done quite the reverse. It's slow, stately and you could almost march to it. It comes out sounding just like an American Civil War song and on first hearing I kept expecting them to abandon the lyrics altogether and launch into John Brown's Body. It's a very stylised treatment and Mud never put a foot wrong in the course of it. A brilliant record — certainly the group's best ever single and a number one of course.



MUD: easily their best-ever single

HELEN REDDY: I Am Woman (Capitol CL 15815)

The lyrics should find favour with lady libbers but whether or not the record will please the great British public as a whole is another matter. It has already been a huge hit in the States, but I doubt if it will match the success of Angie Baby here. The chorus certainly has a bit of nip in it, but the verse is musically not particularly distinctive. A minor hit.

JUSTIN HAYWARD & JOHN LODGE: Remember Me (Threshold TH 19)
This is scarcely a worthy ambassador for the fine Blue Jays album, from which it's taken. The tune isn't that strong, the arrangement is unnecessarily muddy and the way they make three syllables out of the word 'you' in the lyrics sounds just plain ugly.

The other side I Dreamed Last Night, is a much better choice.

DEMIS ROUSSOS: Sing An Ode To Love (Philips 6009 646)
This was undoubtedly the best track to take for a single from the latest Demis Roussos album. It has one of those big soaring melodies in which Roussos specialises, and it's saved from being over-slushy by being underpinned with snappy bolero rhythms. It is not quite as good as Forever And Ever or My Only Fascination, but since those two, the big Greek's following here has mushroomed considerably so that this may give him his best chance yet of a really big hit.

ALAN PRICE: Mama Divine (Polydor 2058 569)

I'm really not competent to review this, because I'm afraid that everything Alan does musically gives me the pips. If it's anything to go by I don't hate this as much as, say, The Jarrow Song, the reason being that the Price voice here plays second fiddle to the arrangement, which is all swoops and dives. Somehow, though, I think AP fans will be a nite disappointed with this one.

ANNE MURRAY: Dream Lover (Capitol CL 15813)

Another oldie for Annie — this time a Bobby Darin number. It's a goodie, managing to sound pretty funky

without using a cast of thousands. Annie sings it beautifully, added every now and then by a girl chorus. The arrangement is delightfully simple with most of the work being done by the drums assisted by some tasty brass and flute among other things. It's about time the splendid Miss Murray had another sizeable hit here and I hope with this one she gets it.

THE TURTLES: She'd Rather Be With Me (Philips 6078 426)

I know pubs where they've had this on the juke-box ever since it first came out in 1967, which is either a testimony to its durability or to the meanness of some

will go into raptures over it. However I wouldn't risk betting anything either way on its hit chances.

OSCAR: Mad About The Boy (Buk BU 3006)

Put the name of the group and the title together and you might think you were in for a spot of rag-pop. Not so. They've altered the lyric of the old Noel Coward number so that it's 'she' and not 'they' who are delirious about the youth in question. I can see Streisand, Bette Midler or even Bryan Ferry doing a splendid job of this, but Oscar's is only passable and there's too little personality in the vocal.

ABBA: take it or leave it



ABBA: I Do, I Do, I Do, I Do, (Epic EPC 3229)

What, you may wonder, do last year's Eurovision winners do X 5? Well, they do a) love you and b) feel it. If you want to find what else they X 5, buy the record. If you do (buy it), you'll find it's a jaunty sing-a-long thing sounding like a tinny New Seekers with a buxom piano-based backing. All round, very take-it-or-leave-it type stuff. I pass.

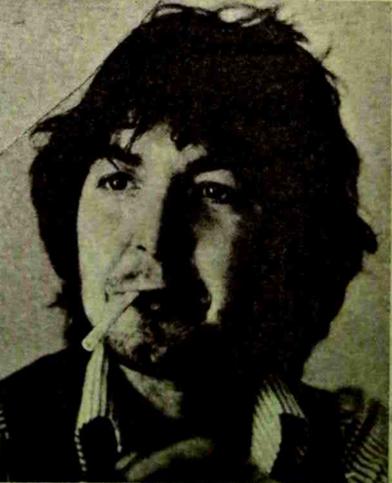
ELLIE: My Love Is Your Love (Fresh Air 6121 123)

Run-of-the-mill song written by Mud's Rob Davis and Ray Stiles performed in mediocre fashion by this girl group. Okay, but that's all.

landlords. Hearing it again makes one realise just how many other songs have borrowed from it since it first appeared. With airplay, it could easily happen all over again.

RONNIE LANE: Brother, Can You Spare A Dime (Island WIP 6225)

A most peculiar record, quite apart from not being at all in Ronnie's usual style, the vocal doesn't sound like Ronnie either. The effect is so much authentic thirties that one feels it ought to have been released as a 78 complete with crackles. Personally, it's not my cup of tea, but it is beautifully made and I'm sure thousands



RONNIE LANE: peculiar

THE POINTER SISTERS: Live Your Life Before You Die (ABC 4048)

I was beginning to think we'd run out of good ones for this week, but this is great. Starts with the ladies harmonising sweetly over piano and steel guitar dominated backing, then when you're just getting relaxed comes a surprise chorus, which, in complete contrast, zaps along purposefully with some divine fiddle performing a crabatige in the rearground. I can't think of enough superlatives to describe that chorus, so please go hear it and think of your own.

LEAPY LEE: Every Road Leads Back To You (Bell 1419)

The song is written by Old Seeker Keith Potger and Barry Mason and it's one of those country-flavoured sing-along numbers — quite pleasant, although I'm allergic to the steel guitar that waps in every so often. The trouble with Leapy's voice is that it lacks any individuality and a little of that is just what this sorely needs.

GENO WASHINGTON: The End Of The World (DJM JS 365)

I used to love this fine gentleman in the days when he had his Ram Jam Band. Now here he is back on his own with the old Skeeter Davis hit uptempoed. The record sounds uncertain whether it wants to be a reggae number or not, but for all that the chorus works quite well. Little chance here, however, of a hit.

GLEN CAMPBELL: Roll Me Easy (Capitol CL 15814)

The verse may be rather too country-orientated for British tastes, but the chorus is good and punchy and Glen sings it all just fine. If only records like this got airplay I'm sure they'd stand a good chance of being hits, but as they don't, they won't. More's the pity, this one's very nice.

ROY ORBISON: Hung Up On You (Mercury 6167 067)

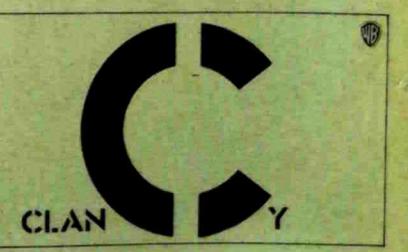
Big production job on an indifferent song with Roy sounding unusually ineffectual.

Don't miss next week's RM

PILOT'S
Bill Lyle reveals his fears
•
GLITTERBAND
— demanding respect
•
The new voice —
Minnie Ripperton
•
LULU



on the perils of being famous
•
Plus Bobby Goldsboro, Stephanie De Sykes, another guitar special, and the very best charts service



EMI

Is Proud To Present

Thunder Guitar



STAND UP AND CHEER

b/w I'm Free



Released April 11th (EMI 2276)

A PAUL ROBINSON MUSIC LTD PRODUCTION

ARRANGED AND PRODUCED BY H.B. BARNUM

PUBLISHED BY CHAPPELL AND CO / R&R



EMI Records Limited
20, Manchester Square London W1A 1ES

Exclusive Personal Management
Paul Robinson Enterprises Ltd / Chappell and Co
17 Draycott Avenue London SW3 3BS 01 584 1202/3

Albums

Rollers shine on

THE BAY CITY ROLLERS: Once Upon A Star (Bell SYBEL 8001)

This, second album will have already shot to number one I'm sure — but it is fair to say Once Upon A Star is miles better than Rollin', their debut platter. For starters, the packaging on this album is one of the most attractive I've ever seen — and I'm sure the fans will agree, as it includes pin-up pics of each Roller. It begins with their latest single, Bye Bye Baby (for the benefit of those who didn't buy it) and is followed by a funked-up, let-it-all-out - on - the - dance - floor

bomber, Disco Kid (one of the seven tracks written by Eric Faulkner and Woody). It has some very nifty guitar work by Eric so who says they can't play their own instruments? The next track, La Belle Jean, possibly the best of the bunch (another E&W compo), is very airy-fairy with exquisitely wistful harmonies and a mandolin and accordion backing which gives it a Euro-romantic flavour. Also on side one is a song by their new writing partners, Goodison and Wainman called When Will You Be Mine which has the Rollers sounding like the Everley Brothers! The most experimental song of all is the title track with complicated guitar riffs and hell raising vocals, courtesy of Les. Overall the album has a very distinctive Sixties flavour of the teenage high school hop variety, but none-the-less it doesn't seem out of place in the high powered, rock beat Seventies. This time around the Rollers have produced some shiver-me-timber toons, so perhaps they will stop being treated as the "office cleaners of pop" and tell everyone to take their dishcloths elsewhere. Incidentally, the excellent production, by superman Phil Wainman, shouldn't go unnoticed. He has squeezed the best out of these five youngsters, so he surely must be the Rollers' knight in shining armour, if ever there was one. **J1**

HAMILTON BOHANNON: South African Man (Brunswick BRLS 3013)

If you mistakenly played the second side of this album first you might believe that this guy was the new Ray Conniff of

funk. The former Motown bandleader brings his talent for splashy chorus vocal lines and big band arrangements to their natural conclusion on Have A Good Day — the one conventional track here. For the rest it's up and keeps up — full of continually wailing guitar, clavinet, and those unusual rhythms driven by lotsa percussion. If Bohannon sings, he disguises it well within his chorus and keeps it to a minimum. Included here are some of his US successes such as Keep On Dancing, Truck Stop, Red Bone, and of course, South African Man. Eight tracks seems a bit light but the rhythm keeps on and on and on. **P.H.**

BLOODSTONE: Riddle Of The Sphinx (Decca SKL 5202)

Meanwhile, back on the camel trail, what's this: a soft soul concept album? Yessir, and quite an unpretentious one too. It's simple stuff like man's development from childhood, with snazzy touches like zyglyphics on the

which as G.D. just mentioned, is really silly because he's got such a luvly voice. Never mind, there are enough good Harry songs and treatments on this album to draw old faithful fans back. Also there's an interesting new sound: Oil Drum Rock. 'Arry's gorn and got 'imself a Caribbean steel band and manages to work them in on most tracks. Vary interesting. **P.H.**

THE GLITTER BAND: Rock 'n' Roll Dudes (Bell BELLS 253)

The first thing that strikes me about this LP is that it's already way out of date. With their last two singles, Goodbye My Love (included here) and The Tears I Cried (not included), the band have shown that they can break away from their basic formula and come up with really good songs. Most of the tracks here, however, are written around the format of the band's early hits and it makes for unvaried and eventually dull listening. Apart from Goodbye My Love, only three tracks stand out as



ARTHUR BROWN

This Place, which I understand it to be put out as a single, a spot-on takeoff of Kevin Ayers' version of Helen With The Sun, and various other eccentric delights. Among these are a fifthly worded vaudeville pastiche called Crazy; a thing called Soul Garden, which features a frightfully English vocal over a whizzy reggae backdrop;

dig the sounds of the soul syndicate board". This record is an attempt by Trojan to capture some of the live feel that has been so noticeably absent in past reggae recordings. Featuring the music of Alexandra Portius, Delroy Wilson, Dennis Brown and Big Youth, it is a brave but sadly misdirected effort. Although the original recordings made by Errol Thompson and King Tubby were doubtless rather exciting pieces of plastic, the final product is rather lame. Who ever did the mastering at Abbey Road seems to have missed the point completely. Reggae is raw and essential music that cannot be compromised. It's not so much music of the mind, more of the body. It cannot, or at least should not be altered purely to meet the whims of public taste. Dennis Brown's cuts suffer badly. The rhythm is still there, but the bass is practically non-existent. Alexandra fares a little better, especially on Love Overdue and Everything I Own. Delroy Wilson is victim of the same overproduction that plagued Dennis Brown, and Big Youth close the show in lively fashion with Santa Massa Gone Ya and Dread In Babylon. Good idea but the wrong way to go about it, this album signals the start of a much needed live injection. **A.E.**

RUBETTES: We Can Do It (State Stat 001)

Well, it's own up time, second album and all that. First albums don't count as much as second, there are first time mistakes to be learnt

live will tell you that. The album features two hit singles, I Can Do It and Juke Box Jive. The rest of the album, heavily made up of Bickerton Waddington loans, is a stylish variety of mainly slow song presented with professional polish and sophistication. The arrangements don't go very deep, but are imaginative enough to keep the music one step above the surface pop bomb syndrome, while retaining that chart feel. Okay, it's not deeply significant cosmic stuff, but it's good time rock 'n' ballad, injected with enough imagination for you to take it seriously both for its musical value and its commercial possibilities. **M.T.**

DENNIS BROWN: Just Dennis (Trojan TRLS 107)

The sleeve note puts Dennis Brown in the same bag as John Holt and Ken Boothe. I suppose this is a fair comparison because the emphasis here is indeed on songs as opposed to music. The sleeve notes also make rather predictable claims that Monsieur Brun is a Superstar, in the true sense of the word of course. The songs are well put together, well organised and more importantly well sung. They do, however, lack the depth and variety that is so necessary to hold the listeners' attention. Only A Smile, Run Too Turf and Silver Words are competent, but boring.

Africa, Westbound Train and Yagga Yagga are thankfully far more interesting outings, both in terms of music and lyrical content. As an



GOLDEN EARRING

haven't had much recorded success, Candy Going Bad went rancid and failed to make the singles listings. The Moontan album, which rose high in the charts in the wake of Radar Love's success, was their last notable commercial success, and Switch is as good as Moontan. Earring are a fine, innovative rock band who've been around long enough to see to that, they rarely pull out a duff album. But though this album reinforces Earring's track record of solid releases, it probably won't get the recognition of Moontan in this country. Their current stage act contains most of Switch, so maybe a few UK concerts wouldn't go amiss in promoting a few copies. Otherwise it's going to be the Earring fanatics only for this one. **M.T.**

DENNIS BROWN: Just Dennis (Trojan TRLS 107)

The sleeve note puts Dennis Brown in the same bag as John Holt and Ken Boothe. I suppose this is a fair comparison because the emphasis here is indeed on songs as opposed to music. The sleeve notes also make rather predictable claims that Monsieur Brun is a Superstar, in the true sense of the word of course. The songs are well put together, well organised and more importantly well sung. They do, however, lack the depth and variety that is so necessary to hold the listeners' attention. Only A Smile, Run Too Turf and Silver Words are competent, but boring.

GRAMME GRACE: Hall Me (RCA SE 8418)

It's a pity that Grame has commanded attention simply on account of his vocal contortions. Okay, he does have a freak ability to sound like anyone from Marlene Dietrich to George Formby, but to my mind he uses his tricks to excess, and often they detract from, rather than add to, his music. That said, however, his gimmickry certainly isn't used to disguise a lack of talent. His songs — all of them — are superb, musically direct and honest with several parts apace and abounding in good, strong hook lines. Lyrically too, they are always interesting. His natural voice is distinctive, sounding rather like a high-pitched Cat Stevens with the option of a little-boy-lost quality when he wants to call on it. Despite not being too partial to all the vowel bending and squeezing and all the musical swoopings and diving, I've grown to like this album very much; but I do hope his next one will be a little more naturally sung. **R.F.C.**



THE GLITTER BAND: already out of date

Inner sleeve courtesy of some London professor. The concept provides a neat framework for a whole bunch of smooth songs; always pleasant without being over dramatic. In short Bloodstone have put together another fine album with the added dimension of a theme. **P.H.**

NILSSON Duit On Mon Deu (RCA Victor APLI 817)

Here he is then, the completely schizophrenic Harry. About half of the album is slightly similar to his last Lennon-inspired Pussy-cats outing, and the other half is creeping back to the Harry that used to be — that is gentle, tender and melodic. The half and half character coincides with the pace too. When he slows down Harry sounds OK, but on his up-tempo primeval growls he's an also-ran,

being at all different. Two of them, Write Me A Letter and All My Love sound very much like early Beatles, only not as good; while the third, Pictures Of You, is a real oddball with a likeable atmosphere all of its own. All in all though, this is merely an epitaph to the early days with no shred of a hint of things to come. **R.F.C.**

ARTHUR BROWN: Dance (Gull GULP 1008)

This isn't called Dance for nothing, because here's Arthur back doing what he's best at — dance music — and showing that he hasn't lost the knack. The variety of rhythms and styles here is amazing, and with the exception of the Jagger/Richard number Out Of Time, which he mucks up something rotten, every track works beautifully. He's done a great re-work of the old Animals' hit We've Got To Get Out Of



THE RUBETTES: above the surface

and the title track, a near Tango. It's all great fun and one can only hope that Arthur, having found his new direction, won't get bored with it long before we do. **R.F.C.**

VARIOUS ARTISTS: Live At The Turntable Club (Trojan TRLS 110)

"Welcome to the Turntable Club" opens the hostess "tonight you'll be part of a live recording, so for the next hour or two just sit back, relax and

from. Everyone knows what the band can do on singles, but can they carry it off on albums? Can they make it as a musical force or are they just another hit single machine to become obsolete in another year or so? Well, don't let any heavies tell you the Rubettes are all production and no ability. They can play those instruments of theirs, anyone who's seen them

overall concept, this album fails because it's very much the same, but taken individually many of the songs are of a high quality and if released as singles could well prove chart material. **A.E.**

GOLDEN EARRING: Switch (Polydor 2344 048)

Since their last UK tour, which got Earring some bad press in comparison to Lynyrd Skynyrd their support, the Dutchmen

CARL GRAVES

"Baby Hang Up The Phone"

AM RECORDS

AMS 7151

RING 01-247 9856 AND HEAR IT

WHO, WHEN AND WHERE

THURSDAY

April 17

THE McCALMANS, Lord Raglan, Wolverhampton
DETROIT SPINNERS / BEN E. KING / SISTER SLEDGE / JIMMY CASTOR BUNCH, Odeon, Hammersmith
SOUL EXPLOSION, Dome, Brighton
YES, City Hall, Newcastle

BRIAN DEWHURST, Brown Cow, Mansfield
GONZALEZ, Speakeasy, 48 Margaret Street, London W1
WITCHES BREW, Hope & Anchor, 207 Upper Street, London N1
PURE CHANCE, Dingwalls, Camden Lock, London NW1

BURGLAR BILL, The Granary, Bristol
ALAN STUART OCTET, Bull's Head, Barnes Bridge, London SE13
M X COLLIE'S RHYTHM ACES, Mitre, 358 Tunnel Approach, London SE10
JOHNNY BURCH QUINTET, Seven Dials, 27 Shelton Street, London WC2

HUMPHREY LYTELTON, Torrington, 4 Lodge Lane, London N12
CHRIS BARBER'S JAZZ BAND, Clarence, Teddington, Middlesex
FILTHY SONG NIGHT, Matilda's, Old Swan, 206 Kensington Church Street, London W8

MYX, Grall, White Bear, Kingsley Road, Hounslow
TONY ROSE, Barnett & Whetstone, Black Bull, High Road, London N20
NIC JONES, Hammersmith, Prince of Wales, Dalling Road, London W6

NICOL AND MARSH'S EASY STREET, Shakespeare's Head, Gt Marlborough Street, London W1
CAPTAIN CLAPHAM, Lord Nelson, 100 Holloway Road, London N7
BANDANNA, Newlands, 40 Stuart Road, London SE15

FACTORY, Western Counties, 8 London Street, London W2
LEE KOSMIN BAND, Dog and Bull, Surrey Street, Croydon
ARIEL, Marquee, 90 Wardour Street, London W1

SLADE'S first British tour in a year starts this week. It's your first chance to see the boys live since their film *Flame* was released. The fourteen date tour kicks off at Bournemouth Winter Gardens April 18, Birmingham Odeon 20,

Cardiff Capitol 21, Bristol Colston Hall 22.

Yes start their massive twenty-two date UK tour this week too. This is their first British tour since Patrick Moraz took over keyboards and they will be seen by about 140,000 people. After their last

show of the tour at Stoke City Football Ground on May 17, the band leave for a four weeks' tour of America in June. This week you can see them at Newcastle City Hall April 15, 16 & 17; Glasgow Apollo Centre 18 & 19, Edinburgh Usher Hall 20 & 22.

DR. FEELGOOD / FUMBLE / AMERICAN GIPSY, Roundhouse, Chalk Farm, London NW1
THE WATERSONS, Railway Folk Club, Fratton, Portsmouth
MAGNA CARTA, Centre Hotel, Liverpool
CAMEL, Winning Post, Twickenham
GEORGE MELLY, Queens Theatre, Hornchurch
LABI SIFFRE, Crewe Theatre, Crewe

CYMANDE, 100 Club, 100 Oxford Street, London W1
MIKE ABSALOM, North London Polytechnic (Kentish Town)
THE GLITTER BAND, Meadow Vale Country Club, Pontypridd
LINDA LEWIS, Barabella's, Birmingham
AUGUSTUS, Upstairs at Ronnies, 47 Frith Street, London W1
FBI, Gullivers, Down Street, London W1
WISPER, Tiffanys, Gloucester

GEORGE MELLY, Strode Theatre, Somerset
EAST OF EDEN / CYCLE, Middlesbrough Town Hall Crypt

COMING EVENTS

FRUUPP, Town Hall, Reading (April 23)
GENESIS, Usher Hall, Edinburgh (April 23)
THE DRIFTERS, Fiesta, Stockton (April 23)
SLADE, Gaumont, Southampton (April 23)
RICHARD & LINDA THOMPSON, Town Hall, Birmingham (April 23)
RORY GALLAGHER, Leeds University (April 24)

DR. FEELGOOD, Bristol University (April 25)
THREE DEGREES, Odeon, Hammersmith (April 25)
MAGNA CARTA, Dundee University (April 25)
PFM, Odeon, Hammersmith (April 28)
CAMEL, Leicester Polytechnic (April 28)
STELEVE SPAN, Odeon, Hammersmith (April 28)

YES, Empire, Liverpool (April 27)
 10cc, New Theatre, Oxford (April 27)
DR. HOOK & THE MEDICINE SHOW, Dingwalls, London (April 28)

SCARECROW, Lord Palmerston, 648 King's Road, Fulham, London SW6
SANDGATE, Greyhound, Fulham
UPP, Nag's Head, High Wycombe

FRIDAY

April 18
GLEN CAMPBELL, City Hall, Newcastle
JUDAS PRIEST, Pier, Hastings
FRUUPP, Barabella's, Birmingham
GENESIS, Empire, Liverpool
COSMIC LOVE, Youth Centre, Fakenham
GONG / GLOBAL VILAGE TRUCKING COMPANY, Guild Hall, Preston

BIFFO, Hope & Anchor, 207 Upper Street, London N1
SLADE, Winter Gardens, Bournemouth
PAPER LACE, Congress, Eastbourne
MARTIN CARTER, Douglas Vaults, South Shields
STRUTTERS, Upstairs at Ronnies, 47 Frith Street, London W1

ALBERTOS, St Mary's College, Twickenham
G. T. MOORE & THE REGGAE GUITARS, Southend College, Essex
BYZANTIUM, Hull Technical College
RORY GALLAGHER, Exeter University

NEW YORK CITY, Albert Hall, Nottingham
YES, Apollo, Glasgow
BRIAN DEWHURST, Rivington Hall, Nr. Bolton, Lancs.
WISPER, Newman College of Education, Birmingham
BLACKFOOT SUE, Trinity College, Carmarthen
SMILING HARD, Speakeasy, 48 Margaret Street, London W1

GRAND FUNK RAILROAD, Empire Pool, Wembley
HIGHWAY, Dingwalls, Camden Lock, London NW1

TICKLERS FOLK CIRCUS (Barn Dance), Central Polytechnic, London
AVON CITIES, The Granary, Bristol

GEORGE MELLY, Queens University, Belfast
BURGLAR BILL, Youth Centre, Cuffey
HEAVY, Lord Nelson, 100 Holloway Road, London N7

SATURDAY

April 19
SOUL EXPLOSION, The Globe, Stockton
GLEN CAMPBELL, Usher Hall, Edinburgh
RAY CHARLES, Royal Festival Hall, London
GENESIS, Empire, Liverpool

STRANGE DAYS, Meridian Club, Ilkeston
GONG / GLOBAL VILAGE TRUCKING COMPANY, City Hall, Sheffield
JUDAS PRIEST, Town Hall, Hove
RORY GALLAGHER, Roundhouse, Dagenham
STRUTTERS, Upstairs at Ronnies, 47 Frith Street, London W1

STRIFE, Bolton Institute, Lancs.
FAST EDDY, Clarence's Club, Halifax
DR. FEELGOOD / AMERICAN GIPSY, Kingston Polytechnic
YES, Apollo, Glasgow
BRIAN DEWHURST, Royal Oak, Keswick, Westmorland

FBI, Speakeasy, 48 Margaret Street, London W1
WISPER, College of St Mark & John, Plymouth
JAMES HOGG, Cloud 9 Disco, Redditch
STOOL PIGEON, Level Hotel, Ebbw Vale
MADDY PRIOR / TIM HART / JUNE TABOR / THE WATERSON / JOHN PEEL, Corn Exchange, Bury St Edmunds

SPARROW, Dingwalls, Camden Lock, London NW1
THE HELIUM KIDZ, The Granary, Bristol
CAMEL, Queen Margaret Union, Glasgow
GEORGE MELLY, University College, Dublin
BURGLAR BILL, Spring Halls, Gillingham, Dorset
FRUUPP, Friars, Aylesbury

CLEMEN PULL, Marquee, 90 Wardour Street, London W1
WARLORD, Seahorse Bar, Morecambe

SUNDAY

April 20
GLEN CAMPBELL, Kelvin Hall, Glasgow
ANNE MURRAY, Victoria Palace, London

RAY CHARLES, Pickett's Lock, Edmonton
STRANGE DAYS, Gresley Court Hotel, Swadlincote
GONG / GLOBAL VILAGE TRUCKING COMPANY, Caley Cinema, Edinburgh

JONATHAN KELLY, Birmingham Repertory Theatre
JUDAS PRIEST, Kings Road Theatre, London
JOHNNY SILVO, Post House, Northenden

THE DRIFTERS, Palladium, London
SLADE, Odeon, Birmingham
PAPER LACE, New Theatre, Hull

GENESIS, Empire, Liverpool
YES, Usher Hall, Edinburgh
BRIAN DEWHURST, Crown Hotel, Nottingham
MOON, Torrington, 4 Lodge Lane, London N12

MONDAY

April 21
GONG / GLOBAL VILAGE TRUCKING COMPANY, Kelvin Hall, Glasgow
SLADE, Capitol, Cardiff
MARTIN CARTER, Grace Inn, Bykey, Nr. Newcastle
RORY GALLAGHER, De Montfort Hall, Leicester

YES, Usher Hall, Edinburgh
BRIAN DEWHURST, Social Centre, Shackleford, Surrey
STRUTTERS, Speakeasy, 48 Margarets Street, London W1

POODLES, Speakeasy, 48 Margaret Street, London W1
THE DRIFTERS, Tiffanys, Shrewsbury
ELLA FITZGERALD, Ronnie Scott's, 47 Frith Street, London W1 (for one week)

WISPER, Tiffanys, Gloucester
JAMES HOGG, Mr. George's, Coventry
BETTY WRIGHT, Dingwalls, Camden Lock, London NW1
NOSMO KING, Bundies, Barry

TUESDAY

April 22
RICHARD & LINDA THOMPSON, Town Hall, Oxford
GENESIS, Usher Hall, Edinburgh
GONG / GLOBAL VILAGE TRUCKING COMPANY, City Hall, Newcastle

SLADE, Colston Hall, Bristol
JOHN PEEL, Club Rex, Bognor
RORY GALLAGHER, Town Hall, Birmingham
BRIAN DEWHURST, Angle Hotel, Knutsford, Cheshire

DISCOS



DYNAMIC DUO

THE tasty young lday in the photo is Jenny Sampson who, along with her partner Tony, operates the Tee Jays mobile disco in and around Bradford. They've been working together since September 1972, and are very well established in the Yorkshire area. Their bookings are mainly parties and dances in pubs, hotels and public buildings, although they once played top of the bill at Pentagon - one of Bradford's top night-spots. They work every weekend and odd days during the week. The Tee Jays' equipment includes FAL decks, Command speaker units and a Hanmex projector. It's all carried in a signwritten trailer towed by a 2000

GT Capri no less! Jenny finds the need to play everything from rock and pop to soul and reggae, as they play to very mixed age groups. They carry over 1,500 singles and 50 albums to keep everybody happy.

VIVA ESPANA

Our top ten disco chart this week comes all the way from sunny Spain. Like a lot of English DJs making a good living working in clubs abroad, Steve Gladders is over there in a club called the Mitsou Discotheque which is right in the heart of Marbella. Apparently, Record Mirror is his best link with the music scene over here, as records are not available there until up to six months after UK release. Because of this difficulty, he has to

import quite a lot of sounds, which is both costly and risky. As Steve plays to so many nationalities, he doesn't chat too much between records, and he has to play discs with international appeal. Steve's favourite disco sounds are generally uptempo funk like Bohannon's Stop and Go, Midnight Movers' Follow The Wind and Deodato's Super Strut, but like a good lad, he plays whatever gets the audience moving.



Steve Gladders and his top ten, below

DJ PICK OF THE WEEK

- 1 Mr Big Stuff Jean Knight
- 2 Superstition Stevie Wonder
- 3 Funky President James Brown
- 4 Shame, Shame, Shame Shirley & Co
- 5 The Sound of Philadelphia MFSB
- 6 Happy People Temptations
- 7 Love Machine Politicians
- 8 Do It Again Steely Dan
- 9 Love's Theme Love Unlimited
- 10 Rock Your Baby George McCrae



SLADE. First tour in a year.

Y

THEIR NEW ALBUM
"SERIOUSLY
SPEAKING"

CLANC

MARKET PLACE

FRENCH FLARES • BAGGIES • BOMBERS

FLARE: 31" waistband, 3 button side pockets in Gaborline Coat to Denim. Black, navy, brown, beige, rust, burgundy, grey and bottle green. Sizes 26" to 34" waists 8 to 16. Price £5.95

BAGGIE: 31" waistband, 3 button side pockets in Gaborline Coat to Denim. Black, navy, brown, beige, rust, burgundy, grey and bottle green. Sizes 26" to 34" waists 8 to 16. Price £5.95

BOMBER: 100% Cotton, 100% Polyester, 100% Nylon. Sizes 34 to 42. Price £12.95

FLARES & BAGGIES	BOMBERS
CORD 2.50	DENIM 4.80
GABORLINE 6.20	DENIM 4.80
DENIM 7.00	SATIN 3.80
CALICO 8.50	VELVET 6.50
DONKAL 6.50	CALICO 4.50

COLOURS: CORN GABORLINE-CALICO, SATIN-VELVET, BEIGE, BLACK-NAVY-GREY, BROWN-WHITE-LIGHT BLUE, BOTTLE GREEN-BURGUNDY, DENIM FRAID, DONKAL, BLACK or BROWN

PLEASE STATE: COLOUR, ALTERNATIVE CHOICE, HELPING IF DOING BETTER THAN USUALLY

wider jean Co Dept R, 170 High Street, Dudley, Worcs.

POSTAGE & PACKAGING: 40p per garment, 10p for 10 items, 1.00 for 20 items

New denim dress Sizes 8-16 £7.95 plus 35p P&P

Denim Jeans. Heavy duty flared jeans with fitted waist, hips and thigh. £4.50 plus 30p P&P

Western Style Jeans. Scoop pockets. Indigo heavy denim jeans £6.95 + 35p P&P

Embroidered Scoop neck T-shirt long sleeves. £1.75 + 20p P&P

Square Neck T-shirt £1.75 + 20p P&P

Drawstring Embroidered T-shirt £2 + 20p P&P

Cheese cloth Shirt £2.50 + 25p P&P

SEND S.A.E. 9"x4" FOR OUR ILLUSTRATED CATALOGUE. If disappointed return within 7 days, refunds will be issued. Please send postal order or cheques to Express Boutique. Foreign Postage double. Trade enquiries welcome.

EXPRESS BOUTIQUE
210a Kensington High Street, London, W8 5SE

SPARKS - SCARVES

Blue, Gold, Tan or White, 60p each. Pin on Sparks Badges 25p each (5 different £1.00). Chrome ID Bracelet - Colour Engraving Ron + Russ or Sparks or I LUV Sparks 75p each. Heart Pendant - Chain Engraving as above, 60p each. Catalogue Popstar, Motorcycle, Football, Badges + Scarves included with Order. Trade and export enquiries welcome. One day posting.

ALL FAN CLUB MARKETING, DEPT. R5
80 FRANCHE COURT ROAD, LONDON SW17
Tel. 01-947 0270

CAN YOU PLAY THE GUITAR?

The revolutionary new CORISTA Chord Finder completely eliminates left hand fingering problems. Nearly 200 chords can be produced simply by pressing the CORISTA keys. In a couple of days, ANYBODY can begin accompanying songs and within two weeks, your playing will astonish you - and your admiring listeners.

London Evening Standard - "Anyone, however unmusical can play almost instantly."

TV Programme Muggle - "This is the most amazing labour-saving device that has ever been invented."

Sounds - "If you've ever found the left hand fingering thing a bit of a problem... the Chord Finder could well be ideal."

NME Rex Anderson - "Astound your friends! Impress girls! Get invited to parties! Increase your status!"

The Consta and manual is available direct from the manufacturers, price £4.75 + 25p P&P.

B.F.S., P.O. Box 15, Dept. RM1
Wharf Close, Abingdon, Oxon OX14 5ET

SOUNDS INCREDIBLE IS BACK!!

in conjunction with **Redbox disco sounds**

Ring 01-888 9755

THE ORIGINAL OLD DENIM GEAR

Send large s.a.e. for free catalogue of our complete range including: jeans, shirts, skirts, bombers, waistcoats, jackets, etc. All made from old Levi's, Wranglers, etc.

Send to: Dept. RM
Tommy Mfg.
2 Oakley Street, Northampton.

STRAWBERRY PRODUCTIONS
require disc-jockeys for work in the Hampshire area.
Possible Continental work.
Tel. (0462 72) 487

★ ★ ★ ★ ★
LIGHTS
★ ★ ★ ★ ★
ARE YOURS RELIABLE?
Buy direct from the manufacturer who cares
AARVAK ELECTRONICS
98a WEST GREEN ROAD
LONDON N15

PLASTIC SALES LEICESTER LTD
10-12 Dartford Road
Leicester LE2 7PQ
Telephone Leicester 933891

FOR CLEAR PVC PLASTIC COVERS TRADE ONLY

30 INCH BAGGIES
31" waistband 3 buttons side pockets in Gaborline Coat to Denim. Black, navy, brown, beige, rust, burgundy, grey and bottle green. Sizes 26" to 34" waists 8 to 16. Price £5.95

VELVET FLARES
Really nice fit, 4 patch pockets. Black, brown, navy, wine and red. Sizes 26 in to 32 in, girls 8 to 14. Price £5.75

SHRIMP DESIGNS
Dept RM
P.O. BOX No. 9
LONDON SW16 1XF
Please add 30p per garment for post and packing (over seas 60p)

TARTAN SCARVES
Same as worn by basic tartan colour red, white, blue or yellow

also available tartan hats £1.00
Waistcoats £2.00
State s.m.r.l. size

Send cheques + P.O. to Dept. R5, 80 Franche Court Road, London SW17

RECORD & TAPE MART

RENTACASSETTE
offers you a superb hire service for Pop and Easy listening tapes. 5p stamp for FREE LIBRARY CATALOGUE to Rentacassette, PO Box 3, Wareham, Dorset

BILL NELSON NORTHERN DREAM £2.49
Available only from THE RECORD BAR 21 Upper Kirkgate Wakefield, Yorks.

MUSICASSETTES FOR HIRE
Over 2,300 Titles to choose from. For as little as 25p a day. Many special offers to Members. Free brochure. The Stereo Cassette Lending Library (Room 8), Sherwood House, Simmonds Road, Canterbury, Kent

IMPORTED SOUL SINGLES
100 for £7.50, 50 for £4.00, 25 for £2.50. Assorted English and USA Singles, 100 for £5.00. Refund Guaranteed. COD 25p extra. 10p + large s.a.e. for latest lists to: VIVA R15 42 Fratton Road, Portsmouth PO1 5BX

ADVERTISERS PLEASE NOTE
All advertisement copy both classified and display must be received by: **MID-DAY FRIDAY**

TRANSPARENT RECORD COVERS 12 1/2 by 13"
Polythene heavy gauge 100-£3.80, 250-£8.50, 500-£16.00. Polythene light gauge 100-£2.50, 250-£5.40, 500-£10.00. Polythene heavy gauge. Singles 7 1/2 by 7 1/2 100-£1.90, 250-£4.25, 500-£8.00. Mail order only - p.p. inc. C.W.D.
A. J. Cooke & Son (Dept. RM), 98 Downhills Way Tottenham, London N17 6BD.

ELVIS FANS!! ELVIS WORLDWIDE DISCS
61 GRAFTON ROAD LONDON NW5 01-485 5544/7161
NEW US LP "PROMISED LAND" £2.00
Also new US single "MY BOY" THINKING ABOUT YOU 85p
GERMAN IMPORTS: ELVIS FOR EVER, with 12 page book £3.85
PORTRAIT IN MUSIC £3.15
ROCKIN' DAYS £3.15
FRENCH IMPORT LP's £3.15 each

H A R E M HOLIDAY, CLAMBAKE, DOUBLE TROUBLE, CALIFORNIA HOLIDAY and many more. US LP's
HAVING FUN WITH ELVIS ON STAGE. LOVING YOU GIRLS GIRLS GIRLS GIRL. HAPPY and many more. SOUTH AFRICAN LP's £3.50 each
JAILHOUSE ROCK, ROCK IS BACK, ALIVE TV, LOVING YOU and many more.
FRENCH 45's £1.00 each
With fantastic picture covers, over 60 titles in stock

FOR A FULL LIST SEND S.A.E. IMPORTANT POST BY PACKING INLAND 30p for one LP and 5p for each additional Single. 8p for one and 3p for each additional. Allow 14 days delivery.

SOUL, ROCK, POP OLDIES FROM 1955 TO CURRENT 1975 RECORDS (SAME DAY SERVICE ON ORDERS) (DON'T WAIT WEEKS...OURS IS THE FASTEST SERVICE)

- SECTION ONE 70p**
Area Code 615 - Fox Chase (The Old Grey Whistle Test) America - Horse with no name
Beach Boys - God only knows
Chuck Berry - Sweet Little Sixteen
David Bowie - Space Oddity
David Bowie - 1984
The Byrds - Turn, Turn, Turn
Dave Brubeck - Take Five
Canned Heat - On the road again
Chubby Checker - Let's Twist Again
Alice Cooper - Music of Love
Joe Cocker - With a Little Help from my Friends
Deep Purple - Hallelujah
Deep Purple - Woman from Tokyo
Bob Dylan - Like a Rolling Stone
Little Eva - Locomotion
Pink Floyd - Money
Pink Floyd - Time/Us and Them
Gary Glitter - Rock 'n' Roll
Jim Hendrix - All along the Watchtower
Humble Pie - Natural Born Boogie
Los Bravos - Black is Black
Mankes - I'm a Believer
Elvis Presley - Teddy Bear
Gene Pitney - 24 Hours from Tulsa
Suzi Quatro - All Shook Up
Rod Stewart - Mind for Me
Wings - Give Ireland Back to the Irish
The Who - Behind Blue Eyes
Led Zeppelin - Whole Lotta Love
- SECTION TWO 55p**
Al Wilson - Show and Tell
Billy Preston - Space Race
The Honeycombs - While You're out looking for Sugar
Stevie Wonder - Heaven Help Us All
Erma Franklin - Piece of My Heart
Electric Indian - Land of 1,000 Dances
The Ronettes - Be My Baby
Gene Chandler - Duke of Earl
Marvin Gaye - Trouble Man
Snoopy Dey - Shake and Bump
Isaac Hayes - Shaft
Tina Turner - Hey Girl Don't Leave Me This Way
Freddy Payne - Cherish What is Dear to You
Kool and the Gang - Jungle Boogie
The O'Jays - Backstabbers
Barbara Acklin - Love Makes a Woman
First Choice - Guilty
- SECTION THREE 70p**
James Brown - Sex Machine
The Chiffons - Have You Seen Her
The T-Boyz - Lovens Concerto
Crown Heights Affair - Sing King
Natural Four - The Devil Made Me Do It
Towards Barnes - You Didn't Mean It
The Ventures - Hawaii 5-O
Little Richard - Just Another Heartache
- Below is just a sample of our fortnightly lists which covers 1,000+ oldies. Latest sounds from the States. We lead the way for Soul, Disco, Soul, R'n'B, Northern Soul, Special offers. Get our Mailing List now by sending 35p for one year's lists or 80p for our next six months lists to:
- RECORD CORNER (DEPT RM), 27 REDFORD HILL, BALHAM, SW13 9EX (WHOLESALE AND OVERSEAS ORDERS WELCOME)**

sounds WHERE YOU GET THE BIG NAMES FIRST

Keith Richard, Jeff Beck, Alice Cooper, Robin Trower, Rick Wakeman, Bad Company, Joe Cocker, Alex Harvey, John Peel.

NEED WE SAY MORE! GET IT TODAY

ROLLING IN IT!

THE ROLLERS, who it's reported will be dollar millionaires by the end of this year and possibly pound millionaires the year after, are buying new houses mainly due to tax reasons.

Said Alan: "It's the only way to get out of the tax man's grasp and anyway we all need new homes."

Tam Eaton, their manager, will be moving from his parents' semi-D in Prestonpans and hopes to buy something a touch more opulent somewhere outside Edinburgh.

Eric has already bought a converted farmhouse in the heart of the Scottish countryside and the remaining members are in the process of house-hunting.

Tam said: "Trouble is, when people know it's the Rollers who are interested in buying, another £5,000 is added to the price. Oh, laddies, 'tis the price of fame!"



BAY CITY ROLLERS: the price of fame

Get the guts back

TODAY'S pop scene — it's too namby pamby, say Nazareth, the rock quartet from Dunfermline, Scotland. It's time to get back to some real gutsy rock and roll they say.

Nazareth have been away from the British scene for a year now — but they haven't stopped working for a minute. Tours of America and Canada and treks around the far-flung reaches of the Continent have taken up the best part of nine months and the balance of the time has been spent making their latest UK album *Hair Of The Dog*.

"We've been off the scene here at home for a year now," said drummer Darrell Sweet, "but we're hoping that the new



NAZARETH: too much namby pamby rock

album and the single — also called *Hair Of The Dog* — will bring us back with a bang.

"We think the scene's got a bit soft while we were away. The sort of rock we play should wake everyone up again when

we do a British tour in June."

Naz are currently on an extensive tour of Continental countries, opening in Switzerland and playing Liechtenstein, Yugoslavia, Austria, Germany, Holland and Scandinavia.

Sssh..

WELL Really, some people will do anything to get in this column. I mean, that Dennis Healey has got NO style — the wine, the wine, Oh it's disgraceful . . . Never mind, Dutch group Teach-In have the answer, they sing the Chinese "medicine" (Glasgow (no tax increase) and Steve Harley gets off just smelling fresh red roses . . . Now who should we spot dancing together down at the Speakeasy this week, but Woody Woodmansey and Trevor Boulder, and the news is, gasp, the Spiders From Mars are reforming. They even have Bowie's blessing and the promise that he would like to tour with them again. Mind you judging by Angle's antics, the former Main Man is in no shape to do anything. She's just dashed to L.A. to sort him out now that he's legally free from his old manager . . . Meanwhile Eric Clapton's lady, Patti, is swanning around in the £6,000 Alfa he lavished on her for her birthday — really, if you're a star you've got to flaunt it . . . like Gary Glitter. He just couldn't resist stepping out on stage for the Glitterband's Folkstone gig, and after this brief one song appearance he's threatening to do it again at other gigs . . . So what's happened to Pilot? There they were, full of number one flash, and suddenly their tour is hardly taking off sales — wise and their single is, eh, creeping . . . And finally will the mad rapist of Cambridge please note, it takes more than a black leather helmet to become a true star . . . **BYE BYE XXX.**

REFLECTIONS

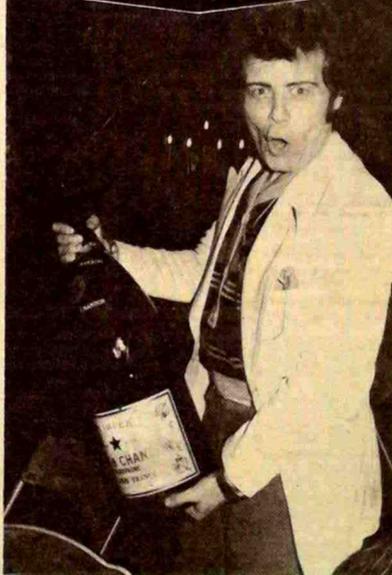
THE SHOW

EDITED BY PETER HARVEY



NODDY & BIG EARS live performance

Ooooo — what a big one



GARY GLITTER: on the bottle

THIS, ladies and gentlemen, is a Methuselah. The Methuselah is . . . er . . . on the left, though its owner, Uncle Gary, is pretty vintage too. The pinstriped legs on the right probably belong to some intoxicated earl — one of several with whom GG has been hob-nobbing of late.

TROJAN COMP. WINNERS

TROJAN SOUND COMPETITION WINNERS
Each of the following Record Mirror readers will receive their complete pack of 15 reggae albums within the next week.

- | | |
|--|--|
| Mary Black, Gateshead, Tyne & Wear. | Alan Tomson, Leeds 17. |
| Mr S. Ross, Thornton, Flfe, Scotland. | Andrew Spink, Lyndale Park Estate, W field, Wolverhampton. |
| Miss S. M. Wiltshire, Handsworth, Birmingham. | Nicholas Mollart, Penkhull, Stoke-upon-Trent, Staffs. |
| Miss L. J. Simmons, Newham, London E15. | K. A. Murray, London S. W. 20. |
| Janis Ford, Rouel Estate, Bermondsey, London SE16. | Glynn Russell, Beverley, East Yorkshire. |
| Miss B. A. Andrews, St. Thomas, Exeter. | Vernon Braithwaite, Oldham, Lancs. |

No luck? Then turn to page 23 for a second chance to win The Trojan Sound Pack.

SPOOKY BOBBY

CBS artist Bobby Moore is currently writing songs with an Occult theme, together with his co-writer, Leeds fireman Andy Bain.

Says Bobby: "I really believe in the Supernatural, I've experienced it. Writers, painters, creative people generally are more inclined to believe in the Supernatural, for some reason they are more susceptible to it."

Bobby's experiences are genuine and fascinating, the most intriguing concerning the regular visits from his dead Grandfather between the ages of four and 14. He's talked at length to other people who have witnessed ghosts and his conclusion is: "Never be afraid of a ghost. They can't harm you."

A Noddy's as good as a wink

Dougal fans — eat your little Roundabout hearts out! March 24 saw the start of a new little group of chums prancing about on our telly screens . . . yes, it's Noddy and Big Ears time, not to mention their supporting cast of Mr Plod, Tessie Bear and Mr Golly — recently the subject of some controversy with regard to the Race Relations Board. Scandal not withstanding, Noddy and Co. appear in animated form, but as an extra bonus there's going to be a live version of the merry band appearing in a circus which is touring England. Rumours that a glove puppet show starring Biggles and The Lone Ranger are currently being denied, but watch this space.

Yesteryear Charts

- 5 years ago. April 18, 1970.
- 1 2 ALL KINDS OF EVERYTHING, Dana.
 - 2 1 BRIDGE OVER TROUBLED WATER, Simon & Garfunkel.
 - 3 3 CAN'T HELP FALLING IN LOVE, Andy Williams.
 - 4 4 KNOCK KNOCK WHO'S THERE, Mary Hopkins.
 - 5 6 SPIRIT IN THE SKY, Norman Greenbaum.
 - 6 10 GIMME DAT DING, The Pipkins.
 - 7 8 YOUNG GIFTED & BLACK, Bob & Marcia.
 - 8 5 WANDRIN' STAR, Lee Marvin.
 - 9 13 FAREWELL IS A LONELY SOUND, Jimmy Ruffin.
 - 10 12 I CAN'T HELP MYSELF, The Four Tops.
- 10 years ago. April 17, 1965.
- 1 4 THE MINUTE YOU'RE GONE, CHH Richard.
 - 2 3 FOR YOUR LOVE, The Yardbirds.
 - 3 1 CONCRETE & CLAY, Unit 4 + 2.
 - 4 5 CATCH THE WIND, Donovan.
 - 5 6 HERE COMES THE NIGHT, Them.
 - 6 12 STOP IN THE NAME OF LOVE, The Supremes.
 - 7 13 TIMES THEY ARE A' CHANGIN', Bob Dylan.
 - 8 10 I CAN'T EXPLAIN, The Who.
 - 9 2 THE LAST TIME, The Rolling Stones.
 - 10 — TICKET TO RIDE, The Beatles.
- 15 years ago. April 15, 1960.
- 1 1 MY OLD MAN'S A DUSTMAN, Lonnie Donegan.
 - 2 2 STUCK ON YOU, Elvis Presley.
 - 3 3 FALL IN LOVE WITH YOU / WHILIE & THE HAND JIVE, CHH Richard.
 - 4 5 DO YOU MIND? Anthony Newley.
 - 5 4 HANDY MAN, Jimmy Jones.
 - 6 16 CATY'S CLOWN, The Everly Brothers.
 - 7 12 SOMEONE ELSE'S BABY, Adam Faith.
 - 8 10 SWEET NOTHIN' Brenda Lee.
 - 9 6 FINGS AIN'T WHAT THEY USED TO BE, Max Bygraves.
 - 10 17 FOOTSTEPS, Steve Lawrence.

WIN THE FABULOUS "MAD AXEMAN GUITAR KIT"

PLAY IN ANY KEY

All you have to do is collect the coupon from last week's issue (April 12th), this week's coupon and enter the competition in the April 26th issue.

All three coupons must accompany each entry.

Question 2: Who recorded 'Play ME Like You Play Your Guitar'?

WIN
SPI Electric Guitar with adjustable pick-up.
Guitar/Amplifier Lead.
Woven Guitar Strap No. 600.
Guitar Pick.
Guitar Tutor Book "Play in any key."
Plus 1 x 8 watt Dynamite Amplifier with Batteries.

